

TEXTILE SOCIETY *of* AMERICA

Newsletter

2018 Biennial Symposium Preview!
The Social Fabric: Deep Local to Pan Global



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Ikat weaving from Binding the Clouds: The Art of Central Asian Ikat at the Textile Museum in Washington, DC.

Photo credit: Caroline Hayes Charuk

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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 week-long 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 as a member benefit and serves to announce and report on the Biennial Symposia. In addition, the newsletter reports on TSA programs, international textile news, and lists conferences, courses, exhibitions, grants, job postings, and tours. Advertising space is available. Details are at: http://textilesocietyofamerica.org/wp-content/uploads/2012/06/TSA-Paid-Advertising-Guidelines_7_8_2016.pdf.

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 e-mail newsletter@textilesociety.org with the subject line, "submission." Text should be sent as Microsoft Word files and images should be sent as individual JPEG files. Please include image captions and a one to three 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 e-mails with up-to-date news of programs and opportunities. Subscribe at <http://textilesocietyofamerica.org/news/subscribe/> to keep up with program registration dates, scholarship and award opportunities, and news from the field.



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Letter from the Senior Editor

IT HAS BEEN MY PRIVILEGE TO SERVE AS the TSA Newsletter Editor for the duration of my time on the board, beginning in Fall 2014. Now it is time for me to pass the baton to **Natasha Thoreson** who has been serving as copy-editor for the last two years. While I rotate off the board in September 2018, I will continue in the capacity of Senior Editor, helping new projects evolve and maintaining continuity with our publications.

As I have done in the past, I urge members to volunteer and assist in the work of the organization. Your participation is a valuable gift to TSA and is a great stepping stone to taking on more responsibility when you have the inclination to do so. For example, share your writing expertise with TSA publications by volunteering to write an article for the newsletter or blog.

We welcome exhibition, conference, and book reviews; opinion pieces; international reports; reviews or discussion of research tools in all domains of textiles; and feature articles about unique textile undertakings that do not fall in those categories. If you have a story to share about a TSA member who has mentored you or you have mentored, we would like to feature this content. Submit your ideas to Natasha or me.

As Newsletter Editor, I have worked to invite TSA members to contribute and widen our pool of authors. For the most part, I have never met the people I have asked to write! I use the TSA Member Directory and look for people who might have an interest in a particular subject. This system has worked great, and I want to thank those of you with whom I have been in touch this way. I hope to meet you in Vancouver! If you have not already filled out your profile in the member directory, I urge you to do so. If you have trouble setting up your account, **Caroline Hayes Charuk**, TSA General Manager, is ready to help you. Write her at caroline@textilesociety.org

As Vita mentioned in her letter, TSA has evolved in recent years. Both the leadership vision and the results of the strategic planning process have informed how the organization is directing efforts to meet its goals both in staff and programs. I am personally excited that the Board has clearly responded to the call for greater diversity in membership and programs with a committee

Letter from the Editor

formed to help us reach this goal. Now it is incumbent on all of our members to participate in making TSA a welcoming and meaningful place for all people engaged in textile work.

Whether Vancouver is your first or your sixteenth TSA Symposium, be sure to reach out to someone you don't know. You will be delighted when you do. If you are not able to attend the Symposium but are able to make a financial donation to support someone else's attendance, consider making a contribution.

Our publications could not be possible without a team of volunteers contributing their expertise. We are fortunate to have **Meredith Affleck** designing the newsletter. **Lila Stone** has kept our social media posts active and engaging. You can follow TSA on our social media pages to see what is going on at TSA, the Symposium, and textiles in general. You can also post on the TSA members-only Facebook page.

Digital Commons at the University of Nebraska houses the TSA archives. The publications committee has worked to make all our Proceedings and Newsletters available online. **Sherry Ewaskowitz** has led that effort. I anticipate that all publications will be uploaded and publicly available by the end of 2018 and easily accessed through our TSA webpage. If you are presenting a paper in Vancouver, you will have a chance to meet **Lynn Tinley**, Proceedings Editor, at an open session designed to inform authors about the guidelines for publication. Thank you all!

Finally, I want to thank you, the members, for making this opportunity such an exciting one for me. I am eager to watch the various platforms of TSA evolve and grow.



Wendy Weiss

I AM STEPPING INTO THE ROLE OF EDITOR OF THE TSA NEWSLETTER JUST as I am stepping out of the role of Curator of the Helen Louise Allen Textile Collection at the University of Wisconsin-Madison. After three years working with that exceptional collection, I decided to move back to Minneapolis. This move echoes one I made roughly ten years ago. I quit a job with a social services organization to move back to Minneapolis, the city that had my heart. I ended up finding a job at the Weavers Guild of Minnesota, an incredible volunteer-driven maker's space located within the equally incredible Textile Center.

I can't explain what drove me to the Weavers Guild. I wasn't a weaver. Aside from a short but prolific phase of friendship bracelet making, I had little experience with fiber. Surrounded by bulky cones of Shetland wool and fine spools of mercerized cotton, immersed in the rhythmic sound of clunking looms and the gentler whir of spinning wheels, I quickly transformed into a textile person. I learned to weave, spin, sew, knit, quilt, bead, and embroider. But more than that, I learned to talk textiles. The Guild provided the invaluable opportunity to speak the language of technique and craftsmanship and to read in the intertwined, interlaced fibers the non-verbal language of passion, heart, and soul.

This leap of faith turned into a fascinating career working with textiles that has most recently led me here, to the Textile Society of America. Like the Weavers Guild, the TSA is an incredible volunteer-driven organization and I am lucky to be a part of it.

I see the TSA Newsletter as a place where ideas converge. The voices that contribute to it are makers and scholars and philosophers and critics. Some voices are new, like mine, and some have been with us since the start. Some voices celebrate textiles and the field's potential and some challenge the institutions or conventions that seem to weigh it down. But all add to the dynamic, varied, passionate conversation that TSA facilitates. I invite you to join the conversation. Let's talk textiles.



Natasha Thoreson

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awards, and scholarships.

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Letter from the President

IN 2016–2017 TSA IMPLEMENTED A NEW strategic plan. As a result of extensive research and input from members and leaders in the field, the Board has made a number of changes to TSA's structure and staffing. TSA welcomes **Caroline Hayes Charuk** as the full-time General Manager of TSA's office! Caroline worked part-time as Membership Coordinator prior to taking on this full-time position. I am pleased to say that Caroline is settling into her new responsibilities, and it is a pleasure to work with her.

We have also contracted ConferenceDirect to assist with organizing TSA Symposia. Our Senior Project Manager is **Christy Norcross**, and **Jessica Brett** is our local Vancouver Project Manager.

It is with great regret that I have accepted **Sandra Peinado's** resignation from the Board. Thank you, Sandy, for your service and contributions to the organization. **Karen Hampton** has agreed to join the Board, and we welcome her warmly.

There will also be changes to Newsletter staffing. **Wendy Weiss** will be stepping down as Editor after serving for four years. We welcome **Natasha Thoreson**, who has agreed to take on this very important role. Natasha has been working with Wendy on the past several Newsletters, and we are happy to have her step into the position of Editor. I am grateful that Wendy will continue to provide her guidance and experience and will remain actively involved as TSA's Senior Editor.

As a result of the discussions around TSA and diversity, **Aaron McIntosh, Karen Hampton, Karthika Audinet, Maria & Eduardo Portillo**, and **Eiluned Edwards** now comprise a TSA ad hoc Diversity Committee. **Ann Peters** has been acting as TSA Board liaison, and **Lesli Robertson** is secretary to the group. We look forward to receiving their recommendations on expanding TSA's diversity and outreach at the September Board meeting in Vancouver.

The Program Committee (**Lauren Whitley, Lee Talbot, and Roland Ricketts**) recommended a new social and informal event — a TSA Meet-Up. TSA's first Meet-Up was hosted at the Textile Museum in Washington on April 5 in conjunction with the Board's spring meeting. I want to thank the entire Museum staff for welcoming us and particularly **Lee Talbot, Lori Kartchner, and Sumru Belger Krody** for providing tours of the beautiful exhibitions currently on view. It was an enjoyable as well as educational afternoon, followed by a lovely reception. The Meet-Up provided a great opportunity for TSA members to meet new and old friends and colleagues, as well as the current Board members. Keep an eye on the TSA E-News for upcoming events!

The Nominations Committee (**Roxane Shaughnessey, Lisa Kriner, Lesli Robertson, Susan Brown, and Laura Camerlengo**) has been working hard to fill the slate for the 2018-2022 TSA Board elections. In each election half of the Board off-cycles, we

are fortunate to have continuity through those members who remain and new ideas from those stepping up to volunteer for four years of service. Please look for full details regarding the 2018 candidates as well as details about the elections in this Newsletter. We thank everyone who has agreed to put their name forward, and I encourage you all to vote and lend your voice to the election of the next TSA Board.

TSA's fall Fundraising Drive was a great success—over \$18,000.00 dollars were raised from 86 donors! This is a record amount! Thanks to **Catharine Ellis** for her skill in organizing this Drive. I also want to thank everyone who contributed. TSA could not offer our Symposium, programs, or our scholarships and awards without this very generous support.

This Newsletter is filled with all the exciting news about the **Vancouver Symposium**. The Vancouver organizing team (**Jean Kares, Bettina Matzkuhn, Ruth Scheuing, Michele Hardy**, and a **very enthusiastic and large team of volunteers**) is working hard to bring us an exciting schedule of presentations and events. Presenters have now confirmed their participation, and the preliminary program is up on the website for you to peruse. A wealth of exciting pre- and post-conference tours and workshops will be offered on a first-come first-serve basis.

We are excited that **Meghan O'Brien** has agreed to be our keynote speaker. Meghan is a Northwest Coast weaver from the community of Alert Bay, BC. Her innovative approach to traditional textile art forms connects to the rhythms and patterns of the natural world and creates a continuity between herself and her ancestors. **Charlotte Kwon** will provide the closing plenary. Her company, Maiwa Handprints, has championed textiles, ethical trade, and cultural awareness. Maiwa supports traditional craft through an ethical business model and collaborates with artisans to improve their social and economic situations.

The Symposium organizing team is working with immense enthusiasm and energy to host an exciting, engaging, and educational program. I invite you all to join us in Vancouver!

It has been a busy 6 months. I want to acknowledge the amazing work of the TSA Board and Executive Committee, who have taken leadership roles in all of TSA's programs. It takes a small village of dedicated (approximately 40) members who generously contribute huge amounts of time, energy, and expertise on committees and individual tasks to ensure that TSA can accomplish all that we do. I especially want to thank each and every one of our incredible volunteers. It is a huge honor and a great pleasure to work with this amazing and passionate TSA team!



Vita Plume
TSA President 2016-2018

From the Nomination Committee

We are pleased to present a slate of exceptional candidates for the Board of Directors positions that will open September 2018. Board members work diligently and care deeply about decisions that are made to fulfill the mission of our organization and shape its future. Full details of candidates are available in this Newsletter and on the TSA web page.

Please use the web-based ballot to vote to:

- approve nominees for Vice President and Director of Communications
- elect 4 of the 5 nominees for Director at Large

Please exercise your vote and support your fellow TSA members who have volunteered to contribute their skills and expertise to these important roles!

Go to <https://textilesocietyofamerica.org/board-elections-2018/> to vote. Voting is open to current TSA members only. If you need help logging in to access the ballot and candidate bios, please contact caroline@textilesociety.org.

Polls close June 10, 2018!

Slate of Candidates

MELINDA WATT

Vice President/President Elect

Personal Statement: I am pleased and honored to run for Vice President of the Textile Society of America. As a board member of CIETA (Centre International d'Etude des Textile Anciens), and as a curator at The Met, I have been most closely involved with Western European textile history. My interest in running for a leadership role is due in large part to the enthusiasm and energy exhibited by participants at the biannual conferences I've attended, as well as the diversity of subjects which have been presented. I have been at the Met for over 20 years, and I am about to embark on the transition to the role of Chair and Christa C. Mayer Thurman Curator of the Textile Department at the Art Institute of Chicago. In this role, my responsibilities will expand and my hope is that TSA will provide me with access to more diverse scholarly points of view, and that I can utilize my experience in the field to help lead TSA. Issues that are of particular interest to me are arts education, and the challenge of scholarly publication in the digital age.

Bio: Melinda Watt is currently a Curator in the department of European Sculpture and Decorative Arts at The Metropolitan Museum of Art as well as Supervising Curator of the Antonio Ratti Textile Center. She was a co-curator of *Interwoven Globe: the Worldwide Textile Trade, 1550-1800* (2013). Previously, she organized an exhibition of the Museum's collection of

seventeenth-century embroidery at the Bard Graduate Center. The catalogue, *English Embroidery from The Metropolitan Museum of Art 1580-1700: 'Twixt Art and Nature*, was awarded the Textile Society of America's annual book award for 2008. Melinda has taught a number of courses on textile history subjects at New York University, Bard Graduate Center and City University of New York, often collaborating with full time professors at these institutions. She has organized a series of small, focused textile installations at the Metropolitan Museum. Her most recent exhibition is *The Secret Life of Textiles: The Milton Sunday Archive* (through January 2019), which celebrates the gift of Sunday's research archive to The Met, and showcases some of his extraordinary loom models and textile structure diagrams.



Melinda Watt

Watt joined the Met in 1994, after earning a Master's Degree from NYU. Prior to that, she worked as a theatrical costumer for six years, an experience which continues to inform her interest in textiles and dress.

This summer, Watt will take up the position of Chair and Christa C. Mayer Thurman Curator of the Textile Department at the Art Institute of Chicago. In this role she will oversee the encyclopedic textile collection formed by a series of visionary department heads, leading textile installation program both within the department and throughout the museum.

WENDY ROBERTS

Director of Communications

Personal Statement: With a lifelong passion for textiles, as history and an art practice, I attended my first TSA Symposium in Savannah, 2016. The programming at the 2016 Symposium impacted my life creatively, academically, and provided an awareness of what the TSA has to offer. I was energized by the knowledge and dedication of the participants, program, and presentations, as well as the supportive atmosphere of the TSA community. I knew this was an association I connected with and wanted to support



Wendy Roberts

In the role of the TSA Communications Director, I will maintain the existing mission and core values while working to develop and facilitate an ongoing cross-media communications plan including social media, web, and print to broaden the TSA as an organization. I will work

to increase awareness of the TSA nationally and internationally, including reaching out to interested individuals who have not yet attended a symposium.

Bio: My professional background includes managing national and international programs, coordinating development, operations, marketing, communications, training and customer service. I have led multiple teams and projects concurrently. I have experience with facilitating marketing for non-profit annual campaigns and membership initiatives with associations, community services, health care and higher education.

I hold a BFA with honors from The Maryland Institute, College of Art in Graphic Design. My textile art practice includes weaving, tapestry and natural dyeing.

MAGGIE D'AVERSA

Director At Large

Personal Statement: I think about textiles as a means of access. They represent the ticket to entry, the path to cultural knowledge, the invitation to express feelings mere words could not through ceremonial dress. This is why I think about textiles as a fascinating, complicated, layered but intersecting means of access. The Textile Society of America also represents access but more than that, they open doors to those who desire access.

For me, textiles was my access to employment and I learned quickly that the engineering principles behind textiles were similar to principles behind other materials. I was fascinated by the structural properties of yarns and fabrics and I examined segments of the stress/strain curves of natural fibers to determine the characteristics of the fabric as it moved with use. Deep examination of the textile structure led me down the path of alternative means of designing textiles – another example of access.

My training in textiles is based on technology but my passion for them is based on the myriad of connections that textiles has exposed me to whether I am in China developing products for surgery or in Cuzco, Peru studying the different patterns of the Mayan weavers. I traverse two worlds; one of technology and the other of culture and embrace the practical and beautiful nature of textiles as a result of this traversing. I do not think I will ever experience all the possibilities that are present in the use



Maggie D'Aversa

of textiles. For now, I must be content with the access textiles has afforded me; a career, a passion, and a lens. I find this in TSA as well.

Bio: Ph.D. Rutgers University, Bloustein School of Planning and Policy, New Brunswick, NJ, 2017. Dissertation: "Institutions, Race, And New Jersey Cities: The Tragedy Of Black Youth." M.A. Rutgers University Newark. 2007. English Literature/Writing. M.B.A. University of Rhode Island. 1991. International Finance. M.S. Drexel University, 1985. Materials Science. B.S.T.E. Philadelphia University. 1982. Textile Engineering – Structural Properties of Yarn and Fabric.

Independent Researcher: April 2017 to current date. Examine weaving techniques overlooked by commercial producers of textiles. Research and study the conditions behind cultural attachment to traditional textiles. Current work examines the Asian attachment to silk fiber.

Conditions of Violence in Marginalized Communities: I study an urban area where homicides are persistently high and an indigenous community where violence against women is prevalent. I use both skills, specifically, the lens of violence and segregation in my fiber work.

Textile Studio Artist July 1981 to September 1988. At the Philadelphia College of Textiles I worked with weaving and engineering students to design and develop woven designs for specific

end uses. Taught basic and double weave structures to students at Wilde Yarns of Philadelphia, PA. Maintained studio for hand weaving production of double weave large-scale projects.

Johnson & Johnson, Inc. December 1991 to April 2017. Collaborated with scientists and surgeons globally for solutions for surgical wound closure with special focus in Asia and Brazil. Skill set includes strategy development, ideation, goal execution and problem solving for product development, technology recruitment and the development of technical professionals.

Engineering Consultant (self-employed) 1990 to 1991. Search market needs and implemented new product technology to

serve existing customers. Worked with five companies in the Rhode Island/Massachusetts area.

Quality Assurance Manager(QAM), Technical Product Development(TPD) 1986-1991. Concordia Manufacturing Company, Coventry, RI. Developed design and process parameters for specialized textile applications.

Development Engineer 1982-1986. Philadelphia College of Textiles & Science, Philadelphia, PA. Assisted in design of various composite structures. Analyzed fabric and yarn geometry of advanced composites, biomedical materials, and geotextiles.

KATHERINE DIUGUID

Director at Large

Personal Statement: While at North Carolina State University as a tenure-track Assistant Professor, I took the initiative to expand and promote textiles both within our university and the community. As Faculty Director for Art2Wear (the annual fashion show), I launched the Visiting Artist Lecture and Workshop Series which developed into a 2-day Symposium on contemporary textile art, The Common Thread Symposium. The symposium was a great success and saw students, faculty and artists from across the southeast come together to celebrate textiles.

Over the last 10 years I have traveled to the UK to refine my embroidery skills and research the history and development of the techniques studied through museum and collections appointments. Inspired by my experiences, I developed a 5-week study abroad to the UK in collaboration with the Royal School of Needlework (RSN) and NC State Study Abroad. The students learned technical embroidery from a RSN tutor and visited 26 museum, studio and collection appointments I had arranged to provide an overview of the development of needlework from Opus Anglicanum to the present.

In my own work, I am influenced by the history and traditions of textiles as I seek to master traditional technique to understand how to manipulate them into contemporary artistic pieces. It is this interest in history, artistic craft and theory in my own work that has drawn me to TSA as it is a unique organization that brings professionals from each specialty together and encourages the discussion of common themes using our shared passion for textiles.

Bio: Katherine Diuguid is a studio artist specializing in hand embroidery, dressmaking, and textiles. Her current work investigates color theory and color interactions within stitching, especially goldwork embroidery. She has held a tenure-track position at North Carolina State University (2012-2017) and has been awarded artist residencies at the North Carolina Museum of Art (Fall 2017) and Penland School of Crafts (Winter 2018).



Katherine Diuguid

She has taught embroidery and textile workshops both nationally and internationally. She is currently working on her City and Guilds Level 3 Certificate in Creative Textiles.

Katherine previously served as Assistant Professor of Art+Design at North Carolina State University for six years. During her time at NC State, Katherine developed 7 new courses for the Fibers and Fashion concentration for the Art + Design department. As Faculty Director for Art2Wear, Katherine established the Art2Wear Visiting Artist and Lecture Series which hosted 25 textile artists and industry professionals for lectures and workshops. As an extension of

her research, she developed a study abroad program in collaboration with the Royal School of Needlework, which successfully saw a group of university students studying embroidery over the summer of 2016.

Katherine graduated with her Master of Art+Design from North Carolina State University concentrating in Fibers and Surface Design. Prior to her graduate studies, Katherine earned degrees in Industrial Design from North Carolina State University and Fashion Design from Parsons the New School of Design. She has worked in the fashion industry in footwear design and technical design. She has completed certificate programs from the Embroiderer's Guild (UK) and the Royal School of Needlework focusing on hand embroidery and at Central Saint Martins focusing on couture tailoring. She complements her studio work in hand stitching with research trips to view numerous historic embroidery and fashion collections in the US and UK. In addition to her university teaching, Katherine has taught workshops for numerous craft schools, embroidery guilds, universities, and museums nationally and internationally. Her work has been published in the Encyclopedia of Embroidery Techniques by Pauline Brown and has written for the Gregg Museum's Show and Tell—Celebrating the Gregg Museum's Collections catalog.

ISAAC FACIO

Director At Large

Personal Statement: I am committed to the fundamentally collaborative nature of research and invention; and aspire to develop projects with a diverse group of artists and scholars that explore how weaving and weaving technologies influence our futures. Specializing in innovative 3-Dimensional textile technology with an emphasis in weaving and material studies, I am interested creating the opportunities for collaboration between science and art through programming, outreach, and STEAM initiatives.

Having worked over 15 years at a major art museum in an environment that unites curatorial and conservation sciences, I have experience in project management, programing organization, and leadership of research initiatives and student groups. Moreover, as conservation professional and active textile artist exploring the uses of the latest textile technology, I will bring a varied and unique perspective to the group, and I am eager to develop further collaborations.

Bio: Isaac Facio, a textile artist and museum conservation professional, specializes in textile technology with an emphasis on 3D woven structures and the development of new mechanisms that challenge the boundaries of creating solid cloth forms.



Isaac Facio

He has brought his expertise on textiles and textile structures to collections care, preventative conservation, and exhibitions as a 15-year member of the Textile Conservation staff at the Art Institute of Chicago. As a weaver for over two decades, his research and artistic focus is on 3D woven structures, collaboration, and engaging with artists and students through material and technical studies in textiles and fiber. As co-founder of the Textile Technology Research Group at the School of the Art Institute of Chicago, a collaborative program in emerging technologies emerging from the artist's studio, he maintains a research-based practice in art and science collaboration.

He is project partner in the ongoing art and science collaboration, *Fabric of the Universe: Materializing Dark Matter with Three-Dimensional Woven Structures*, with astrophysicist, Benedikt Diemer from the Institute for Theory and Computation at Harvard University. Isaac studied at the l'École Nationale Supérieure des Beaux-Arts in Paris, France, and is a graduate of the School of the Art Institute of Chicago. He received a Master of Science in Textile Technology from the School of Materials, Engineering and Physical Sciences at the University of Manchester, UK.

ROBIN MULLER

Director at Large

Personal Statement: I've been a member of TSA since the 2000 symposium in Santa Fe. It was the most informative conference I'd ever attended. The papers were insightful and thorough, the exhibitions and field trips exceeded my expectations. I became reacquainted with past colleagues and met many new ones. TSA quickly became the only conference I made sure to attend. I presented a paper in Northampton on Silk and Velvet Bookbindings, a panel in Toronto on Book Arts as Textile Narrative, and a poster in Savannah.

My career began with setting up a textiles program at University of North Dakota in Grand Forks and working as an NEA/Rockefeller Intern at the deYoung Museum, curating several exhibitions under Pat Hickman. I spent 38 years teaching at NSCAD University in Halifax Nova Scotia. I gained a great deal of experience in



Robin Muller

exhibitions, education, and administration, serving 9 years as Chair of the Craft Division (Ceramic, Jewelry and Textiles) at NSCAD. I was involved in hiring, revising programs, including MFA programs, policy reviews and curriculum changes.

Two years ago, I retired from NSCAD University. I feel ready to become more involved with TSA. I look forward to finding ways of involving younger participants. I also hope to find a way to provide guidelines for artist and makers to submit conference proposals that are as compelling as those submitted by scholars. I look forward participating in all aspects of TSA, especially planning

conferences and outreach events around the US and Canada.

Bio: Robin Muller received her BFA from VCU in 1976 and her MFA from University of Michigan in 1978. She worked at the

deYoung Museum in San Francisco and the University of North Dakota before immigrating to Canada to join the faculty of NSCAD University, formerly the Nova Scotia College of Art and Design. She retired in 2015.

During her time at NSCAD, she developed curriculum, served in many administrative posts. She introduced digital weaving and book arts to the curriculum and developed the fashion program. She served as Chair of the Craft Division for 9 years and organized many textiles exhibitions including two of ethnographic textiles from local private collections (with Frances Dorsey.) She organized several study trips to New York and one to Japan and China. She received and managed several large grant projects, including a \$1.4 million Atlantic Innovation Fund project. Muller led a multidisciplinary research group, ArchiTextile Lab or @lab. (2007-2012 with Dr. Sarah Bonnemaïson, Dalhousie University). The team explored architectural applications of electronic

textiles. A second grant provided fund to hold a 2-day conference on sustainable textiles and fashion, Sow to Sew, Sept 27-8, 2013.

She teaches weaving, specializing in complex structures and Jacquard weaving. She has completed residencies at the Banff Centre for the Arts, the Montreal Centre for Contemporary Textiles, the Jacquard Center in Hendersonville, North Carolina and the Lisio Foundation in Florence, Italy.

Muller's artwork has been exhibited across the US and Canada as well as Norway, Finland, France, Germany, Korea, China and 3 African countries. Her work is in private and public collections including The Museum of Civilization in Ottawa and the Nova Scotia Art Bank.

MARY-LOUISE TOTTON

Director at Large

Personal statement: I cannot shop without touching—I learn visually and by touch. Cloth, clothing, adornments and textile arts have been a passion of mine since I can remember. As a teen I learned to sew and made most of my own wardrobe, yet in college I found that I am not patient enough to be a weaver. Instead my BFA show (Wayne State University), titled *Weaving with Paint and Sculpting with Cloth*, alluded to my passion for textiles. Prior to my graduate studies I worked as a hotel executive (director of training) in Indonesia and became enamored with Indonesian textiles. I spent many free hours reading Mattiëbelle Gittinger's work and dozens of other textile related books, which ultimately inspired my return to the US for graduate school. My MA thesis (University of Michigan), *Stone Cloth*, was a study of the unusual ornamentation within the primary temple of the ninth-century complex of Loro Jonggrang at Prambanan (Central Java, Indonesia)—depictions of large patterned textiles. My Ph.D. dissertation (University of Michigan) is titled *Weaving Flesh and Blood into Sacred Architecture*. Textile arts continue to drive my research, curatorial, and teaching interests.

Although multiple commitments of a personal and professional nature have not always allowed me to be a member of TSA, I remember with particular fondness the conference in Chicago. I also have kept up with other scholars of textiles in various parts of the world and am happy to be able to recommit myself to the TSA at this time.

Bio: Currently an Associate Professor at Western Michigan University, I teach art history surveys of non-Western arts (Asia and Africa/Oceania) as well as topic classes that I have created that include several that focus on historical and contemporary textile arts (*Asia Adorned*, *World Textile Arts*, *Color History*



Mary-Louise Totton

and World Art). I have a BFA, a MA (Asian studies), and a Ph.D. in art history. I was awarded a Fulbright for study in Indonesia. Outside of academia I have worked as an art consultant—including the ability to closely research textile art collections—(Detroit Institute of Arts and Denver Museum of Art), an art dealer of historical textile arts, and as a researcher of a large, private textile art collection, which allowed me to study comparable pieces in important museum collections around the world. I have curated multiple exhibitions of historical and contemporary textile arts (including the Hood Museum of Art, Dartmouth College and the Kerr Gallery of the Richmond Center for Visual Arts). My

next curatorial project will feature some Asian textiles from my own collection at the Kalamazoo Institute of Arts in 2019.

I have a number of publications that feature textile arts including "A Red Ikat Tapis: The Lands Beyond," (Detroit Institute of Arts), "Waxy Ornaments: Innovative Hybrids," (*Surface Design Journal*), "Cosmopolitan Tastes and Indigenous Designs," (Ruth Barnes ed. *Textiles in Indian Ocean Societies*), "Batik, Collaboration and Cultural Exchange: A Year of Artistic Exploration," (Mary-Louise Totton, ed. *Fiber Face: Cross-Cultural Batik Collaborations, Indonesia, 2008*), and *Wearing Wealth and Styling Identity: Tapis from Sumatra, Indonesia* (Hood Museum of Art, Dartmouth College). Forthcoming: "Textiles Signifying Olfaction" (working title) and *Asia Adorned* (working title). I have also presented at numerous conferences around the world on the topic of Indonesian textiles (Canberra, Oxford, Montreal, Bali, Sydney, Lisbon).

In addition to my textile arts work, I have much experience and enjoy organizing events (conferences, festivals, speaker series etc.). Given the responsibilities of a Director at Large for the TSA, I hope that I could be of value in this regard to aid in the planning and organization of symposia.

TSA “Meet Up” at the Textile Museum, Washington DC

By Lauren Whitley

On April 5, 2018, TSA Board member **Lee Talbot** and his colleagues at the Textile Museum in Washington, DC hosted an afternoon “meet up” for TSA members. This special program began with a guided tour of the exhibition *Vanishing Traditions: Textiles and Treasures from Southwest China* led by its curator, Lee Talbot. TSA members were treated to the extraordinary visual delights of textiles, clothing, and accessories made by minority cultures in southwest China, but also enjoyed the many personal stories of makers as well as Lee’s own accounts of adventures in China while conducting research for the exhibition.

Following the tour of *Vanishing Traditions* was a close look at *Binding the Clouds: The Art of Central Asian Ikat* led by senior curator, **Sumru Belger Krody**. TSA attendees feasted on the dazzling dyed silks, all formerly in the collection of Guido Goldman. Afterward, TSA members experienced the TM’s newly opened *Textiles 101* space, boasting interactive displays on the fundamentals of textile design, including fiber, structure, and color. This was particularly satisfying for the TSA artists and textile makers in attendance. The afternoon of rich activities concluded with a wine-and-cheese reception that provided an excellent opportunity for informal exchange with TSA Board members and TM curators.

The success of this “meet up” encourages us to offer similar events in the future, so keep your eyes open for “meet ups” coming your way!

Lauren Whitley is senior curator in the Department of Textile and Fashion Arts at the Museum of Fine Arts, Boston, where she helps oversee a global collection of 55,000 textiles, costumes, and fashion accessories. She has curated more than fourteen exhibitions including [#techstyle](#), Hippiie Chic, Icons of Style: Makers Models, and Image, and High Style and Hoop Skirts: 1850s Fashion. Ms. Whitley holds a M.A. degree from the Fashion Institute of Technology, NY, and received her B.A. in Art History from Trinity College in Hartford, Connecticut. She is currently a Ph.D. candidate in Humanities at Salve Regina University in Rhode Island where she is focusing her research on the intersection of American fashion and technology in the 1930s.



Lori Kartchner giving an introduction to Textiles 101, an interactive exhibit.

Photo credit: Caroline Hayes Charuk



Curator Sumru Belger Krody speaking about *Binding the Clouds: The Art of Central Asian Ikat*

Photo Credit: Caroline Hayes Charuk

R. L. Shep Ethnic Textile Book Award 2017 Nominees

By Sarah Fee, Committee Chair

This year has brought an impressive number of nominations for the R. L. Shep Ethnic Textile Book Award, attesting to the strong state of the field, both in terms of scholarship and the publication houses devoting multiple titles to textile subjects. The twenty-three works bring new perspectives to both well-known and more obscure textile traditions in Africa, Oceania, the Americas, the Mediterranean, and Asia. They include exhibition catalogs, monographs, and edited volumes. The committee is looking forward to examining each and every one over the coming months.

The R. L. Shep Ethnic Textile Book 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. The 2017 award winner will be announced in the fall of 2018 and the award presented at the TSA Symposium in Vancouver.

The twenty-three titles being considered are:

Alvarez, Nilda Callañaupa. *Secrets of Spinning, Weaving, and Knitting in the Peruvian Highlands*. Thrums Books, 2017.

Bjerregaard, Lena. *PreColumbian Textiles in the Ethnological Museum in Berlin*. Zea Books, 2017.

Bryan-Wilson, Julia. *Fray: Art and Textile Politics*. University of Chicago Press, 2017.

Corrigan, Gina. *Tibetan Dress: In Amdo & Kham*. Hali Publications, 2018.

Enegren, Hedvig Landenius and Francesco Meo. *Treasures from the Sea: Sea Silk and Shellfish Purple Dye in Antiquity*. Oxbow Books, 2017.

Forni, Silvia and Doran H. Ross. *Art, Honor, and Ridicule: Asafo Flags from Southern Ghana*. ROM, 2016.

Franses, Michael, Penny Oakley, Moya Carey, Murray L. Eiland, and Sumru Belger Krody. *Stars of the Caucasus: Silk Embroideries from Azerbaijan*. Hali Publications, 2018.

Gillow, John. *Kantha*. Radius Books and Mingei International Museum, 2017.

Gott, Suzanne, Kristyne S. Loughran, Betsy D. Quick, and Leslie W. Rabine. *African Print Fashion Now! A Story of Taste, Globalization, and Style*. Fowler Museum at UCLA, 2017.

Hamidi, Rangina and Mary Littrell. *Embroidering within Boundaries: Afghan Women Creating a Future*. Thrums Books, 2017.

Hirschstein, Joshua and Maren Beck. *Silk Weavers of Hill Tribe Laos: Textiles, Tradition, and Well-Being*. Thrums Books, 2017.

Leeb-du Toit, Juliette. *isiShweshwe: A History of the Indigenisation of Blueprint in South Africa*. University of KwaZulu-Natal Press, 2017.

Martens, Christine. *Sacred Scraps: Quilt and Patchwork Traditions of Central Asia*. The Quilt House, 2017.

Mason, Darielle, ed. *Phulkari: The Embroidered Textiles of Punjab from the Jill and Sheldon Bonovitz Collection*. Yale University Press, 2017.

Moitra, Bishwadeep, ed. *Brigitte Singh: Printress of Mughal Garden*. Mapin Publishing, 2018.

Nekrassova, Natalia and Susan Warner Keene. *Diligence and Elegance: The Nature of Japanese Textiles*. Textile Museum of Canada, 2017.

Nitanai, Keiko. *Kimono Design: An Introduction to Textiles and Patterns*. Tuttle Publishing, 2017.

Suleman, Fahmida. *Textiles of the Middle East and Central Asia: The Fabric of Life*. Thames & Hudson, 2017.

Tepper, Leslie H., Janice George, and Willard Joseph. *Salish Blankets: Robes of Protection and Transformation, Symbols of Wealth*. University of Nebraska Press, 2017.

van Hout, I.C. *Indonesian Textiles at the Tropenmuseum*. LM Publishers, 2017.

Veys, Fanny Wonu. *Unwrapping Tongan Barkcloth: Encounters, Creativity and Female Agency*. Bloomsbury, 2017.

Webster, Laurie D., Louise Stiver, D. Y. Begay, and Lynda Teller Pete. *Navajo Textiles: The Crane Collection at the Denver Museum of Nature and Science*. University Press of Colorado, 2017.

Wong, Teresa Duryea. *Cotton & Indigo from Japan*. Schiffer Publishing, 2017.

To learn more about the Shep Award and its past recipients, visit <http://textilesocietyofamerica.org/shep/>

Textile Society of America 30th Anniversary

A Personal Connection to TSA

By Cathy Stevulak

TSA and its members have touched me in so many positive ways on my journey to make the documentary film *THREADS*, a story about the vision and determination of Bangladeshi textile artist Surayia Rahman. I am grateful to so many TSA members who worked over the years behind-the-scenes with *THREADS*, helping with research and ideas, spreading the word on social media, and organizing screenings and discussions.

I was slightly intimidated before I attended my first TSA Symposium in Washington, DC in 2012. There was such a depth of knowledge and I was a relative novice in the field.

As I looked for like-minded people working to bring the value of textiles and artisanship to a broad audience, I met Jannes Gibson. She had coincidentally also lived in Bangladesh. Jannes

pointed me in the right direction and also said that I should meet a textile conservator who had spent part of her youth in Bangladesh. When I found Julia Brennan, and told her about the *THREADS* film project, Julia's eyes welled up with tears. "My late mother and Surayia, the artist in your film, were close friends." Later, I met Mary Lance, a filmmaker whose work I admired, who sat with me for a long time to talk me through her experience with film production.

I was enthralled by every session I attended at my first Symposium, and was inspired to present at a future Symposium. For TSA in Los Angeles, I joined with Dr. Niaz Zaman of Bangladesh to present [a paper](#). But my most vivid memory of the LA Symposium was working on the final cut of *THREADS*, running back and forth to the computer lab between sessions. Mary came to help me with one final review; it was such a privilege to have her by my side at that critical time. *THREADS* later screened at TSA in Savannah, and I had a chance for a reunion with the textile professors who had first encouraged me to make the film and to get involved with TSA. The project came full circle with many threads of TSA woven into it.

Most recently, I keep connected on Skype with a TSA Student Award winner. We are sharing thoughts on her career as well as discussing a film story about sustainable fashion and artisanship. I have learned so much from TSA members that I want to share the experience I have gained. And the circle continues...

THREADS film website is www.kanthathreads.com

CALL FOR SUBMISSIONS TEXTILE MONTH

By Susan Brown

The third annual New York Textile Month is coming up in September. This grassroots initiative, spearheaded by trend forecaster, Li Edlekoort, draws attention to textiles through museum and gallery exhibitions, open studios and showrooms, public lectures and panels, awards for student textile designers, and more.

Last September, we showcased the breadth and depth of TSA members' knowledge during Textile Month through a collaboration with Cooper Hewitt, Smithsonian Design Museum. Thirty TSA members wrote enlightening and informative short essays about objects in the museum's collection, which were hosted on its Object of the Day blog (<https://www.cooperhewitt.org/object-of-the-day>). The blog is published on the museum's website and distributed to thousands of subscribers in their email each morning.

If you'd like to participate this year, please contact Susan Brown, Associate Curator, Cooper Hewitt, at brownsu@si.edu

Re: *Gender Bend: Women in Wood, Men at the Loom*

By Stanley Bulbach, Ph.D.

The Fuller Craft Museum in Brockton, Massachusetts is one of the few surviving craft media art museums in the United States. It is dedicated to the objects, ideas, and insights that inspire patrons and artists to explore life through the art of contemporary craft. The Fuller recently produced a gem of an exhibition, *Gender Bend: Women in Wood, Men at the Loom*, which ran from October 21, 2017 through March 11, 2018. The exhibition featured the art of female wood turners alongside that of male weavers.

There are many, many wonderful things to say about this exhibition. Unfortunately, while this important project was widely promoted, almost no reviews were published, not even by the fiberists' primary organizations. The sole publicly accessible review I found thus far was in *Providence Journal* (December 20, 2017), referring to a participating weaver as "she," illustrating ongoing problems our field's artists confront when depending upon reviews for visibility of their work. Few curators and gallery directors accept unsolicited materials from us when performing their research. Too often exposure must be via fee-based juried exhibitions with controversial pre-screening admission fees.

Gender Bend included the impressive fiber art of Klaus Anselm, James Bassler, Archie Brennan, Murray Gibson, Jean Pierre Larochette, David Johnson, Urban Jupena, Marcel Marois, Wence Martinez, David Mooney, Michael Rohde, Jon Eric Riis, and Irvin Trujillo. I participated too.

The exhibition's co-curators were Tib Shaw, Curator at the American Association of Woodturners and Writer at *American Craft Magazine*, and our field's illustrious Jon Eric Riis. The Fuller announced the exhibition as "two populations that have been traditionally under-represented in their fields." In the beautiful catalogue, Fuller's Associate Curator Michael McMillan stated the museum's goal "to be a platform for the spectrum of conversations in craft."

Institutions and organizations for fiber art are being severely buffeted. Massachusetts' American Textile History Museum closed its doors.

New York's Folk Art Museum lost its new building. *American Craft Magazine* explained that it could not afford to review *Gender Bend*. Oregon's Museum of Contemporary Craft and Washington DC's Textile Museum both had to reorganize themselves radically.



The Hudson, a prayer carpet, handwoven from hand spun Lincoln with vegetable dyes. Photo credit: Stanley Bulbach

Over recent decades, the Handweavers Guild of America has lost more than half of its membership. An American Tapestry Alliance survey recently reported the average member age approaches 70. Our fiber groups and institutions now run continuous fundraisers competing against each other for the same limited pool of dollars available from fiberists.

If our field is sincerely dedicated to education and nurturing incoming generations, then that requires a constructive conversation about improving the accuracy of research practice of our field's accomplishments, to enable fiberists' ability to support our organizations and institutions.

Regarding *Gender Bend*, how can we discuss the traditional under-representation of fiber regarding male weavers without confusion when the entire field of fiber regardless of participants' gender is traditionally under-represented in the published research record of the craft media arts?

In 1986 the American Craft Museum produced its classic exhibition and catalogue, *Craft Today: Poetry of the Physical*, curated and edited by Paul

Smith. On page 16 in "Historical Roots and Contemporary Perspectives," Edward Lucie-Smith contributed:

the recent history of craft as it is reflected in print is subject to some unexpected distortions. For example, although ceramics is not the largest field of activity — that honor almost certainly belongs to fiber — the recent history of American craft ceramics is more fully recorded than work in any other medium.

But how can we discuss distorted research when we are rarely helped to challenge why our field continues for decades to be under-documented in this inaccurate way? In all other fields, graduate students are required to challenge research conclusions to test accuracy and reliability as an overarching priority of professional ethics. If contemporary fiber is ever going to ascend from the lower visibility and status imposed upon it in the art world, fiber organizations need to support advocacy and education particularly regarding what accurate, reliable research practice requires.

Other fields of research practice correct traditional distortions. A third of a century since Lucie-Smith illuminated the inaccurate, unreliable research practice about fiber, it's now time for change. We all need strongly to support the conversation that *Gender Bend* and Fuller Craft Museum advocate.

Stanley Bulbach, Ph.D., (*Ancient Near Eastern Studies*, N.Y.U., 1981) has been a fiber artist and independent writer on the fiber field since 1978. www.bulbach.com.

Coping with the Perils from Apparel

By Nick Butler, Editor of *Technical Textiles International*

Editor's note: This article was originally published in Technical Textiles International. For more on this topic, please also see the 2012 TSA Proceedings essay "Felt Space: Responsive Textiles, Fabric Dwellings and Precarious Housing" by Kirsty Robertson (<https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1737&context=tsaconf>).

Microplastics, small pieces typically less than a few millimetres in size, are a big part of the problem of plastic waste in the environment and microfibres from **clothing** are a major source of them. Whether shed from general abrasion, from laundering or from the breakdown of irresponsibly discarded garments, microfibres are polluting our oceans, our land and our freshwater.

Already significant, we also know this form of pollution is a growing problem. Plastic fibres account for about two-thirds of the more than 100 Mt a year of fibres we currently produce and we continue to increase their production year-on-year. Important problems demand our proper attention and a measured response, not just the knee-jerk reactions of those anxious to be seen to be doing something or to promote their own agenda. There are already signs that inappropriate "solutions" are being implemented that will create different kinds of pollution.

There is a lot to do. We must begin by understanding the mechanisms by which the plastic microfibres escape to unwanted places, the nature of their impact when they arrive and the consequences, good and bad, of any proposed alternatives to their use. Early research has indicated that the type of plastic has an impact on the shedding of microfibres; acrylic fibres appear to shed more readily than polyester, for instance. Fabric construction is another factor; fleeces shed large fibres more readily than tight weaves, but the high degree of rubbing in the latter causes small pieces of fibre to break away. Exposure to ultraviolet (UV) radiation breaks down polymer chains, weakens the fibres and increases the likelihood of shedding over time. Laundering is a big factor; a high degree of agitation and the use of harsh detergents can boost the release of microfibres.

The effects of plastic microfibres on the environment, on the food chain and on water are not yet well understood. How do these waste materials break down and if so do they release toxins? Are pathogenic microorganisms encouraged to proliferate on the surface of these waste particles? How commonly are the materials ingested by animals? Basic investigations



have hinted at detrimental effects, such as stunted growth and diminished reproduction, in fish that ingest microplastics and shown that ingestion is common, but much more research remains to be done.

One solution would be to replace plastic fibres with natural ones. However, natural fibres also pose problems for the environment. Vegans and animal rights activists have long argued that the rearing of livestock makes a big contribution to the damage we do to the environment, whether its for meat or fibres and furs, and they campaign for the use of plastic fibres. Crops for plant-based fibres need agricultural land and irrigation, often in places already desperately short of food and drinking water, and frequently require the application of pesticides that themselves escape to cause damage to the surrounding land, rivers and oceans.

My plea for an intelligent response is not prevarication, this problem is urgent and we need to do more to understand all of these issues quickly, instead it is an appeal for us to form balanced views of all the pros and cons of each approach, and to do what we can to limit the existing problem while we do. We need to re-engineer yarns and fabrics to limit the shedding of fibres. We need to design products from the outset for re-use and recycling, and create an infrastructure that makes sure textiles are recycled. We need to reduce the impact of laundering, by adding filters to washing machines and designing products that need less frequent washing. We need to learn to use (and use again) all materials responsibly, and we need to apply the innovation, flexibility and creativity that are the foundations of the technical textiles sector to the manufacture of all apparel, adding value not only to the product, but also to the whole planet.

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Book Reviews

Women Artisans of Morocco: Their Stories, Their Lives

Author: Susan Schaefer Davis

Published by: Loveland, CO: Thrums Books, 2018, 162 p.

ISBN: 978-0-9990517-1-9

Reviewed by Pamela Feldman

Traditional crafts are a valued part of our culture: we collect them and study their history and processes. In Morocco, textiles such as rugs, embroidered garments, cloth, and needle woven buttons are known for their craftsmanship and beauty. These craft techniques have been passed down among women for generations. The women are proud of their craft and are valued for their skills, even though they make a very small profit — if any — for their hard work.

In Susan Schaefer Davis's beautifully written book, *Women Artisans of Morocco*, we learn about the types of textiles made in Morocco through the lives and stories of twenty-five different female artists. Through their stories, Davis takes us beyond technique and educates us about the issues facing women artisans in Morocco today. Throughout each story, Joe Coca's perceptive photographs illustrate the life of each woman and the types of textiles she makes.

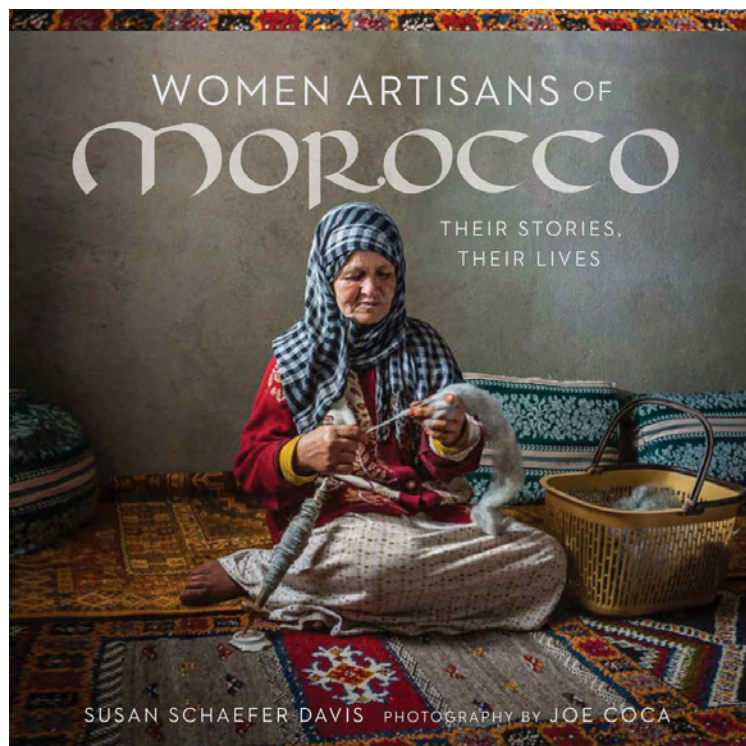
Most of the weavers work in a family group, association, or co-op. Through the women's stories, we learn about the diversity of approaches to craft in Morocco. For instance, Fatia Ilahiane from the village of Zaout Amelkis, who is referred to as the "Mother of the Loom," has a traditional approach to her weaving, preparing her own fibers and using madder root, walnut bark, pomegranate rind, and turmeric root to dye her yarn. Her sister, Kheira, is an activist and a weaver. College-educated Kheira returned to her village to advocate for better rights for women and to encourage younger women to learn the traditional crafts. She was a member of both city and tribal councils but continues to experience gender inequalities. She continues her intensive handcrafted work even though most of the younger women prefer to make their crafts with sewing and knitting machines.



Amina Yabis with yarn

Photo credit: Joe Coca

Amina Yabis is a grassroots feminist button maker living in Sefrou. She learned from her Jewish neighbors who shared the craft of button making with Moroccan women before their mass exodus in the 1960s. With the help of the Peace Corps volunteer program, Amina has traveled around Morocco, teaching other women and girls the craft



of needle woven button making and helping to form co-ops that focus on fair pay for women.

Fatima Benayad practices Fes hand embroidery, a two-sided, finely stitched technique that produces visually delicate work on household articles. It is also a technique that is very hard on the eyes. Once only ordered for a wealthy bride's trousseau, the introduction of embroidery machines has made the fine linens more in-demand. Fatima sells her own work, avoiding a middleman, yet the prices she gets average out to a dollar a day. Her husband, who is a house painter, makes about \$15.00 a day while an unskilled laborer makes \$5.00 per day. Fatima teaches local girls to embroider, but she does not plan to teach her own daughters. She feels that Fes embroidery is a declining craft and that women who have an education and work are respected more than those who learn a craft.



Fatima Ilahiane working at her loom. Photo credit: Joe Coca

The strength of this well-illustrated book is in the stories. Having a name attached to the artwork, along with the women's own thoughts on crafts, gender issues, and cultural views, gives the reader a broader insight into the issue of keeping crafts alive. Davis leaves the reader with many questions about the value of craft as a way for women to earn income. If not through craft, how can women make a viable living? These questions are not easily answered, but Davis does us and her subjects a service by raising them in this book.

Pamela Feldman is a lecturer at the School of the Art Institute of Chicago and instructor at the Chicago Botanic Garden. She earned her Certificate of Excellence in Dyeing, Levels I and II, from the Handweaver's Guild of America. Pamela is the editor and publisher of the Turkey Red Journal (www.turkeyredjournal.com).

From Tapestry to Fiber Art: The Lausanne Biennials 1962-1995

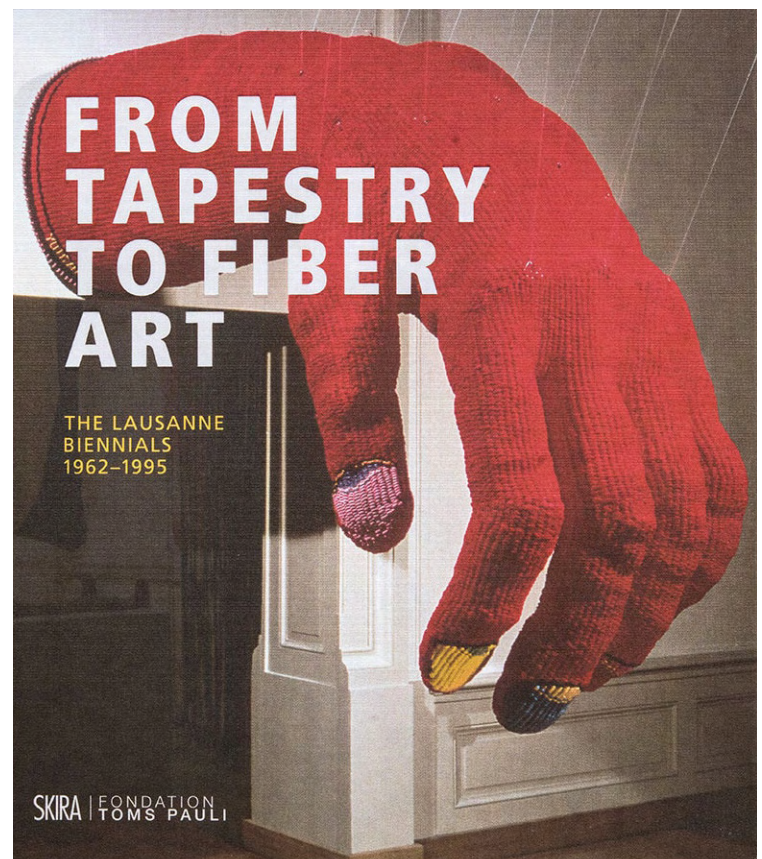
Editors: Giselle Eberhard Cotton and Magali Junet
Published by: Milan, IT: Skira, 2017. 221 p.
ISBN: 978-8857234717

Reviewed by Elena Phipps and Wendy Weiss

[Note to readers: Elena Phipps and Wendy Weiss have both contributed to this review; Elena discusses the first part of the book, Wendy the second part.]

In the late 1960s to early 1970s, as I was exploring my own creative process using fibers to create three-dimensional constructions with looping and knotting, weaving with discarded typewriter ribbons, and dragging huge tobacco nets across the floors of the art gallery at Hampshire College, the idea of traveling to one of the Lausanne Biennials held in Switzerland was an unrealized dream. Knowing that a place where large-scale innovative, shocking, and groundbreaking artworks that covered floors, ceilings and walls existed was an energizing and intangibly influential aspect of the period.

The publication *From Tapestry to Fiber Art: The Lausanne Biennials 1962-1995* presents the history and origins of a phenomenon that was not only important for me, but also for the world of textile art and practice and the art world beyond. Many of the artists who participated in these exhibitions became the grounding force of contemporary fiber art today: Magdalena Abakanowicz, Shelia Hicks, Lenore Tawney, to name only a few. The international nature of the participants contributed to the global scope and ambitious goal of the endeavor. The volume is lavishly illustrated with 180 images, primarily in color, each caption identifying the Biennial during which the artwork was exhibited. Details about each work are listed in an appendix.



Janis Jefferies contributes an introductory essay followed by "Part 1: History of the Lausanne Biennials" and "Part 2: International Influence of the Lausanne Biennials." Each section contains multiple essays. The essays are written by members of the foundation charged with preserving the legacy of the Biennials and artworks, as well as "outsiders" such as Janis Jefferies.

Janis Jefferies' "Introduction" sets the stage with her overview of the impact and intertwining of the Biennials (1962-1995) and the developments of the textile art world and curatorial strategies from the 2000s to the present. She discusses the role of artists and the impact of their participation in the Biennials on their work; the vibrant, evolving world of the making and perception of art, the growing inventiveness, the opportunity for scale, and expansive notions of two and three-dimensional forms on and off the wall, inside and outside of the exhibition space. She acknowledges the contribution of The International Center of Ancient and Modern Tapestry (CITAM) to "challenge Western definitions of tapestry – particularly by giving opportunities to artists... who showed what could result from material invention and technical innovation." After its 16th and final event in 1995, Jefferies further outlines the repercussive waves of networks and ideas that the Lausanne Biennials sent out into the world.

The whole of Part 1 is written by Giselle Eberhard Cotton and Magali Junet of the Foundation Toms Pauli. This section draws from the archive of CITAM, which is now held by the Foundation. From these extensive archives, the authors examine the origins and history of the Lausanne Biennials, beginning with Pierre Pauli and the artist Jean Lurçat, as co-founders in Lausanne, Switzerland in 1961. From the beginning, Lurçat intended to focus on only "mural" tapestries so that "the public experiences a shock and that the Biennials create an impression of grandeur."

The Biennials' hallmark large scale works — each a minimum of 12 meters at the first exhibition — were a core feature from conception. Beginning with tapestries, the process expanded to include embroideries, knotting, and appliqué. One can imagine the shift of ideas through the decades, about what was an

acceptable form and methodology in a period of exciting and transformative thought in the field of textiles and fiber works. These shifting concepts were evolving in America as well, as evidenced by the groundbreaking exhibition *Woven Forms* at the American Craft Museum in 1963.

The essays composing Part 1 are divided chronologically. The authors detail the artists and ideas that intersected and

changed at each biennial exhibition. By 1969, the jury took into account not only tapestries of significance but also artworks stemming from experimental research. By the 1970s, a broad spectrum of experimental works were included. One essay presents the interesting metaphysical dialogue between those engaged in the review and jury of the works and the atmosphere and tensions surrounding both the developing world of fiber art and its reception and engagement with the art world in general. The politics of the organization and the curatorial vision continuously developed and it is fascinating to see not only the details of this one foundation but also how these decisions impacted the artists, who would be accepted or rejected based on the gradual but ever-changing horizon of themes expressed in the Biennials. For example, the theme in 1985, "Fiber Space and Textile Sculptures," celebrated three-dimensional and environmental forms, while in 1987, the theme "Celebration of the Wall," considered a return to a more conservative approach.



15th Biennial, 1992. Lucie Schenket (Switzerland). Auflösung des Eisernen Vorhangs, 1988. Installation, wire, 380cm x 230cm x 9cm. Photo credit: CITAM Archives, FTP, Lausanne

Shifting ideas in the textile world also resulted in a geographical shift of the origins of the artists. The early Biennials were dominated by European and Eastern European artists, while later in the 1980s, American and Japanese artists were more prominent. Towards the end of Part 1, the authors note that they intentionally do not discuss the fact that the majority of artists in the Biennials were women, though they offer the information that the first two were predominately men, because, as they indicate, men were the primary tapestry "cartoon makers and weavers, traditionally." It was at the third Biennial in 1967 "when they pioneered and championed the symbiosis between a work's design and its execution" that women were in the majority. I might disagree with this choice but appreciate that the authors state they intentionally left out this very large issue.

Part 2 of the text explores the international influence of the Lausanne Biennials, specifically on France, Poland, United States, and Japan with essays by Odile Contaimin, Marta Kowalewska, Jenelle Porter, and Keiko Kawashima, respectively. These chapters tell the compelling story of each national group and the specific social, political, and historical forces at play during this time, as they shaped the artistic outcomes of each region and their contributions to the Biennials. They each arrive at different conclusions about the status of “new tapestry” today.

The chapter on France lays out the tensions surrounding the fast-moving evolution of cartoon-based traditional tapestry and dimensional approaches to fiber construction emerging from Poland, Spain, and Canada, particularly highlighting the role of Jean Lurçat. Odile Contaimin traces the complexities of the governing bodies, both state and private, and key individuals as they acted and reacted to the transformation of the beloved national form of tapestry weaving in the 1960s. In 1969, Jean Coural, general administrator of Mobilier and the national Gobelins and Beauvais factories, launched experimental workshops where workers could translate artwork with entirely new materials and surface textures. This response positioned French weavers to join the international front of innovative approaches to fiber, culminating in the exhibition *Fiber Arts '85*, organized by Michel Thomas at the Musée des Arts Décoratifs de Paris in 1985. Contaimin concludes with the resolution of these tensions: the two forms now coexist with various institutions and events supporting both.

Poland's emergence from a brutal history played a crucial role in the artwork presented at the first Biennial. The post-war material deprivations led to an innovative use of available resources. The Stalinist policy of Social Realism, which ignored the applied arts studios, ironically opened the possibility of experimentation in the textile areas. In the late 1950s, liberalization for artists allowed travel and exposure of the creative production in Poland. The Museum of the History of Tapestry in Łódź and Krystyna Kondriatuk, its first director, played a key role in assisting Poland's first artists to participate in the 1962



6th Biennial, 1973. Maryn Varanov, Françoise Grossen, Brunhild El Attar Geneviève Dupeux, Aurèlia Muñoz. Photo credit: Archives de la Ville de Lausanne, CITAM Archives, ©actuCH

Biennial. Their work, “coarse and heavy, and imbued with a heavy emotional content,” stood apart from the other entries. Kowalewska discusses three key professors at the Warsaw Fine Arts Academy whose values helped shape the Polish tapestry school. By the fourth Biennial in 1969, the author points out both Magdalena Abakanowicz and Jagoda Buić from Yugoslavia “marked a

turning point in textile art” when they “broke tapestry away from the wall, letting it take possession of space.”

The American entry into the Lausanne Biennials left a softer footprint in the first editions. Jenelle Porter offers historical explanations for the evolution of fiber in the USA, giving credit to the 1961 solo exhibition of Lenore Tawney's weavings at the Staten Island Museum in New York, as well as educators Marianne Strengell from Cranbrook Academy of Art and Annie Albers from Black Mountain College. She provides an overview of seminal exhibitions and publications that feature works in fiber and discusses the evolution of terminology that attempted to define the field. Porter's essay is a revised version of “About 10 Years: from the New Tapestry to Fiber Art,” published in the catalog for the 2013 exhibition she organized, *Fiber: Sculpture 1960-Present*. This is possibly why her essay is less concerned about the influence of the Lausanne Biennials and more about the arc of textile art in the USA.

Japanese participation in the Biennials grew steadily from one entry in 1962 to nineteen in 1992 at the fifteenth Biennial. The first participants were associated with textile mills that also had tapestry weaving studios and collections of international textiles. Kyoto was the center of textile exploration. The author, Keiko Kawashima, argues that the Japanese aesthetic has a strong spatial sense because of the traditional use of fabric as a way to divide space, whether as temporary ceremonial walls or as a two-dimensional plane wrapped around a body to create a form, i.e., a kimono. With walls made of paper and wood, Japan did not have a tradition of huge wall tapestries. These artists were trained in the traditional skills of weaving and dyeing and employed them to make innovative forms in space, particularly in the late 1970s and continuing through the final Biennial.

In the final essay on Japan, Kawashima laments the decline of opportunities for young artists, along with the decline in people engaged in weaving and dyeing. Similarly, Porter noted in her essay on American art that, “fiber art's vulnerability lies in its connection to utility, as well as to the refusal of many artists to be defined by the materials they use.” All authors agree on the importance of the Biennials in creating international exposure for the participating artists and for inspiring new generations of artists. It is less clear how the fiber art community will sustain itself now.

Elena Phipps, a textile conservator, worked at the Metropolitan Museum of Art for over thirty years and is past president of TSA. She has published numerous scholarly works on textile materials, techniques, and culture, including The Colonial Andes: Tapestries and Silverwork, 1530–1830 (Metropolitan Museum of Art, 2004).

Wendy Weiss is an artist/weaver working with natural dyes (wendyweiss.org). She is the outgoing Communications Director and Newsletter editor of TSA.

Inside the Royal Wardrobe: A Dress History of Queen Alexandra

Author: Kate Strasdin

Published by: London, UK: Bloomsbury, 2017, 192 p.

ISBN: 978-1474269933

Reviewed by Donald Clay Johnson

Princess Alexandra Caroline Marie Charlotte Louise Julia of Denmark married Queen Victoria's oldest son and heir to the throne, Edward, in 1863. She presided as Princess of Wales over British society until 1901, as queen during Edward's reign in 1901-1910, and as dowager queen mother until her death in 1925. Famed for her beauty, Alexandra incorporated her extraordinary understanding of cloth, dress, and fashion into her various roles.

Since Princess Alexandra's father was not in the immediate line of succession to the Danish throne, her family lived on a limited income. For this reason, she learned how to sew, made many of her clothes, and developed an understanding of fabric and fashion. A childhood incident that left a scar on her neck also affected Alexandra's approach to clothing.¹ She always hid her neck with jewelry or high collars. With her knowledge of textiles and their potential uses in clothing, coupled with a specific need for attire with a very high neckline, Alexandra set fashion trends in England for well over a half century.

Strasdin surveys Alexandra's contribution to dress history in England through a discussion of what she wore for specific events or activities. The final chapter, "Dispersal of a Royal Wardrobe," discusses the auction of much of her clothing after her death. Thus, the royal dress collection has precious few things of Alexandra's, which made Ms. Strasdin's research far more difficult. Also, throughout her life, Alexandra used her clothing economically. For instance, after wearing a gown once or twice she thought nothing of restructuring it into a different gown. Given this approach to clothing, Alexandra also thought nothing about converting a gown into upholstery covers for furniture. Because of these transformations, only pictures survive of many of her outfits. Alexandra also gave gowns to favored staff and close friends. These royal clothing gifts often



embarrassed the recipients who feared others might recognize something previously worn by Alexandra. Alexandra, however, was honored when she saw someone wearing one of her gowns.

The book is a fascinating introduction to Victorian and Edwardian values and attitudes towards clothing. Alexandra, for instance, studied and evaluated the clothing of non-elite groups in Britain and freely incorporated the cloth they used into her attire. Elite British society quickly adopted her innovations. In this way, tweed, serge, and jersey rose in status since they were worn by the Princess of Wales.

Some parts of the book may annoy readers who wish to consult titles noted in the text. For example, in Strasdin's discussion of a royal trip to Egypt in 1869, there are several references to an account of Teresa Grey. Unfortunately, the bibliography

makes no mention of her 1870 publication, *Journal of a Visit to Egypt, Constantinople, the Crimea, Greece, &c: In the Suite of the Prince and Princess of Wales*. There also are inaccuracies such as the author's statement that the Prince and Princess of Wales went to see the *Oberammergau Passion Play* in 1871 in Austria, misidentifying the location of Oberammergau.

Even with its inconsistencies, the volume is a worthwhile addition to the Dress & Fashion Research series of which it is a part. Anyone interested in the roles that textiles, dress, and fashion have played in society will want to read Strasdin's book.

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

¹ Though not discussed by Strasdin, other biographers note this childhood incident.

TECHSTYLE Series 1.0: Ariadne's Thread

Author: Francesca Bray, Edith Cheung, Ingrid Chu, Janis Jefferies, Kinor Jiang, Edwin Keh, Wessie Ling, Liu Xiao, Anne Marr, Pamela Parmal, Sputniko!, Sudo Reiko, Takahashi Mizuki

Published by: Sheung Wan, HK: Centre for Heritage, Arts & Textiles, 2017. 180 p.
ISBN: 978-9881481849

Reviewed by Sandra Starkey

TECHSTYLE Series 1.0: Ariadne's Thread skillfully packages an overview of both the video art exhibition and discussions that took place during the TECHSTYLE Series 1.0 event in December 2016 in Hong Kong. A thoughtful range of artistic interpretations and conversations are presented throughout the book to document and share experiences from this event focused on textiles, technology, art, and women. TECHSTYLE, in the context of this international series, is a term used to encourage innovative exploration in the fields of textiles, fashion, and art as they relate to the impact of technology on the past, present, and future.

The reader is led through a photographic review of the video art exhibition that featured the works of nine female artists at the Sheung Wan Civic Centre. The images capture the essence of the exhibition and leave the reader wanting to experience the videos firsthand. Artists incorporated technology in a variety of ways. One such example is Natacha Nisic's use of Super 16mm technology to record the gestures of ex-textile workers in the North of France as a way to reflect on the lasting effects of their past labors using a technology that is nearly obsolete. Featured video artist, Sputniko!, explains the evolution of her work that began with a background in math and computer science. Sputniko!'s creation, *Red Silk of Fate — Tamaki's Crush*, was a collaborative approach that merged music, mythology, and genetic engineering for the exhibition.

The remainder of the book is comprised of essays that cover a wide range of textile-related topics. Ingrid Chu notably recounts a Janis Jefferies discussion about the inspiration for the title of the program, as well as the basis for this book. Ariadne, a character in Greek mythology, assisted her lover Theseus by giving him a ball of thread so he could escape from the Minotaur. Jefferies' essay ponders the mythical representation of women in the textile industry and asks, "Where are women's voices in textile and technology?" She concludes that technology has provided a way to connect the past, the present, and, specifically, the old into a new medium as represented in the video exhibition. Subsequent essays are thought-provoking histories of women, textiles, and technology in Hong Kong and China. Other essays approach the subject of responsible design in the textile field.

It was both refreshing and inspirational to read Anne Marr's essay that began by acknowledging early female textile developers Anni Albers and Sonia Delaunay. She later brought to the forefront a review of notable scholarly activities taking place at the Textiles Futures Research Centre (TRFC) and highlighted sustainable and ethical textile design practices such as The Textiles Environmental Design (TED)/Circular Design research platform led by Earley and Goldsworthy, the developers of Ted's Ten. Ted's Ten provides strategies "to navigate the complexities of sustainable issues."

Also important to the content of the book are several essays that discuss the curatorial challenges when putting together textile and clothing exhibitions — especially those incorporating technology. The book ends with "Cross-Talk: A Final Panel," the wrap-up for the symposium. A lively conversation was documented regarding the future of textiles, technology, and fashion education. Most, if not all, agreed that the future will demand a collaborative



Document TECHSTYLE Series 1.0 Ariadne's Thread

Francesca Bray
Edith Cheung
Ingrid Chu
Janis Jefferies
Kinor Jiang
Edwin Keh
Wessie Ling

Liu Xiao
Anne Marr
Pamela Parmal
Sputniko!
Sudo Reiko
Takahashi Mizuki

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approach that includes scientists, designers, makers, scholars, historians, curators, and educators — all pushing the boundaries in the field of textiles.

A single brief book review cannot sufficiently represent the diverse and thought-provoking content included in *TECHSTYLE Series 1.0: Ariadne's Thread*. However, hopefully you will get a sense of the symposium and you will want to explore the contents of the book further. If you attended the symposium, the book provides a thorough documentation of the event as well as a reminder of the important relationship between textiles, technology, art, and women.

Sandra Starkey is an Assistant Professor in the department of Textiles, Merchandising and Fashion Design at the University of NE-Lincoln. Her research explores apparel design solutions that are inclusive to a range of needs. Sustainable design is an underlying thread in teaching and research that utilizes 3D body scanning technology.

Featured Exhibitions

Color Decoded: The Textiles of Richard Landis

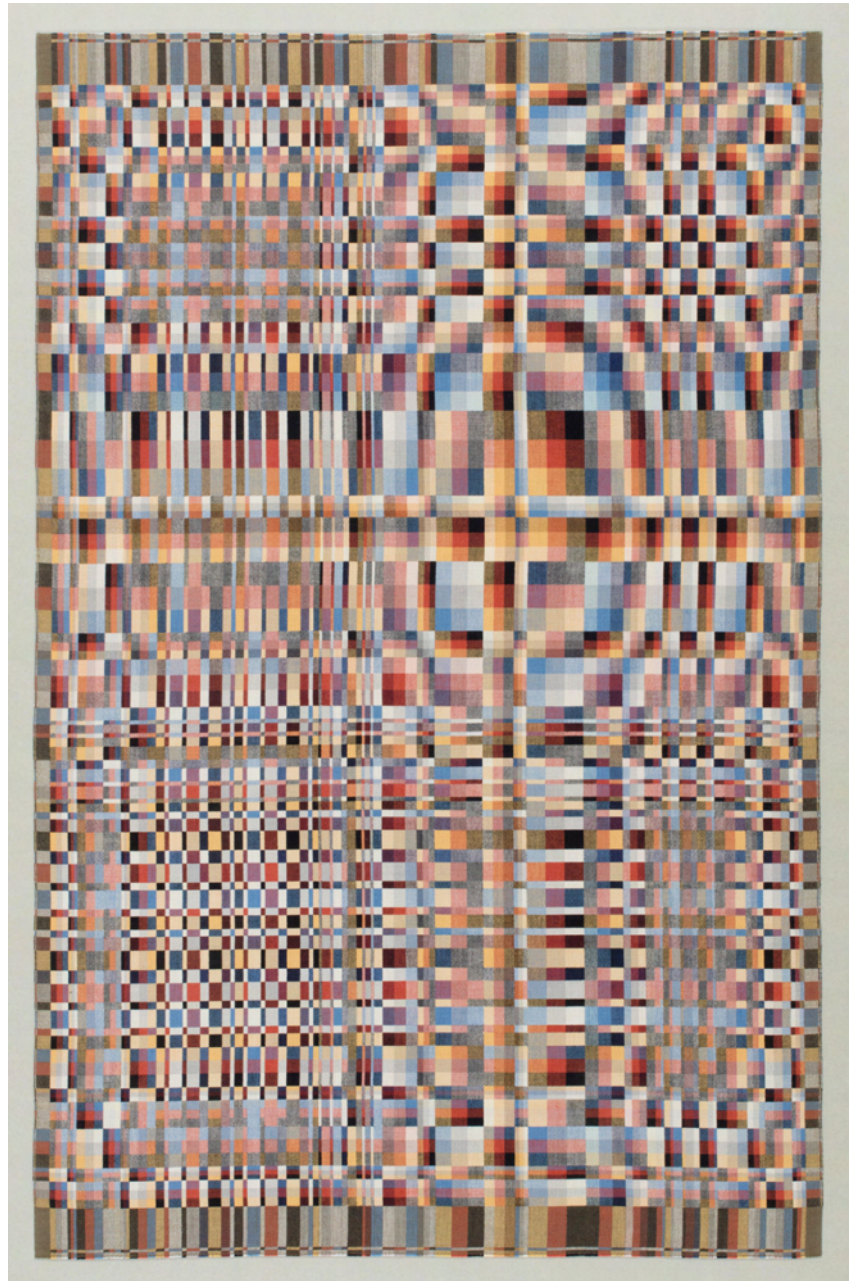
Smithsonian Cooper-Hewitt, New York, NY
June 9, 2018 — January 13, 2019

Richard Landis (American, b. 1931) is a weaver, but his formal concerns are those of a painter. Landis weaves with fine sewing threads to create a smooth, precise surface — “a painting of the ultimate integrity.”¹ A master colorist, Landis calculates every possible permutation of tone and halftone in a chosen set of colors and spatial units. In *Beyond Craft: The Art Fabric*, authors Jack Lenor Larsen and Mildred Constantine discuss his complex process: “At best these systems are so successful as to produce a mystifying luminosity, and the quiet inevitability found in certain masterworks and in much of nature.”²

Landis studied weaving for just three days with Sedona weaver Mary Pendleton and learned to warp the loom. He began his own hand-weaving practice in 1964 and soon began making the close-tone color studies that occupied him for the next three decades. Landis works almost exclusively in double cloth, a weave structure that maximizes color possibilities.

Nature has been a profound influence on Landis, who has lived in Arizona for most of his life. An accomplished fly-fisherman, hunter, gardener, and gourmet wilderness cook, the artist lived for nine years in the Tonto National Forest in the Sierra Ancha, where he tended to a grove of indigenous trees and plants. “All growth processes, whether in art or biology have interested me,” he has said. “Through photographer Frederick Sommer I came to realize that man had to invent art to understand nature, and that perhaps intellect resides in our taste buds.”³

The Smithsonian Cooper Hewitt’s exhibition celebrates the museum’s acquisition of six of Landis’ most important weavings. Twelve additional hangings, process drawings, and a video interview with the artist will also be shown. Presented in conjunction with *Saturated: The Allure and Science of Color*, visitors will be offered a deep dive into the expression of color harmonies, in the form of compelling works of woven art.



Untitled, 1982. Designed and woven by Richard Landis (American, b. 1931). Mercerized cotton double weave. Cooper Hewitt, Smithsonian Design Museum, Gift of Richard Landis, 2018-15-3. Photo credit: Matt Flynn

1 Joanne Rapp, *Art/Culture/Future* (Oakland, CA, 1986), Exhibition.

2 Mildred Constantine and Jack Lenor Larsen, *Beyond Craft: The Art Fabric* (New York, NY: Van Nostrand Reinhold, 1973), 205.

3 Ibid.

Member News

Awards

Thrums Books' *Secrets of Spinning, Weaving, and Knitting in the Peruvian Highlands* by **Nilda Callañaupa Alvarez** is a Silver Winner of the 30th Annual Independent Book Publishers Association's Benjamin Franklin Awards for "excellence in book editorial and design." <http://www.ibpa-online.org/>

Member Exhibitions

Kentucky

Fantastic Fibers

Yeiser Art Gallery, Paducah, KY

April 14 — June 9, 2018

Five TSA members are represented in *Fantastic Fibers*, an international juried exhibition that seeks to showcase a wide range of outstanding works related to the fiber medium. Included artists: Jackie Abrams, Dobree Adams, **Philis Alvic**, **Eva Camacho**, **Marah Carpenter**, Gray Caskey, Oxana Dallas, Jan Durham, Caryl Bryer, Jayne Gaskins, Caryl Gaubatz, Paula Giovanini-Morris, Sue Hale, Faith Humphry Hill, Ja Young Hwang, Marguerite Kellam, Patricia Kennedy-Zafred., Mary Ellen Latino, **Margaret Leininger**, Niraja Lorenz, Margo Macdonald, Lawrence McKenney, Rebekah Miller, Patricia Mink, Chris Motley, Carey Netherton, Kathy Nida, Pat Pauly, Branka Radonic, Wen Redmond, **Michael Rohde**, Elizabeth Runyon, Tommye Scanlin, Beth Schnellenberger, Suzanna Scott, Jess Self, Ashley Smith, Tina Struthers, Jill Vendituoli, Beverly Walker, **Wendy Weiss**, Peggy Wiedemann. Arturo Sandaval was the juror.

<https://www.theyeiser.org>

Minnesota

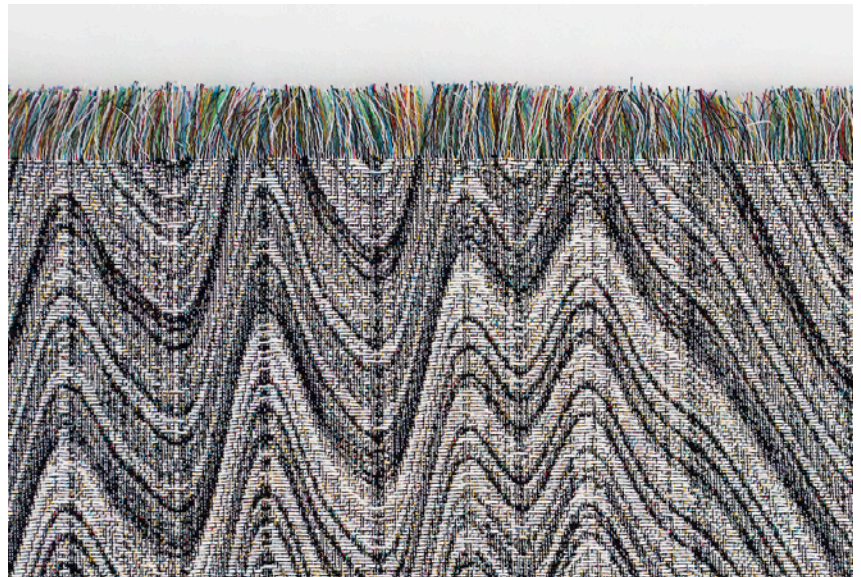
Improvisation: Restraint

Textile Center, Minneapolis, MN

June 4 — August 18, 2018

TSA member **Susan Moss'** stitched work and sketch-books will be featured in a solo exhibition at the Textile Center.

<https://textilecentermn.org>



Laura Splan, detail from Embodied Objects (2016), computerized jacquard loom-woven cotton tapestries.

Photo credit: Occurrence Art Space.

Quebec

Laura Splan: Embodied Objects

Occurrence Gallery, Montreal, QC

March 15 — April 21, 2018

Laura Splan's interdisciplinary studio practice explored intersections of art, science, technology and craft. Her conceptually based projects examined the material manifestations of our mutable relationship with the human body.

The Material Turn

FOFA Gallery, Concordia

University, Montreal, QC

March 5 — April 13, 2018

The *Material Turn* exhibition presented international and inter-generational conversations around contemporary textile practices in the digital information age. In particular, the materiality of digital technologies was interpreted and translated by artists who mine, question and transform diverse data sources through expanded textile approaches. The exhibition was curated by **WhiteFeather Hunter** and **Kelly Thompson**, and included TSA members **Sophia Borowska**, **Lia Cook**, **Janis Jefferies**, **Heather MacKenzie**, **Laura Splan**, and **Shelley Sokolofsky**.

<http://www.concordia.ca/finearts/facilities/fofa-gallery/current.html>



Robin Kang, Phantasmic Data Dawn (2015), hand Jacquard-woven cotton, synthetic yarns, hand dyed wool, plastic, metal rod. Image courtesy of the artist.

Nebraska

Color and Contour: Provençal Quilts and Domestic Objects

International Quilt Study Center & Museum, Lincoln, NE

June 15 — October 28, 2018

Guest curated by **Kathryn Berenson**, *Color and Contour: Provençal Quilts and Domestic Objects* will showcase gems of the museum's collection of whole cloth quilts from the Provence region of France. Berenson will give a lecture on the exhibition and her research during a reception from 5-7 p.m. on June 15. The lecture begins at 5:30 p.m. and is complimentary with admission to the museum.

<http://www.quiltstudy.org/exhibitions/comingsoon.html>

New Jersey

Act 2: Art as a Career Sequel

Sally D. Francisco Gallery, Peters Valley School of Craft, Layton, NJ

April 14 — May 20, 2018

Maleyne Syracuse's handwoven wall hanging *100 Amps in Red, Blue and Gray* was recently accepted into the show "Act 2: Art as a Career Sequel"

<https://www.petersvalley.org/html/gallery-exhibitions.cfm>

Identity, Textured

Pascal Gallery at Ramapo College of New Jersey, Mahwah, NJ

January 31 — March 2, 2018.

Linda Friedman Schmidt presented a solo exhibition of her work at Ramapo College. Discussion of this work and a short video about the artist was published in *Hyperallergic*. Article available here:

<https://hyperallergic.com/422980/linda-friedman-schmidt-under-her-skin/>

New York

One Year of Resistance

Untitled Space Gallery, New York, NY

January 17 — February 4, 2018

A group exhibition of contemporary activist art included several textile pieces. TSA member **Linda Friedman Schmidt** was a contributing artist.

<http://untitled-space.com/>

Ohio

Rhythms and Rotations

Praxis Fiber Workshop, Cleveland, OH

February 2 — March 31, 2018

Solo show by TSA member **Janice Lessman-Moss**. Woven on single threaded looms and jacquards power looms, her compositions evolved from a template of simple geometric shapes that then have been subdivided into smaller units using a computer to generate her ideas.

<https://praxisfiberworkshop.com/current-exhibition/>

Vermont

Holding by a Thread

The Art Gallery of Burlington, Burlington, VT

December 1, 2017 — January 28, 2018

The title of the exhibition *Holding by a Thread* stems from the popular expression "hanging by a thread," but with a twist. While hanging is defined as suspending or to put to death by suspension, holding is to support or to embrace. Holding thus suggests a special care is taken. The play on words was intentional since some of the work in this show could be viewed as hanging while others as holding. The four artists selected, Carole Baillargeon from Quebec, Kelly Bruton from Newfoundland and Labrador, **Line Dufour** and Lorraine Roy from Ontario, presented recent fibre art work. They addressed social, personal, and cultural issues woven with political, financial and artistic concerns. Their influences are varied and unique, yet they are all linked to humanity and a relationship to their surroundings.

<https://artgalleryofburlington.com/past-exhibitions/holding-by-a-thread/>

France

Lifelines

Centre Pompidou, Paris, France

February 7 — April 30, 2018

Centre Pompidou presented TSA Fellow **Sheila Hicks** in 'Lifelines,' a solo retrospective looking back at 50 years of her career. The exhibition invited the public to discover the various expressions of an art that uses cotton, wool, linen, and silk to enrich our perceptions of colour, material and space. The exhibition cast a new light on the artist's work that has been reviewed over the past years. Some twenty pieces have now joined the Centre Pompidou's collection thanks to a major donation to the Musée National d'Art Moderne. The exhibition's fluid and non-chronological circuit was structured around a formal and chromatic dialogue between the artworks and the space. [https://www.](https://www.centrepompidou.fr/cpv/resource/coERRxE/r9ERAob)

[centrepompidou.fr/cpv/resource/coERRxE/r9ERAob](https://www.centrepompidou.fr/cpv/resource/coERRxE/r9ERAob)

Member Workshops and Lectures

California

Lee Talbot

"Korean Fashion from the Joseon Dynasty to Today"

Asian Art Museum, San Francisco, CA

December 9, 2017

TSA Director at Large **Lee Talbot** presented on the key fashion trends in 18th-century Korea and costume historian Minjee Kim spoke about inspiration, appropriation, and innovation in contemporary Korean and global fashion.

New York

Elena Phipps

"Cochineal Red: A Global Art History"

Textile Study Group of New York, New York, NY

December 13, 2017

Based on historical and scientific research, TSA Past President **Elena Phipps** covered the origin of the insect red colorant *cochineal* and its early use in Precolumbian ritual and textiles. The lecture traced the spread of the American dyestuff through global cultural interchange following the Spanish arrival in the New World.

Andrea Aranow

"A Conversation on Twentieth Century
Kimono Textiles and Design"

Japanese Art Society of America, Marymount School, New York, NY

January 11, 2018

A conversation between noted textile expert and TSA member **Andrea Aranow**, of Textile Hive, and JASA board member **John Resig** while screening images of modern kimono from late Meiji through mid-Showa and hand-painted, life-size zuan produced for cloth to be colored using the figurative technique of yuzen and kata-yuzen.

Andrea Aranow

"'60s Fashion: The Youthquake and Its Aftershocks"

The Museum of the City of New York, New York, NY

March 14, 2018

New York designers **Andrea Aranow** and Anna Sui explored how the '60s influenced their work with curator Phyllis Magidson and fashion historian Hazel Clark.

North Carolina

Wendy Weiss

"Pattern and Motif: Warp Ikat with Natural Dyes"

Penland School of Crafts, Penland, NC

June 10-22, 2018

TSA Director of Communications **Wendy Weiss** will lead a two week workshop teaching students to prepare cotton warps to create patterns and singular motifs using Indian-type ikat resist and natural dye on warp and weft yarn. Beginning to advanced weavers will learn all the steps of setting up the loom from back to front with an ikat warp.

<http://penland.org/>

Jenny Balfour Paul

"Indigo, Blue Star of the Orient"

The George Washington University Museum and the Textile Museum, Washington, DC

May 26, 2018

Jenny Balfour Paul will lead a discussion and tour on Indigo, Blue Star of the Orient in relation to the exhibition Vanishing Traditions: Textiles and Treasures from Southwest China. She will give an illustrated overview of indigo, followed by a show-and-tell and a special tour of the galleries to examine and discuss varied examples of indigo-dyed textiles from Asia.

<https://museum.gwu.edu/blue-star>

Colorado

Mary Littrell

"Embroidering within Boundaries: Afghan
Women Creating a Future"

Avenir Museum, Colorado State University, Fort Collins, CO

April 12, 2018

Mary Littrell spoke about her book, co-authored with Rangina Hamidi (reviewed by TSA member **Elena Phipps**) *Embroidering within Boundaries: Afghan Women Creating a Future* published by Thrums Books.

<https://chhs.source.colostate.edu/avenir-lecture-series-embroidering-within-boundaries-april-12/>

Chile

Astrid Hilger Bennett

Anilinas Montblanc, Santiago, Chile

March 7-8, 2018

Astrid Hilger Bennett led a two-day community arts workshop on surface design techniques using fiber-reactive dyes. Read more on her blog here:

<http://www.astridhilgerbennett.com/2018/03/14/teaching-anilinas-mont-blanc-santiago/>

Call for Artwork

"Crafting Democracy: Fiber Arts & Activism"

Rochester Public Library, Rochester, NY

Submissions are now open for an exhibit to premiere at the historic central branch of the Rochester Public Library in summer 2019. The title of the show, *Crafting Democracy: Fiber Arts & Activism*, explores the Suffragist and Abolitionist legacies today in the U.S. Artists from any country are invited to submit photos of their works by the June 1, 2018 deadline. Decisions will be announced in August. TSA member **Dr. Hinda Mandell** is a co-curator, along with Dr. Juilee Decker, Museum Studies, at the Rochester Institute of Technology in Rochester, New York. The exhibit seeks to demonstrate the ways in which craft is employed as a tool of expression that gives voice to people who seek an active role in democracy. For more information, and to submit by June 1, 2018, please visit craftingdemocracy.com

Member Publications

Reframing the Alhambra: Architecture, Poetry, Textiles and Court Ceremonial

By Olga Bush

Edinburgh, UK: Edinburgh University Press, 2018

Reframing the Alhambra: Architecture, Poetry, Textiles and Court Ceremonial, by **Olga Bush** of Vassar College was published by Edinburgh University Press (distributed by Oxford University Press in the Americas) in the Edinburgh Studies in Islamic Art series, edited by Robert Hillenbrand. The book is 344 pages and includes 94 color illustrations. The Nasrid builders of the Alhambra – the best-preserved medieval Muslim palatial city – were so exacting that some of their work could not be fully explained until the invention of fractal geometry. Their design principles have been obscured, however, by the loss of all archival material. This book resolves that impasse by investigating the neglected, interdisciplinary contexts of medieval poetics and optics and through comparative study of Islamic court ceremonials.

"An Essential Resource: The Berg Fashion Library"

Ars Orientalis (vol. 47)

By Laura Camerlengo

TSA member **Laura Camerlengo** covers the wide range and accessibility included in the Berg Fashion Library. First launched in 2010, the Berg Fashion Library is a subscription product that offers a broad range of text and image resources on dress from across cultures and throughout history. These materials range from e-books to essays, reference works to bibliographic guides, lesson plans to museum directories, exhibition documentation, and more than thirteen thousand images of artworks from museum collections around the world.

"The Emperor's Humbler Clothes: Textures of Courtly Dress in Seventeenth-Century South Asia"

Ars Orientalis (vol. 47)

By Sylvia Houghteling

TSA member **Sylvia Houghteling's** study reconstructs the humbler components of South Asian courtly ensembles worn by the greatest Mughal emperors, which included relatively inexpensive tie-dyed cloths made in Rajasthan and finely spun cotton muslins from Bengal.

Women Artisans of Morocco: Their Stories, Their Lives

By Susan Schaefer Davis

Loveland, CO: Thrums Books, 2018

Thrums Books has just published Susan Schaefer Davis' *Women Artisans of Morocco*, with photographs from Joe Coca. The book vividly portrays more than twenty-five artisans and their colorful world in varied regions throughout Morocco. 168 pages with 186 color photographs.

"Construction of Textiles" in *Out of Pixels*

By Maleyne Syracuse

Copenhagen, DK: Statens Kunstfond, 2017

NYC based TSA member (and former TSA Treasurer), **Maleyne Syracuse** authored "Construction of Textiles," an essay on the digital weaving of Danish artist Grethe Sørensen. The essay appears in *Out of Pixels*, an online catalog of Sørensen's work published last fall in connection with Sørensen's exhibition at the Abecita Konstmuseum in Borås, Sweden and the artist's receipt of The Nordic Award in Textiles.

http://www.grethesorensen.dk/assets/outofpixels_web.pdf

Fashion History: A Global View

By Linda Welters and Abby Lillethun

London, UK: Bloomsbury, 2018

Fashion History: A Global View by TSA members **Linda Welters** and **Abby Lillethun** proposes a new perspective on fashion history. Arguing that fashion has occurred in cultures beyond the West throughout history, this groundbreaking book explores the geographic places and historical spaces that have been largely neglected by contemporary fashion studies, bringing them together for the first time.

Upcoming Conferences

Shared Ground Symposium

Bard Graduate Center, Center for Craft, Creativity, & Design,
Museum of Arts and Design, New York, NY

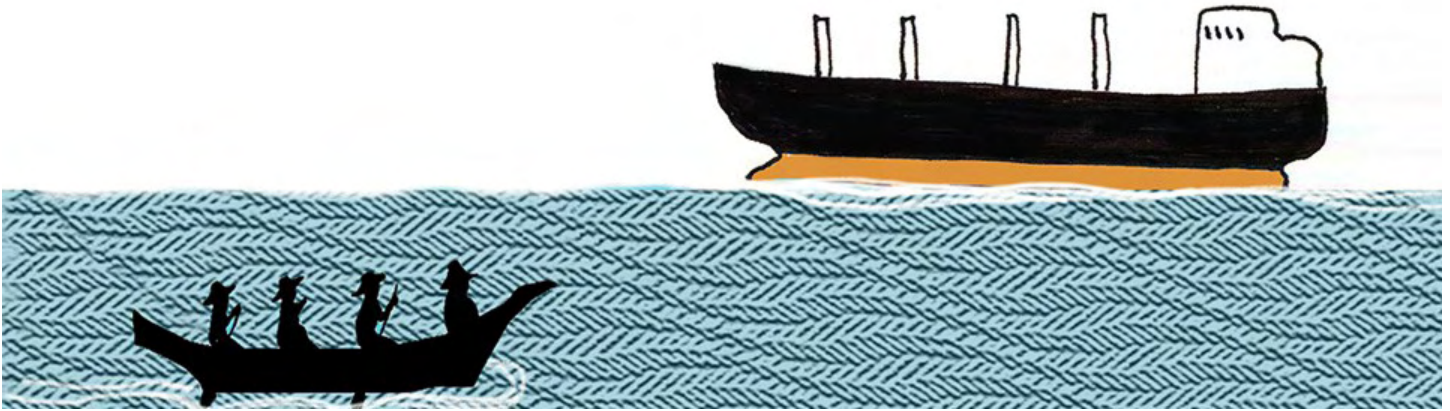
September 20-22, 2018

The Shared Ground symposium will explore cross-disciplinary approaches to craft studies, focusing on intersecting and divergent theories, methodologies, and approaches in the field of craft studies.

<http://www.craftcreativitydesign.org/sharedground/>

2018 Biennial Symposium Preview

The Social Fabric: Deep Local to Pan Global



Textile Society of America's 16th Biennial Symposium Vancouver, BC, Canada · September 19–23, 2018

The 2018 Textile Society of America Symposium will take place in Vancouver, BC, Canada, at the Sheraton Wall Centre. To maximize scholarly interchange, the Symposium will consist of multiple, concurrent sessions, plenary and keynote speakers, a poster session, "Warp Speed" presentations, and exhibitions that intersect with the scholarly program (see call for submissions below). In addition to the Symposium sessions and exhibitions, there will be a series of stimulating pre- and post-conference workshops and study tours to local and regional art institutions and sites, receptions, special programs, and an awards ceremony.

Registration began May 18, 2018. For more information about registration, please visit https://textilesocietyofamerica.org/tsa_symposium/symposium-2018/registration/

Theme

The theme of TSA's 16th Biennial Symposium is The Social Fabric: Deep Local to Pan Global. Located on the Pacific Rim, Vancouver offers a pertinent setting to probe the impact and influence of settlers and immigration on an already long-inhabited land, and how textile traditions have been influenced, changed, and/or adapted through and by cultural contact. In 2014 Vancouver city council unanimously voted to acknowledge that the city is on un-ceded Aboriginal territory, creating fertile ground for this conversation.

We invite participants to examine textiles within the context of the "Deep Local," defined as knowledge, beliefs, resources, and practices that are profoundly anchored in particular communities and places, which reflect not only the cultures of the original inhabitants but also those of later settlers. We

encourage investigations that complicate as well as untangle relationships between people and their place, expressed in and through cloth. How is the Deep Local entwined in materials, processes, and objects that articulate cultural identity? How do textiles fuse and/or adapt in the "contact zone" to become Deep Local? We particularly invite presentations that examine difference and diversity as aspects of the Deep Local, the impact of cross-cultural contact including settlement and colonization, and how globalization both challenges and enriches the Deep Local.

"Textiles as social fabric" allows for the inclusion not only of research of an historical nature but also investigations of contemporary artwork that reflects concerns for the Deep Local and the relationship between deep local and pan global. We welcome historic and contemporary perspectives that focus on disruptions to the social fabric of Deep Local textile processes by global pressures and products, including immigration.

The Board and Organizing Committee regret that pre-conference events of the 2018 Vancouver symposium fall on Yom Kippur. We were unable to avoid this due to the dates that were available for the hotel. We apologize for any inconvenience caused, and hope that those affected will still decide to join us from September 20–23. There are many synagogues of all denominations in Vancouver if you care to attend services while here. Thank you for your understanding!

About the TSA 16th Biennial Symposium Logo

The logo for the TSA 16th Biennial Symposium recognizes the vibrant Aboriginal cultures that continue to practice their traditions in the context of modern Canadian society. More broadly,

the image acknowledges the multiple narratives that exist in many places, where (for better or worse) original peoples and settlers create, contribute to, and contest the Deep Local while sharing those particular locations, often in competition, with global interests.

Keynote and Plenary Speakers

Lenore G. Tawney/TSA Keynote Address: Meghann O'Brien

Thursday, September 20th, 8:15am–10:00am

Drawing from her personal immersion in the concept of the “deep local,” Meghann O'Brien presents her reinterpretation of a living body of knowledge that has been built through time spent on the land and study with traditional teachers. After a decade of following strict protocols of ceremonial weaving, she is excited to share a point of change in understanding as the depth of knowledge that this practice has offered stretches to transform and occupy twentieth-century space. One part recognition and reverence for ancestors and the survival of indigenous teachings, and one part excitement and enthusiasm for the potential of the future, she pulls forward strands of the past into tangible pieces that can be reworked and made relevant and whole for the globalized world of today.



Photo credit: Stasia Garraway

Meghann O'Brien (b. 1982) is a Northwest Coast weaver from the community of Alert Bay, BC. Her innovative approach to the traditional artforms of basketry, Yeil Koowu (Raven's Tail) and Naaxiin (Chilkat) textiles connects to the rhythms and patterns of the natural world, and creates a continuity between herself and her ancestors. O'Brien, who left the field of professional snowboarding to work fulltime as a weaver in 2010, employs materials such as hand-spun mountain goat wool and cedar bark in her meticulous weavings and baskets. She has apprenticed with master weavers Kerri Dick, Sherri Dick, and William White. Meghann now lives in Vancouver, B.C., and is currently exploring the intersection of indigenous materials and techniques with the world of fashion. She travels globally to lecture and demonstrate, yet emphasizes the value of contributing to the contemporary ceremonial practices of the Haida and Kwakwaka'wakw people.

Closing Plenary Address: Charlotte Kwon, “Weavers Without Borders: The Fabric of Trade”

Saturday, September 22nd, 3:30pm–5:00pm

For over thirty years Charlotte Kwon and her company Maiwa Handprints Ltd. (founded in 1986) have championed textiles, ethical trade, and cultural awareness. Maiwa supports traditional craft through an ethical business model and collaborates with artisans to improve their social and economic situations. Her approach encourages and promotes independence and sustainability in the craft sector, and actively supports safe and ecologically sustainable practices to improve and maintain the health of artisans and their environment. Charlotte's internationally focused perspective and scope of activity contribute directly to the worldwide craft community through furthering relationships between local craftspeople, master artisans, and leaders in the field of textiles; advancing craft education at home and abroad; and promoting craft to consumers. She has consistently advocated that this is a holistic philosophy—a fabric woven from interdependent goals. In this wide ranging and provocative talk Charlotte will draw on a lifetime's experience working with artisans and handcraft to show how slowing production can bring meaning back into the life of cloth and enrich our lives in the process.

Charlotte Kwon is the owner of Maiwa Handprints Ltd. and the director of the Maiwa Foundation. Through Maiwa, Charlotte also runs a textile archive and research library located on Granville Island in Vancouver, Canada. Under her direction, Maiwa has produced four documentary films and a number of print publications. She also guides Maiwa's substantial web presence. Charlotte travels extensively each year to research handcraft and to supplement her natural dye research. Always looking to extend natural dye use, she also teaches dyeing workshops with artisans around the world and has planned a series of natural dye master classes to bring exceptional practicing artisans together. In 2014 she was awarded an Honourary Doctorate of Letters from the University of the Fraser Valley for her work in promoting the continuation of traditional textile techniques and cultures. In 2017 Charlotte was awarded the Robert Jekyll Award for Leadership in Craft (Canada). That same year, she was an organizer for the Indigo Sutra Conference in Kolkata, India.



Photo credit: Tim McLaughlin

Preliminary Program

WEDNESDAY, SEPTEMBER 19TH, 2018

7:00 am–5:00 pm

- Registration at Sheraton Vancouver Wall Centre; First hour is limited to pre-symposium workshop/tour participants

8:00 am–4:00 pm

- Pre-Symposium Workshops/Tours (Pre-Registration Required—See TSA website for details)
- Dinner on your own

7:00 pm–10:00 pm

- Opening Reception at Museum of Anthropology.

THURSDAY, SEPTEMBER 20TH, 2018

8:00 am–5:00 pm

- Registration at Sheraton Vancouver Wall Centre

8:00 am–6:00 pm

- Marketplace and Members' Exhibition open

8:15 am–10:10 am

- Opening & Keynote Plenary Session
Keynote Speaker: Meghann O'Brien

10:10 am–10:30 am

- Break

10:30 am–12:00 pm

- Concurrent Session 1

1A. Wool

- Jen Hoover, *Shepherds and Shawls: Making Place in the Western Himalayas*
- Peggy Hart, *Satinet, 1820-1850*
- Alison Ariss, *Wrapped in Wool: Coast Salish Wool Weaving, Vancouver, and Unceded Territory*
- Madelyn Shaw and Trish FitzSimons, *The Fabric of War—Wool and Local Land Wars in a Global Context*

1B. Making & Locale

- Lisa VandenBerghe, *The "Deep Local" of Domestic Needlework in Early Modern England*
- Xia Gao, *Interweaving—Making Place and Place Making*
- Kathleen Vaughan, *The Urban River as Entity and Imaginary: Textile Mapping and Storytelling of the St. Lawrence Shoreline at Pointe-Saint-Charles*
- Jane Przybysz, *Place-Based Post-WWII Polish Textiles*

1C. South America, Past & Present

- Darden Bradshaw, *Contemporary Chilean Arpilleras: Writing Visual Culture*
- Sarah Confer, *Dynamic Cultural Preservation in Peru:*

Global Influences and Local Impacts on Traditional Andean Weaving

- Joseph Fabish, *Andamarcan Textiles Today: The Merging of Two Cultures*
- Juliana Silva, *Living Organisms for Living Spaces*

1D. Potentiality & Promotion

- Liz Williamson, *Local Colour: The Search for a Plant Dye Industry in Australia*
- Virginia Gardner Troy, *Promoting American Textiles Abroad at Midcentury*
- Catherine Hunter, *Indian Basketry in Yosemite Valley, 19th-20th Century: Gertrude "Cosie" Hutchings Mills, Tourists, and the National Park Service*
- Nicole Asselin, *Making and Unmaking: Reimagining Textile Waste Through Biodesign*

1E. Artists' Projects

- Aaron McIntosh, *Stitched Archives: Soft Stories Bear Witness*
- Emily Zaiden, *Border Crossing: Fiber Frontiers in the Work of Contemporary Californian Chicanx Artists*
- Jacqueline Witkowski, *Threading Together Politics and Poetics in Cecilia Vicuña's Fibre Art*
- Kelly Thompson, *Weaving a Turn: Translating Data, Material and Space*

12:15 pm–2:00 pm

- Membership Meeting and Luncheon at the Sheraton
Location: Grand Ballroom AB

2:15 pm–3:45 pm

- Concurrent Session 2

2A. The Future of Textiles: Disruption and all the wonderful stuff Collaboration

Roundtable Organizers: Susan Brown & Matilda McQuaid
Discussants: Sigi Ahl, Yoel Fink, David Breslauer, Suzanne Lee

2B. Lineware

- Ayami Nakatani, *Unweaving Textiles, Disentangling Ropes: Exploration of "Lineware" as an Analytical Category*
- Jessica Payne, *Shetland Lace Knitting: Transformation through Relocation*
- Carol Ventura, *Tapestry Crochet in the Americas, Europe, Africa, and the Middle East: Tradition and Innovation*
- Angharad Thomas, *Sanquhar Gloves: An Exemplification of Deep Local to Pan Global?*

2C. Embroidery in Action

- Deborah Emmett, *The Embroidery Artisans of the Kashmir Valley: Cultural Imports and Exports from Historical and Contemporary Perspectives*
- Suzanne MacAulay, *Hapsburg Eagles and Rattlesnakes: Localizing Embroidery Motifs on the Spanish Colonial Frontier Zone*
- Shannon Ludington, *Embroidering Paradise: Suzanis as a Place of Creative Agency and Acculturation For Uzbek Women in 19th-Century Bukhara*

- Sonja Dahl, *Whitework: The Cloth and the Call to Action*

2D. Co-Design: Drawing on the Best of Two Worlds

Chair & Organizer: Jennifer Angus

- Katherine Bissett-Johnson, *Co-creating Craft: Australian Designers Meet Artisans in India*
- Jennifer Angus, *Education through Co-Design*
- Erica Hess, *Developing Critical Understanding through Design*
- Judy Frater, *Closing the Power Gap through Internet Technology: The Artisan View*

2E. Economic Development

- Ruth Clifford, *Balancing Local Tradition and Global Influences: Design and Business Education for Handloom Weavers in India*
- Nina Maturu, *Sustaining Weaver's Craft and Livelihoods in Andhra Pradesh, India*
- Margaret Leininger, *India to Appalachia: How Cottage Industries Preserve Textile Heritage*
- Amy Swanson, *Kyrgyzstan's "Deep Local" Fiber and Textile Traditions at a Crossroads*

3:45 pm–4:00 pm

- Break

4:00 pm–5:30 pm

- Concurrent Session 3

3A. Local to Global

- Roxane Shaughnessy and Anna Richard, *The Untold Story of Inuit Printed Fabric Experiments from Cape Dorset, Nunavut, Canada*
- Masako Yoshida, *The Global Influence of China and Europe on Local Japanese Tapestry from the Late 19th to early 20th Centuries*
- Eiluned Edwards, *Handmade in India: Re-Branding Kachchhi Block Prints for Global Markets*
- Medha Bhatt Ganguly, *From the "Economic" to the "Symbolic": The Journey of Trade Beads from the Markets of Ujjini to the Dowries in Bead-work of Saurashtra*

3B. Community Engagement

- Rebecca Graham, *Salmon Leather: Cultural Connections through Materials*
- Jess Jones, *Lost Weavings of Atlanta: Mapping Historic Textile Works, Remnants, and Removals in Atlanta GA*
- Marianne Fairbanks, *Weaving Lab: Public Production and Speculation*
- Wendy Weiss, *Mashru Redux: From the Calico Museum in Ahmedabad to a Loom in the Great Plains*

3C. Dress

- Margaret Areo, *Egun: Concept, Content and the Dynamic Contextual Manifestations of Yoruba Ancestors Masquerade*
- Callen Zimmerman, *Getting Located: Queer Semiotics in Dress*
- Vera Sheehan, *N'Bamakwana Lasawaw8ganek N'Babajig-wezijik, "We Wear the Clothing of Our Ancestors"*

- Melinda Watt, *Set Dressing: Textiles in Charles Le Brun's Portrait of the Jabach Family, ca. 1660*

3D. Agency and the Spread of Samitum, 5th -10th Century

Chair & Organizer: Angela Sheng

- Angela Sheng, *The Chinese Contribution to the Samitum? Revisiting the So-Called "Zandaniji" and Other Finds in Central Asia and China, 5th-10th Century*
- Etsuko Kageyama, *Newly Identified Iranian Motif of Silk Textiles in Shōsōin Storehouse in Japan*
- Marianne Vedeler, *The Social Fabric of Silk in the Age of the Vikings*
- Åse Eriksen, *The Techniques of Samitum, Based on a Reconstruction*

3E. Women's Histories

- Donald Clay Johnson, *Lucy Truman Aldrich, Rebel Collector of Textiles*
- Louise Mitchell, *Mary Jane Hannaford (1840-1930) and Her Appliqué Quilts*
- Philis Alvic, *Eliza Calvert Hall, The Handwoven Coverlet Book, and Collecting Coverlet Patterns in Early Twentieth-Century Appalachia*
- Robin Caudell, *Common Sense and Pin Money: The Material Culture and Legacy of Lula Annie Butler 1909-2009*

- Dinner on your own

6:30 pm–9:30 pm

- Gallery Hop; transportation on your own

6:30 pm

Bus to Emily Carr University of Art and Design departs from the Sheraton (Pre-Registration Required—See TSA website for details)

FRIDAY, SEPTEMBER 21ST, 2018

8:00 am–5:00 pm

- Registration at Sheraton Vancouver Wall Centre

8:30 am–5:30 pm

- Marketplace and Members' Exhibition open

9:00 am–10:30 am

- Concurrent Session 4

4A. Sewing, Mending & Recycling

- Diana Thomas, *The Wagga Quilt in History and Fiction*
- Rachel Silberstein, *Wearing Other People's Clothes: The Secondhand Clothes Seller in Turn of the Century China*
- Anna Rose Keefe, *Re-fashioning Newport: Reuse of Textiles During the Gilded Age*
- Angela Clarke, *Women's Work: The Art and Ritual of Textile Production in the Italian Community of Vancouver*

4B. Velvet & Pile

- Sumru Krody, *Occam's Razor: Origins of a Classical Turkish*

Carpet Design

- Sumiyo Okumura, *Silk Velvets Identified as Byzantine: Were Silk Velvets Woven under the Byzantine Empire?*
- Yara Saegh, *The Sultan's Carpet: An Investigation of an Ottoman Cairene Textile in the Collection of the Nickle Galleries*
- Bibiana Ramonda, *Carpets in Cordoba, Argentina: Between Cross-culturalization and a Local Expression*

4C. Surface Design Walkabout

- Anjali Karolia, *Balotra: The Transforming Journey for Urban Demands*
- Keiko Okamoto, *The Modern Development of Kyoto Textiles—The Processes and Designs of Hand-Painted Yūzen Dyeing Between 1950 and the Present*
- Maria Friend, *Batik of Java: Global Inspiration*
- Vandana Bhandari, *Namvali Textiles of Rajasthan: Culture and Counterculture*

4D. Colonial & Post-Colonial

- Jane Groufsky, *A Local Motif: Use of Kōwhaiwhai Patterns in Printed Textiles*
- Donna Campbell, *Forgotten Memories: Embodied Cultural Knowledge in Māori Textile Arts*
- Louise Hamby, *Milingimbi Artists Engagement with Koskela*
- MJ Daines, *Collecting and Constructing: The Impact of Anni Albers' Migrant Status and her Interaction with Indigenous Textiles*

4E. Rustic Places

- Rebecca Houze, *The Navajo Blanket at Mary Colter's Hopi House: Indigeneity, Commodification, and National Identity*
- Annin Barrett, *Timberline Lodge Textiles: Creating a Sense of Place*
- Vanessa Nicholas, *Recovering Canadian Ecology in a Quilt of Maple Leaves*
- Sarah Quinton, *Home and Away: Seeing Through Textiles as a Curatorial Practice*

10:30 am–10:45 AM

- Break

10:45 am–12:15 pm

- Concurrent Session 5

5A. Migration & Diaspora

- Sara Clugage, *The Tent-Dweller: Visual Markers of Migration in Art*
- Precious Lovell, *Reinterpreting European Cloth Through Afro-Brazilian Culture*
- Silvia Dolz, *Fish in the Desert: The North African Textile Tradition Between Indigenous Identity and Exogenous Change in Meaning*
- Yasmine Dabbous, *Protection and Empowerment: The Dual Role Textiles Play Among the Syrian Refugee Community in Lebanon*

5B. East Asian Needlework

- Minjee Kim, *Korean Patchwork Textiles: From Boudoir Craft to Global Collection*
- I-Fen Huang, *Local Crafts, World Exposition, and the Transformation of Embroidery in Early 20th-Century China*
- Lee Talbot, *Embroidery and the Opening of Korea in the Late 19th/Early 20th Century*
- Ann Salmonson, *The Master's Inheritance: Passing on Wuhan Han Embroidery*

5C. Local Materials

- Stephanie Bunn, *Basketry and the "Glocal": Grass, Straw, Heather, Rattan—What's in a "Local" Scottish Basket?*
- Mary Babcock, *Notions from the Pacific: Embracing Entanglement*
- Sarah Worden, *Raffia Weaving Among the Ibibio of Southeast Nigeria*
- Liz Hammond-Kaarremaa, *Looking at Coast Salish Textiles: Threads, Twist and Fibre*

5D. Mayan and Andean Textiles

- Cara Tremain, *Amid Bodies and Space: Textiles in the Ancient Maya World*
- Kathryn Rouso, *Containing Tradition, Embracing Change: Weaving Together Plant Materials in Northern Latin America*
- Ashley Kubley, *Coarse Craft: An Investigation into the Re-emergence of Traditional Mayan Fiber Craftsmanship and Neo-Artisanal Culture in the Post-Industrial Landscape of Yucatan*
- Ann Rowe, *The Cuzco Woman's Shawl*

5E. Politics

- Desiree Koslin, *Pathfinding Restart: Crossing Tradition, Activism and Contemporaneity in Sami Art*
- Stephanie Sabo, *Conflict Zones: Cultural Exchange and Labor Power in the Production of Contemporary Art Textile Works*
- Amanda Denham, *Revolution, Reclamation and Dress*
- Elizabeth Kalbfleisch, *Celebration or Craftsploitation? Cultural Diplomacy, Marketing and Coast Salish Knitting*

12:15 pm–1:30 pm

- Lunch on your own

ONLINE REGISTRATION IS NOW OPEN

Early Registration: May 18 – July 15

Deadline for Presenters to Register: June 15

Regular Registration: July 16–August 30

https://textilesocietyofamerica.org/tsa_symposium/symposium-2018/

12:35 pm–1:40 pm

- Preparing Your Paper for Proceedings Info Session
- Members' Exhibition Artist Panel

1:45 pm–3:15 pm

- Concurrent Session 6

6A. Museums & Heritage

- Michele Hardy and Joanne Schmidt, *Radical Access: Textiles and Museums*
- Claire Regnault, *He Makana Aloha: Co-Curating Memory, Legacy and Indigenous Identity through the Iconic Aloha Shirt*
- Antje Denner, *Intriguing Designs on Foreign Shores: Early Hawaiian Barkcloths in the Collections of the National Museums Scotland and Their Contemporary Significance*

6B. Poster Session

- Ivana Markova, *Silybum Marianum Seed Fibers: A Comparison Analysis of Morphological Characteristics*
- Peter Harris and Showkat Ahmad Khan, *Kashmir Shawl Weaving Demonstration*
- Falguni Patel, *Reinterpreting Bagh Prints: Tradition to Modernity*
- Addison Nace, *Weaving Authenticity: Artesanías or the Art of the Textile in Chiapas, Mexico*
- Paula Frisch, *A Quilt for Now: My Patchwork Exploration of Safety, Threat & the Decisions We Make*
- Adil Iqbal, *Cultivating Crafts: Weaving Together Scottish and Pakistani Narratives*
- Barbara Kahl, *Using Invasive Species for Fiber and Dyeing: Controlling Weeds and Controlling Materials Costs for Artisans*

6C. Cultural Appropriation

- Dakota Mace, *Woven Juxtaposition: Discourse on the Appropriation of Native American Design and Symbolism*
- Kendra Van Cleave, *The Levite Dress: Untangling the Cultural Influences of Eighteenth-Century French Fashion History*
- Suzy Ballenger, *Yours, Mine and Ours*
- Kristin Lunde, *The Meaning and Purpose of Ancient Designs in Today's Fashion Designs—Appropriation and Power?*

6D. Crossing Borders: Exchange, Localization and Innovation in India's Printed and Painted Cottons

Chair & Organizers: Sarah Fee and Eiluned Edwards

- Sara Fee, *The Origins of Chintz at the ROM: Collecting in the Name of Commerce*
- Eiluned Edwards, *Samples from Sanganer: Block Prints Commissioned for the Albert Hall Museum, Jaipur, India in 1899*
- Rajarshi Sengupta, *An Artisanal History of Kalam?*
- Sylvia Houghteling (in absentia), *Kalamkari and Qalam-kār-e Fārsī: A Continuous History of Cloth Connections between India and Iran*

6E. Textiles in the Ancient Mediterranean World: Interdisciplinary Approaches to Local Communities in Transition

Chair & Organizers: Julia Galliker and Ines Bogensperger

- Julia Galliker, *Ancient Textiles/Modern Hands: "Crowd-sourcing" Experimental Archaeology Through the Spiral Textile Project*
- Arielle Winnik, *Understanding Clothing in Heaven: Local Maronite Burial Practices in the 13th century CE*
- Carol James, *Sprang Bonnets from Late Antique Egypt: Producer Knowledge and Exchange through Experimental Reconstruction*
- Ines Bogensperger, *Hellenization and Cultural Change: Textiles in Documentary Papyri from Greco-Roman Egypt*

3:15 pm–3:30 pm

- Break

3:30 pm–5:00 pm

- Concurrent Session 7

7A. Threads of Empire in the British Imperial World

Chair & Organizer: Beverly Lemire

- Vivienne Richmond, *Stitching Empire, Shaping Minds: The Colonial Dissemination of British Needlework Instruction*
- Beverly Lemire, *Native American Embroidered Goods in the 19th-Century British Empire: Fashioning New Meanings*
- Tara Mayer, *Displaced Objects of Empire in the Museum of Vancouver: The 1930s Detritus of Imperial Travel*

7B. Warp Speed Session

Chairs: Frances Dorsey & Lee Talbot

- Kathryn Berenson, *A Medieval Political Hanging*
- Jana Hawley, *Local Trash, Global Treasures*
- Donna Ho, *Pajamas as (Banned) Streetwear in Shanghai: Local Meets Global*
- Tracy Hudson, *Enhanced Understanding of a 19th-Century Tunic*
- Ashley Kubley, *Lost Arts Found—Henequen Artisanhip of the Modern Mayan*
- Caitrin Lynch, *Behind the Curtain: Textile Provenance as a New Frontier in Ethical Apparel*
- Gabriela Nirino, *Blue is Never Just a Color*
- Emily Pascoe, *Local Wear*
- Susan Pavel, *Unveiling Event for "du'kWXaXa't3w3l: Sacred Change for Each Other"—150 Years Since the Last One*
- Eduardo Portillo, *From Silk to Venezuelan Fibers*
- MacKenzie Ryan, *Swahili Coastal Chic: Kanga Cloth in Photograph and Swatch ca. 1900*

7C. Warp and Weft Twining, and Tablet Weaving Around the Pacific

Roundtable Organizer: Tomoko Torimaru

Moderator: Laura Filloy Nadal

Discussants: Alejandro de Ávila B., Kathryn Rousso

7D. Bio- & High Tech Textiles

- Olivia Valentine and Paula Matthusen, *Between Systems and Grounds: A Generative, Sonic Textile Construction and Installation System*
- WhiteFeather Hunter, *Biomateria: Biotextile Craft*
- Sara Oka, *No Sweat*
- Maggie D'Aversa, *Resisting the Conversion of Silk Sutures to Synthetic Products in China: Is it Cultural?*

7E. Film Screenings

- Carol Sauvion, *Craft in America* (53:40)
- Kelsie Doty, *#NaturalDyes* (8:17)

5:45 pm–9:30 pm

- An Evening at Granville Island: textile exhibitions at artists' studios, galleries and shops

5:45 pm

Bus to Granville Island departs from Sheraton (Pre-Registration Required—See TSA website for details)

- Dinner on your own (many options on Granville Island)

SATURDAY, SEPTEMBER 22ND, 2018

8:00 am–11:00 AM

- Registration at Sheraton Vancouver Wall Centre

8:00 am–6:45 pm

- Marketplace and Members' Exhibition open

9:00 am–10:30 AM

- Concurrent Session 8

8A. Peruvian Symbolism

- Nancy Rosoff, *Rayed Head Imagery on Nasca, Sihuas, and Pucara Textiles During the Early Intermediate Period*
- Sabena Kull, *A Seventeenth-Century South American Hanging and Valance: Embroidering Imperial Power and Local Identity in Colonial Peru*
- Maya Stanfield-Mazzi, *The Passion Cloths of Chachapoyas, Peru: Eternal Life Expressed in a Local Idiom*
- Gaby Greenlee, *A Virgin Martyr in Indigenous Garb? A Curious Case of Andean Ancestry and Memorial Rites Recalled on a Christian Body*

8B. Evolving Tradition

- Lakshmi Kadambi, *The Lambani Skirt*
- Monisha Ahmed, *The Kashmir/Cashmere Shawl—Tradition and Transformation*
- Joan Hart, *The Deep Origins of Kashmir Shawls, Their Broad Dissemination and Changing Meaning*
- Barbara Pickett, *Rahul Jain's Velvet Drawloom: An Example of Deep Local to Pan Global*

8C. In Europe and Britain

- Joan Saverino, *Ozaturu: A Calabrian Bed Covering, Local Embodiment, and Women's Expressivity*
- Kathryn Berenson, *Italian Bedfellows: Tristan, Solomon and "Bestes"*
- Joy Boutrup, *Aumonières Sarrasinoises and Their Influence in Europe*
- Natasha Thoreson, *Revealing a New Tradition: Reevaluating British Printed Textiles of the 1970s*

8D. Material as Identity

Chair & Organizer: Jennifer Green

- Gary Markle, *Wear/Where Do We Belong?*
- Alice Bernardo (in absentia), *Reconnecting Local Resources*
- Susan Pavel, *Gifts from The Creator*
- Annie Ross, *Indigenous Sustainable Technologies and Ecosystems: Weave It Back Together*

8E. Mash Up!

- Barb Hunt, *"Buttons All Galore"—Mother-of-Pearl Buttons as Communication System*
- Hinda Mandell, *Frederick Douglass' Parking Lot: Yarn as a Metaphor for Urban Renewal*
- Anna Heywood-Jones, *Tinctorial Cartographies: Plant, Dye and Place*
- Geraldine Craig, *Ia and Tcheu: Locating a Contemporary Hmong Aesthetic*

10:30 am–10:45 AM

- Break

10:45 am–12:15 pm

- Concurrent Session 9

9A. Social Justice

- Elizabeth Emery, *Stitching Dissent: Australian Feminist Protest Textiles, From Pine Gap to Knitting Nannas*
- Lila Stone, *The Radical Fiber Arts Practices of The Yarn Mission: A Case Study*
- Sarah Amarica, *Global Threads: Histories of Labour and Cloth in Ann Hamilton and Ibrahim Mahama's Installation Art*
- André Jackson, *Self-Identification Through Intersectionality: Turning Inward to Centre, Normalize and Validate My Existence*

9B. Practice as Identity

- Surabhi Ghosh, *Carrying Cloth: Materials, Migration and Mediated Identity*
- Jennifer Huang, *Weaving Identities: Researching Atayal Textiles*
- Marianne Hulsbosch, *They Shall Walk in Black—The Blackness of God's Destruction*
- Laurel Horton, *Dresden Embroidery in Early Kentucky Counterpanes*

9C. Cultural Renewal

- Rachel Green, *Loss and Renewal: Chaguar Clothing of the Wichí of Argentina*
- Jennifer Byram, *Reawakening Choctaw Traditional Textiles*
- Mercy Wanduara, *Looking at the Past and Current Status of Kenya's Textiles and Clothing*
- Magali Berthon, *Artisans Angkor: Reviving Cambodian Silk Crafts under French Patronage*

9D. Spirituality

- Eleanor Laughlin, *The Beata's Rebozo: A Garment of Religious Devotion and Freedom*
- Nazanin Munroe, *Wrapped Up: Talismanic Garments in Early Modern Islamic Culture*
- Janet Pollock, *Ties that Bind: Finding Meaning in the Making of Sacred Textiles*
- Nancy Feldman, *Shipibo Textiles 2010-2018: Artists of the Amazon Culturally Engaged, Deep Local to Pan Global*

9E. Film Screening

- Susan Pavel, *du'kWXaXa't3w3l Sacred Change for Each Other* (20:18)
- Madelyn Shaw and Trish FitzSimons, *The Fabric of War—The Global Trade in Australasian Wool from Crimea to Korea* (20:00)
- Janice Arnold, *FELT: The Fabric of Community: 3 Stories of Community Building with Traditional Feltmaking* (15:00)

12:15 pm–1:30 pm

- Lunch on your own

12:35 pm–1:40 pm

- Preparing Your Paper for Proceedings Info Session

1:45 pm–3:15 pm

- Concurrent Session 10

10A. The Taste for Color: Color Choices in Global Contexts

Chair & Organizer: Elena Phipps

- Elena Phipps, *Weaving Brilliance in Bolivian Aymara Textile Traditions*
- Sarah Lowengard (in absentia), *"As Deep as the Sun is Warm": Eighteenth-Century Textile Manufacturers' Strategies to Achieve Intensity of Color*
- Dominique Cardon, *Ancient Colours for Today's Colorists and Designers*
- Penny Dransart, *Mind's Eye and Embodied Weaving: Simultaneous Contrasts of Hue in Isluga Textiles, Northern Chile*

10B. Woven Down: A Complex Social Fabric Allows the Revival of Lost Techniques in Oaxaca, Mexico.

Roundtable Organizer & Moderator: Hector Manuel Meneses Lozano

Discussants: Alejandro de Ávila Blomberg (Co-Organizer), Noé Pinzón Palafox, Rosa Lorena Román Torres, Bárbara Fragozo Temoltzi

10C. Individual Makers

- Eileen Wheeler, *Manipulating the Threads of Culture: Contemporary Shibori Artist Yvonne Wakabayashi*
- Anna Walker, *The Personal is Political: Exploring Constructions of Identity in the Work of Jennifer Ling Datchuk*
- Joanne Arnett, *The Best Dressed Nun in the Room: A Capsule Wardrobe Project*
- Cynthia Fowler, *Irish Identity in a Global Market: The Embroidered Landscapes of Lily Yeats*

10D. Cross Cultural Competition and Accommodation: Visual Evidence on Textiles from Both Indigenous and European Traditions

Chair & Organizer: Lynne Anderson

- Lynne Anderson, *Schoolgirl Embroideries: Integrating Indigenous Motifs, Materials, and Text*
- Stephanie Wood, *Mesoamerican (Text)iles: Persistence of Indigenous Iconography in Women's Weaving*
- Alice Scherer, *From Basket Making to Beadworking: Loose-Warp Woven Beadwork of the Tlingit, Wasco, and Pit River Indians*

10E. Film Screenings

- Denise Green, *Mapping Regalia in Hupacasath Territory* (12:00)
- Maria Joao Ferreira, *Textiles, Trade, and Taste* (20:00)
- Hinda Mandell, *Frederick and Anna Douglass' Parking Lot* (10:00)
- Adil Iqbal, *Kasb-e-Hunar (Skilled Enclave)* (10:00)
- WhiteFeather Hunter, *blóm + blóð* (8:00)

3:15 pm–3:30 pm

- Break

3:30 pm–5:00 pm

- Closing Plenary Session
Charllotte Kwon, *Weavers Without Borders: The Fabric of Trade*
Location: Grand Ballroom AB

5:00 pm–6:45 pm

- Marketplace Reception: Cash Bar

7:00 pm–10:00 pm

- Awards Banquet Dinner at the Sheraton
Location: Grand Ballroom AB

Workshops and Tours

Pre-Symposium Workshops

Rediscovering The Potential of Warp

**Tuesday, September 18th, 9:00am–5:00pm and
Wednesday, September 19th, 9:00am–4:00pm**

Workshop Leaders: Julie Holyoke and Ruth Scheuing
Location: Makerlabs
Fee for Participation: \$295
Limited to 12 participants

This workshop is dedicated to the study of weave patterning that employs multiple warps, traditionally less used in Western cultures than weft-patterning. Participants will observe, analyze, discuss, and experiment with warp-patterning and multi-warp systems, using a series of visualization tools and an AVL Jacq3G Jacquard loom. Makers will gain new knowledge of how to tap into these multi-warp techniques for use on traditional and digital looms. For textile scholars, study of these structures and how they were made will contribute to a better understanding of woven artefacts and their manufacture. Educators will rediscover less-used structures that fell out of use and have become relevant again in the digital era.



Rediscovering.jpg

Program: Warp patterning with single and multiple warps; warp double-face, supplementary warp techniques; multi-layer weaves with multiple warp and weft structures. As time permits: compound warp structures and lampas.

Computers are not required, but participants may bring digital tools useful for note taking, calculations and generating small motifs. A knowledge of weaving and the basics of weave drafting are recommended.

This is a two-day workshop that runs all day. There will be time to purchase your own lunch near Makerlabs. Bus transportation from the hotel will be provided.

Julie Holyoke is an educator and designer of woven textiles for hand and industrial production. During the last three decades she has specialized in complex figuring techniques and the devices that produce these. Holyoke has authored the influential *Digital Jacquard Design*, Bloomsbury Academic 2013, UK as well as shorter works on weave-patterned textiles (see the Fall 2017 issue of *Surface Design Journal*).

<https://www.bloomsbury.com/us/digital-jacquard-design-9780857853455/>

Artist and educator **Ruth Scheuing** has been using Jacquard looms for 20 years, exploring how textiles communicate through patterns, mythology and technologies. After 20 year of teaching at Capilano University, she now works on her Jacquard loom at Makerlabs. Her most recent works include *When Ada meets Penelope and other Weavers in Cyberspace*, which will be shown at the Italian Cultural Centre during the TSA symposium.

www.ruthscheuing.com

Weave a Cedar Bracelet

Wednesday, September 19th, 1:00pm–3:00pm

Workshop Leaders: Todd Giihlgigaa DeVries
Location: Bill Reid Gallery
Fee for Participation: \$45 general registration;
\$22.50 for student members (limit 2)
Limited to 15 participants

Weaving is among the most ancient and traditional forms of Northwest Coast native culture. In this workshop, you will weave a bracelet from cedar bark with Haida artist Todd Giihlgigaa DeVries. Throughout the workshop,



Weave a Cedar Bracelet.jpg

Todd will share stories, cultural values, and teachings about First Nations connection to the cedar tree while he instructs participants in basic weaving terminology and techniques. The workshop includes all necessary tools and materials; no prior experience is required. "Weaving teaches people how to relate. A lot of people...are used to nails, glue, zippers—but weaving requires none of those, and yet everything holds together." — Todd DeVries

No transportation will be provided; the gallery is a 10 minute walk from the hotel.

Todd DeVries has the Haida name **Giihlgigaa**, *gannyaa* designate, of the Tsii Git'Anee Eagle (*guud*) Clan of the Haida Nation on Haida Gwaii. Hummingbird (*dak dak digaa*), Skate (*ts'it'aa*), Black Whale (*kun*), Beaver, and Sculpin are his clan crests. DeVries weaves cedar bark and uses traditional techniques to create works of Northwest coast art such as hats, headbands, baskets and more.

Change and Continuity: Latin American Textiles at MOA

Wednesday September 19th. Two sessions will be offered:

Morning Session: 10:00am–12:00pm, free time to explore the Museum from 12:00pm–3:00pm

Afternoon Session: 1:00pm–3:00pm, free time to explore the Museum from 10:00am–1:00pm

Workshop Leaders: Dr. Ann Peters and Dr. Cara Tremain
Location: University of British Columbia, Museum of Anthropology
Fee for Participation: \$55 general registration;
\$27.50 for student members (limit 2)
Limited to 16 participants

Join Dr. Ann Peters and Dr. Cara Tremain for a close encounter with Latin American textiles from the UBC Museum of Anthropology collection. These textiles show evidence of both continuity and change in their manufacture, shape, and decoration from their ancient past to the present.



Change and Continuity.jpg

With an emphasis on Mayan and Andean cultures, participants will discuss the connections between places, the past and present, and the impact of contact and globalization on cultural identity.

When not in the research room, participants will have time to view *Arts of Resistance: Politics and the Past in Latin America*, which examines how objects can embody important historical and cultural memories, and visit MOA's Multiversity Galleries, grounds, café and gift shop, as well as have the opportunity to join a guided tour of selections from the textile collection.

Lunch is available for purchase in the MOA café. Bus transportation from the hotel will be provided.

Ann Peters is affiliated as a Consulting Scholar with the University of Pennsylvania Museum of Archeology and Anthropology. She has taught internationally in Chile and Peru and in the US at various universities, has numerous publications on Andean archaeological textiles, and is a board member of TSA.

Cara Tremain teaches in the Sociology and Anthropology department at Langara College, Vancouver. Her research involves the iconographic representation of textiles and the manufacturing process of cloth and colorants in Pre-Columbian America. She has acted as a consultant on Maya dress for Discover Magazine and has created teaching resources about Maya textiles for the educational website Mexicolore.

The Maiwa Collection: Inspiration for Revival

Wednesday, September 19th. Two sessions will be offered:

10:00am–12:00pm; free time until 12:40pm

1:00pm–3:00pm; free time until 3:30pm

Workshop Leaders: Charlotte Kwon and Tim McLaughlin
Location: Maiwa Loft, Granville Island
Fee for Participation: \$50 general registration;
\$25 for student members (limit 2)
Limited to 20 participants each session

Join Maiwa founder Charlotte Kwon and Tim McLaughlin for a rare and special opportunity to see and handle outstanding examples of embroidered, natural dyed, woven, and block printed historic and contemporary pieces from the Maiwa Collection of Textiles. Maiwa uses work from its textile collection to inspire contemporary artisans in the production of new pieces, as through subtle changes products can be reimaged to meet a modern market. Charlotte and Tim will discuss the development of products from historic pieces to finished items. This is often collaborative work that requires the co-operation of diverse artisan communities such as weavers, dyers, and embroiderers. Participants will have time to visit the Maiwa Handprints and Maiwa Supply shops. A portion of the workshop fee goes to support the work of the Maiwa Foundation.



Maiwa Collection.jpg

Bus transportation from the hotel will be provided. At Maiwa Loft, there is one flight of stairs to climb; the space is not wheelchair or mobility scooter accessible. A short walk is required from the bus parking area.

Charlotte Kwon is an internationally respected leader in the textile arts whose work over nearly 30 years has developed and strengthened the field as a whole. She founded Maiwa Handprints to support traditional craft through an ethical business model and to collaborate with artisans to improve their social and economic situations. Charlotte is the 2018 Symposium Closing Plenary Speaker.

Tim McLaughlin is a photographer, writer, and artisan ink maker. In partnership with Charlotte Kwon and Maiwa Handprints, he documents artisan communities and advocates for the importance and continuation of traditional craft and culture. He co-authored *Textiles of the Banjara* with Charlotte Kwon.

Salmon Leather: Bark Tanning Process and Shared Traditions

Wednesday, September 19th, 9:00am–3:30pm

Workshop Leaders: Rebecca Graham and Tracy Williams

Location: Trillium North Park

Fee for Participation: \$165

Limited to 13 participants

Making leather from fish skins is practiced from Asia to Europe to Turtle Island. Hard times in the early 20th century gave rise to commercial operations in Europe and North America, and small tanneries in Europe and Australia continue to serve the artisanal and luxury goods markets. Participants will experience the various steps in processing fish skins for leather



Salmon Leather.jpg

and engage in conversation with skill holders about common traditions and unique cultural perspectives. Vancouver artists Rebecca Graham (settler descent) and Tracy Williams (Squamish), along with June Pardue (Aluit) and Peter Ananin (Scottish) will share their considerable knowledge and experience so that participants leave with an understanding of how to tan fish skins, as well as the challenges and opportunities of setting up a community-based small tanning operation.

Participants will purchase lunch at a nearby sandwich and salad shop (approximately \$15). This location is not wheelchair accessible. Bus transportation from the hotel will be provided.

Rebecca Graham is an artist of mixed northern European ancestry, and the third generation of her family in Coast Salish Territory. She studied environmental ethics and agriculture at UBC and abroad, holds a BFA from the Nova Scotia College of Art and Design, and has been the artistic director of the EarthHand Gleaners Society since 2014.

Tracy Williams' ancestral name is Sesemiya; she is a proud member of the Squamish Nation who comes from a long line of basket weavers. She learned a variety of weaving styles and techniques from many First Nations teachers and is honored to continue the basketmaking tradition within her family and community.

Pre-Symposium Tours

UBC Beaty Biodiversity Museum and Museum of Anthropology Tour

Wednesday, September 19th, 10:00am–3:00pm

Tour Leader: Volunteer escort

Location: University of British Columbia Beaty Biodiversity Museum and the Museum of Anthropology

Fee for Participation: \$40 general registration; \$20 for student members (limit 2)

Limited to 20 participants

Participants first visit the Beaty Biodiversity Museum to view two special textile-related exhibitions. The Beaty Biodiversity Museum's unique and compelling permanent exhibits promote a greater sense of collective responsibility for global biodiversity. *Woven Woods* is a series of quilted wall hangings by **Lorraine Roy** that portray aspects of tree root communication, inspired by the field of forest biology. The artist will be present to chat with tour participants. In *SKIN & BONES*, **Catherine Stewart** examines humankind's complicated relationship with the animal world in an intersection of natural science, fine art and fashion design through photographic light boxes, museum specimens, and animal-sourced fashion artifacts.



UBC Beaty Biodiversity Museum.

.jpg

Next, at the world-renowned Museum of Anthropology view *Arts of Resistance: Politics and the Past in Latin America*, which examines how objects can embody important historical and cultural memories. Participants will also have time to visit MOA's other exhibitions, Multiversity Galleries, grounds, café and gift shop, as well as have the opportunity to join a guided tour of selections from the textile collection.

Bus transportation will be provided. The MOA is a level, 15-minute walk from the Beaty Biodiversity Museum.

Participants purchase lunch on their own at one of UBC's various food services or at the MOA's cafe.

A Visit to Musqueam

Wednesday, September 19th, 11:30am–3:30pm

Resource Leader: Debra Sparrow

Location: Musqueam Cultural Centre

Fee for Participation: \$50

Limited to 25 participants

This tour takes you to the unceded territory of the Musqueam First Nation on the banks of the Fraser River. At the Musqueam Cultural Centre Gallery, well-known local artist and renowned



Visit to Musqueam.jpg

weaver Debra Sparrow along with members of her family will demonstrate the traditional Coast Salish weaving, spinning and dying techniques that she was instrumental in reviving. A display of textiles is featured in the gallery, with works available for purchase. Other exhibits highlight historic cultural objects and contemporary arts to share Musqueam culture. Participants will have the opportunity to take a short guided walk to the river.

Lunch is not included; participants should eat lunch prior to the tour or bring a snack; tea and bannock will be served. Bus transportation from the hotel will be provided.

<https://www.facebook.com/SalishBlanketCo4110/>
<http://www.authenticindigenous.com/artists/debra-sparrow>

Debra Sparrow was born and raised on the Musqueam Reserve and is self-taught in Salish design and jewelry making. She is an acclaimed weaver with thirty years of experience and is deeply involved with the revival of Musqueam weaving. Her work can be seen in various museums and institutions.

Means of Production and Trillium Site Walking Tour

Wednesday, September 19th, 12:30pm–3:30pm

Tour Leader: Sharon Kallis

Location: Means of Production Garden, North China Creek Park

Fee for Participation: \$40 general registration;

\$20 for student members (limit 2)

Limited to 20 participants



Means of Production.jpg

Working in public parks is both richly rewarding and full of challenges. Spend an afternoon with local artist Sharon Kallis visiting two sites instrumental to her arts practice as a community engaged environmental artist who merges traditional textile processes with local materials in a communal “do-it-together” way. Means of Production (MOP) is a mature garden, where growing artists’

crops shifted Sharon’s practice from gleaner to farmer. Trillium is a newer site designed from lessons learned at the MOP garden. The two sites together provide the materials, studio and classroom for most of EarthHand Gleaners Society’s programs.

Those interested in collaborating with municipalities to use public spaces for growing crops will find the day inspiring for the complexity of the working relationships and materials that are grown. Wear good walking shoes, bring a water bottle,

umbrella if needed, and dress for the weather. Drop spinning and other handwork during the tour is encouraged.

The Means of Production Garden is on a steep hillside and is **not** wheelchair accessible. The tour entails a 30-minute walk on gravel.

Lunch is not provided; participants should eat prior to the tour or bring a snack. Bus transportation from the hotel will be provided.

Sharon Kallis is founding executive director of EarthHand Gleaners Society, an arts-based organization that brings together artists, scientists and educators to rethink use of green-waste and invasive plants as well as growing small urban cloth crops. Among numerous other honors, Sharon was the recipient of the TSA Brandford/ Elliott Award for Excellence in Fiber Arts in 2010.

Post-Symposium Workshops

Weave Without Weaves: Jacquard Weaving with Vibeke Vestby

**Sunday, September 23rd, 9:00am–6:00pm, and
 Monday, September 24th, 9:00am–4:00pm**

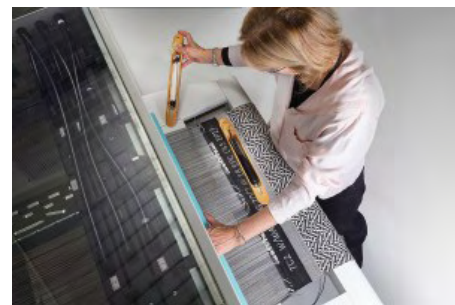
Workshop Leaders: Vibeke Vestby and Ruth Scheuing

Location: Emily Carr University of Art and Design

Fee for Participation: \$250 general registration

Limited to 16 participants

This workshop explores a new approach to Jacquard weaving: prototyping on a TC2 loom using Photoshop. Participants will study methods for developing woven structures without traditional weaves such as random weaves (Grethe Sorensen) and those without a visible structure (Lia Cook). Digital design tools offer a more intuitive approach to designing than traditional weaving training that focuses on techniques and tools. The digital loom can be compared to a “printer” in the sense that warp and weft create binding points or pixels. The resulting fabric is not only a surface for an image, but also a structure.



W4-1.jpg

Both experienced weavers and non-weavers will gain a new creative tool while designers, architects, and engineers will obtain a better understanding of the principles of weave constructions. Technical, medical, engineered, and smart and intelligent textiles are new application

fields where weaving skills are required. With a better understanding of the process, every user can be more actively involved.

This workshop also includes a visit to the studios of local Jacquard weavers Kaija Rautianian and Hanna Haapasolo.

Participants should bring their own PC or MAC with Photoshop (any version after 7.5 will do). There will be time to purchase your own lunch near the workshop site. Bus transportation from the hotel will be provided.

In the early '90s **Vibeke Vestby**, then a weaving professor in Oslo (Norway), began developing a Jacquard loom based on computer technology and supported by the Norwegian government. She partnered with Tronrud Engineering and devoted five years of intensive research to design the Thread Controller 1 (TC1), and then the improved TC2 in 2012. Vibeke has taught TC-1 and TC2 workshops at universities, museums and institutions all over the world, published articles, weaving software and text books on weaving.

Artist and educator **Ruth Scheuing** has been using Jacquard looms for 20 years, exploring how textiles communicate through patterns, mythology and technologies. After 20 year of teaching at Capilano University, she now works on her Jacquard loom at Makerlabs. Her most recent works include *When Ada meets Penelope and other Weavers in Cyberspace*, which will be shown at the Italian Cultural Centre during the TSA symposium.

www.ruthscheuing.com

Salish Weaving Workshop

Sunday, September 23rd, 1:00 pm–5:00 pm

Workshop Leaders: Chief Janice George & Willard "Buddy" Joseph
Location: Bill Reid Gallery

Fee for Participation: \$120 general registration;
\$60 for student members (limit 2)

Limited to 15 participants

Join acclaimed weavers and teachers Chepximiya Siyam' Janice George and Skwetsimeltxw Willard "Buddy" Joseph from the Squamish Nation for an introductory workshop in Salish wool weaving. Janice and Buddy integrate the Squamish teachings from their late Grandmother Kwitelut-t Lena Jacobs, an elder and knowledge keeper who was directly connected to pre-contact times. For them, weaving is



Salish Weaving.jpg

a sacred responsibility as well as a passion. Janice and Buddy will share the cultural significance of weaving and discuss traditional designs and methods and how to use these without appropriation. Participants will learn traditional twill and twine techniques and create a small piece to take home. All materials and tools are supplied.

Chief Janice George and Buddy Joseph along with Leslie Tepper co-authored the 2017 book, *Salish Blankets: Robes of Protection and Transformation, Symbols of Wealth*.

No transportation will be provided; the gallery is a 10 minute walk from the hotel.

www.weavinghouse.com

Chief Janice George graduated from Capilano University, North Vancouver BC, and the Institute of American Indian Arts, Santa Fe, NM, USA. She is a hereditary chief, trained museum curator, and educator. George co-organized the first Canada Northwest Coast Weavers Gathering with other Squamish Nation Weavers.

Buddy Joseph is the former director of the Squamish Housing and Capital Projects and currently consults on capital projects for First Nations communities.

Processing Stinging Nettle Fiber: Green and Retted, Spindled and Cordage

Sunday, September 23rd, 9:0am–3:30pm

Workshop Leader: Sharon Kallis

Location: Trillium Park

Fee for Participation: \$110

Limited to 13 participants

With a "one mile diet" approach to sourcing art materials, local artist Sharon Kallis works to discover the inherent material potential in a local landscape. In this workshop, she will share her experiences of working with nettle fibers using a number of different methods. The day includes harvesting and all the steps of processing for the local tradition of fishnets made from green nettle, as well as carding and spinning retted fibers as used in Northern Europe. Called variously "the clothing fiber of the landless, or a green ruin indicator," participants are guaranteed to fall in love with this plant during a rich day of storytelling, processing, rope making and spinning. Experience in wild fiber an asset but not mandatory.



Processing Stinging Nettle.jpg

A picnic-style lunch is included; please indicate any food intolerances during registration.

This location is not wheelchair accessible. Bus transportation from the hotel will be provided.

Sharon Kallis graduated from Emily Carr Institute of Art and Design in 1996 and began working with natural materials in 1999. She has exhibited and engaged communities locally and internationally, and is founding executive director of EarthHand Gleaners Society, an arts-based organization that brings together artists, scientists and educators. Sharon was the 2010 recipient of the TSA Brandford/Elliott International Award for Excellence in Fibre Arts. <https://sharonkallis.com/tag/stinging-nettle/>

Post-Symposium Tours

Whistler Museums of Art & First Peoples Culture

Sunday, September 23rd, 8:00am–6:30pm

Tour Leader: Eileen Wheeler

Location: Whistler, BC

Fee for Participation: \$110 general registration;
\$55 for student members (limit 2)

Limited to 22 participants

Travel through the breathtaking Coastal Mountains to tour two unique museums nestled at the base of Whistler international ski resort. The comprehensive personal collection of Michael Audain and Yoshiko Karasawa is housed in the stunning Audain Art Museum. Its permanent collection of BC art ranges from centuries-old works of First Peoples to internationally renowned Vancouver photo-conceptualists. A short walk away, the Squamish Lil'Wat Cultural Centre evokes the longhouses of Squamish people and traditional earthen pit houses of the Lil'wat people, two First Nations who have long shared lands and interests. Their proud history is illustrated in exhibits of canoe carving, wool weaving, treasure boxes and more, imbued with myth, legend, and cultural meaning.

Bus transportation from the hotel is provided. Museum admissions and lunch at the Squamish Lil'Wat Cultural Centre are included.

<https://audainartmuseum.com>
<https://slcc.ca>

Eileen Wheeler is a researcher and writer in the social history of textiles, with a particular interest in the relationship between textiles and women's history. She is a published author and has presented her work at international textile conferences.



Whistler Museums.jpg

Surrey Art Gallery Tour

Sunday, September 23rd, 10:00am–3:30pm

Tour Leader: Bettina Matzkuhn

Location: Indian Payal Mall and Surrey Art Gallery

Fee for Participation: \$40 general registration;
\$20 for student members (limit 2)

Limited to 40 participants

This tour travels to the Surrey Art Gallery, which has specialized in exhibitions of and education about contemporary art since 1975. On the way, the tour will stop at one of Surrey's numerous sari shops, where participants have the opportunity to view and buy textiles. Next is lunch on your own at an Indian restaurant, or the option of spending more time in the nearby shops. At the Gallery, participants will view an exhibition of textiles from the permanent collection and enjoy a panel discussion by some of the exhibiting artists, followed by an opening reception.



Surrey Art Gallery.jpg

Lunch is not provided; participants may choose to purchase their own lunch at an Indian restaurant with the group or go off on their own. Bus transportation from the hotel to the gallery will be provided.

Bettina Matzkuhn has worked in textiles for over 40 years with an emphasis on embroidery and fabric collage. She holds a BFA in Visual Arts and an MA in Liberal Studies from Simon Fraser University. She explores narratives about history, geography and the natural world using a wide variety of textile techniques; writes, and teaches. Her work is exhibited across Canada and internationally.

Textile Social Enterprise Tour

Sunday, September 23rd, 1:00pm–4:00pm

Tour Leaders: Kaytee Kilgour and Sara Sahulka

Location: 1275 Venables Street, Vancouver

Fee for Participation: \$40 general registration;
\$20 for student members (limit 2)

Limited to 30 participants

Visit Vancouver's unique shared social enterprise workspace, which houses Craftworks, a craft-therapy social program; Common Thread, a city banner recycling program and production process; Threadworks, which offers Industrial Sewing, Sewing Alternations, and Crafts Training programs; and Our Social Fabric, a textile recycling store. Learn about the history, funding model, and core values of these organizations and how they came together in 2015. Visitors will also meet program participants and staff, view a display of textile products that are manufactured for industry partners, and have the opportunity to share stories and experiences over refreshments. In addition, participants can purchase products made by Craftworks and Common Thread, and shop for materials at the Our Social Fabric store.



Textile Social Enterprise.jp

Refreshments will be served. This location is not wheelchair accessible. Bus transportation from the hotel will be provided.

Kaytee Kilgour is the Program Manager at Craftworks Society, a Vancouver non-profit social enterprise, and manages production for the Threadworks, Common Thread, and Craftworks programs. She graduated from the Textile Arts Program at Capilano College and holds a BFA from Emily Carr University. Kaytee is the Surface Design Instructor for the Fashion Degree program at Vancouver Community College and is passionate about connecting Vancouver's textile community together by promoting the model of not-for-profit Social Enterprise in her city.

Sara Sahulka is the lab technician with the Threadworks industrial sewing machine training program, the production floor assistant for Common Thread, and tackles administrative tasks for Craftworks. Her formal training was received (with gratitude!) from the Textile Arts program at Capilano University, making her time with the Craftworks Society a match made in heaven. Sara likes to make her own clothes as well as beautiful messes with natural dyes and industrial waste.

Salt Spring Island Tour

Sunday, September 23rd, 8:30am–Tuesday, September 25th, 8:00pm

Tour Leader: Diana Sanderson

Location: Salt Spring Island locations

Fee for Participation: \$250 general registration;
\$125 for student members (limit 2)

Limited to 14 participants

The Salt Spring Island landscape is famous for its forests, meadows, beaches, mountains, lakes, coastline and rolling countryside. Explore the artistic community of this beautiful place with a focus on textile and fiber art and visits with artists. Tour participants will attend the opening of the exhibition *View from Here*, especially mounted in conjunction with the TSA Symposium. In addition, participants will enjoy Salt Spring's "foodie" culture featuring artisan bakers, specialty food producers, Farmer's Market, and local cheese, wine, and beer.



Salt Spring Island.jpg

Some of the inspiring artists' studio we will visit include:

- [Jane Kidd, tapestry artist](#)
- [Esme Hedrick-Wong, natural dyer](#)
- [Joan Carrigan, basket maker and teacher](#)
- [Jan Smith, jeweler and printmaker](#)
- [Ulrieke Benner, feltmaker](#)
- Karen Selk, textile artist and teacher, collector of baskets and Asian textiles

This tour is the perfect way to wind up your TSA visit and experience some of the rich creative life on Salt Spring Island.

Registration includes transportation to and from the hotel, van travel on Salt Spring Island, and two dinners. Participants will be responsible for booking their own lodging (see the list of options below), walk-on ferry fees to and from the island (approximately \$30 CDN), and most of their own meals.

Developing the Silk Weaving Studio has been Diana Sanderson's professional focus for 30 years. She continues to conceive complex multiple dye processes and supplements their effect through complex weave structures and textures.

Salt Spring Island Tour Accommodation Options:

Though Salt Spring offers a great variety of choices, we have chosen these four for their proximity to each other and events. Once you have confirmed

participation in the Salt Spring Island Tour, please book your own accommodation directly at one of the following:

- **Between the Trees:** Spacious suite with king size bed and pull out queen. Including breakfast, \$149.
- **Duthie B&B:** Small cabin and suite with queen beds on property of Duthie Gallery, the location for the exhibition View From Here. Including breakfast, \$135-165.
- **Harbour House Hotel:** Standard rooms, \$219; deluxe, \$279. With attached restaurant for breakfast.
- **Diana Sanderson's home:** Single and queen size beds; one, two and three per room (no frills), \$25 per person per night on a first come first served basis, including breakfast. Email: silkweave@telus.net

Financial Aid

Scholarship Opportunities

TSA is proud to provide extensive support to symposium presenters and attendees through a variety of need- and merit-based scholarships and awards.

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

To apply, please visit https://textilesocietyofamerica.org/tsa_symposium/symposium-2018/financial-aid/

Attendee Fee Waiver Scholarships

Application deadline: June 11th, 2018

A limited amount of financial aid in the form of registration fee waivers is available to help Symposium attendees who are not presenters. Applicants must submit a Financial Aid Application, outlining financial need and professional importance of participation. Applicants will be notified of their acceptance before the close of the early registration period. We encourage students and new professionals to apply.

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

Workshop Scholarships

Application deadline: June 11th, 2018

One scholarship will be available for each pre- and post-symposium workshop and tour offered in conjunction with The Social Fabric: Deep Local to Pan Global.

Please note that scholarship applicants must be registered for the full symposium in order to be eligible. Applicants should NOT register for the workshop or tour for which they are seeking financial assistance. Upon acceptance, you will be automatically registered. Those who have paid for workshop or tour registration will not be considered for a scholarship.

Sponsors and Donors

The TSA symposium would not be possible without our donors and sponsors who support the programs that make this biennial event such an amazing experience. We are very pleased that TSA's Endowment from the [Lenore G. Tawney Foundation](#) (started in 2016), with its initial gift of \$55,000, will continue to support symposia keynote speakers on a biennial basis. The Tawney Foundation also generously supported TSA scholarships in 2014. Lenore Tawney created the foundation in 1989 to provide support for charitable and educational purposes, including craft media.

We gratefully acknowledge the **Robert and Ardis James Foundation** for their continued support of the biennial symposium. In 2016, their gift of \$10,000 supported our plenary speakers. In 2018 their \$15,000 gift will support the recording of sessions as well as the dissemination of proceedings making them available on the University of Nebraska Digital Commons and the TSA website to those members who cannot travel to the Symposium. Any remaining funds will go to support scholarships. The couple for which the foundation is named launched the International Quilt Study Center and Museum in Lincoln, NE in 1997 with their gift of nearly 1,000 quilts.

We would like to thank **Lloyd and Margit Cotsen** for their generous donation of \$5,000 in support of the 2018 TSA symposium publications including the program. This gift along with the past support of the Cotsen Family Foundation (\$10,000 in 2016 to support Symposium related publications) continues to support the dissemination of knowledge about textiles worldwide.

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

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