



TEXTILE SOCIETY *of* AMERICA

# Newsletter

**VOLUME 31. NUMBER 1. SPRING 2019**

Marie Fornaro

*It Is Bread We Fight For, But We Fight for Roses, Too*

*Fiberart International 2019, Pittsburgh, PA*

Photo credit: Terry Brown Photography



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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](http://textilesocietyofamerica.org/wp-content/uploads/2012/06/TSA-Paid-Advertising-Guidelines_7_8_2016.pdf).

Recent newsletters can be downloaded from the TSA website as PDFs:  
<http://textilesocietyofamerica.org/news/newsletters/>

Beginning with vol. 1, no. 1 January 1989, newsletters are archived on Digital Commons and are available to the public. <http://digitalcommons.unl.edu/tsanews/>

## Newsletter Submission Guidelines

Download templates for articles, book reviews, and exhibition reviews at <https://textilesocietyofamerica.org/news/newsletters/> and email submissions to [newsletter@textilesociety.org](mailto:newsletter@textilesociety.org). 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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ISSN: 2642-7532, 2641-600X

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## Letter from the President

WHEN I FIRST BECAME TSA'S PRESIDENT AND WAS TRYING TO feel out my new responsibilities, I talked with colleagues about what they thought the TSA President's letter should be. Those I spoke to assured me that whatever direction I chose would be fine. But one very smart person said, "Lisa, the President's Letter is about transparency." And indeed, it is. The Vancouver Symposium was truly wonderful in so many ways, and I want to acknowledge all the great work and my deep appreciation for everyone involved. But it was also a difficult experience for many because of the lingering hierarchies that exist in the fields of textiles study and production. As with all criticism, it is sometimes difficult to hear, and it definitely takes time to digest. But being open to listening and deeply hearing people's pain is critically important for TSA as an organization and for me personally. So, in my first months as TSA President, I have been listening, asking questions, talking with those who are like me—and those who have different views. It has been an amazing learning experience for which I am grateful.

All of the personal stories that have been shared with me have contributed to my goal as President of being part of an organization that makes sure all people are represented and treated with respect and dignity. What became obvious in all my discussions is that being vulnerable and sharing personal stories about pain and alienation is necessary to combat oppression. Many TSA community members need to talk, and we can all take more time to listen. We must hear when members of our textile community feel attacked or we risk our community being torn apart. For the many who have written publicly about TSA and the Symposium, and who have spoken privately to Board members, thank you. Your comments are critical to our growth. I promise that the TSA Board is actively working to make better decisions and to add programming that helps to bridge gaps. Unfortunately, this will be a process—a process that many of us would like to see happen faster. But please know it is happening and that your comments are welcome.

As an organization, TSA encourages you, our members, to think about textile's "Hidden Stories/Human Lives" (the new title of our Boston Symposium—see more about this later in the *Newsletter*), to work for justice within the textile worlds, to be members of an organization that is committed to challenging all forms of racial, religious, sexual, gender, class, and age oppression of peoples across the world, and to engaging in respectful dialogue that brings about understanding and change. Much goes into this amazing organization, and our *Newsletter* is one place where we encourage you to share your research, stories, and submit ideas for consideration for publication.

As those in the global north welcome the warmth of spring, the global south moves closer to the quiet and rest of winter. I wish you all peace in these transitions.

### Many Thanks

I want to thank everyone who submitted their Vancouver Symposium papers to the proceedings. At most recent count, we have 65 papers. This is an excellent way to share your work, and the open source means that textile scholarship can be widely reviewed. For questions about submissions, feel free to contact Lynn Tinley at [lynntinley@comcast.net](mailto:lynntinley@comcast.net). And of course, a HUGE thank you to Lynn for coordinating this. It is quite a job, and TSA is so appreciative of the work that Lynn does to make this such a success.

Thank you also to everyone who participated in our Fall Fund-raising. It is wonderful to see so much support for this amazing organization. We have some exciting projects in the works and your donations both help us grow and help provide scholarships to a wide range of members. Many thanks to each of you.

In November, Lila Stone, our Social Media coordinator, stepped down from her volunteer position with TSA. I want to express my sincere and deep thanks for all the work she did to promote TSA, our members, and our events. Thank you, Lila. And a big warm welcome to Ayaka Sano who is now TSA's new Social Media Coordinator. Ayaka is a Master of Arts Candidate in Costume Studies at New York University.

TSA member, Sherry Ewaskowitz has successfully completed and submitted TSA's International Standard Serial Number (ISSN) application which identifies our newsletter. All *Newsletters* have been found and are on file with University of Nebraska Lincoln in digital commons. A huge thank you to Sherry for seeing us through this two-year process. To find our past *Newsletters* and *Proceedings* from our symposia, go to <http://digital-commons.unl.edu/textilesoc/>

Our first 2019 Textiles Close-up (TCUs) program, "Andean meets Anni in Chicago," sold out quickly and was a great success. Thank you all who helped make this happen and participated. You can read more about this exciting program later in this newsletter. Other great programs are in the planning process, so keep an eye out both on our website and in your email for these announcements.

### Member Benefits and Opportunities

Just a reminder to everyone that TSA has paired with Routledge to offer a 40% discount on the print personal subscription price for the following three textile journals for TSA members: *Journal of Textile Design Research and Practice*, *Textile: Cloth and Culture*, and *Textile History*. Subscriptions should be placed through Routledge directly. For more information please visit the TSA website at <https://textilesocietyofamerica.org/membership/journals/>

### Awards and Grants

Textile Society of America recognizes and honors individuals who, over the course of their careers, have made path-breaking contributions to the field in textile scholarship, education, art, or in sustaining textile arts globally. Two Fellowships are awarded biennially and our 2017 Fellows, Louise Mackie and Anne Wilson, were honored in Vancouver at the symposium. We are now accepting nominations for the 2019 award. Please nominate anyone you feel whose lifelong dedication to the study, creation, teaching and/or preservation of textiles have inspired colleagues and transformed our field. All TSA members are invited to nominate by April 30, 2019 at the following link: <https://textilesocietyofamerica.org/nominations-form/#myaccount>

We are happy to announce that we are in the middle of awarding our first Research Travel Grant. Those applications were due April 15, 2019 and we will announce the winner(s) in the next *Newsletter*. If you missed this exciting new opportunity, please take a look at the TSA website and plan to apply next year.

Lisa L. Kriner  
TSA President, 2018-2020

On behalf of all of us at TSA, we would like to thank **Natasha Thoreson** for her generous gift of time, skill, and dedication, as this will be her last TSA *Newsletter*. Natasha has been serving as TSA Newsletter Editor for the past year and as a copy-editor for the previous two years. She has worked tirelessly to sort and organize content from the artistic, cultural, economic, historic, political, social, and technical perspectives of the TSA community. Natasha has done a wonderful job keeping the newsletter running smoothly, and we will miss her.

Natasha, we wish you the very best!

Wendy Roberts, Director of Communications  
Wendy Weiss, Senior Editor



## Textiles Close Up: Andean Meets Anni in Chicago

By Amanda Thatch

The weaver Anni Albers dedicated her 1965 book *On Weaving* to “my great teachers, the weavers of Ancient Peru.” This connection provided inspiration for the theme of a Textile Society of America event on April 9<sup>th</sup> titled “Textiles Close Up: Andean Meets Anni in Chicago.” I was able to participate through the generosity of a Textile Society of America scholarship and spent a marvelous day at the Art Institute of Chicago. With enthusiastic participants and knowledgeable guides, we had the opportunity to learn about works in the Art Institute’s exhibition, *Super/Natural: Textiles of the Andes* (on view February 23–June 16, 2019). The day was full of discoveries and discussion, with an emphasis on structure, materials, and connections between the long distant and very recent past of textile practice.

The TSA group was welcomed by Melinda Watt, Chair and Christa C. Mayer Thurman, Curator of Textiles, who turned things over to exhibition curators Elizabeth Pope, Research Assistant and Collection Manager in the Department of Arts of Africa and the Americas, and Erica Warren, Assistant Curator in the Department of Textiles. In formulating the show, they wanted to emphasize the primacy of textile production among Andean cultures and the importance of textiles to Andean cultures. The lavish allocation of labor and resources to weaving, knitting, embroidery, and other aspects of skilled making was aided by trade that allowed the movement of materials between desert lowlands cultivating cotton and highlands cultivating wool. It was interesting to hear that the deserts of the Andes, like those in Egypt, preserved a deep timeline of textiles. Humid environments tend to destroy textiles at an accelerated rate, leaving very little for future study.

As we progressed through the galleries, Elizabeth and Erica discussed the iconography and cultural context of pieces, while Kathleen Kiefer, Head of Textiles Conservation, and Isaac Facio, Assistant Conservator, Preparation and Mounting, offered insights into the structure of the textiles on view, as

well as the challenges of conserving and displaying such fragile items. Isaac passed around several helpful cards on which he had produced large scale versions of structures, such as cross loop knitting, to help us understand what was happening at a minute scale in many of the textiles on display. Throughout the exhibition I was amazed by the complexity of the handwork, but also by the vibrancy of colors. Fuchsia pink, blue, gold, and green yarns seemed nearly unaffected by time. The appearance of pieces ranged from densely packed tapestries to airy gauze, while every textural possibility in yarn was utilized, from smooth and shiny embroidery to woolly pile. The exhibition ended with 20<sup>th</sup>-century weaving to emphasize the continuing tradition of textile production among Andean cultures.



A participant looks closely at a weaving by Ethel Stein. Photo credit, Amanda Thatch.

After a delightful lunch, we were invited into a back room off the exhibition for an in-depth examination of a few textiles not on public display. Isaac put several pieces under a microscope connected to a screen where we could view materials and construction in incredible detail. Two examples, although still relatively intact, showed perfect negative outlines where a black-dyed fiber had almost completely disintegrated. Isaac explained how the conservation team could make determinations about how the pieces were constructed, despite the missing elements, by looking for tiny remnant fibers and comparing these with better preserved pieces.

Two small swatches made by Anni Albers also went under the microscope. These were samples of looped construction and of gauze weave, possibly inspired by her interactions with Andean textiles. Erica explained that the team is in the midst of planning for a show titled *Weaving Beyond the Bauhaus*, which will open on August 3, 2019, and will feature Albers as well as other artists from the Bauhaus’ weaving workshop. Kathleen and Isaac had recently worked on restoring a sculpture by Clare Zeisler, also in the back room, and Kathleen told us about managing the problem of jute dust in bringing it out of storage. Our hosts also showed us a woven piece by Ethel Stein, done in double weave on a draw loom to create vibrant color interactions. Unrolled on the central work table alongside the Andean pieces, we could

see the affinities textile artists across time have had for developing skill-challenging techniques and showcasing color in cloth.

With an hour and a half left before museum closing time, the official program ended. We were encouraged to look around the other galleries and were provided with a list of other textiles on display. I visited many of them and only wished that more of the 13,000+ objects in the textile collection could be out on view. I will be thinking of the Andean textiles as I return to my studio, and I plan a return trip to Chicago in August to see how echoes of the Andean approaches to cloth appear in the works of Bauhaus and post-Bauhaus fiber art.

*Amanda Thatch is currently a first year MFA student in textiles at the University of Wisconsin-Madison. She was formerly the studio coordinator for textiles at the Penland School of Crafts in North Carolina. Her work involves hand weaving, natural dye, and artists' books.*



Entering the galleries holding the exhibition Super/Natural. Photo credit, Amanda Thatch.

## R. L. Shep Ethnic Textile Book Award 2018 Nominees

By Eulanda A. Sanders, Committee Chair

This year's diverse group of nominations for the R. L. Shep Ethnic Textile Book Award verifies the importance of the field to scholars and publication houses devoted to disseminating textile scholarship. The eleven works include exhibition catalogs, monographs, and edited volumes, illuminating new perspectives on textile traditions in Africa, the Americas, the Mediterranean, and Asia. The committee is looking forward to examining each and every nomination 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 2018 award winner will be announced in the fall of 2019 and the award presented at the 2020 TSA Symposium.

Carey, Jacqui. *MS.8932 A Medieval Embroidered Folded Almanac*. Devon, UK: Carey Company, 2018.

Castro, Apreza Y, K'inál Antsetik, Charlene M. Woodcock, Leire Gutiérrez, Apreza I. Castro, and Barbara Schütz. *Weaving Chiapas: Maya Women's Lives in a Changing World*. Norman, OK: University of Oklahoma Press, 2018.

Corr, Rachel. *Interwoven: Andean Lives in Colonial Ecuador's Textile Economy*. Tucson, AZ: University of Arizona Press, 2018.

Davis, Susan Schaefer. Photography by Joe Coca. *Women Artisans of Morocco*. Loveland, CO: Thrums Books, 2018.

Esguerra, Clarissa M. *Power of Pattern: Central Asian Ikats from the David and Elizabeth Reisbord Collection*. Los Angeles, CA: Los Angeles County Museum of Art, 2018.

Grosfilley, Anne. *African Wax Print Textiles*. New York, NY: Prestel, 2018.

Murray, Thomas and Virginia Soenksen. *Textiles of Japan*. London, UK: Prestel, 2018.

Pete, Lynda Teller and Barbara Teller Ornelas. *Spider Woman's Children: Navajo Weavers Today*. Loveland, CO: Thrums Books, 2018.

Sāhā, Candraśekhara, and Nurun Nahar Nargis. *Traditional Jamdani Designs*. Bangladesh: Bangladesh National Museum and National Crafts Council of Bangladesh, 2018.

Siennicka, Małgorzata, Lorenz Rahmstorf, and Agata Ulanowska. *First Textiles: The Beginnings of Textile Production in Europe and the Mediterranean*. Philadelphia, PA: Oxbow Books, 2018.

Veldhuisen-Djajasoebata, Alit and Robert J. Holmgren. *Flowers from Universe: Textiles of Java*. Volendam, NL: LM Publishers, 2018.

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



## Special Issue of JTDRP Published

*The Journal of Textile Design Research and Practice* and the Textile Society of America launched a collaboration this past year to publish selected papers presented at the 16<sup>th</sup> Biennial Symposium in Vancouver. The special issue, vol. 7, no. 1, *The Textile Society of America. The Social Fabric: Deep Local to Pan Global. Selected Papers*, is available online and in print. Members of TSA can subscribe to the Journal at a discount. Please visit the TSA membership page to see how to secure the subscription. <https://textilesocietyofamerica.org/membership/journals/> Links to the full text articles will appear in the Proceedings published on digital commons.

Guest editor, Wendy Weiss, wrote in the introductory editorial that:

*To be considered for publication, I had the challenging task of inviting a small group of authors to submit their full text papers prior to TSA's 16<sup>th</sup> Biennial Symposium titled The Social Fabric: Deep Local to Pan Global in Vancouver, Canada in September 2018. With over two hundred abstracts submitted for peer review, the selected papers in this collection of essays necessarily represent a fragment of the current research TSA's diverse membership is undertaking. Drawing from a wealth of potential topics, I selected*

*papers that explore scholarship and agency in cross-cultural and decolonizing contexts. Two reviews of exhibitions held in conjunction with the Symposium provide insight into the curatorial vision of the Vancouver planning team and the exceptional work of contemporary makers.*

The authors and articles published in the special issue are "Wrapped Up: Talismanic Garments in Early Modern Islamic Culture" by Nazanin Hedayat Munroe; "An Artisanal History of Kalam?" by Rajarshi Sengupta; "Threading Together Politics and Poetics in Cecilia Vicuña's Fiber Art" by Jacqueline Witkowski; "Wrapped in Wool: Coast Salish Wool Weaving, Vancouver's Public Art, and Unceded Territory" by Alison Jane Ariss; "Artisans Angkor: Reclaiming Cambodian Silk Crafts under French Patronage (1992–2017)" by Magali An Berthon; "Conflict Zones: Labor and Cultural Exchange in the Production of Contemporary Art Textile Works" by Stephanie Sabo; with invited exhibition reviews "Deep Local Exhibitions Highlights Review Textile Society of America 2018 Symposium Vancouver, British Columbia, Canada September 19–23, 2018" by Marci Rae McDade and "Textile Society of America 2018 Symposium, Pan Global Exhibition Highlights" by Aaron Lee McIntosh.

Congratulations to the authors!

## TSA Seeking a Newsletter Editor

TSA is seeking a editor to lead the *Newsletter* team and work closely with the Communications Director, Senior Editor, and Board of Directors to publish two newsletters per year for the TSA membership. The *Newsletter* is distributed in the spring and fall.

**Responsibilities:** The Newsletter Editor serves as editor of content for each issue of the newsletter and supervises production according to the following timeline, which is organized around the Biennial Symposium schedule and other regularly occurring TSA activities:

**Six months ahead:**

- Review table of contents and advise board about articles they will be asked to provide.

**Three months ahead:**

- Plan features and reviews for the next issue
- Contact potential authors
- Contact members with a request for news items
- Edit material as it comes in and prepare it for copy editors

**At deadline:**

- Receive materials from authors and Board Members
- Maintain contact with writers for editorial content
- Collect visuals and captions, including credit lines
- Edit text to fit format
- Move files to DropBox Paper for proofreading
- Edit Events Calendar material provided along with copy editors
- Make corrections and any other necessary changes before sending to the graphic designer
- Provide final proof to President and designated members of the Board of Directors for review
- Send final version to the website coordinator for posting online

**Average hours/week:** Estimated average of 5 hours per week, with hours distributed unevenly based on production schedule. Some weeks will require more time than others. This is an unpaid, volunteer position.

Please contact Wendy Roberts, Director of Communications at [wendymillerroberts@gmail.com](mailto:wendymillerroberts@gmail.com)

# International Report

By Janis Jefferies

## Dorothea Tanning

Tate Modern  
London, UK  
February 27–June 9, 2019

This is a major exhibition of the work of Dorothea Tanning (1910–2012). Organised in collaboration with the Museo Nacional Centro de Arte Reina Sofía in Madrid, it is the first large-scale exhibition of her work in 25 years and the first ever to span Tanning's remarkable seven-decade career.

In the mid-1960s, Tanning turned to her Singer sewing machine to make a "family" of soft sculptures that are a key focus of the exhibition. These hand-crafted, anthropomorphic forms lie somewhere in between bodies and objects. Important pieces such as *Etreinte* (1969, Museo Nacional Centro de Arte Reina Sofía, Madrid) and *Nue couchée* (1969–70, Tate Modern) feature limb-like forms contorted, transformed, and intertwined. A particular highlight is the room-sized installation *Chambre 202, Hôtel du Pavot* (1970–73, Centre Georges Pompidou, Paris). At once sensual and eerie, this major work features bodily shapes growing out of the walls and furniture of an imaginary hotel room, transforming this interior space into one of surrealist possibility.

## Material:Textile

Messums Wiltshire  
Salisbury, UK  
March 9–April 28, 2019

An exhibition of works by artists working in tapestry and textile from AD 800 to the present day.

Artists: Anni Albers, Hrafnhildur Arnardóttir, Adam Belcher, Louise Bourgeois, George Braque, Antoni Calvé, Oscar Dominguez, Donald Hamilton Fraser, Roger Fry, Magne Furuholmen, Liam Gillick, Ashley Havinden, Barbara Hepworth, Patrick Heron, Des Hughes, Kurt Jackson, Emilia and Ilya Kabakov, Joseph Kosuth, Francesca Lowe, Goshka Macuga, Henri Matisse, Henry Moore, Christian Newby, Ben Nicholson, Pablo Picasso, John Piper, Laure Prouvost, Alan Reynolds, **Freddie Robins**, William Scott, Nicholas de Staël, Hans Tisdal, Rosemarie Trockel, Gavin Turk, Keith Vaughan, Paule Vézelay and Henrik Vibskov

Saturday 27 April—Process Weekend: Common Threads

12.45–1.45pm 3×15 Talk: "Common Threads—Narrative, Process and Collaboration" with artists Celia Pym and Freddie Robins + Kate Grenyer (Curator, Dovecot Studios) chaired by Polly Leonard (Editor, Servedge Magazine).

## Centre for Heritage, Arts and Textile

CHAT, the Centre for Heritage, Arts and Textile in Hong Kong will officially open its doors at The Mills, ready to weave creative experiences for all!

The inaugural season will introduce a strong line up of programmes including two major exhibitions and exciting public events and workshops. Paying homage to the golden years of Hong Kong's textile industry, *Welcome to the Spinning Factory!* at The D. H. Chen Foundation Gallery will showcase over 100 historical items including archival documents and machines generously donated by mill owners, workers and textile veterans, in collaboration with Turner Prize-winning multidisciplinary collective Assemble and design firm HATO.

CHAT's thematic exhibition *Unfolding: Fabric of Our Life* will bring together works and performances by 17 contemporary artists and collectives from 12 countries and territories in the Asia-Pacific region. The exhibition uses textile as testimony to facts that have faded in modern history, hidden socio-political agendas and personal and collective experiences of textile labour in the era of accelerated globalisation.

The site-specific commissioned work by Michael Lin, *Hau Tei Square*, inspired by the array of clothing shops at the hawkers' market in Tsuen Wan, will be unveiled in the CHAT Lounge, a contemplative space for visitors to mingle and relax.

More details at <https://www.mill6chat.org>

## LET YOUR VOICE BE HEARD

TSA is a member-based and member-led organization. Ideas, questions, and critical observations providing a diversity of opinions are essential in forming an engaged, critical environment. We urge you to conduct crucial conversations through the TSA blog, TSA social media pages. TSA welcomes your ideas. Consider organizing panels and proposing speakers for the 2020 Symposium in Boston. Lisa L. Kriner, President, and TSA Board members are available to offer help if you have an idea you want to develop.

Board member e-mails are available at the front of the newsletter and on the TSA website:

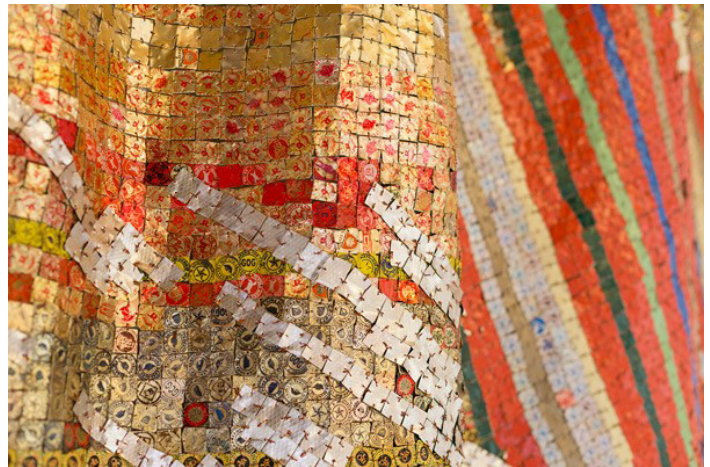
<https://textilesocietyofamerica.org/about-us/>



## El Anatsui: Material Wonder

October Gallery  
London, UK  
February 28–April 6, 2019

The force and creative vision of West African artist El Anatsui will be celebrated at the October Gallery later this month. From 28 February–6 April 2019, *El Anatsui: Material Wonder* will feature the fascinating metal sheet hangings that have won El Anatsui international renown. El Anatsui has explored an extraordinary range of subjects and media throughout his career; from clay, and wood in his early years, to metal and discarded bottle tops in his later installations. Today, he is best known for his sewn metal wall sculptures, composed of many thousands of aluminium bottle tops. Commentators have seized on their motifs and linked them with traditional textile art.



*El Anatsui, Change in Fortune, detail (2018). Photo credit: October Gallery*

## In Memoriam Sandra Alföldy

By Robin Muller

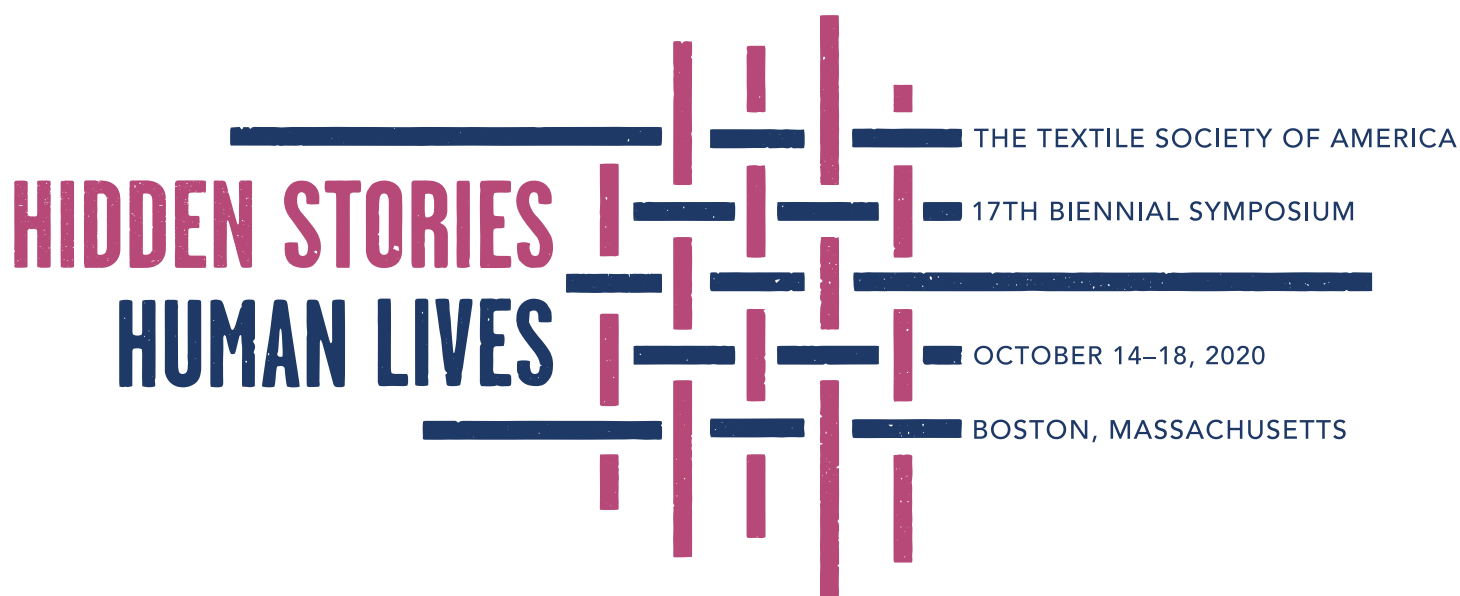
Dr. Sandra Alföldy, Professor of Craft History at the Nova Scotia College of Art and Design (NSCAD University) in Halifax, was an amazing colleague, scholar, and teacher, whom many of you met at the Haystack conference in 2014. She passed away in February after a short battle with cancer. Alföldy was the first person in Canada to receive a PhD in craft history at Concordia University in Montreal. She taught in the Division of Historical and Critical Studies at NSCAD and was Associate Curator of Fine Craft at the Art Gallery of Nova Scotia. Her research in craft history was unique and established her as a leading academic authority in craft scholarship. One of her bigger projects, NeoCraft, was a three-day international conference on crafts and modernity held in Halifax in 2007. She edited a book of essays by the speakers, published by the NSCAD University Press. As part of the Vancouver 2010 Cultural Olympiad, Alföldy curated *The*



*Art of Craft*, a showcase of 173 fine craft works, for the Museum of Vancouver. *The Art of Craft* featured the best work from Canadian and Korean makers that was originally shown in the Republic of Korea as a part of the Cheongju Craft Biennale of 2009. She completed every project with enthusiasm and made sure her events led to new acquaintances and opportunities for everyone who participated. Sandra's boundless energy, laugh, and love of working with students was truly inspirational. A NSCAD scholarship has been established in her name. Our goal is to give out the first award this coming fall so that the recipients might be Sandra's students completing their degrees. To contribute, please go to [www.nscad.ca/sandra](http://www.nscad.ca/sandra) and click on "learn more."

*Robin Muller serves as a Director at Large on the TSA Board. She is Professor of Textiles, retired, from the NSCAD University.*

# TSA Symposium News



## TSA Symposium 2020: Call for Submissions

### “Hidden Stories/Human Lives”

Textile Society of America 17<sup>th</sup>  
Biennial Symposium  
Boston, Massachusetts  
October 14-18, 2020

May 15, 2019 Online submission process opens  
October 1, 2019 Deadline for submissions  
April 1, 2020 Deadline for entries  
to Members' Exhibition

Application forms and submission guidelines  
for each category are available online: [https://  
textilesocietyofamerica.org/tsa\\_symposium/  
symposium-2020/](https://textilesocietyofamerica.org/tsa_symposium/symposium-2020/)

All submissions must be made online at [https://  
textilesociety.submittable.com/submit](https://textilesociety.submittable.com/submit)

Emailed, mailed, and faxed submissions will not  
be considered.

The 2020 Textile Society of America Symposium  
will take place in Boston, Massachusetts, at the  
Park Plaza Hotel. To maximize scholarly inter-  
change, the symposium will consist of multiple,  
concurrent sessions; plenary and keynote speak-  
ers; “Warp speed” presentations; an afternoon  
of site seminars at local museums, showrooms,  
galleries; and exhibitions that intersect with  
the scholarly program. Please see the call for

Dear TSA Members,

We are excited to re-announce the 2020 Sympo-  
sium in Boston, Massachusetts, USA. At the  
Vancouver symposium many of you voiced your  
concerns that the use of “women” in the sympo-  
sium title limited and excluded. We heard you—  
and absolutely agree. Thank you so much for your  
deep thinking and thoughtful comments. We  
think you will find that the new conference title,  
“Hidden Stories/Human Lives,” acknowledges  
much of what we were trying to accomplish with  
the original title but is more inclusive of all in the  
textile and TSA community. We look forward to  
your thoughtful responses to the new theme and  
are excited to read your abstracts. See below for  
abstract submission information.

See you in Boston.

TSA Board



submissions below for more information. 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 institutions, special programs, receptions, and an awards ceremony. The timing of these will be announced at a later date.

The theme “Hidden Stories/Human Lives” presents opportunities to reveal complex and hidden stories of global textile making and coincides with the 100<sup>th</sup> anniversary of the 19<sup>th</sup> Amendment’s ratification to the U.S. Constitution. Yet, just as the voices of women of color, marginalized by the suffrage movement, are only now being recognized, the stories of the many human lives that have contributed—directly and indirectly—to textile making, including enslaved people, immigrant entrepreneurs, and industrial laborers, remain largely untold. With this symposium, we hope to get “behind the curtain” to explore the wider human network engaged in textile production—bringing to light hidden stories and excluded voices of all kinds, genders, and colors.

“Hidden Stories/Human Lives” is a flexible theme that can accommodate a range of presentations and artist talks, from focused papers on or by individual makers and/or objects, to broader subject areas that examine the peoples, systems, and societies involved in global textile making.

TSA seeks proposals for individual papers/presentations, artist talks, organized panels, roundtable discussions, film/digital media, and “Warp Speed” lightning talks from all textile-related disciplines and interdisciplinary areas, including but not limited to anthropology, archaeology, art history, conservation, craft, design, economics, ethnic studies, geography, history, linguistics, marketing, material culture studies, mathematics, political science, science, sociology, studio art, technology, theater, and others. We encourage and desire submissions from individuals who represent the widest variety of backgrounds and heritages. In addition, for Boston, we are encouraging the submission of complete organized panels and/or roundtable discussions. For all submission categories, the peer review committee will select submissions that cogently and directly address the theme of the symposium and present new research or work. Drawing on the theme “Hidden Stories/Human Lives,” a Member’s Exhibition is planned. All art should reflect the symposium mission of inclusion and diversity. The submission process will open February 1, 2020 with a deadline for online submissions of April 1, 2020. Additional submission details and display venue will be announced.

We look forward to receiving your submissions and seeing everyone in Boston.

Lisa L. Kriner  
TSA President, 2018-2020

#### Program Co-chairs

Pamela A. Parmal  
Chair and David and Roberta Logie Curator of Textile and Fashion Arts, Museum of Fine Arts, Boston

Lauren Whitley  
Senior Curator of Textile and Fashion Arts,  
Museum of Fine Arts, Boston

#### Exhibition Chair

Karen Hampton  
Assistant Professor, 3D Fine Art Design, Fiber at  
Massachusetts College of Art and Design

#### Proceedings Editor

Lynn C. Tinley, PhD  
Independent Scholar

## Submission Categories Descriptions

Application forms and detailed submission guidelines for each category are available online: [https://textilesocietyofamerica.org/tsa\\_symposium/symposium-2020/](https://textilesocietyofamerica.org/tsa_symposium/symposium-2020/)

**Individual Papers/Presentations/Artist Talks** are expected to be 20 minutes in length. These presentations will be organized by the Program Committee into 90-minute sessions of three or four presentations with time for audience discussion at the end of all presentations. Authors/artists submit an abstract of no more than 300 words, and up to four sample images are welcome, but not required as part of the submission.

**Organized Panels** may include three or four individual presentation of 15-20 minutes each, organized around a theme with a designated chair. The session should total 90 minutes, including audience discussion time. Each presentation must have an abstract of no more than 300 words and up to 4 images; the session itself must also have a title and an abstract of no more than 300 words. Organizers submit all session abstracts.

**Roundtable Discussions** may involve three or four participants and a moderator. The moderator poses questions to which participants respond, but the participants are generally not required to prepare presentations. Participants’ times are flexible, with the roundtable session totaling 90 minutes including audience discussion time. Moderators submit one abstract of no more than 300 words.

**Film/Digital Media** may be of any length. Screening time for videos and film will be structured around the proposals that are submitted and accepted and will include discussion time with the producer or presenter. Producers/presenters submit an abstract of no more than 300 words with a sample clip up to three minutes long.

**Warp Speed** presentations are image-driven “lightning” sessions. Presentations include 20 slides, with each slide shown for 20 seconds, for a talk lasting exactly six minutes, 40 seconds.

The Program Committee will organize these presentations into sessions lasting 60-90 minutes. Speakers must submit one abstract of no more than 300 words and five representative images. Final PowerPoint presentations must be submitted no later than September 1, 2020.

**Members' Exhibition** works should reflect the symposium mission of inclusion and diversity. The deadline for on-line submissions is April 1, 2020. The display venue is currently under discussion but will be likely be a location central to the conference site. One roundtable of exhibition participants, selected by the jury, will be formed to discuss the process and works in the exhibition.

## Guidelines & Deadlines

Please see the online submission forms for complete requirements and entry details.

All submissions must be made online at <https://textilesociety.submittable.com/submit>.

Emailed, mailed, and faxed submissions will not be considered.

All submissions should be based on original research, reflecting material not previously published. In submitting a proposal, the author/artist explicitly authorizes its use on the TSA website and in publications including, but not limited to, the Symposium Program and Proceedings.

Individuals may complete multiple submissions; however, except in special circumstances, a maximum of one submission will be accepted per person in order to permit the greatest number of participants. Please note that acceptance into the Members' Exhibition will not preclude the acceptance of a submission in another category.

## TSA Membership Requirement

Everyone presenting a proposal for participation in the 2020 Symposium must be a TSA member in good standing at the time of the symposium (October 2020). Nonmember applicants may join TSA when their papers are accepted and prior to the 2020 Symposium. Membership fees are not refundable. To join TSA or to check your membership status please visit: [www.textilesocietyofamerica.org/membership](http://www.textilesocietyofamerica.org/membership)

## Timeline

- **May 30, 2019:** Abstract submission opens
- **October 1, 2019:** Abstract submission deadline
- **January 31, 2020:** Accepted presenters notified
- **February 1, 2020:** Members' Exhibition submission opens

- **March 18, 2020:** Deadline for presenters to confirm participation
- **April 1, 2020:** Members' Exhibition entry deadline
- **May 15, 2020:** Registration opens and preliminary program posted
- **June 15, 2020:** Deadline for presenters to register for the Symposium
- **July 7, 2020:** Updated program and exhibition details posted
- **January 30, 2021:** Symposium proceedings submission deadline

## Program Selection

TSA follows a policy of peer review by specialists in the areas of submission and merit consideration for acceptance into the symposium program. Initial review of proposals and abstracts by the jury will be done without author identification. Final selections will be made by the Symposium Program Committee, composed of representatives from the symposium Organizing Committee and the TSA Board, based on jurors' ranking and comments; originality of research and clarity of abstract; relatedness to the symposium theme; and the interests of Textile Society of America as expressed in our mission and diversity statements. The final program will be organized to ensure a diversity of geographic regions, subject matter, scholarly approaches, and levels of experience. Students and those new to the field are encouraged to submit. TSA does not discriminate on the basis of race, color, ethnicity, age, religion, disability, gender identity/expression, or sexual orientation.

Acceptance by TSA implies the presenter's commitment to register for and attend the 17<sup>th</sup> TSA Biennial Symposium in Boston, and intent to participate in the capacity proposed. Following acceptance, all speakers, session organizers, and panel presenters must confirm their commitment to present at and attend the symposium by March 18, 2020. All participants must register for the symposium by June 15, 2020. All accepted abstracts and presenters' biographies will be published on the TSA website and in the Symposium Program and Proceedings.

## Publication

All accepted papers are eligible for publication in the Biennial Symposium Proceedings published within 10 months of the symposium. Manuscripts (text and images) for publication in the 2020 Symposium Proceedings must be received no later than January 30, 2021. If no manuscript is submitted, the abstract will be published.

Guidelines for preparing manuscripts for publication and where to submit them will be available on the TSA website.



## Registration and Financial Aid

All presenters must register for the symposium and pay the accompanying registration fee. Registration rates will be posted when registration opens and usually range from \$375-\$450 for presenters. We encourage you to seek financial support from your school or institution. TSA offers a limited number of need- and merit-based scholarships and awards outlined below.

## Need-Based Registration Fee Waivers

A limited amount of financial aid in the form of registration fee waivers is available for presenters and attendees. Applicants must submit a separate Financial Aid Application, outlining financial need and professional importance of participation. The application will be available on the TSA website and should be submitted by March 1, 2020. Presenter applicants who receive registration fee waivers will be notified prior to the June 15 deadline when presenters must send in their notice of commitment. See the website for further information: <https://textilesocietyofamerica.org/programs/awards-scholarships/>

## Student and New Professional Scholarship

Five Student and New Professional Scholarship Awards (SNPA) will be given. Each award consists of a registration fee waiver. Individuals who apply for this award are encouraged, but not required, to present papers. This award is based on criteria of excellence. The application will be available on the TSA website and should be submitted by March 1, 2020. Please refer to the TSA website for further information and application procedures:

<https://textilesocietyofamerica.org/programs/awards-scholarships/>

## Founding Presidents Award

The Founding Presidents Award (FPA) recognizes excellence in the field of textile studies and ensures that the finest new work is represented at the symposium. There is no application process for this award for which all accepted presentation proposals are eligible. The FPA Committee will nominate five proposals for the award; their authors will receive a registration fee waiver and be asked to send finished papers for consideration by July 1, 2020. The FPA Committee will make the final selection from the full papers. The winning author will be announced at the symposium and will receive a monetary award. The five nominees are required to present their papers at the symposium, publish them in the Symposium

Proceedings, and fully participate in the program. Read more about the award on the TSA website:

<https://textilesocietyofamerica.org/programs/awards-scholarships/>

## About the Textile Society of America

The Textile Society of America is a United States 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 made up of scholars and professionals including museum staff and university faculty located in North America. Our 800 members worldwide include curators and conservators, scholars and educators, artists, designers, makers, collectors, and others interested in textiles.

## Our Focus on Diversity: Vision Statement

The Textile Society of America, an international organization, recognizes the profound global reach of textiles. We are committed to developing leadership initiatives, membership, and programming rooted in the plurality of textile histories, producers, and purposes. With an eye toward expanding our voices and audience, we will focus on inclusion of under-represented groups and advocacy for robust diversity of our personal and professional viewpoints.

Our aim is to be a truly inclusive organization with those involved in it to be as diverse as the textile communities that are served. This is fundamental to the future success of TSA and our ability to contribute to culture and society in the USA and internationally. The range of perspectives and experience diversity brings is an asset to our organization and we want to create an inclusive, welcoming environment for all those who work with us, attend our events, conferences, and workshops, and those who contribute to our journal and publications. We particularly encourage people from all groups currently under-represented in the cultural sector and in public discourse about textiles, social identities, and the creative process, to be part of TSA's future. While recognizing that forms of English have predominated in our organization, we foster and promote dialogue about textiles enriched by diverse languages and ways of thinking about the world, and seek to create or connect with forums in other local, regional, or global languages.

For questions please contact the TSA national office at:

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

To view this Call for Papers online, go to:

<http://www.textilesociety.org>

# Report from Student & New Professional Awardees

By Ruth Clifford

I was delighted to receive the TSA Student Award to attend and present at the biennial symposium held in Vancouver, Canada, in September, 2018. It was my first TSA symposium and first visit to the city and I was impressed with the attention to detail in the organisation and schedule, and the variety of inspiring, thought provoking, and quality papers by scholars and practitioners responding to the symposium theme “The Social Fabric Deep Local to Pan Global”. Many of the papers and keynotes responded to issues relevant to the locality of Vancouver, such as decolonisation, reconciliation of First Nation communities, and the repatriation of the objects which embody the cultural identity of hundreds of First Nations communities from the western coast of Canada. These issues were brought up with talks by representatives from local indigenous communities at the opening reception which was held at the University of British Columbia (UBC) Museum of Anthropology. Debra Sparrow, from the Musqueam Indian reserve in south Vancouver was one of these speakers. I joined the TSA organised visit to Musqueam the day before, and Debra told us the story of her journey into the revival of Salish weaving. Sparrow was close to her grandfather who lived to be 100 and relayed to her his own experiences as well as stories his ancestors passed down, which provided Sparrow with in-depth information of, and grounding in, her heritage. Sparrow’s great-grandmother was amongst the last practicing Salish weavers, and her grandfather would remember the women weaving at home. Sparrow and her sister founded a group of weavers in Musqueam who today continue to teach, giving demonstrations and talks on Salish weaving at the Musqueam cultural centre where our TSA group tried twilling on a simple upright table loom.

Moving from the local—British Columbia—to South Asia, where my own research is located (specifically India), I was particularly interested in two papers and a film on South Asian craft knowledge and skill, both of which explored the ways in which local knowledge has interacted with global influences.

At the beginning of her paper “Shepherds and Shawls: Making Place in the Western Himalayas,” Jen Hoover highlighted the ways in which narratives and promotion of traditional crafts in India, either by the government, NGOs, or commercial enterprises, tend to maintain colonial perceptions of artisans as “primitive” and powerless victims of industrialisation and are in need of modernisation. Her observations of the way in which the wide distribution of textile or craft “maps” by commercial craft enterprises on social media fix crafts to particular region, resonated with Cristin McKnight-Sethi’s analysis of the Dastkari Haat Samiti (a craft development organisation) crafts maps<sup>1</sup>. Evidence collected from ethnographic research with the Gaddi

1 McKnight, C. S. (2013) “Mapping Craft in Contemporary India: Dilli Haat and Dastkari Craft Samiti’s Craft Maps,” *The Journal of Modern Craft*, 6(1), pp. 49–78.



Sarasa with Figures, Birds, and Fantastic Animals, late 17<sup>th</sup>–early 18<sup>th</sup> century, Coromandel Coast. Dye, painting, and resist on cotton. The Metropolitan Museum of Art, New York, 2010.56.



shepherds and weavers of Kullu shawls in the western Himalayas led Hoover to challenge these perceptions, and argue that artisans and wool workers are open to adapting to new technologies, materials and equipment and dynamically respond to change. Like the materials and designs themselves, knowledge is not fixed but is fluid and responsive based on cultural, social, and economic needs.

Woollen cloth is one of many traditional crafted objects that serve as material evidence of the long history that the countries of India and Pakistan share. However, approximately 600 km to the north of Kullu lies Chitral in Pakistan, a country that receives much less scholarly and mainstream media attention, despite the two countries' shared history. Adil Iqbal's film *Kasbe-Hunar (Skilled Enclave)* is about a community of Shu (woollen cloth) weavers in the village of Madaklasht in Chitral, Pakistan. The film explores the position of traditional crafts in a modern, globalised world. The majority of the weavers in the film are aged over sixty, and the skills are passed down from generation to generation. The younger generation however, are less interested in learning the skills which demonstrates the fragility of the craft. Interviews with the weavers reveal the value, nostalgia, and emotional attachment to their skills and a worry that these are being lost to modern life. Both the interviews and the sensory and visual imagery captured in the film show the strong, holistic relationship between the weavers, their materials, and their natural environment. The film was shot during Iqbal's MRes in Anthropology, Art and Perception at the University of St Andrews. He has founded Twilling Tweeds, a social enterprise, which connects deep local crafts on a pan global scale—Highland Hebridean tweed and Chitrali embroidery. His next project is setting up design and craft centre for the youth in Chitral.

Back to India, and this time the southeast, the state of Andhra Pradesh is known for its *kalamkari* which literally translates to 'pen work' (although *kari* specifically translates to 'hand-work'), and refers to cloth decorated in patterns painted directly on the cloth or with a resist solution and dipped in dye, sometimes combined with block printing. The Dastkari Haat Samiti craft map of Andhra Pradesh has been illustrated by a well-known *kalamkari* artist, J Niranjana. There is a large concentration of *kalamkari* artists in Andhra Pradesh and neighbouring Telangana, particularly due to the rich water sources in centres such as Machilipatnam, but this is one craft that cannot be fixed to a geographical location. Rajarshi Sengupta in his paper entitled, "An artisanal history of *kalam*?" demonstrates the geographical and cultural interconnectedness of the *kalamkari* through its etymology. Sengupta suggests the term *kalam* possibly derived from the Greek *kalamos* referring to the words reed-pipe, writing implement, and pen, and that it was absorbed into the Arabic lexicon and used to refer to a pen, and in Persian it was described the reed pen used in calligraphy. *Kalam* also exists in the Sanskrit language in which it translates to reed-pen which

is used in Hindu ceremonies and associated with learning. That the term is used to describe both an artistic implement and a tool for writing suggests a close link between the two, thus undermining the deep-seated hierarchical division between literate and artisanal knowledge. Sengupta, referring to studies by art historian T'ai Smith, emphasises this further by examining a similarity with the pan-Asian use of the term *kalam* or *qalam*, and the Latin term for writing implement—stylus—which eventually morphed into "style" over time.

Along the Indian Coromandel coast and the Deccan, the *kalam* is used to refer both to the implement that carves the pattern into wooden blocks and the pointed tools that apply either the dye or resist, each of which in turn is slightly different to the other. Through his exploration of the etymological journey of the term *kalam* and its use both by scholars and artisans, Sengupta emphasises "the deep interrelations between scholarly and artisanal knowledge structures." He provides a fresh perspective on these textiles where past studies have focused heavily on the imagery or the trade of the textile itself. Furthermore, the *kalam* provides a methodological tool through which to establish a history of the textiles with the artisan at the centre, challenging past "elite historical accounts."

While all of these papers are distinct, they each focus on the ways in which craft practices and the methodologies to document craft practices—for example, through the etymological analysis of a craft tool, as in the case of Sengupta's research, and film (or visual ethnography) in the case of Iqbal's research—can challenge hegemonic, often Eurocentric "literate" discourses on textile and craft histories, in which the artisan has often been marginalised. Uncovering complex indigenous artisanal knowledge structures can re-centre the artisan in the dissemination and discourse on his or her craft.

I wish to thank the Textile Society of America again for the award and the opportunity to present my research alongside so many fascinating papers. I left Vancouver feeling overwhelmed yet inspired and eager to continue these important conversations.

*Ruth is completing her PhD at Nottingham Trent University, UK. Her research focuses on design education for artisans in India with an emphasis on handloom weaving, and is positioned at the intersection of design history, anthropology, material culture, education, and development studies. She conducted fieldwork in India over a period of fifteen months supported by several grants including the Design History Society and the Indian National Trust for Art and Cultural Heritage (INTACH). She writes a blog at [www.travelsintextiles.com](http://www.travelsintextiles.com). Ruth has BA Hons. (2006) and an MA (2012) in Textiles from Manchester Metropolitan University.*

<https://nottinghamtrent.academia.edu/RuthClifford>

Twitter: [@textiletravels](https://twitter.com/textiletravels)

# Book Reviews

## *The Art and Science of Natural Dyes: Principles, Experiments, and Results*

Authors: Joy Boutrup and Catharine Ellis

Published by: Schiffer Publishing, 2018. 176 p.

ISBN: 9780764356339

Reviewed by Wendy Weiss

My first experience with natural dyes was as a secondary school student one summer in the 1970s. Decades later, while teaching college students fiber reactive and acid dyes, I returned to plant dyes. Primarily self taught, scouring books, attending sessions at TSA and natural dye meetings, inviting artists to teach natural dye workshops at my university, I shifted my studio practice over to plant dyes exclusively and began a dye garden in 2002. No matter how many books I studied, my questions lingered.

Successful application of natural dye requires specific conditions and ingredients, which vary depending on fiber, color source, water, temperature, and many other elements. This text provides the studio dyer a fundamental understanding and logic behind those conditions. The authors are both TSA members and educators. They capitalize on their unique expertise, Catharine Ellis a studio artist and Joy Boutrup a chemist, define and describe terms that are often unfamiliar to a non-scientist, but are essential to the dye process. This book is designed to be used in the dye room and will become the first resource of the studio dyer. The density and compression of the text may make it daunting for a beginning dyer, but it would be well worth the effort to work with it to gain a rich foundation for the application of natural dyes from the start.

Set up as a handbook, the first ten chapters summarize essential information. The chapters are titled "Dyeing Textiles", "Fibers", "Dyes", "Mordants", "Immersion Dyeing", "Indigo", "Mixing and Shading Colors", "Printing", "Finishing of Dyed and Printed Textiles", and "Dye Fastness." In chapter two, the authors distinguish between protein and cellulose fiber and their respective subgroups with line drawings illustrating

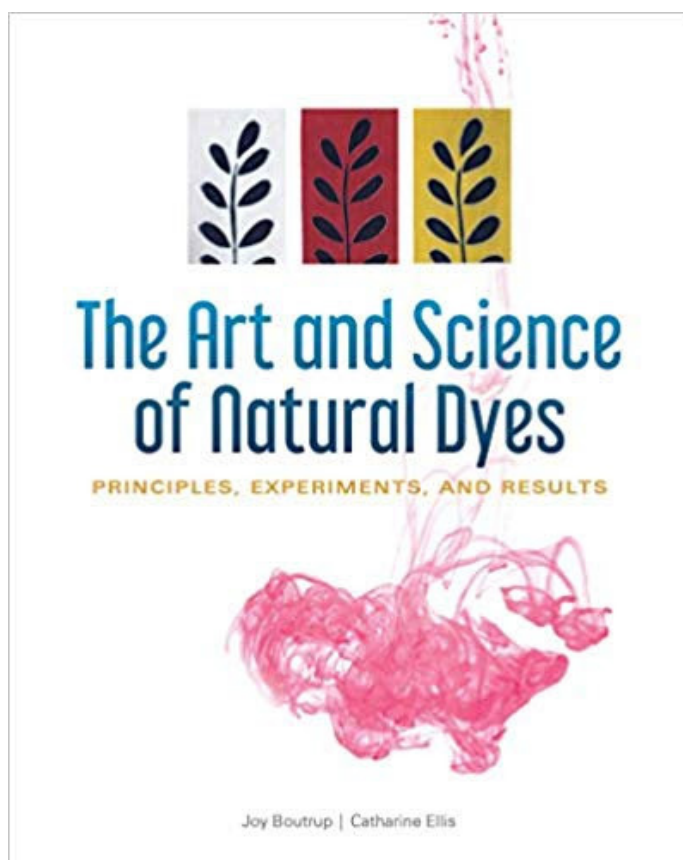
fiber structures. A brief discussion of soaps and detergents illuminates why the natural dyer should use a neutral detergent (soaps contain ingredients that could react with hard water and coat the fiber with fatty substances, preventing adequate mordanting and dyeing, see page 23).

In chapter three on dyes I learned that, generally, edible plants do not contain dyes suitable for textiles, exactly what I learned as a teenage dyer when I discovered neither beet juice nor tomato plant leaves translated into a fiber dye. More significantly, here the reader learns about the major chemical groups and classes of dyes, with color swatches and discussion of specific red, yellow, brown, and blue dyes, as well as a section on tannin. For those who want to create an organic indigo vat, chapter six is devoted exclusively to indigo, including a clear explanation of indigo reduction followed by details on how to

prepare the vat. Chapter eight and the companion recipes provide much needed guidance on printing on textiles with natural dyes, including how to apply and discharge mordants.

In each chapter, color illustrations of fabric swatches document stages of the dye process with multiple variables on silk, wool, cotton, ramie, and a few blends. One example demonstrates the type of tannin, sequence of application of iron and alum mordant, and finally dyed swatches in madder and weld. The authors worked carefully with their publisher to obtain accurate color in these reproductions to show subtle variations.

Chapter eleven, roughly one third of the book, presents thirty-six recipes in ten categories from cleaning fiber to printing with indigo. This section covers





basic components of dyeing such as the proportion of water to fiber and when and why it is critical. For example, with tannin it is important to use a measured amount of water relative to the fiber weight, otherwise with too much water present, the equilibrium between the tannin, water, and fiber will be disturbed and it may decrease the amount of tannin that attaches to the fiber. Anyone who has tried to dye cellulose will appreciate the seven options for mordanting the fiber, along with the guidance on applying tannin.

Throughout the book, experienced natural dyers will find answers to questions, some they didn't know they had: why it is useful to know the molecular weight of alum, in case you

want to substitute aluminum sulfate (see page 164), and, for that matter, what are all those alums anyway (see pages 52-53). The reader must be careful to pick up these nuggets, as they fall like snow throughout the body of the text, as notes, and as details in the recipes. Users will count this book among their most valuable text on natural dye, returning to it when starting out a new process or in search for an answer about what to do with a dye bath that is ready for disposal or how to recharge an alum mordant bath.

*Wendy Weiss uses natural dyes in her warp ikat weavings that she cultivates and collects locally and is senior editor for TSA. She teaches workshops on ikat and natural dye. [Wendyweiss.org](http://Wendyweiss.org)*

## Call for Submissions: Textile Month

By Katherine Diuguid and Susan Brown

The fourth 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.

Following a successful collaboration for Textile Month in 2017, we continued our partnership with Cooper Hewitt, Smithsonian Design Museum to showcase the breadth and depth of TSA members' knowledge during Textile Month in 2018.

Twenty-nine TSA members shared delightfully written and informative short essays about objects in the museum's collection, which were hosted on its Object of the Day blog (<http://bit.ly/TSAobject>). The blog is published on the museum's website and distributed to thousands of subscribers through email each morning.

If you'd like to participate this year, please contact Katherine Diuguid at [katdiuguiddesigns@gmail.com](mailto:katdiuguiddesigns@gmail.com) or Susan Brown, Associate Curator, Cooper Hewitt, at [brownsu@si.edu](mailto:brownsu@si.edu)

# Featured Exhibitions

## Anni Albers

Tate Modern, London, UK

October 11, 2018–January 21, 2019

[www.tate.org.uk/whats-on/tate-modern/exhibition/anni-albers](http://www.tate.org.uk/whats-on/tate-modern/exhibition/anni-albers)

Reveiwed by Amanda Thatch

An early champion of textiles as an art form, Anni Albers (1899–1994) has special significance for many contemporary textile devotees. Albers was an innovative weaver, designer, graphic artist, teacher, and writer. Her work is featured in a multitude of publications, but there are far fewer opportunities to see Albers' work in person. When some colleagues and I learned that a survey of her work would be traveling to London from Dusseldorf, Germany, in fall of 2018, we jokingly suggested that we should all meet there to see the show. When we found incredibly cheap tickets to London, it suddenly became less of a joke, and so we four textile artists joined the crowds at the Tate Modern in London last January for the opportunity to see the exhibition *Anni Albers*.

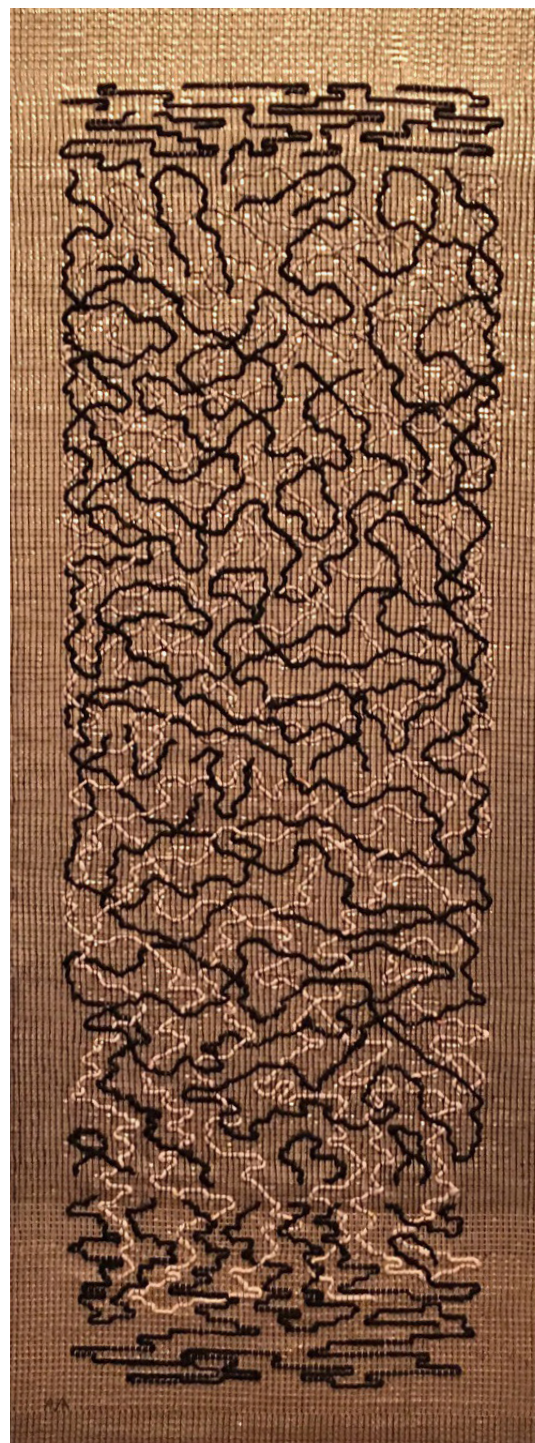
I am a competent weaver, but I find Albers' explorations in weaving to be brilliant and baffling, even up close. My colleague commented that Albers was extraordinary in how she built many options into a single loom set-up so she was able to mix loom and hand-controlled structures with a keen sense of color, texture, and scale. The show included a number of display cases showing weaving samples and design exercises, such as her ever-charming typewriter drawings and dozens of swatches with notes that revealed glimpses into Albers' working process.

In several pieces, I was struck by the metallic yarns, which don't show up well in photographs but give the pieces a flickering liveliness when viewed in person. The play of light on metallic material was especially

effective in *Six Prayers* from 1965–66. I had looked closely at high-resolution images of these pieces online, but their presentation in this show, where they sparkled alone on dark blue wall, was a completely different, luminous, and rewarding experience.

Most of the exhibition rooms were given standard white walls, divided into sections by panels of translucent cloth that allowed glimpses of the spaces to come. In most cases this device worked well to keep the show unified while also guiding viewers into different thematic areas. However, in an alcove of cases displaying ephemera, such as Albers' research, book projects, and correspondence, the cloth partitions cramped the viewing space. A Lenore Tawney weaving in this space was almost completely lost against such an airy backdrop, and the space felt crowded in comparison to the other rooms where most works were arranged with adequate breathing space.

The show also included examples of Albers' work for industry and architecture, including hanging room dividers and upholstery fabric in a variety of colorways, as well as in-process and finished works on paper. It was fascinating to see how fluidly she moved between textiles as art and those made for use, from graphic works to dimensional materials realized in space. The exhibition told the story of Anni Albers' nimble and innovative mind that was forever folding new input into an aesthetic conviction expressed through an array of materials and contexts throughout her long career.



Anni Albers, *Epitaph* (1968), © the Josef and Anni Albers Foundation.  
Photo credit: Amanda Thatch



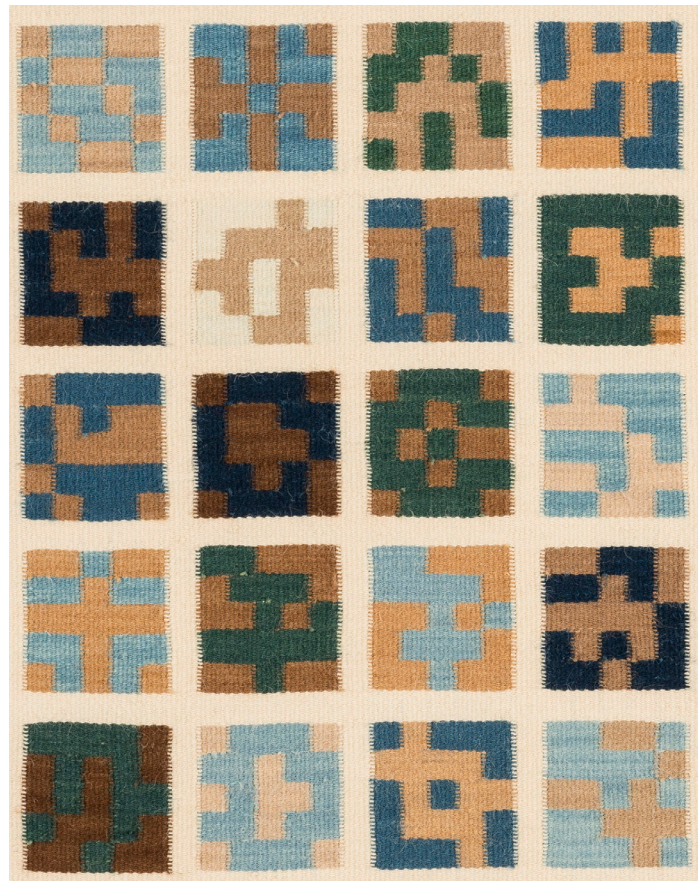
# TSA Members at *Fiberart International* 2019

Fiberart International 2019  
The Fiberarts Guild of Pittsburgh, Incorporated, Pittsburgh, PA  
May 31, 2019–August 24, 2019

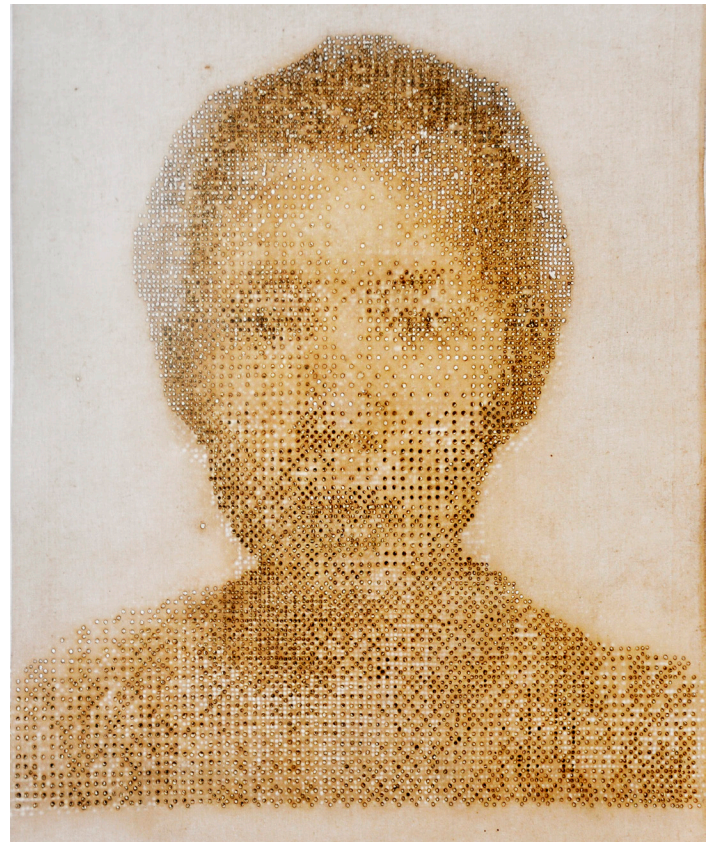
Reviewed by Susan T. Avila

*Fiberart International* is one of the longest running juried exhibitions of textile art in the world. A triennial event, this prestigious exhibition attracts an international group of artists. Much like the city of Pittsburgh, where it has been held for more than 40 years, *Fiberart International* has developed and grown into a vibrant destination for art enthusiasts. The exhibition is produced by the Fiberarts Guild of Pittsburgh, which partners with local institutions and invites prominent leaders in the field to serve as jurors. Both emerging and established artists are well represented.

The shape and form of the show depends largely on the jurors' curatorial vision. For 2019, Sonya Clark and Jane Sauer had the dubious task of selecting 56 works from 1,441 entries. Their collective voice reflects an interest in conceptually driven work as well as pieces that demonstrate excellence in craft. The exhibition includes many pieces that touch on current political and social themes, giving the overall exhibition a cohesive message



Michael Rohde, *Interrogative* (detail). Handwoven wool, natural dyes. Photo credit: W. Scott Miles



Xia Gao, *Passing* (2018). Buckram. Photo credit: Xia Gao.

that is often difficult to achieve in juried exhibitions. The excellent catalogue that accompanies the exhibition includes a poetic synoptic essay by Clark and an informative explanatory essay by Sauer describing the jury process.

This year TSA was represented by four members, Xia Gao, Marie Fornaro, Michael Rohde, and Wendy Weiss. In her triptych *Gaza, Scar, Camp*, Weiss utilizes the technique of handwoven ikat to speak about the fragile relationships between two historically persecuted cultures, Jews and Palestinians, and the desperate need for a humanitarian solution to the ongoing crisis in the Gaza strip. The shifting that occurs during the process of resist dyeing and subsequent weaving gives the words a tenuous quality, like a smoke ring about to fade, adding an additional layer of irony to her subject. *Interrogative*, Rohde's immaculate and formalist tapestry, also conjoins text and textile, but in his case the text is indecipherable and reminiscent of an ancient language. While the gridded structure and pixelated imagery allude to some type of coded message, the soothing





Fiberart International 2019 gallery view. From left to right: Luke Haynes, *Sewlebrity*; Beth Blankenship, *Oiled Eider*; Marie Fornaro, *It Is Bread We Fight For, But We Fight for Roses, Too*; Nicole Benner, *Comfort/Confine II*. Photo credit: Polly Mills Whitehorn.

colors and well balanced shapes hold their own purely in the aesthetic realm. *Passing*, Xia Gao's quietly powerful and exquisitely beautiful permutational portrait represents a haunting glimpse of her Chinese ancestors. *Passing* consists of three layers of buckram that have been burned to create transparency and convey imagery. By combining different faces, her work abstracts gender yet transcends time; the sepia quality of the burned surface suggests an old photograph. In contrast to the exacting craftsmanship of the other TSA artists represented, Fornaro uses an informal, improvisational technique to convey anger and emotion in *It Is Bread We Fight For, But We Fight For Roses, Too*. Starting with a beige and white quilt as an emblem of whiteness, comfort, and domesticity, Fornaro slashed into it with the hash tag symbol from the #MeToo movement; bits of the bright colored lining peek through the cuts and dribble on

the ground in a pool conveying blood, rage, and frustration.

Overall, these pieces were indicative of the high caliber of work presented in two venues, Contemporary Craft and Brew House Association Gallery. In each space the work was hung beautifully with ample space for reflection and opportunities for discovery.

<https://fiberartspgh.org>

*Susan T. Avila is an artist and Professor of Design at the University of California, Davis. She has an extensive exhibition record and her work is included in several books and periodicals. She frequently lectures about textile art and has published several articles in leading journals including Fiberarts, Ornament, Surface Design Journal, and TextilForum.*

## Contemporary Muslim Fashions

De Young Museum, San Francisco, CA  
September 22, 2018 – January 6, 2019

Reviewed by Carol Bier

Calico, chintz, damask, muslin, cashmere, seersucker, taffeta, shawl, caftan, and cummerbund—all English terms derived from Islamic textiles and dress—are the products of textile technologies that resulted from colonization and trade. Their cultural origins are long forgotten, shrouded in the fast-moving commercialized fashion industry and haute couture of the West that developed during the 20<sup>th</sup> century. The exhibition, *Contemporary Muslim Fashions*, is a game-changer.

The exhibition organizers, **Jill D'Alessandro** and **Laura Camerlengo**, curators of costumes and textiles at the De Young Museum in San Francisco, worked with Reina Lewis in London as a curatorial consultant. Together, they drew upon the local advice of numerous Muslims in the Bay Area who represent a diversity of Islamic traditions from around the world. The exhibition presents a grand and lavish glimpse into the global fashion phenomenon of the moment, largely propelled by

social media, with a focus on emergent Muslim women designers and the historically complex interactions of Islamic dress with European fashion houses.

Ambitious yes, but also brilliantly conceived and exquisitely executed. A team of two sisters, Iranian-born NY-based architects, Gisue Hariri and Mojgan Hariri, of Hariri and Hariri Architecture, were engaged to design the gallery space. The setting offers an ambient minimalism of curved white surfaces that alternately suggest walls or dunes set within an infinite black expanse. Eighty ensembles of garments, which include abayas, shalwar, caftans, shawls, and turbans, are elegantly displayed in thematic clusters of mannequins, most of which are painted gray to avoid issues of identity politics and questions or assumptions about blackness or whiteness. The displays range from French *haute couture* designed for distinguished Muslim patrons, to street wear from Turkey, and Macy's newly launched *Verona Collection*, as well as sportswear that includes reference to Nike's *Pro Hijab* athletic line, and the *burkini*, originally designed in Australia and banned for awhile on beaches in France.

The display of garments is augmented by forty photographs, which offer didactic visual narratives and contextual understanding. Challenging audience perceptions of Muslim women, fashion, and personal habits, street photographs from several Muslim-majority countries by Langston Hues (b. 1988, Detroit) are interspersed throughout the galleries, while near the entrance is a display of scenes of women from *Occupied Pleasures* (2015), a book of photographs of everyday life in Palestine taken by Tanya Habjouqa (b. 1975, Jordan). An assemblage of headshots of photographer Boushra Almutawakel (b. 1969, Yemen) teases the viewer's reactions to the same face, with head uncovered, or wearing *hijab* or *niqab*. Two large documentary portraits of women in the privacy of their own rooms, photographed by Rania Matar (b. 1964, Lebanon) toy with issues of Orientalism countering fantasies of the exotic, as do the works of Lalla Essaydi (b. 1956, Morocco) exhibited elsewhere in the exhibition.

The impact of social media is also featured, giving visibility to smart-phone usage and how it contributes to the global world of modest Muslim fashion today. The proliferation of fashion bloggers and the role of Instagram gave rise to dramatic new ways of promoting styles and products. But the world's demographics

and population shifts have also contributed to a renewed globalization of the industry. Couture designer Raşit Bağzıbağlı (b. 1985, London), for example, is third generation of a Cypriot family involved in textiles and trade; he is a designer for Modanisa, based in Turkey, with an online presence (six million website hits per month), serving clients in 70 countries. Design influencers around the world utilize popular Instagram hashtags such as [#modestfashion](#), [#Muslimfashion](#), and [#hijab](#), to both stimulate and mediate global tastes.

Clearly, interpretations of modesty are many. For myself growing up, to be modest was equated with being thrifty and unassuming. It connoted the antithesis of extravagance, flamboyance, or ostentatious behavior. That is not the modesty addressed here; many of the garments displayed are quite the opposite of that definition. But the modest fashion movement, inspired by Muslim custom, is religiously motivated, and yet nowhere in the exhibition is there any reference to the Qur'anic injunction (chapter 7, verse 26), which pertains as much to men as it does to women. And no male fashion is included among the displays although there is one oblique reference—a dual channel audio-video installation by Shirin Neshat (b. 1957, Iran) that depicts in stark contrast a male singer and an audience of men dressed in white shirts on one screen with a female singer dressed in black in an empty hall on the second screen.



Contemporary Muslim Fashions at the De Young. Photo credit: Carol Bier.





Contemporary Muslim Fashions at the De Young. Photo credit: Carol Bier.

Muslim modest fashion is inclined to emphasize form, drapery, structure, and movement, rather than expressing sexuality or revealing the body. In the exhibition, polyester, jerseys, and silk crepe seem to be preferred materials. Although emphasis is placed on elaborate patterns that require extensive cutting and sewing, little is explored or explained regarding the culturally significant role of tailors or seamstresses, so important historically. Nor is this exhibition about textiles, *per se*, but there are several visual references in the contemporary fashion of Malaysia and Indonesia to historical and ethnographic fabrics, such as wax-resist batik, ikat (warp-resist plain weave), and songket weaving (supplementary weft) in the works of Dian Pelangi (b. 1991, Indonesia). My favorite garment that blends the historic with the modern is a white coat by Wadha al-Hajri (b. 1987, Qatar) made of silk organza with an appliqué of cutwork in a traditional geometric pattern that references architecture. One feature that struck me throughout the exhibition is the issue of signature, and the identification of individual designers and their houses, in contrast to the anonymity of traditional dress. Sub-Saharan Africa is absent entirely, with no reference to the extraordinarily vibrant fashion scene in Mali. Also omitted are the post-Soviet republics, several of which are Muslim-majority today, and finding voice through fashion, such as the design house of Bibi Khanum in Tashkent, Uzbekistan.

In negotiating personal and collective identity through dress, characterized in Jori Finkel's review in the *New York Times* as a "fusion of faith and fashion, modesty and modernity," this

exhibition finds amazing parallels with an exhibition held simultaneously across town at the Contemporary Jewish Museum. *Veiled Meanings: Fashioning Jewish Dress*, from the Collection of the Israel Museum in Jerusalem, a more traditional display of historical and ethnographic costume, explores (male and female) dress as a form of cultural expression, mediating between the individual and group affiliation within the larger forces of political hegemony and pragmatic adaptation. Regional styles often reflect a melding of cultural traditions, resulting in a cosmopolitanism that is nonetheless local. Parallels with *Contemporary Muslim Fashions* reference diverse cultural traditions within the Jewish diaspora and the historical expansion of Islam. That Jews lived in Islamic lands is immediately apparent in the geographic span of the CJM's exhibition, encompassing Iraq, Iran, Yemen, North Africa, Turkey and the Balkan states, Central Asia, and the India subcontinent, as well as Eastern Europe. Both exhibitions emphasize the importance of weddings and religious festivals for the display of richly embellished dress. While the focus of *Contemporary Muslim Fashions* is on the contemporary, and that of *Fashioning Jewish Dress* is historical, both exhibitions are global in scope, exploring the meaning as well as the extraordinary diversity and complexity of fashion in an ever-changing present.

Carol Bier, Center for Islamic Studies, Graduate Theological Union, Berkeley, CA, and The Textile Museum, George Washington University, Washington, DC.

# Member News

## Member Exhibitions

### California

*Power of Pattern: Central Asian Ikats from the David and Elizabeth Reisbord Collection*

Los Angeles County Museum of Art, Los Angeles, CA  
February 3–August 11, 2019

The Los Angeles County Museum of Art (LACMA) presents *Power of Pattern: Central Asian Ikats from the David and Elizabeth Reisbord Collection*. The exhibition showcases over 60 examples of visually dynamic Central Asian ikat robes and wall hangings. Organized by motif, *Power of Pattern* examines how the region's textile designers, dyers, and weavers used improvisation and abstraction to create textiles unique to Central Asia. The objects on view are drawn solely from the collection of Dr. David and Elizabeth Reisbord. On the occasion of the exhibition, LACMA is pleased to announce the acquisition of all the ikats on display, a generous gift from the Reisbords, strengthening the museum's encyclopedic costume and textiles collection. *Power of Pattern* is curated by **Clarissa M. Esguerra**, Associate Curator, Costume and Textiles.

<https://www.lacma.org/art/exhibition/power-pattern-central-asian-ikats-david-and-elizabeth-reisbord-collection>



*Woman's Ensemble, Central Asia, late 19<sup>th</sup>–early 20<sup>th</sup> century, Los Angeles County Museum of Art, gift of David and Elizabeth Reisbord. Photo © Museum Associates/LACMA*



*Patricia Malarcher, Quartet (2015). Photo credit: Wendy Weiss.*

### New Jersey

*New Directions in Fiber Art*  
Montclair Art Museum, Montclair, NJ  
February 9–June 16, 2019

Montclair Art Museum (MAM) is exhibiting *New Directions in Fiber Art*, the New Jersey Arts Annual exhibition highlighting New Jersey's visual artists sponsored by the New Jersey State Council on the Arts. This juried show consists of works created in traditional and contemporary fibrous materials and methods completed since 2015. Participating artists: Judy Beck, Pamela E. Becker, Jeanne Brasile, Caroline Burton, Monica S. Camin, Nancy Cohen, Joan Diamond, Robert Forman, Geri Hahn, Victoria Hanks, Linda Brooks Hirschman, Alisha McCurdy Holzman, Jan Huling, Helen R. Kaar, Dong Kyu Kim, Megan Klim, Liz Kuny, Daryl Lancaster, Judy Langille, Shannon Linder, Kevan Lunney, So Yoon Lym, Susan Martin Maffei, **Patricia Malarcher**, Caroline McAuliffe, Anne Q. McKeown, Deborah Guzmán Meyer, Susan Spencer, Faith Ringgold, Ben Salmon, Lisa Sanders, Diane Savona, Pamela Scheinman, Wonju Seo, Glendora Simonson, Armando Sosa, Elena Stokes, Amanda Thackray and Diana Palermo, Katie Truk, Ellen Weisbord, and Woolpunk.

<https://www.montclairartmuseum.org/content/new-directions-fiber-art>

### Pennsylvania

*Fiberart International 2019*  
The Fiberarts Guild of Pittsburgh, Inc., Pittsburgh, PA  
May 31, 2019–August 24, 2019

*Fiberart International 2019 (FI2019)*, the 23<sup>rd</sup>

exhibition of contemporary textile art sponsored by the Fiberarts Guild of Pittsburgh, Inc. *FI2019* will feature artworks by 55 artists from the US and abroad. The exhibition is hosted by two respected Pittsburgh arts organizations: Contemporary Craft and the Brew House Association.

*Fiberart International 2019* records the changing definition of textile art and gives the audience a chance to experience works by a diverse group of artists. Internationally respected artists and exhibition jurors, Sonya Clark and Jane Sauer reviewed more than 1,400 art works submitted by artists from 28 countries and across the United States. They refined the selection to 56 pieces, bringing together artists from eight countries and 23 states.

TSA Members **Marie Fornaro**, **Xia Gao**, **Michael Rohde**, and **Wendy Weiss** are among the 55 selected artists out of an entry pool of 1441 artworks submitted by 595 artists.

<https://fiberartinternational.org/>

### Nebraska

*A River Runs Through It*  
Museum of Nebraska Art, Kearney, NE  
February 26–July 21, 2019

In Paul Johnsgard's book, *Crane Music: A Natural History of American Cranes*, the author writes

*There is a river in the heart of North America that annually gathers together the watery largess of melting Rocky Mountain snowfields and glaciers and spills wildly down the eastern slopes of Colorado and Wyoming. Reaching the*





Wendy Weiss & Jay Kreimer. Braided River Broad Shallows (2019), painted wood, foam; warp ikat, handwoven and naturally dyed cotton; mounted on painted platform. Photo credit: Jay Kreimer



Nazarliq (2017), 60"x60"x4", skin membrane (hog casings), colored ink, individual openwork technique. Photo credit: George Potanovic, Jr.

plains, it quickly loses its momentum and begins to spread out and flow slowly across Nebraska from west to east. As it does so, it cuts a sinuous tracery through the native prairies that has been followed by millennia by both men and animals. The river is the Platte.

This exhibition explores the artwork inspired by the Platte River—from the sounds and sights of the land, flora, and fauna that surround, inhabit, and visit it to the sky that stretches far above. Exhibition Sponsored by Steve & Jennifer Homan and Ben & Sara Homan. <https://mona.unk.edu/mona/a-river-runs-through-it/>

### New York

#### *Floodline: Water Rises*

Lagstein Gallery, Nyack, NY, USA  
Apr. 13–May 12, 2019

*Floodline: Water Rises*, a fiber sculpture installation by **Pat Hickman**, TSA Member and President (2008–2010), will be on display at the Lagstein Gallery in Nyack, NY.

[www.pathickman.com](http://www.pathickman.com)

<http://lagsteingallery.com/artists/pat-hickman-floodline-water-rises/>

#### *Pat Hickman: Everything Changes*

Buster Levi Gallery, Cold Spring, NY, USA  
May 3–June 2, 2019

Pat Hickman will present a solo exhibition of her work, *Pat Hickman: Everything Changes* at the Buster Levi Gallery, Cold Spring, NY.

<http://www.busterlevigallery.com/pat-hickman-2>

[www.pathickman.com](http://www.pathickman.com)

#### *Crafting Democracy: Fiber Arts & Activism*

Rochester Institute of Technology, Harold Hacker Hall,  
Central Library of Rochester, NY  
August–October 2019

Women in the U.S. have been drawn to craft as a protest tool since the American Revolution, thereby shifting the domestic purpose of their handiwork to subversive action. This exhibit emerges from a contemporary event where thousands of pussyhats became the visual symbol of protest in women's marches across the globe on January 21, 2017, the day after Donald J. Trump was inaugurated as 45<sup>th</sup> president of the United States. *Crafting Democracy* seeks to highlight examples of contemporary craft activism that have recently soared, placing them in conversation with historical precedents including, for

instance, local references to Rochester's own craft and textile heritage that played a central role in the Suffragist movement through banners and sashes. *Crafting Democracy* 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.

Accepted artists include TSA Members **Sonja Dahl**, **Hinda Mandell**, and **Wendy Weiss**. Co-curated by Hinda Mandell and Juliee Decker. To view the full list of accepted artists please visit: [www.craftingdemocracy.com](http://www.craftingdemocracy.com)

### North Carolina

#### *Further Evidence | The Art of Natural Dyes*

Penland School of Crafts, Penland, NC  
May 28–July 14, 2019

The exhibition *Further Evidence | The Art of Natural Dyes* will feature the work of sixteen international artists working with natural dyes. Co-curated by textile artist and dyer **Catharine Ellis**, who, along with Danish textile engineer and chemist **Joy Boutrup**, recently published a long awaited book on the subject and will be co-teaching at Penland School in 2019. The resurgence of the use of natural dyes in both studio practice and commercial dyeing will be recognized in this exhibition, including works on

paper with ink and pigment, and woven and printed textiles. Artists included in the exhibition are Joy Boutrup, Heather Clark Hilliard, Akemi Nakano Cohn, Kim Eichler-Messer, Catharine Ellis, Mary Hark, **Ana Lisa Hedstrom**, **Bethanne Knudson**, **Charlotte** and **Sophena Kwon**, Tim McLaughlin, Eduardo Portilla and Mariá Eugenia Dávila, **Roland Ricketts**, Chimani Ricketts, Julie Ryder, Tommye McClure Scanlin, **Amanda Thatch**, and **Wendy Weiss**.

[https://penland.org/gallery/2019\\_horn-gallery\\_further-evidence/](https://penland.org/gallery/2019_horn-gallery_further-evidence/)

### Washington, DC

*Indigo Threads: Weaving Japanese Craftsmanship and American Heritage*

Japan Information and Culture Center, Embassy of Japan, Washington, DC  
March 29–June 28, 2019

**Ann Marie Moeller** worked with Japanese Embassy staff on this exhibition that explores both contemporary Japanese denim production as well as the historical textile and cultural influences that primed the Japanese to fall in love with denim jeans.

<https://www.us.emb-japan.go.jp/jicc/exhibitions/indigo-threads.html>

### Ontario

*The Cloth that Changed the World: India's Painted and Printed Cottons*

Royal Ontario Museum, Toronto, ON  
Coming in 2020

Made with vivid colors and exuberant design, the painted and printed cottons of India changed human history, revolutionizing art, fashion, and science around the globe. Featuring pieces from the Museum's world-renowned collection, this ROM original exhibition explores the innovation of India's artisans who created and perfected the printing and painting of multi-colored cotton fabrics to fashion the body, honor divinities, and beautify palaces and homes, over thousands of years.

Presenting the fascinating stories behind the people who made, commissioned, shipped, sold, and ultimately used these pieces, *The Cloth that Changed the World* considers India's textile innovations and their influences on art, trade and industry in places as far as Cairo, Japan, Sumatra, London, and Montreal. They were the luxury fabric of their day, coveted by all, and one of the great inventions that drew foreigners to India's shores, hungry for more.

Discover how, through trade-routes, encounters, and exchange, these cloths connected cultures and, quite literally, changed the world. The Curator is **Sarah Fee**. Alexandra Palmer and Deepali Dewan are acting as advisors.

<https://www.rom.on.ca/en/exhibitions-galleries/exhibitions/the-cloth-that-changed-the-world-indias-painted-and-printed>

### Australia

*Kate Derum Award + Irene Davies Emerging Artist Award For Small Tapestries: Finalists' Exhibition*

Australian Tapestry Workshop, Melbourne, Victoria  
July 16–September, 13, 2019

We warmly invite you to join the Australian Tapestry Workshop (ATW) for the announcement of the winners of the Kate Derum Award and Irene Davies Emerging Artist Award for Small Tapestries and officially open the exhibition of finalists. Held every two years by the ATW these unique awards celebrate creativity and excellence in contemporary tapestry.

The Irene Davies Emerging Artist Award for Small Tapestries was established to support early-career weavers in the first five years of their tapestry practice. Alayne and Alan Davies generously support the award, in memory of their mother Irene Davies, a tapestry enthusiast and avid supporter of the ATW.

<https://www.austapestry.com.au/whats-on/whats-on>

### France

*Mural and Spatial. How the Lausanne Biennials 1962-1969 transformed the world of tapestry*

Cité internationale de la tapisserie, Aubusson, France  
June 28–October 6, 2019

In the seven years from 1962 to 1969, the world of tapestry experienced a radical transformation. Accepted concepts, principles, rules, practices and techniques were seriously challenged by events at the Lausanne Tapestry Biennials.

Thanks to a world-wide search, it has been possible to select 35 tapestries,

the very same works that were originally exhibited in the Lausanne Biennials. French wall tapestries will include mature works by Lurçat and his friend cartoon painters such as Prassinis, and Tourlière, and some tapestries based on paintings by well-known artists such as Picasso, Delaunay, Estève. Other tapestries will illustrate European and American productions, including Somville, Rousseau-Vermette, Yoors, and Scholten. Certain Polish artists that caused a stir and generated much commentary such as Abakanowicz, Owidzka, and Sadley will also be on view. Three-dimensional works showcased will include emblematic pieces by Giauque, Jobin, Abakanowicz, Daquin, and Lindgren.

Exhibition curators: Bruno Ythier, Cité de la tapisserie, Aubusson; Giselle Eberhard Cotton, Fondation Toms Pauli, Lausanne

<https://www.cite-tapisserie.fr/en/expositions/le-mur-et-lespace>

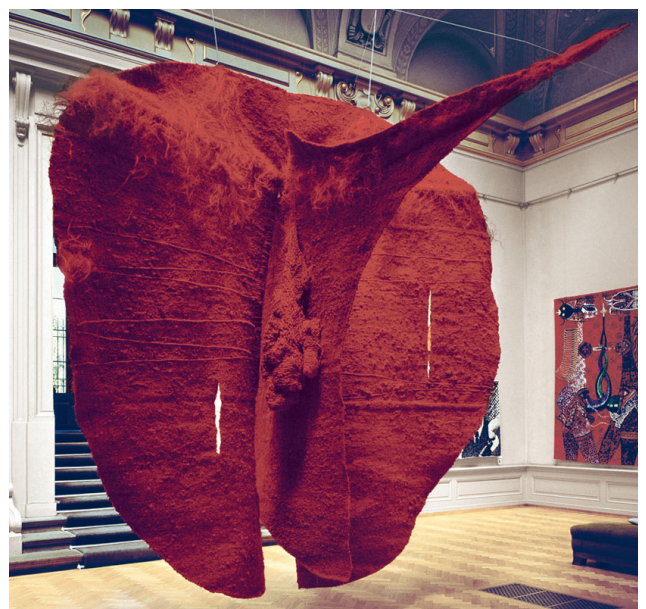
### United Kingdom

*Material: Textile*

Messums Wiltshire Salisbury, Wiltshire  
March 9–April 28, 2019

An exhibition of works by artists working in tapestry and textile from AD 800 to the present day.

Artists: Anni Albers, Hrafnhildur Arnardóttir, Adam Belcher, Louise Bourgeois, George Braque, Antoni Calvé, Oscar Dominguez, Donald Hamilton Fraser, Roger Fry, Magne



Magdalena Abakanowicz, *Abakan Red*, 1969, Tate, London, presented anonymously 2009. © Magdalena Marta Abakanowicz Kosmowska and Jan Kosmowski Foundation. Photo credit: Stamm & Saxod, Lausanne.



Furuholmen, Liam Gillick, Ashley Havinden, Barbara Hepworth, Patrick Heron, Des Hughes, Kurt Jackson, Emilia and Ilya Kabakov, Joseph Kosuth, Francesca Lowe, Goshka Macuga, Henri Matisse, Henry Moore, Christian Newby, Ben Nicholson, Pablo Picasso, John Piper, Laure Prouvost, Alan Reynolds, **Freddie Robins**, William Scott, Nicholas de Staël, Hans Tisdal, Rosemarie Trockel, Gavin Turk, Keith Vaughan, Paule Vézelay and Henrik Vibskov.

[messumswiltshire.com/material-textile](http://messumswiltshire.com/material-textile)

**Dorothea Tanning**

Tate Modern, London

February 27–June 9, 2019

This is a major exhibition of the work of Dorothea Tanning (1910–2012). Organized in collaboration with the Museo Nacional Centro de Arte Reina Sofía in Madrid, it is the first large-scale exhibition of her work for 25 years and the first ever to span Tanning's remarkable seven-decade career. In the mid-1960s, Tanning turned to her Singer sewing machine to make a 'family' of soft sculptures that are a key focus of the exhibition. These hand-crafted, anthropomorphic forms lie somewhere in between bodies and objects. Important pieces such as *Etreinte* (1969, Museo Nacional Centro de Arte Reina Sofía, Madrid) and *Nue couchée* (1969–70, Tate) feature limb-like forms contorted, transformed and intertwined. A particular highlight is the room-sized installation *Chambre 202, Hôtel du Pavot* (1970–73, Centre Georges Pompidou, Paris). At once sensual and eerie, this major work features bodily shapes growing out of the walls and furniture of an imaginary hotel room, transforming this interior space into one of surrealist possibility.

[www.tate.org.uk/whats-on/tate-modern/exhibition/dorothea-tanning](http://www.tate.org.uk/whats-on/tate-modern/exhibition/dorothea-tanning)

## Workshops and Lectures

### California

"The Seventh R.L. Shep Triennial Symposium on Textiles and Dress: The Power of Pattern in Central Asian Ikats"

Bing Theater, Los Angeles County Museum of Art, Los Angeles, CA

May 11, 2019, 10:00 am–4:30 pm

A one-day symposium exploring Central Asian ikat textiles, the evolution of pattern design within a cultural context, and its production from the 19<sup>th</sup> century through

today, was held in conjunction with the exhibition *Power of Pattern: Central Asian Ikats from the David and Elizabeth Reisbord Collection*, on view in the Resnick Pavilion through July 28, 2019.

Speakers included Andrew Hale, Director of Anahita Gallery; **Sumru Belger Krody**, Senior Curator of The Textile Museum; Irina Bogoslovskaya, Independent Scholar; and Annie Carlano, Senior Curator of The Mint Museum. Also participating was David Reisbord who generously gave the collection of Central Asian ikats on view in the exhibition, and **Clarissa M. Esguerra**, curator of *Power of Pattern*.

<https://www.lacma.org/art/exhibition/power-pattern-central-asian-ikats-david-and-elizabeth-reisbord-collection>

### Florida

Wendy Weiss: "Improvisational Ikat from the Warping Board to the Natural Dyepot"

Florida Tropical Weavers Guild, Leesburg, FL USA

March 14–17, 2019

Wendy Weiss led a workshop where participants learned how to bind a warp to create a dynamic resist patterns and how to treat the cotton with tannin and alum prior to dyeing to insure fast and bright colors. This workshop was one of ten two-and-a-half-day workshops offered at the 2019 Conference.

[ftwg.org/](http://ftwg.org/)

### Vermont

Pat Hickman, "Breathing Baskets"

North Country Studio Workshops, Bennington College, Bennington, VT

January 28–February 2, 2020

Exploration of openwork textile structures—knotted and knotless netting, leading to sculptural baskets.

### Washington, DC

Ann Marie Moeller, "Shades of Indigo: The Kimono-Blue Jeans Connection"

Japan Information and Culture Center, Embassy of Japan, Washington, DC

June 26, 2019

History, economics, and aesthetics unique to Japan created an environment where cotton denim, widely used for American blue jeans, became a highly appreciated commodity in Japan. Lecturer **Ann Marie Moeller** will explore influences that range from samurai

edicts to sophisticated kimono fashions to illuminate the Japanese attraction to denim jeans.

<https://www.us.emb-japan.go.jp/jicc/>

## Members in Print

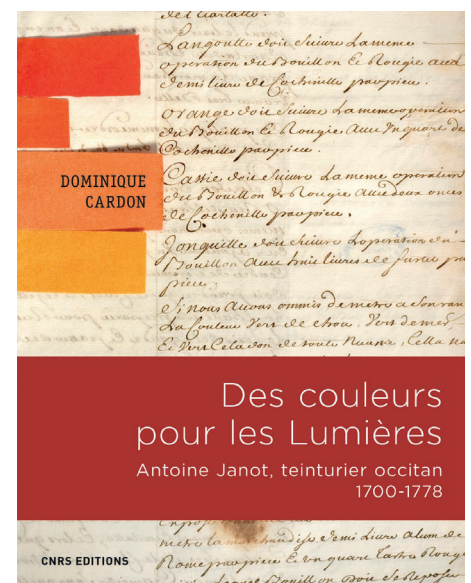
*Des Couleurs pour les Lumières—Antoine Janot, teinturier occitan, 1700-1778* (*Colors for the Age of Enlightenment—Antoine Janot, Occitan dyer, 1700-1778*)

Dr Dominique Cardon

Paris, CNRS Editions, 2019

Color, for Antoine Janot, was a métier. As a child, with his father, he learned to smell the odor of the woad vat, to feel the taste of the bath before plunging the fabric to dye it blue. Later, he muscled his arms turning the heavy broadcloth pieces through the boiling baths of bloody cochineal. He is one of the master-dyers whose bright colors fuel the craze for the cloths from Languedoc in the ports of the Levant and the Ottoman Empire. So, when a new royal inspector appointed to Saint-Chinian comes to confiscate from him a cloth on the pretext that its scarlet shade is not rich enough, Antoine Janot decides not to let himself be intimidated. He writes a memoir filled with dyed textile samples to explain how he obtained all these colors, and he sends it to Montpellier, to the Intendant of the King in Languedoc, with a letter denouncing the inspector's abuse of power.

Like a rock thrown into a pond, the ripples reach as far as the King's court in Versailles



where Janot is described as a “dubious adventurer, as rebellious, haughty and dangerous as he is a good dyer”.

The memoir, buried in the archives, is here edited, with two others also written by Antoine Janot: it is the oldest known set of recipes for dyeing wool broadcloth, illustrated with samples, systematically organized in order of technical processes, so the whole gamut of fast colors from natural dyes can be obtained.

This thorough technological and colorimetric study, presented by Dominique Cardon in the third part of the book, is meant to inspire all color lovers and open new pathways to revive the colors of the Age of Enlightenment.

<http://www.cnrseditions.fr/art/7841-des-couleurs-pour-les-lumieres.html>

## Call for Papers

*Bloomsbury Encyclopedia of World Textiles*: Call for Contributors, Volume Editors  
Bloomsbury Publishing, London, UK  
Co-chief editors Janis Jefferies and Vivienne Richmond  
Deadlines for submission of drafts between July 2020 and December 2021.

Textiles have been essential to human life since pre-history, have been traded for millennia and—as the continuing focus of technological and artistic innovation—have a dynamic future in the form of e-textiles.

*The Bloomsbury Encyclopedia of World Textiles* will offer, in 700 articles, 3 million words, and 3,500 images, the definitive resource on textiles across cultures and time. Drawing upon archaeology, anthropology, history, art, design, and the social sciences as well as materials science and technology, the ten-volume set will present original articles which:

- define textiles
- describe how they have been made, traded and consumed globally over time
- examine their uses, meaning and significance in both private and public domains
- explore the new materials created as a result of recent technological advances and engage with the future of textiles in a world of finite resources

The architecture of the encyclopedia will

reflect the multimodal nature of the subject and will be organized into ten overarching themes:

1. Raw Materials: natural fibers, synthetic filaments, blending fibers, spinning and twining threads and yarns
2. Cloth in Cultures: Wovens: woven structures, techniques and technologies in the history of weaving
3. Cloth in Cultures: Non-Wovens: history, technology, range of formation and use including knits, felt, lace, and non-wovens for medical and industrial use
4. Color: dyeing, dyes and the application of color to fibers and fabrics, printing and resist techniques
5. Embellishment: finishing, surface design, embroidery, subtraction, and new technology applications informing the design, aesthetics and qualities of textile substrates
6. Trade and Industry: global circulation of local manufacture, and the migration and consumption of textile products, both historically and contemporaneously
7. Function and the Everyday: textiles in the spheres of domesticity and duty
8. Politics and Power: textiles as global signifiers of status, wealth, national identity, ideology, and global influence
9. Sacred and Ceremonial: the role and meaning of textiles in world ritual, religions, ceremonies and celebrations
10. Textile Futures: textile environmental impacts and proposals for new ecologies of textile production, consumption and disposal, textiles and health

Individual entries will be a maximum of 4,000 words with deadlines for submission of drafts between July 2020 and December 2021.

Prospective contributors are invited to submit brief proposals, identifying the proposed topic and volume, and may submit proposals for more than one topic or volume. We are also seeking expressions of interest as volume editors.

Please send proposals, expressions of interest as volume editors and/or requests for further information to Vivienne Richmond at:

[v.richmond@gold.ac.uk](mailto:v.richmond@gold.ac.uk)

## Opportunities

### Georgia

Professor of Fibers  
Savannah College of Art and Design, Savannah, GA

SCAD seeks a full-time professor for the university's Savannah location to support the growing fibers department. Posted March 16, 2019.  
<https://scadcareers.scad.edu/postings/23274>

Part-Time Professor of Fibers  
Savannah College of Art and Design, Savannah GA

SCAD seeks a part-time professor to support the university's growing fibers department.  
<https://scadcareers.scad.edu/postings/18842>

The department offers a uniquely comprehensive program linking art, craft and design in order to prepare students for careers in a rapidly changing world. The intensive curriculum grounds each student in the rich technical, cultural and historical traditions of the fibers and textiles discipline while providing access to advanced technology, equipment and opportunities that support innovative, interdisciplinary and sustainable research and practice.

In the SCAD fibers department, a diverse faculty works with more than 200 undergraduate and graduate students in an inspiring 20,500-square-foot facility dedicated to the study of fibers. This is your chance to work with talented students within the historic district of Savannah, Georgia, a walkable, bikeable coastal city providing a living laboratory for the study of art and design.

### Indiana

Visiting Assistant Professor of Fibers  
School of Art, Architecture + Design at Indiana University, Bloomington, IN  
<https://indiana.peopleadmin.com/postings/7631>

School of Art Architecture and Design at Indiana University Bloomington is seeking applicants for a Visiting Assistant Professor to teach all levels of undergraduate and graduate fibers. The position is an annual appointment renewable up to two years based on performance, funding and programmatic needs with the Dean's approval. Teaching responsibilities include introductory textiles/fibers courses, media-specific advanced undergraduate-level courses, and undergraduate and graduate studios, seminars, and critiques. The position begins August 2019.