

Newsletter

New TSA Program: *Textiles Close Up*

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First event in this new series: Indonesian Textiles at the Yale University Art Gallery

MAY 16, 2013

TEXTILES CLOSE UP IS A NEW program developed by TSA as a way to engage our members and provide an opportunity to study close-up selected groups of textiles. It is an ongoing series of one- or two-day workshops scheduled throughout the year, aiming to provide textile enthusiasts—curators, art historians, educators, students, collectors—with rare opportunities to view, study and learn firsthand from textiles. Renowned international experts with special access to leading museum and private collections will guide small groups in understanding the distinctive materials, techniques, styles, culture and history of important textile traditions.

Ceremonial Weaving (Pua Kumbu). late 19th century, Cotton with warp-ikat patterning. 122 x 183 cm. (48 1/16 x 72 1/16 in.), Yale University Art Gallery. Gift of Gerry Masteller.

For our inaugural workshop, participants will join curator and TSA member **Dr. Ruth Barnes** for an exclusive day-visit to the Yale University Art Gallery, New Haven, CT, and its rich collection of textiles from Indonesia. The small-group visit begins at the Gallery, which recently reopened to the public following a major—and highly praised—expansion. Ruth will guide participants through the newly built and installed Indo-Pacific and Asian galleries with their superb textiles from South Sumatra, Sulawesi, Borneo and Sumba. Writing of the Indo-Pacific galleries, the *New York Times* recently declared “If you need one irrefutable reason for a visit [to the Yale Art Gallery], this

is it...The installation is enrap-turing, as intricately patterned as the Indonesian textiles and Borneo carvings that fill it.”

After the gallery tour, participants will gather for an à-la-carte luncheon at the Union League Café. In the afternoon, the group travels with Ruth to YUAG’s off-site collections storage for a focused session examining weavings from Lampung and Palembang (South Sumatra), Java, Borneo and Sulawesi. A private reception will complete the day.

Ruth Barnes received a Ph.D. from the University of Oxford, based on her research in eastern Indonesia. Her doctoral dissertation was published as *The Ikat Textiles of Lamalera*:

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



A Study of an Eastern Indonesian Weaving Tradition (Leiden, E.J. Brill 1989). She has written extensively on Indonesian weaving and related art forms. From 1990 to the end of 2009 she was textile curator at the Ashmolean Museum, Oxford, UK, where she focused on early Indian Ocean trade networks. She published *Indian Block-Printed Textiles in Egypt: The Newberry Collection in the Ashmolean Museum* (Oxford: Clarendon Press 1997) and co-authored (with Rosemary Crill and **Steven Cohen**), *Trade, Temple and Court: Indian Textiles from the Tapi Collection* (2002). Most recently she co-edited with **Mary Hunt Kahlenberg**, *Five Hundred Years of Indonesian Textiles*. In January, 2010, she left the Ashmolean and moved to Yale, where she now is Senior Curator of the Yale University Art Gallery's newly endowed Department of Indo-Pacific Art.

The workshop is limited to 12 participants. See the Itinerary on the TSA website for information on meeting points and tour timing.

Textiles Close Up reflects the TSA's ongoing commitment to the exchange and dissemination of information about textiles. In keeping with this mandate, TSA is also pleased to offer special workshop fees to student/new professional participants, and will also offer one scholarship for each scheduled event. Due to the behind-the-scenes locations of these events, the number of participants at each event will be limited.

'Like' TSA on Facebook!

THE TEXTILE SOCIETY OF America's *Facebook* page provides its followers with the latest information on textile-related events, exhibitions and publications. The page is updated multiple times per week, keeping followers up-to-date on these happenings. To follow TSA, simply hit the "Like" tab in the upper right hand corner of our page. If you are interested in sharing information on our page, contact TSA's *Facebook* administrator, **Laura Camerlengo**, through the website's "Message" tab.

TSA members will be offered an early registration period, announced on our website and via an email blast. Please see the TSA website for further information.

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

Textiles Close Up 2013 Schedule

This inaugural year, we are presenting three workshops:

May 16, 2013: Indonesian Textiles with **Ruth Barnes** at the Yale University Art Gallery, New Haven, CT.

October 25, 2013: Printed Textiles in Europe and North America with curator **Pamela Parmal** at the Museum of Fine Arts, Boston, MA.

November 2013 tbd: Interwoven Globe: Worldwide Textile Trade, 1500-1800 with curator **Melinda Watt** and the exhibition's curatorial team at the Ratti Textile Center, Metropolitan Museum of Art, NYC.

Have you visited TSA's new website?

THE TEXTILE SOCIETY OF America's website has a new look, with new features and improved navigation. The **Home Page** highlights coming attractions and links you to other parts of the site. The **Events** page lists TSA events as well as other textile-related events. The **Symposia** section has the latest news about the upcoming meeting, and also contains programs and papers from previous Symposia. The **News** section contains information, past newsletters and also offers a **Blog** for members to share news and information. Use the guest blog to post articles, tutorials, share research progress, or anything that might be of interest to the textile community. **Ellyane Hutchinson** is the TSA Website Coordinator. You can reach her at tsaweb@textilesociety.org

WANTED!

Citations for the new **TSA Bibliography**
Please send your recent publications from
2011, 2012, and 2013 to:
bibliography@textilesociety.org

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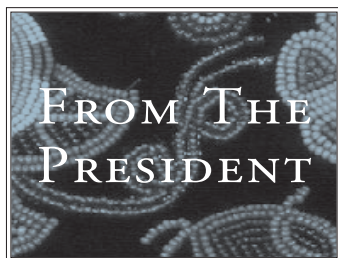
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Dear Members and Friends,

SPRING IS COMING, AND ALONG with it, many new programs and plans for TSA. Our TSA Board just met in NYC in March, and has been working very hard to bring a number of new ideas into action. Among them is our *Textiles Close Up* program. We are establishing this ongoing program to provide opportunities to learn from knowledgeable professionals by looking at textiles—close up! This program draws from the skills and knowledge of our members, who will generously open their collections in various museums around the country, and share their expertise with us. As I am someone who has spent my professional life working hands-on with ancient textiles, I know there is nothing like being able to look under the microscope and examine closely the texture, structures, fibers, surfaces and other qualities that cannot be experienced when the textiles

are in an exhibition or under Plexiglas vitrines. So please look at our program schedule and let us know what you'd like to attend. If you can offer a similar opportunity in your own institutions, we would like to hear from you.

We hope to offer three or four events per year in the *Textiles Close Up* series. We have received a generous pledge from Textile Arts, Santa Fe, NM, to help support this program, which will enable us to offer a scholarship and discounted registrations for students and new professionals during its initial year.

Our 2013 travel programs are well on their way for the year. The Oaxaca tour was a great success, thanks to our wonderful tour leader (and TSA member), **Hector Menses**, Director of the Textile Museum of Oaxaca. And, the Savannah/Charleston tour, led by **Jessica Smith**, TSA member and professor at Savannah College of Art and Design, was also successful. Board members **Sarah Fee** and **Susan Bean** have put together a great slate of future trips, including a Study Tour focused on Italian velvets (see page 4 for more details and reports on recent tours).

We are also working to open communications with members and to help facilitate conversations and exchanges of ideas and information. Our new website is a beginning, but we also hope to examine other methods. Those of you who check out our **Facebook** page will know how active and informative that has become, thanks to **Laura Camerlengo** and **Eulanda Sanders**. And, our listserv in the past few weeks has been very actively discussing the value of these types of interchanges.

Some of you may be missing our TSA annual *Bibliography*—and just so you know, **Marlys McGuire** has been working hard to formulate some new ways to

access the *Textile Bibliography*, and we hope to get it to members very soon. Meanwhile, **Ellyane Hutchinson** has been dedicated to developing our adjunct website, which will make all our transactions—like membership renewals, registrations for programs—and other activities easier. We will be providing you with details on this shortly.

TSA's 2012 *Symposium Proceedings* are in the editing stage, and Board member **Ann Svenson** will be finalizing and uploading the publication to our UNL Digital Commons site shortly. And of course, planning is well underway for TSA's 14th Biennial Symposium in Los Angeles, Sept. 10-14, 2014: *New Directions: Examining the Past, Creating the Future*. We have a number of really exciting programs under development. The *Call for Papers* has just been posted. (See page 14 and check the TSA website for details.) We hope to have a truly dynamic Symposium that will address critical issues for textiles, past and future. It is not too early to start putting together your ideas for papers, organized sessions and panels! **Roxane Shaughnessy** and **Jill D'Alessandro** have been working on our Scholarship and Awards programs for our next Symposium events.

Lots of developments are occurring in our organization, and we will keep you informed as they become finalized. We

had a number of highly qualified applicants to our job position for Executive Director of TSA and we will soon be able to present our plan to you. TSA is growing, and we thank our members for enabling this process.

Your support of TSA provides the financial and intellectual backbone of the organization. Please consider helping us financially: donations to TSA go directly toward building our programs, awards and scholarships. Last year, TSA offered over 50 scholarships and fee waivers for students, new professionals and general members to participate in the 2012 Symposium. We know this has an impact, not only on the recipients, but on all who attended, enriching the pool of knowledge and experience, and providing new perspectives and opportunities for interaction. Your support is very important to us. Become a sponsor and/or contribute to your favorite TSA program or scholarship, or offer a gift TSA membership to a friend or student. You can go to our website, or write to me about what you would like to help support, and I will be happy to work with you to see how we can work together to achieve your sponsorship goals.

Happy Spring to you all.

Best,

Elena

Elena Phipps

President, TSA 2011-2014

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TEXTILE SOCIETY OF AMERICA
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New Directions: Examining the Past, Creating the Future
Los Angeles, CA
September 10-14, 2014
Watch for the latest information and Call for Papers
on the TSA website,
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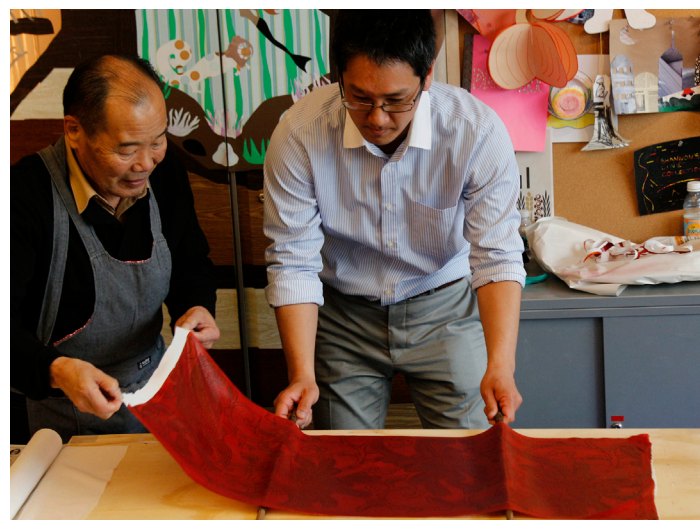
TSA Board Sees Japanese Print Demo

THE TSA BOARD HELD ITS SEMI-annual meeting in New York City in March. It was an exciting and intense three days! There was so much to talk about, from our new *Textiles Close Up* series launching in May, to planning for the 2014 Symposium in Los Angeles, that three days wasn't enough, and the planning continues by phone, Skype and email. The group did take a break to see a demonstration at Cooper-Hewitt's Design Center in Harlem, organized in conjunction with Curator Yuki Ikuta of the Mie Prefectural Art Museum in Japan. Master katagami cutter, Isao Uchida, re-interpreted a 19th-century stencil from Cooper-Hewitt's collection, and master katagome dyer, Masao Aida, along with his apprentice Ario Aida, demonstrated the application of resist paste and dye to create a beautiful patterned silk.

– Susan Brown



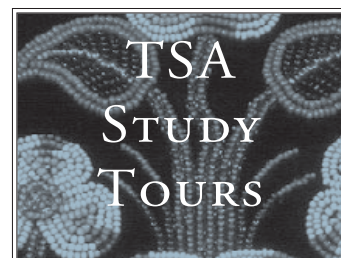
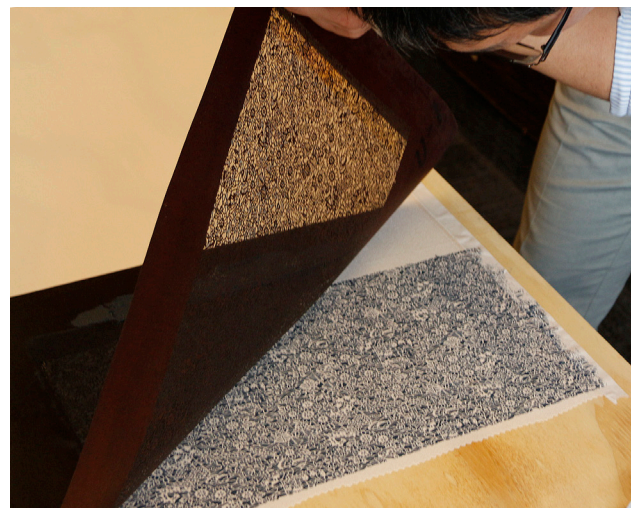
Master screen cutter Isao Uchida cuts the screen for the printed silk at right.



Top, Board members watch the screen printers in action: Above, katagome master Masao Aida and apprentice Ario Aida print the katagami design on silk.

Your Donations are Appreciated!

It's easy to support TSA and its award programs.
Make your generous donations online at:
<http://www.textilesociety.org/contribute>



Fall Study Tour: Italian Velvets

MARK YOUR CALENDAR: A fall TSA Study Tour focusing on Italian velvets is being planned for Oct. 10-20. The glorious 10-day tour will delve into the mysteries of velvet weaving at the five leading silk ateliers in Florence, Zoagli, Como and Venice. See master velvet weavers at work at their manual Jacquard looms, and learn from experts about major museum archives and reserve velvet collections. The kick-off event will be a hands-on, in-studio day at the **Fondazione Lisio** in Florence, learning about the design process and the different velvet structures.

The tour will be led by **Barbara Setsu Pickett**, Associate Professor Emeritus in the Department of Art at the University of Oregon, who has researched velvet weaving and made velvet the focus of her artwork for 30 years. Her research has been supported by the Fulbright Commission, the National Endowment for the Arts, the Rockefeller Foundation, the Gladys Kriebel Delmas Fund, the Institute for Turkish Studies and the San Francisco Asian Art Museum. Watch for details at: www.textilesociety.org/tours

Study Tour Reports by Scholarship Recipients:

Lowcountry Tour

THE RECENT TSA STUDY TOUR, *Textiles of the Lowcountry: Charleston and Savannah, Collecting, Preserving, and Narrating*, was my first, hopefully, of many. As a senior graduating from the

University of Kansas this May, I am fairly new to the textiles community and very new to TSA, so I was very excited about attending this Study Tour. I had very little idea of what it would be like. What I experienced was an immersion into the contemporary interpretations of an incredibly rich and varied cultural history. Tour organizer and leader **Jessica Smith** pulled from all her resources and contacts so creatively, and I feel as though I have experienced a very unique view of the Lowcountry under her guidance.

Our first day of the tour, starting in Charleston, NC, took us to the Charleston Museum, where we were greeted by Textile Curator, Jan Heister. She had set up a special exhibit for us of chintz appliqué coverlets from the early-mid 1800s, including a beautiful unfinished “Tree of Life” coverlet sewn by Maria Boyd Schulz. We were then taken up to the museum’s storage rooms to view a display of various samplers, crewel work, whitework, weavings—even an early colonial block-printed toile. It was such a treat to have Jan essentially to ourselves, and we were able to ask all the questions we wanted.

After our time at the Charleston Museum, we toured the Old Slave Mart Museum, learning about the history of buying, selling, and trading of enslaved people in Charleston between 1856 and 1863. We then visited the Avery Institute, originally a school for former slaves opened in 1865, now the center for research on African American History and Culture, where we were given a history of the sweetgrass basket and its weaving tradition in the Lowcountry. We finished our day in Charleston with a home studio tour of local textile artist, **Susan Walker**.

Our second day began with a drive to Drayton Hall, the oldest surviving example of Georgian Palladian architecture in the US, which began construction in 1738. Our second destination of the day was the Penn Center on the beautiful SC sea island of St. Helena. The center was opened as one of the first schools for freed slaves by the Unitarians in 1864, and now serves as the primary center for the promotion and preservation of sea island and Gullah culture.

The tour’s first day in Savannah opened with a private visit to the Owens-Thomas house, a regency style home built by



Sweetgrass basket from the Avery Institute's collection.

William Jay in 1820. As Jessica is a friend of the museum administrator, Cyndi Sommers, we were taken through the front entrance of the house, given a wonderful tour, and shown several rooms that were in the process of renovation and preparation for future inclusion in the regular tour. We then toured the First African Baptist Church, notably the first brick building built by and for enslaved blacks in Savannah.

For our last event of the day we met at Poetter Hall (on the SCAD campus) to attend the “Narrating the Lowcountry” panel organized for us by Jessica. The first speaker, **Jill Kinnear**, showed her work, “Architecture of the Lowcountry,” and spoke about the combination of

Georgian revival architecture with slave-culture marks and messages, discussing the history of the city’s heritage through select narratives and architecture, as well as racialized practices and ideologies in the US.

The second group of speakers, Molly Lieberman, Tina Hicks, and Abigail Kokai, presented their project, “The Beloved Community,” that brought children from the West Broad YMCA together with seniors from the Hudson Hill Golden Age Program to create art quilts illustrating their communities. The last speaker of the evening was Sharon Cooper Murray, a narrator and storyteller of the Gullah culture. Sharon spoke about her introduction to the Gullah culture and her promotion of the Gullah tradition of Rag Quilting. The panel gave a wonderfully varied view of historical and contemporary Lowcountry art and culture.

Our last day in Savannah was spent touring the SCAD campus. In the morning we were invited to visit the studio of artist and SCAD faculty member Liz Sargeant, after which we toured the SCAD Museum with curator Melissa Mesina, who gave us a pre-view of Uta Barth’s gallery exhibit, “...to draw with light.” We finished our day with an extensive tour of the fibers and fashion buildings on the SCAD campus, meeting faculty and graduate students and attending the senior. fashion show critique.

From a private visit to the storage rooms of the Charleston Museum, to tours of studios and conversations with contemporary artists, the Lowcountry Study Tour was more than I could have imagined. Jessica’s organization, leadership, and research created an incredible experience for everyone on the tour. We were able to experience the art and culture of the Lowcountry in such a unique and complete way, certainly beyond expectation.

— *Caroline Howard*



Left, the tour group in front of Drayton Hall, Charleston, SC. Right, “Tree of Life” chintz appliqué coverlet (c. 1840, by Maria Boyd Schulz), from the Charleston Museum collection.

Reflection on A Cultural Study Tour: Dyeing, Weaving, and Embroidery in Oaxaca, Mexico

FOR EIGHT DAYS A TEAM OF seven, motivated by their strong interest in textiles and united by TSA's coordination, joined a textile study tour in Oaxaca, one of the most culturally rich regions of southern Mexico. Using as bases Oaxaca city and Teotitlan del Valle, the trip expanded towards different areas of the state, with the aim to observe and learn *in situ* from the best craftsmen of their kind, about the variety of weaving and natural dyeing procedures practiced locally. With the help of the tour organizer Eric Mindling, the tour guide Ileana, and the director of Oaxaca's Textile Museum **Hector Meneses**, the visits around the area to selected weavers were effectively coordinated in compliance with the special aims of the visit.

Should one want to count, the purposes of the educational tour were three. Firstly, to enrich our collective memory with the designs, materials and techniques from the different areas of Oaxaca. The dyeing of wool, cotton and silk yarns using locally available materials—plants, leaves, roots and inorganic sources—and recipes, some dating from the pre-Colombian era, was extensively demonstrated



by weavers who organize their personal workshops in an almost pre-industrial system, where it is often expected that the cycle of production is fulfilled within the family: sourcing the raw material, spinning, reeling, dyeing, weaving, hand-finishing or embroidering upon the same textile and then distributing via emporium. In particular, the demonstrations of cochineal cultivation and dyeing were among the tour's most useful highlights.

Silk and extra-fine wool, such as vicuña-wool spinning, reeling and weaving, were the epicenter of the study tour around the areas where all generations within the same family play roles in this production. Girls and boys as young as seven years old, motivated by their parents, weave lengths of textiles with great dexterity. Their parents, who see in traditional weaving a hope for a better future, raise silkworms, weave complex hand-wovens, and hand-finish them with knotted patterns, thus teaching the next generation by

example. The elders contribute the less physically demanding tasks, such as the reeling and spinning of both

After becoming acquainted with the geography of the area and the type of textiles produced in each district, it was of course expected that we would want to honor our inner collector, and also to secure original craft-pieces for those we love back home, as well as to support the local community, which is considerably



Upper left, The Textile Museum in Oaxaca City hosts an exhibit by Laura Anderson Barbata. Center, the TSA Oaxaca group partakes of free mezcal and a serenade during lunch. Photos by Mary O'Connor.

Above, cochineal dyeing. Center, Tamara Rivas, a lacemaker who has revived the craft in Mexico.

Below left, a view of the silk weaving villages on the Teotitlan del Valle mountainside. Below, master weaver Fidel Castro works to classical music in his Teotitlan de Valle studio. Photos by Konstantinos Chatziantoniou.



Page 7: Top, Hector Meneses, Director of the Textile Museum of Oaxaca welcomed the group to the museum. Below, Feather-yarn spun and woven by talented artisan Roman Gutierrez. Photos by Konstantinos Chatziantoniou.



dependent on the sales of textile products.

The names of Tamara, Moses, Romano, Fidel, Arturo, and Demetrio, among others, will be connected for us to brocade weaving, embroidering, natural dyeing, Mexican traditional food, gilded decorated churches—of a style that one can only come across in Mexico—and green scenery with nice architectural settings. The textile study tour in Oaxaca let us become more educated about textiles, took us further into remote areas, and allowed us to collect material evidence of our memories of the experiences. Our experiences from the trip will hopefully bring us all back in Mexico for a further in-depth cultural exploration.

—Konstantinos Chatziantoniou



Member Announcements

Kaia Johansen seeks contributions to the Costume Committee's special project, "Clothes Tell Stories," to be launched at the Committee's August meeting in Rio de Janeiro. This project, called an on-line costume workbook, is a web-based resource for museums, students and the general public about how to use costume to tell stories. She seeks items that might be used as illustrations or case stories.

kj@dkks.dk

www.costume-committee.org

Member Exhibitions

In 2012 **Polly Barton** showed work in "Sourcing the Museum" curated by Jack Lenor Larson at The Textile Museum (DC), and the "Sleight of Hand" show curated by **Alice Zrebiec** at the Denver Art Museum. This year she exhibited at the Gail Martin Gallery in NYC in April, and will have work at the Gravers Lane Gallery, Philadelphia, PA, Jun. 4-29; and in the William Siegal Gallery's "New Projects Space," Santa Fe, NM, Jun. 7-Jul. 13. She recently completed an Artist Residency at the Vermont Studio Center, Johnson, VT, Mar. 16-29. She will teach ikat techniques this summer at the Mid-Atlantic Fiber Association conference, Scranton, PA, Jun. 20-23.

www.pollybarton.com

Regina V. Benson was juried into "Art of the State: Juried Exhibition of Colorado," Jan. 24-Mar. 31, at the Arvada Art Center, Arvada, CO. On Mar. 9, she was a panelist discussing the



"Urban Morning" by **Regina Benson** is a rusted, burned, layered and stitched silk construction in a convex curve, 39" x 44" x 6".

function of place as a source for artistic inspiration. Regina's work, "Urban Morning," reflects on her physical and emotional experience of being in city centers—surrounded by towering glass and steel buildings, both absorbing and reflecting the day's light and nearby landscapes. These particular towers evoke the burned skeletons of the Twin Towers and adjacent buildings, standing like ancient ruins. In this work, she used iron oxide harvested from rusted metals, along with the rusted objects themselves, to give singular and original marks on layers of silk.

<http://www.westword.com/2013-02-28/culture/art-of-the-state-arvada-center/>

www.reginabenson.com

Anna Carlson's MFA Exhibition, "Designing the Self: Patterns of Order and Disruption" is on view at Gallery 1639 in St. Paul, MN, May 3-31. Her works address how constructing and presenting individual identity parallels the process of designing and producing a textile and apparel collection. Investigating the expressive qualities of printed and dyed patterns combined with garment forms, the designed objects explore the patterns of what we wear, and what happens when those patterns are interrupted. For 25 years, Anna has designed, produced, and sold a unique clothing collection in prestigious Art/Craft shows, galleries, and

specialty boutiques. She has designed home textiles for industry and consults on historical textile design and reproduction. In her creative research she explores the relationship of surface design and garment form.

<https://www.facebook.com/Gallery1639>

"On the Temple Mount," a recent tapestry by **Judith Poxson Fawkes** can be seen at The Laura Russo Gallery, Portland, OR. Judith's book, *Weaving a Life* is also available through the gallery.

www.laurarusso.com

Pat Hickman, Junco Sato Pollack, and Karen Searle are among the 17 artists included in "Repetition and Ritual: New Sculpture in Fiber" at the Hudgens Center for the Arts, Duluth, GA, Mar. 26-May 25.

www.thehudgens.org

Pat Hickman's solo exhibition, "Afterthought: New Work-Fiber Sculpture" is on view Apr. 24-May 18 at Phoenix Gallery, NYC.

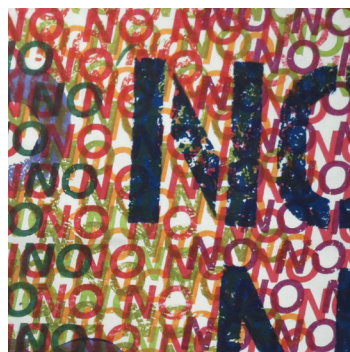
phoenixgallery.com

www.pathickman.com

The exhibition "A Fine Line" juxtaposed the wire works of **Nancy Konigsberg** with paintings by James Kennedy at the Flinn Gallery, Greenwich, CT Apr. 8-May 1.

www.nancykonigsberg.com

Chunghie Lee exhibits her *bojagi* fabric works and installations at the Korea Society,



Printed textile design by **Anna Carlson**.



On the Temple Mount, 2012, linen inlay tapestry by Judith Poxon Fawkes, 34" x 33.5".

NYC, in "Bojagi: Color, Cloth & Beyond," Mar. 15-May 31. She gave an artist's talk on Mar. 14, and a workshop on Mar. 15-16. www.chunghielee.com

Elin Noble's solo exhibit, "Color Alchemy" was on view at the New Bedford (MA) Art Museum, Feb. 14-Apr. 28. The exhibit featured works from the last decade, including three major series: the quilt series, "Fugitive Pieces;" the room installation, "Vox Stellarum;" and the poetic wall hangings, "Lake at Night." Also on view were her marbled fabric collages, "The Leipzig Suite," created during her recent stay in Leipzig, Germany. A catalog is available through the museum.

<http://www.newbedfordartmuseum.org>

Michael Rhode's tapestries are on view at the Wichita (KS) Center for Arts, Apr. 5-May 10. <http://www.wcfta.com>

Adrienne Sloane and Ruth Marshall were among five artists included in "Above the Din:

Unstructured Conversations" at the New Bedford (MA) Art Museum Mar. 1-Apr. 5.

<http://www.newbedfordartmuseum.org>

Adrienne Sloane has work in "Down to the Wire" at the Attleboro Arts Museum, Apr. 13-May 11, along with two other New England artists. www.adriennesloane.com

Lauren Whitley curated the exhibition "Hippie Chic" on view at the Museum of Fine Arts, Boston, Jul. 16-Nov. 11. The exhibit explores the exuberant fashions of the late 1960s and early 1970s. The 50 ensembles by hip young designers and avant-garde boutiques feature materials (crushed velvet, eyelet, satin, leather,), techniques and embellishments (tie-dye, patchwork, beads, and fringe), and styles (from psychedelic to retro) that reflect the era's experimentation, theatricality, and freewheeling spirit.

<http://www.mfa.org>

Member Lectures and Workshops

The annual Ruth Ketterer Harris Lecture for the Helen Louise Allen Textile Collection at the University of Wisconsin-Madison was presented by **Lia Cook** on Mar. 21. In a fall, 2012 residency at the University, Lia consulted with professors from the fields of mathematics, kinesiology, and developmental disabilities as part of her ongoing research that combines scientific study and artistic expression. In conjunc-

tion with her recent exhibition at the University's Design Gallery, "Digital Fibers Converse with Neural Networks: Lia Cook: Weaving and Innovation" (Feb. 1-Apr. 7), she conducted an interactive haptic study with Dr. Joann Peck of the UW Business School in relation to viewing art, and specifically, woven cloth. The information gathered will inform Lia's future weaving. <http://www.designgallery.wisc.edu>

Maggie Leininger will present an artist talk, "A Network of Intimacies," on May 30 at Kala Institute, Berkeley, CA, in conjunction with her residency there May 13-Jul. 12. The talk concerns her use of various textile construction methods to explore connections between place, personal interaction, and materiality. In addition, Maggie will present a new work, "Industrious Anarchy," that explores situational weaving at road-side stands across the US as she creates psycho-geographical cloth from local fibers obtained within a 50-mile radius of each region where the performance occurs. During the month of June, Kala Institute will feature her new performance, "Critical Encounter(s)," that explores the ephemeral passage of time embodied in the weaving process.

<http://www.kala.org>
www.maggielaininger.com
www.artivention.wordpress.com

Deb McClintock, independent scholar on Southeast Asian Weaving technology, will speak at The Textile Museum (DC),

Jul. 18 as part of the education series for the upcoming exhibit, "Out of Southeast Asia." In her lecture, "Intricate Patterns—Simple Threads, Looms of Southeast Asia," she describes the simple looms used to create and store intricate pattern motifs and compares the looms of Laos, Thailand, Cambodia, northwest Vietnam and Burma. From village wear to the royal workshops, weavers cleverly store patterns in much the same way. A hands-on exploration will allow attendees to experience making a set of *dills* for the *khao nyai*. debmcclintock@me.com

Ann Marie Moeller gave the Friends of Textiles Lecture, "Battles on the Bed: Russo-Japanese War Victory Images on Japanese Picture Ikat (E-gasuri)" at the Ruth Funk Center for Textile Arts at Florida Institute of Technology on Dec. 4, 2012. The Society of the Cincinnati at Anderson House Museum in Washington, DC hosted her lecture, "Pious Luxury: A Rare Japanese Monk's Kesa (Mantel)," about a kesa constructed from 18th c. fabric on Apr. 12, 2013. <http://textiles.fit.edu>

Ann Peters' proposed topic, "Learning from Destruction: Patterns of Decay, Production Techniques, and Evidence for Use of Fiber Artifacts" was chosen as the title for conference of the Society for American Archaeology (SAA), sponsored by the Fiber and Perishables Working Group, Apr. 23-27, 2014. A call for papers is open until Jun. 30.

<http://www.saa.org/Portals/0/SAA/ABOUTSAA/interestgroups/fiberperish>

Adrienne Sloane will present several lectures and workshops on sculptural knitting this spring and summer: Snow Farm, Williamsburg, MA, May 25-27. <http://www.snowfarm.org>
Monserrat College of Art,



Maggie Leininger explores situational weaving at road-side stands across the US for her work, "Industrial Anarchy."

Beverly, MA Jun. 10-14,
<http://montserrat.edu/continuing-ed/summer-workshops>
 Metalwerx, Waltham, MA, Aug. 12
<http://www.metalwerx.com/class>
 Lion Brand Studio, NYC, Jun. 2
www.lionbrand yarnstudio.com
 The Nordic Knitting Symposium,
 Roedding Folkhighschool,
 Denmark, Jun. 30-Jul. 6
<http://www.roedding-hoejskole.dk>
 Arrowmont School of Arts &
 Crafts, Jul. 28-Aug. 3
www.arrowmont.org

Member Publications

Regina Benson's video presents her first experiment with heat-sensitive thermochromic paint. After covering one of her textile designs with the paint and applying heat, the paint becomes transparent to reveal the design. When the paint cools, the design disappears.

https://www.youtube.com/watch?v=TVw_ZbYtbZk

Award: Jacqueline Davidson's book, *Nets Through Time: The Technique and Art of Knotted Netting* was awarded an Honorable Mention at the New England Book Festival in Dec. 2012. *Nets Through Time* is the culmination of years of research and covers the entire history of nets from prehistoric sites to contemporary fiber art. Knotted netting was used to produce utilitarian nets for fishing, trapping, and carrying. The same technique was adapted for making lace of several styles and might, in fact, have been the earliest type of lace.

<http://www.netsthroughtime.com>

New publication date: October 2013. **Julie Holyoke** announces the publication by Bloomsbury Press of *Digital Jacquard Design*, the first textbook in decades on the subject of figured textiles. Intended for designers, artists, weavers and educators, *Digital Jacquard Design* is both a beautiful resource for visual design, and an indispensable guide to the creative and technical



IRENE GOOD

IT IS WITH SADNESS THAT WE learned of the passing of our friend and colleague, Irene Good, on Feb 4.

Irene's research focused on Iran and Central Asia (including an active archaeological fieldwork program in Tajikistan). In her words: "I specialize in archaeological textiles, studying textile materials from several vantage points... A material perspective enables sharper interpretation of value, symbolic resonance and other semiotic domains in the material record. From a physical and biochemical perspective, I utilize and sometimes modify high-resolution instrumentation and biochemical protocols in order to identify organic textile materials of a highly degraded nature, to better understand and more fully interpret information gleaned from rare archaeological textile remains."

She worked on such rare textiles as those from the garments of Urumqi mummies, Western China, as well as the Iranian Salt man.

Irene received her doctorate from the University of Pennsylvania in 1999, and since 2001 had been an Associate of the Peabody Museum at Harvard University. Most recently, and until shortly before her death, she was an AHRC Research Fellow, Research Laboratory for Archaeology and the History of Art, University of Oxford, UK.

As a TSA Member, Irene had put together an organized session for TSA 2012 in



Washington, DC, "Across the Spectrum: Exploring the Politics of Colour in Cloth." Unfortunately, her health did not allow her to participate, though her panel did take place.

An abbreviated bibliography of her work is listed below (some of which is available online through the website, <http://harvard.academia.edu/IreneGood>)

This list demonstrates her interests in fibers and societies of the Ancient Near East and Western China:

Good, I., Mortazevi, M. and Mishmasi, M., (2011), "Bronze Age Textiles: a preliminary analysis of fragments discovered at Tepe Dasht, Sistan," *Iranian Journal of Archaeological Studies*, 1, 2011

"Strands of Connectivity: Assessing the evidence for Long Distance Exchange of Silk in Later Prehistoric Eurasia" in Sherratt, S., Barrett, J. Bennett, J. and Wilkinson, T. (eds.), *Interweaving Worlds: Papers in Honour of Andrew Sherratt*, Oxbow Press. (2011)

"Exploring Inner Asia's High Alpine Frontier: High Alpine Transhumant Pastoralism, Vertical Cultivation and Environmental Archaeology" in "Frenez, D. and Tosi, M. (eds.), *The Lower Vakhsh-Panj*

Confluence and Gorno-Badakhshan Regions, Southern Tajikistan 19th European Association of South Asian Archaeologists Conference Proceedings, Ravenna 2007, pp. (2011)

"Textiles in the Ancient Near East" in "Potts, D. (ed.), *Companion to the Archaeology of the Ancient Near East*, Blackwells, (2011)

"When East Met West: Interpretive Problems in Assessing East-West Contact and Exchange in Antiquity" in Betts, A.V.G. and Kidd, F. (eds.), *New Directions in Silk Road Archaeology*, Proceedings of a Workshop held at ICAANE V, Madrid, 2006, *Archäologische Mitteilungen aus Iran und Turan* Vol. 42. (2010)

"History of Textiles and their Influence on Dress on the Iranian Plateau" in *Encyclopedia of Women's Dress*, Berg Publishers, Oxford. (2010)

"Archaeological Textiles: A review of current research" *Annual Review of Anthropology* 2001, 30:209-26

"New Evidence for Silk in the Indus Valley" in *Arcaeometry* (50) 2009

"On the Antiquity of Pre-Han Silk," in *Antiquity* (69): 1995:959-68
 – Elena Phipps

processes required to produce Jacquard wovens. A pioneer in the use of digital technologies for wovens, Julie has worked for three decades as an educator at universities and mills in Italy and abroad, while designing interiors and fashion textiles for both industrial and handwoven production. She is currently affiliated with the **Lisio Foundation** in Florence, Italy.

<http://www.bloomsbury.com/uk/digital-jacquard-design-9780857853455>

Young Brides, Old Treasures: Macedonian Embroidered Dress, edited by **Bobbie Sumberg** with chapters by Macedonian scholars, brings together extensive research and spectacular photography in a volume based on the most comprehensive collection in a US museum. 263 pages, published by the Museum of International Folk Art, 2011. Available online or from the museum's bookstore.

<http://worldfolkart.org> <http://worldfolkart.org>

Member Tours

Serena Harrigan's Textile Odyssey Tours to southeast Asia includes a fall tour to Northern Vietnam and Cambodia with an optional pre-tour to Central Vietnam, in late Oct-early Nov. For details, email Serena at Textile Odyssey or visit, <http://www.textileodyssey.com> textile_odyssey5@yahoo.com

Art Workshops in Guatemala offers a textile tour with **Karen Searle** to the ikat weaving center in Quetzaltenango, with time spent at Lake Atitlan and in Antigua, Jul. 21-30. Information: <http://www.artguat.org>

Story of Travel offers in-depth Textile tours to India that include block printing classes., led by textile expert, **Judy Frater**, in Oct, 2013 and Mar. 2014. For details, email: sara@storyoftravel.com



GHHN Receives Preservation Training Grant

Last fall, Greater Hudson Heritage Network was awarded \$250,000 from the Institute of Museum and Library Services (IMLS) to present preservation training in connection with the collection types identified as "at risk" in New York: books and paper, photographic collections, digital materials, and historic objects. Training will be provided via webinars that are viewable independently or in groups to encourage discussion and networking; web-based "How-To" video tutorials providing instruction to organizational staff and to a more general audience who may have personal collections; a circuit rider mentoring program where professionals offer 'house calls' to organizations statewide; and an interactive cross-disciplinary knowledge portal website.

The new **Connecting to New York's Collections** web-site is now live, with information on collections care best practices, information, and resources. <http://www.c2cnys.org>

The website will also be the landing page for webinars, "How-To" videos, and information on the Circuit Rider Mentoring program.

Storage Bag (Chuvall) (detail); Amu Darya River area, Uzbekistan or Afghanistan; late 1800s-early 1900s. Woven and knotted wool. Denver Art Museum Neusteter Textile Collection: Gift of the Estate of Marie Therese Macy.

Spun: Adventures in Textiles at the Denver Art Museum

The Denver Art Museum (DAM) is preparing to unveil its summer exhibition, *Spun: Adventures in Textiles*, on view May 19–Sept. 22. The museum-wide exhibition blends ancient traditions and surprising innovations in textile arts. The extensive collection of artworks ranges from pre-Columbian weavings to modern fiber art; Navajo blankets to an examination of clothing in paintings and photography.

In celebration of the DAM's new textile galleries, its inaugural show, "Cover Story," captures the essence of *Spun*. Featuring approximately 60 objects, "Cover Story," provides an intimate lens into the ways in which textiles have permeated human life across time and space. Cultural aspects are explored in additional exhibitions: "Irresistible" with intricately dyed Asian textiles; "Red, White and Bold: Masterworks of Navajo Design, 1840-1870" with outstanding Navajo rugs; the jeans-inspired "Western Duds: How Clothing Helped Create an Archetype;" and view stories of social change through the photographs in "Common Threads: Portraits by August Sander and Seydou Keita." In addition, "Material World" provides social commentaries, and "Transposition" focuses on textiles and technology.

<http://www.denverartmuseum.org>

13 Textile and Fashion Projects Received 2012 Coby Foundation Grants

The **Coby Foundation**, the nation's only foundation to focus solely on grants to the fashion and textile field, awarded \$369,000 in 2012 to 13 organizations located in the Northeast and Mid-Atlantic states. This year's awards attest to their commitment to new scholarship.

The Museum of Art at the Rhode Island School of Design (RISD) received a grant to plan *Artist/Rebel/Dandy: Men of Fashion*, examining the impact of figures from Beau Brummel, Regency England's arbiter of fashion, to designer Ouigi Theodore, present-day Brooklyn's bearded dandy. The Museum at the Fashion Institute of Technology (FIT) was awarded funds for *Queer Style: From the Closet to the Catwalk*, scheduled to open in Sept. 2013. This is the first exhibition and publication to explore the significant historical contributions to fashion made by gay men and lesbians.

The Metropolitan Museum of Art received a grant for its fall 2013 exhibition, *The Interwoven Globe: Worldwide Textile Trade 1500-1800*. This inter-departmental effort highlights an important design story from a truly global perspective. The Textile Museum in Washington, DC, was awarded funds for the exhibition and catalog, *The*



Sultan's Garden: The Blossoming of Ottoman Art.

Two Maine institutions received funds for significant projects. Woodlawn Museum and Gardens, Ellsworth, ME, was awarded funding to preserve and continue to exhibit one of the oldest and most significant upholstered beds in the US. The "best bed," purchased in Boston by Col. John Black, remains in the room where it was first installed in 1827. The Saco Museum was awarded funds for the exhibition and catalog, *I My Needle Ply with Skill: Maine Schoolgirl Needlework of the Federal Era*.

The Foundation gave awards to two contemporary one-artist exhibitions. It supported the retrospective, *Bound and Unbound: Lin Tianmiao*, at the Asia Society, NYC, which presented the work of one of the few women to achieve fame in the Chinese contemporary art world. And, fiber artist Orly Genger was awarded funds toward her site-specific installation using 1.4 million feet of layered, painted, and knotted rope in Madison Square Park in Manhattan.

The Johns Hopkins University Press received Coby funding for a monograph by Janneken Smucker entitled *Amish Quilts: The Story of America's First Abstract Art*. The Foundation supported a quilt exhibition at the Katonah Museum in Westchester County, *Beyond the Bed: The American Quilt Evolution*.

Assisted by Coby funds, the Castellani Art Museum at Niagara University is collaborating with City Lore to conduct ethnographic fieldwork with makers, sellers, and wearers of ethnic wedding dress within New York State in anticipation of a major exhibition. At the other end of the state, the Long Island Museum in Stony Brook mounted the exhibition, *Long Island, America's 1950s Frontier*, which included a fashion gallery with trendy 1950s clothing. And finally, the Foundation under-

wrote the second in a series of exhibitions of battle flags used in the Civil War in commemoration of the War's 150th anniversary: *1862: Red, White and Battered*, a collaboration of NY State Parks and Military Museum staffers, and is on view at the State Capitol in Albany.

<http://www.cobyfoundation.org>

New Textile Museum Director Appointed

John Wetenhall has been appointed to be director of The Textile Museum and the George Washington University Museum. In this capacity, he will lead the development of the forthcoming university museum as well as transition The Textile Museum to the GWU campus in fall, 2014. Mr. Wetenhall has more than 20 years of executive experience in the museum field, including successfully leading multi-million dollar capital campaign fundraising initiatives and directing a university art museum. He has previously served in executive leadership roles at the Carnegie Museums in Pittsburgh, PA; The John and Mable Ringling Museum of Art in Sarasota, FL; and the Cheekwood Museum of Art in Nashville, TN.

The new museum at GW will include dedicated galleries and increased exhibition space for The Textile Museum, the Albert H. Small Washingtoniana Collection, and the university's art collections. Exhibitions and programs will be presented to the public and will involve GW faculty and students in academic collaborations.

The 20,000-volume Arthur D. Jenkins Library of Textile Arts also will be housed in the new museum on GW's Foggy Bottom campus. The Textile Museum exhibition "Out of Southeast Asia: Art that Sustains," on view through Oct. 13, 2013, is the final exhibition in the current museum building.

The university and The Textile Museum broke ground for the new museum last October. The museum will be located at G and 21st streets, NW, and is expected to be completed by fall, 2014. A conservation and collections resource center at GW's Virginia Science and Technology Campus in Ashburn, VA, also is under construction, to be completed in late 2013.

Please Note: Beginning Oct. 14, The Textile Museum will not have an exhibition on view. The Textile Museum Shop will be open Fri.-Sun, 10 am-5 pm, Oct. 14-Dec. 31. The Textile Museum will offer a variety of special events and programs throughout the transition in 2013 and 2014. Visit the museum's online calendar for the most up-to-date list of events.

<http://www.textilemuseum.org>

Venues Sought

The Museum of International Folk Art exhibition, "Young Brides, Old Treasures: Macedonian Embroidered Dress," displaying 26 fully outfitted mannequins plus other garments and jewelry from Macedonia dating from 1870-1950, is available to travel. For more information including checklist, images, and

terms please go to:

<http://online.internationalfolkart.org/macedonia.html>

or contact Cynthia Graves at 505.988.5839.

Quebec Museum Reopens

The Museum of Costume and Textile of Quebec opened Apr. 19 in its new location in a beautiful building on the waterfront of Old Montreal. Since its founding in Saint-Lambert in 1979, the Museum has developed dynamically, increasing its collection to almost 7,000 objects and becoming a reference in clothing and textile history and a laboratory for fashions, costumes and textiles as artistic expression. "Tapis Rouge: Fashion at the Museum" is the first exhibition in the new Museum of Costume and Textile of Quebec, at 363, De la Commune Street East. According to an initiative of the General Director Suzanne Chabot, this exhibition presents masterpieces from the collection as well as creations by Montreal's contemporary designers.

<http://WWW.MCTQ.ORG>

Julie's is Closing

June 2013 marks the end of a fashion-filled era for Julie Artisans' Gallery, NYC. Owner Julie Schaffer Dale will close her esteemed gallery, which for 40 years has showcased wearable art and artists whose works function as art for the wall, and also enhance any wardrobe.

<http://julieartisans.com>

TSA Symposium Proceedings

The *Proceedings* of the 2012 Symposium, edited by Ann Svenson, will be posted online shortly. The *Proceedings* are published through Digital Commons, hosted by the University of Nebraska-Lincoln. <http://digitalcommons.unl.edu/textilesoc>

All papers are downloadable as PDFs. There is a link to each of the *Proceedings* on the TSA website under the Publications tab. All of our *Newsletters* are also archived on Digital Commons, and the current issues are downloadable through the News section of the TSA website,

<http://www.textilesociety.org>



ART AND ENDANGERED TEXTILE TRADITIONS

WORLD ECO-FIBER AND TEXTILE (WEFT) CONFERENCE

BRUNEI GALLERY

JANUARY 18 - MARCH 23, 2013

East and West will be Forever Inter-twined

ECHOES OF THE 2014 TSA Symposium theme, *New Directions: Examining the Past, Creating the Future*, were already evident at the World Eco-Fiber and Textile (WEFT) conference and art exhibition hosted by the University of London School of Oriental and African Studies (SOAS). I attended both the exhibition opening and the two-day Symposium on "Endangered Textile Traditions." This report is based on my observations.

The Malaysian architect and designer, Edric Ong, located in Sarawak, has directed this UNESCO-sponsored project (WEFT) for almost 20 years. Presenters and exhibitors from the Far East, Africa, India, Southeast Asia, and Asia Minor not only spotlighted traditional textile cultures, but also presented contemporary fiber arts. We have already had a glimpse of the past and present—and what is to come? There were 20 Symposium presentations, so my comments refer only to five essential aspects:

1) Traditional materials, and dye-stuffs (plant and animal sources). The usages of these materials in isolated migrational pockets were interesting. For example, Prof Tien Chin mentioned that a

Kwantung yam tuber, the staple food in that Chinese area, was also the traditional dye source for mud-dyed silks. Laboratory analyses are now being done on the yam's chemical structure.

2) Weaving, printing and applied decorative techniques seen and discussed in the context of traditional and colonially-influenced eco-geography.

So-called "Indigenous" patterns are not always so. Keireine Canavan of The Cardiff Metropolitan University Art School, showed Kuwaiti camel-hair fabrics decorated with coffee pot and radio battery motifs!

3) The application of modern scientific laboratory analysis and more efficient technological methods to produce a better "traditional" product. Several countries have such studies underway. For example, an Indian architect, Asif Shaikh, has revived and streamlined traditional Gujarati embroidery.

4) Contemporary fashion. I met a Philippine graduate of the Florence Polimoda, Rambie Lim, who now markets contemporary fashions using her native pineapple-fiber textiles. In India, two enterprising women, Krishnakumar and Hegde Roy, have convinced the Tata hotel chain to have the front-office women wear luxury handwoven Benares silk saris, which can also be bought in the gift shop. In Sarawak, Edric Ong designs accessories with pandanus leaves, rattan, and beads.

5) Traditional artistic creativity applied to contemporary fiber arts. This was a particularly rich area and fits well into contemporary interiors. The Samurai-



Liang Xue Fang, "MARSHEs" (double-faced Suzhou silk embroidery at Brunei Gallery, London.

shaped abstraction of a Korean saffron silk sculpture reminded me of a similar form by the Japanese designer, Yojiro Kake, in an installation I viewed during Polimoda Pitti Fashion Week in Florence; this artist, however, used high-tech fabrics and lurex.

Read more on WEFT at <http://www.societyatelier.com> <http://www.soas.ac.uk/gallery/weft>

— Rosalia Bonito Fanelli



WEFT Silks installation by Yojiro Kake at Florence Polimoda.



Cotton

Lemire, Beverly

Oxford: Berg, 2011

(*Textiles that Changed the World* series)

WITH THE DAUNTING TASK OF discussing the role cotton has played in world culture in a single volume, Beverly Lemire focused upon four themes: (1) Bound up with cotton: world markets, global trade and cotton histories, (2) Fashion's favorite: the social politics of cotton and the democratization of style, (3) Cottage, mill, factory, plantation: the industrialization of cotton and the new world order, and (4) Crafting comfort, crafting culture: cotton and the rise of quilt culture in the western world. An Afterword discusses denim and jeans, giving a contemporary perspective on one aspect of cotton. Each chapter is an independent essay containing background information as well as detailed discussion.

Since review space precludes discussing each of the chapters, my focus is upon the second theme, with a few highlights of some of the fascinating topics it contains. Lemire concentrates upon the crucial interaction

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

between India, where cotton originated, and England, whose East India Company became a major world corporation thanks to its trade in cotton and spices. Calicoes were the key cotton type in this interaction. Given their vibrant colorfast designs and motifs, the English cloth industry introduced embroidery to mimic them as a way to compete. Thus began embroidery as a notable aspect of English textiles. The far cheaper, durable, and colorful Indian cloths, however, easily won the public eye. This resulted in various strategies to limit their purchase during the 17th century. Both sumptuary laws as well as peer pressure, however, were ineffective. Public censure was in the public arena, which meant women wearing cotton outside their homes were often subject to attacks which often left their clothing in shreds. Most interestingly, men did not wear cotton in public but rather wore it in the safety of their homes. An example of this is the *banyan*, a fashionable men's cotton robe. Banyan is the name of the merchant caste in India, which raises intriguing questions about its origins and history.

The economic decline of the English cloth industry, thanks to imported cotton cloth, was so severe that in 1719 there were incidents of acid being thrown upon people who wore cotton in public. Two years later, parliament passed a law banning Indian cotton goods in England. But, the vast popularity of cotton meant the law was never effectively implemented. Admitting defeat, the English cloth industry faced reality and incorporated cotton into its products. This began with blending linen and cotton to produce *fustian*, the common person's typical attire.

As the 18th century progressed, England went through its industrial revolution, which was overwhelmingly concentrated upon the production of cotton textiles. India thus changed

from supplying cotton cloth to England to producing cotton—as did the American south—to be transformed into cloth in British factories.

As the preceding paragraphs indicate, each of the four topics and the Afterword on denim in this wonderful volume provides much new information as well as prompts desires to learn more about the topics under discussion.

— Donald Clay Johnson

Textiles: The Art of Mankind

Mary Schoeser

2012: Thames & Hudson

THIS VISUALLY RICH VOLUME focuses on the artistry of textiles and emphasizes the “continuum of creativity” practiced by makers of textiles through the ages, up to the present time. Schoeser presents this array of visual delight throughout 500 pages and over 1000 images, in part to teach us how to really *see* textiles: to be aware of their cultural significance; to notice the skill and inventiveness of their makers; and to be aware of meanings—not only those inherent in the making, but also their cultural and artistic contexts.

In the brief essays that begin each of the six chapters, Schoeser discusses the unique qualities of textiles in historic and art history contexts as related to each theme. An extensive and well-captioned photo gallery of ethnic, historic, and contemporary textile art follows each essay. It is a pleasure to see contemporary art textiles included in this continuum, each chosen by the author to illustrate “the persistence of skill and creativity,” that remains central to the making of fine textiles. The sections are:

Impact, the introductory essay, discusses the context and language of textiles. The status of textiles became relegated to female activity as industrialization

took hold. This lowered status was reinforced by the modern art movement's strict hierarchy of media. Respect and appreciation for textiles rose again during the 1970s as the Lausanne Biennale exhibitions showcased fine-art textiles, and has continued to rise during the postmodern era with the subsequent breakdown of barriers among art media. Schoeser notes that the response to mechanization has always been, and continues to be, looking to other cultures and reintroducing old techniques, assuring that textile processes are not lost.

Ingredients discusses materials and processes from primitive to high-tech. Textile artists and artisans' inventiveness and love of experimentation are emphasized.

Structure emphasizes the three-dimensional nature of all textiles and discusses both non-tensioned processes such as basketry and embroidery, and the use of tensioned threads, as in loom weaving. Schoeser marks as a major development the invention of the shed, which allowed patterning to occur.

Surface discusses cloth as a metaphor for skin. She also discusses yarn, stitch, texture, and printed patterns.

Added Dimensions includes fabric cutting and manipulation, such as strip weaving, patchwork, and quilting. Three-dimensional and installation works are also discussed.

Imagery highlights the sensual nature of textiles, as viewing them engages all the senses. Textiles can also reflect identity, carry symbolism, and tell stories.

Schoeser has provided detailed *Bibliography*. A *Resources* section includes artists' emails, and also lists collectors, dealers, galleries, and study groups.

Interesting juxtapositions of ethnic, historic and contemporary textiles in each photo gallery inspire the reader to contemplate the commonalities that persist beyond the boundaries of space and time. I found

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 conversations about research; share information about particular textiles, techniques, people, and regions; 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

— Lydia Fraser,

Listserv Coordinator

many personal connections while looking through this book, from treasured ethnographic examples to some of the artworks that inspired me to pursue a path in textile arts, to works by teachers, friends, and colleagues. (I noticed that works by TSA artist-members are well represented: one or more works by at least 14 TSA members are included.)

Mary Schoeser is a leading authority in the field of textiles and is Honorary President of the UK Textile Society. Her previous books include *World Textiles: A Concise History* (2003), and *Silk* (2007). She recently co-curated an exhibition at the University of California-Davis Design Museum entitled “Structures, Signifiers, and Society: People and Textiles.”

— Karen Searle

NEW

*DIRECTIONS: Examining the Past,
Exploring the Future*14th Biennial Symposium ~ Los Angeles
September 10 - 14, 2014**CALL FOR PAPERS***New Directions: Examining the Past, Creating the Future***Textile Society of America's 14th Biennial Symposium****Los Angeles, California,****September 10-14, 2014*****Online submission process opens May 1******Deadline for Submissions: October 1, 2013***

TSA'S BIENNIAL SYMPOSIUM will take place in Los Angeles, California on the campus of the University of California at Los Angeles (UCLA) and at the Los Angeles County Museum of Art (LACMA). To encourage the maximum amount of scholarly interchange, TSA has devised a new format for 2014, and plans to hold two days of multiple, concurrent sessions at UCLA, as well as a full day of plenary sessions at LACMA on the last day. In addition to the sessions, there will be a series of dynamic pre- and post-conference workshops and study tours to local and regional art institutions and collections, receptions, special programs and awards ceremony.

The theme of TSA's 14th Biennial Symposium, *New Directions: Examining the Past, Creating the Future*, will explore change and innovation in textiles in the past while looking at the state of the field of textiles, textile study, production and creativity, today and for the future. Where have we been and where are we going? What are the moments that encapsulate change? What are the shifts in direction for cultures, technology, creativity and knowledge? And how do these affect textile studies?

Proposed papers should look at important moments in history when innovations or new ideas caused cultures to shift (materially, technically, aesthetically, or conceptually) or present new approaches, new research methods, new ways of understanding the past. They may also focus on key innovators, makers, designers, or scholars whose contributions have had a major impact, or examine critical social, political, economic or artistic processes. Papers could look at the present, examining elements of modern life or ideas that impact our world through the medium of textiles, whether from environmental, scientific, economic, social, or artistic perspectives. In addition, papers might look to the future and the pathways of knowledge or production that yield new ways of seeing, making, and understanding textiles.

TSA seeks presentation proposals from all textile-related disciplines and interdisciplinary areas, including, but not limited to, anthropology, archaeology, art, art history, conservation, cultural geography, design, economics, ethnic studies, history, linguistics, marketing, mathematics, political science, and theater, among others. Participation of international and U.S. scholars, researchers, artists, museum professionals, and others is welcome. Submission of abstracts is open to TSA members.

In addition to our general Call for Papers, including individual papers, organized sessions and panels, films and other media submissions, we invite papers that may be considered for our Plenary Day. The review committee will select from among the general submissions those that cogently and directly address the theme of the Symposium.

Symposium proceedings will be electronically published through on-line open access through the University of Nebraska Digital Commons in early 2015. Scholarships and Award applications are available on the TSA website.

The Symposium is organized by the Textile Society of America.

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

Co-host: Sharon Takeda, Senior Curator and Department Head, Costumes and Textiles, LACMA.

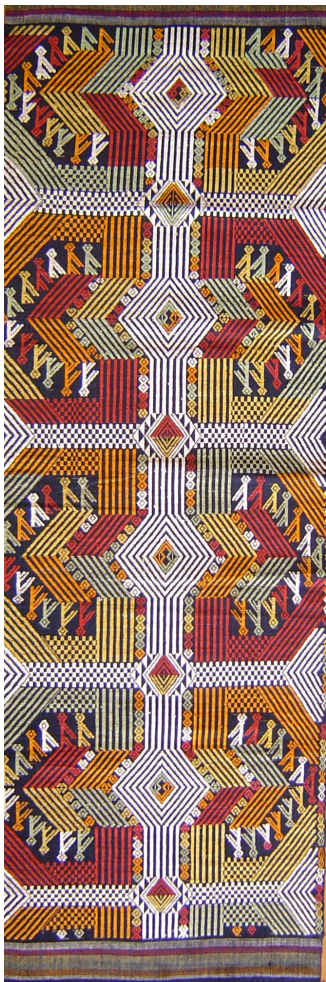
To submit an abstract for the 2014 Symposium please go to <http://www.textilesociety.org>



Conferences & Symposia

May 17-19: WEAVING HISTORY CONFERENCE, Thousand Islands Arts Center Clayton, NY.
<http://www.tiartscenter.org>

Jun. 6-9: IN•TER•FACE. PARTICIPATE. ILLUMINATE. CELEBRATE. 17th International Surface Design Association Conference at Southwest School of Art, San Antonio, TX. Pre-conference Workshops: Jun. 1-5, Post-conference Workshops: Jun. 10-14. Speakers: Janet Echelman, Michael James, Elissa Auther,



Warren Seelig, Otto von Busch, Nathalie Mielbach. Conference Chair: **Theresa Paschke**. Information:
<http://www surfacedesign.org/conference>

Jul. 17-20: COLONIAL (MIS) UNDERSTANDINGS: PORTUGAL AND EUROPE IN GLOBAL PERSPECTIVE, 1450-1900 CHAM International Conference, Lisbon, Portugal.
<http://www.cham.fcsch.unl.pt/ext/chamconference>

Jul. 23-Aug. 2: FELT CROSSROADS in Kyrgyzstan, Kyrgyz Republic. 5th International Felt Symposium The itinerary will be full of opportunities for creative expression, sightseeing, cultural exchanges, camaraderie, and entertainment. Attend a symposium in Naryn, visit feltmaking villages, attend the Central Asian Crafts Fair. Information:
christinelillianmartens@gmail.com

office@cacsarc.kg.mchokubaeva@gmail.com

Aug. 8-10: LOWELL QUILT FESTIVAL, New England Quilt Museum.
<http://www.lowellquiltfestival.org>

Nov. 6-9: WEAVING ROYAL TRADITIONS THROUGH TIME: TEXTILES AND DRESS AT THE THAI COURT AND BEYOND, at the Queen Sirikit Museum of Textiles (QSMT) on the grounds of the Grand Palace, Bangkok, Thailand. Pre- and post-conference tours, and special opportunities to see behind the scenes at the new museum and visit private collections of Southeast Asian textiles not accessible to the general public. Papers will cover such topics as Indian, Chinese, and Cambodian textiles for the Thai court; a late 19th c. royal collection of Indonesian batik from the Inner Court; Thai influence on Burmese royal dress; 19th c.

Smitthi Lao piece from the collection of the Queen Sirikit Museum, Bangkok.

textile tribute at the Siamese, Burmese, Shan and Lan Na courts; preserving royal collections; and dressing modern royalty. Speakers include John Guy (Metropolitan Museum), Joanna Marschner (Kensington Palace), **Julia Brennan** and **Sylvia Fraser-Lu** (Washington, D.C.), Gillian Green (U. of Sydney), Patricia Cheesman (Chiang Mai), Dr. Y. Oyama (Tokyo National Museum), **Melissa Leventon** (California College of the Arts), **Dale Carolyn Gluckman** (Los Angeles), Sara Reiter (Philadelphia Museum of Art), the curatorial and conservation staff of the QSMT, as well as scholars and conservators from Thailand, Bhutan, and Singapore. For information, email info@qsmthailand.org with "Symposium information" in the subject line. The museum will inform you when their symposium website is live.

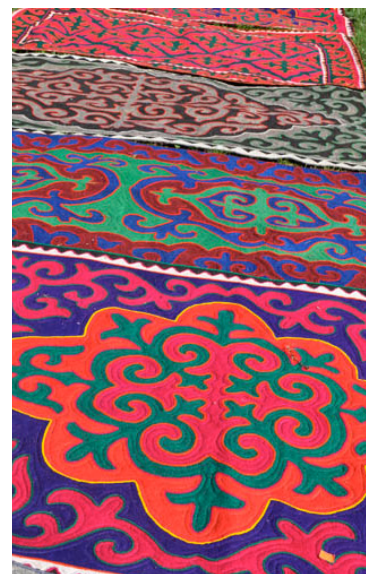
Nov. 12-15: CONSERVING MODERNITY: THE ARTICULATION OF INNOVATION, The 9th Biennial North American Textile Conservation Conference, at the de Young Museum San Francisco, CA. Includes two days of workshops and evening receptions, along with two days of presentations and poster displays involving care and/or use of modern materials and innovative conservation treatment methods. Two-day pre-conference workshops include Aqueous cleaning, fiber identification, Fosshape mannequin fabrication, shibori dyeing, and ribbon and fabric embellishment. For continual updates and registration, visit:
<http://www.natconference.com>

Nov. 12-15: TINKUY DE TEJEDORES, Cusco, Peru. Weavers meeting organized by the Center for Traditional Textiles, Cusco focuses on weavers and their cultural traditions. Speakers include **Judy**

Frater, workshop leaders include **Mary Frame** and **Mary Littrell**. Also demonstrations, seminars for indigenous weavers, Pre- and post-conference tours to weaving villages and archaeological sites. US inquiries: Jannes Gibson, ttaylor_g@hotmail.com
<http://www.textiles.cusco.org>

Nov. 22-23: VALEURS ET RÉALITÉS DU BLANC: une facette de l'aventure textil. Values and Realities of WHITE: an Aspect of the Textile Adventure, Musée du Quai Branly, Paris. Organized by the French Association for Textiles Study (Association Française pour l'Étude des Textiles -AFET). Information: **Francoise Cousin**.
fcousin@live.fr

Nov. 29-30: THE 6TH INTERNATIONAL CONFERENCE ON INDIGENOUS TEXTILES OF THE AMERICAS organized by the Musée du Quai Branly and the Ecole des Hautes Etudes en Sciences Sociales (EHESS). Workshops on Textiles of the Americas, Paris, France. Post-conference workshops are offered Dec. 2-4 on such topics as fiber identification, relationship of weave structure and design, and Andean natural dyes.
<http://www.quaibranly.fr>



Kyrgyz shyrdak at craft fair, typical of those seen at the Felt Crossroads conference.

Exhibitions: United States

CALIFORNIA

Craft and Folk Art Museum, Los Angeles. To May 5: "Social Fabric", seven contemporary artists confront the problems of mass production and consumption through interactive fiber-based art. Sept. 29-Jan. 5, 2014: "Sonya Clark: Material Reflex," and Nathalie Miebach.
<http://www.cafam.org>

San Jose Museum of Quilts and Textiles. May 8-Jul. 21: "Milestones: Textiles of Transition," historic and contemporary textiles created for and continue to signify moments of transition. "Threads of Love: Baby Carriers from China's Minority Nationalities."
<http://sjquiltmuseum.org>

de Young Museum, San Francisco. To Aug. 4: "From the Exotic to the Mystical: Woven Treasures from the Permanent Collection." This selection represents 15 centuries of textile arts and includes finely detailed English embroideries, Spanish laces, French ecclesiastical vestments, and many others.
<http://deyoungmuseum.org>

Museum of Craft and Design, San Francisco. To June 23: "Creatures from the Deep," knit sculpture installation by Arline Fisch; "Affinity" by Rebecca Hutchinson.
<http://www.sfmcd.org>

COLORADO

Avenir Museum of Design and Merchandising, Colorado State University, Ft. Collins. To Aug. 2: "Weaving Lives: Transforming Textile Traditions in the Peruvian Highlands." Efforts to preserve traditional weaving practices by modernizing textile designs in weavings from 9 communities associated with the Center for Traditional

Textiles in Cusco, Peru.
AvenirMusuem@colostate.edu

Denver Art Museum. May 19-Sept. 22: "Spun." Jun. 9-Sept. 22: "Nick Cave Sojourn." To, Jul. 28: "Texture & Tradition: Japanese Woven Bamboo."
<http://www.denverartmuseum.org>

DISTRICT OF COLUMBIA

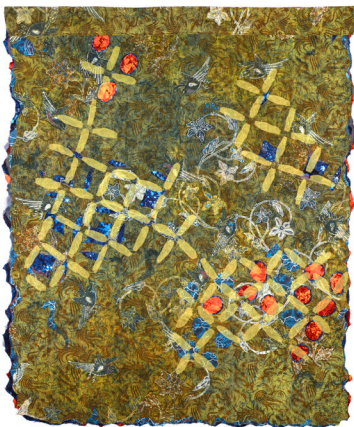
The Textile Museum. Exhibitions open through Oct. 13; Programs and Museum Shop open all year. To Oct. 13: "Out of Southeast Asia: Art That Sustains." Features work of Carol Cassidy, the husband-wife team Agus Ismoyo and Nia Fliam, Vernal Bogren Swift, and historical textiles from the museum's collections.
<http://www.textilemuseum.org>

FLORIDA

Ruth Funk Center for Textile Arts, Florida Institute of Technology, Melbourne. May 18-Aug. 27: "Masters 2," Studio Art Quilt Associates international exhibition of 37 quilt artists who have proven themselves to be masters of this exciting art form.
<http://textiles.fit.edu>

ILLINOIS

Fine Line Creative Arts Center, St. Charles. May 31-Sept. 7: "Small Expressions 2013." Juried exhibition sponsored by Handweavers Guild of America.
<http://www.weavespindye.org>
<http://www.fineline.org>



MASSACHUSETTS

Mobilia Gallery, Cambridge. To May 11: "John McQueen and Jan Hopkins."
<http://mobilia-gallery.com>

American Textile History Museum, Lowell. To Aug. 11: "Behind the Veil: Brides and their Dresses." How brides over the past 150 years have chosen their wedding dresses, and how their decisions are shaped by fashion, family, and finances. To Sept. 1: "Textile Revolution: An Exploration through Space and Time."
<http://www.athm.org>

Museum of Fine Arts, Boston. Jul. 16-Nov. 11: "Hippie Chic" explores the exuberant fashions of the late 1960s and early 1970s in 50 ensembles by hip young designers and avant-garde boutiques. Curated by Lauren Whitley.
<http://www.mfa.org>

MINNESOTA

Goldstein Gallery, University of Minnesota, St. Paul. To May 26: "Redesigning, Redefining Fashion," clothing and accessories designed with sensitivity to environmental, economic, and social concerns.
<http://goldstein.design.umn.edu/exhibitions>

Minneapolis Institute of Arts. To Jul. 20, 2014: "Women in Craft and Design."
<http://artsmia.org>

Textile Center, Minneapolis. To May 5: "Cultural Conversations: Traditional Design in the Digital Age."
<http://www.textilescentermn.org>

MISSOURI

Sherry Leedy Gallery, St. Louis. May 3-Jul. 22: "In the Making,"

Agus Ismoyo and Nia Fliam, "Father Sky Mother Earth" ("Bapak Langit Ibu Bumi") (Back), 2005. On loan from Margrit Benton and Mark Nelson. Courtesy of The Textile Museum.



Peruvian textiles at the Avenir Museum, Ft. Collins, CO.

sculptures by Tracy Krumm.
<http://www.sherryleedy.com>

NEBRASKA

International Quilt Study Center & Museum, Lincoln. Jun. 7-Mar. 2, 2014: "The Engineer Who Could" showcases the work of Nebraska quiltmaker, farmer, and engineer, Ernest Haight. To Jun. 2: "Indigo Gives America the Blues," 13 quilts from early 1800s-1980s illustrate indigo dyeing in the US. To Jul. 7: "Post-9/11 Memorial Quilts by Don Beld." To Sept. 1: "Perfecting the Past: Colonial Revival Quilts" explores a movement (1880-1940), when Americans looked to antique objects for inspiration. To Dec. 1: "Posing with Patchwork: Quilts in Photographs" 1855-1955.
<http://www.quiltstudy.org>
View Online exhibitions at:
http://www.quiltstudy.org/exhibitions/online_exhibitions

NEW MEXICO

Museum of International Folk Art, Santa Fe. To Sept. 2: "Plain Geometry: Amish Quilts" explores changes in design and materials in Amish quilts from the late 19th-late 20th century. Curated by Bobbie Sumberg.
<http://www.moifa.org>

NEW YORK

Metropolitan Museum of Art, NYC. To May 27: "Impressionism. Fashion and Modernity." To Jun. 16: "Cambodian Rattan: The Sculptures of Sopheap Pich." May 9-Aug. 14: "PUNK: Chaos to Couture." May 15-Aug. 18: "Search for the Unicorn: An Exhibition in Honor of The

Cloisters 75th Anniversary.”
<http://www.metmuseum.org>

The Museum at FIT, NYC. To May 8: “Fashion and Technology” examines how fashion engages with technological advancement and is altered by it.
<http://www.fitnyc.edu/museum>

New York State Capitol, Albany. To Jun. 2013: “1862: Red, White and Battered,” exhibition of Civil War Battle Flags.
Sarah.Stevens@parks.ny.gov

OHIO

Troy-Hayner Cultural Center, Troy. Sept. 27-Dec. 1: “Small Tapestry International” sponsored by American Tapestry Alliance.
<http://www.troyhaner.org>
<http://americantapestryalliance.org/exhibitions>

Dairy Barn Art Center, Athens. May 24-Sept. 9: “Quilt National 13.”
<http://www.dairybarn.org>

Kent State University Museum. To Jun. 9: “Resist: A World of Resist-Dye Techniques.”
<http://www.kent.edu/museum/exhibits>

PENNSYLVANIA

Philadelphia Museum of Art. To Dec. 1: “All Dressed Up: Fashions for Children and Their Families” focuses on clothing from the late 18th through mid-20th centuries, comparing and contrasting adults’ apparel with children’s smaller styles.
<http://www.philamuseum.org>

Pittsburgh Center for the Arts. To Aug. 18: “Fiber Art International 2013.”
<http://www.fiberartspgh.org/guild/node/10>

RHODE ISLAND

RISD Museum, Providence. To Aug. 18: “Artist/Rebel/Dandy: Men of Fashion” celebrates the dandy. From the sophistication and elegance of Beau Brummell

(1778–1840) to the romantics and revolutionaries of today, an artistic, rebellious figure is revealed through sartorial and personal presentation. To Jun. 16: “Lists,” from the Smithsonian’s archives of American art.
<http://www.risd.edu>

TEXAS

Houston Center for Contemporary Craft. To May 5: “Constructing Solitude,” a solo exhibition by Janice Jakielski.
<http://www.crafthouston.org/>

WASHINGTON

Handforth Gallery, Tacoma Public Library. Jun. 13-Aug. 3: “Small Tapestry International” sponsored by American Tapestry Alliance.
<http://americantapestryalliance.org/exhibitions>

WISCONSIN

Design Gallery, Madison. May 2-17: “Making and Thinking Through Design,” UW-Madison Annual juried student show.
<http://www.Designgallery.wisc.edu>

Exhibitions: International

CANADA

Textile Museum of Canada, Toronto, ON. To May 12: “Marimekko, with Love.” To Sept. 2: “Shine,” 50 textiles from the Museum’s collection shown with contemporary glass and jewelry. To Oct. 14: “Ancestry and Artistry: Maya textiles from Guatemala” explores the richness of Maya weaving traditions past and present, and includes work of contemporary artists Andrea Aragón, Verónica Riedel, and photo-journalist Jean-Marie Simon. Curated by **Roxane Shaughnessy**.
<http://textilemuseum.ca>

Royal Ontario Museum, Toronto. To Fall, 2013. “Big,” showcases 40 costume and fashion items of grandiose status, including garments by Alexander

McQueen and John Galiano.
<http://www.rom.on.ca>

Museum of Costume and Textile, Quebec. To Oct. 6: “Tapis Rouge: Fashion at the Museum.”
<http://www.mctq.org>

Moon Rain Centre for Textile Arts in the Outaouais, Quebec. Aug. 31-Oct. 6: “Matrices :Triennale Internationale des Arts Textiles.”
<http://www.moonrain.ca/>

CHINA

Zhejiang Museum of Art and China National Silk Museum, Hangzhou. To Sept. 2013: “Fiber Visions: First Hangzhou International Fiber Art Exhibition.”
http://www.fiberarthangzhou.com/en/triennial_theme_1.html

FRANCE

Les Arts Décoratifs, Paris. Jul. 4-Nov. 24: “Behind the Seams.” An indiscreet look at the mechanics of Fashion.
<http://www.lacma.org>

ENGLAND

Victoria and Albert Museum, London. To Aug. 11: “David Bowie Is,” exploring the broad range of Bowie’s collaborations with artists and designers in the fields of fashion, sound, graphics, theatre, art and film.
<http://www.vam.ac.uk>

Fashion and Textile Museum, London. To Jun. 29: “Kaffe Fassett: A Life in Color.”
<http://www.ftmlondon.org/exhibitions>

Lectures and Workshops

Thousand Island Arts Center, Clayton, NY. Summer classes and workshops include quilting and braiding, a knit and crochet clinic, fabric printing and painting, cast-on knitting, shibori, nuno

felting and wet felting, weaving fundamentals, rug braiding, and natural dyeing.

<http://tiartscenter.org>
Jun 29-Jul. 2: American Tapestry Alliance Workshop with Shelley Sokolofsky, “Traces, Layers, Narratives & Surfaces.”
<http://americantapestryalliance.org/education/workshops/traces-layers-narratives-sufaces>

Workshops and Courses at the **Lisio Foundation,** Florence, Italy: learning opportunities in weaving on Jacquard looms and drawlooms, as well as courses in textile identification and analysis.
didat@fondazioneolisio
<http://www.fondazioneolisio.edu>

This summer, the famous and German weaver, inventor and artist, Andreas Möller, will lecture and teach a 5-day masterclass in the Netherlands, Jun. 23-28.

Information:
mirjawark@yahoo.com
<http://www.moeller-hamburg.com>
<http://www.goldenhaand.nl>

Tours

Tia Stephanie Tours to Mexico. Aug. 1-10: *The Fashion of Frida Kahlo*. Sept. 5-15: *The Mexican Rebozo*. Oct. 5-14 and Nov. 9-18: *Textile Traditions of Oaxaca*.
<http://www.tiastephanietours.com>

Puchka Peru Tours feature studio visits, villages, and sites in the Central Andes, Sept. 13-Oct. 4.
<http://www.puchkaperu.com>

Virtual Exhibitions

The newest TEx@ATA exhibition, “The Power of Slow” was curated by Anne Jackson and includes the work of 15 contemporary tapestry artists from around the world, accompanied by a curator’s essay.
http://americantapestryalliance.org/exhibitions/tex_ata/the-power-of-slow