

TEXTILE SOCIETY *of* AMERICA

Newsletter

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Sheila Hicks, *Emerging with Grace*, 2016, linen, cotton, silk, shell, 7 7/8" x 11", Museum purchase with funds from the Joslyn Art Museum Association Gala 2016, 2016.12. Art © Sheila Hicks. Photo: Cristobal Zanartu.

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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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Member News

Correction

The caption on the portrait image on page 21 of the spring 2016 newsletter in an article by Rosalia Bonita Fanelli, should have been: *Lady with a bowl of violets*, by Lilla Cabot Perry, around 1910 (National Museum of Women in the Arts, Washington, D.C.). We incorrectly labeled it *Elza Ransonnet Villez*, self-portrait, 1878 (Uffizi Gallery, Florence).

Advertising in the TSA Newsletter

The Publications Committee developed guidelines for advertising in the semi-annual newsletter. Please visit the newsletter webpage to download the guidelines and rates for newsletter advertising.

Letter from the Editor

At TSA in Savannah we welcomed new board members and said good-bye to those who have provided dedicated service for four or more years to our organization. Our talented executive director, Tali Weinberg has served us well, developing procedures that will serve us into the future and implementing board directed changes during her tenure. Tali is now stepping out to pursue her artwork with a full time residency in Tulsa, Oklahoma for a year. I wish her well even as I will miss working with her.

Our organization has embarked on developing a strategic plan in 2016 and is in the process of gathering input from a broad range of constituents, both members and non-members. This practice is ideal for us at this stage of organizational growth as we approach our thirtieth birthday. I thank the visionaries who created the organization, which over the years has provided me with opportunities to attend events I would have found difficult to manage, and has also been a vehicle for professional growth through the peer review process of the symposium and now as a board member. The intangible benefits of the social interaction and networking grow richer each time I attend a gathering of members.

I appreciate the dedication and time that my colleagues on the board provide to keep this essentially volunteer group vital. It takes work for an organization to expand and grow, as it has done in the first thirty years. Our final day plenary speaker for the 15th Biennial Symposium, Stephanie Syjuco, raised important questions about our future.

In her wonderful introduction to the plenary speaker, Namita Wiggers said, “Stephanie reminds us we have agency—to construct our own images—and to control our own consumption. Her artwork calls our attention to objects, hierarchies and agency within the commodity based system we call capitalism.” It is important we understand our organizational context is embedded within a capitalist system where structural imbalances can make it challenging to meet our goals.

[Stephanie Syjuco](#) engaged with the membership of the TSA from the opening reception to her concluding talk, telling us that when she looked up the term plenary, she understood her role was to soak up the air of the event and reflect back to us what she absorbed. It was impossible to attend every session; she only could hear fragments of the discussion. Even so, she described a broad and deep approach to scholarship, closely linked to material and stretching across disciplines.

Her observations are consistent with her artistic practice, which she went on to describe to the audience. In her project *Cargo Cult*, completed in Omaha, Nebraska while in residence at the Bemis Center for Contemporary Arts in 2013, she purchased items at local malls to use in photo shoots (and later returned after the shoot) that featured herself as “tribeswoman.” In *Afghanicraftistan*, begun in 2013, imagery of war, crafting by hand, politics, history and community intermingle in her exploration of empire and production, globalization and craft.

Just as she, as an artist, considers the interactions between and implications of variable material, political, and economic forces in her work, she urged us as an organization to consider “Who else needs to be here to generate the discussions and ideas that will fuel what is ostensibly a diverse, interdisciplinary and multivalent field? What will be the concerns of those who come after us and how can we prepare for their inclusion in this shifting time? What voices are we missing?” Her call is apt, as the members of the organization engage in reflection and seek to accomplish a forum for sharing ideas, through the symposium and other programs, some as yet to be developed with the formidable creative ideas of our members.

Wendy Weiss
TSA Director of External Relations and Newsletter Editor

Letter from the President

Dear Members and Friends,

The 15th TSA Biennial *CROSSCURRENTS: Land, Labor, and the Port* in Savannah provided an extensive and exhilarating program as well as a great opportunity to see old friends and meet new colleagues. Four hundred participants came from 23 countries and 39 US states! Participants gave 146 presentations; seven exhibitions featured the work of 38 artists; and 118 attendees enjoyed the conference workshops and tours. The Teitelbaum Family Workshop Scholarships were awarded to Mae Colburn (Ancient Peruvian Weaving), Sonja Dahl (Indigo Dyeing), Rukhshan Haque (Kalamkari), and Amy Putansu (Myanmar Tablet Weaving). Thank you to each and every one of our members who responded to the 2015 fundraising drive in support of TSA scholarships and awards. There was a 77% increase in requests for scholarships and fee waivers from the 2014 Symposium. Your contributions made it possible to provide scholarships to 32 symposium attendees in the form of fee waivers.

Members who did not attend will have access to the [Symposium proceedings](#) through the University of Lincoln, Nebraska Digital Commons. Some sessions were also recorded and these will be available for viewing through the TSA website. Please check on-line access to these valuable resources in spring 2017.

An immense thanks is due the Program Co-Chairs, Susan Falls and Jessica Smith, as well as the entire Savannah team: Cayewah Easley, Liz Sargeant, SCAD faculty, staff, student volunteers, and ArtRise Savannah. After being evacuated and still reeling from the effects of Hurricane Matthew, you wowed us all with a wide ranging program as well as that amazing Southern hospitality! This was an great team effort headed by Roxane Shaughnessy, TSA President 2014-2016, and Tali Weinberg, Executive Director, with assistance from Caroline Charuk, Membership and Communications Coordinator, as well as all the members of the TSA Board for your many contributions - assisting with all the large and small details that made the Symposium such a success.

Thanks to the Lenore G. Tawney Foundation which provided funding for the keynote address presented by Laurel Thatcher Ulrich; The Robert & Ardis James Foundation for supporting our plenary speakers: Giorgio Riello, Lynne Milgram, Madelyn Shaw, and Stephanie Syjuco; and Lloyd and Margit Cotsen who, along with past support of the Cotsen Family Foundation, continue to support the dissemination and publication of knowledge about textiles worldwide.

A special welcome is extended to the 175 first time Symposium attendees as well as to all of the presenters whose generosity to share their expertise and research form the heart and core of the Symposium. We look forward to seeing you all again at the TSA 2018 Symposium which will take place in Vancouver, Canada from September 26-29, 2018. Mark your calendars!

Awards

The first TSA Fellows—Sheila Hicks, Ann Pollard Rowe, and Jack Lenor Larsen—were honored at the Awards Banquet. The R.L. Shep Ethnic Textile Book Awardees for 2014 and 2015 were recognized. The winning book for 2014 was *Sazigyo, Burmese Manuscript Binding Tapes: Woven Miniatures of Buddhist Art* by Ralph Issacs. Two winning books shared the Award for 2015: *Symbols of Power: Luxury Textiles from Islamic Lands, 7th – 21st Century*, by Louise Mackie and *Royal Hawaiian Featherwork: Nā Hulu Ali'i*, edited by Leah Caldeira, Christina Hellmich, Adrienne L. Kaeppler, Betty Lou Kam, and Roger G. Rose. Congratulations to Jean Kares who was awarded the Founding Presidents Award for her paper, “Performance, Adaptation, Identity: Cantonese Opera Costumes in Vancouver,” and Joanne Arnett who received the Brandford/Elliott Award for Excellence in Fiber Art. The Student New Professional Awardees were Sylvia Houghteling, Brook McEver, MacKenzie Moon Ryan, and Emily Winter.

Board of Directors

I want to thank all the Board members for their hard work and commitment to the organization over the past few years. Thank-you to those who are stepping down, you have each brought your special skills and contributed significantly to the development of the organization: Susan Bean, Susan Brown, Laura Camerlengo, Jill D'Alessandro, Eulanda Sanders, and Maleyne Syracuse. A special thanks to Elena Phipps: under her guidance the organization has grown and evolved significantly especially in the areas of grants, awards, fundraising, and administration. Thank you all for your passion and dedication.

EVERY DONATION COUNTS

Its easy to support TSA programs, awards, and scholarships.
Donating online takes just 1 minute

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

I am looking forward to continuing to work with Roxane Shaughnessy, Past President; Ruth Barnes, Awards Chair; Dominique Cardon, International Advisor; Catharine Ellis, Internal Relations Director and Development Chair; Rowland Ricketts, Programs; Wendy Weiss, External Relations Director and Communications and Publications Chair; and Lauren Whitley, Programs Chair. Welcome to incoming Board members Lisa Kriner, Vice President; Lesli Robertson, Recording Secretary; Owyn Ruck, Treasurer; Linda Eaton, Awards; Sandy Peinado, Membership; Anne Peters, Communications and Publications; and Lee Talbot, Programs.

Executive Director

After serving TSA as Executive Director for three and a half years, Tali Weinberg will be leaving TSA. As well as overseeing TSA's day to day administration, Tali has worked to make efficient communication channels with the various TSA Committees and volunteers. She has spearheaded the organization, seeing to the myriad of details for two Symposia: 2014 Symposium in LA and 2016 in Savannah. Her professionalism, dedication, and commitment to TSA have been invaluable and she will be much missed. We wish her all the best as she enters a new stage of creativity at an artist residency in Tulsa, Oklahoma.

Strategic Planning


TSA is undergoing an important strategic planning process under the guidance of Allison Trimarco of Creative Capacity. We thank Susan Brown, Maleyne Syracuse, and Elena Phipps who have agreed to stay on to guide this process along with Roxane Shaughnessy, Lisa Kriner, and Owyn Ruck. Thanks to all who shared their views by participating in focus groups in Savannah. A survey will be sent out in the next few weeks. We need your thoughts, ideas, and input to help guide TSA into a sustainable financial future, while answering the needs of our membership. As TSA enters its 30th year, it is time to evaluate who we are, who we serve, and how we serve. Issues of program evaluation, diversity, the encouragement of young scholars, as well as accessibility to programs, are some of the issues under discussion and we look to you, the members, to bring new ideas to the table. Please take the time to respond to the strategic planning survey - help us grow TSA into the next 30 years.

Textile Close Up Programs

TSA held one Textiles Close Up program in April 2016 at the Peabody Essex Museum featuring a behind the scenes visit with the Veldman-Eecen collection of Indian Chintz. Thanks to Ginger Lyons de Neufville who organized the program as well as Karina Corrigan and Janet Blyberg, the curators. Upcoming programs will include programs at: the Textile Museum in Washington's *Bingata! Only in Okinawa* exhibition with Lee Talbot; Cooper Hewitt's *Scraps: Fashion, Textiles and Creative Reuse* with Susan Brown and Matilda McQuaid; and a 2 day indigo workshop with Rowland and Chinami Ricketts in Bloomington, Indiana. Please keep your eye on the TSA website for dates and details of these exciting events.

Fall Fundraising Drive

Please keep your eyes open for letters and e-mails announcing our fall fundraising drive. A special thanks to all of you who have donated in the past and a reminder of how important your ongoing contributions are to maintain and build the programs, scholarships, and awards of TSA!



Thank you and I look forward to serving you for the next two years.
Vita Plume

Strategic Planning Survey: TSA Seeks Your Input

As TSA enters its 30th year, it is time to evaluate who we are, who we serve, and how we serve. We ask for your thoughts, ideas, and input to help guide TSA into a sustainable financial future, while answering the needs of our membership. Issues of program planning and evaluation, diversity, the encouragement of young scholars as well as accessibility to programs are some of the issues under discussion. We look to you, the members, to bring new ideas to the table. Please take the time to respond to the strategic planning survey which will be sent out via e-mail in the next few weeks - help us grow TSA into the next 30 years.

Letter from the Outgoing Executive Director

Dear Friends and Colleagues,

For the last three and a half years, three sets of questions framed my daily work as the first Executive Director of the Textile Society of America: First, how do we keep this small organization financially solvent at a time when many membership organizations are struggling to survive? Second, how do we best support the next generation of textile artists, scholars, and professionals with their own challenges and a new set of needs in the face of rising precarity, austerity and privatization? How do we build an organization that actively combats the lack of resources and recognition for people of color, LGBTQ artists and scholars, and a generation of adjuncts and freelancers without institutional support? And third, how do we address these first questions while building on the incredible (volunteer!) efforts and breadth of knowledge of our members, Board, and symposium participants who have created this organization for our field. *It is not easy to address these questions simultaneously, but for the TSA to succeed, it is necessary.*

The textiles field is small and dispersed, made up of scholars and practitioners from many different corners of academia and art worlds. Opportunities to connect in the same place for international and intergenerational dialogue are limited. Thanks in large part to the incredible work of so many of you – whether teaching or curating or starting organizations – the study and practice of textiles have gained recognition in the last few decades. Yet, they remain marginalized. The field continues to struggle as the broader professional and educational landscape shifts. Textile and fiber departments are being cut or defunded by many universities and art schools. More students are interested in the medium and hungry for knowledge, but teaching and other professional positions and specialized facilities are few and far between.

In this context, TSA is as important as ever in gathering people from across disciplines, generations, and the world for critical dialogue around textiles. At the same time, the organization must continue to change, to remain relevant as the world around it changes, and to model the field as we would like it to be.

We are at our best when we value and uplift marginalized voices and practices. We are at our best when we share ideas, share resources, and support each other's efforts. We are at our best when we engage in dialogue across disciplines, cultures, and nations. We are at our best when we represent and promote diversity, and the future of the field.

As I step away from my role as the Executive Director of the TSA, I am hopeful that the organization is now poised to tackle the challenging questions and grow from difficult conversations that still lay ahead:

Membership and Communications

I have been pleased to see our reach as an organization expand since 2013. Our nearly 800 members come from 43 countries and 44 US states. An organization that started out as a network of North American curators, conservators, and historians, now includes anthropologists, artists, scientists, designers, and many others, nearly 10% of whom are students. With increased professional, geographic, and generational diversity comes more dynamic dialogue and knowledge exchange. Working towards even greater inclusivity strengthens the field and the organization for all of us.

Our reach extends far beyond our core membership. Since 2013 we have implemented a new eNews system, opening communications to 3,000 nonmembers, and we increased our social media presence exponentially (Facebook followers, for example, are up to 15,000 from 900 in June 2013, and we now have a Facebook group where members can generate discussion). We implemented a new online system with an enhanced, searchable membership directory to help you connect with each other. We revamped the Newsletter to make space for more content and critical dialogue. We redesigned the website on a shoestring budget, turning it into a source for listings of events; exhibitions; and opportunities for jobs, grants, residencies, and internships in the field that is available to the public.

Accessibility and Affordability

We have been working towards the goal of increasing the accessibility and affordability of our programs. Starting in 2013 we decided to redirect our time and resources towards programs that could serve more constituents, attract new members, and also raise funds for the organization. These “Textiles Close Ups,” a series of one-day behind-the-scenes programs throughout North America always provide subsidized tickets to students and new professionals. Additionally, we understand that TSA needs to offer programs and services that do not require additional fees, something the Board will consider during the strategic planning process.

Further, knowing that Symposia are out of reach for many, we raised funds to support an increased number of fee waivers and also began recording presentations that are publicly accessible after the event. Our partnership with SCAD in Savannah meant that local students could attend the keynote and art exhibitions at no charge. And many of those students volunteered their time in exchange for attending other Symposium presentations. These are small first steps, but they are steps in the right direction while the Board began the challenging process of rethinking the overarching structure of symposia.

In Los Angeles (2014) and Savannah (2016) more artists, young people, and international scholars attended than in the past, thanks in large part to the dedicated work of Board members to raise funds. We also worked hard to expand symposia to include exhibitions, giving artists a new way to participate. With this growth come changing and sometimes conflicting expectations of the organization. I am encouraged, however, knowing that that this expansion is generating new, if not hard, conversations about the organization's future.

Revenue Streams

Our last two symposia were our most successful yet. We not only provided more fee waivers than ever before, we also had more registrants and more presentations than ever before, and raised much-needed funds for the organization to cover the costs of producing the event. This revenue came from foundation grants, private sponsors, and generous individual donations, all necessary to supplement registration fees.

In 2014 we initiated an annual fundraising campaign, which has been vital in sustaining the organization. Our donor base in this three-year period grew from less than 50 to over 200 individuals. Your contributions are absolutely vital in enabling us to provide scholarships to those who otherwise would not be able to attend symposia (of which we are still only able to support a small fraction).

Infrastructure

While seemingly unglamorous, TSA now has the infrastructure necessary for an institution to operate and grow. A shared file system for our globally dispersed Board members (who rotate every 4 years) means there is now a way to maintain institutional history. Web-based membership and program registration systems have simplified administration. Web-based applications for awards and scholarships have meant that more individuals can apply for funding. Online program evaluations allow TSA to quickly obtain your feedback.

Strategic Planning

While TSA has changed and grown in valuable ways over the last few years, without question we have more work to do. Last spring, we brought in an outside strategic planning consultant. This skilled facilitator is now guiding the Board through the task of answering the questions posed above. I look forward to seeing how this process unfolds.

Thank You for Contributing Your Voice

On my last day as Executive Director of TSA, I thank *you*. **As a member-led organization, TSA is those who come to the table and give voice to their thoughts.** I am so thankful to those of you who have contributed time and financial resources, who have spoken up, raised questions, shared your knowledge, listened, and made space for new voices and difficult conversations. Thank you for continuing to strengthen the field and continuing the work necessary to make TSA the best organization it can be.

Finally, as I write, I must acknowledge that these are terrifying times, both in the United States, where the TSA is based, and around the world, where so many of our members live and work. Every institution has a responsibility and a role to play in countering the racism, xenophobia, homophobia, misogyny, violence, environmental destruction, and economic precarity we face today. I have been heartened to see so many arts organization take a stand for inclusion, social justice, and uplifting marginalized voices; to hear our peers say that we cannot retreat, that we will defend the people, places and institutions we cherish, and that we will continue to work to create more and better spaces for all of us.

I firmly believe that culture matters; that art and critical dialogue change the world. Cultural and academic organizations like TSA can and must model the world we want to live in. As others have stated, we aren't there yet. But, I do believe in the possibility, and in the importance of the efforts it will take to stay on that path.

I look forward to our continued work together.

Sincerely,



Tali Weinberg
Outgoing Executive Director

Volunteer Opportunities

Volunteer Social Media Coordinator

The Textile Society of America seeks a volunteer Social Media Coordinator to actively participate in and administer a wide variety of social media activities that maintain and build the organization’s social media presence. The Social Media Coordinator works collaboratively with relevant staff and the Board of Directors, to create and carry messages that promote news about the organization.

Responsibilities include:

- Managing social media content on organization’s social media handles (Facebook, Twitter, Instagram and LinkedIn);
- Generating engaging posts that promote organization’s events and programs;
- Sourcing content for posts that address non-organizational news and disseminate textiles knowledge and scholarship;
- Establishing consistency of organizational message across multiple networks;
- Sending promotional posts out to followers, organization members, and press;
- Collaborating with organization’s internal teams to develop long-term digital marketing initiatives;
- Monitoring, tracking, and reporting on social media performance for internal use.

This is an unpaid volunteer position averaging 5 hours/week. Applicants with social media marketing experience and interest in the field of textiles will be given preference. Please contact Vita Plume, TSA President, if you are interested in this position: vita@plume.com

Volunteer Marketing Coordinator

The Textile Society of America seeks a volunteer Marketing and Communications Coordinator to actively administer the organization’s marketing and communication strategies in the areas of advertising, branding, marketing, press releases, social media, and website content. The Marketing and Communications works collaboratively with staff, as well as the organization’s Volunteer Social Media Coordinator, External Relations Director, and other members of the Board of Directors, to create and carry messages that promote news about the organization.

Responsibilities include:

- Collaborating with organization’s internal teams to develop long-term marketing and communications initiatives;
- Developing marketing and communications messages to promote the organization’s mission, as well as news and events, benefits of membership, and fundraising;
- Generating press releases, promotional materials, and other marketing collateral;
- Maintaining consistency in organization’s marketing and communications messages and branding;
- Engaging with press and news outlets;
- Sourcing and securing advertising to promote organization and its initiatives;
- Monitoring, tracking, and reporting on marketing and communications performance for internal use;
- Other duties as needed.

This is an unpaid volunteer position averaging 5 hours/week. Applicants with marketing/communications experience and interest in the field of textiles will be given preference. Please contact Vita Plume, TSA President, if you are interested in this position: vita@plume.com

Volunteer Copy Editors

The Textile Society of America seeks several volunteer copy editors to assist in the production of the semi-annual newsletter. This volunteer job requires detailed work in the spring and fall.

Responsibilities include:

- Collaborating with newsletter editor and staff to copy edit articles for newsletter.
- Reading articles and editing with an eye for typographical errors, grammatical mistakes, run-on sentences, correct and consistent use of punctuation and quotation marks, subject-verb agreement, sentence fragments, spelling, apostrophes, comma use and splices, capitalization, and use of tense

Please contact the newsletter editor if you are interested in this unpaid volunteer position: newsletter@textilesociety.org

Welcome New TSA Board Members



TSA board members 2012-2020: Front L-R: Jill D'Alessandro, Lisa Kriner, Vita Plume, Roxane Shaughnessy, Elena Phipps; Middle L-R: Susan Bean, Maleyne Syracuse, Ruth Barnes, Owyn Ruck, Susan Brown; Back L-R: Rowland Ricketts, Eulanda Sanders, Catharine Ellis, Laura Camerlengo, Lauren Whitley, Linda Eaton, Lesli Robertson, Wendy Weiss, Ann Peters, Sandy Peinado (Absent: Lee Talbot). Photo Credit: Tali Weinberg

TSA Board of Directors are responsible for the stewardship of the organization, defining and refining its goals and mission as TSA grows and develops, establishing priorities while ensuring that the activities address the mission and core values of TSA, supporting and strengthening the structure, finances and functionality of the organization for the future. They volunteer their time and energy to the organization and contribute their knowledge and skills in various ways, representing the diversity of TSA both geographically and professionally and serve as advocates for their specializations and regions.

The [new Board members](#) (2016-2020) began their term in October at the 2016 Symposium and join the standing Board members Vita Plume, Roxane Shaunessy, Ruth Barnes, Lauren Whitley, Roland Rickets, and Wendy Weiss.

Outgoing Board members (whose term expired as of October include Elena Phipps, Susan Brown, Susan Bean, Eulanda Sanders, Laura Camerlengo, Jill D'Alessandro, Maleyne Syracuse.)
The new incoming Board members (2016-2020) are:

Vice President/President Elect: **Lisa Kriner**, Professor of Art, Berea College, Berea, KY

Treasurer: **Owyn Ruck**, Freelance business consultant, and formerly, Co-Founder/Director of the Textile Arts Center, Brooklyn

Secretary: **Lesli Robertson**, Principal Lecturer, Fibers, College of Visual Arts and Design, University of North Texas

Director of Internal Relations: **Catharine Ellis**, Artist and Educator, former Head of Professional Crafts Fiber Program, Haywood Community College, Clyde, NC

Director at Large: **Sandy Peinado**, formerly a Board Certified Family Medicine Physician, currently Director, Artist Development and Social Impact, International Folk Art Alliance, Santa Fe, NM.

Director at Large: **Linda Eaton**, John L. & Marjorie P. McGraw Director of Collections and Senior Curator of Textiles at Winterthur Museum

Director at Large: **Lee Talbot**, Curator, Eastern Hemisphere Collections, The George Washington University Museum and The Textile Museum

Director at Large: **Ann Peters**, Independent Scholar, affiliated as a Consulting Scholar with the American Section of the University of Pennsylvania Museum of Archaeology and Anthropology

R. L. Shep Ethnic Textile Book Award

Awardees

2015 R. L. Shep Award for the Best Book on Ethnic Textiles

The Textile Society of America is very pleased to announce the winners of the 2015 R. L. Shep Award for the best book on ethnic textiles. Twenty-one diverse and wonderful books on global handmade textile traditions published in 2015 were nominated, and the Shep Award Committee agreed that two winning books equally exemplify the award's aims of exceptional scholarship and engaging presentation to promote the field of textile studies.

Symbols of Power: Luxury Textiles from Islamic Lands, 7th – 21st Century, by Louise Mackie, is a beautifully illustrated comprehensive survey of current scholarship on Islamic textiles. The culmination of a life's work, Mackie brings together the most spectacular and important textiles from worldwide collections and clearly situates them within the cultural and historic context of the core areas of Islamic influence. She clearly elucidates the sometimes complex techniques and structures of woven silks, embroideries, and printed textiles, with excellent diagrams. Ideal as an introductory work for students and enthusiasts of all ages, this book will be the standard reference in the field of Islamic textiles for many decades to come.

Royal Hawaiian Featherwork: Nā Hulu Ali'i, edited by Leah Caldeira, Christina Hellmich, Adrienne L. Kaeppler, Betty Lou Kam, and Roger G. Rose, brings a multidisciplinary perspective to these spectacular textiles in a beautifully illustrated and accessible volume. Sensitively incorporating the voices of indigenous Hawaiian artists, the ecology of the islands and the birds that provided the materials, and new scholarship on the historic uses of featherwork by Hawaiians and Europeans, the varied perspectives will appeal to a wide audiences while making an original contribution to textile scholarship.

The Shep Award consists of a cash prize. The authors of the winning books were honored at the Awards Dinner at TSA's 15th biennial symposium, *Crosscurrents: Land Labor, and the Port*, October 23, 2016, in Savannah, Georgia. The 2015 Shep Award Committee consisted of Cecilia Anderson, Michele Hardy, and Sarah Fee.

The Call for Nominations for the 2016 Shep Award in included in this newsletter and nominations can be submitted through the [TSA web page](#).

The Winning Books:

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.

Caldeira, Leah, Christina Hellmich, Adrienne L. Kaeppler, Betty Lou Kam, and Roger G. Rose, eds. *Royal Hawaiian Featherwork: Nā Hulu Ali'i*. San Francisco and Honolulu: Fine Arts Museums of San Francisco and University of Hawaii Press, 2015.

Call for Nominations

2016 R. L. Shep Ethnic Textiles Book Award

Nominations for the Textile Society of America's 2016 R.L. Shep Ethnic Textiles Book Award are now open.

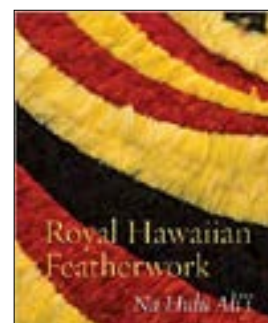
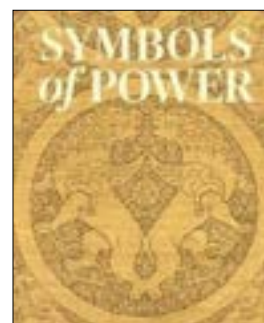
This prestigious annual award recognizes outstanding scholarship and accessibility in the field of ethnic textiles. Established by R. L. Shep in 2000 to promote the field of ethnic textile studies and the work of TSA, the award consists of a cash prize.

Previous winners are classics in the field, including 2015 joint winners: *Symbols of Power: Luxury Textiles from Islamic Lands, 7th – 21st Century* by Louise W. Mackie, and *Royal Hawaiian Featherwork: Nā Hulu Ali'i* edited by Leah Caldeira, Christina Hellmich, Adrienne L. Kaeppler, Betty Lou Kam, and Roger G. Rose; 2012's *Chinese Silks* by Feng Zhao and Dieter Khun; and 2003's *Wild by Design: Two Hundred Years of Innovations and Artistry in American Quilts* by Janet Catherine Berlo and Patricia Cox Crewes.

Nominations are being accepted **now through March 1, 2017** for books published in 2016. Anyone may nominate a book, including TSA members, non-members, authors, and publishers. The award is open to English-language books (including multi-lingual books in which all essential information appears in English) on the topic of ethnic textiles. For the purpose of the award, "ethnic" textiles are defined as the non-industrial textiles of Asia, Africa, Oceania, Native and Latin America, and identifiable cultural groups in Europe and North America. Monographs, anthologies, exhibition catalogs, and other book formats are eligible. No author may be a current TSA board member, Shep Award Committee member, or recipient of the Shep Award in the previous six years. The prize-winning book will best present original scholarly research in an engaging and accessible manner.

To nominate a book, visit the [TSA website](#) and enter the book's title, author, publisher, and year of publication. Publishers must provide three review copies of nominated books to the Shep Award Committee in order to be considered for the award. The winning book for 2016 will be announced Fall 2017.

To learn more about the Shep Award and its past recipients, visit the TSA [awards and scholarship](#) web page. Contact Shep Award Committee chair [Michele Hardy](#) with any questions: mhardy@ucalgary.ca



Joanne Arnett Honored with Brandford Elliott Award



Images: Top: *Charges Dismissed Upon Completion of Anger Management*, 42" x 28", hand woven cotton/bamboo, tinned copper; bottom: Detail, *Two Years and a Fine of \$2000*, 56" x 45", hand woven cotton/bamboo, tinned copper. Photo credit: Joanne Arnett

The Textile Society of America convened for its 15th Biennial Symposium in Savannah, Georgia, October 19-24, 2016. At the closing awards banquet, artist Joanne Arnett of Kent, Ohio was announced as the 2016 Brandford/Elliott awardee. The Brandford/Elliott Award honors the lives and work of Joanne Segal Brandford and Lillian Elliott, long-time friends and colleagues, extraordinary textile artists and scholars who died within a few days of one another in April 1994. The award is given to an emerging artist working in the fiber medium whose work reflects a willingness to take risks and to explore new visual ideas.

Joanne Arnett received an MFA in Textiles from Kent State University in 2013. She graduated from the California Design College in Los Angeles in 2008 with a major in Fashion Design. She has worked as an assistant to Robert Turturice, Emmy Award winning costume designer in Los Angeles; as a design consultant to Akemi Kenssen of GMBH in Düsseldorf, Germany; and as an assistant curator at the Kent State University Museum. She is currently an assistant professor at The Fashion School, Kent State University in Kent, Ohio. Earlier this year Arnett was a semifinalist at the Outwin Boochever Portrait Competition in Washington DC. Her work was on view during the 2016 Textile Society of America symposium at the Oglethorpe Gallery, in Savannah, GA in *Source and Sequence*, an exhibition with Bhakti Ziek and Janice Lessman-Moss. She will use the funds from the award for material costs, loom rental, packing and shipping to finish the series of portraits she is working on and to mount an exhibition.

Arnett has said that she is fascinated by moments when one is both participant and observer. For the unfinished series of large-scale portraits she submitted for consideration for the B/EA Award, she staged mug shots, transforming herself into a series of people caught, as she says, between guilt and innocence. From those photographic images she has woven evocative portraits that draw the viewer in through the complexity of weave and pattern, leaving the viewer wanting to know more.

TSA representatives Jill D'Alessandro and Vita Plume joined 2016 selection committee consisting of the Brandford/Elliott Award Board members: Pat Hickman, Frances Dorsey, Mary Dusenbury, Barbara Goldberg, and Catherine Weller. The committee selected three anonymous, internationally known nominators—professionals active in the field, from different geographic regions. Each nominator recommended three artists who were invited to apply. The Brandford/Elliott selection committee reviewed the applications and selected the awardee.

Past international awardees include Frances Dorsey (1995), Marcie Miller Gross (1996), Kyoung Ae Cho (1997), Tomoko Ishida (1998), Sonya Clark (2000), Soonran Youn (2002), Elana Herzog (2004), Andrea Vander Kooij (2006), Stephen Beal (2008), Sharon Kallis (2010), Olivia Valentine (2012) and Andrea Donnelly (2014). Their work can be seen on the [B/EA website](#).

At the close of the 2016 TSA symposium, Pat Hickman, president of the board of the Brandford/Elliott Award, officially turned the administration of the award over to the Textile Society of America.

Contributions of any size help to support the award and ensure meaningful funding for the awardee. They may be made online through the [TSA website](#) or via check sent to the Textile Society of America, 1101 St Paul Street, Suite 603, Baltimore, MD 21202

Opinion Page - After Savannah: Some Questions

The “Opinion” section of the newsletter is a vehicle for members or staff to provide commentary. Essay’s published in this section represent the views and opinions of the writer and do not necessarily represent those of the board.

“What Voices Are We Missing?” As was noted by Stephanie Syjuco at the closing plenary, and at a roundtable session organized and moderated by Karen Hampton — an opportunity for more inclusive discussion was missed at the TSA symposium. People of color, Native people, queer and transgender participants, emerging academics, adjunct faculty, working class presenters, and young people were mostly underrepresented. I am grateful for the opportunity to add some questions of my own to those posed by Stephanie in her inspiring talk, with a view to strengthening the TSA through the inclusion of these voices and perspectives. These questions are being asked while recognizing and appreciating the substantial, important, generous and mostly unpaid labor that went into organizing the symposium by local organizers, volunteers, staff, and the Board.

Why were there were no plenary speakers to address the history, legacy, and continuing impacts of slavery in the USA? Why was there so little in the official program on the specific and tortured relationships among cotton, indigo, slavery, imperialism, and colonialism in Savannah and the American South? Why were there so few African American participants and presenters? Savannah played an integral role in the trans-Atlantic slave trade and was Georgia’s largest slave trading center. The corner of Bull Street and Bay Lane — located just across the street from the TSA conference hotel — was the site of one of the most concentrated slave trading areas in the city. It’s concerning that a conference on the theme of land and labor and the movement of textiles, commodities and people held in Savannah paid so little official attention to the histories of slavery that unfolded quite literally across the street and throughout the city. Why were some of the most compelling discussions about slavery and trade, (like the exhibition and site seminar on cotton and sugar organized by Namita Gupta Wiggers) conducted offsite? The symposium program could also have been enriched through the participation of the excellent artists whose works were exhibited at the SCAD Museum of Art, notably Atlanta-based Radcliffe Bailey, who explores African diasporas, the slave trade, and commodity.

Why were world textiles primarily discussed by white scholars of European descent? How can we respect the work of these scholars while having honest conversations about representation and the colonial gaze? How can those who are writing about their own cultures and traditions be quickly invited and included? How can a traditionally female and cisgendered field be attentive to and inclusive of transgender, gender non-conforming, and queer participants and points of view? Are expensive conferences feasible in an age of austerity and precarity? What would a more affordable, accessible, and inclusive alternative look like?

Our catastrophic election results are the product of a toxic mix of racism, xenophobia, homophobia, transphobia, misogyny, and economic precarity. We are facing frightening and troubling times. The TSA has to be more inclusive of the full diversity of textile artists, historians, and theorists in the USA and around the world, so that it can further the exchange of knowledge about textiles — while also playing an important role in fostering dialog, understanding, mutual support and community.

In the hopes of ongoing, productive, and critical conversations,

Lisa Vinebaum, PhD
Assistant Professor of Fiber and Material Studies, School of the Art Institute of Chicago and Associate Editor of Textile: Cloth and Culture

As someone who attended and presented at this year’s TSA conference, I left with the feeling that I may not return in the future for many of the stated concerns and questions posed by Lisa Vinebaum and Stephanie Syjuco. While the chance to catch up with friends and colleagues is always a lovely affirmation of a shared commitment to textiles, it is too difficult for me as a person of color to participate in the whitewashing and whitesplaining of non-white textile histories—in Savannah, of all places, at the very site of the historic slave port.

Two years ago at the Los Angeles conference while strategizing with my co-panelists, I imagined that the Savannah location would be an opportunity to speak to the complex and complicated textile histories that are so often dismissed by cultural amnesia and contemporary desire. I imagined there would be a significant number of students from SCAD in attendance. I envisioned their participation would shift the demographics of the conference contributing to a greater diversity of perspectives and approaches to textile production and practices. Honestly, I thought there would be more Black people and people of color present. Because how can the necessary conversations about the land, the labor, and the port actually happen without broad representation of those most impacted? Instead, the global textile economies the conference sought to address were re-enacted through *shopping*. If ever there were an opportunity to question the role of the marketplace, the site of a slave trafficking port would have been it.

Angela Hennessy
Angela Hennessy is an Oakland-based interdisciplinary artist and Associate Professor at California College of the Arts. She teaches seminar and studio courses on cultural narratives of mortality, textile theory, and strategies of feminist art.

Response to thank-you note from Rowland Ricketts:

Greetings Mr. Ricketts,
Thank you for your email. It was my pleasure to work with the Textile Society of America and the Savannah College of Art and Design. It was quite an honor to present the Footprints of Savannah Tour King Cotton Tour to Textile professionals who were visiting our city from all over the world. After months of research, I realized what important work is being done in your field and I learned so much from the experience of presenting the King Cotton tour, to the 2016 symposium, Crosscurrents: Land, Labor, and the Port, that it is now one I present for all my patrons.

I definitely would like to thank the very professional staff of the Savannah College of Art and Design, Susan Falls in particular, who invited me to participate and the conference planners who envisioned that my material would expand the theme of the conference. Due to my work schedule, I was unable to attend the sessions however there was no way I could pass up the Marketplace. In fact, I was ending a Walking Tour on River Street the last day of the conference and decided to stop in and look around. Needless to say, I did not leave empty handed. I found a beautiful garment made of Nagaland cotton.

Letter From the TSA Executive Board

The TSA Board appreciates all the comments that come to us, and we discuss and take seriously all suggestions. After every conference a survey is sent to all participants and these surveys are combined into a single document and distributed to both the Board and the symposium planners. The survey results, along with any thank you and opinion letters, are carefully reviewed and then discussed by the Board and symposium planners together. Below we try to address some of the ideas that emerged from that discussion.

To begin, the Board would like to clarify how symposium sites and themes are chosen. At least three years prior to a symposium, the Board extensively discusses location and theme. Symposium sites require local hosts who are willing to develop a planning committee and take on the enormous task of organizing the Symposium in partnership with the Board. Together, Board members and the local committee consider ideas for themes, and suggestions go through a process of development and multiple levels of change, before becoming the exciting offerings that our TSA members have come to expect. We are always excited to develop a theme that takes into consideration the local history but that is also broad enough to create an intellectually engaging atmosphere for a variety of scholars, in a wide range of textile and textile related fields. For this reason, themes both address the cultural richness of the local history, and at the same time serve to expand TSA’s reach by offering opportunities for engaging diverse international perspectives on textile topics. When we invite TSA members to join us in a location, it is also an invitation for members to propose papers, panels, exhibits, and organized sessions that further explore the theme as well as the region of the meeting site.

In addition, the Board understands that attending a TSA conference is a commitment of both time and money, so we conscientiously move the conference between the east and west coasts of North America. While we know that at conferences members come together to renew professional contacts and friendships, attend excellent presentations of scholarship, and enjoy the extraordinary beauty of each location, we also acknowledge that personal financial restrictions and lack of institutional support are a serious issue. We are not a wealthy organization, and we depend on members like you to survive. Please know that in the ongoing strategic planning we will be thinking of how to balance the benefits of such an amazing international conference with the financial realities of our members.

As we contemplate the years ahead of us through the strategic planning process, the Board has found it helpful to reflect on TSA’s accomplishments. Ten years ago, TSA was an organization that was primarily focused on the US and Canada. At that time, it was recognized that we wanted to be a more international organization, and so we focused our collective attention towards that goal. And while still not at the level we would aspire to, we have improved in this area including having over 23 countries represented at the Savannah conference. Now we have another challenge ahead; as so beautifully asked by our plenary speaker, Stephanie Syjuco, and many of our members, “whose voices are we missing, and how do we, as a voice for textiles, strive for better racial, gender, age, and ethnic diversity?”

To begin answering this question, we encourage our members to propose organized panels on critical and diverse topics and challenging ideas as well as invite people you know and admire to Vancouver for adventurous conversations. Together we will ensure that we will grow in inclusive membership and that all members’ voices are heard. We know with your help, support, suggestions, and volunteerism, our critical goal of inclusiveness will be achieved. Today, more than ever, we hope that TSA is a place where those of us who love textiles come together for serious conversations and critical dialogue to prevent the marginalization of textiles and its study. Together we will become a reflection of the world, as we would like to see it.

We look forward to your active and intellectually engaged conversation about these issues, and the many more that make TSA such an interesting organization to belong to on the Member FaceBook page.

Continued Opinions:

I’ve read, with great interest, about your work with Indigo and natural dyes and the effort to make the process more eco friendly. I’m often asked, on my tours about Indigo, during slavery, in this region and usually reference South Carolina. I will continue reading about it because it’s always good to have the historical perspective, and like with cotton, who knows where it may lead.

Thanks again for the opportunity,

Vaughnette Goode Walker
Director of the Ralph Mark Gilbert Civil Rights Museum in Savannah

Get Involved in On-going Dialogue

TSA is a member-based and member-led organization. Ideas, questions, and critical observations providing a diversity of opinions are essential in forming an engaged, critical environment.

We invite you to respond to ideas shared in this newsletter, bringing your voice to these important conversations. Please consider using our Facebook Group, Textile Society of America Members, as a forum to host discussions that are valuable to our organization.

TSA'S 15th Biennial Symposium: Reports & Reviews



Keynote Address audience, Lucas Theatre; Ancient Peruvian Discontinuous Warp & Weft Weaving workshop co-leader Catharine Ellis and participants. Photo Credit: Carol Ventura; Symposium Co-Chairs Susan Falls and Jessica Smith with TSA President Roxane Shaughnessy. All other Photo Credits: Ann E. Svenson and Jade V. Svenson

Letter From the Symposium Planning Chairs

Dear TSA Membership,

As co-chairs of the 2016 TSA Symposium, we would like to thank all of the participants who came and shared their expertise, curiosity, art-work, and enthusiasm. We remain extremely proud of a program that linked local, regional, national and transnational textile flows within a global context using historical, critical and artistic methods. The production, distribution, and consumption of textiles are, and have been, marked by intersectional inequalities based on race, class, gender, nationality, ethnicity, religion and so forth. With this in mind, we selected plenary and keynote speakers for their ability to explore how local dynamics are embedded within historical global contexts.

The opening plenary by Georgio Riello, Madelyn Shaw, and Lynne Milgram provided the big picture. We began with a masterful presentation of the transnational cotton trade so that well-worn tropes of slavery, race, nationalism, and class in places like Savannah—too often stereotyped and oversimplified—could be integrated into a larger frame. We then saw how historical and ethnographic analyses reveal how the same ideologies and power structures that enabled the cotton trade were brought forward into state-sponsored commercial expeditions in the Global South and then into contemporary consumer practices where Filipino fiber weavers are linked to transnational companies that sell home goods to target markets that disconcertingly resemble those who benefitted from earlier iterations of the cotton trade. In the keynote address, Ulrich deftly moved from object to social and political history and back again, making pointed critiques of institutional collecting patterns, the devaluation of women's work, and orientalist advertising of Singer sewing machines (and by implication, to practices surrounding many contemporary textiles).

With the plenary, keynote and session programming in mind, we created opportunities for TSA members to connect the approaches being offered to Savannah's local and very unique history in regards to slavery, Gullah-Geechee culture, and the global cotton trade—notably a walking tour hosted by Vaughnette Goode-Walker, local historian and executive director of Savannah's Ralph Mark Gilbert Civil Rights Museum. Another offering was a site visit to the built-by-slaves-for-slaves First African Baptist Church—a storied stop on Savannah's Underground Railroad—in which Kathleen Wilson and Mrs. Perlita Henry shared the stories and clothes made by Ms. Henry's enslaved ancestor.

As closing capstone, we chose the artist Stephanie Syjuco because of her provocative work on inequalities powering labor, transnational flows, and capitalism, and she did not disappoint. She, too, talked of global forces while outlining how racist hierarchies remain woefully entrenched in the fibers field. Of course, exclusions of voice are a direct result of the same political, economic and cultural dynamics that many presenters examined.

In light of a call for greater inclusion, which we wholeheartedly support, we suggest four action items to the TSA. The TSA, as the leading professional body in the study of textiles, should:

1. Diversify its board to reflect the demographics and values of the communities it studies and serves. By "diversity" we mean an equitable representation of race, class, gender, nationality, and sexuality.
2. Create a task force to research and implement ways to ensure a more diverse membership and student / faculty body in textile departments.
3. Make more specific calls for the discussion of oppressive hierarchies, including whiteness, at future TSA symposiums. Greater reflection on how race, class, gender, and sexuality play out in hiring, acquisition, funding, and review in university, museum, gallery, and critical media settings is sure to be a painful but productive process.
4. The TSA board should be praised for raising significant external funds to support scholars and artists, including those from Southeast Asia, Africa, and South America. By making the funding process much more transparent, members will be assured that criteria for funding is reflective of TSA values.

Some of the challenges facing the TSA are not entirely in their control. The sustainability of an expensive conference in an age of institutional austerity is uncertain. Precarious adjunct labor, expensive student loans, and decreased funding for the arts and art workers are just some of the issues that limit the TSA's ability to effect much needed change. Reducing the symposia to the presentation of sessions with no workshops, site visits, exhibitions, marketplace or meals is one option, though these are the very offerings that make the TSA special.

That said, the larger project of ensuring that research and work with textiles remains relevant requires that we take these mandates seriously. We eagerly await continued discussion and the TSA's decisive actions.

Jessica Smith - Professor of Fibers, Savannah College of Art and Design

Susan Falls, PhD - Professor of Anthropology, Savannah College of Art and Design



Images from opening reception at SCAD Museum of Art (clockwise from top): Opening reception in the museum courtyard; Susan Brown, Sumru Belger Krody, Laurie Anne Brewer, Cecilia Gunzburger Anderson, and Jannes Gibson; Outgoing board members Laura Camerlengo and Susan Bean; Opening reception in the museum courtyard. Photo Credits: Ann E. Svenson and Jade V. Svenson.



Images from Gallery Hop (top to bottom): *The Woven Cosmos* exhibition reception; Arimatsu to Africa exhibition reception; Source & Sequence exhibition reception all photo credits Jessica Smith



Images (above): Ancient Peruvian Discontinuous Warp & Weft Weaving workshop samples. Photo credit: Carol Ventura; Ossabaw Island, Dyeing-in-Place Indigo Workshop. Photo Credit: Jessica Smith

Images (Opposite page top left to bottom right): Wendy Weiss, Vasantha Muthian, Sudha Dhingra, Anjali Karolia, Sharmila Dua. Photo Credit: Ann E. Svenson; Roxane Shaughnessy delivers her final report to the membership. Photo Credit: Ann E. Svenson; Ossabaw Island, Dyeing-in-Place Indigo Workshop. Photo Credit: Jessica Smith; TSA Membership lunch; Shamila Dua discussing "Ajraakh: A Textile Tradition in Transition" in session on the Cotton Textiles of India.

Reports from Student & New Professional Awardees

by Tamryn McDermott

This was my first TSA conference and introduction to the organization, so I was not sure what to expect. The reception on Wednesday evening at the SCAD museum was a wonderful way to begin meeting and getting to know other TSA members. I was able to re-connect with friends and meet new members as we mingled among stunning artworks within the museum.

The conference schedule and book was a bit overwhelming, but I was able to quickly identify many talks and events that sounded intriguing. As an artist and art historian, there were plenty of topics that sparked my interests. I only wish I could have fit more of them in!



During the opening plenary talks on Thursday, I was particularly interested in Madelyn Shaw's research, and the research of her intern Amy Anderson, within the Consular Collection at the National Museum of American History, Smithsonian Institution. Her discussion of the paper textiles in the collection used by the Germans in WWI opened my eyes to a textile that I know very little about.



Thursday evening's gallery hop was packed with six shows that were carefully selected and curated to align with the conference and they did not disappoint. I especially enjoyed the exhibition curated by Yoshiko Wada at the Cultural Arts Gallery titled, "Arimatsu to Africa: Shibori Trade, Techniques and Patterns" and another by Catherine Ellis, "Indigo & Beyond." It was wonderful to see such a range of traditional examples of Shibori from Africa and Japan on display nearby a thoughtfully curated exhibition of contemporary artworks. Each artist in the exhibition takes a unique approach to making a personal exploration of the use of Indigo.

I also was blown away by the weaving works at the Oglethorpe Gallery. Curated by Janice Lessman-Moss, the exhibition included her work alongside the work of Joanne Arnett and Bhakti Ziek. I am not a weaver myself, but the way that these three artists are integrating digital technologies into a traditional fiber process revealed the possibilities within the technique. Arnett's portraits transform before the viewer. Her works are woven with metal wire in the weft, which creates a sense of the images emerging and disappearing, depending on the angle you view them from.

One of my favorite talks at the conference was Jeana Eve Klein's discussion of her work in a talk titled, "For What It's Worth: The French Knot as a Basic Trade Commodity" and the value of her labor and others. Her recent project that involved teaching others to make French knots and share their ideas about what their time is worth was a fascinating project. I plan on continuing to follow the progress of her work online through social media.

On Saturday morning I attended the session on "Allegory and Subversion: Contemporary Stitch Narratives, Cross-Cultural Influences and International Perspectives." I now have a long list of artists to look up after hearing all about Belinda van Mengersen's "Slipstitch" exhibition that traveled around Australia. The idea of using the "stitch to speculate" intrigues me and I am excited to look into these established and emerging Australian artists who are imbedding multilayered meaning and stories into their work through the simple stitch.

Following this talk, Alice Kettle, an artist from the UK, discussed her densely machine-stitched narrative work. Her use of the sewing machine as a gestural mark-making tool creates painterly,



mythological scenes. During her talk, I made a note to look further into her collaborative ceramic work which I have since explored on her website.

Another highlight of the conference was the Lenore G. Tawney keynote address on Friday night by Laurel Thatcher Ulrich titled, "An Orphaned Sewing Machine." I admire her dedication to research and investigation of the antique Singer sewing machine she acquired for a course taught at Harvard. Her talk took us on a journey of her search for a home for the machine, and the various approaches to reading meaning imbedded in an everyday object.

I hope to find time to read many of the talks I missed as they are published and made available on-line to the public. I am already looking forward to the next TSA conference and hope to see you all there! Being in the same place with so many artists, scholars and supporters of textiles inspires me to be more involved, create more and continue to think about ways to bring the next generation of scholars and artists into the organization. I am grateful for the scholarship support that brought me to the conference and hope the organization is able to continue this support in the future. I would like to thank the TSA board and conference planning committee, as well as the supporters of TSA scholarships for this opportunity!

Tamryn McDermott is currently working as the Traveling Exhibition Manager for Rooted, Revived, Reinvented: Basketry in America, an exhibition coordinated by the National Basketry Organization and the University of Missouri. McDermott is an active artist working in Philadelphia with a studio practice driven by historical research and experiences with archaeological excavations both in Europe and the United States.

Photo Credits: Tamryn McDermott

by Brooke McEver

While attending the 2016 Symposium and hearing about experiences from different presenters it was interesting to find many common 'threads' between even the most seemingly different papers. One of these recurring themes was the revival of traditional craft techniques in modern day design practices. Even though a textile's name stays the same, the techniques, traditions, and materials can change each time the craft is reworked to match the present day. I left the Symposium with a question playing over and over in my head: "What exactly is the 'best' form of revival, and how pure can it be, can we truly get back to the original practice or form? Or—if evolution is inevitable—how can we make sure traditional crafts retain what makes them so powerful?"

In Anu H. Gupta and Shalina Mehta's paper, "The Effect of Colonization and Globalization in the Shaping of Phulkari," they discuss the revival of Phulkari. The process of Phulkari once consumed many hours of leisure time, involving everything from planning, design, spinning, and assembly. As Gupta and Mehta document, Phulkari dramatically changed after colonial discovery and its subsequent reworking into a mass production process. Many years later the craft then almost became extinct until NGOs begin working hard to revive it. Now, to further this effort, some artisans receive kits of pre-designed Phulkari. In most cases the handwork has transitioned to a job for payment rather than a leisure time activity. Phulkari prints are now even being produced with digital equipment and printers, spurring entrepreneurship and empowering local designers, but bypassing the tedious individual production process that the Phulkari was known for. Is this an improvement? Progress? It's hard to say. The undetermined balance of the positives and negatives that come from changing textile production hangs in the air.

Sonja Dahl's presentation, "From Colonial Plantations to Contemporary DIY Ethos," explored traditional indigo's place in modern society. It is now the hip and trendy must-have dye for many brands in order to satisfy their millennial consumers' demands for an "authentic" look. In the current maker craze in America, we see it revived in a craft setting as well. Indigo dyeing, known to be a difficult and precise process, can now be packaged and shipped as an easy-to-use craft kit, spurring usage among individual makers, and satisfying their desire for their own pair of stained blue hands. This ease of access to a traditional process often ignores the painful history of many traditional craftspeople who saw their own blue hands not as a badge of authenticity, but as a mark of labor.

As many presentations showed, there is a tension between revival and exploitative consumerism, which fashion houses and local makers are at times not taking into account. This left me wondering about all the missed messages and histories tied to traditionally inspired clothing in closets all around the world. Revival and reuse of traditional textile techniques is necessary to maintain a glimpse into history. We should continually push to explore more positive ways to bring back craft without losing the histories and meaning behind it all. We must be wary of exploitation and remain true to the craft and the original makers.

Design Strategist Brooke McEver is currently at Stanford University focusing on social impact through human-centered design. She founded [Tripty](#), a company focused on creating responsible supply chains within the textile industry, managing everything from raw materials to product marketing.

SNPA Reports continued

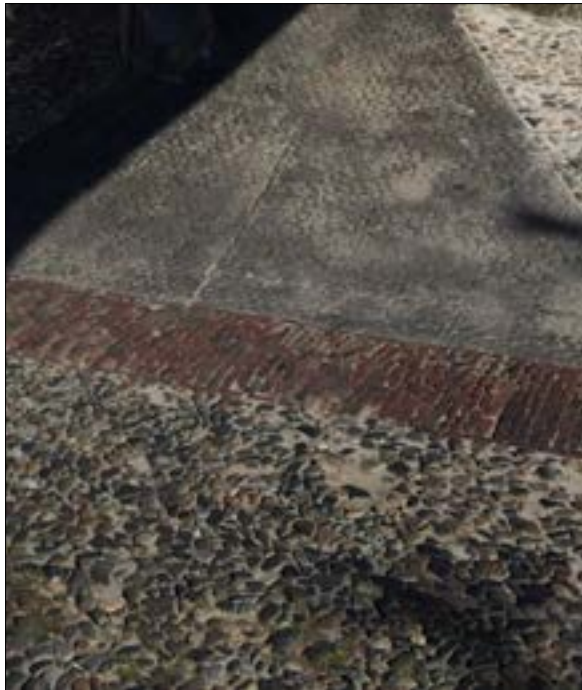
TSA: Trading in the Unexpected

by Sylvia Houghteling

It wasn't until a Friday afternoon walking tour led by SCAD professor and architectural historian, Robin B. Williams, that I realized that in Savannah, the themes of the conference, *Cross Currents: Land, Labor and the Port*, were materialized literally beneath our feet. As we learned from Dr. Williams, the cobblestones that line Savannah's historic district were brought to the port as ship ballast throughout the eighteenth and nineteenth centuries; each year, over one thousand tons of these stones, quarried in faraway New England, Europe, and even Asia, became the foundation of Savannah's streets and walkways, as the ships that brought the cobblestones sailed away with Georgia cotton. One stone in particular spoke to the material "cross-currents" of Savannah's streets: a cobblestone paving the Whitaker Street Ramp was inscribed with Chinese characters identifying it as the 1798 grave marker of a man named Zhang Lin'an.¹ This stone was likely taken from China, tumbling through the holds of multiple ships, before being fitted into the streetscape of Savannah.

Material traces of global coincidence were on view throughout the fantastic conference sessions, even in the sessions that dealt with very early histories of textile exchange. In Thursday morning's session, "Textile Circulation between Near East, Central Asia and South-East Asia during the Late Antique and Early Middle Ages," each of the speakers introduced material evidence that revealed trade links along unexpected paths. Ruth Barnes expanded the horizons of early Islamic trading networks in her paper on a fragment of Indian block-printed cotton found in Egypt and dated to the 8th century using C-14 methods. The early date of this cotton led Barnes to theorize that it was traded first from Gujarat, on the west coast of India, to Basra, in contemporary Iraq, and only then to the relatively provincial region of northern Egypt. Maximilien Durand's paper presented the patrician grave sites from 5th-7th century Byzantine Antinoopolis which included, along with imported silk fabrics, evidence of cashmere goat-hair textiles. Sophie Desrosiers presented her joint research with Corinne Debaine-Francfort into the textile fragments found at the Silk Road site of Karadong in the Taklamakan

Desert in contemporary Xinjiang, China. Desrosier raised the thrilling possibility that Karadong's famous early paintings depicting the myth of how sericulture reached the region may actually illustrate South Asian methods of wild silk cultivation, which, because they avoid the suffocation of the chrysalis, may have been more welcome in the Buddhist region of Karadong. This theory disrupts the prevailing idea that all knowledge of sericulture was necessarily disseminated from China.



Like Zhang Lin'an's cobblestone tucked into Savannah's streets, each of the textile fragments discussed in the panel told a story of accidental arrival and preservation after a long-distance voyage. For these stories to be brought to light requires the intervention of generations millennia later, who articulate the material, historical and metaphorical significance of fragments from the past. Instead of being the quiet recipients of a later generation's globalist interpretations, contemporary artist Lavanya Mani's hand-painted, naturally dyed *kalam-kari* textiles tell powerful stories of European imperialism and anti-colonial activism through formal means. As Mani described in her Friday morning talk, "Traveler's Tales: Fabricating Post-Colonial Visual Narratives," she uses indelible iron-based black dye to paint her monumental cotton works

with monstrous, imaginary scenes from early European maps and travel narratives, and with illustrations of curling vines and pungent fruits that represent South Asia's natural history. By using as her medium India's richly-dyed, color-fast cotton textiles that inspired European trading ventures in the first place, Mani makes it impossible to separate these material objects from their histories of both intercultural encounter and exploitation. When her stunning work, "Emperor's New Machine," travelled to the Victoria and Albert Museum's 2015-2016 exhibition, *Fabric of India*, it did not need to wait out the centuries for a scholar to interpret its symbolic reference to Gandhi's tolerance of the Singer sewing machine. Mani imbues her textiles with glorious madder and pomegranate-rind dyes, but also with an ability to tell their own tales wherever they unfurl.

Sylvia Houghteling is an assistant professor in the Department of History of Art at Bryn Mawr College in Pennsylvania.

Image Caption: Cobblestone, Brick and Pressed Concrete near Savannah's East River Street. Photo by the author.

1. Robin B. Williams, "A Well-Paved City": Variety, Locality, and Modernity in Paving Savannah's Streets" *Arris* 24 (2013): 27-28.

Trade in Cotton & Manufactured Cloth from Europe, to Africa, to North America: SNPA Symposium Session Review

by MacKenzie Moon Ryan

The role of trade textiles in the seventeenth and nineteenth centuries from Europe to Africa to North America was the subject of a Thursday afternoon, October 20, concurrent session at TSA's 15th Biennial Symposium in Savannah, Georgia.

The panel title—The Slave Trade—assumed a correlation between the slave and cloth trades, which existing research has established, however, individual panelists focused instead on the interconnected stories raw data can illuminate. Two papers dealt with manufactured cloth imports to Africa, delving deeper into the particular demands of the African market, while a third explored new ways of visually mapping the economic relationship between cotton production in the American South and its relationship to the Atlantic world's economy of networks.

Kate Frederick presented her amended paper, *Trade Dynamics of an Island Entrepôt: Mapping the Diffusion of Foreign Cloth from Zanzibar to the east Africa's Interior, c. 1830-1900*. As an economic historian, Frederick argued that by looking at manufactured cloth imports, more attention should be paid to the difference between coastal consumption (here through the island entrepôt, or port, of Zanzibar) and interior populations (corresponding roughly with today's mainland Tanzania). Coastal populations garnered supreme wealth through the exporting of local east African commodities such as cloves and copal and correspondingly, they consumed high volumes of imported, manufactured cloth. Higher numbers of cloth imports, especially from 1870, primarily benefitted coastal merchants and were not diffused throughout east Africa's interior in the nineteenth century. By looking to prices, volumes of imports, and general variations in mass quantities of unbleached, bleached, and smaller amounts of finer manufactured cloth, Frederick argued that treating the region of east Africa as one monolithic market does not account for the variations in amount, price and availability of British, Indian, or American manufactured cloth. Her paper did not directly address the slave trade, but rather coastal Zanzibari merchants, the caravan trade extending into east Africa's interior, and what role imported manufactured cloth has among both, quite separate, markets.

Amy Bogansky presented her research on *The Management of the Royal African Company's Textile Trade among the Gold Coast Factories, 1680-1700*. Bogansky analyzed correspondence and a few extant textile samples from just a twenty-year period in the late seventeenth century to draw wider arguments about the particularities of the West African cloth market in the Gold Coast (present-day Ghana). By examining the perceptions of European traders recorded in letters in coastal settlements (such as Cape Coast), she was able to tease out African demand, the wide variety of cloths produced (including checks), and changing preferences across a short period. While she addressed the very real economic terms—pricing an enslaved human being in cloth—she offers a case study that speaks to African consumer power. By quoting from European traders' occasionally frustrated attempts to please their West African consumers, she captured the ever changing, and quite particular, African market for manufactured cloth in the late seventeenth century.

(Unfortunately, Margaret Olugbemisola Areo and Adebowale Biodun Areo were unable to attend due to travel delays from Nigeria, so the panel went without their research and expertise on Yoruba cotton textiles during the eras of colonization and globalization.)

Benjamin Ehlers sketched out a new digital humanities collaboration between the Universities of Georgia and Liverpool entitled "Slavery, Cotton and the Nineteenth-Century Atlantic Economy." The project brings together archival material and faculty scholarship from both locations. Many southern states within the United States, including Georgia, produced raw cotton fluff, much of which was transported to and sold in the British port city of Liverpool before being manufactured into cloth. Through digitizing data regarding ships, cargoes, routes, owners, and financiers, future scholars will be able to chart the path of raw cotton from Georgia via transporters to brokers in Liverpool, and then beyond as finished manufactured cloth. His aim is to expand and globalize how the history of the state of Georgia is taught—as part of an interconnected Atlantic world. Students, educators, and scholars will benefit from publication of archival data as well as the website to visually map linkages once completed.

Panelists presented new usages and interpretations of archival material related to the manufacturing of cotton and trade textiles in the seventeenth and nineteenth centuries. Through each case study, presenters made arguments for a more interconnected and complex network of producers, distributors, and consumers in different places and at different times. They implicitly argued against the dominance of European manufacturers and rather emphasized the myriad of players who contributed to the trade in cotton and manufactured trade cloth and were able to make their priorities and demands heard.

A TSA member since 2015, MacKenzie Moon Ryan is Assistant Professor of Art History at Rollins College in Winter Park, Florida. She is a 2016 New Professional Award recipient, and her research and publications focus on African textiles, dress, and fashion, especially the manufacturing and design history of printed kanga cloth; global networks of trade; and the arts of East Africa as part of the Indian Ocean world and beyond. She also serves on the editorial board for the scholarly journal, *African Arts*.

SNPA Report: Analyzing Objects, Building History

by Emily Winter



The Savannah Cotton Exchange sits on the Savannah River, an ornate brick building built in the 1880s to house the activities of cotton factors, the men who brokered the commodity and cash exchanges between Georgia's cotton planters and a wider global marketplace. On the façade of the building, above the entry doors, are carvings of cotton plants. This use of the cotton plant as a decorative element speaks, on the surface, to the importance of the crop in the economy, culture, and history of Savannah. Looking further, however, we find an incredibly complex and exploitative economic system, we find the totalizing logics of colonialism and capitalism; we find the institution of slavery underpinning it all.

The objects around us—textiles, buildings, tools, to name a few—help us organize and tell our

histories. We arrange and explicate them, we draw connections between them, we justify their relevance. This work of analyzing objects, of building history through material, was a recurrent theme at the Symposium, one that provided a filter through which I absorbed some of the wealth of information shared over the three days.

Heather Buechler's paper on the feedbag used this often-overlooked object as a site from which to investigate transformations in American manufacturing, textile production, economics, transportation, and agriculture. Jody Benjamin's paper on the role of cloth trade in 18th century Senegambia included a close reading of the portraits made by Jacques Grasset de Saint Sauveur of a diverse West African population. Benjamin's analysis of these images and the textiles worn by the portrait subjects fleshed out a larger argument about power, market demand, and uneven shifts of influence in 18th century trade.

Sonja Dahl's paper "America's Indigo Obsession: From Colonial Plantations to Contemporary DIY Ethos" dug into this question of how materials hold histories and how to parse the often-difficult pasts of the materials and processes that many of us use in our own work. Her research brings a critical eye to the emergence of indigo as a trend in contemporary fashion, fine art, and DIY culture, asking us to look more closely at indigo itself while challenging us to acknowledge that "loving indigo is not an innocent act."

Madelyn Shaw's opening plenary talk "The Consular Samples" spoke to the importance of the archive as a site itself, not only for the objects it holds but also for the ways in which it can help us understand evolving constructions and representations of knowledge. Laurel Thatcher Ulrich's keynote address on the orphaned sewing machine was proof (made rigorously and with a great sense of humor) that the arguments are as important as the objects themselves.

These questions, of how we organize and explicate objects in the creation of historical narrative, resurfaced throughout the symposium. The work of the artist, the historian and the curator are not so different. In all of our different media, we take stock of the things around us, we organize them, we come up with hypotheses and arguments using these objects as supports. We use them as starting points for investigations into larger questions about art, design, economics, history. This work, which looks to objects with an eye towards the people and systems that produce them, rather than description of the thing alone, is the most challenging and meaningful to me as a weaver, a reader, a writer, and an artist.

Emily Winter is co-director of The Weaving Mill, a small-scale industrial weaving studio in Chicago.

Image: The façade of the Savannah Cotton Exchange on River Street. Photo by the author.

Reminder for Proceedings Submissions for the Savannah Symposium

Many thanks to those of you who presented at the 15th Biennial Symposium in Savannah. The presentations were overwhelmingly fantastic! Please remember that the submission deadline for publication in the Proceedings is January 31, 2017. Carefully follow the submission guidelines outlined on the TSA website under the drop down for the symposium. Contact the editor, Lynn Tinley, if you have any questions: lynntinley@comcast.net.

Jean L. Kares Honored with Founding Presidents Award



Ruth Barnes announced the Founding Presidents Award at the Awards Banquet Dinner, Saturday, October 22, 2016. Four contributions were considered for this important honor, of which Jean L. Kares was the recipient for her paper titled "Performance, Adaptation, Identity: Cantonese Opera Costumes in Vancouver, Canada."

The other four nominated papers were: David Loranger and Eulanda Sanders, "Sumptuary Synergy: British imperialism through Tartan Slave Trades"; Rebecca Summerour, "Exploring Origins: The Technical Analysis of Two Yoruba Masquerade Costumes at the National Museum of African Art"; Lisa Vinebaum, "Performing Globalization in the Textile Industry: Anne Wilson and Mandy Cano Villalobos"; and Sarah Worden, "Tradition and Transition: The Changing Fortunes of Barkcloth in Uganda."

Jean Kares is an independent scholar, instructor, writer, editor, artist and occasional curator. She holds an MFA in Art History from the University of British Columbia, specializing in China, and currently teaches topics in Asian art history and textile history for Simon Fraser University Continuing Studies. In 2015, she curated the exhibition *Interwoven Stories: Textiles, Costumes, Cultures* for the Chinese Cultural Centre and Museum in Vancouver, BC. Jean is also a member of the planning committee for the 16th Biennial Symposium to be held in Vancouver Sept 26-29, 2018.

Of her research, Jean wrote, "for reasons not completely understood, touring Cantonese opera companies visiting Vancouver in the first half of the twentieth century left costumes and properties behind rather than return them to China. The University of British Columbia Museum of Anthropology acquired these materials in 1971 and 1991, including a number of costumes used in specific ritual dramas." Jean's paper examined the historical moment captured in archival photographs of members of Vancouver's Chinese immigrant community participating in the city's Golden Jubilee Parade of 1936, dressed in resplendent opera costumes now in the collection of MOA. She argued that the parade participants employed this material culture in a strategy of performance, adaptation, and identity.

In the late nineteenth-early twentieth century, itinerant performers of dramas that integrate acting, singing, music, and martial arts—commonly known as "Cantonese opera"—traveled to temple festivals throughout the Pearl River delta region of Guangdong, China. By the 1920s, Cantonese opera troupes regularly toured Chinatowns in the U.S. and Canada. They provided much needed Chinese language entertainment to audiences of primarily Chinese men, who had traveled from Guangdong to British Columbia beginning in the 1880s to work as laborers and merchants. Offering culturally familiar music and stories, the imperial settings, dazzling costumes, and happy endings of the operas strongly contrasted with the harsh reality of everyday life for Chinese immigrants, who were segregated by language, separated from families, and faced racial and employment discrimination. Jean's paper highlighted how a living tradition adapts and cultural identity is sustained in a new environment—issues still pertinent today.

Images: Right: Cantonese Opera Armour, c. 1925. N1.683 a-c Components. Made by Gam Leuhn Cheung. 136 cm x 166.5 cm. Courtesy UBC Museum of Anthropology, Vancouver, Canada; Left: Cantonese Opera Transformation Robe, c. 1915. N1.717. Made by Gam Leuhn Cheung; Gam San Gung Si. 130 cm x 186 cm. Courtesy of UBC Museum of Anthropology, Vancouver, Canada.

Symposium Workshop Reviews

Seductive Scripts: Myanmar Tablet Weaving

by Virginia Davis and Hillary Steel

“Seductive Scripts: Myanmar Tablet Weaving” was a post-conference workshop presented by Dr. Tomoko Torimaru. It began with a well-illustrated talk which gave an overview of four distinct tablet-woven structures: warp twine weave, double-faced weave, double plain weave and three-thread warp twine weave; Dr. Torimaru shared images and drafts for these particular structures as well as other information that she has collected as part of her research in Myanmar as well as in other countries with established tablet weaving traditions.

Much of the workshop was focused on woven bands, which are still actively made in the farming village of Shwe Yin Mar, near Mandalay. There, the whole community is engaged in either making or selling the handwoven waist belts and begging bowl holders, which are used by Buddhist monks. The women do the tablet weaving and as many as fifteen pieces might be woven on one continuous warp in one solid color. While weaving the bands that will eventually hold bowls, weft threads are bundled and extend freely on one selvedge edge. Later when the narrow band is finished the loose wefts are knotted with macramé and the individual pieces are cut apart, sewn in the round and again ends knotted to form a bottom. Typically children will do the macramé work. The village men are responsible for sewing and other finishing tasks as well as bringing the products to market and purchasing raw materials for the weavers. For these products the three-thread warp twine structure is used; this is the same structure that we learned to prepare in our workshop.

Dr. Torimaru also discussed double faced weave—the structure that was used for the rare Sar Htoke Kyo belts with script weaving; these belts were used to tie up the outer boxes that contained sacred palm leaf sutras/manuscripts. Dr. Torimaru said that not many people remember how to do this complex tablet weaving process anymore though some are working hard to rediscover it. She also stated that translators have discovered that the script woven into these narrow bands were dedications to donors and patrons of temples that housed these sutras. The scripts poetically told of family stories and histories and were written in a mix of local languages. Myanmar has 135 ethnic groups and 89% of the population is Buddhist.

After Dr. Torimaru’s introduction we looked at many examples of tablet weaving. In particular we saw beautiful examples from the collections of Dr. Torimaru and Jon Eric Riis. Among these were examples from Thailand, Laos, Northern India, Bhutan, China, and of course, Myanmar. Pieces from Uzbekistan and Tajikistan were embellished with embroidery and we saw a loom with a partially woven textile with metal tablets from Tibet. All of these examples were quite interesting to inspect.

Next we began the hands-on part of our workshop and launched into setting up a continuous, circular warp with twenty-six cards. The goal was to make a water bottle holder; similar to the food begging bowl holders that we learned about and which are widely used and made in Shwe Yin Mar. We were provided with cards (tablets), yarn and clamps around which we wound our warps. We had a draft that indicated how to thread and arrange each tablet. Rolland Ricketts, our class assistant, was an excellent studio hand and un-tangler of mischievous warps. Yoshiko Wada was helpful during the initial presentation to provide some translation and commentary.



Images: Top: Tomoko Torimaru, Tablet Weaving workshop instructor, demonstrated how to use the body tensioned card loom; bottom: Ann P. Rowe at the Tablet Weaving workshop post symposium workshop held in the classrooms of the fiber department at SCAD. Photo credits: Carol Ventura

This stimulating workshop ran short of time for the actual warp making and weaving. We really did not have time to create other structures or to delve into how the script is created. One suggestion for future workshops is that examples of the other three structures with tablets in place be set up ahead of time for students to see and practice on. However, we extend many thanks to Tomoko and all in presenting a fascinating topic as well as to all our fellow participants who made a congenial and fun group to spend a final conference day.

Internationally exhibited studio artist and scholar, Virginia Davis works with ikat and other resist techniques. Her awards include a Fulbright to India, several individual Visual Artist grants from the National Endowment for the Arts, and the New York State Council for the Arts. In 1995, in Mexico, via a NEA/FONCA award, she taught and researched Mexican resist techniques, a continuing interest, a result of which is documentation with Hillary Steel of the Mexican backstrap weaver of rebozos, Don Evaristo Casas Borboa.

Hillary Steel is a teacher and artist specializing in weaving and resist dyeing, incorporating ikat and shibori (jaspe and amarras) into her hand woven wall pieces. Her work embodies a strong international presence, influenced by travels throughout Cote d'Ivoire, Peru, Chile and Mexico.

Ancient Peruvian Discontinuous Warp & Weft Weaving

by Mae Colburn

The discontinuous warp and weft weaving workshop, part of the 2016 TSA post-symposium program, was instructive and inspiring, a happy reflection of many years of research and experimentation on the part of our instructors. Jane Rehl located discontinuous warp and weft weaving in an historical context, presenting its possibilities and variations, and Catherine Ellis placed the technique in our own hands, with implements and materials prepared for each of us to create a sample. Participants contributed thoughtful insights throughout the workshop and Yoshiko Wada shared her expert knowledge of resist-dye techniques as we prepared our samples for dyeing.

During the workshop we wove two stepped triangular modules that we separated and dyed before weaving them back together. We worked on looms made of wooden stretcher frames with four dowels laid across, affixed so that they could be removed. Our warps were lashed to the two end dowels to create finished edges, and the two center dowels were used as scaffold sticks to create a stepped warp. We removed these dowels before we began weaving and replaced them with temporary weft yarns. Using needles, we filled both warp modules in plain weave, one in white and one in grey and at our own pace. In its simplicity plain weave begets conversation, and we each shared a little about ourselves in the process.

When we had filled both warp modules, we detached the weaving from the dowels and removed the temporary weft yarns. This gave us two stepped triangular modules, which we tied and dyed in vats of indigo and cochineal. Later at home I inserted new weft yarns where the temporary weft yarns had been, creating dovetail joins where the modules met. When I stitched up the remaining slit, the sample became a complete rectangular unit.

In this workshop an approach to cloth-making was revealed that rests between weaving, embroidery, needle lace and even darning, especially when the scaffold yarns are replaced with mesh as they are in more complex weavings, as Ann P. Rowe has suggested. The deepest lesson for me has to do with this confluence of techniques, or how cloth-making techniques that have become discrete in our contemporary lexicon can be combined in a single cloth. This presents a world of possibility.

Mae Colburn is a writer and educator and co-founder of 'friends of light,' a New York-based weaving and design collective producing couture hand-woven garments on hand-made looms.



Images: Top: Catharine Ellis demonstrated how to set up the scaffold system on a frame loom to workshop participants: notice the four wooden dowels. Photo: Carol Ventura; bottom: Note the center dowels have been replaced with holding threads. Photo: Carol Ventura.

Featured Exhibitions

Sheila Hicks: Material Voices

Textile Museum of Canada

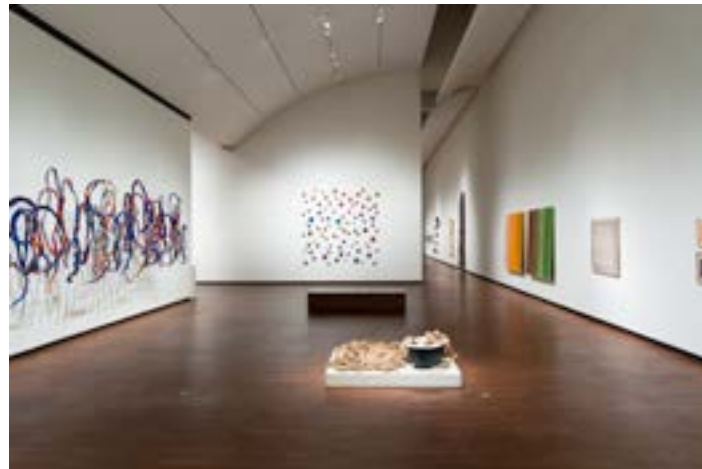
October 6, 2016 - February 5, 2017

by Robert Mahoney

This review is by special contributor Robert Mahoney. The exhibition originated in Omaha, Nebraska at the Joslyn Art Museum, June 5, 2016 - September 4, 2016 and is currently on view at the Textile Museum of Canada October 6, 2016 - February 5, 2017. Sheila Hicks is one of three inaugural Fellows of the Textile Society of America.

With fabric art having become a specialty in its own right and proliferating like a parallel universe in the arts, at times seeming to want to recreate the entire painted-sculpted-installational-video part of the art world in fabric, and then, too, with Sheila Hicks having, herself, been busily making her own private universe for the past 60 years in fabric, I did not enter into her latest exhibit at the Joslyn Museum in Omaha with much enthusiasm. But then, surprise! This turns out to be a really smart exhibition, with real punch and drive. Why? It would seem there are two curatorial storylines that buoy it up. One: the curator, the Joslyn's Karin Campbell, and Hicks seemed determined to accentuate the ritual roots of fabric art in history and how Hicks in particular worked with this idea of ritualized fabric throughout her career. That concentration tightens things up considerably. Two: it would appear that in order to fully realize this concept, perhaps because many of the original pieces are gone, Hicks has over the past five years revisited many of the bodies of work she developed. Repeatedly, one is surprised that a series dates from 1970 to 2015, meaning that Hicks has been shoring up the record, making works for this exhibit. This sometimes suspect art world practice, in this case, casts a contemplative, retrospective, searching gaze over the whole proceedings, as if Hicks herself is asking, like Augustus at the end of his days (though Hicks is only 82), "Did I play my part well upon the stage?" These two curatorial storylines repeatedly interact to give the exhibition a razor sharp, greatest hits sort of feel that offers one a succinct education in the potential of fabric art to enrich and deepen the fundamental purposes of art.

As I am not a fabric specialist, I cannot comment on Hicks' workmanship in fabric, nor do I much care to. Also, I am uninterested in the merely incidental transmateralization of, say, formalist painting into decorative arrays of the same look that just happen to be made out of fabric to placate audiences that might be "afraid" of painting so need to get cozy to fabric. I do not exult in fabric or its twists and turns in the abstract either. I would have to say that my feel for fabric in the arts derives from the field of archaeology and in particular Elizabeth Wayland Barber's majestic studies, *Prehistoric Textiles* (1992) and *Women's Work* (1995), on the instrumental role that fabric rendered into artistic forms has played in the ritual life



of human beings in all cultures (Hicks' source for this point of departure was George Kubler). According to this discourse, fabric, as opposed to canvas or paint or plastic or other surfaces, is so deeply connected to the sense that we as creatures with skin that gets hot and cold need fabric for comfort, protection, keeping, saving, pocketing, hiding, covering and cowering, that we are, as a species, profoundly connected, almost as a second skin, to the world of fabric. Moreover, we have interjected into fabric such deep feelings about body and soul that it remains difficult to abstract it from the basic agencies of symbolic life. Hicks repeatedly emphasizes the fact that for her, throughout her career, fabric was not a mere substitute surface for formalism by crafty types, but a deeper, richer material with ritual purpose.

The enchantment of this technology (Gell's phrase, meaning I don't care how it was done; I wonder that it was) begins with a whole series of what might be called the "drawings" of Hicks'

fabric universe, small rectangles (she calls *minimes*) of carefully woven fabric of various sorts, all holding in their fibres some fragment objects like corn husks, seed pod cones from a Chilean tree, seashells, clamshells, etc. *Emerging with Grace* (2016) is richly woven, but with a shell caught in it to specifically nail down a memory; *Foray* (2015) tucks a feather in it, like the page of memory book. In each case, as the fabric is involved in holding together the square, it feels like a page, but then when it catches in it the object, it becomes a container, a holder, a purse, and, strangely, the object, nondescript and without value, becomes sacred in a way. I am pretty sure Hicks was playing with this effect, and that she got it, and it works time and again. Nor are these precious; they feel like lucky tokens a person might carry on their person, carefully wrapped in a pouch made of something substantial enough to keep them. All of these works are intriguing; they come off as curious relics with stories, no doubt, woven in (Barber makes a special point of linking fabric-making to storytelling and both to women, the first storytellers), votive offerings, or even sacred reliquary artifacts. As art objects with specific agency their small cloth nature reminded me of *brandea*, which were swatches of cloth medieval pilgrims brought back from sacred places, the small cloth touched to or wiped on the holy place, to bear the holiness home with them. In *Lares and Penates*, Hicks more explicitly brings fabric into the ritual realm. Lares were the household gods of Roman homes, represented usually by inexpensive statues placed in a small painted niche, and then offerings were made to it on a daily basis. Penates were gods created to more specifically focus their good will on household provisions, and they were also set up at crossroads in every neighborhood in Rome to watch over the wellbeing of that district. Psychologized, all this sanctification of everyday worry was simply a daily prayer to keep the home safe. While Westerners no doubt would lay flowers or such to offer up to them each day, Romans offered cakes, and other oddities; other societies might well bundle them, and Hicks perhaps bundles into a memory pack a twisting and twining of fabric that in its shape and particular size or contours, captures a day. The shape, the intensity of the twining, then the layering with sometimes metallic fiber to intensify the magic, all create very 'alive' works.

At some point, Hicks graduated to freestanding fabric structures which, while in forms getting ever more elaborate, became self-sustained works of art that stood on their own, free of ritual. And yet for that, they only elevate it to a higher level. By far the knock-out masterpiece of this show is *Tapies de Priere* (1972), a gargantuan, or may I say mammoth (18 ½ feet long!) expanse of wool woven in two layers in accordance with Moroccan prayer rugs to create a sacred place closer to god, consisting of lighter wool inside a broad expanse of luxuriating

darker wool. My initial reaction was, wow, what a 70s vibe, and what I meant was, in the 70s it did seem like all-over carpeting was the thing, design-wise. It swept over floors and even walls; it went everywhere (before the world returned to hardwood floors), and Hicks' piece, though too heavy to start to fly, has just this awe-inspiring, oceanic volume that takes one in and makes one feel like an orisant of some cult smothered in sanctifying fabric. The size of it also vibes on the broad carpeting

of mosques, but such an expansion by an artist could also be cross-culturally symbolic, unrelated to Islam, as, for example, Jan Van Eyck somehow understood that the floral designs on Turkey Rugs imported to Flanders in the 15th century represented paradise and thereafter, not only staged all of his Madonnas on these rugs, but spread secret flower symbolism throughout his work). There is another prayer rug too, smaller, but with more dimensionality, thick, coming out off the wall; it too is terrifically present.

When Hicks ventures into form, and form in its own right, she sometimes wavers: the more formalist works that work best here were those that wrestled with the raw tangle of natural fabric, enlarged into installational forms. The base idea here is drawings, for example, *Drawing with Fibre* (2014), consisting of pushes and pulls in ser-

pentine and other shapes of raw dyed Mohair fabric. The idea of cordage and of ropes is then expanded upon, often with bamboo shoot cores to the assemblies, in works like *El Tiempo* (1989), in another terrifically weird corner piece, all black, and then the expanse of *Perpetual Migration* crawling across the far wall. Some of this work creates transmateralized tableaux that imply, compared to the original inferred materials, memorialization of horror, such as *Overflow* (2006), where a spill of seagrass rope metaphorically overflows out of a bathtub. This tendency culminates, though there are some vertical efforts by Hicks that get too droopy and lifeless for me, with a bright white recreation of a waterfall, that in its exultation in the ritual power of fabric to enrich and keep and protect and offer and honor those things in life we cherish, acts here as a final baptismal blessing for the whole proceedings. This is by no means an exhaustive Hicks show; I could not really call it a retrospective, though, in a way—it is. It is rather a revisiting, a pointed memoir, curator Campbell and Hicks looking back and considering the meaning of it all, exemplified in one overall theme.

Robert Mahoney is a freelance art critic movie critic and cultural critic and former reviewer for Arts magazine, Time Out New York, Artnet online, and numerous other publications. He is currently based in Lincoln, NE.

Images: Sheila Hicks, *Tapies de Priere*, 1974, wool, 87" x 48" x 3 ¼", courtesy Sikkema Jenkins & Co., New York. Art © Sheila Hicks. Photo credit: Jason Wyche
Opposite page: installation views of *Sheila Hicks: Material Voices* courtesy Joslyn Art Museum, Omaha, Nebraska. Photo: Colin Conces

Curating 3 Left Coast Artists for the San Jose Museum of Quilts & Textiles

April 22, 2017 - July 16, 2017

by Barbara Shapiro

As a TSA Board Member I was encouraged by my colleagues to submit a paper for the 2012 13th Biennial Symposium *Textiles and Politics*, in Washington DC. I presented three California artists whose work I knew well. In each case I found the deeply felt political antecedents of their art-work to be entirely authentic.

Linda Gass is an artist who thinks globally and acts locally. She has studied the impact of the loss of San Francisco Bay wetlands and the efforts to restore them. She has researched where the water used in her Silicon Valley neighborhood comes from, where it is treated, as well as where garbage and waste go. The delicacy of her stitched paintings belies the gravity of water policies she illustrates. Her artwork has become the banner for her political activism.

Gyongy Laky's sculptural assemblages, often composed of discarded tree prunings, lament the waste of natural resources. Her legacy as an environmentalist and supporter of women's rights at the University of California, Davis attest to her commitment. Much of her work is strongly anti-war, a life view she acquired as a young girl fleeing post-war Communist Hungary. Sculpted words and symbols take on a deeper meaning when modeled by Laky's deft hands.

Forest conservation has long been the subject of **Linda MacDonald's** painted whole-cloth quilts. Humorous imagery engages the viewer as her vehicle for serious content. Her ongoing engagement with "big lumber" is documented in her artwork, as are her concerns for population expansion into the natural world.

When San Jose Museum of Quilts and Textiles curator Nancy Bavor asked me to produce an exhibit based on my TSA paper, I considered enlarging the scope of my vision to include other California artists who fit this political criterion. Consuela Underwood whose art deals with border issues, so topical today, naturally came to mind as did Kathryn Clark's *Foreclosure Quilts* derived from her background as an urban planner. Curating this exhibit meant editing in order to refine the vision selecting work that was strong and quintessentially important within the limitations of gallery space. Finally, the restriction to 100 running feet of exhibition walls and my desire to pay homage to three exceptional artists precluded expanding the scope of the exhibit.

More than six years had passed since my original studio interviews with the three artists in the TSA paper, and each has continued to develop. There are some new stitched paintings in this exhibit by Linda Gass, but I did not include her beautiful new glass artwork. Gass told me six years ago that she yearned to make monumental outdoor works that spoke of water issues. Her glass works have a layered textile feel to them and allow her to speak in an "outdoor voice." The glass medium, however, seemed inappropriate for this museum. Gyongy Laky has continued to create works in the *Currency* series, which I will include in the exhibit, as well as several of her basket forms with a strong environmental message and a visual link to the textile derivation of her work. Her huge outdoor installations, two recently for Humus Park in Italy, were beyond our reach. Linda MacDonald's environmental musings are now beautifully rendered on paper or canvas. These paintings are inspired by the walks she takes in the forest, and speak with the same keen sensitivity to the importance our precious environment, but as they are not strictly textiles, I excluded them as well.

Reconnecting with all three artists reconfirmed my appraisal of each one as an artist profoundly committed to sharing what she believes is crucial for all humanity to understand: a respect for nature through conservation, sensible use of life sustaining resources, and an abhorrence of the waste and tragedy of war. I am proud to have given them a platform at SJMQT from which to speak to us in their unique and poignant visual voices.

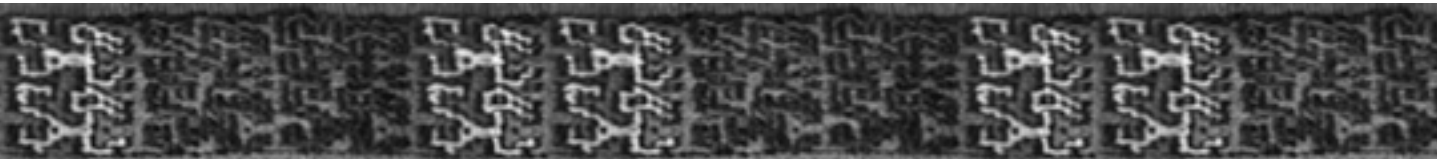
Barbara Shapiro is a Textile Artist who shares her love of weaving, dyeing and basket making as an educator and frequent author of articles on textile subjects. She is a former Board Member of TSA, 2008 - 2012. Shapiro's TSA paper can be accessed at Digital Commons.

Images (top to bottom): Gyongy Laky, *Reach*, 2012, twigs, paint, doll arms, trim screws, 35 1/2" x 25 1/2" x 6". Photo credit: Courtesy of the artist; Linda Gass, *In Transition*, 2006, stitched painting: crepe de chine, acid dyes, machine embroidered, 29" x 29" x 1/4". Photo credit: Don Tuttle; Linda MacDonald, *Even the Old Growth Must Work for its Keep*, 2002, airbrushed with fiber paint, hand painted hand quilted, 47" x 32". Photo credit: Robert Comings



Featured Research

Specialized Conservation & Analysis Of Archaeological Materials From Huaca Malena



Ann Hudson Peters announced a ten-day conservation and analysis workshop for specialists in fiber perishables and certain other types of artifacts, involving colleagues who have worked with artifacts from Huaca Malena or materials closely related in form and archaeological context. Participants plan to exchange evaluation processes, analytic procedures, and conservation strategies, and to publish the results of this conversation and practicum as a series of short illustrated essays. The event takes place in Lima, Peru, May 1-13, 2017. The workshop leaders will be Rommel Angeles Falcón, Camille Myers Breeze, Luis Alberto Peña Callirgos.

The Huaca Malena Project has transformed how specialists recover and analyze textiles from disturbed archaeological contexts. Directors Rommel Angeles and Denise Pozzi-Escot made a long-term commitment to site protection, systematic recovery of artifacts, international collaborations in analysis and conservation and local community involvement. In the process, they have demonstrated that a local polity, spanning approximately AD 1000-1500, exchanged high status textiles with many other societies from distant parts of the Andean cordillera. As a result, scholars now distinguish many previously unknown styles and are alert to the potentially vast difference between the community that produced a textile artifacts and its final point of deposition.

Participants will work together on Huaca Malena textiles and other artifacts, discuss issues that arise, explore analytic options, and each develop a report that can be the basis of a book chapter. They also will visit conservation labs and new museum exhibits in the Lima region.

Each has a different connection to Andean archaeological materials and to Huaca Malena, and will participate different ways. Therefore, some participants may principally develop their analysis and essay within the context of the workshop, while others will bring prior analytic experience and insights to the discussions and the publication project.

Workshop coordination:
Ann Hudson Peters ann.h.peters@gmail.com

Images (top to bottom): Rommel Angeles points out the Huaca Malena site; Archaeology grad students Erica Quispe and Katlynn Thompson see how textiles are recovered, cleaned and stored at the municipal museum.



Member Distinctions

TSA recognizes members who have earned significant honors in 2016.

Do you know other TSA members who have been honored or received awards?
Please submit the information to the Newsletter Editor: newsletter@textilesociety.org

Gerhardt Knodel was awarded the [American Craft Council](#) 2016 Gold Medal for Consummate Craftsmanship, the Council's highest honor. Awarded only to a previously elected Fellow, the Gold Medal recognizes outstanding artistry, along with the humanistic and philosophical values exemplified over the span of a career. <https://craftcouncil.org/post/2016-american-craft-awards>

Yoshiko Wada received [The George Hewitt Myers Award](#), named for The Textile Museum's founder and given by the Board of Trustees. The George Hewitt Myers Award recognizes an individual's lifetime achievements and exceptional contributions to the field of textile arts. <https://museum.gwu.edu/award-dinner-2016>

Rebecca A. T. Stevens was presented [The Textile Museum's Award of Distinction](#), which recognizes exceptional contributions that have significantly advanced the museum in the fulfillment of its mission. <https://museum.gwu.edu/award-dinner-2016>

Janice Lessman Moss 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. <https://www.kent.edu/art/news/janice-lessman-moss-receive-ohio-governors-award>

Outgoing 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.

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- **Discounted and early registration** fees for TSA programs including biennial symposia
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- **Discounts** from affiliate programs & publications

Visit the website for membership levels, to join online, or to download a PDF membership form: www.textilesocietyofamerica.org/join

Member News

Member Exhibitions

Online

Fiber Face, May 29, 2016 - ongoing
"Fiber Face 4: Resonances" is a series of exhibitions that focus specifically on contemporary and traditional Indonesian fiber arts. Member **Sonja Dahl** is part of the curatorial collective. <http://fiberfaceindonesia.org/>

California

Sanchez Art Center, Pacifica, CA. Jan 13 – Feb 12, 2017
"Woven Together: Experience and Expression." Art pieces, fashion, sculpture, wearable art, weaving for the home, and fine craft made by members of the Loom and Shuttle Guild will be displayed, reflecting a wide range of techniques and skills. Items include woven scarves, shawls, bags, jackets, table runners, tapestries, baskets, carpets, and stitched textiles. Member **Wendy Bertrand** is part of the exhibition. <http://www.sanchezartcenter.org/calendar.htm>

University Art Gallery, CSU Dominguez Hills, Carson, CA. Sep 14 – Oct 5, 2016.
"Peeling Back" features work by six California artists with divergent approaches and materials who peel back boundaries between the recognizable and abstracted and explore the power of symbolism and personal revelation. Curated by **Carol Shaw-Sutton**. <http://www.csudhnews.com/2016/08/peeling-back-exhibit/>

Fowler Museum at UCLA, Los Angeles, CA. Sep 11, 2016 – Jan 15, 2017
"The Box Project: Uncommon Threads." This exhibition features commissioned works by 36 international artists in response to a challenge from collector Lloyd Cotsen and his curator, Mary Hunt Kahlenberg (d. 2011). TSA members exhibiting include **Virginia Davis, Ana Lisa Hedstrom, Nancy Koenigsberg, Gerhardt Knodel, Cynthia Schira, and Sherri Smith**. <http://www.fowler.ucla.edu/exhibitions/box-project-uncommon-threads/>

Saint Mary's College Museum of Art, Moraga, CA. Sep 18 – Dec 11, 2016.
"Social Justice: It Happens to One It Happens To All." Curated by Gutfreund Cornett Art, this international exhibition showcases 43 artists on the themes of social justice that examines timely subject matter debated during this election year. **Linda Friedman Schmidt** is one of the exhibiting artists. <http://www.gutfreundcornettart.com/social-justice-it-happens-to-one-it-happens-to-all-2016-saint-marys-college.html>

De Young Museum, San Francisco, CA. July 23, 2016 – Feb 12, 2017.
"On the Grid: Textiles and Minimalism" presents a broad range of textile traditions from around the world that share many of the same aesthetic choices ascribed to Minimalist works. This exploration underscores the universality of the movement's underlying design principles, which include regular, symmetrical, or gridded arrangements; repetition of modular elements; direct use and presentation of materials; and an absence of ornamentation. Outgoing board members **Jill D'Alessandro** and **Laura Camerlengo** are curators of textiles and fashion at the De Young. <https://deyoung.famsf.org/exhibitions/grid-textiles-and-minimalism>

Connecticut

Bendheim Gallery, Greenwich Arts Council, Greenwich, CT.
Sep 16 - Nov 4, 2016
"Contemporary Art Influenced by Korea and Japan: An Unexpected Approach" includes select works of ceramics, textiles, baskets and sculptures by 23 artists from Japan, Korea and the US. Among the exhibiting artists is member **Glen Kaufman**. <http://www.greenwichartscouncil.org/Contemporary-Art-Influenced-by-Korea-Japan.html>

Hawaii

Honolulu Museum of Art, Honolulu, HI. Oct 20, 2016 – Apr 23, 2017
Los Angeles-based textile artist **Karen Hampton** examines the African-American diaspora in an exhibition that explores her personal and ancestral narrative. "Karen Hampton: The Journey North," organized by the Ruth and Elmer Wellin Museum of Art at Hamilton College, features new and recent textile works that tie together stories of Hampton's multicultural heritage, from her family's colonial past to her present experiences as a person of African, Caribbean, and American descent. http://honolulumuseum.org/art/exhibitions/15898-karen_hampton_journey_north/

Maryland

Baltimore Museum of Art, Baltimore, MD. Jul 10, 2016 – Jan 15, 2017
"Kimono & Obi: Romantic Echoes from Japan's Golden Age." A selection of late 19th- and mid-20th century kimono and obi from Japan's Meiji era. The centerpiece of the exhibition is a furisode long-sleeved early-20th century kimono that is yuzen-dyed and hand-embellished with gold and silver leaf, gold and silver metallic paints and embroidery, and lined in red silk decorated with gold pigments. Six other kimonos, 8–10 obis, and related Japanese objects will be displayed. Organized by curator of textiles **Anita Jones** with consulting curator **Ann Marie Moeller**. Exhibition sponsored by **The Coby Foundation**. <https://artbma.org/exhibitions/2016-kimono-obi>

King Street Gallery at Montgomery College, Silver Spring, MD.
Sep 12 – Oct 14, 2016.
"Fiber/Re:Active." Patterson Clark, Catherine Day, and **Kate Kretz** use fiber-based work to engage with activism, daily life, and the fragile human experience. Artwork includes handmade paper, fabric printing, embroidery, printmaking, sculpture, and photography. <http://cms.montgomerycollege.edu/arts-tpss/exhibitions/>

Nebraska

Tugboat Gallery, Lincoln, NE. Sep 2 – Sep 29, 2016
Tugboat Gallery proudly presents "There's Always an Apex Predator" featuring Jay Kreimer and TSA board member **Wendy Weiss**. goo.gl/qMrQqp

Member News

New Jersey

Hunterdon Art Museum, Clinton, NJ. May 15 – Sep 4, 2016
Works in “Interconnections: The Language of Basketry,” range from a large interactive floor sculpture to a small intricate construction of metal and paper. Artists include Past President **Patricia Hickman** and member **Nancy Koenigsberg**. The exhibition was curated by **Carol Eckert**.
<http://hunterdonartmuseum.org/portfolio-items/interconnections-language-basketry/>

New York

Cooper-Hewitt Museum, New York, NY. Sept 23, 2016 – Apr 16, 2017
“Scraps: Fashion, Textiles and Creative Reuse,” presents the work of three designers who put sustainability at the heart of the design process. The exhibition highlights contemporary design that embraces the tradition of using handcraft to give new life to scraps and cast-offs. Outgoing Board member **Susan Brown** and member **Matilda McQuaid** are the curators.
<http://www.cooperhewitt.org/2016/04/19/cooper-hewitt-to-present-exhibition-on-textile-industry-innovations-this-fall/>

Art Mora Gallery, New York, NY. Jun 2 – Jul 5, 2016
“Painting, Decoration, and Revelation: Carved Encaustics by **Renée Magnanti**” is an exhibition of her work that spans the past twelve years.
<http://www.artmora.org/renee-magnanti>

The Center for Book Arts, New York, NY. July 13 – Sep 24, 2016
“Making Sense of the Senses.” This exhibition presents artists’ books and related works that employ one or more of the senses: hearing, smell, sight, taste, and touch. Among the artists is **Susan Martin Maffei**.
<http://centerforbookarts.org/event/making-sense-senses/>

Solomon R. Guggenheim Museum, New York, NY. Oct 7 – Dec 30, 2016
“Agnes Martin: With My Back To The World,” the 2002 documentary directed by **Mary Lance**, will be shown several times in conjunction with the Agnes Martin retrospective on display.
https://www.guggenheim.org/event/event_series/agnes-martin-events

Washington

Wing Luke Museum of the Asian Pacific American Experience, Seattle, WA. May 14, 2016 – Apr 16, 2017
Through a series of pairings connecting The Wing’s collections with artworks by contemporary artists of Asian heritage, this exhibition explores relationships between myth and the everyday, commodity cultures and identity, and evidence and narratives of women’s labors, from handwork to small shops to factories. “Everything Has Been Material For Scissors to Shape” is curated by **Namita Gupta Wiggers**, and features artists Aram Han Sifuentes, **Surabhi Ghosh**, and recent TSA Symposium plenary speaker **Stephanie Syjuco**.

Wisconsin

Center for the Visual Arts, Wausau, WI. Sep 23 – Nov 12, 2016
“Ancestral Women: Elders from Wisconsin’s 12 Tribes” Jacquard weaver **Mary Burns** honors women’s journeys by creating their portraits in jacquard weavings.
<http://www.cvawausau.org/>

Nova Scotia, Canada

Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax, NS. Jul 12 – Jul 23, 2016
“**Robin Muller & Francis Dorsey**” Faculty Exhibitors.
<http://alg.nscad.ca/>

Quebec, Canada

Moon Rain Centre for Textile Arts, Val-des-Monts, QC. Aug 18 – Sep 16, 2016
“La Triennale Internationale des Arts Textiles en Outaouais 2016” presents the world of contemporary textile and fibre arts in the national capital region of Canada. The Triennial includes in-situ textile art installations along a 1.5 km walking trail at Moon Rain Centre for Textile Arts, and exhibitions at numerous galleries throughout the Outaouais region.
<http://triennale-outaouais.com/index.html>

France

Le Grand Palais, Paris. Sep 10 – Sep 18, 2016
John Eric Riis exhibited *Young Icarus*, a tapestry diptych, with The Galerie Chevalier at “Biennale des Antiquaires.” The exhibition included tapestry and textile works.
<http://www.galerie-chevalier.com/en/vistez-notre-stand-a-la-biennale-des-antiquaires-de-paris/>

Member Workshops and Lectures

Huaca Malina, Lima, Peru. May 1- May 13, 2017
Workshop: Analysis of Archaeological Materials from Huaca Malena
Workshop leaders: Rommel Angeles Falcón, Camille Myers Breeze, Luis Alberto Peña Callirgos. Attendees will work together on Huaca Malena textiles and other artifacts, discuss issues in conservation and analysis and each develop a report that will be the basis of a book chapter. Attendees will visit conservation labs and new museum exhibits in the Lima region. Coordinated by Board Member **Ann Peters**. Email for more information: ann.h.peters@gmail.com

Sheung Wan Civic Center, Hong Kong. Nov 18 – Dec 6, 2016
“Ariadne’s Thread.” MILL6 Foundation is pleased to announce a new project: the ‘TECHSTYLE’ Series. A multi-layered program consisting of exhibitions, discussion forums, broadcasts and archiving activities, the series aims to exchange knowledge, ideas, and techniques regarding various issues surrounding textiles today. **Janis Jeffries, Pamela Parmal**, and **Liu Xiao** are panelists participating in the discussion session.

The North Carolina Arboretum, Asheville, NC. Nov 5, 2016
Board Member **Catharine Ellis** gave a presentation entitled “Introduction to Natural Dyes” at “Growing Color: Natural Dyes from Plants,” a one-day symposium hosted by the North Carolina Arboretum in conjunction with Local Cloth.

Kaneko, Omaha, NE. Oct 13 – Oct 15, 2016
“Present Tense,” the American Craft Council’s 12th national conference, included presentations and panel moderation by **Namita Gupta Wiggers**. Video recordings of moderated sessions and featured speakers are now available online.
<https://craftcouncil.org/conference>

Member News

University of Nebraska-Lincoln, Lincoln, NE. Oct 13 – Oct 16, 2016.
“Natural Dye Intensive Workshop” led by **Lavanya Mani** offered a hands-on exploration of the traditional techniques of *kalamkari* and block printing and their contemporary adaptation as studio practices.
<http://cehs.unl.edu/textilegallery/natural-dye-intensive-workshop-visiting-artist-lavanya-mani/>

Member Awards & Honors

Center for Craft, Creativity & Design (CCCD) Announces 2017 Curatorial Fellows
CCCD’s Curatorial Fellowship is a yearlong program created to give emerging curators a platform to explore and test new ideas about craft. Of 54 applications received, three Curatorial Fellowship teams have been selected to fully develop and mount their proposed exhibition in CCCD’s Benchspace Gallery & Workshop, during the 2017 exhibition season. The Curatorial Fellows will work with CCCD staff to produce the exhibition, develop didactic material and an exhibition catalog, and deliver a curatorial talk. Awardee **Carissa Carman** with collaborative partner Natalie Campbell will present “Tie Up, Draw Down,” an exhibition of TSA Fellow **Sheila Hicks’** small-scale weavings about translating the weave across media, genres, and conceptual frameworks, and between micro and macro scale in the summer of 2017.
<http://www.craftcreativitydesign.org/about-us/news/>

Member Publications

Molas: Dress, Identity and Culture by **Diana Marks**, based on original research, explores the origin of the mola in the early twentieth century, how it became part of the everyday dress of Kuna women in Panama, and its role in creating Kuna identity. Published by University of New Mexico Press. 10 x 8 in. 288 pages 142 color photos, 2 color illustrations, 9 halftones, 8 figs., 2 maps, 11 tables.

Homefront & Battlefield: Quilts & Context in the Civil War connects personal stories about the Civil War with the broader national context and history, examining how textiles were both an expression of and a motivating force behind American politics and culture during the most divisive period in American history. Awarded a bronze medal in the 2013 Independent Publisher Book Awards for the U.S. History category, the book is authored by recent TSA Symposium Plenary Speaker **Madelyn Shaw** and **Lynne Zacek Bassett** and published by the American Textile History Museum.

New books have been published in editor **Joanne B. Eicher’s** two series for Bloomsbury in 2016. Jenny Lantz, *The Trendmakers: Behind the Scenes of the Global Fashion Industry* is the newest edition to the ‘Dress Body Culture’ series. This book explores the social significance of trends in the global fashion industry. Available in hardback, paperback and ebook. M. Angela Jansen and Jennifer Craik, Eds, *Modern Fashion Traditions: Negotiating Tradition and Modernity through Fashion*, for the ‘Dress and Fashion Research’ monograph series, questions the dynamics of fashion systems and spaces of consumption outside the West. Available in hardback and ebook.

In Memorium

With great regret we announce the death of Barbara Beurman Goldberg (1931-2016). Prof. Goldberg served on the faculties of the Mass College of Art in Boston, the Program in Artisanry at Boston University, and the Artisanry program at University of Massachusetts, Dartmouth. A tribute will appear in the Spring Newsletter.

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