

TEXTILE SOCIETY *of* AMERICA

Newsletter

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TSA Board Member and Newsletter Editor
Wendy Weiss behind the scenes at the UCB
Museum of Anthropology in Vancouver, during
the TSA Board meeting in March, 2016

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Our Mission

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

About the Newsletter

The Textile Society of America Newsletter is published two times a year. In addition to reports on TSA programs, the newsletter lists conferences, courses, exhibitions, grants, job postings, tours; profiles museum textile collections and university textile programs; and reviews books, exhibitions, and conferences. *Submissions are welcome.*

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

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

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

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

Newsletter Submission Guidelines:

To submit content to the Editor please email newsletter@textilesociety.org with the subject line, "submission." Text should be sent as .doc and images should be sent as individual .jpg files. Please include image captions and a 1-3 sentence author bio for reviews and articles. Please keep articles and reviews to 600 words.

Stay in Touch

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



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Letter from the Editor

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The spring edition of the newsletter is a testimony to how important textiles are to us globally and culturally, even with the lamentable closing of the Museum of Contemporary Craft in Portland, Oregon. A story of vitality emerges when examining all the other ways people are engaging with textiles as craft and practice, history and aesthetics.

In this newsletter you will find reviews of five publications about textiles that cross the globe and cover time, including an exhibition catalog on Late Antiquity, Thelma K. Thomas, editor; a compendium of wide ranging critical essays, Janis Jefferies, Diana Wood Conroy and Hazel Clark, editors; Islamic luxury artifacts, Louise W. Mackie, author; Guatemalan weaving, Deborah Chandler and Teresa Cordón, authors; and Banjara embroidery, Charlotte Kwon with Tim McLaughlin, authors.

Dominique Cardon, International Advisor to the Board, has invited colleagues overseas to contribute news about their work. This edition brings you details about the Centre for Textile Conservation at the University of Glasgow and the Philippine Textile Research Institute. Both institutions are conducting significant dye research as part of their mission.

Equally important are the range of exhibitions, meetings, symposia and study centers devoted to textiles that are available around the world. High tech fashion is on view at Museum of Fine Arts, Boston until July 10 while ikat textiles can be seen at the Brunei Gallery in London until June 25. Learn more about these events directly online where we post information that comes to us in the form of promotional material directly from the venues: <https://textilesocietyofamerica.org/community/event-list/>

The staff and board is working to deliver news to our membership via social media as well as our semi-annual newsletter. We created a members-only Facebook page, which is how I learned about *Designing Identity: The Power of Textiles in Late Antiquity* and was able to see the show when I travelled to NYC for a family event a few blocks away. If you have not yet joined the group, I urge you to sign up to the [Textiles Society of America Members Only Group](#). Admittedly, I have not caught up with the age of Twitter and Instagram, other social media tools TSA uses, but the choice allows our members to pick and choose how to get information.

With the biennial symposium this fall, our social media will play an important role in keeping you up-to-date on events and allow you to connect with others making travel plans for Savannah. This biennial event represents a major investment in research, time and dollars for individual members as well as those members and our small staff directly planning the event.

An important way for you to insure the financial vitality of our organization is to help direct potential donors who may wish to sponsor specific portions of our symposium to the board. We have created a range of sponsorship packages for donors to choose from, available on our web page: https://textilesocietyofamerica.org/tsa_symposium/symposium2016/become-a-sponsor/. Inquiries about sponsorship packages can be directed to: sponsorships@textilesociety.org

Volunteer Opportunity

TSA is Looking for A New Proceedings Editor

Proceedings are published approximately six months after each symposium. Through a partnership with the University of Lincoln, Nebraska, they are available through on-line open access Digital Commons. The Proceedings Editor is a volunteer for TSA, reporting to a designated Board member.

Responsibilities:

Call for Submissions: In conversation with the organization, the editor drafts guidelines for symposium presenters and exhibitors to submit publication ready copy for on-line University of Nebraska Digital Commons, UNLDC, publication in a timely fashion after the biennial Symposium

Editing: Edits grammar and general rules governing academic papers but does not alter content.

Formatting: Occasionally the editor has to adjust format if the paper has not been submitted according to the guidelines. For each paper, the editor adds the current Symposia logo to the top front page, paginates the submission, and makes sure no awkward text interruptions occur between pages. Footnoting and captioning are also checked to be consistent with guidelines.

Archiving: The editor saves final version of each PDF to a designated Dropbox Folder, to be archived with TSA. The editor then emails groups of final PDFs to the Digital Commons contact, where the Digital Commons staff loads them into the online, publicly accessible database.

Communications: The editor is available to respond to questions or problems from authors, Digital Commons staff, and TSA staff. The editor encourages authors to submit completed papers by producing a call for submissions that is distributed by TSA.

Time Commitment:

A paper that is perfectly formatted takes 10 minutes to download, edit as described above, and send it to the UNLDC. When an author does not follow the guidelines a paper can take as much as an hour to format. Each year there could be as many as 200 papers and abstracts.

Skills:

- Attention to detail
- Patience
- Good communication skills and collegiality
- A commitment to the value of TSA
- A sense of style
- An eye toward a consistency of style

Required Technology:

Email for communications

The newest version of **MS Word** is optimum as papers may come in from all Word versions as well as other word processing programs like Open Office, etc. An up-to-date version will be able to format all submissions.

A personal computer with enough ram and memory space is essential to edit and save the files. It is important to save an original version of each paper as well as the edited Word document and the Final PDF before transferring them to UNLDC & the TSA archive.

Adobe Acrobat Pro is a huge time saver, one doesn't **need** it but it makes the editing easier in many ways giving the editor more options when a submission is difficult.

TSA uses **Dropbox** to archive publications and share content amongst staff and volunteers.

Interested individuals should contact Wendy Weiss, wendyrweiss@gmail.com for more details.

To view past proceedings visit the TSA website: <https://textilesocietyofamerica.org/symposia/proceedings-home/>

Or read papers on Digital Commons: <http://digitalcommons.unl.edu/tsaconf/>

TSA relies on the hard work of our volunteers to carry out all of our activities. Watch for additional opportunities to be posted in the coming months.

Letter from the President

Dear Members and Friends,

Spring has arrived and sparked a new wave of energy and activity as we move into the next phase of preparation for the upcoming Symposium in October. During our recent Board meeting in Vancouver, we focused on various aspects of the careful planning SCAD co-organizers Jessica Smith and Susan Falls, along with TSA staff and Board members, are putting in place for the 15th biennial Symposium in Savannah. The theme *Crosscurrents: Land, Labor and the Port* has inspired a broad response from scholars, artists, museum professionals, educators, students, makers, and others from countries around the world who wish to participate.

The Symposium Program Committee has put together a rich program of papers, panels, and sessions, the exhibitions committee is working with local galleries to plan the installations of the selected TSA exhibitions, and a diverse and appealing slate of site seminars, tours, and workshops have been finalized. We are pleased to announce a roster of dynamic plenary speakers and keynote, who are leaders in their respective fields, and have been invited to open and close the conference. Our inaugural Lenore G. Tawney Keynote Speaker is Laurel Thatcher Ulrich, 300th Anniversary University Professor at Harvard University, who is recognized for innovative work in social history and author of *The Age of Homespun: Objects and Stories in the Creation of an American Myth* (2001). Our Opening Plenary Panel speakers are Lynne Milgram, Professor of Anthropology at OCAD University, Toronto, Giorgio Riello, Professor of Global History and Director of the Warwick Institute of Advanced Study, and Madelyn Shaw, Curator of Textiles at the National Museum of American History, Smithsonian Institution. Our Artist Plenary speaker is Stephanie Syjuko, Assistant Professor in Sculpture, at the University of California, Berkeley. Together they will help us explore the ways in which textiles shape, and are shaped by geographical, technological, economic and artistic aspects of globalization. In this Newsletter, we present a first glance of the Symposium program and the exciting events which will take place in Savannah in October. Registration is open and you can find the full list of programming on our website.

Fundraising and Development

In the fall of 2015, Fundraising and Development Committee members Maleyne Syracuse, Catharine Ellis, Vita Plume, external member Sandy Peinado and Executive Director Tali Weinberg initiated TSA's second annual fundraising campaign with a focus on the upcoming Symposium. Close to \$14,000 was raised, nearly triple our annual campaign revenue from 2014! Thank you for your contributions. We are continuing our fundraising efforts with a spring campaign to raise much needed funds to support TSA scholarships and awards. Please consider donating here <https://textilesocietyofamerica.org/support-scholarships-awards>

Past President Elena Phipps is actively working to secure grants from foundations and other organizations to fund individuals and panels and support international participants to attend the 2016 Symposium. She recently approached the Robert and Ardis James Foundation who have generously awarded TSA \$10,000 towards the expenses for plenary speakers. Volunteer Tara Bursey has developed a Symposium sponsorship package for Savannah, and we are offering opportunities to support TSA through becoming a sponsor. Details can be found here:

https://textilesocietyofamerica.org/tsa_symposium/symposium2016/become-a-sponsor/

Strategic Planning

At the Board meeting, discussions regarding Strategic Planning took place which were centered around the need to shepherd TSA through a transition period so that the organization can support its activities in a financially sound and sustainable manner, as it expands its outreach, goals and mission. The Strategic Planning Committee received Board approval to move forward with this process in 2016-2017, and to develop a proposal and a budget to hire a Strategic Planning Consultant.

EVERY DONATION COUNTS

Its easy to support TSA programs, awards, and scholarships.

Donating online takes just 1 minute

<https://www.textilesocietyofamerica.org/contribute>

Awards

Awards Committee Chair Jill Alessandro and members Ruth Barnes, Vita Plume with external members Carol Bier and Mary Anne Jordan have been reviewing this year's large number of applications and selecting financial aid recipients and awardees. In addition to offering financial assistance to help speakers and participants attend the upcoming Symposium and workshop scholarships, supported by the Teitelbaum Family Fund, there are Symposium awards, which are announced at the Awards banquet. These are The Founding Presidents Award recognizing excellence in the field of textile studies, and the Student/New Professional Award which provides an opportunity for students and new professionals who demonstrate exceptional promise for the future in the textile field to attend the biennial Symposium. Another award, which we have hosted at our biennial symposia since 1998, is the Brandford Elliott Award (B/EA) for Excellence in Fiber Art, which honors and provides funding to emerging artists. In 2016 the B/EA will be formally turned over to TSA and become a TSA award, which will help ensure this important program will continue into the future.

Applications for the second round of fee waivers are due June 1st and information is available on our website. This funding is made possible through your support!

Programs

Our spring programs *Asia in Amsterdam at the Peabody Essex Museum* and *Chin Weaving at the Philadelphia Museum of Art* were very popular, tickets sold out and there were waiting lists! See the article on the Peabody program on page 8. Committee members Susan Brown, Lauren Whitely and Rowland Ricketts are working on the development of a slate of dynamic new programs for 2017, and have also been working with SCAD organizers on tours, site seminars and workshop planning.

Membership

Caroline Charuk joined TSA as the new Membership and Communications Coordinator in October, and we welcome her. Using the new software, **MemberFindMe**, Caroline has been following up with expired members to let them know about our new membership system and current benefits. Our membership numbers are up! Thank you to all those who have recently renewed.

Membership Committee members Susan Bean and Catharine Ellis have been accessing this new membership system for useful information that can inform membership strategies and help us set goals for the future. Retaining and growing our membership is key to the long-term stability of the organization.

Publications and Marketing and Communications

Publications Committee Chair Eulanda Sanders and External Relations Director and Newsletter Editor Wendy Weiss have been working on a paid advertising proposal, in response to people who want to promote commercial activities in the Newsletter. TSA will accept paid advertisements starting with the Fall 2016 Newsletter. The Marketing and Communications Committee's marketing plan, developed by Laura Camerlengo, will focus this spring on marketing and advertising that will raise awareness for the organization's opportunities and programs, in particular, its upcoming Symposium. Social media has proven to be one of the organization's most effective marketing tools. Our volunteer social media coordinator, Brandy Gibbs-Riley, has compiled analytics on our Facebook page with recommendations on best practices for posting to maximize our effectiveness. For example, we have gained 1,476 followers since January 1 (5,754 to 7,230) and the majority are in the 25-34 year old demographic. Many of you are now members of our new TSA Facebook Group, which serves as a forum for discussion about textile related topics. At this time we have over 270 members!

Musée des Tissus de Lyon

As many of you are aware, the Musée des Tissus de Lyon has been threatened with closure, and a petition opposed to the closing of the museum, <http://www.change.org/MuseeTissusLyon>, has over 100,000 supporters. TSA's International Advisor, Dominique Cardon, has been actively working to raise awareness of the situation and wrote letters to President of the Republic, to the Prime Minister, to the Minister of Culture, and to the President of the Region of Lyon who have acknowledged her concerns. These were signed by Dominique, Birgit Borkopp-Restle, President of CIETA, Marie Louise Nosch, Director of The Danish National Research Foundations Centre for Textile Research and myself on behalf of TSA. At the end of March, there was some encouraging news. The Museum will remain open at this point until the end of this year, and there are plans to raise it to the level of a national state museum. The future of the Musée des Tissus is more hopeful!

At the meeting in Vancouver, Board members had an opportunity to heartily congratulate Dominique in person, for being awarded the highest national award from the President of France: *chevalier* [knight] of the National Order of the Legion of Honour, a recognition for her 47 years of service in her research in the science, technology and history of dyes. She received her award on April 29 in Lyon.

Staffing

Ellyane Hutchison has stepped down from her position as Website Coordinator after four years. She was instrumental in moving the organization to the new website, which she has managed during this period. Her contributions to TSA during this transition are greatly appreciated. I thank Executive Director Tali Weinberg, Membership and Communications Coordinator Caroline Charuk for their dedicated work in the National Office, and also want to acknowledge the contributions of Financial Advisor Nancy Hall, and lawyer Deb Jung.

Board Service

In order to make participating in Board meetings more accessible, we are proposing new Board attendance requirements, which will include options for remote attendance. We have been working on strengthening the role of Board committees, which carry out the important work of the Board. Through committee work, Board members contribute their knowledge and skills to develop proposals, programs, and new ideas and initiatives, and dedicate their time and efforts to carry out these important responsibilities to further the goals and mission of TSA. I would like to thank all volunteer Board members for the significant work they do for TSA. Those Board members who will step down from the Board in October are **Susan Bean** (Programs and Membership), **Susan Brown** (Secretary, Programs, and Archives), **Laura Camerlengo** (Publications, Marketing and Communications), **Jill d'Alessandro** (Awards), **Elena Phipps** (Past President, Fundraising and Development, and Strategic Planning), **Eulanda Sanders** (Publications), and **Maleyne Syracuse** (Treasurer, Fundraising and Development, and Strategic Planning), I want to acknowledge their valuable contributions to the organization and thank them for their years of committed and inspiring service. I have enjoyed the opportunity to work with all of you.

Enjoy the spring and I look forward to seeing you in Savannah in October!

Thank you,



Roxane Shaughnessy
TSA President, 2014-2016
roxane.shaughnessy@textilesociety.org

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- **Discounted and early registration** fees for TSA programs including biennial symposia
- Inclusion in & access to a searchable **online directory** of members
- **Publication & exhibition** opportunities
- **Direct contact** with colleagues and experts from across the field
- Eligibility for TSA awards & scholarships
- Immediate access to the current **Newsletter** + discounts on ad space in the Newsletter
- **Discounts** from affiliate programs & publications

Visit the website for membership levels, to join online, or to download a PDF membership form

Art of the Zo: Textiles from Myanmar, India and Bangladesh

Textiles Close Up Report

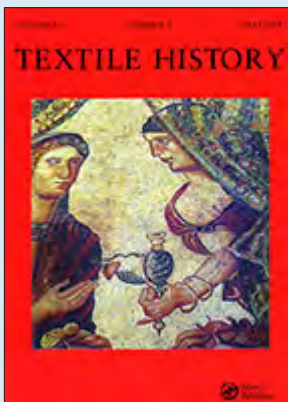
Chin Weaving at the Philadelphia Museum of Art, Friday, February 26, 2016

By Mary P. Masilamani, independent textile historian and former TSA board member

This past February lucky members of TSA visited the Philadelphia Museum of Art's Perelman Building for a tour of a small gem of a textile exhibit called *Art of the Zo: Textiles from Myanmar, India and Bangladesh*, under the enthusiastic guidance of guest consulting curators, David W. and Barbara G. Fraser. The Frasers explained the different types of prized textiles handed down through Chin families from isolated communities in the hills of eastern Myanmar, the neighboring northeastern Indian state of Mizoram and the Chittagong Hill tracts of western Bangladesh. The Zo (Chin) are Tibeto-Burman speaking people with a long tradition of fine weaving using back tensioned looms and delicate cotton threads. Generations of living in the steep mountains of three separate countries helped to divide the Chin into distinct, smaller groups, each with unique textile traditions.

Our day began with a guided tour of the exhibition with careful descriptions of the weaving techniques used to create each of the assorted special occasion textiles on display. The earliest textiles were made of locally grown and hand spun cotton. The fibers were dyed with locally produced indigo and were often dyed such a deep blue that they looked almost black. Deep red dye came from locally collected lac insects. In one deceptive garment a complex pattern woven from monochromatic cotton and a fiber with a hemp-like sheen produced a subtle design that almost disappeared in the low light of the exhibition space. In addition to warp and weft faced plain weave, the Chin used twill, complementary and supplementary warp and weft patterning, pile techniques, weft twining, and false embroidery. Occasionally resist dyeing (ikat) was combined with other techniques. Embroidery, macramé, shells, beads and insect wings were also used to embellish some of the textiles. In older textiles the bead embellishments were woven directly into the textile, not added as later embellishment. Close examination of many of the pieces on display rewarded us with a deeper respect for the skills of the women who created these beautiful, subtly detailed fabrics. After a group lunch with time to talk and view a movie that featured a group working to preserve Chin textile traditions in Myanmar, we had a quick tour of the new textile storage and conservation space. We ended the day with a close look at more Chin textiles. The Frasers shared items from their personal collection, and the museum brought out more items from their own collection for us to examine. Because of the fine threads and complex weaving techniques used by the Chin, it was especially helpful to see microscopic views of some of the techniques projected so that all of us could get a clear view of the construction details.

If you are interested in learning more about Chin textiles and the techniques used to produce them, the Frasers' book, *Mantles of Merit: Chin Textiles from Myanmar, India and Bangladesh*, has more information.



Discounted Journal Subscriptions

Through partnerships with publishers we are now offering discounted subscriptions to two of the premier journals in the textile field.

Members should email tsaweb@textilesociety.org for access to the discount codes.

Visit the website for details: www.textilesocietyofamerica.org/journals/

R. L. Shep Ethnic Textile Book Award 2015 Nominees

2015 was an excellent year for textile books! So much wonderful, engaging scholarship on handmade textile traditions world-wide was published last year that a record-breaking twenty-one books have been nominated for the Textile Society of America's 2015 R.L. Shep Ethnic Textiles Book Award.

These books explore ethnic textiles from five continents, offering new research and new perspectives on both familiar and understudied textile traditions. Each is an important new resource for the field of textile studies.

The Shep Award is given annually and consists of a cash prize, with the purpose of encouraging the study and understanding of global handmade textile traditions by recognizing and rewarding exceptional scholarship and accessibility to a general audience.

The winning book will be announced in Fall 2016, and its author(s) will be honored at the Awards Dinner at TSA's 15th Biennial Symposium on October 22, 2016.

Altman, Karin. *Fabric of Life: Textile Arts in Bhutan: Culture, Tradition and Transformation*. Walter de Gruyter & Co, 2015.

Arnold, Denise Y. and Elvira Espejo Ayka. *The Andean Science of Weaving: Structures and Techniques of Warp-faced Weaves*. New York: Thames & Hudson, 2015.

Bhandari, Vandana. *Jewelled Textiles: Gold and Silver Embellished Cloth of India*. New Delhi: Om Books International, 2015.

Boudot, Eric and Chris Buckley. *The Roots of Asian Weaving*. Philadelphia: Oxbow Books, 2015.

Brincard, Marie-Therese, editor. *Kuba Textiles: Geometry in Form, Space, and Time*. Purchase, NY: Neuberger Museum of Art, SUNY Purchase, 2015.

Chandler, Deborah, and Teresa Cordon. Photography by Joe Coca. *Traditional Weavers of Guatemala*. Loveland, CO: Thrums Books, 2015.

Clarke, Duncan, Bernhard Gardi and Frieder Sorbe. *African Textiles: The Karun Thakar Collection*. Munich, London, New York: Prestel, 2015.

Crill, Rosemary, editor. *The Fabric of India*. London: V&A Publishing, 2015.

Dallapiccola, Anna L. *Kalamkari Temple Hangings*. Ahmedabad and London: Mapin Publishing and V&A Publishing, 2015.

Duff, Robert Magregor. *Master Weavers of the Altiplano: The Ancestral Artistry of Highland Women*. Ann Arbor, MI: La Paz Publications, 2015.

Dusenbury, Mary M. *Color in Ancient and Medieval East Asia*. Lawrence, KS and New Haven, CT: Spencer Museum of Art and Yale University Press, 2015.

Edwards, Eiluned. *Imprints of Culture: Block Printed Textiles of India*. New Delhi: Niyogi Books, 2015.

Feng, Zhao. *Early Chinese Textiles from the Lloyd Cotsen Collection*. Los Angeles: Cotsen Occasional Press, 2015.

Gerdner, Linda A. *Hmong Story Cloths: Preserving Cultural and Historical Treasures*. Atglen, PA: Schiffer Publishing, 2015.

Hellmich, Christina. *Royal Hawaiian Featherwork: Na Hula Alii*. San Francisco and Honolulu: Fine Arts Museums of San Francisco and University of Hawaii Press, 2015.

LaGamma, Alissa. *Kongo: Power and Majesty*. New York: Metropolitan Museum of Art, 2015.

Mackie, Louise W. *Symbols of Power: Luxury Textiles from Islamic Lands, 7th–21st Century*. Cleveland, OH and New Haven and London: Cleveland Museum of Art and Yale University Press, 2015.

Morris, Walter F., Jr., and Carol Karasik. Photography by Janet Schwartz. *Maya Threads: A Woven History of Chiapas*. Loveland, CO: Thrums Books, 2015.

Padilla, Carmella and Barbara Anderson, editors. *A Red Like No Other: How Cochineal Colored the World*. New York and Santa Fe: Skira Rizzoli and International Museum of Folk Art, 2015.

Sayer, Chloë and Alexandra Palmer. *Mexico: Clothing and Culture*. Toronto: Royal Ontario Museum Press, 2015.

Warren, Elizabeth, Maggi Gordon and Joanna S. Rose, Foreword by Martha Stewart, Photographed by Gavin Ashworth. *Red and White Quilts: Infinite Variety: Presented by The American Folk Art Museum*. New York: Skira Rizzoli and American Folk Art Museum, 2015.

Ossabaw Island, Indigo, and Sea Island Cotton: Two Ways to See a Georgia Barrier Island

Article contributed by the Ossabaw Island Foundation

Just an hour by car and boat from downtown historic Savannah, Ossabaw Island is an unspoiled Atlantic Ocean barrier island steeped in history that's rooted in colonial and early American textile cultivation.

As a post-script to the symposium, two separate offerings on Ossabaw Island—a hands-on indigo dyeing workshop and a colonial and early American history tour—provide two different ways to learn the coastal Georgia stories of indigo and Sea Island cotton, and to learn about this magical place through the lens of textile history.

In the late 18th century, 26,000-acre Ossabaw Island in colonial Georgia was a working indigo plantation, one of the main sources of “Sea Island indigo” that was popular in England prior to the Revolutionary War. By the end of the century, the indigo market had collapsed, and the era of Sea Island cotton was in full swing.

Nearly 250 years later, natural indigo is gaining in popularity as a potential sustainable crop, and as an environmentally friendly alternative to the petroleum-based blue dyes used on a mass-produced scale.

Indigo still grows on Ossabaw Island's north end today at the site of North End Plantation. Ossabaw Island, now owned by the State of Georgia and designated as a state heritage preserve, is undeveloped and set aside for natural, scientific, cultural and educational activities.

In 2005, a stand of indigo was found growing wild on the former site of North End Plantation. It continues to reseed itself each year. This stand of *Indigofera suffruticosa* was verified by University of Georgia and Clemson University as the same species of indigo that was cultivated on Ossabaw Island in the 18th century.

For history buffs, a walking tour of Ossabaw Island's North End led by colonial historian Dr. Paul Pressly will share the history of indigo cultivation on Ossabaw. Learn the history of indigo in the American colonies of the 18th century, with a focus on Georgia, and the impact of the colonial indigo-growing economy on the people of colonial Georgia. Learn about the enslaved Africans and their “country born” descendants who brought indigo dyeing and dye-making skills with them from Africa into captivity, forming the foundation of an industry/trade for their white owners. The history tour continues with information on cultivation of Sea Island cotton in the late 18th and early 19th century. Pressly will lead the group through three 19th-century *tabby* cabins built by and for enslaved Africans with a concrete-like mixture of lime, sand, water and oyster shells. He'll focus on the stories of these enslaved people who worked the land and built these structures.

Meanwhile, for the hands-on crowd, “In Situ: A dyeing-in-place hands-on workshop on the colonial history and practice of indigo” will take participants through the fresh-leaf indigo dyeing process in the place where indigo cultivation and dye manufacturing thrived in the 18th century.

The dyeing workshop, led by historian Elizabeth DuBose and indigo dye expert Donna Hardy, includes the natural and cultural history of indigo on Ossabaw Island; creation of a “fresh leaf” vat of indigo dye using indigo leaves picked by the workshop students, with instruction on how that process occurred in mass quantities during the colonial period; and dyeing a natural fiber item using the colonial-era process. The workshop provides a good introduction to indigo for any skill level, whether textiles novices or experts—from hands-on craftspeople to historians.

Visiting Ossabaw for these events offers a unique opportunity to see Savannah's lowcountry and learn about coastal textiles in the place where they were grown and created; we know you won't want to miss it!

To learn more about Ossabaw Island visit www.ossabawisland.org
Photos of Ossabaw Island: Credit Robert S. Cooper Photography



Peer-Review Process Yields Range of Exciting Exhibitions for Biennial Symposium

by Deborah First, artist and fibers professor at Savannah College of Art and Design

As a part of the 2016 symposium *Crosscurrents: Land, Labor, and the Port* TSA is pleased to offer eight curated exhibitions organized into a Gallery Hop on Thursday, October 20, 2016. The exhibits were selected through a first time ever peer review process from a large pool of excellent submissions and will broaden the forms of research presented. These shows will be held in community-operated galleries throughout downtown Savannah, and symposium participants will be able to travel easily between exhibit venues on trollies. Art Rise Savannah, a non-profit arts organization, is partnering with TSA to organize this event.

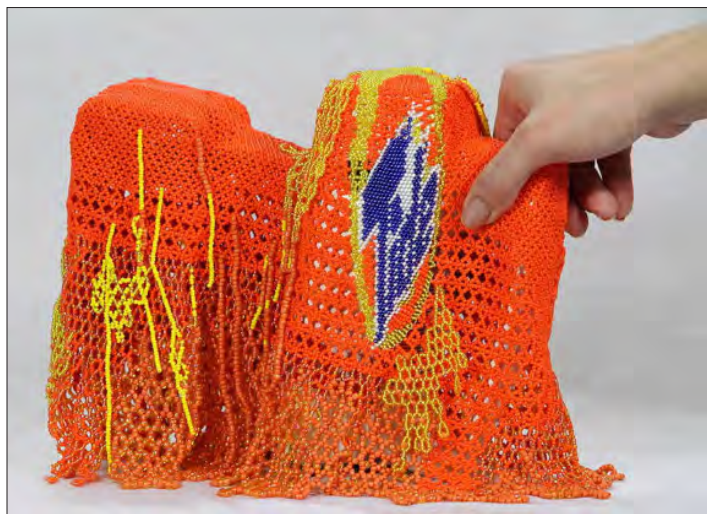
The symposium exhibitions bridge continents and centuries, exploring exchange and influence, transformation and re-contextualization, tools and technologies, material and immaterial. Contemporary work and cultural artifacts extend the symposium, creating a network of interconnected themes.

Cotton, Beads & Sugar: Textile Triangulations of Coastal Exchange between India, Africa, and the U.S. examines trade and artistic influence between South Asia, coastal Africa, and the United States by presenting the work of contemporary artists Surabhi Ghosh and Raksha Parekh and cultural artifacts, such as beadwork, collected by the exhibition's curator Namita Gupta Wiggers and by textile artist and sociologist Medha Bhatt. A panel at the exhibition site the following day will extend the dialogue around the global travel of beads and sugar.



Arimatsu to Africa: Shibori Trade, Techniques, and Patterns, curated by Yoshiko Wada, continues the theme of exchange and influence as it documents a fascinating period after World War II, when Japanese artisans from the shibori center of Arimatsu produced shibori-resisted and dyed cloth for the African market. Among the million yards of shibori on broadcloth produced from 1948-49 are designs which retain traditional Japanese patterning, while others possess an African sensibility. The exhibit examines the Japanese impact on traditional African craft as well as possible influences of African design on Japanese shibori artisans.

Sharing a large municipal exhibition space with **Arimatsu to Africa** is the exhibit **Indigo and Beyond**. Both exhibits present the rich global history of indigo and the objects it adorns. **Indigo and Beyond** curator Catharine Ellis writes that the "exhibition will focus on artists who have made a commitment to working with indigo and other natural colorants, reflecting the ongoing merger of contemporary and traditional approaches to dyes and dyeing." Participating artists include: Angelina DeAntonis, Catharine Ellis, Ana Lisa Hedstrom, Bethanne Knudson, Joan Morris, Elin Noble, Libby O'Bryan, Eduardo and Maria Portillo, Amy Putansu, Jay Rich, Chimani Ricketts, Rowland Ricketts, Barbara Shapiro, Amanda Thatch, Yoshiko Wada, and Barbara Zaretsky. The role that indigo played in the global migration of pattern and technique, will be addressed at a Site Seminar, Friday, October 21, in the Black Box theater behind the gallery.



Images: (Left) *Cloth Horizons* (2009) by Catharine Ellis: Handwoven shibori, wool, cotton, resisted, dyed with indigo (*Indigofera tinctoria*), rhubarb root (*Rheum palmatum*), cochineal (*Dactylopius coccus*), and madder (*Rubia tinctoria*); 46x75"; Photo credit: Tim Barnwell

(Right) *Sheet 1* (2015) by Simone Schiffmacher: Beaded Sheet with Tide logo, displayed over found object; 11"x8"x6.5"; Photo credit: Simone Schiffmacher

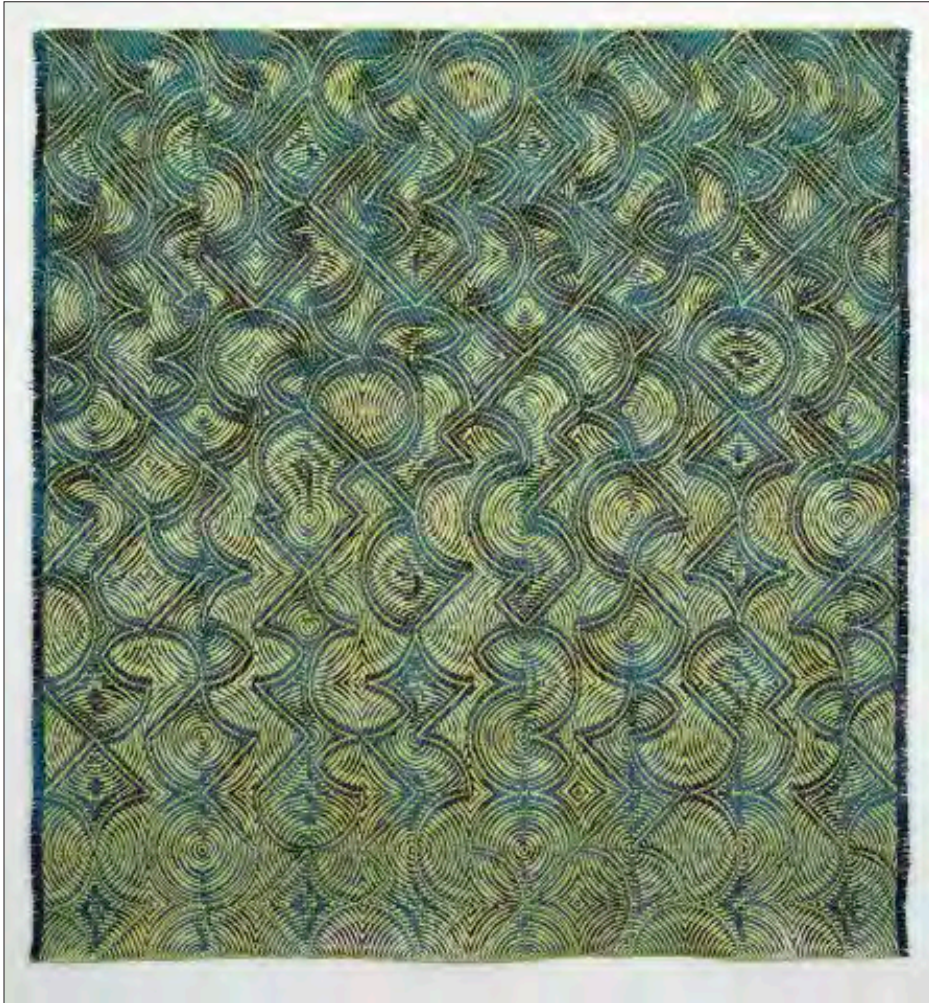


Image (Left): #437, Random Walk Shadows (2014) by Janice Lessman-Moss: silk, linen, digital jacquard, hand woven TC2, painted warp, shifted weft ikat: 62"x57.5"; Photo credit: Janice Lessman-Moss

Three exhibits explore the re-purposing and re-contextualizing of textiles and other objects, each in a distinct way. In **Between: Layering Context in Patchwork** three artists use the quilt as a starting point for new conversations. Jess Jones and Rachel Meginnes alter and transform found quilts, sometimes radically, as a way of speaking about land and labor, respectively. Sonja Dahl's indigo-dyed rice installation, which will take the form of traditional patchwork, "examines the cycle of labor, colonial power and trade, and slavery, all authored by a lust for blue in the colonial American South," says curator Molly E. Fox.

The seven artists in **Flotsam**, according to curator Sarah Kabot, "purposely misappropriate familiar products from ... import/export consumer culture [and] seize possession of them, recontextualizing the goods." Working with diverse materials, processes, and forms, the artists, Elana Herzog, Christi Birchfield, David Krofta, Simone Schiffmacher, Elizabeth Duffy,

Lauren Kalman, and Justin Woody, engage viewers through creating "exuberant and decadent facades" under which exists a "sinister undercurrent."

Mottainai! Waste Not Want Not is based on the Japanese idea of *mottainai*, which concerns waste and regret and is roughly translated "waste not, want not." Artist/curator Katherine Soucie brings together clothing, objects, and forms imaginatively transformed from textile waste, specifically waste hosiery. In addition to including Soucie's work, the exhibition furthers the concept of re-use by including hand hooked rugs, jewelry, and embroideries made by other artists with material left over from Soucie's processes.

Finally, two exhibits use digital technology to realize artistic vision and to map the unseen. **Source and Sequence: Digital Hand Weavings by Joanne Arnett, Janice Lessman-Moss and Bhakti Ziek** features artists whose work originates from disparate sources: mug shots, abstraction, and mythology. With the aid of digital technology, each creates richly tactile cloths reflecting each artist's artistic evolution.

In an inter-disciplinary exhibit including densely woven, multi-layered structures, **The Woven Cosmos: Visualizing the Invisible through Textile, Modern Science, and Ancient Worldviews** aims to give form to Dark Matter in the universe. Collaborators Isaac Facio, and astrophysicist, Benedikt Diemer use digital technology to make three-dimensional cosmic webs. Art historian Elizabeth Pope and anthropologist Kristen Olson provide cross-cultural perspective to the exhibition through images and video that uncover the charting of the unseen in ancient cosmographies.

From inter-continental trade and travel to materializations of the immaterial, the Gallery Hop exhibitions provide a wealth of research through textiles, images, objects, and other media, expanding the symposium into other venues and underscoring its theme of *Crosscurrents: Land, Labor, and the Port*.

Book Reviews

Symbols of Power. Luxury Textiles from Islamic Lands, 7th-21st Century

By Louise W. Mackie

New Haven and London: The Cleveland Museum of Art and Yale University Press, 2015. 520 p.
ISBN 978-0-300-20609-8

Reviewed by Ruth Barnes

This magnificent publication is the first extensive survey of Islamic textiles in two decades, and it is by far the most scholarly and expansive publication on the topic of luxury textiles in the Islamic world. Patricia Baker's survey of Islamic textiles, published in 1995, provided a first overview of the role textiles played in Muslim cultures, but since then much in-depth textile research has been carried out, in some of which Louise Mackie has been involved herself. It therefore is timely to revisit the role of Islamic textiles in a general survey.

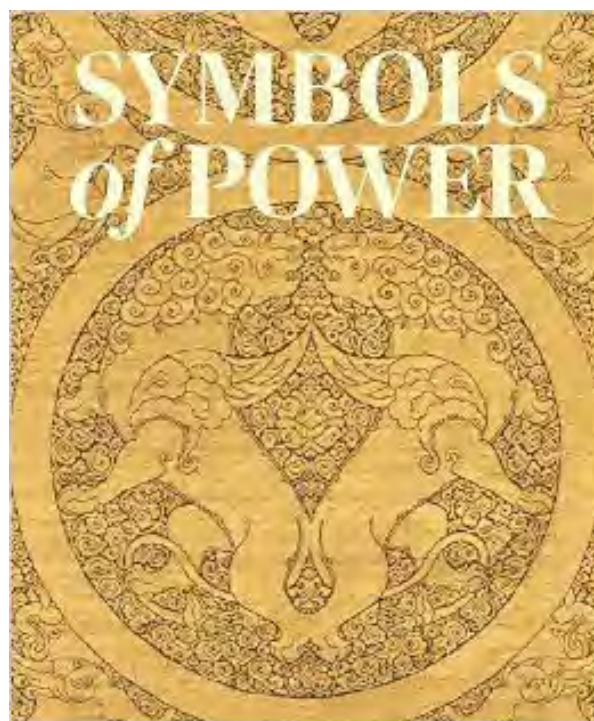
The volume aims to look at textiles from all aspects: as evidence of artistic style present in a particular period or geographic region, as objects that have a significant social and cultural role to fulfil, and as items that could move easily between cultures and therefore became foremost carriers of designs and iconographic imagery. Mackie chooses to focus on luxury textiles, to the exclusion of the everyday. While this may bring criticism from the social historian who is interested in the daily life beyond the court and elite institutions, it allows her to pull out all stops and present a dazzling view of magnificent artistic achievements. If anyone still needed to be convinced that textiles in the Islamic world were major artistic products, made with the utmost attention to detail and aesthetic refinement, the evidence is here in abundance.

The reader is introduced to the importance of textiles as they dress the body and define the environment, as garments and as additions to living space. Luxury textiles carry a message of power and status, and they can be used to transfer that notion when they become gifts between rulers, or the ruler and the ruled. In her long career as a textile scholar and curator, Louise Mackie also has always paid meticulous attention to the most

challenging aspect of the field: techniques and the manipulation of textile materials. This subject is introduced here at the beginning, to make the reader familiar with its importance as a key to artistic possibilities, as well as to illuminate issues of origin and transmission. The author handles this difficult topic with ease and makes it exceptionally accessible to the non-specialist.

The survey of Islamic textiles is both chronological and regional. It starts with the early development of textile arts, and their relationship to Islamic customs of covering the body, where both modesty and luxury serve as determining factors. The

connection between textiles and writing is explored, initially by discussing the custom of *tiraz*, inscribed textiles associated with specific rulers and their role as representatives of the Islamic faith. The impact of China, via Central Asian connections, and the spread of silk are major early themes. The spectacular Mongol 'cloths of gold,' long known from literary sources but seen in their material splendor only when many of them appeared on the art market in the 1990s, are discussed at length here. The scholarly discussion of these textiles is a highlight of the book, as is the careful analysis of the complex relationship between Western and Central Asian weaving. Mughal India is also brought into the picture, which is a welcome addition to the history of Islamic textiles.



The text is beautifully written, in a lively and accessible manner. The analysis is backed up with scholarly notes, and a glossary and general bibliography guide towards further research. The illustrations are of superb quality throughout, with many detail images that make it possible to understand the weave structure and get a sense of the surface texture. This is a landmark publication, both for textile studies and the field of Islamic art history.

Ruth Barnes is curator of Indo-Pacific Art at the Yale University Art Gallery. She has done extensive field research in Indonesia, specifically on ikat textiles in eastern Indonesia. She has also worked on early Indian Ocean textile trade, specifically from India. She has published several books and numerous articles on both topics, as well as on textiles in museum collections. She is also a TSA board member.

Book Reviews

Textiles of the Banjara: Cloth and Culture of a Wandering Tribe

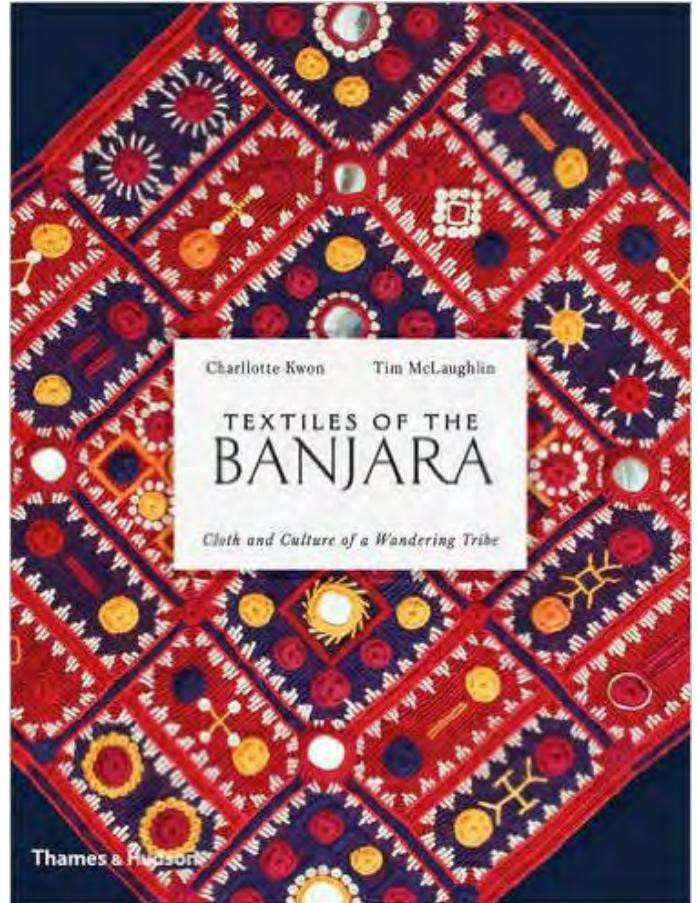
By Charlotte Kwon and Tim McLaughlin
New York: Thames & Hudson, 2016. 192 p.
ISBN: 978-0500518373

Reviewed by Donald Clay Johnson

Known as the gypsies of India, like their kin the Roma in Europe, the Banjara are a nomadic group that traditionally hauled rice, wheat, salt and other bulk foods over long distances. The British extensively used their efficient and reliable services to provide food for their armies throughout India and highly praised the skills of the Banjara to provide materials in a timely manner. Then in the mid-nineteenth century when railroads provided an alternate way to provision the British armies, the services of the Banjara were dropped, and in the British registration/classification of groups in India, their status fell to that nomadic cluster of communities known as Criminal Tribes. Railroads also took away ever-increasing segments of traditional Banjara cartage services to non-military communities. This resulted in some Banjara communities giving up nomadic life and migrating to cities or settling in rural areas.

The nomadic heritage resulted in the Banjara adopting distinctive modes of living. Whereas men's attire generally reflected that worn by surrounding communities, women distinctively wore highly embroidered clothing and huge amounts of jewelry. Banjara embroidery is distinctive, since it does not portray flora or fauna but remains asymmetrically geometric with a limited color palette. Everything the Banjara women embroidered had a practical use; in fact, often the embroidery brought together and strengthened older pieces of cloth, so that they might be used a bit longer. These days, thanks to the efforts of non-governmental organizations and other initiatives, Banjara women embroider contemporary pieces that are sold outside the community. Whereas the Banjara are found throughout much of western and southern India, this volume reflects the authors' work in Karnataka state, supplemented by discussion of the communities in Madhya Pradesh and Andhra Pradesh. There is no notable discussion of the Banjara communities of Gujarat or Rajasthan, their origin area. While embroidery techniques remain the same throughout the communities, the designs and color palette found in the volume reflect those of the southern groups.

Lavishly illustrated, *Textiles of the Banjara* consists of five chapters (1) A strong thread: the Banjara and their embroidery; (2) History: empire of the caravan; (3) Embroidery: song of the cloth; (4) Banjara style: clothing and ornament; and (5)



Revival: new masters of the art. The second chapter contains virtually half the text of the volume and focuses on British accounts of the Banjara over a several-hundred-year time span. Stunning illustrations survey the nature and range of Banjara embroidery and, while not directly related to the historical text, introduce the reader to the repertoire of items produced by the community. A glossary of terms would have been helpful, since items are defined only at their first mention. The volume, however, certainly is a stunning introduction to one of the unique embroidery traditions of India and a worthwhile addition to the literature on India's textile traditions.

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

Book Reviews

The Handbook of Textile Culture

Edited by Janis Jefferies, Diana Wood Conroy and Hazel Clark

Published by Bloomsbury Academic, 2016. 478p.

ISBN: 978-0-8578-775-0

Review by Carissa Carman

Finally, a textile compendium! Dense, graphic and packed with useful footnotes, *The Handbook of Textile Culture* is a thematic overview covering the paradigm shift of textiles and its contributions to practice, academia, and museology. The conversation that this book prompts is both historical yet incredibly current. When the Museum of Contemporary Craft in Portland, Oregon, closed this winter, a feeling of despair swept over the craft community, and those invested in decades of making. Is the role of museums as the cornerstone for curatorial vision, archive and education changing, both locally and globally? Released just weeks before the MoCC's closing, *The Handbook of Textile Culture* is a timely contribution. Jefferies, one of the great contributors to our field, has resourcefully brought together a dynamic collection of essays that will undoubtedly become a foundation for educators to encourage students to get to the root of their own explorations of making textiles (cloth and fabric) and meaning. As interdisciplinary as the field itself, the book creates connections between historical and contemporary practice and provides much-needed context for today's practitioners. The handbook combines these in an accessible format that invites casual browsing as well as in-depth study.

Structured into six thematic sections, *The Handbook* reflects the interdisciplinary expertise of its editorial team to create connections between historical and contemporary practices, interweaving conceptual approaches, historical context, and new curatorial perspectives. Clark contributes her insight as a design historian and fashion theorist, Conroy her expertise in archaeological practice and theory, and Jefferies her innovation in research practices in art and technology. Textiles are integral to material culture: throughout, the book explores the intersection of art and commerce from the industrial revolution to Etsy. The social politics of textiles emerges in discussion of Helio Oticia's "Parangole Capes" as well as radical activism around textiles and labor. As a commodity, fashion provides conceptual fodder for artists like YOMANGO and their

counter lifestyle movement. The collective uses shoplifting as a form of social disobedience against multinational corporations, thrusting their unethical deception right back at them. Margie West, an Australian curator, crafts a compelling narrative of regional objects like the *manguri* padded head ring (matted emu feathers, hair and bush string for softness) and how this shape was a technical inspiration for Tjanpi Weavers and their coiling methods; this technique influenced a larger movement of contemporary coiling amongst Aboriginal communities within the Australian desert region. Furthermore, collecting practices and the contemporary presentation of historical material is re-examined through projects such as *The Stuff that Matters*, the 2012 exhibition of Seth Siegelaub's collection of 200+ textile related objects. Disregarding chronology, Siegelaub suggests a new socio cultural knowledge through other kinds of ordering. These references are part of larger

more detailed essays that prompt critical thinking about colonization, power and knowledge.

The strength of the book is in its ability to immerse readers deeply in the potential of materials through concepts of innovation, technology, and collaboration. Innovation as a means of economic and social enhancement is a thread throughout the book, for example, in a study of the Japanese company Nuno. By creating a new variety of silk made from the outer casing of silkworms' cocoons that are usually discarded, the company is able to employ retired mill workers in a new sustainable model for labor and supply. Technological participation provides a different kind of access in Lindstrom's and Stahl's *Threads - a Mobile Sewing Circle*. Participants have their text messages embroidered, giving them a tactile reminder of one's own

responsibility in technology. Malay Songket weaving is revived with both innovation and technology with modifications and new designs of historic patterns. By employing efficient mechanized methods, the art of a dying craft is revitalized and reimagined. Collaboration is introduced throughout the text, for example, practical applications for working together are featured in the book *Group Work*, published by the art collaborative Temporary Services. Collaboration has generated great success through innovations, such as 'new materialism' coming out of MIT's fabrication labs. New materialism then sparks more innovation, leading to my favorite chapter, "The Textiles ToolBox." Hardly a technical guide, the chapter, in fact, exemplifies the conceptual possibilities that artists see when taking actions of spinning and combining them with new technologies like optical sensory processing.



Book Reviews

The handbook is a reference compendium that provides a much-needed interdisciplinary approach to textiles as a material practice. What sets this book apart from others is its ability to situate the changing ideas of textiles. The handbook acknowledged textiles as a historically marginalized practice and builds off of its history to understand its evolution and connection to current trends. The handbook is a must have for both students and professionals in the field of textiles exploring practice, craft, theory, history and fashion with an interest to explore the complex and rich critical shift within the field.

Carissa Carman is a Professor at Indiana University Bloomington in Textiles. She has served on the board of the Textile Study Group of New York City (2006-2009), and currently is a member of TSA and serves on the Services for Artists Committee with the College Art Association (2015-2018). www.carissacarman.com

Traditional Weavers of Guatemala: Their Stories, Their Lives

By Deborah Chandler, Teresa Córdón, and Joe Coca
Loveland, CO: Thrums, 2015. 152 p.
ISBN: 978-0983886075

Reviewed by Mary A. Littrell

Deborah Chandler and Teresa Córdón's life experiences— weaving, teaching, mentoring, wholesaling, and retailing— undergird their seminal and intimate account of Guatemalan textile artisans. Taking the reader into sixteen master artisans' homes—eleven women and five men, we learn of childhoods lived in extended households, families splintered during the 1980s civil violence, parents' sacrifices for educating their many children, and aging artisans' declining health.

Yet, across the individual stories of life challenges, a larger picture emerges of the artisans' pride in their intricate textiles, love for the creative process, and joy in passing on textile traditions. Numerous weavers tell of supportive family members, friends, and neighbors who have encouraged their weaving and "kept them going" over many years. Artisans describe how their husbands have played a contributing role to their weaving throughout their long marriages. While the elders prefer to wear the older styles with their intricate brocading, they also support innovation in colors and motifs that appeal to the fashion interests of younger family members. Among the weavers, pride in their work is exhibited in many ways, including the opportunity to sell textiles at the highly juried International Folk Art Market in Santa Fe, NM.

Sidebar sections on Maya life add cultural context to the artisans' stories and to their participation in community life. Readers learn of the comprehensive role of corn as food, as



corn stocks for fencing, and as corn cobs for firewood and doll making. *Semana Santa* (Holy Week) finds weavers preparing the *alfombras* (flower and sawdust street carpets) and carrying wooden saints in processions. Yet, as the authors point out, life can come to a standstill as communities face the aftermath of the all-too-frequent earthquake and hurricane disasters. Other sidebars provide textile-related details concerning dyeing, cotton production, sourcing yarns, *jaspe* (ikat), the two-faced eagle motif, and *cortes* (women's woven skirts).

As the book comes to an end, the authors reflect on their writing journey and the many hours spent with the weavers in their homes,

The people we came to know have been through many tough times, some more severe than most of us can imagine. And still they are so filled with spirit, with hope, determination, pride, and even joy. In the end they all said the same thing: 'Thank you for coming and listening. I am grateful to be acknowledged, to have my value recognized.'

In *Traditional Weavers of Guatemala*, Deborah Chandler and Teresa Córdón present a sensitive, detailed, and much-needed holistic interpretation of how textiles and life inseparably intertwine through the stories of 16 master weavers of Guatemala. Joe Coca's accompanying photography masterfully illustrates the artisans' complex textiles and illuminates the proud faces of the weavers and their families as they carry on weaving as a living tradition of Guatemala.

Mary Littrell, past TSA Treasurer and Board member, is a Research Associate at the Museum of International Folk Art in Santa Fe, NM. Her research focuses on sustainability for textile artisan enterprises in the global market. Her recent book, a socio-economic audit of an artisan group in Mumbai, India, is *Artisans and Fair Trade: Crafting Development*.

Book Reviews

Designing Identity: The Power of Textiles in Late Antiquity

Edited by Thelma K. Thomas, with contributions by Jennifer L. Ball, Edward Bleiberg, Kathrin Colburn, Helen C. Evans, Christine Kondoleon, Brandie Ratliff, Thelma K. Thomas, Elizabeth D. Williams.

Princeton and Oxford: Princeton University Press and Institute for the Study of the Ancient World at New York University, 2016. 152 p.

ISBN: 978-0691169422

Reviewed by Carol Bier

This beautifully illustrated book, edited by textile historian Thelma K. Thomas, Associate Professor at NYU's Institute of Fine Arts, advances scholarship on textiles of Late Antiquity with interpretive essays by curators, conservators, and historians. As a scholarly contribution offering a critical reappraisal of clothing and furnishings of the Late Antique world, it complements an exhibition of the same title, curated by Thomas (on view through 22 May 2016 at the Institute for the Study of the Ancient World at NYU, 15 East 84th Street, NY, NY).

Spanning the 3rd century to several centuries after the Arab conquests, the hangings, rugs, curtains, tunics, and mantles presented and discussed are presumably made in Egypt, where they were found in burial contexts or rubbish heaps, all secondary contexts when considered in terms of origin and intended use (with the exception, perhaps, of burial shrouds). Taken together these textiles comprise a diverse group, representing various weave structures and textile technologies (spinning, dyeing, weaving, embroidery, tailoring, finishing techniques). Most of the figural representations are executed in tapestry – weft-faced plain weave with discontinuous dyed wool wefts interlacing with undyed linen warps. The use of eccentric wefts allows for extraordinary painterly effects, and the polychromy represents exceptionally sophisticated understanding of dye materials and technologies. In textiles with large roundels of dyed wool wefts on undyed linen warps, unclear whether from furnishings or clothing, the use of a

purple dye is sometimes the famous and rare Tyrian extraction from the gland of the murex.

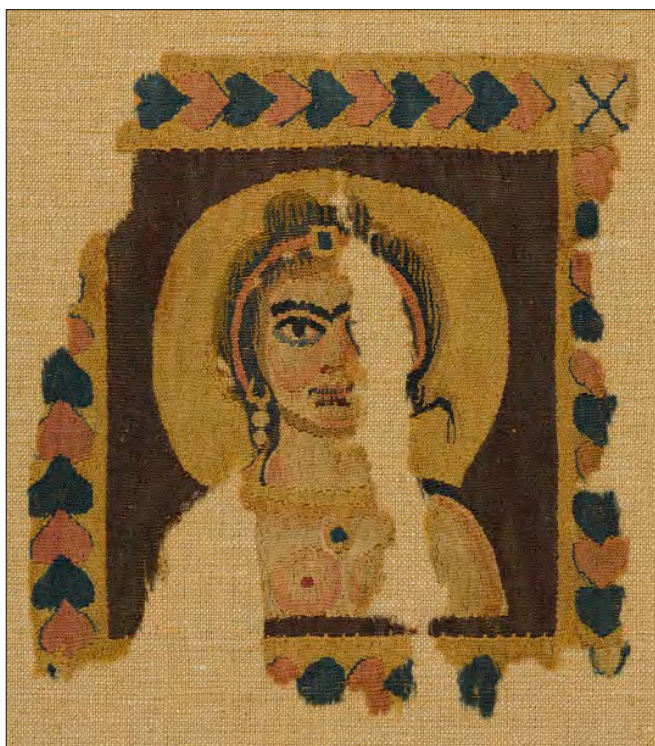
The volume is divided in two (“then and now”) – the first part deals with “Textiles for Clothing and Furnishings: Putting Late Antique Roman Society and Culture on Display” with articles emphasizing what today in the fashion and interior design industries might be called “impression management,” while the second part concerns more recent social history, “Late Antique Textiles in Modern Times: Collecting and Collections,” with foci on the early development of the major museum collections featured in the exhibition (Museum of Fine Arts,

Boston MA; The Metropolitan Museum of Art, New York NY; Brooklyn Museum, Brooklyn NY; Byzantine Collection at Dumbarton Oaks, Washington DC). The unfortunate omission of the equally monumental and culturally significant holdings of The Textile Museum, acquired by its founder George Hewitt Myers, is likely due to the recent opening exhibition that exhibited these works to celebrate their move to the campus of George Washington University. But the absence of their illustration or mention, however, creates a noticeable gap.

Among the textiles considered, quality of materials, craftsmanship, and imagery all point to expressions of wealth and social status by the clientele for whom they were originally made. Particularly striking in the textile medium are the depictions of architectural space in which many personages are set. Such features as columns and capitals, arches, and peristyles, as well

as curling vines, interlaced garlands, and draped curtains, certainly speak of the richness of the built environments in which these textiles were first used. Thomas’ essays emphasize the intentionality of display, indicative of “nested spheres of person, family, and society,” exhibiting not only social identity but also “rendering visible...the inner imagined self,” true as much for the jewelry, attributes, and garments depicted as for the architectural settings, no doubt.

Evans’ essay focuses on cultural continuities as expressed through imagery and the functions of cloth in the dramatic religious and political transitions from late Roman rule through Christian transformations to Islamic rule after the Arab con-



Square Panel from a Garment or Furnishing with Bust of a Female Figure: Tapestry weave of dyed wools (and undyed linen?), H. 21.6 cm; W. 19.7 cm, Egypt, ca. 5th-6th century CE, Courtesy of the Brooklyn Museum. Charles Edwin Wilbour Fund, 57.41, Photo credit © Brooklyn Museum photograph, Sarah DeSantis, photographer

Review continued from pg. 20

quest of Egypt. Judging from the representation of figures from Classical mythology (Dionysos, Pan, satyrs, maenads, Heracles, and others), there are parallels in mosaic pavements from Spain, Sicily, and Syria, bearing evidence of a shared cultural aesthetic and appreciation of tradition throughout Mediterranean lands. Christian imagery, likewise, indicates more broad-based cultural connections in the visual arts, brought out through the inclusion in the exhibition of carved ivory and bone objects. The textile parallels of more distant lands around the Mediterranean likely comprise a lost heritage, but this shared repertory of artistic expression in textiles is exceptionally well preserved in Egypt due to its dry climate.

As detailed in the essays by Kondoleon, Bleiberg, Williams, and Ratliff, these textiles found their way to American museums by generous donations and acquisitions by purchase, through circuitous routes that sometimes involved illicit digging, dealers in the art market, and rich collectors, coincidentally for whom the textiles sometimes also served in the display indicative of wealth and status. Monumental in scale, but fragile and often fragmentary, these extraordinary textiles are rarely seen and difficult to display. But they are beautifully illustrated in this published format.

Several detail images readily convey weave structure, quality of materials, and craftsmanship. The absence of any reverse images is lamentable for understanding the materiality of textile structures and inferred techniques. One structure, in particular, attracted my attention for future study – that is the floating structure of a wrapping weft over multiple warps and wefts of the tapestry ground, described as a technique using a “flying shuttle,” more probably a bobbin that allows for carrying an undyed linen (supplementary?) weft to delineate exceptional details of patterning, including the depiction of illusionary geometric interlace. Ball’s essay treats of the protective function of interlace among other designs that are expressive of magic, and Colburn’s essay goes into further depth regarding materials. But nowhere is the significance of this unique structure discussed.

Scholarly apparatus includes a map of the Roman Empire, c. 400 CE, a glossary, exhibit checklist, and list of references. The lack of an index diminishes the usefulness of this substantive and scholarly contribution to the study of textiles of Late Antiquity. But as fate of Coptic, Late Roman, and Byzantine textiles of Egypt, and Late Antiquity rises and falls within an academic purview the appearance of this exhibition and volume of essays offers a welcome reappraisal of both the history of collecting and a reassessment of the role of these textiles within Late Antique society in Egypt.

Carol Bier is Research Associate at The Textile Museum (now affiliated with George Washington University), where she served as Curator for Eastern Hemisphere Collections (1984-2001). Past president of TSA (2006-08), she is currently Visiting Scholar with the Center for Islamic Studies at the Graduate Theological Union in Berkeley CA.

Conference Review

21st Annual Weaving History Conference, 2015

By Patricia Hilts

The 21st annual Weaving History Conference sponsored by the Handweaving Museum in Clayton, New York, took place May 16-17, 2015.

The Handweaving Museum’s 2015 exhibit, *The Language of Woven Textiles of Early Peru* featured pre-Columbian Peruvian textiles, including patterned gauze weaves, funerary dolls, a feather-work headdress, a decorated carrying cloth, a burial shroud, a tapestry woven bag, and a basket with tiny spindles. The forty attendees and eleven presenters also saw museum collections that preserve the writings, studio studies, and weavings of Klara Cherepov and her disciple Lucille Landis. Trained as a master weaver in Germany, Cherepov fled Hitler’s regime and settled in the United States, where she became best known for her studies of diversified plain weave. Landis, who met Cherepov in 1959, authored two books, *Warp with a Paddle and Beam without Paper* and *Twill and Twill Derivatives*.

Edwina Nelson, former co-chair of the Textile Society of Hong Kong, discussed “Khmer Textiles: The Glamour and the Mystery,” the exquisite weft ikat silk fabrics woven in three-shaft twill that are distinctive to the Cambodian Khmer and are again made in Cambodia. Traditional motifs include elephants, nagas, zigzag, and patola style geometric designs. Aldonis Rygelis, who is preparing a photo archive of Lithuanian folk costumes for the Lithuanian Folk Art Institute, presented an overview of these costumes, and noted that many Lithuanian immigrants wove them to express their heritage. Sarah Saulson, who teaches handweaving at Syracuse University, described both ancient traditions and her own weavings in “Prayer Shawls and the Creative Impulse.” For three thousand years, prayer shawls have played a major role in Jewish religious life, with both form and function being highly regulated. Saulson weaves modern prayer shawls that retain their symbolic meaning but still reflect the taste and personality of the wearer.

Quilt historian Laurel Horton explored the relationship between Bolton counterpanes and their American counterparts in “Weft-Loop Woven Counterpanes in the New Republic.” The imported and the American-made examples differed in that American counterpanes often included the weaver’s name and a date. Horton’s research also has brought to light several women who wove weft-loop counterpanes in addition to the two now well-known counterpane weavers, Hannah Leathers Wilson and Eliza Bourne. In “Mathias Heilbronn, Coverlet Weaver in Upstate New York & Ohio’s Western Reserve,” Virginia Gunn, of the University of Akron, traced the career of coverlet weaver Mathias Heilbronn, who often wove his clients’ names into his coverlets but rarely his own. Gunn analyzed patterns and studied newspaper advertisements to identify Heilbronn’s coverlets and provide information about his mostly prosperous upstate New York and Ohio clientele.



Sandra Rux, curator of Portsmouth Historical Society in Portsmouth, New Hampshire, discussed restoring a loom donated to the Wentworth-Lear organization of Portsmouth in “Recreations of Our Foremothers.” Was this the same loom, she wondered, that is shown in a 1913 photograph by Wallace Nutting of a young woman in colonial costume weaving a rag carpet? Rux traced connections between Nutting and the loom’s donors to provide good evidence it is. Coverlet historian and expert on early American material culture, Ron Walter summarized his research on 640 American decorated *hetchels* (flax combs) that bear dates from 1674 to 1887. He identified the makers of a number of the hetchels, noting many were also nail makers.

Marjie Thompson, coordinator of the early weaving interest group in Complex Weavers, noted that the number of weaving manuscripts made by treadle-loom weavers who lived before the mid-nineteenth century known to exist has quadrupled since an initial inventory made in 1981 by Kathy

Rose. Thompson also noted a few of the things gleaned from these manuscripts. In “Looking at Looms: Evidence for Looms and Loom Harness from Early Sources,” weaving historian Patricia Hilts sought to answer a question often asked by students of weaving manuscripts: What sort of loom and what kind of loom harness did weavers use when weaving the complex treadle-loom patterns often shown? Hilts found evidence to suggest that weavers, especially in Germany, used a sinking-shed loom harness with counterweights when weaving patterns that required a large number (up to forty) shafts and treadles. Complementing these presentations, weaver and author Philis Alvic reviewed more recent history in her talk, “The Sixteens: Thirty-Five Years of Investigating Complex Weave Structures.” In 1979, Marian Hoskinson began the “Sixteens” group, so named because its members wove on looms with sixteen or more shafts. The group’s first swatch exchange occurred in 1980, and the organization now known as Complex Weavers arose from this beginning.

Carol James, a Manitoba fiber artist, presented a lively account of her replication of a sprang shirt found in an Arizona cave, c. 1200 A.D., now in the Arizona State Museum. James made two replicas, one for the state museum and another that she wore. Recent research shows sprang played an important role in human history, she reported.

The Handweaving Museum, a part of the Thousand Islands Arts Center, will again host the Weaving History Conference in Clayton on May 14-15, 2016.

Patricia Hilts has been a member of TSA since shortly after its founding. She is currently curator at the Home Textile Tool Museum and is best known for her *Ars Textrina* editions and translations of early German weaving books. She is also a co-founder of the Weaving History Conference.



Images: Above: Pre-Columbian Gauze from the Handweaving Museum’s Collection. [gauze]; Upper Left: Pre-Columbian Spinning Basket from the Handweaving Museum’s Collection [basket]

Featured Exhibitions

Heirlooms, Catastrophe, and Survival

The Lace and Sampler Collection of the Palazzo Davanzati

Palazzo Davanzati Museum

Via di Porta Rossa 13, Florence

By Rosalia Bonita Fanelli, Textile Historian (Florence, Italy)

A disastrous storm in September 2014 struck the Palazzo Davanzati, also known as the Museum of the Florentine Renaissance House. The lace and samplers were in the hardest-hit area. These collections, dating from the 16th to the 20th centuries, are finally on view again after cleaning and restoration by two textile restoration laboratories, Beyer & Perrone da Zara and Tela di Penelope.

Elia Volpi, international antiques dealer, opened Palazzo Davanzati as a private museum in 1920. He furnished it with his antiques and created an imaginary "Medieval-Renaissance home" for prospective clients to see. In the following decade, though, Volpi sold off his most important pieces in lucrative New York auctions. Many of these objects are now in American museum collections. The lace and sampler displays, however, were not part of the original museum but were added about 40 years ago by the then-director, Maria Fossi Todorow. The current director is Brunella Teodori.

Maria Fossi descended from the Bronson family, Anglo-Americans living in late nineteenth-century Italy. Edith Bronson Rucellai was a lace collector. In fact, many of the original Needle and Bobbin Club members, connected to the Metropolitan Museum of New York, belonged to this same community. "The Portrait of a Lady" or "The Age of Innocence" heroines on the Grand Tour came to Florence to order their trousseaux: personal items, such as monogrammed handkerchiefs, lacy peignoirs, nightgowns and underwear. They also sought household linens—tablecloths and napkins, table runners and curtains, and eventually christening robes and children's wear. These fragile silks and fine linens were handed down from generation to generation as family heirlooms. Certainly a difference from today's online shopping!

The embroiderers were Tuscan women and young girls – either working in small workshops on consignment from fashionable stores or in convent laboratories run by nuns. Some of these female cooperatives and convent embroidery schools still exist.

Several donations have poignant stories associated with them. These personal objects now in a museum setting have become part of history. The sampler collection came to Palazzo Davanzati from an Italian Red Cross charity auction in the late 1970s. The examples are British, American, French and Italian. And these too can tell you so much about personal and social history transmitted through embroidered threads.

A postscript about something that sounds familiar to us: *In 1429 income tax laws were established in Florence for the first time. Palazzo Davanzati was used for the Tax Collector's Office. You can still see on the hallway walls the Renaissance graffiti scratched in by people waiting in line to get into the Complaint Office. And you can imagine what these are like!*

Davanzati museum site: www.polomuseale.firenze.it/davanzati



Images: Above: Elza Ransonnet Villez, self-portrait, 1878 (Uffizi Gallery, Florence); Below: Monogrammed linen handkerchief, Brussels lace, late 19th c. (Palazzo Davanzati, Florence)

Featured Exhibitions

The Fabric of India

Victoria and Albert Museum, London, England

October 3, 2015 - January 10, 2016

by Alice Zrebiec



The sweeping scope of this highly anticipated exhibition created an epic journey through many aspects of the history of textiles in India. Organized clearly around specific themes, a rich synopsis unspooled gallery to gallery through the display of two hundred objects, sized downwards from three hundred on the original short list due to space restrictions and to avoid duplication of purpose. This ambitious exhibition did not fail to live up to many expectations, surpassed and surprised in some aspects, but fell short in a several areas. The strongpoint of the exhibition was the range of the objects on view: ordinary to spectacular, archeological to contemporary, well known to never-before-exhibited treasures from the Victoria and Albert Museum collection, and remarkable loans—each with a specific role to play in the story. Many of the everyday textiles were purchased in the bazaar for the Paris International Exhibition of 1855 and acquired by the India Museum, now part of the collections of the V & A.

Upon entering the exhibition, the visitor first encountered a group of three disparate and intriguing objects, a seventeenth-century floor cloth and two contemporary fashion statements, probably a nod to the partial scope of the show but which made little sense as the opening visual statement. The remainder of this vast first gallery space was devoted to “Nature and Making,” an intriguing, thoughtful and well-developed exploration of colorants, materials, and techniques. Visitors made a bee line to the string of vitrines that displayed dye sources: indigo, chay root, lac beetle, madder roots, pomegranate, and turmeric, accompanied by textiles dyed with these materials. Adjacent cases presented the techniques of tie dyeing and block resist with paste and mordant. Another row of cases investigated materials, from source to finished object: cotton, silk, wool, pashmina, silver and gold, beetles, mica dust and beads. Printing, weaving and embroidery were next explored combining technical explanations and examples of specialized genres within each technique. Helpful for the visitor was the inclusion of an outline map of India for each object indicating the location where it was made. Throughout the gallery, short videos presented in small format next to specific objects provided additional interesting information but often created traffic tie ups in this very linear display. A side room nested between vitrines was specifically built to show for the first time a large appliqued room hanging (*bithiya*). Made in a Kathi community, Saurashtra, Gujarat, it was found discarded on a street in New York City and eventually donated to the V & A.

Leaving basics behind, the visitor stepped into the realm of “Sacred & Splendid.” Rare, important, and for many viewers esoteric textiles demonstrated how objects made in India served not only Hindu, Buddhist and Jain beliefs, but also the Armenian Church and ceremonial functions. These ideas were conveyed with a slim selection of objects that encompassed different techniques. A spectacular tour de force talismanic shirt inscribed with the entire text of the Quran in the late fifteenth or early sixteenth century quietly amazed and radiated in this impressive room.

A long, awkward, red-bungee-lined corridor led to the “Splendid” portion of the title: textiles, clothing, floor coverings, screen panels, and furnishings evoking the resplendence of the court. Emerging into this seemingly airier, better (though still erratically) lit gallery with engaging background music made one want to linger and discover the masterpieces featuring figures, animals, and wonders of the natural world. A woman’s dress (*peshwaz*) from 1800-50, Captain John Foote’s robe, sash and shoulder cloth (1755-60), and a seventeenth-century Mughal riding vest professionally embroidered with figures and flowers, the later showing the influence of European prints and Chinese landscapes, provided a glimpse into luxury coupled with beauty and consummate craftsmanship. But the show stopper was the partially erected tent (1725-50) of Tipu Sultan of Mysore on loan from Powis Castle. Replete with a profusion of stylized floral ornament, it also provided the only seating area in the exhibition.

“A Global Trade,” a theme explored in numerous other exhibitions, here succinctly summed up in one gallery the wide reach of Indian trade textiles, from early archeological finds to mass market kerchiefs sold widely in England and America in the eighteenth and nineteenth centuries. This trip around the world, illustrated with exceptional examples, included three Gujarati cloths traded to Indonesia and used as ceremonial hangings: a nineteenth-century double ikat (*patolu*), a fourteenth-century block-printed, mordant and resist-dyed example, and a fifteenth-century figural ceremonial hanging, drawn free hand, with mordants and resists also applied free hand (IMAGE 4); textiles made specifically for the Thai market; chintzes, embroidered coverlets and hangings, and shawls for the European market; as well as the intriguing kimono panel designed for Japan but sent to the Netherlands.

The flip side to global trade was examined in the thought provoking “Cloth and Crisis,” which elucidated the dire effect British exports of machine-made yarn and cloth to India beginning in the late eighteenth century had on the livelihood of spinners and weavers and the economy of that country. Aided by protective tariffs on imports, Britain’s manufacturing power and dominance exploded in the nineteenth century, leading to a counter reaction in India: from the *swadeshi* or “own country” movement of the 1890s encouraging boycott of foreign goods, to Gandhi’s call for self-reliance and promotion of hand-spinning, hand-weaving, and wearing the cotton cloth, known as *khadi*.

Entering into more modern times, the exhibition looked at how Indian designers are updating traditional styles and techniques. Fascinating examples, including a bridal ensemble, Bollywood costume, and “inspired by” fashion, covered a

wide spectrum. Unfortunately, here the story line started to get muddled with several sub-themes that were only cursorily explored. Only a quick nod was given to Western fashion designers incorporating anonymous Indian hand artisan work. Similarly, the textile art section of “At the Cutting Edge,” presenting only three works in a difficult and ungainly space, deserved to be examined in greater depth. The final gallery, presenting contemporary fashion, closed on a high note by demonstrating how specific talents and artistry are brought together from different parts of the country: the designer, fabric, embellishments, artisan hand skills, and tailoring. Special attention was given to Manish Arora and his work. “The New Sari” (IMAGE 5) looked at how this iconic Indian garment can incorporate unusual and unexpected fabrics. A selection of images taken from photographer Manou’s streetstyle blog, <https://wearabout.wordpress.com>, closed the exhibition.



The Fabric of India was ambitious and wide ranging. Tight thematic control, though vague in a few areas and not equally developed, helped to take the viewer through the show. Despite an underwhelming installation and awkward gallery spaces and flow, superlative objects were abundant. A complex, provocative overview, *Fabric of India* left you wanting to see more of your favorite sections, but also stimulated by the ideas explored in others.

If you weren’t able to make the exhibition, you can still have a sense of what it was like by visiting the V&A website: <http://www.vam.ac.uk/content/exhibitions/the-fabric-of-india/>. Not only is each theme and sub-theme presented and succinctly stated, but also all of the videos in the show can be accessed. Do explore the blog, where detailed discussions about specific objects and behind the scenes glimpses into the development of the show add content and understanding. There is also a post and video from the exhibition designer, Gitta Gschwendtner, and another post with a link to the music composed by Jason Singh for the exhibition, now available for purchase. The catalogue, reviewed in the previous newsletter, is laid out a bit differently than the exhibition and doesn’t follow the flow precisely, but it does include additional objects that were not on view.

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

Image (Above): Installation view of The New Sari in The Fabric of India at the V&A, (c) Victoria and Albert Museum, London

Images on previous page (Top to bottom): 1) Installation view of A Global Trade in The Fabric of India at the V&A, © Victoria and Albert Museum, London; 2) Installation view of Nature & Marking in The Fabric of India at the V&A, © Victoria and Albert Museum, London; 3) Installation view of Tipu’s Tent (detail), 1725 – 1750, National Trust Images

Featured Exhibitions

Fashion Meets Technology in #techstyle

Museum of Fine Arts, Boston MA

On view through July 10, 2016

The following text was originally issued as a press release by the MFA

Clothes that respond to the environment, fabrics that glow, dresses that display tweets, and ready-to-wear garments that come off a 3D printer—all of these innovations are poised to have a profound impact on the future of fashion. Designers have embraced these innovations—from lasers to electronics to 3D printing—and the new exhibition *#techstyle* at the Museum of Fine Arts, Boston (MFA), examines how the synergy between fashion and technology is not only changing design and manufacturing, but also the way people interact with their clothes. On view March 6–July 10, 2016 in the Henry and Lois Foster Gallery, the exhibition—the MFA’s first to include a hashtag in the title—focuses on cutting edge high-tech fashion with commissions created by Hussein Chalayan, London-based CuteCircuit and Somerville-based Nervous System. The specially commissioned *CuteCircuit MFA Dress* allows anyone to #tweetthedress, and see their message scroll across the garment’s 10,000 MicroLEDs. Presenting thirty emerging and established designers, including Alexander McQueen, VIKTOR&ROLF Haute Couture, Iris van Herpen, Ralph Lauren and Francis Bitonti, *#techstyle* features more than sixty objects, including fashion, accessories, photography and video. Multi-media installations capture live fashion shows, the 3D printing process and striking visuals of the garments in action—from the ballet to the runway—underscoring the importance of digital media in today’s fashion world.

The exhibition begins with a multimedia look at how established designers such as Hussein Chalayan, Alexander McQueen, Issey Miyake and Rei Kawakubo have been at the forefront of the fashion/technology nexus. The designers’ work is complemented by video and photography, revealing how technology is changing the way fashion is made, functions, and is disseminated to the world through new media.

Today, clothing can act as a video monitor, mood detector, medical monitoring device, or even give a hug when needed. New technologies have also been harnessed to develop garments and accessories that enhance performance on the battlefield, athletic field and the stage. The *Performance* section of the exhibition features interactive “wearables” and clothing that exploits technology for performance and visual effect—from dresses that move independently of the wearer through electronics, to leather capes that change with a spectrum of colors in response to light, heat, and wind. The interactive *CuteCircuit MFA Dress* (2015) is the centerpiece of this section. CuteCircuit, which is at the forefront of developing interactive wearables, introduced the Twitter dress in 2012. Created by the design team of Francesca Rosella and Ryan Genz, the first version of the dress was commissioned by EE (a UK mobile company)

and was worn by singer Nicole Scherzinger at the launch event. CuteCircuit used their “Magic Fabric” in the dress, with more than 10,000 MicroLEDs creating animations. The hashtag #tweetthedress allows viewers see their tweets in real time on the garment.

The *Production* section of the exhibition looks at how contemporary fashion designers, often in collaboration with mathematicians and scientists, have begun to employ technology to revolutionize the way clothing is designed and constructed, including digital design, lasers, embedded electronics and sustainable manufacturing methods and materials. Mary Katrantzou—one of the first designers to successfully integrate digital imagery with garment construction—regularly sources images from the internet, building each print to fit the proportion of the garment. Designer Kate Goldsworthy is developing laser technology to both pattern and bond cloth in an effort replace the chemically toxic process of dyeing, as seen in *Zero Waste Dress* and *9 Laser Line 2D samples* (2016).

Iris Van Herpen and Francis Bitonti are among several designers working with scientists and mathematicians to experiment with the potential of 3D printing and computer algorithms. While 3-D printed garments are still in the experimental stages, the technology suggests a future where clothes might be designed to one’s own measurements and produced on one’s own printer. Several 3D-printed dresses, along with video showing them being printed, demonstrate improvements in drape, fluidity and fit. Recently acquired by the MFA, the *Voltage 3D Couture Dress* (2013) was one of the first 3D-printed dresses to walk down a Paris runway. Conceptualized by Neri Oxman (an MIT Media Lab architect and designer) and designed by van Herpen, the dress’ parts were made in Israel by 3D printer Stratasys. The future is already here for 3D-printed shoes, which are represented in the exhibition by Bitonti’s *Molecule Shoes* (2015) and United Nude’s *Highrise Shoes* (2015).

New methods of creating sustainable textiles and manufacturing methods are also explored in this section of the exhibition. Traditional ways of processing natural fibers, weaving cloth and dyeing are among the world’s most wasteful manufacturing processes, making sustainability an important goal for many designers and manufacturers. Those featured in the exhibition include G-Star Raw for the Oceans (a collaboration with Pharrell Williams, Bionic and Parley). This clothing line is made of denim created from recycled plastic bottles recovered from the oceans. Issey Miyake’s 132 5 collection is made from PET, a polyester fiber developed by Teijin Limited. The manufacturing process does not use fossil fuels—fibers are created by pulverizing, melting and spinning threads out of recycled polyester.

Shibori and Ikat in Mesoamerica

By Yoshiko Iwamoto Wada

Reviewing world shibori traditions from past to present, pre-Columbian textiles of South America stand out for the surprising degree of sophistication achieved by civilizations from 700 B.C. to A.D. 1500, including Chavin and Paracas cultures, middle to late Nasca and Wari, Tiwanaku, and later, Chimu and Chancay. Surviving examples of *teñidos de amarra*, the ancient tie resist-dyed textiles of South America, provide a backdrop to the ethnic tradition of *tejido amarrado*, the making of stitch resist-dyed, woolen *enaguas* (skirts) practiced in the Mexican states of Querétaro and Hidalgo until the 1950s. An example of these beautiful skirts, delicately patterned and dyed in indigo, will be on view, along with other shibori textiles from around the world, at the Textile Museum of Oaxaca during the 10th International Shibori & Ikat Symposium (10ISS), to be held for the first time in Mesoamerica, November 15- 20, 2016. In the city and surrounding region of Oaxaca, Mexico, local and international cultural and art institutions are teaming up with 10ISS co-chairs, Yoshiko Iwamoto Wada, president of the World Shibori Network, and Alejandro de Ávila, director of the Ethnobotanical Garden of Oaxaca. Both are TSA members.

De Ávila explains that during the Spanish colonial period, Oaxaca was the major center for the lucrative production of and trade in *grana* (cochineal dye) and served as headquarters for Dominican missionaries in southern Mexico. The Textile Museum of Oaxaca inhabits a colonial building that once housed a cochineal merchant, and the Ethnobotanical Garden occupies the grounds of the former Dominican monastery behind the impressive Santo Domingo church, which contains a historical museum of the region. The Spanish conquerors discovered that the knowledge and practice of cochineal production could not be sustained by slave labor but depended upon indigenous populations and lands. The state of Oaxaca boasts high biodiversity with four tectonic plates merging in the region, the Pacific Ocean on the south, and the Gulf of Mexico not far away along the state of Veracruz to the north. It is equally rich in ethnic diversity. In a state the size of Portugal the number of spoken indigenous languages is greater than in all of Europe. Folk craft traditions in the area continue to support the local economy.

A strong civic impetus exists in Oaxaca to support popular artistic and cultural activities. Among the most proactive are the Alfredo Harp Helú Foundation, that has saved and restored numerous historic buildings and established cultural institutions, and Francisco Toledo, renowned contemporary visual artist of Mexico. Toledo has transformed an abandoned cotton mill outside the city into an art center, Centro de las Artes de San Agustín (CASA), with studios full of surprises and stunning art installations. Here, 10ISS will have major exhibitions and hold workshops by international leaders in fiber art and natural dyes, such as Michel Garcia of Plantes et Couleurs of France, and Kazuki Yamazaki of Kusaki Kobo of Japan.

Fiber artist and UCLA professor emeritus James Bassler, who has spent many years in Mexico, primarily in Oaxaca, will share contemporary applications of ancient scaffold weaving and the *teñidos de amarra* (roughly binding and dyeing) textile tradition. He was part of an *amarra* (binding) replication research group formed in 1998 in preparation for the 3rd ISS in Chile. This activity sparked great interest among South American and international scholars and artists in reestablishing a well-deserved place of

historical and artistic importance for the lost art of the continent. Legendary textile designer and author Jack Lenor Larsen, who joined six of the nine previous ISSs, plans to participate in Oaxaca, as does Francoise Cousin, another veteran of six previous ISSs, who helped organize the 7th ISS at the Musée du quai Branly in Paris.

Zhao Feng of China National Silk Museum, who co-chaired the 9th ISS, and Zheng Zhuxin of China Academy of Art are eager to explore parallels between Mesoamerican and Chinese textile traditions and excited to connect with the ancestral homeland of *Gossypium hirsutum*, the cotton native to Mexico but now cultivated worldwide. At the last ISS in China, our focus expanded to include all compression resist and patterning methods that involve dimensional transformation, such as ikat weaving. The 10ISS in Mexico will include Kurume *kasuri* of Japan and *patola* of India in demonstrations and paper presentations and will highlight Mexican *jaspe*, a cotton and silk ikat weaving tradition, lesser known outside of the Americas but vibrant in modern-day Mexico. A *jaspe* master will be on the program and the *jaspe* textiles from various regions in Mexico can be purchased at markets. Frequently, visitors observe women in traditional attire using a *jaspe rebozo* (ikat shawl) as a wrap to carry a baby or a load of goods. The 10ISS opening performance will include the work of Oaxaca-based artist Natalia Toledo. Christina Kim, a Los Angeles-based designer will create a textile installation for the closing reception at the MUFI, the Postal Museum of Oaxaca. Mexico will be a magnet for this unique celebration and international gathering of East and West, South and North, ancient and modern, and academia and creators.

www.10iss.org



Images: Above: Enagua, skirt. Made in 1933 by the aunt of Doña Sixta Trejo, the last tie-resist dyeing artist in Vizarrón, Querétaro. Shortly thereafter, the art, which had been practiced in both indigenous Otomí and Mestizo communities in a narrowly circumscribed mountainous region, disappeared completely from Mexico. The floral design is reminiscent of European style and technically quite complex as it is executed with fine stitch resist and tie resist. The resist techniques are quite similar to Japanese nui-shibori and ko-boshi shibori with successive dye baths of indigo and cochineal to yield blue, red, and white with a deep purple ground. The cloth was hand woven with wool yarn hand spun with a spindle. The skirt was acquired from Doña Sixta in 1953 in Vizarrón by Irmgard W. Johnson, who recorded the process. Previous page: *Jaspe rebozo*, blue & white warp ikat cotton shawl, with elaborate macramé fringe, made in Tenancingo, State of Mexico. Purchased at a market in Oaxaca, 2015.

Resources:

Irmgard Weitlaner Johnson: una vida dedicada al textil published in conjunction with a conference dedicated to Irmgard W. Johnson in 2014 by Museo Textil de Oaxaca and Fundación Alfredo Harp Helú, Mexico. Pps. 50–57.

Mexican Stitch Resist Dyed and Tie Resist Dyed Textiles: A Tradition Vanishes by Virginia Davis, *The Textile Museum Journal*. 2001–2002, vol. 40 and 41, pps. 49–82.

Textile Traditions of Mesoamerica and the Andes: An Anthology, editors Margot Blum Schevill, Janet Catherine Berlo, and Edward Dwyer, published by Garland Publishing and University of Texas Press in 1991, “Resist Dyeing in Mexico: rebozo, comments on its history, significance, and relevance” by Virginia Davis. Pps.309–335.

Memory on Cloth: Shibori Now by Yoshiko Iwamoto Wada, published by Kodansha International in 2002. Pps. 14–16.

International Report

The Centre for Textile Conservation at the University of Glasgow & a New Era for Textile Dye Research in Scotland



Jing Han's conservation science doctoral project on traditional dyes for Ming and Qing Chinese textiles.

by Dr Anita Quye, Lecturer in Conservation Science, Centre for Textile Conservation

In 2010, the Centre for Textile Conservation (CTC) was established at the University of Glasgow as the successor to the former Textile Conservation Centre based in Winchester, England. Given Scotland's long tradition of textile design and production, bringing textile conservation training to Glasgow through the CTC's two-year Masters program within the History of Art subject area seems very fitting. The addition of the Dress and Textile Histories one-year Masters program in 2013 has further enhanced the university's growing international reputation as a dynamic hub for studying heritage textiles. Excellent collaborative connections with heritage organisations and academia nationwide and internationally provide a perfect training ground for the new generation of textile conservators and historians graduating from our programs, attracted from around the world to study at Glasgow.

Textile conservation science is a key area of research expertise at the CTC, with dye analysis being a specialization. Our dedicated scientific facility for ultra-high performance liquid chromatography and photodiode array detection within an arts environment gives us a unique position in UK academia to undertake an exciting and ambitious program of doctoral and postdoctoral studies for dyes in textile heritage. A strength of the dyes research is its interdisciplinary approach, combining historical research with scientific and

material evidence, including recreated practices, for innovative new perspectives and contexts to inform the interpretation, significance, and preservation of colored heritage textiles.

The CTC's first conservation science doctoral projects are just being completed on the topics of traditional dyes for Ming and Qing Chinese textiles by Jing Han and demystifying the production of Glasgow's Turkey red calico by Julie Wertz. For our new research area of 19th c. early synthetic dyes, we are simultaneously studying their analytical identification, chemical properties, fading characteristics, and fashion influences for an integrated and interconnected approach to understanding and conserving these challenging modern materials in heritage collections. Dyeing manuals and pattern books are significant in these studies, with access to rich resources through collaborations with archives, libraries and museums, including the university's own library and expanding collections in its Scottish Business Archive. In 2017 we will welcome our first EU-funded postdoctoral researcher, Dr Shahid, from New Delhi, in an innovative dye chemistry study of the true lightfastness of Scotland's 19th c. Turkey red textiles to benefit historical pattern books access and modern commercial madder dyeing.

Sharing our historical dye knowledge near and far is core in all that we do at the CTC. We have developed excellent multidisciplinary networks to explore the methods, materials and cultures of decorative textile production in 19th c. Scotland through ReINVENT and ReCREATE, and in 2014, the CTC was honoured to host the 33rd Annual Dyes in History and Archaeology international meeting. We also take our passion for heritage textiles into many public and school events, with Julie Wertz winning a prestigious arts-science communication award from the British Science Association.

I am sure you will agree that the city's motto 'Let Glasgow flourish' could not be more appropriate for the exciting developments taking place at the CTC. You can follow our progress and find out more about our program and projects through our [blog and website](#). Finally, I would like to acknowledge the generous research funding support given by the Textile Conservation Foundation, The Dyers' Company, Sino-British Foundation, EU Marie Skłodowska-Curie Action and ERASMUS schemes, Carnegie Trust, Royal Society of Edinburgh, Scottish Graduate School for Arts and Humanities, and the University of Glasgow for the dyes research at the CTC.

website: <http://www.gla.ac.uk/schools/ca/research/instituteofarthistory/centrefortextileconservationandtechnicalarthistory/textileconservation/>

International Report

The Philippine Textile Research Institute, Taguig City, Philippines

by Celia B. Elumba, Director

The Philippine Textile Research Institute (PTRI) was established on January 3, 1967, under what was then the National Science Development Board (NSDB). Under the National Science and Technology Authority, now the Department of Science and Technology (DOST), the PTRI mandate was established to conduct applied research and development for the textile sector, undertake the transfer of completed research to end-users or via linkage units of other government agencies and to undertake technical services and provide training programs.

Today, the PTRI is the premier textile research and development arm of the Department of Science and Technology and is envisioned to be the Center of Excellence on textile science, technology and innovation for sustainable and globally-competitive Philippine textile, garment and allied industries.

These are undertaken through the judicious utilization of textile-based resources and the enhancement of human resource capabilities employing PTRI values of professionalism, technical competence, reliability, and integrity.

The PTRI obtained recertification to ISO 9001:2008 in October 2015 and will be working towards ISO 9001:2015 by mid 2016. The Institute's testing laboratories are also ISO/IEC 17025:2005 accredited and are equipped with modern equipment and instruments manned by experts in the field. It houses the first geo textile testing laboratory in the country and is the test certification partner of the Department of Public Works and Highways as well as of the Philippine Ports Authority.

In research and development, the Institute has four major programs: Bio-Nano Fiber and Composites Technologies, Nanofunctional and Nanocomposite Finishing Technologies, Bio-Functional Materials and Textile Technologies, and Green Colorants, Materials and Processing Technologies. The latter program covers work on indigenous materials such as pineapple leaf fiber, abaca, banana, water lily, and silk among others. In addition, the PTRI heralded the Revitalization Program

for the textile industry which saw the establishment of the Innovation Center for Yarns and Textiles, of Regional Handloom Weaving Innovation Centers which, to this date, has identified 15 collaborator-weaving communities. In addition, PTRI heads the Natural Dye Program for the DOST, and in a complementary project to the handloom weaving centers, has set up a Natural Dye Upscaling Program which involves the identification of natural dye sources in 8 communities in 7 regions of the Philippines, representing the three major island groups.



Luisa Pantaon, who was a respected leader of the Higaonons and wife of a Chieftain, is pictured examining Abaca fibers that were dyed using *Morinda citrifolia* (Noni) roots, as part of validation studies for an earlier project looking into Noni as a dye source. She was a traditional dyer of the Kalandang Weavers Association in Impasug-ong, Bukidnon, a province in the Philippines located in the Northern Mindanao Region.

In January 2017, the Philippine Textile Research Institute will celebrate its 50th year founding anniversary. For this milestone in the Institute's history and in celebration of the Philippines' hosting of the Association of Southeast Asian Nations (ASEAN), the Institute plans to host a one-day international conference with the participation of ASEAN counterparts and key participants from neighboring countries. For the milestone Conference, ASEAN member countries will be invited to speak about their Perspective

on ASEAN Textiles. At the same time, it is hoped that four other countries may be invited to the occasion: Korea (KTDI), Taiwan (TTTRI), Japan (GTTRI) and HK SAR (HK Poly U) to share their views on the Future of Textiles. The Institute likewise hopes to have, immediately following the conference, the honor of hosting the International Symposium and Exhibition on Natural Dyes (ISEND) and the World Eco-Fiber and Textile (WEFT) Forum in celebration of PTRI's flagship thrusts in natural dyes and natural fibers. Cultural tours (to the walled city of Intramuros and the permanent textile exhibit at the National Museum) as well as textile tours to three possible locations (Laguna workshop on embroidered natural materials, Ilocos non-BT cotton farm and Abel weaves, and the famed piña seda of Aklan, if not the T'nalak of South Cotabato) are also part of the plan.

Philippine Textile Research Institute, General Santos Ave., Bicutan, Taguig City;
www.ptri.dost.gov.ph; 632 837 1325

Member News

MEMBER PUBLICATIONS

The Japanese translation of **Virginia Gardner Troy's** 2002 book, *Anni Albers and Ancient American Textiles: From Bauhaus to Black Mountain*, has been published by Kuwasawa Gakuen Foundation, Tokyo, in association with Tuttle-Mori Agency, Tokyo, and Tokyo Zokei University. The translator is Emiko Nakano, emerita professor of textiles at the university. Troy is Associate Professor of Art History at Berry College.

Virgina Postrel's article 'What Was the *Venus de Milo* Doing With Her Arms?' appeared on Slate.com on May 1, 2015. **Postrel** worked with a 3D-printing artist to test the hypothesis that Venus de Milo was spinning thread.

http://www.slate.com/articles/arts/culturebox/2015/05/the_venus_de_milo_s_arms_3d_printing_the_ancient_sculpture_spinning_thread.html

Textile Collections: Preservation, Access, Curation, and Interpretation in a Digital Age by **Amanda Sikarskie** (Visiting Assistant Professor of Design History, Kendall College of Art & Design of Ferris State University) published by Rowman & Littlefield in April 2016.

Nature Provides Dyes for Rainbows, A Workshop Approach by **Carol Leigh Brack-Kaiser**; photography by Rose E. Martin
A workshop approach for obtaining rainbows of color during each of three different workshops: Missouri Dye Plants, Ancient Dyes (those commonly used during North American early statehood), and Lesser Known Dyes (those used in other countries). Each of 26 dyes cover four full pages: the plant or insect description and history; pictures of the plant or insect and its habitat; the dye's unique extraction process; and at least 8 colors from each dye on the three fibers of wool roving, raw silk and cotton fabrics.

<http://www.hillcreekfiberstudio.com>

Sumru Belger Krodry, "Equivocal Position as Expert or Dealer! The Long and Contentious Relationship of George Hewitt Myers and Arthur Upham Pope," in Yuka Kadoi ed. *Arthur Upham Pope and A New Survey of Persian Art*. Leiden. Koninklijke Brill, 2016.

MEMBER WORKSHOPS & LECTURES

Ontario, Canada

Royal Ontario Museum, Toronto. April 16, 2016.

Symposium: "Modern Mexico: Fusions, Fashion and Folk Art"

Mexican visual culture is immensely rich and varied. With its unique combination of pre-Conquest and European imagery, it continues to fascinate outsiders and to influence global trends. Distinguished anthropologist and TSA member **Marta Turok** presented on the topic of cultural 'appropriation' or 'theft' of indigenous and traditional clothing styles by foreign designers.

Washington, DC

The Textile Museum at GW, Washington, Washington DC. April 21, 2016.

Textiles at Twelve: "Rooted in Tradition", a presentation by Hillary Steel
Hillary Steel will provide an overview of her contemporary art that blends color and structural explorations, hand weaving and resist dyeing techniques, and traditional textile practices from across the globe.

<http://museum.gwu.edu>

Dumbarton Oaks Museum, Washington, DC. April 9, 2016.

Sumru Belger Krodry presented a lecture titled "The Catalyst: Myers and His Legacy in Textile Studies at the Private Collecting and Public Display: Art Museums in the Nation's Capital" in the Early 20th Century conference, organized by Dumbarton Oaks Museum, Washington, DC on 9 April 2016. She also presented a paper titled "Islamic Textiles in the Service of Power" at the General Assembly, Centre International D'Etude des Textiles Anciens Conference which took place at Deutsches Historisches Museum in Berlin on 29 September 2015 and a talk titled "Early Inscribed Textiles from The Textile Museum: Conspicuous Display of Authority" at The Hajji Baba Club meeting in New York on 14 December 2015.

MEMBER AWARDS AND HONORS

We are pleased to announce a great honor to our TSA Board member **Dominique Cardon**, who has been awarded the highest national award from the President of France: chevalier [knight] of the National Order of the Legion of Honor. The Legion of Honour, (French: *Ordre national de la Légion d'honneur*), is a French order established by Napoleon Bonaparte on May 19, 1802. The Order is the highest award in France. Dominique, emeritus director of research of CNRS, is recognized for her 47 years of service in her research. Dominique, a world renowned expert in the science, technology and history of dyes (See her publication *Natural Dyes: Sources, Tradition, Technology and Science*. Archetype Press, London. 2007.) She has been an active contributing member of TSA, serving as a member of the Board, and as the International Advisor to the Board.

Board Member **Eulanda Sanders** was featured in the Legacies Project, a project of Colorado State University's College of Health and Human Sciences, which seeks to honor former faculty and staff members in order to preserve history and bonds among peers. Sanders is a former design and merchandising professor, and CSU alumna. She recently established the Eulanda A. Sanders Student Award to support young design students competing in national and international juried exhibitions of their own design work.

Janice Lessman-Moss, professor of textile arts, Kent State University, was recently named the winner of a 2016 Governor's Award for the Arts in Ohio. She is one of two artists recognized by the state in the "individual artist" category.

<http://www.oac.ohio.gov/News-Events/OAC-News/ArticleId/11/2016-governors-awards-winners-announced>

Gerhardt Knodel is the recipient of the American Craft Council's 2016 Gold Medal for Consummate Craftsmanship. The highest recognition given by the Council, the Gold Medal recognizes outstanding artistry while honoring the humanistic and philosophical values exemplified in the career of a previously elected Fellow.

<http://craftcouncil.org/post/2016-american-craft-council-awards>

Telfair Museums, Savannah, GA received the American Craft Council's 2015/16 Craft Research Fund's Grant for *Fold/Unfold*, a collaborative research project to result in an exhibition, publication and public performance that explores the rich history of Southern bedcoverings and the contemporary questions that this art form reveals about status, class, and race in America. Assistant Curator **Cynthia Sommers** is a TSA member.

Member **Noga Bernstein**, Stony Brook University, received the America Craft Council's Project Grant for research on the cross-cultural practice of textile designer, painter and preservationist Ruth Reeves, focusing on her exploration of Central American art.

<http://www.craftcreativitydesign.org/2015-craft-research-fund-grants/>

Member News

MEMBER EXHIBITIONS

Arizona

Davis Dominguez Gallery, Tucson, AZ. Jan. 8 - Feb. 27, 2016

"Weavings by Claire Campbell Park, prints by Kathryn Polk, sculpture by Barbara Jo" includes sixteen new color field weavings by TSA member **Claire Campbell Park** www.davisdominguez.com

Tucson Museum of Art, Tucson, AZ Dec. 19 - June 19, 2016

"String Theory: Contemporary Art and the Fiber Legacy" exhibits the work of twenty-five fiber/mixed media artists, and includes *Parallel Forces*, 1978, (a part of the museum's collection) by TSA member **Claire Campbell Park** www.tucsonmuseumofart.org/exhibitions/string-theory-contemporary-art-and-the-fiber-legacy/

Connecticut

Housatonic Museum of Art, Bridgeport, CT. Feb 12 – Mar 18, 2016.

Mary Giehl's "Rice is Life" is one of two new installation pieces by New York artists Mary Giehl and Kim Waale at the Housatonic Museum of Art. With both artists using maps to orient the viewers, the installations are intended to raise awareness about our relationship to the environment and, in the case of Giehl's work, its/our ability to sustain life and to support the almost 1 billion people now facing issues of hunger, water shortages and habitat destruction.

https://www.hcc.commnet.edu/info/news/press/2016/0111_hunger.asp

Florida

Ruth Funk Center for Textile Arts, Melbourne, FL. May 28–Aug. 27, 2016

An exhibition for the international organization Studio Art Quilt Associates (SAQA), "Radical Elements" features 40 art quilts influenced by an element from the periodic table.

Showing alongside tapestry exhibition "A View Within," the result of a collaborative project by contemporary artists Paula Chung and Karen Rips <http://textiles.fit.edu>

Winter Haven Fine Arts Gallery, Polk State College, Feb 1 – Feb 24, 2016.

Linda Friedman Schmidt's textile artwork is exhibited with contemporary fine art: "Pinched," discarded clothing, 16" x 20" is included in "One Billion Rising," National Biennial Juried Art Exhibition, Winter Haven Fine Arts Gallery, Polk State College, February 1 - February 24, 2016, 999 Avenue H NE, Winter Haven, Florida 33881, (863) 297-1000 www.lindafriedmanschmidtart.com

Georgia

Moon Gallery, Berry College, Mt. Berry, GA. Mar 14 – Apr 8, 2016.

Exhibit of works by **Tommye McClure Scanlin**. The solo exhibit features examples of preliminary artworks along with completed hand-woven tapestries created during the past decade.

Kentucky

Hite Art Gallery, University of Louisville, KY. Feb. 1- March 19, 2016

"Capturing Women's History: Quilts, Activism & Storytelling," the first solo exhibition of over 500 quilts made by women from all over the world commemorating women's achievements was initiated by Judy Chicago as a companion work to her infamous work *The Dinner Party*. For more information, email **Maggie Leininger**, director of the International Honor Quilt at margaret.leininger@louisville.edu. [http://events.louisville.edu/search/events/12event.types\[\]=25407](http://events.louisville.edu/search/events/12event.types[]=25407)

Patio Gallery, Jewish Community Center, Louisville, KY. Feb 21 – Mar 29, 2016.

"Fences, Trees and Looms: Following the Thread." This exhibition features recent naturally dyed ikat weavings by Board Member **Wendy Weiss** and accompanying photographs of ikat artisans at work in India and historic looms and factory buildings in Łódź, Poland by Jay Kreimer. <http://wendyweiss.org/2016/02/06/fences-trees-and-loom-following-the-thread-weavings-by-wendy-weiss-and-photographs-by-jay-kreimer/>

Missouri

Mildred M. Cox Gallery at William Woods University, Fulton, MO. March 3 – April 3, 2016.

"Equality Matters: Conversations on Gender and Race" includes two textile artworks made from discarded clothing by **Linda Friedman Schmidt**. https://www.williamwoods.edu/student_life/undergraduate_student_experience/arts_culture/gallery/

Nebraska

Joslyn Art Museum, Omaha. June 5, 2016 – Sept 4, 2016

"Sheila Hicks: Material Voices" honors 2015 TSA Fellow **Sheila Hicks'** vision, examining how her visual language has been shaped by memory, place, and space. This exhibition spans nearly sixty years of her career. <http://www.joslyn.org/collections-and-exhibitions/temporary-exhibitions/upcoming/details.aspx?ID=336>

New York

New York University's Institute for the Study of the Ancient World, New York, NY. Feb 25 – May 22, 2016.

"Designing Identity: The Power of Textiles in Late Antiquity" offers intimate glimpses into the lives of those who commissioned and used textiles and more sweeping views across Late Antique society (roughly third to seventh century CE). The exhibition brings together over fifty textiles of diverse materials, techniques, and motifs to explore how clothing and cloth furnishings expressed ideals of self, society, and culture. Among the exhibition's generous supporters is TSA member **The Coby Foundation**. <http://isaw.nyu.edu/exhibitions/design-identity>

The Mark Hotel, New York, NY. March 8 – 16, 2016.

"New York Asia Week 2016" **Thomas Murray** Asiatika Ethnographica presents Indian Trade Cloth. www.tmmurrayarts.com

Ohio

Akron Art Museum, Akron, OH. Nov 20, 2015 – Apr 24, 2016.

"NEO Geo" features the work of seven artists, including **Janice Lessman-Moss**, who use varied media to explore themes through geometric abstraction. <https://akronartmuseum.org/exhibitions/neo-geo/8467>

Kent State University Museum, Kent, OH. Feb 12 – Jul 3, 2016.

"Focus: Fiber 2016" is a juried exhibition of contemporary fiber art coordinated by Textile Art Alliance, an affiliate group of the Cleveland Museum of Art. 47 artists, including TSA member **Michael Radyk**, have provided 56 works of contemporary fiber art, including weaving, basketry, quilts, tapestry, felting, embroidery and much more. <http://www.kent.edu/museum/event/focus-fiber-2016>

Share Your News: Please send Newsletter submissions to newsletter@textilesociety.org

Member News

Herndon Gallery, Antioch College, Yellow Springs, OH. Mar 4 – May 13, 2016.
“Threadsbared” uncovers what is hidden beneath the layers: geological physical and psychological. Three contemporary fiber artists – Denise Burge, **Kate Kretz**, and Jacob Lynn – lay bare the experiences of living inside the skin they’re in, exposing their anxieties, vulnerabilities, and deepest longings. For more information, contact curator Jennifer Wenker at jwenker@antiochcollege.org or 937-319-0114.
<http://www.antiochcollege.org/campus-life/herndon-gallery>

Oregon

Museum of Contemporary Craft, Portland, OR. Jan 29 – Apr 23, 2016.
“CARPA: Craft Advanced Research Projects Agency” Curated by Sara Clugage, **Carole Frances Lung**, and Otto von Busch. The Craft Advanced Research Projects Agency (CARPA) is a central state agency of the United States Department of Defense. CARPA’s mission is to maintain the technological superiority of U.S. artisans and to prevent technological surprise from negatively impacting our collective craft heritage.
<http://mocc.pnca.edu/exhibitions/7282>

Museum of Contemporary Craft, Portland, OR. Jan 29 – Apr 23, 2016.
“Rowland Ricketts: Work Time” TSA Board Member **Rowland Ricketts** utilizes natural dyes and centuries-old historical processes to create contemporary textiles that span art and design.
<http://mocc.pnca.edu/exhibitions/7433>

Pennsylvania

Snyderman-Works Galleries, Philadelphia, PA. Mar 4 – Apr 16, 2016.
“Objects Drawing Translation: 10th Textile Biennial” including TSA members **Lia Cook**, **Susan Iverson**, **Gerhardt Knodel**, **Hillary Steel**. Opened Friday March 4th, 5:30 pm to 8:30 pm. Artist Talk with **Gerhardt Knodel** on Saturday April 9th, 4:30 pm. www.snyderman-works.com

Pittsburgh Center for the Arts, Pittsburgh, PA. May 6 – Aug 21, 2016.
Society for Contemporary Craft, Pittsburgh PA. May 6 – Aug 21, 2016.
“Fiberart International 2016” is the 22nd in a series of triennial juried exhibitions sponsored by the Fiberarts Guild of Pittsburgh, Inc. The goal of the exhibition is to include innovative work rooted in traditional fiber materials, processes, and history, as well as art that explores unexpected relationships between fiber and other creative disciplines. The exhibition includes TSA members **Deborah Corsini**, **Barbara Heller**, **Kate Kretz**, **Janice Lessman-Moss**, **Rachel Meghinnes**, **Erin Miller**, and **Brooks Stevens**. It was juried by Chunghie Lee, Arturo Alonzo Sandoval, and TSA Executive Director **Tali Weinberg**. Opening reception was Friday, May 6, 2016, from 5:30 pm – 8:00 pm at the Pittsburgh Center for the Arts. For more information, contact Fiberart International at fiberartinternational@gmail.com, or see <http://fiberartinternational.org/>

Virginia

Emerson Gallery, McLean Project for the Arts, McLean, VA.
Apr 21 – Jun 2, 2016.
“Passage: Textile Work by **Hillary Steel**” Monumental works blending abstractionist color and structural explorations and traditional weaving and dyeing techniques. Artist Talk: Thursday, May 12 at 7 PM. Curator: Nancy Sausser. www.mpaart.org

Washington

Asian Art Museum, Seattle, WA. Apr 9 – Oct 9, 2016.
“Mood Indigo: Textiles from Around the World” honors the unique ability of the color blue to create many moods in cloth. Drawn primarily from the Seattle Art Museum’s global textile collection—*Mood Indigo* illuminates the historic scope of this vibrant pigment. The exhibition includes an immersive contemporary installation devoted to indigo by TSA Board Member **Rowland Ricketts**, which will be accompanied by a soundtrack by sound artist Nibert Herber that unveils the musical nuances indigo can suggest.

Alberta, Canada

Nickle Galleries, University of Calgary, Alberta. Jan 29 – Apr 2, 2016.
“The Between” is a new site-specific installation by Laura Vickerson, combining her latest textile work with the collections of Nickle Galleries. Curated by **Michele Hardy**
<https://nickle.ucalgary.ca/exhibitions/item/laura-vickerson-between>

Ontario, Canada

Textile Museum of Canada, Toronto. May 4 – Sep 18, 2016
“Bliss” draws from the Textile Museum of Canada’s international collection to explore floral design. Bringing together a variety of aesthetics, techniques and styles, the exhibition offers insight into cultural and historical nuances produced from a single design source. The work of 3 Canadian artists further extends the investigation of the garden’s symbolic power in the 21st century; Zachari Logan, Joanne Lyons and Amanda McCavour. <http://www.textilemuseum.ca/exhibitions/current-exhibitions/bliss>

Textile Museum of Canada, Toronto. Jun 15 - Oct 23, 2016
“Worlds on a String: Beads, Journeys, Inspirations”, curated by TSA President **Roxane Shaughnessy**, brings together examples of beadwork from Africa, Asia, the Americas, Oceania and Europe, and explores the process through which beading practices have evolved, echoing and absorbing changing social and political circumstances. <http://www.textilemuseum.ca/exhibitions/upcoming-exhibitions/worlds-on-a-string-beads>

Poland

Central Museum of Textiles, Lodz, Poland. May 9 – Oct 30, 2016.
“15th International Triennial of Tapestry” displays about 150 recent works of fiber art by artists resident of more than 50 countries including TSA member **Susan Iverson** and TSA Board Member **Wendy Weiss**. The exhibition is documented in a bi-lingual (Polish and English) full-color printed catalog. <http://www.muzeumwlokiennictwa.pl/muzeum?lang=en>

Switzerland

Musée Cantonal des Beaux-Arts, Lausanne. Mar 25 – May 29, 2016
“Nomadic Tapestries. Fondation Toms Pauli - 20th Century Collection,” curated by the Fondation, retraces the textile art’s evolution from the 1960’s to the 2000’s: from classical wall tapestry to textile sculpture, and from decoration to installation. The presentation is made up exclusively of works from the Fondation’s 20th century collection. The exhibition includes TSA members **Carol Shaw-Sutton**, **Lia Cook**, **Sherri Smith**, and 2015 TSA Fellow **Sheila Hicks**. **Giselle Eberhard Cotton** is director of Fondation Toms Pauli.

Conferences & Opportunities

UPCOMING CONFERENCES

Massachusetts

Flax and Linen: Following the Thread from Past to Present (sold out)
August 20 - 21, 2016

An upcoming symposium sponsored by The New England Flax & Linen Study Group in collaboration with Historic Deerfield
<http://www.historic-deerfield.org/event/seminars/flax-and-linen-following-thread-past-present/>

Australia

Emerging Technologies in Textile Conservation, a Textiles Special Interest Group Symposium, Sydney.
May 19-22, 2016.

The Australian Institute for the Conservation of Cultural Materials Textiles Special Interest Group has partnered with leaders in the field of textile conservation to bring you three skills-building workshops alongside the symposium: a textile adhesive workshop presented by Zenzie Tinker at the Museum of Arts and Applied Science, a metal thread cleaning workshop presented by Ian MacLeod and Rinske Car at the Australian National Maritime Museum and a half-day costume mounting workshop presented by Tess Evans at the Yaama Dhiyaan centre.
<https://aiccm.org.au/civicrm/event/info?id=17&reset=1#.VrKGgymUcfo>
[facebook](#)

Greece

Textiles & Identity in the Medieval and Early Modern Mediterranean: Paradigms of Contexts and Cross-Cultural Exchanges, organized by British School at Athens, hosted by Benaki Museum of Islamic Art
June 3-4, 2016
This two-day workshop invites academics and museum professionals to engage in the study of textile culture within a pan-Mediterranean context. Attendance is open to researchers and students. Organiser is Nikolaos Vryzidis. Contact: nikolaos.vryzidis@bsa.ac.uk

Mexico

International Shibori Symposium

Nov 15 -20, 2016

The 2016 International Shibori Symposium will be held in Oaxaca, Mexico, co-chaired by **Alejandro de Avila Blomberg** - Director, Jardín Etnobotánico de Oaxaca and President of World Shibori Network (WSN), **Yoshiko I. Wada**. The theme of the symposium is *Shibori, Ikat, and Sustainability: Land, Culture, and People / Jaspe, shibori y sostenibilidad: un acercamiento a la tierra, la cultura y la gente a partir de los teñidos de reserva.*

OPPORTUNITIES

Washington, DC

The Textile Museum Journal

The George Washington University Museum and The Textile Museum
Submissions accepted beginning March 1, 2016

The Textile Museum Journal promotes high-quality academic research on the textile arts and serves as an interface between different branches of academia and textile scholars worldwide. The journal will resume annual publication in 2017 in a digital format. For information and guidelines on submitting a manuscript based on original research of a documentary, analytical, or interpretive nature, please email tmjournal@gwu.edu.

Mexico

360 XOCHI QUETZAL Artist Residency, Lake Chapala, Mexico.

Deadline: August 7, 2016.

International writers, playwrights, visual artists, fiber artists, filmmakers, photographers, new media artists, dancers and musicians are all welcome to apply for a 1-month residency.

<http://www.deborahkruger.com/1/art-residency.html>



CROSS*CURRENTS*

LAND, LABOR and the PORT

Crosscurrents: Land, Labor, and the Port

Textile Society of America's 15th Biennial Symposium

Savannah, GA, October 19-23, 2016

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

Registration Opens the Week of May 16th



About

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

Organizers

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

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

Location

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

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

Theme

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

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

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

Sponsors & Donors

The TSA symposium would not be possible without our donors and sponsors who support the programs that make this biennial event such an amazing experience. In an extraordinary gesture, we are very pleased to announce that TSA has received an **Endowment from the Lenore G. Tawney Foundation**, <http://lenoretawney.org/lenore-tawney/>, with an initial gift of \$55,000, to support symposia keynote speakers on a biennial basis. Individual donors are invited to contribute to the endowment. The Tawney Foundation generously supported TSA scholarships in 2014. Lenore Tawney created the foundation in 1989 to provide support for charitable and educational purposes, including craft media.

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

We are also thankful to all the individual members who have contributed—from \$10 to \$3,000—towards our programs, as all of these donations make a difference. And, of course, your membership—whether General, Supporting, Sustaining, or Patron levels of membership—all are important as we carry out our mission.

Foundation Support

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

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

Individual Donors

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Opening Plenary Speakers

Crosscurrents: The Transnational Flows of Textiles



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



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



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

Lenore G. Tawney/TSA Symposium Keynote

Laurel Thatcher Ulrich: "An Orphaned Sewing Machine"

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



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

Closing Plenary

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



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

Preliminary Program

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

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

TEXTILE SOCIETY *of* AMERICA



Biennial Symposium PRELIMINARY Program

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

Tuesday, October 18th 2016

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

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

Wednesday, October 19th 2016

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

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

Pre-Symposium Tours (Pre-Registration Required)

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

see page 18 for details

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

Dinner on Your Own (See dining options listed separately)

Thursday, October 20th 2016

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

Marketplace: 12:00pm – 6:00pm

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

Location: SCARBOROUGH BALLROOM I AND II

Welcome by TSA President Roxane Shaughnessy

Chair: Symposium Co-chairs Jessica Smith and Susan Falls

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

Thursday, October 20th 2016 continued

10:30 am – 10:45 am Break

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

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

Chair & Organizer: Wendy Weiss

Location: SCARBOROUGH BALLROOM I

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

1 B. Textile Attractions: Colonial Period in the Americas

Chair: TBD

Location: SCARBOROUGH BALLROOM II

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

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

Chair: TBD

Location: VERELST

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

1 D. Collecting Collectables: Shawls, Velvets and Kilims

Chair: TBD

Location: PERCIVAL

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

8 Spring 2016 Special Symposium Insert:

1 E. Textiles Without Borders

Chair: TBD

Location: VERNON

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

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

Location: HARBORSIDE WEST

1:45pm – 3:15pm Concurrent Sessions 2

2 A. Power, Prestige and Performance

Chair: TBD

Location: SCARBOROUGH BALLROOM I

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

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

Chair & Organizer: Sophie Desrosiers

Location: SCARBOROUGH BALLROOM II

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

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

2 C. Making Together: Collaborative Production Today

Chair: TBD

Location: VERELST

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

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

Chair: TBD

Location: PERCIVAL

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

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

Chair: TBD

Location: VERNON

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

3:15pm – 3:30pm Break

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

3 A. The Slave Trade

Chair: TBD

Location: SCARBOROUGH BALLROOM I

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

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

Chair & Organizer: Marta Turok

Location: VERSELST

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

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

Chair: TBD

Location: PERCIVAL

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

3 D. Transnational Circuits: Textiles in Motion

Chair: TBD

Location: VERNON

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

3 E. New Scholarship by Emerging Scholars

Chair: TBD

Location: SLOANE

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

5:00 pm – 6:30 pm Break

Thursday, October 20th 2016 continued

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

Exhibitions:

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

Friday, October 21st 2016

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

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

8:30am – 10:00am Concurrent Session 4

4 A. Spoils of Lost Tradition

Chair: TBD

Location: TBD

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

4 B. Sumptuous Cloth: Aesthetics, Class and Nation

Chair: TBD

Location: TBD

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

4 C. Ancient and Modern Colonialism: Compliance and Resistance

Chair: TBD

Location: TBD

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

4 D. Textiles of Ship and Sea

Chair: TBD

Location: TBD

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

4 E. Mobility and Motif in South Asia

Chair: TBD

Location: TBD

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

10:00 am – 10:15am Break

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

5 A. Indigo and Beyond

Chair & Organizer: Catharine Ellis

Location: HARBORSIDE WEST

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

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

Chair & Organizer: Andrea Heckman

Location: VERELST

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

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

Chair: TBD

Location: PERCIVAL

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

5 D. Flowers and Forces: Motifs in Textiles

Chair: TBD

Location: VERNON

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

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

Chair: TBD

Location: SLOANE

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

11:45 am – 12:45 pm Box Lunch

12:45am – 2:15pm Concurrent Session 6

6 A. Beyond Indigo

Chair: TBD

Location: HARBORSIDE WEST

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

6 B. Schoolgirl Needlework Samplers: A Complex Narrative

Chair & Organizer: Lynn Tinley

Location: VERELST

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

6 C. Mills, Large and Small

Chair: TBD

Location: PERCIVAL

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

6 D. Textiles and Precious Metals in the Andes

Chair & Organizer: Emily Engel

Location: VERNON

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

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

Chair & Organizer: Sarah Fee

Location: SLOANE

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

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

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

A Landscape Built by Cotton

Limited to 30 registrants

Location: leave from hotel

Program leader: Robin B. Williams

Arimatsu to Africa: Shibori Trade, Techniques and Patterns

Limited to 100 registrants

Location: SPACE Black Box

Program leader: Yoshiko Wada

An Enslaved Woman and her Dressmaker Daughter

Limited to 30 registrants

Location: First African Baptist Church

Program leader: Kathleen Curtis Wilson

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

Limited to 30 registrants

Location: Davenport House

Program leaders: Jamie Credle, Jeff Neal

Artifacts and Community: Deerskin Torahs at Mikve Israel

Limited to 30 registrants

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

Program leader: Julie Berman

Clothing and the British Atlantic World

Limited to 20 registrants

Location: Georgia Historical Society

Program leader: Paul Pressly

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

Limited to 30 registrants

Location: Whitfield Gallery

Program leader: Namita Wiggers

Curator-led Tour of SCAD Museum of Art Exhibition

Limited to 30 registrants

Location: SCAD Museum of Art

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

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

Limited to 15 registrants

Location: SCAD Museum of Art

Program leader: Carmela Spinelli

Mending as Metaphor

Limited to 20 registrants

Location: Pepe Hall

Workshop leader: Ruth Katzenstein Souza, Susan Brown

Needlework at St. Vincent's Academy

Limited to 15 registrants

Location: St. Vincent's Academy

Program leader: Kathleen Staples

Pam Wiley

Limited to 20 registrants

Location: Pinnacle Gallery

Program leader: Pamela Wiley, Susan Laney

Southern Botanical Quilts: a Quilt Turning

Limited to 20 registrants

Location: Telfair Academy

Program leader: Jan Heister

Under Cover: Savannah Quilts and Coverlets

Limited to 30 registrants

Location: Savannah History Museum

Program leader: Bonnie S. Carter

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

Limited to 100 registrants

Location: SCAD Museum Auditorium

Program leaders: Patricia Alvarez, Sharon Donnan, Elaine Bourque

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

Friday, October 21st 2016 continued

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

Laurel Thatcher Ulrich, *An Orphaned Sewing Machine*

300th Anniversary University Professor, History Department,
Harvard University

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

Saturday, October 22nd 2016

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

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

Symposium registrants only)

HARBORSIDE EAST

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

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

Chair & Organizer: Belinda von Mengersen

Location: HARBORSIDE WEST

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

7 B. Histories of Fiber Arts

Chair: TBD

Location: VERELST

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

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

Chair & Organizer: Christina Lindholm

Location: PERCIVAL

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

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

7 D. Preserving Cultural Heritage

Chair: TBD

Location: VERNON

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

7 E. Design From Tradition

Chair: TBD

Location: SLOANE

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

9:30 am – 9:45 am Break

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

8 A. Authorship and Attribution

Chair: TBD

Location: HARBORSIDE WEST

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

8 B. Textiling: Making, Teaching, Presenting

Chair: TBD

Location: VERELST

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

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

Chair & Organizer: Jessica Shaykett

Location: PERCIVAL

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

8 D. Contemporary Critique in Fiber Art and Design

Chair: TBD

Location: VERNON

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

8 E. Textile Activism

Chair: TBD

Location: SLOANE

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

11:15 am – 11:30 pm Break

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

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

Chair & Organizer: Kate Mitchell

Location: PERCIVAL

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

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

Chair & Organizer: Laurie Carlson Steger

Location: VERNON

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

Roundtable C: The Global Language of Contemporary Art

Chair & Organizer: Karen Hampton

Location: SLOANE

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

Poster Session

Location: UPSTAIRS MEZZANINE

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

Media Session

Chair: TBD

Location: VERELST

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

12:45 pm – 2:15 pm Lunch on your own

Saturday, October 22nd 2016 continued

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

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

Chair & Organizer: Deborah Valoma

Location: HARBORSIDE WEST

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

9 B. Revealing Women's Work

Chair: TBD

Location: VERELST

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

9 C. Life at the Port

Chair & Organizer: Diedrick Brackens

Location: PERCIVAL

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

9 D. Appropriation for Modern Aesthetics

Chair: TBD

Location: VERNON

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

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

Chair & Organizer: Brooks Harris Stevens

Location: SLOANE

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

3:45pm – 4:00pm Break

4:00 pm – 5:00 pm CLOSING PLENARY at Hyatt
Stephanie Syjuco, From the Global to the Local (and Back Again):
The Practice of Cultural Contestation and Reinvention

Location: HARBORSIDE WEST

Introduction by Namita Wiggers

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

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

Sunday, October 23rd 2016

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

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

see pages 19-23 for details

Awards Banquet Dinner

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

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

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

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

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

R.L. Shep Ethnic Textiles Book Award, given annually to a publication judged to be the best nominated book in the field of ethnic textile studies, funded by an endowment established by R.L. Shep in 2000.

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

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

Scholarship Opportunities

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

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

Attendee Fee Waiver Scholarships

Application Deadline: June 1, 2016

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

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

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

Workshop Scholarships

Application Deadline: June 1, 2016

One scholarship is available for each of the following workshops:

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

Support Awards & Scholarships

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

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

Symposium Workshops & Tours

You must register for the symposium in order to register for a workshop or tour. Space in each workshop and tour are limited, so we encourage you to register early.

A Note About Student Rates: There are 2 spaces reserved in each workshop and tour for students to register at a discounted rate. If discounted tickets are sold out, students are welcome to register at the standard rate. Visit the registration page of the TSA website for details.

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

Tuesday, October 18 - Wednesday, October 19

Tour: Textiles in Town & Country in Early South Carolina
Limited to 13 participants

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

Location: Charleston, SC (leaves from Savannah)

Tour leader: Kathleen Staples

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

Wednesday, October 19

Tour: "King Cotton" Walking Tour

Limited to 20 participants

Time: 1:00 pm-3:00 pm

Location: Leave from hotel

Tour leader: Vaughnette Goode-Walker

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

Sunday, October 23

Workshop: Contemporary Natural Dye Painting on Fabric
Limited to 15 participants

Location: SCAD, Pepe Hall, 212 West Taylor Street

Time: 10:00 am-4:00 pm

Workshop leader: Lavanya Mani

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

Workshop: Ancient Peruvian Discontinuous Warp and Weft Weaving

Limited to 12 participants

Location: Pepe Hall, 212 West Taylor Street

Time: 10:00 am – 4:00 pm

Workshop leaders: Catharine Ellis and Jane Rehl

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

Workshop: Seductive Scripts: Myanmar Tablet Weaving

Limited to 15 participants

Location: Pepe Hall, 212 West Taylor Street

Time: 10:00 am – 4:00 pm

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

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

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

Limited to 14 participants

Location: Ossabaw Island

Time: 8:00 am – 5:30 pm

Workshop leaders: Donna Hardy and Elizabeth DuBose

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

Tour: Ossabaw Island's Indigo History

Limited to 22 participants

Time: 8:00 am – 5:30 pm

Location: Ossabaw Island

Tour leader: Paul Pressly

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

Tour: Textiles in Town and Country in Early South Carolina

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

Charleston, South Carolina



Description:

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

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

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

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

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

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



Chareleston Tour Description continued:

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

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

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

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

Expert Guide:

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

Limited to 13 participants

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

REGISTRATION DEADLINE FOR THIS TOUR IS JULY 15

Tour: “King Cotton” Walking Tour

Wednesday, October 19, 1pm-3pm



Description:

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

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

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

Expert Guide:

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

Limited to 20 participants

Location: Leaves from hotel

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

Workshop: Contemporary Natural Dye Painting on Fabric

Sunday, October 23, 10am-4pm



Description:

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

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

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

Workshop Leader/Expert:

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

Limited to 15 participants

Location: SCAD, Pepe Hall, 212 West Taylor Street

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

Workshop: Ancient Peruvian Discontinuous Warp and Weft Weaving

Sunday, October 23, 10am-4pm



Description:

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

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

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

Workshop Leaders/Experts:

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

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

Limited to 12 participants

Location: Pepe Hall, 212 West Taylor Street

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

Workshop: Seductive Scripts: Myanmar Tablet Weaving

Sunday, October 23, 10am-4pm



Description:

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

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

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

Workshop Leader/Expert:

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

(+ Rowland Ricketts, translator)

Limited to 15 participants

Location: Pepe Hall, 212 West Taylor Street

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

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

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



Description:

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

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

Workshop Leaders/Experts:

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

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

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

Limited to 14 participants

Location: Ossabaw Island

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

Tour: Ossabaw Island's Indigo History

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



Description:

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

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

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

Expert Guide:

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

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

Limited to 22 participants

Location: Ossabaw Island

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

Symposium Site Seminars

Friday October 21, 2:15 – 5:15pm

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

A Landscape Built by Cotton

Limited to 30 registrants

Location: leave from hotel

Program leader: Robin B. Williams

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

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

Arimatsu to Africa: Shibori Trade, Techniques, and Patterns

Limited to 100 registrants

Location: SPACE Black Box

Program leader: Yoshiko Wada

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

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

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

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

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

An Enslaved Woman and her Dressmaker Daughter

Limited to 30 registrants

Location: First African Baptist Church

Program leader: Kathleen Curtis Wilson

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

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

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

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

Limited to 30 registrants

Location: Davenport House

Program leaders: Jamie Credle, Jeff Neal

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

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

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

Artifacts and Community: Deerskin Torahs at Mikve Israel

Limited to 30 registrants

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

Program leader: Julie Berman

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

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

Clothing and the British Atlantic World

Limited to 20 registrants

Location: Georgia Historical Society

Program leader: Paul Pressly

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

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

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

Limited to 30 registrants

Location: Whitfield Gallery

Program leader: Namita Wiggers

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

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

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

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

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

Curator-led Tour of SCAD Museum of Art exhibition

Limited to 30 registrants

Location: SCAD Museum of Art

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

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

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

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

Limited to 15 registrants

Location: SCAD Museum of Art

Program leader: Carmela Spinelli

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

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

Mending as Metaphor

Limited to 20 registrants

Location: Pepe Hall

Workshop leaders: Ruth Katzenstein Souza, Susan Brown

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

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

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

Needlework at St. Vincent's Academy

Limited to 15 registrants

Location: St. Vincent's Academy

Program leader: Kathleen Staples

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

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

Pam Wiley

Limited to 20 registrants

Location: Pinnacle Gallery

Program leaders: Pamela Wiley, Susan Laney

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

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

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

Under Cover: Savannah Quilts and Coverlets

Limited to 30 registrants

Location: Savannah History Museum

Program leader: Bonnie S. Carter

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

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

Southern Botanical Quilts: a Quilt Turning

Limited to 20 registrants

Location: Telfair Academy

Program leader: Jan Heister

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

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

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

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

Limited to 100 registrants

Location: SCAD Museum Auditorium

Program leaders: Patricia Alvarez, Sharon Donnan, Elaine Bourque

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

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

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

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

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

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

Hotel & Travel

Hotel Reservations

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

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

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

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

Traveling to Savannah

The Symposium begins with an opening reception at 5:30pm on Wednesday, October 19th. The closing reception and Awards Banquet Dinner will be held on Saturday evening, October 22nd. We recommend participants plan their travel so that they can arrive beginning on Tuesday or Wednesday, depending on your interest in participating in Pre-Symposium Tours, and leaving on Sunday morning. If you have registered for a pre-symposium tour, please refer to the schedule to find out when you will need to be at the Hyatt. Some tours will start Tuesday morning and some on Wednesday. If you are registered for a post-conference workshop, plan to leave Sunday night. Most workshops will end at 4:00pm.

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

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

