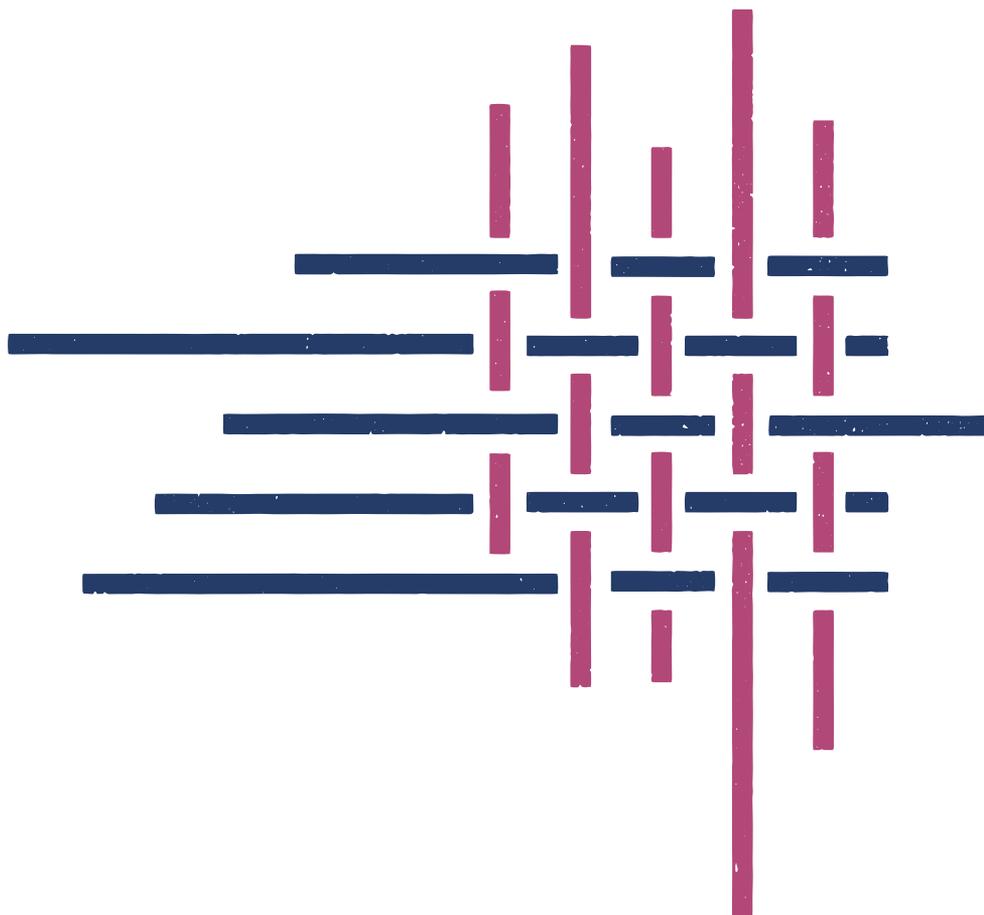


HIDDEN STORIES

HUMAN LIVES

THE TEXTILE SOCIETY OF AMERICA
17TH BIENNIAL SYMPOSIUM

OCTOBER 15–17, 2020
VIRTUAL ATTENDANCE



WELCOME

Be Part of the Conversation

Tag your posts on social media

#TSAHiddenStoriesHumanLives

#TSA2020



Like us on Facebook: [@textilesocietyofamerica](#)

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Attendee Directory

The attendee directory is available through [Crowd Compass](#)

If you have any questions, please contact Caroline Hayes Charuk:

carolinecharuk.tsa@gmail.com.

Please note that the information published in this program and is subject to change. Please check textilesocietyofamerica.org for the most up-to-date information.

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ABOUT THE SYMPOSIUM

The Theme

The theme **Hidden Stories/Human Lives** presents opportunities to reveal complex and hidden stories of global textile making and coincides with the 100th anniversary of the 19th Amendment to the United States 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 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 subjects that examine peoples, systems, and societies involved in global textile making.

TSA sought proposals for individual papers/presentations, artist talks, organized panels, roundtable discussions, film/digital media, and “Warp Speed” 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 encouraged and desired original submissions from individuals from the widest variety of backgrounds and heritages. In addition, for 2020, we encouraged the submission of complete organized panels and/or roundtable discussions. For all submission categories, the peer review committee selected submissions that cogently and directly addressed the theme of the symposium and presented new research or work.

Symposium Chairs



Pamela A. Parmal, Chair and David and Roberta Logie Curator of Textile and Fashion Arts Emeritus recently retired from the Museum of Fine Arts, Boston (MFA), where she worked since 2014. She previously worked as assistant and then associate curator at the Museum of Art, Rhode Island School of Design. Parmal has worked with encyclopedic collections in both museums and curated and written on work as varied as contemporary fashion and Japanese Noh costume. Her exhibitions and publications include *Fashion Show/Paris Style* (2006); *Embroidery of Colonial Boston* (2011-2012) and the accompanying

publication *Women's Work: Embroidery in Colonial Boston* (2012); *Quilts and Color: The Pilgrim/Roy Collection*, 2014; and *#techstyle* (2016). She has also co-curated and co-authored the forthcoming exhibition and book *Fabric of a Nation: American Quilt Stories*, 2021. Parmal co-chaired the 2002 TSA Biennial Symposium, *Silk Roads/Other Roads* and served on the TSA board from 2002 to 2008 and as TSA president from 2004 to 2006.

Lauren Whitley is senior curator emerita at the Museum of Fine Arts, Boston (MFA). During her twenty-eight years in the David and Roberta Logie Department of Textile and Fashion Arts at the MFA, she helped oversee a global collection of 55,000 textiles, costumes, and fashion accessories and curated more than fourteen exhibitions including *#techstyle*, *Hippie Chic*, Ed Rossbach Fiber Art, *Threads on the Edge: Fiber Art from the Daphne Farago Collection*. Most recently she co-curated the exhibition *Fabric of a Nation: American Quilt Stories* which will open to the public in May 2021. Ms. Whitley holds an MA degree from the Fashion Institute of Technology, SUNY, and received her BA in art history from Trinity College in Hartford, Connecticut. She is currently a PhD candidate in humanities at Salve Regina University in Rhode Island, where she is focusing her research on fashion at the 1939 New York World's Fair.



Symposium Organizers

TSA Executive Committee: Lisa Kriner, Melinda Watt, Vita Plume, Owyn Ruck, and Lesli Robertson

TSA Executive Director: Caroline Hayes Charuk

Symposium Organizing Committee & Academic Program Co-Chairs: Pamela Parmal and Lauren Whitley

Volunteer Coordinator: Catherine Tutter

Marketplace Coordinator: Marissa Cote

Warp Speed Coordinator: Lee Talbot

Registration Management: Caroline Hayes Charuk

Grants: Elena Phipps

Awards and Scholarships Committee: Isaac Facio, Linda Eaton, and Vita Plume

PDF Program Editors: Diane Fagan Affleck and Meredith Affleck

Symposium Proceedings Editor: Lynn Tinley

Readers and reviewers for presentation submissions, awards, and scholarships: Ruth Barnes, Lynne Bassett, Pieranna Cavalchini, Mary Dusenbury, Diane Fagan Affleck, Tess Fredette, Cynthia Fowler, Karen Hampton, Kate Irvin, Anna Rose Keefe, Mary McWilliams, Pam Parmal, Elena Phipps, Mei Mei Rado, Petra Slinkard, Lauren Whitley

WELCOME FROM TSA PRESIDENT LISA KRINER

On behalf of the entire TSA Board, we welcome you to the 17th Biennial Textile Society of America Symposium, **Hidden Stories, Human Lives**. This is an unprecedented symposium during unprecedented times. While I am disappointed that we cannot be together in person exploring and enjoying Boston, I am excited about how the online platform gives so many people, from all over the world, the ability to come together. The symposium theme and the open call for papers, panels, roundtables, artist presentations, and warp speed presentations inspired and encouraged a global response with a record number of submissions to present. The results of this wide-ranging participation are an exciting and intellectually engaging program. I am grateful to all of this year's participants, presenters and audience, for taking the time to bring your knowledge, ideas, and your stories to our global gathering. I hope this symposium, and its broad reach, will help us all explore our field more deeply.



A symposium is a result of a tremendous amount of personal and professional energy and creativity. This year was no exception, and I am grateful to all the people who came together over the past two years to make this extraordinary event happen. I want especially to recognize and thank Pam Parmal and Lauren Whitley, the 2020 TSA Symposium program chairs. From the start their vision of the universality of textiles in our lives and how, through interaction and study of these textiles, we can come to better understand our personal histories has driven the program. Pam and Lauren led a tremendous symposium planning committee who read abstracts seeking the human stories behind and embedded in textiles. Working with both Pam and Lauren has been a joy. Through this roller-coaster of a planning process, they always believed that this remarkable program was possible and worked especially hard to bring it together. Their positive spirits and creative thinking have carried us through.

Thank you to all who helped with symposium outreach and archiving. Thank you Ayaka Sano for putting together such visually enticing social media posts. Thank you to Meredith Affleck for her amazing design of this year's digital program. Perhaps like me, you had a hard time deciding for which sessions to register. Please know that most sessions are being recorded and will be available to stream online. We will also be publishing the Proceedings from this symposium through the Digital Commons at the University of Nebraska Lincoln in the coming months. I want to sincerely thank Lynn Tinley for again volunteering to coordinate and put this important publication together.

While it is a disappointment that we won't be able to explore and bring home treasures from this year's Marketplace, I want to thank Marissa Cote, the 2020

Symposium's Marketplace volunteer, who has worked hard to find ways to still bring us together with textile vendors. Please see the program and crowd compass app to find this year's vendors highlighted. We won't be able to see offerings in person, but we can still support our vendors by visiting their links and online shops.

I want to express my deep gratitude and thanks to Caroline Hayes Charuk, TSA's new executive director. Caroline became part of the TSA team before the Savannah symposium in 2016. Her hard work and dedication to TSA has helped us grow the organization in so many ways such as coordinating, managing registration, and communicating with presenters and award winners. And a tremendous thank you to the full TSA board, a remarkable and dedicated set of volunteers without whom TSA would not function.

Because we won't be together at a closing banquet this year, I want to celebrate our many TSA award winners in this letter. TSA is privileged to have the endowed moneys for wonderful awards for lifetime achievement, artists, book publications, travel, scholarships, and to welcome those new to the field. I want to thank our donors for making these possible and our awards committees for all of their hard work in the difficult task of choosing winners from among so many excellent individuals.

Our 2019 truly amazing TSA Fellows are Sonya Clark and Ruby Ghuznavi. TSA Fellows awards are given to recognize and appreciate those who have dedicated their lives and work to the study, creation, and preservation of textiles. For more information on our TSA Fellows please see our website.

Each year a review committee looks at accepted symposium paper abstracts and chooses six excellent abstracts. Each author is contacted and asked to submit their paper prior to the symposium. From these papers, one winner is selected to receive the Founding Presidents Award. This award is given in honor of the five founding TSA Presidents—Peggy Gilfooy, Milton Sunday, Lotus Stack, Mattiebelle Gittinger, and Louise W.



Melissa Cody, 4th Dimension, 3-ply aniline-dyed wool, woven tapestry, 24 x 19." Photo courtesy of the artist

Mackie. For the 2020 TSA Symposium our six nominated authors are: Laura J. Allen, “An Uncommon Ammunition Case: Interpreting ‘Transitional’ Textiles and Social Worlds in Nineteenth-Century Tlingit Alaska;” Anabelle Camp, “Casting a Wide Net: The Value of Collaboration and Outreach with Source Communities in the Analysis of Historic Native American Fishing Nets;” Regina Meredith Fitiao, “Making Siapo in Leone Today;” Yumiko Kamada, “Tribal Textiles and the Mingei Circle in Japan: Yanagi Muneyoshi’s Views on Carpet;” and Maria Smith, “Creating the Sensible: Weaving the Colonial Aesthetic at a Colonial Obraje.” Congratulations to these six authors. For information about presentation sessions and times, please see the Awards and Scholarships section of the program or the symposium schedule.

This year The Brandford/Elliott Award for Excellence in Fiber Art was awarded to Melissa S. Cody, a Navajo textile artist, living and working in New Mexico. This award honors the late fiber artists Joanne Segal Brandford and Lillian Elliott and supports the work of contemporary fiber artists.

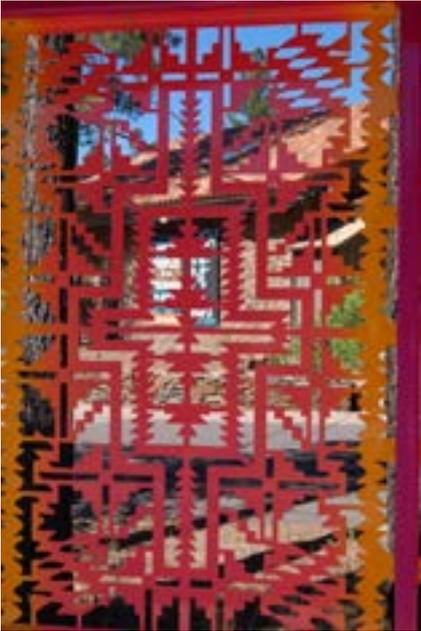
The 2019 RL Shep Ethnic Textiles Book Award, established by R.L. Shep in 2000 and given annually to a publication judged to be the best book in the field of ethnic textile studies, goes to *The Persian Carpet Tradition: Six Centuries of Design Evolution* by P. R. J. Ford and published by Hali Publications.

The Student/New Professional Awards are merit-based scholarships given to TSA members who are either current students in a textile-related field, have just graduated from a textile-related field, or are in their first job in the textile field. This year we recognize five Student/New Professional Award winners: Tayana Fincher, Soledad Muñoz, Emily Oertling, Ayaka Sano, and Anie Toole.

In the off-symposium years, TSA supports the Research Travel Grant program that enables individual TSA members to travel to conduct textile research. The award is intended to enable travel—local, regional, and international—for research of any type that is specifically for the study of actual textiles. This grant was made possible by the generosity of Elena Phipps, TSA president 2012-2014 and Alan Finkel. The two winners for 2019 were Elaine K. Ng and Elizabeth Kalbfleisch. Information about their research and how to apply for the 2021 Research Travel Grant can be found on our website.

My deepest thanks to all of you who have contributed to the symposium as organizers, volunteers, speakers, participants, and audience members. I sincerely appreciate your sense that despite all the world is currently throwing at us, we could make this happen.

Symposia are huge undertakings, and I am so grateful for the financial support we have received to fund our keynote speaker, plenary speakers, awards, and scholarships. These grants and our fundraising efforts make a significant difference in what we can provide as an organization. Many thanks to Elena Phipps, TSA president 2012-14, for her continuous fundraising efforts on the organization’s behalf. I want to acknowledge the support from three special organizations that provided grants to TSA to help make our programing and the archive and publishing of this symposium’s materials possible. Thank you to the



Melissa Cody, detail of bus stop installation outside the Museum of Northern Arizona. Textile design in metal, image courtesy of the Museum of Northern Arizona.

Lenore G. Tawney Foundation, which established an endowment fund with TSA that supports a TSA symposium keynote speaker. This year we are excited to welcome Sanford Biggers as the Lenore G. Tawney / TSA Keynote Address. Thank you to the Robert and Ardis James Foundation, which is generously supporting our excellent plenary sessions by Julia Bryan-Wilson and Jolene K. Rickard. Their support makes it possible not only to have these two scholars be a part of the 17th Biennial Textile Society of America Symposium program but also for us to record those events and make them available to a wider audience once the symposium is over. And, thank you to The Cotsen Foundation for Academic Research for enabling grant support for the cost of our digital program, our concurrent sessions, and publication of our proceedings and recordings.

Because our TSA symposia move from city to city, normally the president gets the opportunity to talk about all the wonderful things available to attendees in the city we are visiting. But not this time. While it is sad that we won't have the opportunity to seek out great exhibitions, visit cultural sites, and enjoy fabulous food with old and new friends, the online symposium format provides us with something the TSA Board has been working on for several years—more access to TSA programming, by more people, in more places. If you haven't been part of a TSA event before, I welcome you. The Board is so excited that through this format more of you will be able to join in the important research and conversations happening in our fields. We will, of course, miss seeing each other in person—the many hugs and getting caught up in conversation over a table of food and drink. But we know that access is critical and that the opportunity to provide that for this symposium and to create events in TSA's future that encourage access rather than restrict it are important. With all my best wishes to each of you, may you enjoy and learn from all our wonderful speakers, and thank you for your support of TSA.

Lisa L. Kriner
TSA President 2018-2020

DONORS & SPONSORS

This 2020 TSA Symposium would not be possible without our donors and sponsors who support the programs that make this biennial event such an amazing experience.

In 2016 the **Lenore G. Tawney Foundation** made a \$55,000 endowment to support the symposium keynote speakers on a biennial basis. This amazing gift allows TSA to attract high-level speakers. Lenore Tawney created the foundation in 1989 to provide support for charitable and educational purposes, including craft media.

We gratefully acknowledge the **Robert and Ardis James Foundation** for their continued support of the biennial symposium. In 2018, their gift of \$15,000 supported the recording of sessions and the dissemination of proceedings via the University of Nebraska Digital Commons and the TSA website, making them available for members who could not travel to the symposium. Their 2020 gift of \$12,000 will support our plenary speakers. The couple for which the foundation is named launched the International Quilt Study Center and Museum in Lincoln, Nebraska, in 1997 with their gift of nearly 1,000 quilts.

We would like to thank the **Cotsen Family Foundation** for their generous donation of \$10,000 in support of the 2020 TSA Symposium publications including the proceedings and video documentation. This gift, along with their past donation (\$5,000 in 2018), continues to support the dissemination of knowledge about textiles worldwide.

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

Major Supporters

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

The Robert and Ardis James Foundations to support our 2020 plenary speakers (\$12,000)

The Cotsen Family Foundation to support 2020 symposium publications (\$10,000)

Donors (2019/2020)**Textiles Patron (\$1,000 - \$2,499)**

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 Susan S. Bean
 Susan Weltman
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 Tracy Weisman
 Wovenful

SYMPOSIUM SCHEDULE AT A GLANCE

Thursday, October 15, 2020

9:45–10:00 am Welcome

10:00 am–12:00 pm Concurrent Sessions 1

12:15–1:15 pm Keynote Address: **Sanford Biggers**

1:30–3:30 pm Concurrent Sessions 2

3:45–5:45 pm Concurrent Sessions 3

6:00–8:00 pm Concurrent Sessions 4

8:30–9:30 pm Film: **Olimpia Newman** and **Julia Gomez**, *Colcha Circle: A Stitch in Northern New Mexico Culture*

Friday, October 16, 2020

10:00 am–12:00 pm Concurrent Sessions 5

12:15–1:15 pm Plenary Session: **Julia Bryan-Wilson**

1:30–3:30 pm Concurrent Sessions 6

3:45–5:45 pm Concurrent Sessions 7

6:00–8:00 pm Concurrent Sessions 8

8:30–9:30 pm Film: **Carolyn Kallenborn**, *Textiles Talk*

Saturday, October 17, 2020

10:00 am–12:00 pm Concurrent Sessions 9

12:15–1:15 pm Plenary Session: **Jolene K. Rickard**

1:30–3:30 pm Concurrent Sessions 10

3:45–5:45 pm Concurrent Sessions 11

6:00–8:00 pm Concurrent Sessions 12

8:30–9:30 pm Film: **Bernadette Jarrard**, **Evelyn Vanderhoop**, and **Jennifer Swope**, *Raven's Tail Journey of Evelyn Vanderhoop*

WELCOME FROM THE SYMPOSIUM PROGRAM CO-CHAIRS

Welcome to the TSA's first virtual symposium! While we had originally planned to welcome you all to Boston in person, the global pandemic has temporarily made that impossible. Instead, we are embracing the possibilities of a virtual meeting, which will allow for greater participation and fewer concurrent sessions. Unlike previous meetings where participants could attend six to seven sessions, this year twelve are available for those of you who plan to dedicate three full days to the conference. With papers covering diverse textile-related topics from around the globe and exploring the hidden stories they often reveal, the TSA 2020 symposium **Hidden Stories/Human Lives** will be an extraordinary opportunity to share the universality of textile traditions.

We have all witnessed how the past six months have underscored the human connection to textiles. They have become an important part of our lives during this period of self-isolation with increases in sales of sewing machines and fabric allowing people to create face masks or explore crafts such as quilting and sewing. Many people have learned how to sew in order to make protective masks, medical garments, and quilts not only for themselves but for others, opening up spaces for engagement and contribution to society, and highlighting the essential nature of textiles in providing protection, comfort, and warmth. We hope that this symposium and its wide range of papers will draw attention to this fact, revealing the importance of textiles in the narrative of human experience... the story of all people.

The theme of the conference, **Hidden Stories/Human Lives**, was selected to allow for an exploration of the universality of the textile arts in people's lives and how, through the study of textiles, we can better understand our history and that of often marginalized people, not just that of the dominant culture. With the current global Black Lives Matter movement and the call for equity and inclusion, the symposium theme seems particularly relevant. It clearly resonated with our membership. We received 243 submissions, including individual papers, roundtables, organized sessions, warp speed presentations, and films. Each submission was read by at least four reviewers, and we would like to acknowledge those people and thank them for their time and careful reading of the abstracts. The review committee included Lynne Bassett, Pieranna Cavalcini, Mary Dusenbury, Diane Fagan Affleck, Sarah Fee, Tess Fredette, Cynthia Fowler, Karen Hampton, Kate Irvin, Anna Rose Keefe, Patricia Nguyen, Elena Phipps, Mei Mei Rado, and Jennifer Swope, who all brought their expertise to the process ensuring that the wide range of topics were adequately covered.

The resulting program underscores the diversity of the textile arts with sessions that cover textile traditions from around the globe and from many dif-

ferent cultures. The program also reveals the importance of textiles today and is reflected in our choice of keynote and plenary speakers. We are honored to welcome artist Sanford Biggers who will provide our keynote address. His powerful work, often utilizing found quilts, speaks to overlooked narratives of African American history and connects them with the present, particularly with racism and the police brutality that permeates American culture. Plenary speakers Julia Bryan-Wilson and Jolene K. Rickard bring to the program their diverse perspectives on textiles and craft. Bryan-Wilson's interest in art and craft, feminist and queer theory, critical race theory, and collaborative culture provides insight into the role of textiles in politics and society, which was so brilliantly discussed in her book *Fray: Art and Textile Politics*. Jolene K. Rickard, a citizen of the sixth nation of the Haudenosaunee Confederacy, the Tuscarora Nation, and associate professor in the History of Art and Visual Studies Department at Cornell University, will share with us her knowledge of Haudenosaunee art and culture bringing to the fore her rich perspectives on Native American traditions of the eastern United States.

We are delighted to warmly welcome you and other participants from around the globe, making this one of the most diverse symposia in TSA history. While the virtual format presents some limitations, it has also opened new doors and provided an opportunity to participate in the symposium for many members who might not have been able to visit Boston. We sincerely hope that you enjoy the program but will also consider visiting the city next year when TSA hosts a two-day program in September 2021 that will feature invited speakers and the site seminars and visits to the museums and cultural institutions in the Boston area that were originally planned for the 2020 symposium.

Our sincere thanks to everyone on the Boston symposium planning committee for all the work that they have done to prepare TSA's 17th Biennial Symposium: Lynne Bassett, Pieranna Cavalchini, Diane Fagan Affleck, Tess Fredette, Cynthia Fowler, Karen Hampton, Tosha Hays, Claudia Iannuccilli, Kate Irvin, Anais Missakian, Patricia Nguyen, Paula Richter, Petra Slinkard, Jennifer Swope, Catherine Tutter, and Diana Zlatanovski. We would also like to thank Lisa Kriner, TSA president, and Caroline Charuk, TSA executive director, for their guidance and support as well as that of the TSA board of directors. While we are sorry we can't welcome everyone to Boston and share its amazing cultural resources, we hope that the virtual TSA symposium will be a stimulating and enjoyable one for everyone and that you will come and visit us in person next year.

Yours sincerely,

Pam Parmal & Lauren Whitley
Program Chairs

KEYNOTE & PLENARY SESSIONS

Sanford Biggers

Lenore G. Tawney/TSA Keynote Address
Thursday, October 15, 12:15–1:15 pm

Sanford Biggers's work is an interplay of narrative, perspective, and history that speaks to current social, political, and economic happenings while also examining the contexts that bore them. His diverse practice positions him as a collaborator with the past through explorations of often overlooked cultural and political narratives from American history. Working with antique quilts that echo rumors of their use as signposts on the Underground Railroad, he engages these legends and contributes to this narrative by drawing and painting directly onto them. In response to ongoing occurrences of police brutality against Black Americans, Biggers's BAM series is composed of bronze sculptures recast



Keynote Speaker Sanford Biggers. Photo credit: Matthew Morocco.

from fragments of wooden African statues that have been anonymized through dipping in wax and then ballistically “resculpted.” Following a residency as a 2017 American Academy Fellow in Rome, the artist recently began working in marble. Drawing on and playing with the tradition of working in this medium, Biggers creates hybridized forms that transpose, combine and juxtapose classical and historical subjects to create alternative meanings and produce what he calls “Chimeras.” As creative director and keyboardist, he fronts Moon Medicin, a multimedia concept band that straddles visual art and music with performances staged against a backdrop of curated sound effects and video. Moon Medicin performed at Open Spaces Kansas City in October 2018 and at the Kennedy Center in Washington, DC, in April 2019.

Sanford Biggers (b. 1970) was raised in Los Angeles and currently lives and works in New York City. He is the recipient of numerous awards; in 2020 he was awarded a prestigious Guggenheim Fellowship; in 2018 he received the American Academy of Arts and Letters Award; and in 2017 he was presented the 2017 Rome Prize in Visual Arts. He has had solo exhibitions at the Contemporary Art Museum St. Louis (2018), the Museum of Contemporary Art Detroit (2016), the Massachusetts Museum of Contemporary Art (2012), and the Brooklyn Museum (2011), among others. His work has been shown in several institutional group exhibitions including at the Menil Collection (2008) and the Tate Modern (2007), and also recent exhibitions at the Metropolitan Museum of Art (2017) and the Barnes Foundation (2017). In 2018, Biggers was awarded the American Academy of Arts and Letters Award, and in 2019 he was inducted into the New York Foundation for the Arts Hall of Fame. Biggers’s work is held in the permanent collections of the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Whitney Museum of American Art, New York; the Museum of Contemporary Art, Chicago; the Walker Art Center, Minneapolis; the National Museum of African American History and Culture, Washington, DC; the Dallas Museum of Art, Dallas; and the Legacy Museum, Montgomery, among others.

Julia Bryan-Wilson

Plenary Session

Friday, October 16, 12:15–1:15 pm

Julia Bryan-Wilson is the Doris and Clarence Malo Professor of Modern and Contemporary Art at the University of California, Berkeley; she is also the director of the Berkeley Arts Research Center. She is the author of the award-win-



ning book *Fray: Art and Textile Politics* (ASAP Book Prize, Frank Jewett Mather Award, and Robert Motherwell Book Award), and she co-curated the exhibitions *Cecilia Vicuña: About to Happen* and *Women's Histories: Art before 1900*. Bryan-Wilson's research has been supported by the Guggenheim Foundation, the Getty Research Institute, the National Endowment for the Humanities, and the Smithsonian, among others. She is an adjunct curator at the Museum of Art of São Paulo, Brazil.

Jolene K. Rickard

Plenary Session

Saturday, October 17, 12:15–1:15 pm

Dr. Jolene K. Rickard is a visual historian, artist, and curator interested in the intersection of Indigenous knowledge and art, materiality, and ecocriticism with an emphasis on Hodinöhsö:ni' aesthetics. Recent publications include: "Diversifying Sovereignty and the Reception of Indigenous Art," *Art Journal*, 76, no. 2 (2017); "Aesthetics, Violence and Indigeneity," *Public*, 27, no. 54 (Winter 2016); and "The Emergence of Global Indigenous Art," *Sakahán*, National Gallery of Canada (2013). Inclusion in exhibitions: Minneapolis Institute of Arts national

exhibition, *Hearts of Our People: Native Women Artists, 2019–2021*; Crystal Bridges Museum of Art, *Art For a New Understanding: Native Voices, 1950's to Now, 2018–2020*. She co-curated two of the four inaugural exhibitions of the National Museum of the American Indian (2004–2014). She is on the boards of American Art, Otsego Institute for Native American Art, and GRASAC—The Great Lakes Alliance for the Study of Aboriginal Arts and Culture. Jolene is a 2020 Fulbright Research Scholar at McMaster University, Ontario,



Canada, an associate professor in the departments of History of Art and Art, and the former director of the American Indian and Indigenous Studies Program 2008–2020 (AIISP) at Cornell University, Ithaca, New York. Jolene is from the Tuscarora Nation (Turtle Clan), Hodinöhsö:ni' Confederacy.

BIENNIAL SYMPOSIUM PROGRAM

Thursday, October 15, 2020

Please note all times are in Eastern Daylight Time (GMT-4).

9:45–10:00 am Welcome

10:00 am–12:00 pm Concurrent Sessions 1

Session 1A, Individual Papers: Mexico

- Adriana Sanroman, “From Birth to Death: The Silk Flower Industry in Mexico”
- **Suzanne MacAuley**, “A Tale of Two Sisters: Invisibility, Marginalization, and Renown in a Twentieth-Century Textile Arts Revitalization Movement in New Mexico”
- **Brenda Mondragon Toledo**, “Indigenous Textile Circulation in the Fashion Industry: A Case of Mexican Tenango Embroidery”
- **Eleanor Laughlin**, “The Maker’s Mark?: An Examination of an Embroidered Rebozo and Its Potential Signature”
- **Gabrielle Vail** and **Concepcion Poou Coy Tharin**, “Woven Stories and Painted Books: Exploring the Worldviews and Lives of Pre-Hispanic to Contemporary Maya Women”

Session 1B, Roundtable Discussion: Cultural Sustainability and the Craft Economy

Moderator: **Lesli Robertson**

Discussants: **Halle Butvin**, **Diana N’Diaye**, **Ashkhen Khudaverdyan**

Session 1C, Roundtable Discussion: Handmade in India: Trade, Ethics, and the Craft Economy

Moderator: **Ritu Sethi**

Discussants: **Abduljabbar Mohammad Khatri**, **Charllotte Kwon**, **Shilpa Sharma**

Session 1D, Individual Papers: Textile Design

- **Stephanie Watson Zollinger**, “Behind the Curtain: Jack Lenor Larsen and His Textile Collaboration with Swaziland”
- **Helena Britt**, “Beneath The Cloth: Discovering Collaborative Methods of Textile Designing and Making”

12:15–1:15 pm Keynote Address: “Codex”
Sanford Biggers

1:30–3:30 pm Concurrent Sessions 2

Session 2A, Organized Session: Connective Tissues: Examining Inscribed Textiles from Egyptian Burial Grounds

Organizers: **Mary McWilliams** and **Julie Wertz**

- **Katie Taronas**, “Inscriptions, Iconography, and Individuals in Early Byzantine Egyptian Textiles”

- **Meredyth Lynn Winter**, “Tirāz: A Merger between Embroidery and Tapestry”
- **Robin Hanson** and **Julie H. Wertz**, “Materials and Making of Tirāz Textiles”
- **Mary McWilliams**, “Assigning Value and Constructing Collections: The Accumulation of Tirāz Textiles in American Museums, 1900-1950”

Session 2B, Individual Papers: Reclaiming Traditions

- **Juhi Pandey** and **Raji Ben Vankar**, “THEN and NOW: Economic Empowerment One Weave at a Time”
- **Magali An Berthon**, “Reclaiming Silk Knowledge with Cambodian Weavers: An Action Research Experiment”
- **Yoshiko Iwamoto Wada**, “Transformative Power of Stitchery: Sashiko from Cold Regions of Japan and Embroidery Work of the Nui Project”

Session 2C, Organized Session: Coded Communications: Digital Weaving as Artistic Technology

Organizers: **Gabe Duggan** and **Janie Woodbridge**

- **Gabe Duggan**, “Glitched Metaphors: Dysfunction in Hand-Woven Digital Jacquard”
- **Janie Woodbridge**, “Giving a Shape to the Invisible”
- **Robin Haller**, “Translations of Human Experience”
- **Kate Nartker**, “Textiles: The Original Cinematic Medium”

3:45–5:45 pm Concurrent Sessions 3

Session 3A, Organized Session: Dialogues between Archaeological, Historical, and Contemporary Textiles in the Andes

Organizer: **Ann Peters**

- **Maria Elena del Solar**, “The White Haku: The Plain-Woven Mantle, a Long Tradition in North Central Perú”
- **Veronica Cereceda**, “Three Different Identities, but Garments and Designs Woven in an Inter-Ethnic Dialogue”
- **Soledad Hoces de la Guardia**, “Textile Memory in Colchane: Weavers Revitalizing the Aymara Tradition”
- **Bárbara Cásas**, “Ethnoarchaeology of the Textile Chaîne Operatoire: Seeking Evidence of Pre-Hispanic Textile Production in Domestic Sites”
- **Yuki Seo**, “The Practice of Replication: A Dialogue between Producers in Perú and Japan”
- **Rommel Angeles**, “Interlacing Past and Present through Textiles: Experiences in the Communities, a Vision from Perú”

Session 3B, Individual Papers: Journeys

- **Deborah Valoma**, “We Are Still Here: The Armenian Postmemory Project”
- **Polly Barton**, “Four Artists: Angels and Mentors”
- **John Paul Morabito**, “Magnificat: Weaving the Queer Face of the Madonna”
- **Sania Samad**, “Unraveling Stories through Stitches”

Session 3C, Organized Session: Imported Skills: Immigrant Labor in Asiatic Silk Production from the Early Modern to Postmodern Periods

Organizers: **Nazanin Hedayat Munroe** and **Eva Labson**

- **Sylvia Houghteling**, “Histories of Silken Skills: Immigrant Sericulturalists in Early Modern South Asia”

- **Nazanin Hedayat Munroe**, “Shared Provenance: Investigating Safavid-Mughal Cultural Exchange through Luxury Silk Production during the Sixteenth and Seventeenth Centuries”
- **Nader Sayadi**, “Of Prophets, Caterpillars, and Silver: Job and the Origin-Story of Sericulture in the Early Modern Islamic World”
- **Magali An Berthon**, “Embodied Practice and Shifting Identities: Silk Weaving as a Cambodian Refugee during and after the Khmer Rouge Regime”

6:00–8:00 pm Concurrent Sessions 4

Session 4A, Organized Session: Extraordinary Fibers, Extraordinary Stories from the Andes and Beyond

Organizer: Elena Phipps

- **Penelope Dransart**, “Camelid Fleece and How Other Animals Made People Human in the Andes”
- **Ann Peters** and **Adriana Soldi**, “Plants in the Tapestry, Literally”
- **Elena Phipps** and **Caroline Solazzo**, “Viscacha: Luxury, Fate, and Identification in Pre-Columbian Textiles”
- **Andrew James Hamilton**, “The Birds that Bite People: Bat Fur Weaving in the Inca Empire”

Session 4B, Organized Session: Stories Stitched in Silk: Uncovering Women’s Lives through Needlework

Organizer: Lynne Anderson

- **Lynne Anderson**, “By Land and by Sea: Displaced Samplers Reveal Women on the Move”
- **Janet Hasson**, “It’s in the Genes: Tennessee Samplers Uncover a Family of Teachers”
- **Vivien Caughley**, “The Cook Map Samplers: Revealing New Worlds through Needlework”
- **Patricia Wilson Nguyen**, “Scandal and Imprisonment: Gold Spinners of Seventeenth-Century England”

Session 4C, Individual Papers: Chinese Textiles and Dress

- **Chie Miyawaki**, “A New Style of Ethnic Clothing: Tradition and Fashion for Hmong Dress in China”
- **Sharon Tsang-de Lyster**, “Life of a Sampler: The Significance of the Untold and ‘Mundane’ in Miao Cultural Transmission”
- **Tomoko Torimaru**, “A Compared Study of Miao Embroidery and Ancient Chinese Embroidery: The Cultural and Historical Significances”
- **Jorie Johnson**, “Huazhan: Paste Resist Felts of the Bai Minority, Yunnan, China”

8:30–9:30 pm Film

Olimpia Newman and **Julia Gomez**, *Colcha Circle: A Stitch in Northern New Mexico Culture* (38 mins.)

Films will be viewed on your own from 8-8:30. Please follow the film link. Discussion will start at 8:30 at the Zoom link.

Friday, October 16, 2020

Please note all times are in Eastern Daylight Time (GMT-4).

10:00 am–12:00 pm Concurrent Sessions 5

Session 5A, Organized Session: **Unfolding Hidden Stories of the Informal Workforce, India**

Organizer: **Anu H. Gupta**

- **Shalina Mehta**, “Struggles of Silent Crusaders of Ethnic Craft—Hidden Stories of Rural Women Artisans in an Unorganized Sector of Domestic Craft in India”
- **Monica Munjial Singh**, “Gujjar Women’s Empowerment in the Informal Sector—A Case Study”
- **Simrita Singh** and **Anu H. Gupta**, “Unseen, Unheard, Unnamed: The Matchless and Unsung Heroes of Textile Art and Craft of Rajasthan”
- **Anu H. Gupta**, “Behind the Scenes: Hidden Stories of Craftswomen of Punjab, India”

Session 5B, Individual Papers: **Women, Textiles, and Politics**

- **Christalena Hughmanick**, “Freedom Quilt: Collective Patchwork in Post-Communist Hungary”
- **Chris Rudisill**, “Queering the Bias: LGBTQ Quiltmaking in the American South”

Session 5C, Individual Papers: **Textiles and Education**

- **Kelli Coles**, “Schoolgirl Embroideries and Black Girlhood in Antebellum Philadelphia”
- **Kate Sekules**, “Evil in the Wardrobe: Stocking Darns and the Gilded Age Woman in New York, 1870-1900”
- **I-Fen Huang**, “One Man’s Search for Modernity: The Untold Story of Wu Meiling and Embroidery Education in Early Twentieth-Century Taiwan”
- **R. Darden Bradshaw**, “Culturally Responsive Art Education for Girls: Moving the Margins in Malawi”
- **Amanda Thompson**, “Altering Clothing: Appropriation, Assimilation, and Native Resilience in Florida Seminole and White Settler Relations, 1940s–1950s”

12:15–1:15 pm Plenary Session: **“Resilient Textiles”**

Julia Bryan-Wilson

1:30–3:30 pm Concurrent Sessions 6

Session 6A, Individual Papers: **Early Textiles**

- **Amanda Phillips**, “Technology, Aesthetics, and Ambition at Play: The Silk of Sultan Bayezid”
- **Tayana Fincher**, “Coming Together Again: A Case Study of Persian Silk Woven Textiles”

- **Sumiyo Okumura**, “Hidden Story of the ‘Mamluk’ Quilt Cover in the Collection of the Benaki Museum”
- **Linda R. Baumgarten** and **Kathryn Berenson**, “Enigmatic Mediterranean Silk Quilts”

Session 6B, Individual Papers: Weavers

- **Sarah Stanley**, “Superabundance: The Legacy of Laura Lu Copenhaver”
- **Ruth Scheuing**, “Honey Hooser, a Pioneer Weaver with a Card-Operated Jacquard Loom”
- **Sarah Stopenhagen Broomfield**, “Modernist Influences in Churchill Weavers Textiles: 1922-1949”
- **Jennifer Nieling**, “The Nantucket Looms: Historicism and Modernism in an Island Cottage Industry”

Session 6C, Individual Papers: Craftivism

- **Zenovia Toloudi**, “On Object-Made Quilts and Migrants’ Structural Textiles”
- **Hinda Mandell**, “Rochester Ladies Anti-Slavery (Sewing) Society: Race and Gender in Mid-Nineteenth-Century Handicraft as a Tool for the Abolitionist Cause”
- **Julie Hollenbach**, “Whose Personal is Political?: Troubling Privileged Affect in White Feminist Craftivism”
- **Catherine Dormor**, “The Arts of Urgency: Textile Practices and Truth-Telling”
- **Alesia Maltz**, “The Stories of Welcome Blanket Makers”

3:45–5:45 pm Concurrent Sessions 7

Session 7A, Individual Papers: Africa

- **Mercy Wanduara**, “Kenyan Basketry (Ciondo) by Women from Central and Eastern Kenya”
- **Idowu Diyaolu**, “Local Weaving Techniques in Iseyin and Consumers’ Perception”
- **Kylin Flothe**, “The Southern Ndebele: Aprons, Homes, and Peaceful Protest”
- **Nzuji De Magalhaes**, “The Patterns Disguise the Rapping of My Soul”

Session 7B, Individual Papers: Eighteenth Century

- **Heidi Strobel**, “Embroidery, Gender, and Self-Portraiture in the Late Eighteenth Century”
- **Genevieve Cortinovic** and **Miriam Murphy**, “Signed in Silk and Silver: Investigating an Eighteenth-Century Italian Torah Ark Curtain and Its Maker”
- **Marley Healy**, “To Have and to Hold: The Construction and Transfiguration of Elizabeth Bull’s Wedding Dress”
- **Nancy Britton**, “Fit for a Queen: Recreating Eighteenth-Century Textiles for Marie Antoinette’s Fauteuil at Versailles”

Session 7C, Individual Papers: Textile Production

- **Jacqueline Field**, “Bates Manufacturing Company: Standing on the Shoulders of Giants”
- **Lynn Tinley**, “The Roswell Mill: Upcountry Cotton Production and Georgia Global Trade”

- **Peggy Hart**, “Cassimere: Hiding in Plain Sight”
- **Emily Winter**, “Wool Sells Itself: Tracing Navajo-Raised Wool in Its Movement from Raw Material into Anonymous Commodity”

6:00–8:00 pm Concurrent Sessions 8

Session 8A, Individual Papers: Needlework and Politics

- **Lyssa Stapleton**, “Subversive Stitches: An Embroidered Portrait of Charles I in the Cotsen Textile Traces Collection”
- **Andrea Pappas**, “Embroidered Landscapes and Women’s Hidden Knowledge of Nature in British North America”
- **Suzanne Hill McDowell**, “Voting with My Needle: A Whitework Quilt, Circa 1860, Tennessee”
- **Soledad Muñoz**, “Las Arpilleras, Nuestros Desaparecidos (The Arpilleras, Our Disappeared)”

Session 8B, Individual Papers: What Clothing Reveals

- **Madelyn Shaw** and **Trish FitzSimons**, “Where Can Objects Take You?: The Case of the World War II Japanese Airman’s Suit”
- **Samantha Comerford**, “A Peek into the Enos-Hatch Wardrobe: What Their Historic Clothing Tells Us”
- **Precious Lovell**, “Cloth and Clothing in Context: Signifiers of Resistance in African American History and Culture”
- **Wanett Clyde**, “Clothing the Black Body in Slavery”

Session 8C, Individual Papers: Japanese Traditional Crafts

- **Keiko Okamoto**, “Mr. Tameji Ueno: A Living National Treasure of Hand-Painted Yūzen Dyeing (1954)”
- **Yuka Matsumoto**, “Ways of Life and Works of Weaving and Dyeing in Okinawa: Toward a Possible Solution of Carry-On Concern”
- **Miwa Kanetani**, “The Transmission of Traditional Textile-Making Skills by Amateur Weavers: The Case of the Wisteria Fiber Textile-Makers of Kyoto”

8:30–9:30 pm Film

Carolyn Kallenborn, *Textiles Talk* (30 min.)

Films will be viewed on your own from 8-8:30. Please follow the film link. Discussion will start at 8:30 at the Zoom link.

Saturday, October 17, 2020

Please note all times are in Eastern Daylight Time (GMT-4).

10:00 am–12:00 pm Concurrent Sessions 9

Session 9A, Individual Papers: Rugs and Carpets

- **James Turner**, “Ayineh: The Mirror in Persian Carpet Designs”
- **Felix van den Belt**, “Ties That Bind the Daily Lives of Carpet Traders”
- **Alexis Zoto**, “The State of Albanian Kilims, Their Motifs and Narratives”
- ***Yumiko Kamada**, “Tribal Textiles and the Mingei Circle in Japan: Yanagi Muneyoshi’s Views on Carpet”

Session 9B, Individual Papers: Collections and Archives

- **Maria Cecilia Holt** and **Zenovia Toloudi**, “Borders of Empire(s): Hidden Stories from the Denman Ross Collection at the Museum of Fine Arts, Boston”
- **Lauren Lovings-Gomez**, “The Lost Narrative of Natalia Shabelsky’s Collection of Russian Textiles”
- **Marcie Farwell**, “Reweaving the Textile Archive: Building Diverse Collections on the Legacy of the American Textile History Museum”
- **Angharad Thomas**, “Hidden Stories in the Collection of the Knitting & Crochet Guild of the United Kingdom”

Session 9C, Individual Papers: Lace and Education

- **Joan L. Saverino**, “Maestra Melina, Calabrian Lace Maker: Creative Artistry and the Education of Girls”
- **Elena Kanagy-Loux**, “‘Per Pane e Piacere’: An Examination of the Denison House Lace Sample Book”
- **Ruggero Ranieri** and **Maria Luciana Buseghin**, “Artistic Philanthropy and Women’s Emancipation in Early Twentieth-Century Italy, in the Life and the Work of Romeyne Robert and Carolina Amari”
- **Holly Witchey** and **Robin Hanson**, “Fragments of Lace: Marginalization and the Creation of Collections”

Session 9D, Warp Speed Presentation

- **Barbara Kahl**, “Symbolism of Haudenosaunee Raised Beadwork”
- **Julia O’Connell**, “The Visible Maker”
- **Rohma Khan**, “A Walk Through Contemporary South Asian Textile Daatsans”
- **Jeanne Klein**, “Craft + Community: Two Recent Projects”
- **Michaela Hansen**, “A Kati Rimo Design by Alexander McQueen”
- **Stephanie Sabo**, “Reclaimed: Evelyn Roth”
- **Karthika Audinet**, “High-End Textiles and Other Crafts for and by Adults with Disabilities at Coletta Collections—A Social Enterprise”

12:15–1:15 pm Plenary Session: “Hodinöhsö:ni’ and Indigenous Beadwork as a Marker of Survivance, Resurgence, and Resistance”

Jolene K. Rickard

1:30–3:30 pm Concurrent Sessions 10**Session 10A, Individual Papers: Traditions**

- **Zeynep Erdogan** and **Ozlen Ozgen**, “From Past to Present Henna Ritual Clothing in Anatolia: An Evaluation of Bindalli”
- **Soude Dadras**, “Presence of the Past”
- ***Regina Meredith Fitiao**, “Making Siapo in Leone Today”

Session 10B, Organized Session: Reflections on the Baltimore Natural Dye Initiative and Cultivating Communities of CareOrganizers: **Valeska Maria Populoh** and **Kenya Miles**

- **Kibibi Ajanku**, “Making Connections Across the Atlantic: Bringing Yoruba Indigo to Baltimore”
- **Rosa Chang**, “Establishing a Dye Farm in Baltimore”

- **Omolara Williams McCallister**, “The Indigo Vat as Metaphor for Crafting Cultures of Care”

Session 10C, Roundtable Discussion: India in Situ: Textile History and Practice, a Team Approach

Moderator & Organizer: **Barbara Setsu Pickett**

Discussants: **Carol Bier**, **Louise W. Mackie**, **Annin Barrett**, and **Anna Jolly**

Session 10D, Individual Papers: Practices

- **Kate Sekules**, “MEND MORE BUY LESS: Repair-Making as Activism”
- **Nneka Kai**, “Sitting between My Mother’s Legs, I Learned about the World”
- **Sarah-Joy Ford**, “Rebel Dykes and Arrow Heads: Embroidering Lesbian Histories in the Pitt Rivers Museum History”
- **Margarita Cuéllar-Barona** and **Aurora Vergara-Figueroa**, “Stitches in Time: Towards an Institutional Darning Based on Feminist Pedagogy and Textile Practices”
- **Stephanie Bunn**, “Forces in Translation: The Hidden Story of Mathematics and Textile Skills”

3:45–5:45 pm Concurrent Sessions 11

Session 11A, Roundtable Discussion: Focus on Textiles x Science: Interdisciplinary Research and Invention

Organizers and Moderators: **Maggie D’Aversa** and **Isaac Facio**

Discussants: **Heather MacKenzie**, **Lindsay Olson**

Session 11B, Individual Papers: Global Trade

- **Emily Taylor**, “Uncovering Objects: The Importance of Context for the Textiles of Tynninghame House, Scotland, Circa 1700-1800”
- **Helen Wyld**, “The Storrar Coverlet: Revealing a Story of International Trade”
- **Eileen McKiernan González**, “Post-Coloniality, Historicity, and the Environment at the Venice Biennale”
- **Aditi Khare**, “Prejudiced Commodities: Understanding Knowledge Transfer from India to Britain through Printed and Painted Calicoes, 1720–1780”

Session 11C, Individual Papers: Twentieth-Century Textiles

- **Kerstin Heitzke**, “Finding Mathilde Flögl: A Visual Analysis”
- **Addison Nace**, “Folk Design: How Mexican Folk Art Shaped the Modernist Work of Alexander Girard”
- **Kevin Kosbab**, “Between Design and Craft: Lucienne Day and Eszter Haraszty”
- **Andrew Gardner**, “The Ex-Bellhop and the Modern: Joel Robinson’s Textiles, Black Identity, and MoMA’s Design Collection from Mid-Century to Today”
- **Ayaka Sano**, “From Silk Crepe to Ban-Lon: The Experimental Textiles of Hanae Mori”

6:00–8:00 pm Concurrent Sessions 12

Session 12A, Individual Papers: Latin America

- **Eduardo Portillo** and **Maria Dávila**, “People, Landscape, and Wool Weaving in the Venezuelan Andes”
- **Ann Pollard Rowe**, “Fugitive Dyes in Chancay Textiles”

- ***Maria Smith**, “Creating the Sensible: Weaving the Colonial Aesthetic at a Colonial Obraje”

Session 12B, Individual Papers: Masculinities

- **Cecilia Gunzburger**, “‘To Embellish Himself with a Cloth’: Handkerchiefs and Civility”
- **Chloe Chapin**, “Hidden in Plain Sight: Evening Dress in Black and White”
- **Kristof Avramsson**, “Gender(ed) Matters: Unravelling Men Knitting”
- **André Jackson**, “Investigating Masculinities: The Art of André Terrel Jackson”
- **Raúl Cornier**, “Hanky Panky: The Cultural Impact of the Gay Hanky Code”

Session 12C, Individual Papers: Resilience and Adaptation in Native American Art

- ***Laura J. Allen**, “An Uncommon Ammunition Case: Interpreting ‘Transitional’ Textiles and Social Worlds in Nineteenth-Century Tlingit Alaska”
- **Vera Longtoe Sheehan**, “Alnôbaskwa: Native American Women Making Ceremonial Regalia”
- **Jennifer Byram**, “Many Makers: Collaborative Renewal of Chahta Nan Tvnná (Choctaw Textiles)”
- ***Annabelle Camp**, “Casting a Wide Net: The Value of Collaboration and Outreach with Source Communities in the Analysis of Historic Native American Fishing Nets”
- **Beverly Gordon**, “Contemporary Oneida Beadwork—Revitalized Identity Through an ‘Adopted’ Art Form”

8:30–9:30 pm Film

Jennifer Swope, Bernadette Jarrard, and Evelyn Vanderhoop, *Raven’s Tail Journey of Evelyn Vanderhoop* (25 min.)

Films will be viewed on your own from 8-8:30. Please follow the film link. Discussion will start at 8:30 at the Zoom link.

**An asterisk indicates that the paper is a Founding Presidents Award nominee.*

THURSDAY FRIDAY SATURDAY

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SESSION ABSTRACTS

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1C	2C	3C	4C	5C	6C	7C	8C	9C	10C	11C	12C	SATURDAY FILM
1D								9D	10D			

Session 1A, Individual Papers: **Mexico**

“From Birth to Death: The Silk Flower Industry in Mexico” Adriana Sanroman

For centuries silk flowers have been used by different societies as personal and spatial adornments. Flowers, both natural and man-made, have diverse meanings in daily life and rites of passage, accompanying individuals from birth to death. During the nineteenth century, the use of silk flowers gained in popularity and, thanks to the industrialization of textile weaving and the discovery of chemical dyes, silk flowers became available not only to elites but to the growing bourgeoisie, and later, even low-income classes. During this boom, Judith Deschamps and Etiesenne Pucheu met and were married, both of them florists. After the 1851 great fires in San Francisco, California, they decided to settle down in Mexico, where a friend of theirs had established, a couple decades before, the first silk-flower factory in Mexico. Being entrepreneurs, Judith and her husband took the business in their hands and made it stronger, inventing patented machines for different processes and products of their trade. Judith lead the silk-flower production and, as in factories around Europe and the United States, they hired women as workers, making this industry a pioneer in gender equality and women’s empowerment. At least in Mexico, silk-flower making gathered women from all ages, cultural backgrounds, and social classes. This paper delves into the history of the Pucheu silk-flower factory through the stories of the Pucheu-Deschamps family and their workers from the nineteenth century to date, also exploring the way in which these complex artifacts were created, used, and valued.

“A Tale of Two Sisters: Invisibility, Marginalization, and Renown in a Twentieth-Century Textile Arts Revitalization Movement in New Mexico” Suzanne MacAulay

While this presentation does not address oppression in the global textile industry and injustices to leagues of anonymous enslaved women workers, it does raise questions about the vicissitudes of fame and obscurity of two women relative to artistic creation and textile arts revitalization efforts. This is the story of two Varos sisters, who married two Graves brothers, and lived in

Carson, New Mexico. In the early 1930s Frances and Sophie Graves with their extended families repaired Spanish colonial textiles for the Santa Fe market. At some point they began to recreate traditional Spanish colonial-type colcha embroideries from recycled materials salvaged from nineteenth-century colcha fragments and market them as authentically colonial. Both sisters continued to create what ultimately became known as Carson colchas, a sub-genre of colcha embroidery within the canon of Southwest Hispanic arts revitalizations, until their deaths. Initially, their early work celebrated romantic visions of the West complete with Indians threatening covered wagons. They eventually chose to reproduce non-anachronistic compositions of sparse fields populated by local fauna and flora.

In 1994 a few years before she died, Frances Graves was awarded the highest honor a folk artist can achieve, the National Heritage Fellowship. Articles and books credit both sisters with originating the Carson colcha embroidery style. While their work is often indistinguishable when seen in museum collections, Frances Graves was well-known to outsiders, collectors, scholars, and curators. Although Sophie also pursued colcha embroidery all her life, she was more private, creating pieces primarily for the market in order to support her family. She rarely received the public or critical attention paid to her sister.

The disparity between the creative lives of these sisters raises questions about artistic intention and visibility, promotion, arts revitalization dynamics, originality, authenticity, aesthetic judgement, and the allure of replication.

“Indigenous Textile Circulation in the Fashion Industry: A Case of Mexican *Tenango* Embroidery”

Brenda Mondragon Toledo

The purpose of this paper will be to show a specific interaction between local and global spaces through an examination of transformations in the meaning of an indigenous craft. The fashion industry will be considered as a reference for global dynamics, considering the market, trends, and consumers. On the other hand, the local sphere is exemplified through the Otomí women’s co-op known as Dotnit. Otomí artisans from the Nanthe, Hidalgo, Mexico, have been creating embroidery, known as *tenangos*, for decades, and this paper will show how their traditional technique has been introduced into the fashion industry through a complex process of reappropriation and resignification among the practice and discourse. The analysis is based on three years’ multi-sited field research (2013-2016) that enabled the comprehension, description, and analysis of the ways in which an object and its fabrication technique—embroidery—circulated through a chain between indigenous embroiderers, a fashion house, and consumers. Through a process of cultural consumption (García Canclini, 1993), the artisanal embroidery was resignified by different agents depending on their position as part of this circulation and their habitus (Bourdieu, 1980). This research acknowledges artisans and fashion designers as social agents capable of reflection and action upon their reality. It is through this action that they produce a cultural

world where they formulate social processes within an entangled relationship between indigenous artcraft and fashion.

“The Maker’s Mark?: An Examination of an Embroidered Rebozo and Its Potential Signature”

Eleanor Laughlin

Mexican rebozos (scarves/shawls) range in material, design, and function from those worn by indigenous women made of maguey or cotton and used to carry children or heavy loads, to those made of silk that feature fancy dyes or embroidery, which serve as accessories for special events. Among the historic embroidered examples is a subtype called the “landscape” rebozo, which featured scenes of quintessentially Mexican locations or events stitched into the fabric of the scarf. Most rebozos, in the past as in the present, were made by anonymous artisans. However, one example bears a sign that may be a signature and merits further investigation.

In this paper, I examine an eighteenth-century landscape rebozo in the Philadelphia Museum’s collection. The scarf is a beautiful example of its type and period, featuring dyed ikat segments and embroidered figural vignettes that depict Mexican scenes with people riding in boats, eating, and dancing together. These pastoral pleasures are all shown in relative perspective and scale according to the embroiderer’s ability, except for one enlarged anomaly: a dragonfly sewn to half-human scale along the border of the garment. Furthermore, the rebozo references the maker, the importation, and the sale of rebozos within its own design, creating a system of self-referentiality that already brings the viewer’s awareness to the creation of the scarf and its scenes, thereby facilitating a conceptual space for a signature in the reading of the visual narrative.

After reviewing signature precedents from the same time frame, I will examine potential meanings behind the symbol of the dragonfly and consider the possible functions for this enlarged anomalous feature in the Philadelphia Museum’s rebozo.

“Woven Stories and Painted Books: Exploring the Worldviews and Lives of Pre-Hispanic to Contemporary Maya Women”

Gabrielle Vail and Concepcion Pooou Coy Tharin

Ethnographic textiles from the Maya area housed in museum collections have provided weavers with the impetus for reviving older designs and traditions and recalling stories from previous generations. Many of these textiles reflect even older stories, some of which can be traced back to the pre-Hispanic period. This presentation stems from a decade-long collaboration between a master backstrap loom weaver who was born and raised in a small Q’eqchi’ Maya community in the Alta Verapaz region of Guatemala, and an epigrapher (specialist in hieroglyphic decipherment) who has been doing collaborative workshops with Maya communities for the past two decades.

Their unique perspective brings to light stories from the pre-Columbian past to the present day that are incorporated into textiles woven by Maya women using a millennia-old tradition. These stories are at times explicitly expressed but often remain implicit in the lives of the women who created them. Deciphering ancient and contemporary textiles (their symbols, colors, and designs) through techniques developed to decipher ritual books called codices—concealed from European clergy bent on their destruction during the sixteenth century—provides an avenue for exploring the often hidden lives and worldviews of the women who brought them to life. Special attention will be paid to the white-on-white, or *pikb'il*, tradition practiced today by a small number of women in the Alta Verapaz of Guatemala, given its likely connection to garments depicted in pre-Hispanic sources.

Session 1B, Roundtable Discussion: Cultural Sustainability and the Craft Economy

Moderator: **Lesli Robertson**

Discussants: **Halle Butvin, Diana N'Diaye, Ashkhen Khudaverdyan**

The focus of this roundtable session is to explore the intersection between cultural sustainability and the globalization of the craft economy. Designer/artisan collaborations, cultural preservation initiatives, crafts-based business development, and access for artisans to the global marketplace have increased over the past twenty years. Fair trade organizations, government entities, and scholarly researchers each have their own systems of accountability, governance, and set ethical approaches as they work with artisan communities around the globe. This panel will consider the complexities that exist as outside entities work in the realm of cultural sustainability, artisan collaborations, and the economics of the craft trade.

Through this panel, representatives connected to the Smithsonian Center for Folklife and Cultural Heritage will discuss their personal and professional experiences, approaches, and what they have learned by engaging with communities around the globe. The purpose of this session is to open conversations between the panelists and audience to generate new understanding and interest to further these conversations after the TSA symposium. It will focus on the global perspective and is intended to complement the roundtable session, “Handmade in India: Trade, Ethics, and the Craft Economy,” moderated by Ritu Sethi.

Topics for consideration in this round table:

- What is the definition of cultural sustainability?
- What are the risks and opportunities that exist as outside organizations work with artisans?
- What exists as guidelines for negotiating the relationship between designers and artisans in the context of collaboration? What are the inferred hierarchies of power?

- How do you foster equitable collaboration between stakeholders who may or may not be from the same geographic location, educational background, or have the same level of access to information?
- What is the role of the artisan and the craft economy in initiatives to recognize cultural heritage/diversity and the desire to document and preserve it?

Session 1C, Roundtable Discussion: **Handmade in India: Trade, Ethics, and the Craft Economy**

Moderator: **Ritu Sethi**

Discussants: **Abduljabbar Mohammad Khatri, Charlotte Kwan, Shilpa Sharma**

With a regional focus on India and South Asia, this roundtable aims to generate open discussion of the ways in which the craft economy operates, looking specifically at the trade in handmade textiles. With the involvement of so many, including artisans, designers, entrepreneurs, companies from India and overseas working in the craft sector, non-governmental organizations, and academics, this is a complex area to navigate. It endeavors to provide a forum where a range of views are shared and debated, with participants from diverse backgrounds and experience. In the course of this discussion, the aim is to reprise issues raised at the Vancouver symposium in 2018 and to expand on questions arising from these earlier discussions. With its focus on India, it also aspires to bring regional specificity and local detail to some of the broader, global concerns to be addressed by the “Cultural Sustainability and the Craft Economy” roundtable. Topics to be discussed include:

- Craft in the local/national/global economy: scale and significance (socio-cultural and economic)?
- Life of an artisan in 2020: challenges, opportunities, and identity.
- Types of artisan: journeymen, workshop-owners, entrepreneurs.
- Tradition: how does hereditary practice and the handmade “fit” into the digital age?
- Artisans’ agency: representation locally, nationally, internationally.
- How are markets accessed?
- How does craft development work? Models of practice.
- Artisan-designer collaborations: how do they work?
- Workers’ rights and benefits: what are the models? Legislation?
- Protecting cultural heritage: Geographical Indications Act (2003).
- Legacy of colonialism: how does it influence the craft sector?

The sensitivity and complexity of these issues is acknowledged, but they are brought to the TSA platform in the sincere hope that an open discussion by a cross-section of participants (and the audience) will inform, educate, and generate understanding.

Session 1D, Individual Papers: Textile Design

“From Silk Crepe to Ban-Lon: The Experimental Textiles of Hanae Mori”

Ayaka Sano

This paper investigates the garment designs of the Japanese couturier Hanae Mori and her extensive work with textiles, particularly from the late 1960s to the mid-1970s when she expanded her business to the United States. Based on viewings of dress collections at museums, such as the Iwami Art Museum in Shimane, Japan, the Metropolitan Museum of Art, and the Texas Fashion Collection at the University of North Texas, this research examines how Mori crossed the conventional boundaries of “Japanese” and “Western” dress through textile experimentation.

Starting her career as a dressmaker in Tokyo after World War II, Mori was introduced to imported textiles and garment patterns from her clients, including the wives of American soldiers in the United States’ occupation troops. Her familiarity with Western materials and draping techniques significantly supported her entry to the American fashion industry. Before her debut at New York Press Week in 1965, she spent two years developing textiles traditionally made for kimonos, including custom-printed *oni-shibo chirimen* fabrics. Historically used to produce cushion covers, this heavily textured silk crepe allowed enough elasticity to accommodate wide-ranging sizes for the American market. Evening gowns made with *oni-shibo chirimen* and other exquisite fabrics, such as the *Nishijin-ori* from Kyoto, were distributed at leading department stores in the United States, attracting the taste of high-end clientele. While presenting luxurious textiles exclusively made with natural fibers in Japan, Mori was unafraid to utilize synthetic materials as well. In 1969, Mori launched the “Ban-Lon” knitwear collection in partnership with the American manufacturer Bancroft. This ready-to-wear line featured original prints, responding to the demand for elegant yet comfortable daywear. Analyzing wide-ranging primary sources from Japan and the United States, this research explores the cross-cultural influences in the textiles of Hanae Mori collections, highlighting the contributions of a designer seldom represented in existing scholarship.

“Behind the Curtain: Jack Lenor Larsen and His Textile Collaboration with Swaziland”

Stephanie Watson Zollinger

Jack Lenor Larsen has been one of the most influential voices of the twentieth century in the textile and interior design industries. Jack Lenor Larsen Incorporated was founded in 1952 and quickly became one of the world’s leading textile producers, specializing in fabrics for use in the interior environment. He is most famous for his loomed fabrics, textured random-weave upholstery fabrics, grainy batiks, tufted leather rugs, printed velvets, airy

cottons, and Thai silks. Jack Lenor Larsen has become known worldwide for the cutting-edge nature of its fabrics, contributing to design innovation and technology.

In 1971, Jack Lenor Larsen received a commission from Mrs. Jouett Shouse to design the act curtain for the Filene Center, a performing arts center based at Wolf Trap Farm, Virginia, near Washington, DC. The focus of this presentation will be on Jack Lenor Larsen and his collaboration efforts with Swaziland and Coral Stephens for the creation of this innovative stage curtain.

Larsen's innovative stage curtain featured handspun mohair woven in Swaziland. Twill, woven across a nylon warp, is banded with color, pattern, and looped fringe. The vertical repeat is 20'. Shades of brown, beige, and orange were chosen to harmonize with the center's wooded setting. The result is a rich cloth resistant to soil and weather. At the opening, the Swazi king in full regalia sat with Larsen in the presidential box. Larsen's fabric, Swazilace, was his country's largest single export.

Larsen was a genius for using his travels and experience with global cultures as an impetus for design and manufacturing. Even as he was probing past centuries for their secrets, he was pushing the technique of textile manufacturing into the twenty-first century. Larsen saw potential in global collaborations and resources well before anyone else—that was part of his genius.

“Beneath The Cloth: Discovering Collaborative Methods of Textile Designing and Making”

Helena Britt

In 1983, David Band, Brian Bolger, Helen Manning, and Fraser Taylor formed The Cloth for their Royal College of Art degree show. The quartet's collaborative ethos, although frowned upon by the educational institution, catapulted them onto London's creative scene. Existing for only four years, The Cloth created textiles for numerous clients including Betty Jackson, Paul Smith, Yves Saint Laurent, Nicole Miller, and Calvin Klein. Under The Cloth label, they created textiles and clothing, available through exclusive retail outlets. Although trained in printed textiles, the collective's prolific array of outputs spanned creative disciplines. The period during which The Cloth operated is considered experimental in British style history, due to the emergence of a new generation designer and the rise of small-scale cultural entrepreneurs (McRobbie 1988). Although The Cloth was recognized as innovative, investigation surrounding this collective has been minimal. Today, “collaborative interdisciplinary working” is viewed as vital to creative industries' growth (Bazalgette 2017:4). It is also recognized that collaborative methodologies are important to the development of textile discipline, to extend practice boundaries (Valentine et al. 2017, Clark 2015). The Cloth went against industry practice by focusing on collaboration, as opposed to competing for work. This paper seeks to uncover collaborative textile designing and making of significance to creative practice and pedagogy.

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Keynote Address: “Codex”

Sanford Biggers

A codex is a manuscript or a repository of writings, observations, ancient annals, and ideas. It is also the title of the ongoing series of textile-based artworks that comprise Sanford Biggers’s traveling monographic exhibition, *Codeswitch*. Inspired by the long-debated historical narrative that quilts doubled as signposts along Underground Railroad escape routes throughout the nineteenth century, “Codex” explores Sanford Biggers’s mixed media paintings, drawings, assemblages, and sculptures done directly on or made from pre-1900s antique quilts. This process, like social and linguistic code-switching, recognizes material and temporal plurality, as the quilts signal their original creator’s intent as well as the new layers of meaning given to them through Biggers’s artistic intervention.

Session 2A, Organized Session: Connective Tissues: Examining Inscribed Textiles from Egyptian Burial Grounds

Organizers: Mary McWilliams and Julie Wertz

In Egypt during the late antique and medieval eras, textiles enhanced with inscriptions in Greek, Coptic, and Arabic were cherished objects that served their owners as a visual form of social communication. Through texts, pattern, fibers, and dye colors, they revealed their owners’ communal identity, political alliances, and social strata. The Egyptian textile industry was a vital source of revenue for a series of empires and proved itself remarkably adaptable and assimilative to changing circumstances. It connected populations that were diverse in terms of language, ethnicity, and religious affiliation through complex networks of production and consumption. Following the Arab conquest in 641 and the establishment of a new ruling elite, inscribed textiles with caliphal protocollary texts (*tirāz*) emerged as the most prestigious textiles, which were subsequently emulated by different groups in Egyptian society. Preserved for centuries in abandoned cemeteries and rubbish heaps by Egypt’s arid climate, these textiles are now abundantly represented in

American museum collections, their presence resulting from the energetic and overlapping efforts of international networks of antiquities dealers, scholars, and collectors.

The papers in this panel draw out connections and meanings embedded in these inscribed textiles through art historical, technical, and historiographic methods of inquiry. The participants on this panel are working collaboratively in support of the exhibition *Social Fabrics: Inscribed Textiles from Medieval Egyptian Tombs*, scheduled to open at the Harvard Art Museums in January 2021.

“Inscriptions, Iconography, and Individuals in Early Byzantine Egyptian Textiles”

Katie Taronas

A small but distinct group of early Byzantine textiles from Egypt (dating between the fourth and sixth centuries) uses woven words and textual symbols for their primary decoration. Ornamented with bold letterforms created in brilliant colors, these objects are all inscribed with personal names—the names of individual men and women for whose lives we possess no other certain evidence. Far from simple labels indicating ownership, these names are integral parts of the textiles’ design and function both as text and as image. Investigating the epigraphic nuances, iconography, styles, and formats of these textiles will allow us to make some inferences about the identities and roles of these people in Late Antique Egyptian society. It will also shed light on some of their hopes and beliefs, for the inscriptions and iconography of these textiles can be interpreted as woven wishes for blessings and protection. This paper will consider this group of textiles as part of the tradition of protective inscriptions widespread in the ancient and Byzantine worlds but known primarily from more durable materials such as jewelry, carved inscriptions, and metalwork.

“*Ṭirāz*: A Merger between Embroidery and Tapestry”

Meredyth Lynn Winter

The idea that two zones of influence existed in the Islamic world has numerous precedents in scholarly literature. Whether geographic factors, like the agricultural divide between linen and cotton, or geopolitical factors like governing former Roman and Sassanian lands, this is a recurring theme, debating even the innate merits of peoples.

The *ṭirāz* fabrics preserved in Egyptian tombs from the tenth to thirteenth centuries, however, offer an alternative model, based on making, to the rise and fall of empires and the indifferent randomness of nature and climate. Communities of makers developed artisanal knowledge within distinct weaving traditions and, when confronted with the products of another group, emulated visual effects and adapted their techniques to suit the new tastes and challenges. Their sustained exchange of concrete, technical know-how

crossed from Egypt to Iraq and Iran and back during this period, and this paper argues that, out of the resulting merger, the *ṭirāz* aesthetic was born.

“Materials and Making of *ṭirāz* Textiles”

Robin Hanson and Julie Wertz

Most of the Egyptian burial textiles held in collections were excavated with little to no documentation of archaeological provenance, further obscuring their geographic origins, age, and frequently unnamed makers. Technical studies of late antique and Islamic textiles over the last half-century, including examinations of weave structures, dyes analysis, radiocarbon analysis, and cross-sections, have elucidated more about how *ṭirāz* were designed and produced, and what raw materials were used in the making. Analytical data shows that techniques and motifs used in art historical methods of dating may correspond to broader periods of time than previously assumed, making technical study a valuable tool for object research. This paper discusses highlights of the technical study undertaken in conjunction with an exhibition of inscribed textiles from medieval Egyptian tombs at Harvard Art Museums, opening in January 2021, and presents the perspectives of a textile conservator with more than twenty years’ experience and a conservation scientist specializing in textile dyes. Their research includes an analysis of dyes used in pre- and post-Islamic conquest pieces, a study of gold thread and gold leaf applique, radiocarbon analysis, and fiber identification.

“Assigning Value and Constructing Collections: The Accumulation of *ṭirāz* Textiles in American Museums, 1900-1950”

Mary McWilliams

In the medieval era, Egypt’s textile industry served domestic and international markets, generating and distributing wealth along an elaborate production chain that was overseen and taxed at multiple stages by government administrators. As Egypt’s status shifted within a sequence of empires, the textile-derived revenue was channeled to different entities. Some thousand years later, remnants of the medieval textile industry again found an international market and generated wealth, although through a different type of merchant—the antiquarian—and directed toward a new end consumer—the museum. Beginning in the late nineteenth century, clandestine digging unearthed great numbers of textiles that were brought to market by an international network of art and antiquities dealers. As diverse as their medieval counterparts, these dealers were mostly based in Egypt, but often established offices in major European and American cities.

The vast majority of the recovered textiles became the property of the Arab Museum in Cairo, but textile fragments termed “Coptic” and “Egypto-Arab” also found ready buyers among Western collectors, and North American museums became the second largest repository for *ṭirāz* and *ṭirāz*-style textiles. This paper examines the intellectual, geo-political, and economic contexts of the first half of the twentieth century during which the combined

efforts of dealers, archeologists, curators, professors, artists, collectors, and philanthropists projected meaning onto, and constructed value for, fragmentary burial garments and shrouds.

Session 2B, Individual Papers: **Reclaiming Traditions**

“THEN and NOW: Economic Empowerment One Weave at a Time”

Juhi Pandey

The Nineteenth Amendment was a watershed moment in women’s rights even though it merely cracked open the door to allow a specific category of women to vote. Much like the women who lost their lives or were ostracized by their families or communities in the fight for the Nineteenth Amendment, the women I worked with in Kutch, a small district in western India, decided to change the course of their community by taking up weaving on the loom, long considered a man’s job.

The semi-arid desert ecology in Kutch had somehow maintained communities that were isolated from the mainland. This condition worsened in 2001 when a 6.9 Richter-scale earthquake devastated the region and its people. When the community rebuilt, the women, who were in the shadows for centuries, decided to step into handloom weaving, a craft in their tradition that was solely for men.

Raji Ben Vankar, forty-two years old and widowed with three children, transformed her family’s life by becoming the primary earner by taking to handloom weaving. Likewise, Champa Ben Siju, twenty-three years old, one of the two daughters of Keshavji Bhai Siju, who taught the traditional skill to his daughters only because he did not have a son! Today he knows she is the reason his family is complete—a rare acceptance in a patriarchal, conservative, and traditional rural Indian town. Their stories span social design, traditional arts, and civil discourse.

As the former director of Khamir Craft Resource Center, I facilitated an exchange program in collaboration with Fieldwork in Wales, United Kingdom. Through a six-month intervention, I created an exhibit called THREADS from the new body of work by these two pioneer women.

The women I worked with are examples of how lives and communities are transformed when women lead, when women decide, and when women succeed.

“Reclaiming Silk Knowledge with Cambodian Weavers: An Action Research Experiment”

Magali An Berthon

This paper is dedicated to a project embedded in action research (AR) conducted in collaboration with the Cambodian textile organization Krama Yuyu over the course of the year 2017. Located in the village of Ta Pouk in Siem

Reap province, this workshop comprised of thirty-five female weavers has specialized in cotton scarves (*krama*). Due to its scale, Krama Yuyu has given priority to just-in-time production for exports and has lacked the means to expand its offerings. Before this project, the founder Tomoko Takagi, a Japanese woman running the marketing and sourcing, and Chenda and Theary Heng, two sisters in charge of training and production, expressed the wish to develop products grounded in their expertise in silk. Chenda and Theary learned the technique of silk ikat (*hol*) from their mother and had stopped practicing in 2006. According to educators Altrichter, Somekh, and Posch, the purpose of AR “is not simply to describe, interpret, analyse and theorize... but to act in and on a situation to make things better than they were,” turning all the participants into co-practitioners and researchers.

Following these principles, this paper documents how the weavers have reclaimed their skills to produce new ikat textiles, reestablishing them as legitimate experts. It explores how they have mobilized forms of tacit knowledge and body memory, relying on their apprenticeship, family connections, and cooperation within the workshop.

This paradigm entails a non-hierarchical way to create data and record the sensorial and material experience of textile practices where research emerges from the interplay between the project coordinator (me) and the artisans’ involvement. Articulating the connections between silk weaving, skills transmission, and community engagement, this paper fosters the use of dialogue and visual documentation in reactivating a set of skills left untouched for a decade.

“Transformative Power of Stitchery: *Sashiko* from Cold Regions of Japan and Embroidery Work of the Nui Project”

Yoshiko Iwamoto Wada

Stitchery is one of the earliest human technologies. Since ancient times, before weaving was invented, humans created utilitarian objects by joining hides, skins, and bark for survival. Stitched articles that have survived record stories of hardship, joy, triumph, and life sustenance. The movement of a threaded needle through cloth not only joins, mends, strengthens, shapes, and ornaments clothing and other practical items—it can also unintentionally or intentionally create works of art.

Sashiko developed in Japan’s northeastern region (Tōhoku) and mountainous areas in the south-central coastal region (San-in) where winter brings heavy snowfall from Siberia. When cotton farming became established in warmer regions, cotton rags and yarns began to reach the colder regions along the Japanese seacoast. People used stitchery to darn and reinforce textiles—piecing and layering worn-out cotton rags and adding stronger and warmer cotton threads to locally available bast fiber cloth to increase the capacity of clothing, bedding, wrappers, and bags for insulation, durability,

and warmth. In addition, the patterns and style of stitching served to identify the wearer's village or family.

In its recent global popularity, *sashiko* was elevated to the status of art and appreciated for its understated aesthetic and simple graphic motifs that often grow into complex compositions with symbolic variations and historical meanings.

This elevation of stitchery craft into art can also be seen in the work of untrained, differently abled residents at the Nui Project, operated by the Shobu Gakuen Social Welfare Facility in southern Japan. The program's goal is to shift member identity from passive care receiver to active creator. Their works reveal an intensely personal sense of creative accomplishment.

Through meditative, at times obsessive, time-consuming processes, all these stitchers find a commonality of self-healing and personal expression in which the makers transform the stitchery and the stitchery transforms the makers.

Session 2C, Organized Session: Coded Communications: Digital Weaving as Artistic Technology

Organizers: [Gabe Duggan](#) and [Janie Woodbridge](#)

Since their ancient inception, looms have been fundamental to the development of many technologies. Weavers have passed their stories through cloth for centuries. The use of imagery and text as coded language can be found imbedded in medieval tapestries, West African strip cloth, early North American coverlets, and war rugs of Afghanistan. Humans have spent lifetimes and generations intimately perfecting the construction of these textiles. Shared stories are inevitably expressed through these objects.

As weaving technology and conventions have become modernized, the methods to convey these stories have evolved. With access to computers, digital looms, and the internet, textile artists and educators have been able to translate ideas at higher speeds and with more specificity.

This panel represents a broad spectrum of work in digital weaving. Works presented demonstrate various ways in which new weaving technology and conventions have unified to communicate modern stories, both hidden and shared at large. The intersection of ancient craft and advanced technologies enable textile artists and educators to share stories through new voices.

“Glitched Metaphors: Dysfunction in Hand-Woven Digital Jacquard”

[Gabe Duggan](#)

This presentation demonstrates various ways in which the TC1 has supported my work's exploration of tension, balance, and precarity. By embracing and pushing expectations of traditional fiber work, these weavings question

inequalities within contemporary performances of gender and exhibitions of power.

My work on the TC1/TC2 digital jacquard loom has been primarily tethered to one specific machine with which I have shared a personal past and future for just over a decade. Through this technology I have built and negated tension, challenging a broad range of power dynamics.

My work with this TC1 seeks to exploit and balance this technology as a means to construct cloth that both digital design and the hand can co-inhabit. By balancing these two technologies (hand/space and digital/time) with the TC1, I have been able to challenge definitions of cloth itself.

Approaching this work as a collaboration between artist and machine has presented the opportunity for me to consider a specific loom with which I have been working for twelve years. Over this time, I have watched the machine's operations waver as it passed through different hands, most recently to be neglected for significant periods of time.

Together, this machine and I work to construct both object and image resulting in a glitched, questionable "cloth" rich with contemporary metaphor.

"Giving a Shape to the Invisible"

Janie Woodbridge

As a person driven by the visual world, I find communicating through words to be extremely difficult. I have often turned to art as a means of communication and have found weaving to be an effective means of storytelling. The threads and patterns in the cloth represent my own narrative and emotion. Digital jacquard weaving has enabled me to communicate these ideas more clearly and efficiently—I can control the thread down to a single unit and arrange them in infinite combinations. The ability to communicate in this artform has enabled me to convey very abstract thoughts and ideas in a visual narrative. For this presentation I plan to show several examples of these concepts and dig deeper into each one and how I worked through the process of communication through digital weaving. These examples range from pieces that touch on the idea of obsessive thinking/behavior to a piece about the experience of recovering from a concussion.

"Translations of Human Experience"

Robin Haller

My research focuses on current events that are impacting the diverse communities, cultures, and individuals within the United States, and ultimately people worldwide. As events unfold across our nation, whether tragic or triumphant, I find myself engaged in a variety of conversations sparked by personal opinions, beliefs, and affiliations. As a reaction to this dichotomy of exchange, I create work anchored in traditional textile techniques combined with digital technology to express this debate. The creation of a piece, thread

by thread, is a symbol of growth from knowledge. Some works are inspired by my own personal narrative, while others are meant to employ conversations across the table. They become translations of the human experience. My most recent work was inspired by the current concerns with immigration and became a reflection on my own heritage, family, and memory.

“Textiles: The Original Cinematic Medium”

Kate Nartker

For the past ten years, I have been working almost exclusively between video and textiles. I am interested in seeing how these two areas can inform one another and provide a framework to explore the perceptual nuances related to the haptic and language of cinema. In this talk, I would like to look at textiles as a cinematic medium and address the concept of “haptic visuality,” which film theorist Laura Marks describes as “a way of looking where the eye operates as an organ of touch.” I will go through historical examples that reveal how textiles were essentially the first examples of cinema, followed by my own work and the ways I have used animation and jacquard weaving to explore haptic visuality. I will also discuss why textiles are uniquely suited to interrogate cinema and digital technologies.

Session 3A, Organized Session: **Dialogues between Archaeological, Historical, and Contemporary Textiles in the Andes**

Organizer: **Ann Peters**

Hidden deep within the earth, ancient Andean textiles have been preserved as part of ritual offerings or wrapped around the bodies of the dead. When excavated by looters, too often they are destroyed, hidden away, or sold, separated from information about their makers and users. When excavated by archaeologists, too often they are unpublished and deep in museum storage, difficult to learn about and hard to see. This may help to preserve them, but it also keeps them inaccessible to new professionals and descendant communities.

Heritage textiles have been purchased for generations by tourists and collectors, removing them from the visual library of those who continue to design and produce the garments and other textiles of their community. They may be taken to cities or foreign lands, where they are sometimes unappreciated or may become objects for financial speculation.

In recent decades, projects have emerged to build or rebuild relationships between the study of historic textiles or those from a more ancient past and today’s textile producers. These multifaceted efforts include workshops that reproduce techniques, apprenticeship in communities who keep ancient production practices alive, community-based museums that gather and recover heritage textiles, and competitions to reproduce emblematic historical or archaeological textiles.

The papers in this session are informed by dialogue between historians, ethnographers or archaeologists, and contemporary weaving communities, exchanges which provide insights for understanding the past and inspirations for contemporary design and techniques. We reflect on projects that have brought together weavers, researchers, and the vital heritage of ancestral textiles.

“The White *Haku*: The Plain-Woven Mantle, a Long Tradition in North Central Perú”

Maria Elena del Solar

The *haku* is a shawl indispensable for depicting the lives of women and men in several districts of the department of Huánuco, in north central Perú. It is used daily in rural tasks and domestic life, and it shines during public festivals as a clear representation of local identity. The skill of the spinners in achieving an exceptionally fine yarn makes the serene beauty of these handsome cloths of a single, even color stand out. Almost transparent, the four-selvage cloth is woven on a backstrap loom of native cotton or of sheep’s wool diverse in hue. The mark of the presence of Spanish *obrajes* in this region can be observed in tools and practices which, however, do not discard older technological traditions based in ancestral logics. The long history of textile production in the Andes still poses interesting questions. We look more closely to discern aspects of technological knowledge and design. In addition, we examine the significance of practices and functions of contemporary rituality, which provide rich information regarding the modification of socio-cultural contexts.

Today, the weaving community is experiencing new demands which give a new life to the mantle, symbolizing their identity to an outside consumer. This contributes to both spiritual and material satisfaction, confirming the space of their cultural values as a fundamental resource.

“Three Different Identities, but Garments and Designs Woven in an Inter-Ethnic Dialogue”

Veronica Cereceda

Both their style of dress and, particularly, the textile designs that distinguish them already at a first look have made three ethnic groups stand out in south-central Bolivia: “Llamerós,” “Yamparas,” and “Jalq’as” inhabit neighboring lands in the departments of Potosí and Chuquisaca. Ethno-historians and archaeologists define the pre-conquest and early colonial past of these contemporary identities as only two groups: populations belonging to the great ayllus of the high plains, Norpotosinos (Llamerós) and Yamparas, with their two political centers: *janan* (upper) in Jatun Yampara and *urin* (lower) in Quila Quila.

Today the panorama is more complex: the two Yamparas centers split and each sub-region has its own diacritical definitions. An analysis of the trans-

formations in the textile patterns (*pallays* in Quechua), over the past one hundred years permits us, nonetheless, to perceive today a new path of integration by means of profound levels of visual-plastic language where only a joint reading permits an integral vision of the contemporary indigenous cosmos.

The European structuring of the world in three parts, imposed by Christianization, though reinterpreted, has given expression to these three regional identities: the Llameros designs and style of dress are Gloria or heaven, the Yamparas are this Earth of ours, those of the Jalq'a belong to Hell. How does the unity of plastic and sensual identity arise to permit the reading of three such different appearances as a single whole, the universe? That is the topic of this talk.

“Textile Memory in Colchane: Weavers Revitalizing the Aymara Tradition”

Soledad Hoces de la Guardia

In Aymara culture, textiles have played a fundamental role as highly valued community possessions and significant media for ritual and tradition. In Chilean territory, the Colchane community has been fortunate, because they have here retained, with fidelity and vigor, their culture and traditional textile practices. However, the average age of active weavers is rising and those younger do not have the technical expertise of their elders, which has led to the loss of a significant part of traditional technical knowledge.

To not forget the “handwork” became an urgent concern for artisans in the community, members of the Aymar Warmi association, who sought the support of textile professionals to develop a project that would permit them to organize in order to recover the know-how to make some pieces that they had ceased to weave.

Between 2015 and 2016, we carried out the project “*Memoria Textil: Reproducción y muestra de una selección aymara de Colchane,*” (Fondart N° 80940) which sought to revitalize local traditional weaving by creating a collection of textile pieces representative of inherited expertise. The collection remained on display in the community as reference materials to be consulted by the weavers.

In the project, a methodology was defined in which the professionals assumed the role of facilitators and guides, with all decisions made by the weavers. This led to greater recognition from their peers for local teachers, who directed the transmission of knowledge that went beyond the technical and practical sphere, since together with the textiles their reason for existence was recovered, documenting the contexts in which they were used, some of them forgotten. A consequence of this initiative has been participation of these weavers in the national award Sello Indígena, a prize now received on two occasions based on the practices and pieces recovered.

“Ethnoarchaeology of the Textile *Chaîne Operatoire*: Seeking Evidence of Pre-Hispanic Textile Production in Domestic Sites”

Bárbara Cásas

It is proposed that detailed knowledge of the textile production sequence currently carried out by Aymara weavers of the Altiplano of Tarapacá (northern Chile) constitutes an important reference to link material and immaterial aspects and generate indicators with which to address pre-Hispanic textile production in domestic sites, the locations where fabrics would have been produced and used. This research is conceptually framed by the anthropology of technology, which considers material production as a social act. The recording of textile production processes (*chaîne opératoire*) was carried out using an ethno-archaeological approach to build a bridge between the present—with known material and immaterial conditions—and the past. Work with contemporary producers allowed us to generate indicators of the different stages of a textile manufacturing sequence related to landscape, particular places, and mobile and immobile material components.

These analytic methods were archaeologically tested in the Huancarane domestic site textile collection (Camarones Valley, northern Chile). This enabled us to recognize stages carried out on the site, two distinct manufacturing processes, and the fabrics used and discarded on the site. We were able to trace technical relations with other cultural developments in the region and approximate their chronological and cultural relationships: in short, to improve our understanding of textile production processes and the social dynamics in which these objects have been embedded.

On this basis, we evaluate the pertinence and utility of the analytical tools developed in this research, as well as the multiple aspects in which current textile production provides information for understanding the past.

“The Practice of Replication: A Dialogue between Producers in Perú and Japan”

Yuki Seo

I have lived in Perú for approximately twenty years, devoted to research and the study of pre-Hispanic textiles. Because of the rich heritage and enormous quantity of tangible textile patrimony that exists in this country, I have chosen Perú to develop several topics. Over time, I worked in several different museums, which motivated me to promote the study, understanding, and recovery of pre-Hispanic techniques. I proposed to give them life, so that they would be appreciated in these times. Along the way, I have met admirable self-taught persons who come from my country, Japan. This led me to a great challenge.

Each day, new publications appear on pre-Hispanic themes, and I must say that today there is considerably more information than there has been in the

past, which permits us to learn and to know more about the Andean world. But we must clarify that, in general, they address theory, leaving practices aside.

Without being archaeologists or persons linked to academic discourse on these topics, these persons have achieved truly surprising results, reaching a very high level of skill in the reproduction of complex textiles. By their own initiative and with their own resources, they came to Perú to study, research, and achieve these reproductions. These ladies have the insights, competence, and support of many decades of research to be able to provide guidance and instruction on a scientific and academic level. Now, my principal task is to organize courses, which count on the contribution of these ladies who are willing to transmit their knowledge, their enthusiasm, and their admiration of these textiles with a passion like that of the pre-Hispanic ancestors.

A people without culture is like a library without books. More than 500 years ago, Perú lost several books. I wish to return these to the great library.

“Interlacing Past and Present through Textiles: Experiences in the Communities, a Vision from Perú”

Rommel Angeles

In recent years in Perú, a number of initiatives have been independently developed by collective groups, taking pre-Hispanic textile heritage as a reference and beginning to replicate and teach ancient techniques. These initiatives were born from diverse interests, in many cases based on the experiences of weavers from the Andean highlands, textile traditions of the coast, and a notable interest on the part of young people. Resist-dye techniques, warp-faced weaving, and tapestry have been most fully developed. This talk reviews the principal initiatives developed in the Lima region, the *norte chico* region and the far north coast.

Session 3B, Individual Papers: **Journeys**

“We Are Still Here: The Armenian Postmemory Project”

Deborah Valoma

The Armenian Postmemory Project is a multi-year, interdisciplinary project that addresses the gendered role of threadwork as an agent of cultural continuity. A hybrid of archiving, researching, writing, and responsive art making, the project began when I inventoried one hundred artifacts inherited from my grandmother. Some date back more than one hundred years to Ottoman Armenia; others were made by my female ancestors in the diaspora. The collection includes woven, embroidered, crocheted, knitted, tatted, and needlelace objects.

To authenticate the provenance of individual pieces, I matched photographs, official documents, and handwritten notations to seven women on my family tree—mapping a network of material circulation and female connectivity

across far-flung refugee communities. Their work proclaimed ethnic identity in the wake of devastation, created a sense of home within an experience of homelessness, and functioned as an act of unspoken mourning when speaking loss was unthinkable.

Because data from the Ottoman period is scarce and survivors' accounts were often suppressed by a self-inflicted gag rule, the project is an attempt at memory restoration. The triangulation of object with image and text provides an empirical/intuitive methodology, creating a narrative of discontinuous facts strung together with a continuous thread. In a creative call-and-response with my foremothers, a body of work is emerging—reparative acts of re-remembering untold narratives and mending cultural through-lines.

Needlelace—a complex form of knotted lace made by Armenian women and their Turkish counterparts—forms a central component of this project. Through hand-to-hand transfer of knowledge, study of museum collections, and gathering of oral histories, my intention is to forward this legacy practice within the landscape of contemporary scholarship and art making. I am following lines of inquiry along a reverse trajectory from the Armenian émigré centers of Fresno (California), Watertown (Massachusetts), and Jerusalem—where needlelace making has nearly vanished—to Istanbul, Yerevan, and finally, to ancestral villages in Turkey.

“Four Artists: Angels and Mentors” Polly Barton

Interwoven into my life at the loom are the stories of four women: a weaver, a painter, an embroiderer, and a fiber artist. Their histories have guided and pulled me forward in my own growth as an artist. Yet it is to their art that I feel a heartfelt, visceral, and almost spiritual resonance. I would like to present to the TSA conference in 2020 my research into the lives of Sumiko Deguchi (1883-1952), Helen Frankenthaler (1928- 2011), Adya van Rees-Dutilh (1876-1959), and Pat Hickman (b.1935).

As an artist who has wound, tied, dyed, and woven silk into contemporary ikat work for over forty years, I have become fascinated by how the thread reveals a life and encodes memory. There are many questions I would consider as I research the lives and work of these four women:

- How does connection of fingertips on thread inform and guide the artist?
- How does touch inform the somatosensory cortex in the brain?
- How are the artist's spirit and heart strings revealed in a viewer's kinesthetic response to the luster and tactile presence of fiber?
- What draws us to look closely at the intelligence within a textile or a canvas?

Including images of the development of my own work, I hope to illustrate how their art has been an inspiration, a consolation, and an integral part of

the fabric of my life's work. Shouldering a vital textile tradition within a historic and vibrant contemporary community of fiber artists has been the thread I follow with my own voice.

“*Magnificat*: Weaving the Queer Face of the Madonna”

John Paul Morabito

Named for the canticle of Mary, the *Magnificat* tapestries are remediations of Italian Renaissance paintings of the Madonna and Child that have been woven by hand on a digital jacquard loom. Here, I employ digital interfaces in concert with improvisational handwork to mutate Catholic icons into woven images that twist time. With *Magnificat*, I draw upon the work of the great masters to complicate, infiltrate, and reclaim my cultural legacy. As the queer child of an Italian American immigrant family, the Italian Renaissance is a heritage that represents an orthodoxy from which I have been ostracized. The Italian people have been Catholic for 2,000 years; it is a bond I cannot and will not deny. Responding aesthetically, I activate divested allusions to Catholic opulence within the woven image and extend it beyond the picture plane. The decadence of this fallen majesty mirrors the sincerity of faith with the unnatural sensibilities of camp. These sensibilities, whether belonging to my grandmother's domestic recreation of the Vatican or the exaggerated glamor of a drag queen, simultaneously engage queerness, ethnicity, and the sacred. As a figure, Mary the Mother of God walks the line between humanity and divinity. Her image, the Madonna, has been the subject of art for sixteen centuries. My reworking of these icons, centuries later, into tapestries drags the iconophile opulence of Catholicism into the contemporary moment while implicitly queering the sacred image. This anachronism draws the 500-year-old paintings into the here and now, resulting in tapestries that waver between the ancient and the modern, queerly occupying both temporalities. If queerness is a horizon that has not yet arrived, then *Magnificat* stands at that horizon to imagine new icons of the past in the present.

“Unraveling Stories through Stitches”

Sania Samad

The stories of past, present, and future keep us connected. The presentation narrates the story of a female immigrant artist and her struggle to connect to both worlds, in this case, America and Pakistan. It addresses the question of one's relationship with memories, immigration, and personal and collective identity vis-e-vis the role of women in a socio-political environment.

Through her journey of textile-making the artist unravels many colors of feminism prevailing in Pakistani society and reflects on the ideas of feminism in East versus West.

American feminist artist, art educator, and writer Judy Chicago suggests that gender expectations and attitudes still shape women's experiences (Knowles, 2013). Ayesha Khalid, a miniature artist and an art educator from Pakistan,

refuses to be labeled as a feminist (Whiles, 2010). Ayesha Jalal, professor of history at Tufts University, in her book *The Convenience of Subservience: Women and the State of Pakistan*, explores the political, socio-economic status of Pakistani women and argues that almost 75% of women in Pakistan are still underprivileged. “Feminism didn’t just ask for equal rights for women but it created political, social and intellectual awareness for all in Pakistan” (Kamran, 2016). The presentation will look into different ideas, opinions, and theories to understand the role of an artist in bringing change to the social fabric of a country.

Session 3C, Organized Session: **Imported Skills: Immigrant Labor in Asiatic Silk Production from the Early Modern to Postmodern Periods**

Organizers: [Nazanin Hedayat Munroe](#) and [Eva Labson](#)

This organized panel presents papers that explore the role of migration, diaspora, and cultural exchange in the growth of silk cultivation and production across Asia from the early modern period to the present day.

Manufacturing textiles is arduous and often skilled work, which historically depended on inexpensive labor, the introduction of labor-saving technology, and the use of imported or exotic materials. Immigrant communities supplied much of the work force, bringing their own skill sets and materials to new locations. These patterns of migration led to the development of new manufacturing centers and the diffusion of technical expertise. In addition to changes in material production, the myths and mysticism of silk’s history will be analyzed in relation to early modern production in the Islamic World. Finally, the practice of silk weaving in diaspora immigrant communities is addressed as a symbol of perseverance and a link to cultural history.

“Histories of Silken Skills: Immigrant Sericulturalists in Early Modern South Asia” [Sylvia Houghteling](#)

In the myth of how silk production spread outwards from China, sericulture reached the rest of the world because two Nestorian monks hid a small quantity of silkworm eggs in the hollows of their walking staffs. If early modern accounts are any indication, however, it would also have been necessary for skilled sericulturalists to travel alongside the monks and their silkworm eggs if the unhatched eggs had any chance of growing into worms that were prepared to spin luminous cocoons. This paper examines seventeenth- and eighteenth-century records of the movement of silk laborers from locales such as Bengal and China, and as far as Oman, who were needed to assist in the establishment of a sericulture industry in southern India. This narrative provides a counterpoint to histories of the early modern material world, which

focus on the seemingly effortless circulation of raw materials, dyestuffs, and woven textiles, and have tended to marginalize the knowledgeable immigrants who were vital to helping living imports, such as silkworms, survive.

“Shared Provenance: Investigating Safavid-Mughal Cultural Exchange through Luxury Silk Production during the Sixteenth and Seventeenth Centuries”

Nazanin Hedayat Munroe

When examining silk textiles attributed to the early modern Persianate world, there is always some uncertainty as to whether they were produced in Safavid Iran or Mughal India. The confusion is warranted: the two courts share many of the same ideas, images, and even family connections, creating a broad cultural overlap. This becomes apparent in the arts from the mid-sixteenth century onwards, as politics and patronage prompted the migration of key Safavid artists, including weavers, from Iran to Mughal India. As Persian painting was developed in the royal atelier, luxury silks were also produced with Safavid techniques.

Examining these imported skills through a group of figural silk textiles depicting scenes from Persian-language poetry of the *Khamsa*, this study hypothesizes that some silks previously believed to be of Safavid provenance may have been produced by weavers who had immigrated to the Mughal court from Iran. The silks are analyzed with regard to iconographic details, weaving techniques including velvet and lampas, and textual evidence supporting the Mughal interest in Persian literature. The source of the poetic narrative depicted is also in question, as literary responses to the *Khamsa* were created and circulated throughout the Persianate world. Lastly, the study also poses questions as to the determination of provenance itself with regard to immigrant labor, and how scholars assign labels to objects made by people from one country who are creating objects for patrons or consumers in another.

“Of Prophets, Caterpillars, and Silver: Job and the Origin-Story of Sericulture in the Early Modern Islamic World”

Nader Sayadi

Similar to most pre-modern guilds and crafts around the world, the silk craft had origin-stories and patron saints to provide its practitioners with “historical” background and institutional heredity. In the early modern Safavid era—as discussed in a rare silk-weaving treatise in Persian titled *The Treatise of Silk-Weaving and Grasping the Grip of the Shuttle (Resāleh-e yeh Sha’rbāfi va Gereftan-e Qabzeh-e yeh Māku)* dated October 18, 1606—the origin-story of sericulture and silk-weaving has been woven into the Biblical/Qur’anic narrative of Job (Ayyoub). The contemporary Ottoman *futuwwatnama* literature gives similar narratives; however, the story of Job in the Bible and Qur’an, as well as the *qisas al-anbiya’* literature (stories of the prophets) prior to the sixteenth century do not reflect any associations with silk and sericulture.

This paper discusses a divergence in the Biblical/Qur'anic story of Job in the context of the early modern global silk trade. It argues that a section discussing the origin of sericulture was added to the original story of Job in the Islamic context during the sixteenth century to raise the silk craft's socio-religious status by embedding the mystical origin-story of the craft. This quest for socio-religious recognition stemmed from the robust silk industry and trade boosted by the eastward flow of New World silver to Europe during the sixteenth century. As a result, the introduction of American silver into global currency circulation contributed to an evolution of the Biblical/Qur'anic story of Job in the early modern Islamic world.

This study provides an alternative perspective to the socio-economic and political interconnectivity of the Islamic world and the global economy of early modern textiles. It sheds light on the socio-economic structure of the sericulture and textile industry of the Islamic world as a key actor in the network of the early modern world-system.

“Embodied Practice and Shifting Identities: Silk Weaving as a Cambodian Refugee during and after the Khmer Rouge Regime” Magali An Berthon

In Cambodia, silk production was structured as a cottage industry conducted alongside farming, an activity almost exclusively run by women in rural areas and mostly destined for domestic consumption until the late 1960s. In 1975 the Khmer Rouge regime arrested the practice, claiming at least 1.5 million victims, displacing populations, and destroying crops including mulberry tree fields, whose leaves could feed native *bombyx mori* silkworms. In the last years of the dictatorship, about 350,000 Cambodians attempting to flee to Thailand and Vietnam were detained in long-term settlements at the Thai border, with a large population staying until the early 1990s. Religious, artistic, and craft practices including dance and weaving resumed in these large refugee camps. Locally, even though silk textiles were still traded, the active weavers had access only to synthetic and cotton fibers to produce *krama* (scarves) and *sampot* (hip wrappers), which they kept for personal use and sold to other refugees and foreign visitors to the camps. Based on a scarce selection of archival images, reports, survivors' testimonies, and artifacts, this paper will examine the local economy of weaving in the context of forced migration. Simultaneously, an estimated 240,000 Cambodians relocated outside Southeast Asia, 152,000 of whom came to the United States. The rare example of Bun Em, a retired silk weaver who emigrated to Harrisburg, Pennsylvania, in 1981 and reclaimed her practice with the support of her host community, will complete this study of adjustments and challenges in the perpetuation of Cambodian silk craftsmanship. Beyond its essential function as a means of survival, weaving will be examined as an embodied practice enabling displaced makers to regain their cultural identity, reestablishing social connections and a sense of belonging.

Session 4A, Organized Session: Extraordinary Fibers, Extraordinary Stories from the Andes and Beyond

Organizer: **Elena Phipps**

Most cultures around the world and throughout history use local materials that form the basis of their textile traditions. At the same time most seek out special and rare fibers as a mark of status, identity, sacredness, or special functions, used for their material qualities as well as their materiality. Some fibers may be hard to harvest, or come from rare sources, and some may only be used for special items. Their significance comes in part through their processes for collection, preparation, and incorporation into the systems of textile making. Their significance also comes in the relationship to the people whose responsibility it is to find, care for, and/or harvest them, and in their context of use, whether as high status garments worn by nobility or ritual items associated with particular religious or sacred purpose, or as part of everyday life with particular quality of protection and longevity. This panel will explore the subject of these special fibers—coming from plants, animals, and minerals—and their special cultural contexts. These will include plant fibers from an ancient burial textile circa 2,000 years old, animal hairs from bats reported to have been used by an Inca king, and a fine, silky rodent hair used as amulets and special ritual textiles from the southern Andes. Camelids and the people who care for them is the subject of our third talk. These special fibers and the people who use, process, and prepare them will be the subject of the panel.

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“Camelid Fleece and How Other Animals Made People Human in the Andes”

Penelope Dransart

Vicuñas, alpacas, guanacos, and llamas—collectively known as South American camelids—have hidden stories that are inextricably entwined with those of people living in past times. These stories can be partially revealed in the Andes through a study of fleece and textiles, usually perishable, but which have been preserved in arid environmental conditions. This paper examines available evidence from selected times and places. It takes into account yarns spun in the Tulan Quebrada, Chile, 3,000 years ago, and the use of natural fleece colors combined with vividly dyed yarns in Siguanas, Nasca, and Wari textile traditions during the first millennium AD in the valleys of southern Peru, demonstrating how spinners and weavers made design choices in visually stunning garments for human wearers. The paper explores human-camelid relationships, in which herders engaged in specific productive activities to obtain certain fleece types suitable for making clothing of distinction that articulated social identities based on gender, ethnicity, and hierarchical status. Through time, an increasing availability of white fleece made it possible for Wari weavers to devise color schemes incorporating a luminous pink for use in weft-faced weaves—not just as a hue produced from a second dye

bath first used to produce red, but as a color value in its own right. “Millennial pink” has captured designers’ imaginations in the twenty-first century. This paper addresses how pink inspired by the white fleece and pinkish skin of llamas and alpacas and perhaps, too, the intensely pink flamingos of the high Andean sierras, came into vogue in the second half of the first millennium AD.

“Plants in the Tapestry, Literally”

Ann H. Peters and Adriana H. Soldi

Among our studies of ancient Peruvian textiles created in tapestry technique, we have come across some surprising elements, both in the warp and the weft. Andean textiles created over the past 10,000 years have been preserved in certain locations along the Pacific desert coast. They are usually preserved in the cloth bundles that protect and adorn the dead, and composed of fibers from native cotton varieties of Amazonian ancestry, the hair of highland ancestors of today’s llama and alpaca, maguey leaves from the mid-valley canyons, and reeds from coastal marshes. Garment forms, techniques, and imagery can indicate textiles produced in different regions of the coast, or produced in the highlands and later deposited in lowland contexts.

In a survey of 450 textiles of all historic periods from sites in the greater Ica region, two objects stand out based on their use of unspun elements of vegetable origin in a tapestry structure. The plant parts are dissimilar, as are the species present, and the way in which they are used. In one case, the unusual elements are used strategically and seem related to object function, while in the other case the choice may have been purely aesthetic. One object is approximately 1,000 years old, while the other is over 2,000 years old. We present them in the contexts of the textile traditions from which they come, and whose rules they appear to break.

“Viscacha: Luxury, Fate, and Identification in Pre-Columbian Textiles”

Elena Phipps and Caroline Solazzo

Since the sixteenth century, references by Spanish chroniclers to the use of chinchilla hair (Andean rodents of several species including viscacha) by Andean weavers indicate that the fine hair of these animals had been incorporated into textiles. Their fine soft hair, often mottled in color, has distinctive characteristics which vary and, as a result, make them difficult to identify. Some archaeological finds, primarily in Chile have reported viscacha skins and fur bags, but few if any reports have identified the presence of textiles or spun yarns that incorporate this special fiber. The depiction of the animal takes on special meaning in tapestries from the colonial era, though to date, its identification as a material component in these works has not been possible. A long-term project of several stages involved the search for potential items in museum collections of pre-Columbian textiles where viscacha hair might have been used. Collaboration with scientific study in the field of proteomics has enabled the establishment of protocols for species identification, enabling a more precise method to confirm their use. We are

establishing the beginning of a group of textiles that have been positively identified, which will be presented in this paper. The special character of the fiber has been confirmed in ethnographic study where, even today, the fine hair is used in special ways, including the direction of spin of its yarns and its use as special amulets for luck in love and health. The illusive meaning of this animal, that lives in remote rocky areas, thriving in regions with little water, may play a role in its significance and efficacy as a conveyor of symbolic meaning can now be confirmed through its use and presence in ritual textiles of the Andean past.

“The Birds that Bite People: Bat Fur Weaving in the Inca Empire” **Andrew James Hamilton**

Weavers of the Inca Empire, which sprawled across the Andes Mountains in the 1400s and early 1500s, are well known for their exquisite textiles made of camelid and cotton fibers. But, the highest echelon of Inca weavings was created for the emperor’s personal use, and, due to his semi-divine status, they were ritually burned after he wore them. As a result, we have very little surviving material evidence for the pinnacle of this important art form. Unfortunately, we do not know how they may have been similar to or different from more common and more documented Inca weavings.

A historical source written by a Spanish eyewitness in the decades after the conquistadors’ arrival, however, describes what would have been an extraordinary royal Inca garment, worn by the last Inca emperor, Atahualpa, while he was imprisoned in Cajamarca. Pedro Pizarro claimed the tunic was woven from bat fur. Scholars have long wondered how this would have been possible, given the incredibly short staple length of bat fur. Some have thought that the garment must have been made from skins, while others may have presumed the account was apocryphal.

Although examples of extant Inca bat fur weavings have not yet been found, studies of materiality and making have much to add to understanding of this lost art. This paper reconstructs how Incas may indeed have utilized this extremely precious fiber and its unique morphological characteristics in making royal garments.

Session 4B, Organized Session: Stories Stitched in Silk: Uncovering Women’s Lives through Needlework

Organizer: Lynne Anderson

The archival record for women throughout much of European and American history is sparse. Where it exists, the women were often aristocratic by birth or rebellious in life. For the “middling sort,” women’s lives are better documented through material culture, the artifacts of daily life. As nearly all girls learned to sew, it is sometimes possible to uncover the “hidden lives” of women by examining and researching the needlework projects they left behind.

This session is comprised of four presentations, each tracing needlework artifacts to the women who were in some way responsible for their creation. The first looks at four American schoolgirl samplers discovered in West Coast museums, thousands of miles from their origin. Investigations into why, led to uncovering the lives of the women who stitched the samplers as girls but transported them “by land and sea” when migrating west with their husbands in search of gold and economic opportunity. The second presentation also examines a set of schoolgirl samplers, but this time focuses on what they reveal about the girls’ teachers—young women who took on the task of educating the nation’s daughters, which invariably also included instructing them in needlework.

The third presentation will focus on three English map samplers that track Captain Cook’s eighteenth-century voyages to the southern hemisphere—voyages that led to an explosion of new information and expansion of worldview. The maps reveal in stitches what the makers learned when recording their new geographical knowledge and information about distant cultures. And the last presentation moves from a focus on embroidered artifacts to a focus on the luxury threads used to produce them. The unknown story of female gold spinners in seventeenth-century England is one of scandal and loss, but also ingenuity and retooling, resulting in new needlework products and markets.

“By Land and by Sea: Displaced Samplers Reveal Women on the Move”

Lynne Anderson

Until the middle of the nineteenth century most American girls embroidered as least one needlework sampler as part of their education. A first sampler demonstrated the girl had learned to sew a few different stitches, copy the alphabet, and “write” her own name in thread. If instruction continued past these basics, subsequent embroideries might reveal more advanced needlework techniques and the girl’s expanding literacy. Each sampler was considered a significant accomplishment—by the girl herself, her teacher, her family, and even potential suitors. Embroidered samplers were treasured objects, framed and displayed in the home or tucked away safely for posterity.

When parents moved to new locations, their daughters’ needlework traveled too, packed carefully within the folds of a dress or laid on top of extra bedding. Many American women traveling west with their husbands also chose to take along their girlhood embroideries—objects embedded with memories of the home they were leaving behind, their childhood friends, and the family members they might never see again.

This presentation focuses on four “displaced samplers”—schoolgirl embroideries that ended up thousands of miles from their places of origin. Specifically, it will uncover the lives of the two pioneering women who stitched the samplers, revealing how, when, and why their girlhood needlework traveled

“by land and by sea,” packed safely within their makers’ trunks amidst other treasured belongings and the necessities for starting a new home. One of the women died in route, never realizing the family dream of starting fresh in Oregon Territory—but her needlework made the trip unscathed. The fact that schoolgirl samplers “made the cut” of what women felt was important to take along when traveling across the American continent speaks volumes about their value to the women who stitched them and the descendants who inherited them.

“It’s in the Genes: Tennessee Samplers Uncover a Family of Teachers” Janet Hasson

Due to a scarcity of known needlework samplers from southern states, it was once believed that schoolgirls in the South rarely made samplers, or if they did, the objects hadn’t survived the humid climate or “Yankee deprivations.” This view changed in 1993 when the Williamson County Historical Society in Franklin, Tennessee, hosted an exhibition of nineteen samplers made in that county alone. Three of the samplers on display included the name I. S. Wallis—two as the teacher (1850) and one as the sampler maker (1851). Genealogical research revealed that I. S. Wallis was Isabella Sharpe Wallis, a teacher at Union Academy in Douglass, Tennessee, who had apparently stitched one of the samplers as a gift to a student. In time, another sampler bearing her name was found, this one stitched after her marriage to Hiram Slate in 1852 and signed I. S. Slate. Then an 1850 sampler naming C. B. Wallis as teacher was discovered. She turned out to be Isabella’s younger sister, Catherine Barr Wallis, who worked as a teacher in neighboring Marshall County. Extensive genealogical research on the two Wallis sisters revealed that their parents were Alfred Wallis and Mary (Polly) Hargy. Born in Pennsylvania, Polly Hargy moved with her parents to Lexington, Kentucky, where in 1799 she and her father, John Hargy, started an academy for “Young Ladies and Gentlemen.” Polly continued to teach after her father’s death, and in 1804 she married Alfred Wallis.

This presentation will showcase the progression of research and revelation that led to uncovering a family with four generations of teachers, whose work educating the daughters of southern families spanned half a century. Launching the research and providing crucial information to the discovery process were the visually exciting needlework samplers stitched by four students, all with notable similarities in style, motifs, and text.

“The Cook Map Samplers: Revealing New Worlds through Needlework” Vivien Caughley

Not long after the 1771 return of Captain James Cook’s ship, the *Endeavor*, the first words in *te reo*, the language spoken by New Zealand’s indigenous Māori, appeared on a map sampler charting his trip in stitches. Cook’s eighteenth-century explorations of the southern hemisphere brought an explo-

sion of cultural and scientific information to northern European countries, information that changed world views and expanded knowledge in such diverse disciplines as geography, zoology, botany, and language.

This presentation will focus on three English women who stitched map samplers that named Cook and tracked his voyages. An analysis of their needlework offers glimpses into these women's lives and suggests ways in which they may have acquired the specialized knowledge included in their needlework. At the time, hemispherical map samplers had become fashionable and offered these women a canvas on which to record their personalized knowledge of Cook's explorations and their understanding of the worlds he explored.

For example, it was fifteen-year-old Martha Gibbons who, in 1784, recorded the Māori names for New Zealand's two islands on her double-hemisphere map: "*Fahe()/No M()awe*" in the north, and "*Ta Veia Poenamoo*" in the south. In 1804 Alice Swain stitched a Cook map sampler tracking his first and third voyages, adding floral borders and native flowers in the corners. Next to New Zealand she stitched the kowhai (*Sophora tetraptera*), a yellow flowering tree native to the islands. An undated single hemispherical map sampler attributed to Elizabeth Cook, the wife of Captain James Cook, not only records the tracks of her husband's three voyages, but may also reflect privileged information leading her to correct, in stitches, early cartographic errors. Revealed to us only through their needlework, these women leave evidence of an expanding world view, a sense of rapid change, and assimilated knowledge previously unknown.

"Scandal and Imprisonment: Gold Spinners of Seventeenth-Century England"

Patricia Wilson Nguyen

When looking at seventeenth-century silk- and gold-embroidered jackets or heavily wrought cabinets, most people focus on the embroiderer's skill. Instead, my interest rests with the makers of the thread used to create such luxuries—silk thread, gold thread, and silver thread. Perhaps surprisingly, many early thread makers were women, owners, and managers of home-based industries in which spinning gold and silver was their business and livelihood.

Unfortunately, the history of gold spinning in seventeenth-century England is one of "scandal and imprisonment," with women's prominent role neglected by history. Beginning in the 1620s, women gold spinners were thrown in jail for refusing to pay bribes, their homes were raided by constables, and they were tried in sham courts. Political cartoonists lampooned King James I over patents he imposed on embroidery thread, resulting in a rare impassioned speech apologizing to Parliament. This drama played out in different ways across the century, with repeated accusations of thievery and deceit by the thread makers. The claims were used by competing guilds and budding

capitalists to wrest control of the valuable gold spinning workshops, turning thousands of small businesswomen into low-wage earners. Women who had previously spun precious metals, were no longer allowed to practice their craft.

This presentation will reveal the once hidden lives of women gold spinners in seventeenth-century England, documenting with primary sources their gradual evolution from successful businesswomen to hourly workers in an industry they once dominated. It will also argue that some of these women, now barred from working with precious metals, chose to convert their gold spinning factories to factories that produced composite silk threads instead. This, in turn, accounts for the sudden appearance of large quantities of silk embroidery threads later in the century and the subsequent schoolgirl craze for stumpwork and embroidered caskets.

Session 4C, Individual Papers: **Chinese Textiles and Dress**

“A New Style of Ethnic Clothing: Tradition and Fashion for Hmong Dress in China”

Chie Miyawaki

The purpose of this presentation is to examine how ethnic clothing exists in modern China, at a time when rapid economic growth has penetrated the furthest corners of the country. Specifically, it examines how clothing is caught between tradition and fashion, using the Hmong as a case study.

The Hmong people living in Yunnan have traditionally made their clothing by hand, using hemp thread that they have spun and dyed. In recent years, however, readymade versions called “new style” have become available, and fashions and trends can be seen in their new versions. Can this new style be regarded as ethnic clothing?

In cultural anthropology, there have been studies on how ethnic clothing is being revived with a larger emphasis put on tourism and heritage. From that viewpoint, ethnic clothing does not have a fixed history but instead emerges and changes in different time periods and contexts. This leads us to pay more attention to the questions of what can serve as ethnic clothing, and for whom.

As can be seen in the process of formation and creation, ethnic clothing can be understood to emerge from relationships between the self and others, between ethnic shared identity and non-group members. In the globalized flow of production, distribution, and consumption, the number of settings in which one can meet others has increased rapidly and become more diverse, and ethnic clothing has been reinterpreted and reconstructed in various ways. It is therefore important to redefine the functions of ethnic clothing and to explicate the parameters for relationships between the self and others in the context of producing and wearing it.

This presentation shows the ways in which the existence of ethnic clothing is based on the relationship between the self and others, such as the gaze of people from outside the ethnic group.

“Life of a Sampler: The Significance of the Untold and ‘Mundane’ in Miao Cultural Transmission”

Sharon Tsang-de Lyster

The focus on cultural transmission through the life of samplers is an act of paying respect to the female makers behind the intangible heritage craft, tin embroidery. As a small subgroup that is home to one of the most prized Miao textile heritages, Tin Miao is well studied from a perspective of technical textile production. As the first academic attempt to investigate relevant material cultures, this paper examines how the women’s semi-private tin embroidery samplers, a missing object in museum collections, are crucial in recording and transmitting the Tin Miao culture. It also discusses their potential impacts on the craft during modernization and the rise in its popularity among collectors. Ethnographic research in Zhanliu village within Guizhou Province in China, the source region of the British Museum’s relevant collection, records oral traditions from actors involved in sampler creating and collecting. The samplers are identified as materials purposed to embody cultural heritage and tools for safeguarding and assisting the passing on of such knowledge. Their making is a craft learning experience, involving bodily memory, a mathematical mind, and design innovations. Their makers’ private and public lives contribute to heritage recording and making practices with this particular marginalized group of people. Interrogating the naming of samplers also unveiled the multiple influences on the discourse of the item, textile craft, and culture; the fragility of cultural craft languages; and the vulnerability of the accuracy during knowledge transmission. The micro-narrating folklore nature operating in the system of Chinese state-funded identities of the “Official Intangible Cultural Heritage Successors” provides a unique context for this hidden craft to survive and evolve. The paper concludes with an exciting eco-museum project initiated by the village’s youths to define their own cultural narratives—an apt example of forging a diverse and inclusive space for the heritage textile.

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“A Compared Study of Miao Embroidery and Ancient Chinese Embroidery: The Cultural and Historical Significances”

Tomoko Torimaru

The Miao people of Guizhou province, China, use two different types of chain stitch. One is a standard chain stitch similar to the Western style. The other one, which I termed “ancient” chain stitch, is distinctly different in execution and appearance, and it is a technique that only Miao practice currently.

Numerous examples of fine chain stitch embroidery have been excavated from archeological sites in China, including the Jiangling Mashan No.1 Chu Tomb, Jingzhou, Hubei, Warring States period (770–221 BC) and the

Mawangdui No.1 Tomb, Changsha, Hunan, Western Han period (206 BC–AD 8). These extant embroideries clearly illustrate a unique expression of fine, fluid, curvilinear lines which are possible using “ancient” chain stitch. The relevance of this connection is highly significant in its implications of a shared history between the Miao people and ancient Chinese civilizations.

In this presentation, I discuss the chain stitch embroidery technique and examine the idea that the Miao certainly influenced ancient Chinese embroidery and had a significant presence in the Chu State during the Warring States period.

“*Huazhan*: Paste Resist Felts of the Bai Minority, Yunnan, China”

Jorie Johnson

After years of questing, the opportunity to practice the paste resist technique, *huazhan*, under the tutelage of two felt masters, took place in July 2019. My questions were numerous: What was their use, as bed or saddle blankets or rugs? Were they stenciled? What peculiar tool could produce such clean, straight lines on felt? Which minority produced these traditional two-color works? Were they of Tibetan origin?

Once commonly commissioned, these decorative matrimonial bed pads, with auspicious motifs such as Shishi dogs, phoenixes, peony and chrysanthemum flowers, were made in several widths. Dense felt, yet only millimeters thick, they were worked from greasy, bow-carded wool into blank canvases upon which the intended design was sketched in charcoal, and then a wheat paste was directly applied. An egg-shaped tool was used to help glide the paste into the surface, and then the design-covered item was left to dry.

To harden the paste, the felts are first boiled in water in a wok-shaped vessel, then dyed. Once the correct color is achieved, the surface of the felt is immediately scraped with a cleaver to reveal the areas of white design and to remove all evidence of the paste.

Furthering my surprise, these Bai masters, when in their late teens, roamed seasonally with their fathers and only their tools on their backs, to the outer reaches of southern and western Yunnan, as well as into Tibet, where felt products were in demand from the local clients using local wool.

Historically, in their home village near DaLi, felt workshops were established under the guidance of the scholar and diplomat Su Wu (140 BC - 60 BC), dating to the Han dynasty. Su Wu is still revered today in the annual mid-July village temple festival.

Colcha Circle: A Stitch in Northern New Mexico Culture

Olimpia Newman & Julia Gomez

Colcha embroidery is folk art, characteristic of northern New Mexico history, traditions, and a form of cultural expression that has not been researched

and documented sufficiently. It has been practiced in private homes and small circles as a result of commissions or economic development programs, as has also been the case in the San Luis Valley, Colorado. Despite the exposure offered by local markets and demonstrations during events in New Mexico, the embroidery is in many ways an unknown technique, even to the next generation.

This video captures a candid discussion among eleven colcha artists, some of whom are entering their eighth decade, about what brought them to this art form, how it makes them feel, and what inspires them. It is entertaining, filled with opinions coming straight from artists, and illustrated with inspiring designs and exquisite craftsmanship.

Initially, the embroidered cloths adorned beds, windows, and ceilings as well as home and church altars. Today, colcha embroidery pieces are part of New Mexico museums' collections or purchased from the artists during exhibitions. Embroidery circles still meet regularly, and some of the featured artists conduct workshops and teach in schools.

This video gives close-up insight into this art form, and the viewer will gain an understanding and admiration for this folk art, and for the individual interpretations of colcha embroidery expressed by each artist.

The video can be freely viewed on Vimeo: vimeo.com/292758833; however, it requires explicit framing.

Therefore, during the conference I propose to introduce colcha embroidery, its history, then show the video and conclude the presentation with a show-and-tell of some materials and finished samples of this unique folk art.

Session 5A, Organized Session: **Unfolding Hidden Stories of the Informal Workforce, India**

Organizer: **Anu H. Gupta**

An informal work force is prevalent in India, specifically in the apparel sector, and women constitute a major part of this workforce. Creation of products involves various raw materials and skills of “hands.” Some of these practices are completed in a formal set up, but numerous small components are fragmented to home-based workers at their doorstep. Several agencies are training people so they can earn money while working from their homes. An opportunity to get work at their doorsteps without being a part of formal sector motivates the workers to be a part of the informal sector. They are at ease working at a place of their choice. Women workers have an opportunity to take care of their household tasks as well as earn money, though a meagre amount. Workplace exploitation and meagre earnings many times make them dejected to the extent that they leave this craft. However, they are still able to contribute to family income and use their leisure time productively, giving them a sense of satisfaction and motivation to keep engaged in

this craft. This panel discusses and elaborates the hidden stories, the experiences of workers who are either trained by government or non-government organizations, or who are working informally in the unorganized sector from different parts of India.

“Struggles of Silent Crusaders of Ethnic Craft—Hidden Stories of Rural Women Artisans in an Unorganized Sector of Domestic Craft in India”

Shalina Mehta

For centuries, ethnic crafts have survived, and its primary creators and conservators are invariably women. They have used their imagination and unmitigated skills in an art form that has been admired and valued for its finesse and elegance. Tragically, while the craft persevered despite various affronts, the creators of many of these living exhibits vanished unsung. The twentieth and twenty-first centuries have witnessed the resurrection of several of these traditional crafts. This is a consequence of conscious state policy to protect cultural values and tangible and intangible heritage. Popularization of traditional crafts has also resulted in its commercialization and commoditization. These factors have acted as catalytic agents in its proliferation but also as question marks about quality and authenticity. However, its production has largely remained in the unorganized sector with the primary producers still domestic craftswomen. Countries such as India have made conscious efforts to encourage ethnic craft. However, concentrated efforts to protect the interests of the domestic crafts persons, primarily comprising of women working from home, has not received adequate attention. Most of these craftswomen remain exploited and their voices unheard. They are victims of patriarchy and subjugation in the commercial sphere. This paper unravels some of these hidden stories of repression and also examines the reasons for state apathy in providing these craftswomen a formal structured workspace and rules of governance. Data for this presentation is resourced both from secondary and primary sources. Primary data uses narratives generated over a decade from craftswomen working in different forms of ethnic crafts across India. Secondary data will make extensive use of content analysis drawn from various studies on domestic crafts across India.

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“Gujjar Women’s Empowerment in the Informal Sector—A Case Study”

Monica Munjial Singh

Women in today’s times still have been relegated to a status which is not at par with men in spite of so many provisions and preventive measures; this situation has been talked about for decades all around the globe. Culture is the characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music, and various forms of arts. This paper talks about the contribution of Gujjar women in the informal sector and the impact of culture on their work in various areas such as designing, tailoring, holding training classes, etc. These women, though very good at craftsmanship and weaving work, are never recognized for all the contributions they have made in this field. The present study was conducted in Kansal

and Kaimbwala, villages of Punjab and Union Territory of Chandigarh respectively. The study found that these women had the basic tailoring skills and were further trained by an NGO that respected their cultural sensitivity and built their capacities within the purview of their villages themselves. Training given to them revealed that the majority of the women proved to be an asset for themselves, and the certification by the NGO built their confidence in this vocational field. The direction given to these women was instrumental in connecting them to various apparel and textile industries who directly gave them orders and also promised them that their clothes would be exhibited in various exhibitions put up without any middlemen intervening. The present paper highlights the unheard stories of these women and how this training has helped them.

“Unseen, Unheard, Unnamed: The Matchless and Unsung Heroes of Textile Art and Craft of Rajasthan”

Simrita Singh and Anu H. Gupta

Rajasthan is known for its exquisite handicrafts, especially the textiles. In spite of having the most vibrant and glorious traditions, this sector has been grossly unorganized due to the poor socio-economic status of the artisans. The educational background of the artisans also is not satisfactory; hence, they lack public relations skills. They are totally dependent on big traders and middlemen for marketing purposes. Moreover, in this era of labels and designers, the artisans, however skilled or endowed they may be, have to work under some renowned brand or name to have a regular livelihood. However, not all artisans are lucky to be in the right place at the right time. These artisans work according to the design directions given to them including the decision of fabric, the formation/placement of motifs, color palette, the overall design or look of the fabric or the garment in accordance with the latest trends, styling, and forecast. They lack experience with the latest technology, and its advancement, too, due to the lack of economic and financial stability. As a result, in spite of their hard work, they find themselves in a difficult position in the present competitive environment. These artisans, therefore, remain largely unheard and unseen. They work in the background, and most of the time the limelight is on the professional “designers.” The present paper discusses some popular and exquisite traditional handicraft and textile art of Rajasthan such as *gotta patti*, *lehriya*, block printing, blue pottery, etc.

“Behind the Scenes: Hidden Stories of Craftswomen of Punjab, India”

Anu H. Gupta

Creating *phulkari*, an embroidered craft of Punjab, for the market involves a value-chain of people for converting a solid fabric to an ornamented piece with embroidery. A pillar of this value-chain is domestic craftswomen. Being part of an informal sector, these women are susceptible to being exploited

at home as well as by designers, vendors, and several others involved in the value-chain of production and marketing of craft. Many of them are pushed to the background not only by their family members but also by the people or vendors who give them work. Their individual contribution is acknowledged only when the product needs to be marketed and the consumer insists on knowing the person behind it. They are often underpaid, and practices of delayed payments are near normal. Remunerations received for hours of hard work involving intricate and minute embroidery is not enough to make them independent homemakers. Monetary contributions made by them to household expenses are regarded as subsidiary. Domestic craftswomen continue to live under the dual burden of patriarchy and gendered subjugation. However, there are a few stories of empowerment and progress that have helped some of them discover self. This paper highlights the stories of these home-based craftswomen: the reasons these craftswomen undertake this work, their status at home and in society, their dealings and relationships at home and with the people for whom they work. Data substantiated in the paper is based on five years of fieldwork that involved in-depth interviews, focus group discussions, and case studies from fifty villages of Punjab, India.

Session 5B, Individual Papers: **Women, Textiles, and Politics**

“Freedom Quilt: Collective Patchwork in Post-Communist Hungary”

Christalena Hughmanick

This presentation investigates the democratic nature of patchwork quilting through its culture of open-source pattern sharing and communal group work by using the Freedom Quilt Hungary project as a primary example. On the occasion of the thirtieth anniversary of the end of Socialist rule in Hungary, this social practice artwork facilitated by the presenter, provided Hungarian residents of various ages and backgrounds with a platform to cultivate and define individual notions of freedom in a post-Communist economic system. This objective was achieved through a series of public patchwork workshops, lectures, and group conversations which resulted in the creation of a quilt made collectively by two hundred fifty people living in Hungary, including many members of the Hungarian Patchwork Guild. The final event was modeled on quilting bees in which geographically distant women gathered to complete the hand stitching process together, which often led to raising awareness of social and political issues in a public context. The slow hand-work inherently lent to the sharing of skills, news, and practical information in a social manner which was not experienced by quilters in Hungary until 1989 when the newly sovereign government allowed non-profit organizations to form. The now thirty-year-old all-female-member Hungarian Patchwork Guild is thriving by using quilting for community building and charity purposes with the intention of existing outside of personally gainful monetary economies. I demonstrate the ways in which these above-mentioned modes of expression

provide free and accessible education with the ultimate goal of tolerance and cross-cultural understanding in a globalizing world.

“Queering the Bias: LGBTQ Quiltmaking in the American South”

Chris Rudisill

Through historic research, community engagement, and participatory experiences, “Queering the Bias” explores the history of quilting and how it can bring people together in physical or digital spaces, embracing the social and cultural impact of the craft on LGBTQ communities in the American South.

In quilting terminology, true bias refers to any cut that doesn’t run along a straight grain, much like the lives and experiences of lesbian, gay, bisexual, transgender, and queer (LGBTQ) people. The research focuses on three primary areas of study: the history of quilting in the South, quilting as a tool for activism and social justice, and exploration of gender and sexual orientation through craft making.

The presentation of “Queering the Bias” at the Textile Society of America 2020 symposium clearly addresses the theme of “Hidden Stories, Human Lives.” The presentation seeks to contextualize the history of quiltmaking as a creative outlet and social activism tool that has impacted the LGBTQ community in the American South in unique ways. Exploring the history of quilting as a communal experience allows the opportunity to expand its relevance and need in today’s social environment. My intention is to promote enhanced research and visibility of queer craftspeople while uncovering the influences and impetus for their work.

The presentation will explore the following four key areas of my research:

- The importance of quilting and craft-making to the cultural and social history of the American South
- Community engagement through the practice of quilting with a specific focus on activities in underrepresented communities
- The representation and visibility of LGBTQ people working in the field (whether their work is about queer identity or not)

My personal experience with quilting as it relates to memory, identity, storytelling, and creative expression

Session 5C, Individual Papers: **Textiles and Education**

“Schoolgirl Embroideries and Black Girlhood in Antebellum Philadelphia”

Kelli Coles

Embroideries stitched by girls at schools for Black children in the eighteenth and nineteenth centuries are rare finds in the antiques world. The few embroideries likely stitched by Black schoolgirls that do survive often offer historical

evidence in the form of the names of their makers' schools stitched onto their embroideries. Yet there is little scholarship on these embroideries or the education these schoolgirls were pursuing while creating their samplers. In scholarship using material culture as primary evidence, these embroideries provide valuable clues about the lives of Black girls in northern cities during the antebellum period. My work examines the materiality, textual content, and aesthetics of design of these needlework pieces, as well as the context in which they were stitched. Previous scholars have automatically attributed the girls' needlework skills to their European schools or influences. My work considers the needlework skills likely taught to the girls by their family and kinfolk. Moving outside of the home, I examine school and organizational records to understand the motivation and methodology for teaching children of color in Philadelphia, Pennsylvania, after the Revolutionary War. These embroideries reveal young girls who were learning and being taught how to be young Black girls, and all that entails in terms of the performance of domesticity and republicanism. The quiet activism revealed in their embroideries continued with the formation of their families and the support they gave their communities. "Reading" needlework embroideries offers invaluable insight into the early history of Black children's formal education before Emancipation and illuminates the formation of Black American girlhood identities in the eighteenth- and nineteenth-century United States. On a larger scale, these embroideries represent yet another form of Black American cultural production to be added to the long list of contributions people of the African diaspora have made to the Americas.

"Evil in the Wardrobe: Stocking Darns and the Gilded Age Woman in New York, 1870-1900"

Kate Sekules

It is neither hyperbolic nor controversial to assert that mending has been a human necessity ever since clothes have been worn, yet hardly any formal study exists. Scholarship addressing the stocking is also sparse, even for this period, which saw accelerated evolution of the wardrobe essential in both technical and sartorial aspects. This research examines the practice, significance, and social and moral framework of the stocking darn for women in New York during an era of maximum upheaval in the texture of everyday life. It reconstructs a fundamental yet hidden aspect of fashion and textile history that affected every single woman (also man and child) in varying but interconnected ways.

In 1870 the mending basket full of stockings by the hearth was a commonplace shorthand for blissful, virtuous domestic harmony, while a hole or rent was associated with moral failure, or even downright evil. By the end of the century, the bewildering pace of industrialization, fitful advance of emancipation, and endemic social issues—especially the vast population of destitute sewing women the press dubbed "Gotham's White Slaves"—had penetrated homes of all classes, displacing the sewing rituals formerly enshrined there. During these three decades, the stocking darn became a metaphor, con-

scious or otherwise, for frightening shifts in the status quo until, by the turn of the century, it had been recast as a professional skill, sold in mending bureaus, exhibited in galleries, and taught in every single New York public school.

Through close analysis of written sources, charity and church records, labor statistics, (outrageous!) fashion in stockings and support, plus a material analysis of darns in three museum collections, this research reveals rich socio-economic and narrative detail about human lives inaccessible through the study of fashion's glamorous surface.

“One Man’s Search for Modernity: The Untold Story of Wu Meiling and Embroidery Education in Early Twentieth-Century Taiwan” I-Fen Huang

The turn of the twentieth century saw fundamental transformations in embroidery in East Asia. From format and style to techniques, almost every aspect of this time-honored tradition changed tremendously. To excel in world expositions, embroiderers turned to photos and western painting for inspiration. A new type of embroidery education was also introduced and institutionalized through the school system, aimed at developing female students into “wise mother and good wife.” First initiated in Japan, this wave of efforts to “modernize” embroidery and embroidery education soon spread to the entirety of East Asia, including China, Korea, and Taiwan.

A male painter’s participation in embroidery education in early-twentieth-century colonial Taiwan is one fascinating case that exemplifies the complicated history of this period. Wu Meiling (1897-2003), a pioneer Taiwanese painter, is nowadays best remembered for his life-long devotion to art education. Yet, rarely has it been noticed that Wu actually started his career as a teacher of fine arts at a girls’ school and profoundly influenced its embroidery curriculum. He not only supplemented underdrawings for students’ embroideries but also often applied ink and color onto their works, adding finishing touches.

Wu exhibited a distinctive way of searching for possibilities of embroidery in an inter-cultural, trans-media, and cross-historical circumstance. While following the Japanese mainstream, Wu often nourished his students’ embroideries with Chinese elements. Yet he also differed from his contemporary Chinese peers. Modern innovation-minded Chinese embroiderers had by then long abandoned using ink and color on embroideries and challenged themselves instead to achieve every effect with just needle and threads. Wu went against this trend and echoed innovative embroiderers centuries ago. This case study thus uncovers a rare story of one male painter’s contribution to embroidery education in a colonial island, who wove cultures from both sides, blending innovation with tradition, all on his own terms.

“Culturally Responsive Art Education for Girls: Moving the Margins in Malawi”

R. Darden Bradshaw

Across the globe, people are working to change patriarchal systems that perpetuate systemic oppression of women. Nowhere is this need more prevalent than in Malawi. Malawi, one of the poorest countries in the world, sits 174 out of 187 countries on the human development index. Two-thirds of the population in Malawi are under the age of twenty-five; 40% of female teenagers have already begun childbearing (Determined to Develop [D2D], 2016) or are sexually active by twelve. These limitations necessarily impact education. One in five students goes to high school, but only one in twenty women complete high school and 25% of women cannot read and write. (D2D).

Lack of education coupled with the agricultural focus of Malawian society and the fact that 50% of girls are married before their eighteenth birthday (D2D) have resulted in several organizations in Malawi working to turn the tide. Determined to Develop (D2D) is one such non-profit. With a focus on human development through community education, they foster a sustainability-minded approach shifting the normative White Western privileged practice of entering into a community, implementing changes, and leaving the community in a worse state than before.

I share a series of reciprocal interactions in Chilumba, Malawi, working with females in the D2D girls’ empowerment group. Two United States educators, during summer 2019, combined their expertise in the areas of arts education and culturally responsive pedagogy to build on the already-in-use non-formal curriculum. The educators—a queer, White female and an Afro-Caribbean immigrant woman—sought to advocate for Malawian girls. With a goal of empowering the young women to use art as a form of self-expression and personal reflection, they designed, delivered, and assessed a multi-part culturally responsive art education engagement using visual journaling, sewing, and quilting with a group of forty girls.

“Altering Clothing: Appropriation, Assimilation, and Native Resilience in Florida Seminole and White Settler Relations, 1940s–1950s”

Amanda Thompson

Elite white women who joined organizations such as Friends of the Seminole and Daughters of the American Revolution in southern Florida in the 1940s and 1950s worked with benevolent intentions for the education of Florida Native Seminole children. In this paper, I will explore the role of clothing in their efforts. While these women played dress up in Seminole patchwork clothing to promote their cause and sold Seminole-made patchwork to fund-raise, a core element of their work was encouraging and enabling Seminole children to attend Indian boarding schools and then integrating them into the local public schools of south Florida. These goals entailed the children

disrobing from their patchwork clothing and dressing to European-American standards. Later, these groups ran sewing classes teaching young Seminole women Euro-American tailoring. Using the scrapbooks made by women involved with these organizations and Seminole oral histories as sources, my work uses the mobilization of Seminole-made clothing and Euro-American clothing to critically consider issues of race, appropriation, assimilation, and survivance in white women's organizations, the public education of Native American children, the hegemony of Euro-American fashions and tailoring, and the resilient distinction of Seminole fashion design.

Plenary Session: “Resilient Textiles”

Julia Bryan-Wilson

This talk examines the utilization of textiles within contemporary feminist art and activism (with a special focus on the United States and Brazil) as a means to explore the concept of resilience—not only in terms of flexibility/strength but also fabric's distinctive capacity to hold memory and to endure over time.

Session 6A, Individual Papers: Early Textiles

“Technology, Aesthetics, and Ambition at Play: The Silk of Sultan Bayezid”

Amanda Phillips

The treasury of the Studenica Monastery in southern Serbia preserves the only known Ottoman textile attributed to the fourteenth century, a massive silk hanging woven for Sultan Bayezid I sometime in the 1390s. It was donated to the monastery by Bayezid's widow, Mileva Olivera Lazarević, and has remained at the monastery since. The textile's two inscriptions—*al-Sultan al-alim al-ādil* and *Sultan Bayezid Khan azza nasruhu*—suggest it was commissioned by the sultan himself or as an extraordinary diplomatic gift from a neighboring power. But all is not as it seems.

I argue that the manner in which the inscriptions relate to the textile as a whole is at odds with their ostensible message. Rather than a custom design, this silk was probably a rush-job from a workshop accustomed to making goods for a commercial market. Without access to a master calligrapher to re-design both sets of its inscriptions and without the leisure to re-program the whole loom, the phrase naming the Sultan was in fact added to an existing patterning device. Careful analysis of the inscriptions coupled with an understanding of patterning technologies allows for a different, and better, understanding of the Studenica silk's probable mechanisms of commissioning and making.

This talk introduces the magnificent tabby-twill lampas, which has received little scholarly attention to date, putting its main features in the context of its production and the wider context of weaving in the eastern Mediterranean

and Islamic world in the fourteenth century.

The project from which this talk results was generously funded by the British Academy and the University of Virginia and was completed with the kind and gracious permissions of the Serbian Patriarch His Holiness Irinej, the Abbot Tihon of Studenica Monastery, and the Office of Landmarks and Cultural Protection of Serbia.

“Coming Together Again: A Case Study of Persian Silk Woven Textiles”

Tayana Fincher

Spanning well beyond the parameters of the Middle East, Islam has always had a global reach. It has adapted to numerous cultures and ancient histories encountered over the past 1,400 years. But, due to the prevailing Eurocentric purview in American museums, little has been recorded about the artists and makers of Islamic textiles. Many of these objects were produced by collective, royal workshops with unnamed contributors, or were intended for devotional use inside domestic spaces. With colonial ventures, too, many passed through the hands of collectors and dealers solely interested in the object’s material or aesthetic value.

A group of previously unconnected Persian silk textiles located at the Rhode Island School of Design (RISD) Museum, The Textile Museum at George Washington University, the Victoria and Albert Museum, and the Yale University Art Gallery share strikingly similar mihrab motifs, damask patterns, and colors—and perhaps a shared origin story. Catalogued names vary from Carol Bier’s mention of a “woven panel” at The Textile Museum, to Mustapha Avigdor’s brocaded satin at RISD, originally entitled “traveling prayer rug.” Each textile has a different donor and provenance record, but the presence of a unique mihrab clearly signals a connection. An amalgamation of diverse peoples and artistic traditions led to significant arts patronage in Persia between the seventeenth and nineteenth centuries, but Bier suggests that a specific place of production is difficult to pin down. This new research cluster of textiles provides scholars with the opportunity to better understand how knowledge passed between weavers and generations throughout Central Asia. This paper seeks to reconstitute the lost history of these pieces, through exploring the mihrab’s pattern and visualizing those who made and used these textiles. It will also consider the museum as an unexpected home for these objects, presenting new ways in which they can be re/contextualized and honored for their inherent narratives.

“Hidden Story of the ‘Mamluk’ Quilt Cover in the Collection of the Benaki Museum”

Sumiyo Okumura

There is a big, green linen quilt cover, a so-called Mamluk quilt, in the collection of the Benaki Museum (Athens). It looks like a Mamluk cover in terms of

colors and designs such as endless knots and flower motifs, but the emblem showing a double-headed eagle in the center of the cover is not the same as other Mamluk blazons. It raises the question of where and when this quilt cover was made. A similar type of linen textile, the so-called *trapunto fiorentino*, can be seen in a private collection in Florence. It shows similar motifs on the green-colored ground. *Trapunto* means “to quilt” in Italian, and it was made with a stuffed technique. The earliest surviving example of a *trapunto* textile can be seen at the Victoria and Albert Museum (London) and the Bargello Museum (Florence). This linen quilt cover with scenes of the legend of Tristan and Isolde was made in Sicily, circa 1360-1400. Sicily was a famous weaving center under the Arab rulers. Sicilian fabrics labeled as “*Siqill*” were traded across Spain, Sicily, North Africa, Egypt, and Syria. Raw materials such as linen, cotton, and dyeing substances were imported to Sicily from Egypt and North Africa. After the thirteenth century, the weaving industry moved from Sicily to northern Italy. Fabrics made in Lucca, Florence, Genoa, and Venice were brought to the Levant together with other goods through maritime trade by the Genoese and the Venetians in the eastern Mediterranean. This paper will shed light on the hidden story of the linen quilt cover in the Benaki collection, examining its historical background together with material evidence found in museums and private collections.

“Enigmatic Mediterranean Silk Quilts”

Linda R. Baumgarten and Kathryn Berenson

Nearly two dozen centuries-old, corded quilts and fragments made of jewel-toned silks rest in North American and European collections. Expertly designed, they are variously stitched with imagery of ships sailing over waters that teem with fish, musicians who play amidst animals that gambol and prance to their music, armed hunters and their dogs in pursuit of boar, wolf, and even lion, and arcaded galleries where half-dressed women pose beneath the arches. Double-headed eagles, a symbol of both political and religious significance, and roundels featuring profiles of men wearing turbans or crowns, are also common motifs.

Each quilt is completely reversible; one backs gold silk with coral silk, other works pair gold silk with blue or red, and some in green silk reverse to cream or pink. The designs stitched into each quilt are readily legible, created by quarter-inch rolls of cotton laid between the silk layers, raising the patterns in high relief.

The quilts’ origins are obscure. Their imagery apparently draws from European sources combined with western Asian art from 1550 to 1700, yet previous attributions to production in India and Portugal (inspired by Indian textiles) do not pass expert scrutiny. Moreover, although some of the imagery may originate from Middle Eastern models, there is scant evidence the quilts traveled other than to western Europe. Current thought points to possible production within the Mediterranean basin: perhaps on the island of Chios, in southern France, or Italy. Our research adds the Syrian port town of Tripoli as another possibility.

The surviving twenty-three works may represent various areas and/or periods of production. Our examination of where each piece surfaced before museum acquisition supports some possible provenances more than others. For example, two museum pieces trace to Cornwall, where shiploads of tin have departed for Mediterranean ports for centuries, and perhaps returned with these opulent quilts.

Session 6B, Individual Papers: **Weavers**

“Superabundance: The Legacy of Laura Lu Copenhaver”

Sarah Stanley

Laura Lu Copenhaver is often remembered for her close friendship with American author Sherwood Anderson. Her influence, however, reaches far beyond the pages of Anderson’s books and into the history of textile production in Appalachia. Growing up in Smyth County, Virginia, Laura always had an eye for those in need in her community. During a trip to Philadelphia, she saw a blue and white “Wheel of Fortune” coverlet for sale and was struck with an idea. Inspired, she began a craft cooperative, later known as Rosemont Industries, that utilized the wool and hand-skills present in Smyth County to create a variety of textile-based home goods. With Laura at its head, Rosemont Industries developed new textile patterns, revived historical ones, and gained an international buyer base, even catching the attention of the Queen of England. As a result, Rosemont Industries bolstered the economy of southwest Virginia for almost one hundred years.

Nominated as a Virginia Woman in History by the Virginia Library, Laura Lu Copenhaver is an example of industrious ingenuity. Despite her many accomplishments, her story is just now being told to a larger audience. This paper will focus on the role textiles played in her success. It will look at how she sourced her patterns and the processes she used to facilitate a cooperative model of textile production. The larger historical context and similar models of cooperative textile production in Appalachia will also be addressed. This research comes out of preparation for an exhibition at the William King Museum of Art in Abingdon, Virginia, on Rosemont Industries and Laura’s legacy. On view February 13 to September 13, 2020, this will be the first exhibition about Laura’s life and the inspiration for new research on the economic influence of craft and textile production in Appalachia in the early twentieth century.

“Honey Hooser, a Pioneer Weaver with a Card-Operated Jacquard Loom”

Ruth Scheuing

Honey Hooser was born in New Brunswick in 1894 and moved to Surrey, British Columbia, during the 1930s. Initially trained as a teacher, she was self-taught as a weaver. She taught weaving workshops and worked with blind people and injured soldiers. Her archive at the Surrey Museum consists of

many samples, an international correspondence, and an extensive library, as well as her jacquard loom.

I will provide a brief overview of her life, but my focus will be her small punched-card-operated jacquard loom. She purchased the jacquard head in England in 1953, and her husband built the hand loom around it. In 2014 I helped organize its restoration by Julie Holyoke and Dario Bartolini. Since then I have done minor loom maintenance and instructed volunteers. Recently I cut a new set of cards on a laser cutter, combining old and new design tools, and wove my new design on both Honey Hooser's loom and my own AVL Jacq3G computerized loom.

I plan to explore new visual narratives across time and technologies, similar to my work on the heroic women and weavers Penelope, Ada Lovelace, and others.

Finally, I hope to start a Wikipedia entry for Honey Hooser to acknowledge her contribution to weaving and her generation of weavers.

“Modernist Influences in Churchill Weavers Textiles: 1922-1949”

Sarah Stopenhagen Broomfield

“Modernist Influences in Churchill Weavers Textiles: 1922-1949” is an interdisciplinary study of the Berea, Kentucky, handweaving production center, Churchill Weavers, which operated from 1922 to 2007. It documents craft production from Kentucky's Appalachian foothills that exhibited a fusion of traditional and modern craft practices while incorporating a modernist design style. The study highlights traditional hand weaving production with a modern look from the interwar period, coming from a location not typically thought of as a center for innovation, national, or international movements. The study examines textiles designed by Eleanor Churchill in the beginning decades of the company and woven on flyshuttle handlooms designed and built by David Carroll Churchill. Taking into account the cosmopolitan influences from India, Sweden, and the German Bauhaus school, the research documents a craft production center that provided economic development in a rural community. The project highlights the unique role that Churchill Weavers played in American handweaving and craft history by moving textiles into the modern industrial age while maintaining an artisanal practice. The study notes the influences that early twentieth-century feminism and cultural pluralism played in the economic development work of craft promotion, and how Churchill Weavers' founders navigated those influences in their economic enterprise. The Churchills were settler-colonialists whose commitment to artisanal work made a long-lasting contribution to the lives of many in Berea, Kentucky. The author is a Kentucky Community Scholar and a former designer at the company with multiple exposures to the archives of the Churchill Weavers company's rich material culture.

“The Nantucket Looms: Historicism and Modernism in an Island Cottage Industry”

Jennifer Nieling

Social and political upheavals of the 1960s spurred many reactions in the arts, from optimistic modernism to nostalgic historicism, that resulted in a widespread revival of handcraft. On Nantucket, the 1960s craft revival coincided with a renaissance of the island itself, as it looked towards the past to shape its future. The wharf transformed and historical tourism was promoted, the island a time capsule of its nineteenth-century glory days as a whaling port. In 1961, the Nantucket Historical Trust renovated the Jared Coffin House, a historic whaling merchant’s mansion turned hotel, decorating it with custom reproduction interior textiles. A weaving workshop was established, and the Nantucket Looms was born. While historicism is Nantucket’s trademark, a study of the Nantucket Looms in the 1960s reveals that modernism is equally apparent in Nantucket’s craft history.

The Nantucket Looms expanded into commercial ventures guided by key players with a deep knowledge of historic textiles and an affinity for modernist design and practices. Mary Ann Beinecke managed the Looms’ hand weaving production workshop, while Andy Oates trained weavers in a style clearly influenced by his teacher, famed modernist weaver Anni Albers. Later in the 1960s, New York design duo Leslie and Doris “D. D.” Tillett expanded the reach and scope of the Looms with printed textiles exhibiting their legacy of modernist design and knowledge of traditional techniques. Oates and subsequent owners have continued to honor craft tradition while staying modern.

Through original research, including contemporary press, interviews, and extant textiles, this paper tells the story of the Nantucket Looms, a case study of the 1960s craft revival on an island thirty miles out to sea, and the role of historicism and modernism in the cultural identity of an island that is often stereotyped, but rarely examined theoretically and historically.

Session 6C, Individual Papers: **Craftivism**

“On Object-Made Quilts and Migrants’ Structural Textiles”

Zenovia Toloudi

Leaving one’s land for better places is followed by uprooting, de-stabilization, and disconnection from structures and supports even for those individuals who have chosen to migrate. Some practical constraints evolve around fitting all necessary and desirable belongings in few suitcases and/or bags. Of course, one cannot bring the walls, ceilings, and foundations of the previous home, nor the heavy furniture that has been inherited from family. The construction of the new home becomes generic. Those clothes, things, and memories that have followed the migration path are the only (physical) elements of the previous life, family—they provide support and strength by

reminding one's self, reinforcing cultural identity, and connecting to motherland.

What if designers, architects, or artists conceive structures that focus on healing the disconnection, erasing the generic feeling, and stitching the connection with the past? This paper presents this idea of making textiles out of migrants' objects and experiences. It presents a series of surfaces such as quilts, curtains, and walls through the lenses of soft/hard, temporality/permanence, individuality/collectivity, old/new. They all serve the hidden needs and oppressed desires of those individuals who are either migrants, foreigners, nomads, or simply different.

Particularly, it focuses on the *Mutant Moving Room* artistic installation, composed of a collection of objects following a (global) path to various cities and neighborhoods. During *Mutant Moving Room's* journey the collection is constantly mutating. As it has to be compressed in boxes for storage or in two suitcases for the air-travel, some of the objects follow the whole journey, while others complete only part of it. Beyond being an object-based textile which acts as a structural element of a house (e.g. curtain, wall, divider), *Mutant Moving Room* also comments on globalization, mobility, adaptation, cultural identity. It is discussed in conjunction with the "Scenes of American Life" quilt from the Museum of Fine Arts, Boston collection.

"Rochester Ladies Anti-Slavery (Sewing) Society: Race and Gender in Mid-Nineteenth-Century Handicraft as a Tool for the Abolitionist Cause" **Hinda Mandell**

In 1851, in Rochester, New York, a group of six women banded together as the founding members of an anti-slavery group in order to support the work of the abolitionist Frederick Douglass. They called themselves the Rochester Ladies' Anti-Slavery Sewing Society, although they dropped "Sewing" from their group's name in 1855. Yet the fact that "Sewing" was included in the original name of this reformist group indicates the foundational role of craft not only as a guiding activity but also central as an activist mechanism to abolish the institution of slavery. They were the benefactors of Frederick Douglass, himself regarded as the founder of the twentieth-century civil rights movement. Guided by a methodology of narrative inquiry, my research question asks: What was the role of handicraft as a mechanism by upper-class white women to oppose slavery and support the abolitionist work of Frederick Douglass? This paper unmask how whiteness manifests itself in craft and social-reform activity among the "Rochester Ladies," whose members were all white, and how such conceptions motivated their abolitionist work. This research project fills a significant gap in the literature since there is no scholarly investigation chronicling, exclusively, the work of the Rochester Ladies' Anti-Slavery (Sewing) Society. Analysis is based on the fourteen annual reports published by the Rochester Ladies' Anti-Slavery (Sewing) Society beginning in 1852, in an effort to understand how craft was used in a historic period for political purposes.

“Whose Personal is Political?: Troubling Privileged Affect in White Feminist Craftivism”

Julie Hollenbach

This paper presents an intersectional feminist analysis of craftivism, the social movement where dissent is expressed through crafty forms of activism by individuals and collectives alike. Through examining craftivism, my paper considers how amateur crafting practices are tied to the maker’s sense of self, and how that self is connected to local and global social formations and circumstances. Furthermore, as craftivist culture leans heavily into gendered ideologies of labor and material, my paper assesses textile’s bourgeois and feminine associations with the soft, the gentle, and the domestic, and how these associations strongly impact craftivism’s mobilization as a non-violent form of protest. Craftivism’s emphasis on either a traditional femininity or an uncritical essentialist feminism reproduces many of the pitfalls that faced women’s rights activists in the 1970s. Where white feminists aimed to disrupt the patriarchal hegemony and claim public space by demanding that their “personal is political,” Black women and women of Color have always occupied the public sphere through labor and have had their voices, their feelings, and their bodies forcibly policed or erased. Craftivism seems to be limited not only to the people who have the resources (time and money) to craft, but the luxury to express their dissent publicly in a gentle, non-violent manner. For many people—racialized and poor people especially, and often through the intersections of oppression, queers, and transgender people—protest is dangerous because it presses on their lives through the reality of systemic oppression which is insidiously and brutally violent. A call for craftivism to become more intersectional and reflexive in its analyses and application is beginning to take hold, though it remains to be seen whether craftivism will shift to respond to these challenges, or stagnate and give way to a different form of radicalized expression mobilized through textiles and craft.

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“The Arts of Urgency: Textile Practices and Truth-Telling”

Catherine Dormor

To think of the arts of urgency is to think about tactics for making public realities and “truths.” It is to ask how can art and artists express horror, suffering, collective and individual trauma with intelligence, rigor, truthfulness, integrity, and ethics?

In this paper I explore the role of textiles as a set of practices deployed as acts of resistance, focusing on the work of Chinese artist Lin Tianmiao and the United States artist Jayna Zweimann. Whilst geographically separated, both artists deploy tactics of spatiality and collaborative action to produce discourse around female disempowerment and negation. I suggest these are acts of truth-telling through textiles which purposefully use feminine intimacy as a feminist strategy to produce an inviting spacious rubric.

This is a form of visual activism that strategically locates textile practices in applying pressure on the histories and urges an answer to the question: what are the politics of reckoning?

“The Stories of Welcome Blanket Makers”

Alesia Maltz

Welcome Blanket was created as a craftivism response to Trump’s call for a border wall. “Imagine if the massive distance of this wall was re-conceptualized and re-contextualized not to divide, but to include. Instead of a wall, a concrete line, to keep people out, what if lines of yarn became 3,500,640 yards of blankets to welcome people in?” The 3,200-blanket goal was quickly achieved and shown in the Smart Museum of Art at the University of Chicago. Then, with enclosed notes from the makers welcoming newly arrived immigrants, the blankets were distributed to refugees and immigrants in several resettlement communities throughout the United States. Meanwhile, members of a community associated with a nascent Makerspace in Norfolk, Connecticut, began making small (15”x 20”) “hugs” blankets for children who had been released from ICE detention centers to shelters. Welcome Blanket facilitated a process through their call to action to have these blankets, hand-made dolls, and toiletries, distributed. We also sent a bale of blankets to the Heartland Alliance for a group of unaccompanied immigrant children coming into Chicago. We conducted a series of conversations with makers, ages nine to ninety, who were first-generation immigrants, children of immigrants, indentured servants, as well as people who did not know very much about their family’s immigrant experiences. These dialogues reveal much about the phenomenology of craft, the values that emerge in the context of community around craftivism, networks, and the spirit of co-creation. Drawing on hidden histories in what appears to be a homogenous community, makers found that through the action and reflection of the Welcome Blanket process, the community was able to weave together local concerns with global injustices. As Bruno Latour (2005) states: “Strength does not come from concentrations, purity and unity, but from dissemination, heterogeneity, and the careful plaiting of weak ties.”

Session 7A, Individual Papers: **Africa**

“Kenyan Basketry (*Ciondo*) by Women from Central and Eastern Kenya”

Mercy Wanduara

The Kenyan baskets commonly known as *kiondo/kyondo* (s)/*ciondo* (p) are made by women in different parts of Kenya mainly as utilitarian items for carrying goods around. The baskets are made using traditional/indigenous fibers that are readily available near where people live. The fibers may be from plant stems of shrubs, barks of trees, or banana fibers. The fibers are manually harvested, processed (spun), dyed, and woven into baskets. Dye stuffs are produced locally from natural sources such as mud (brown), leaves

from specific plants (green), tree barks (red and brown), and charcoal (black), among other sources. Even though basketry is widespread in many parts of Kenya and the world at large, baskets produced over the years in eastern and central Kenya form the basis of this paper for various reasons, namely the untold stories of the weavers who are predominantly women. The eastern Kenyan communities consist of the Embu, Meru, and Kamba tribes, while the central Kenyan communities are predominantly Kikuyu. The art in weaving, fiber collection from the woods, fiber to yarn processing, and the actual basket-making comprise part of the untold stories. While some of the women weavers have formed loose “co-operatives” commonly known in Kenya as *chamas*, others use the “weaving groups” as avenues for social interactions and educational forums within their communities. The types and sizes of baskets vary but are predominantly utilitarian, save for a few used as decorative artifacts. Despite these differences, the basket weaving technique is similar in all Kenyan communities because of inter-trade interactions and socialization. In a nutshell, the weavers, materials used, the actual weaving process, and the interaction therein all form an interesting hidden story of participants that this paper has carefully analyzed and documented through actual interactions with the weavers.

“Local Weaving Techniques in Iseyin and Consumers’ Perception” Idowu Diyaolu

There is need for more women to be involved in weaving activities in south-western Nigeria. The study examined the techniques employed in local weaving in Iseyin and associated factors, as well as the perceptions of consumers on the woven fabrics. The study was carried out in Iseyin, a city in Oyo State, Nigeria, reputed for weaving *aso-oke*. Cluster sampling was used to select twenty weavers while simple random sampling was used to select eighty consumers. Interviews and questionnaires were used to collect data then analyzed and interpreted using descriptive statistics and correlation. The result showed that most of the weavers (90%) in Iseyin were males, with 80% of the firms owned by individuals. All the weavers use horizontal looms. A majority (85%) use the technique of shedding, picking (70%), and battening (95%) during the production process. All the consumers agreed that *aso-oke* woven in the area are durable and last long, while 86.3% agreed that they feel comfortable when they wear them. Correlation analysis showed that there is no significant relationship between educational level of weavers and quality of *aso-oke*. Also, there is no significant relationship between the socioeconomic characteristics of consumers and their perception on the use of *aso-oke* ($r = 0.291$, $p = 0.213$). Financial support from government to producers of *aso-oke* is recommended as this will increase the number of producers operating on a large scale.

“The Southern Ndebele: Aprons, Homes, and Peaceful Protest”

Kylin Flothe

The women of the South African Ndebele tribe each receive a leather *mapoto* apron, intricately hand beaded by their mother, upon their marriage ...

What began as simply a material analysis of a single nineteenth-century *mapoto* has now become an examination of textile work as a form of silent protest among an oppressed and marginalized group of people. Known for their “decorative ingenuity,”¹ both in personal adornment and in painted plasterwork for their homes, Southern Ndebele women have peacefully maintained their cultural identity, customs, and language via their art throughout times of war, colonization, displacement, and apartheid. As surrounding tribes assimilate European customs or violently oppose them, “the Southern Ndebele have survived as a nation because so many have adhered to tribal culture,”² quietly continuing their traditions of ceremonial artwork, such as tubular herringbone beading and leatherwork, despite being uprooted, held in captivity, or working as indentured servants. This work attempts to shine a light on the talented textile artists of the Southern Ndebele, who are under-represented in existing literature, and give them credit for their long-suffering peaceful resistance and success in sustaining their culture, in part by creating unique textiles.

1. Courtney-Clarke, Margaret. 1986. *Ndebele: The Art of an African Tribe*. New York City: Rizzoli International Publications, Inc.
2. Ibid.

“The Patterns Disguise the Rapping of My Soul”

Nzuji De Magalhaes

In many West African countries, fabrics are a representation of culture, identity, traditions, and religion. It is normal to see women wearing cloth with pattern designs of nature, hieroglyphs, and masks. The pattern in the fabrics is a poetic language that illustrates a way of life. Interestingly, the fabric is also used to document the constant domestic, religious, and political changes that the countries endure. The current designs include colonial, westernized, and post-colonial imagery, such as grenades, angels, cell phones, and computers. The intrusion of European ideologies, American capitalist influences, and the “Chinese invasion” has altered West Africa. Like a fabric with different stitched patterns that do not belong, these are a borrowed cultural phenomenon with their own unique non-relatable identity. My work explores this phenomenon. I create artworks that document the transformations by painting foreign company logos and fabric patterns into felt and yarn. Figures wear and encase their goods into fabric bundles with these patterns, symbolizing the inclusion of foreign entities into their livelihood

Session 7B, Individual Papers: Eighteenth Century

“Embroidery, Gender, and Self-Portraiture in the Late Eighteenth Century”

Heidi Strobel

In 1785, English embroiderer Mary Linwood (1755-1845) sat for John Russell, who ultimately produced two pastel portraits of her. One of these became the basis of a portrait that she embroidered of herself, which was part of her first London exhibition in 1787. Although Linwood is best known for her large-scale embroidered copies of famous paintings, she was also a skilled draughtsman and the first female owner of a long-lasting London art gallery that outlived the contemporaneous Shakespeare and Milton Galleries and was, at times, more popular than the preeminent Royal Academy of Arts. Most of Linwood’s textile replicas were not exact copies, for she modified them by adding various three-dimensional elements.

In this paper, I will compare Linwood’s embroidered self-portrait to three others: those by her fellow countrywomen Mary Knowles (1733-1807) and Anne Morrith (1726-1797), and one by a Canadian settler, Marie Thérèse Savoyard Lasselle (1735-1819). Of these four textiles, only Linwood’s was exhibited publicly, which transgressed traditional beliefs about feminine modesty. Nonetheless, it provides an exciting opportunity to explore the relationship between intentionality, gender, and the textile medium. I will argue that Linwood’s embroidered self-portrait reveals technical skills that its pastel prototype did not convey, such as her embroidery practice and skill at free-hand drawing. The modifications that Linwood made, along with her other technical choices, emphasize the presence and action of her own hand. They transform her from the passive subject in Russell’s pastel to the author of her own self-portrait.

“Signed in Silk and Silver: Investigating an Eighteenth-Century Italian Torah Ark Curtain and Its Maker”

Genevieve Cortinovis and Miriam Murphy

Around 1755, Simhah Viterbo (c. 1739-1779) completed a luxurious Torah ark curtain, or *parokhet*, in Ancona, an important port city on Italy’s Adriatic coast. The base fabric, a bright blue silk satin, is appliqued with gold and silver guipure embroidery, vellum sections covered with metal-wrapped threads, spiral wound wires, and flattened strips of metal. Paillettes punctuate the Hebrew inscription, which runs across the curtain’s lower edge. The central grotesque composition, a series of stacked, diapered cartouches in the vein of Daniel Marot (1661-1752), fans out towards the enclosed borders. Florist flowers—blousy carnations, roses, and campanula—delicately embroidered in blush-colored silk threads, bloom from silver stems.

While the predominant decoration of eighteenth-century Italian Jewish textiles was floral, this curtain stands out for its oversized, architectural

approach to the subject. Its composition has much in common with stylish Indian palampores and their European imitations. Its heavy guipure embroidery—scrolls, shells, and baskets—recalls the late baroque and early rococo ornament embellishing fashionable dress, textiles, and silver of the same moment. Contrasting the many Torah ark curtains made from second-hand textiles, it has no sign of patching or creative reuse. It appears to be the work of a professional, although perhaps surprisingly, a young woman, who likely lived and worked in Ancona’s Jewish ghetto.

A collaboration between curatorial and conservation departments, this paper aims to link this Torah ark curtain with examples of eighteenth-century French and Italian guipure embroidery for fashionable dress and the church. Using investigative methods such as XRF and fiber and comparative analysis, it will examine its materials, methods of production, and possible design influences in order to consider this young woman’s role as a maker of sacred, and possibly, also secular luxury textiles.

“To Have and to Hold: The Construction and Transfiguration of Elizabeth Bull’s Wedding Dress”

Marley Healy

In 1735, Elizabeth Bull, a young woman living in colonial Boston, was married in an exquisitely embroidered wedding gown of celadon green silk. The silk for Elizabeth’s dress was imported from Spitalfields, an area in London’s East End renowned for its production of exceptional textiles. Elizabeth’s dress showcases her own extraordinary prowess in crewelwork embroidery and also her awareness of contemporary fashion trends. This incredible example of eighteenth-century women’s fashion survives in the collection of The Bostonian Society at the Old State House in downtown Boston, Massachusetts. However, the wedding dress no longer exists in its original state of construction. The gown’s design has been altered several times over a span of at least one hundred years by the women of Elizabeth’s family, with the last noticeable changes being made in the 1830s. Amazingly, not only has Elizabeth’s original embroidery survived, but her descendants copied her style, and the delicate floral motif remained cherished by the family across generations.

Elizabeth Bull’s wedding dress has much to tell about the history of the woman, her descendants, and the domestic art of embroidery in colonial Boston and far beyond. Topics covered by this presentation will include descriptions of the crewelwork embroidery techniques and patterns that appear throughout the dress, history and interpretation regarding the original design of Elizabeth’s dress and its subsequent redesigns as it was passed down between generations, and an exploration of the textiles used in its original construction compared to those of the modernized styles of the gown.

Elizabeth Bull’s wedding dress will additionally provide the basis for continued research on the intimate family history of the dress’s multiple rede-

signs, the concept of upcycling vintage fashion materials throughout history, as well as a foundation for further investigation of embroidery on fashion objects in colonial Boston across race, gender, and class.

“Fit for a Queen: Recreating Eighteenth-Century Textiles for Marie Antoinette’s Fauteuil at Versailles”

Nancy Britton

Showcovers on seating furniture are highly visible and convey the owner’s status, taste, and financial resources. In eighteenth-century France, showcovers cost more than their gilded frames. In today’s world, commissioning exact woven reproductions can be just as costly, time consuming, and complicated, and is guided by the amount of information available on the object.

In the case of the Metropolitan Museum of Art’s chair (44.157.2), “196” and the Versailles crown were inked on the original webbing. This linked the chair to two others, a bergère in the Museum of the City of New York (MCNY) and a fauteuil in the New-York Historical Society (N-YHS). These chairs came to America when Gouverneur Morris, minister to France 1792-1794, bought them for his New York estate at the Versailles sale. At Morris’s death in 1816, the N-YHS received a side chair that today retains its original showcover, borders, trims and underupholstery though in poor condition. MCNY was gifted a bergère in the mid-twentieth century by a descendant, accompanied by the original brocade outback, merely one centimeter short of a full repeat and in good condition. These objects produced enough information to warrant the expense of an exact reproduction.

The Met collaborated with a French silk-weaving mill established in the late eighteenth century to produce the fabrics, and a specialized passementerie business wove the trims. The silk mill combines hand and modern processes using computer-assisted designing and computer-driven jacquard mechanisms on hand looms. Only one weaver possessed the specialized weaving skills to weave the brocaded components, and the chenille yarns proved challenging to source. The Met provided dye analysis to determine original hues of degraded colors, and the mill’s in-house archive provided color comparisons.

The project was highly successful, taking nearly four years to complete, and received acclaim on French television.

Session 7C, Individual Papers: **Textile Production**

“Bates Manufacturing Company: Standing on the Shoulders of Giants”

Jacqueline Field

For almost a century and a half (1850-1990), Bates Manufacturing Company of Lewiston, Maine, operated very successfully. Commenting on his own

success, great scientist Sir Isaac Newton gave credit to his predecessors, remarking that he saw further because he stood on the shoulders of those giants. Recognizing that Bates's success was built on "on the shoulders of gentle giants: thousands of men and women from New England, Canada, Ireland, Eastern and Southern Europe," Lewiston's Elliot Epstein founded Museum L-A (Lewiston-Auburn) to be the repository of surviving Bates mill and worker records.

Research in Museum L-A's archive of catalogues, newsletters, advertisements, oral, and other documents revealed, among many specialties, a history of devising power loom simulations of colonial and earlier hand-woven and hand-stitched textiles. They included the first power loom-woven Marseilles-type quilts made in the United States (1871), woven candlewick and chenille (1930s), power loomed Bolton-style terry tuft (1940), a puffer matelassé (1950), and replicas of early nineteenth-century hand woven jacquard coverlets (1960s-1980s).

Bates was the leading home furnishing fabrics manufacturer of the second half of the twentieth century. Yet the company's accomplishments are little known and scarcely remembered today. The purpose of this study is to draw attention to Bates's capabilities in one of the company's many fields of expertise: historic simulations. The workers who labored to bring these historically based textiles into being will be acknowledged by interspersing some of their number's preserved words at relevant points throughout the presentation.

Even after working conditions improved, the past lingered in the mind of Gordon Windle (born 1918) as he recalled, "The machines were quite dangerous, I would say. There were things turning all the time, and if you happened to catch your clothing it could pull you in."

"The Roswell Mill: Upcountry Cotton Production and Georgia Global Trade"

Lynn Tinley

Hidden in the bustling and rapidly growing north Atlanta community of Roswell are the remains of a cotton mill that was once an important link to the trans-Atlantic trade of cotton from Savannah, Georgia. The mill was established in the early nineteenth century in newly-ceded Cherokee Indian territory—frontier land that would entice small farmers into the upcountry and ultimately become metropolitan Atlanta. The story of Georgia cotton production and export before, after, and surrounding the establishment of the mill are the focus of this paper.

Georgia cotton production became an important contributor to the global cotton market soon after its introduction to the region in the late eighteenth century. The production of this commodity started with the growing of Sea Island cotton in the 1780s. While some locally produced cotton was used to satisfy the immediate needs of Georgians, the majority was exported. This paper will analyze Georgia cotton production in terms of the domestic market (meeting the needs

of individual families versus the production of “negro osnaburgs”) and the global export market; Georgia’s upcountry settlers’ production in contrast to the low country’s planter elite production; the impact of cotton production on the building of both Georgia’s rail transportation system and the coastal maritime export system; and the interwoven relationships between some of the people critical to the development of the cotton industry in Georgia, from Thomas Spalding and Noble Jones to William Gregg and Roswell King. I will specifically take an in-depth look at the people and conditions supporting the establishment of the Roswell mills in the 1840s, as well as the upcountry settlers who supplied these mills and the ultimate export of the goods from Savannah to the global market in Liverpool, England.

“Cassimere: Hiding in Plain Sight”

Peggy Hart

In the nineteenth century, cassimere was one of the most produced woolen fabrics in American mills. Cassimere appears in nineteenth century texts, as in George Cole’s *Complete Dictionary of Dry Goods*, first published in 1890. Cole describes cassimere as “the general term applied to that class of all-wool cloths used for men’s clothing, woven either plain or twilled, coarse or fine of “woolen” yarn.” Cassimere is much in evidence in census reports of wool manufacture from 1837 to the early 1900s. It appears early in the twentieth century in the *Thomas Register of American Manufacturers Buyers* guide of 1905-06 under “Woolen goods” (after whistles, wigs, and witch hazel) and the *Register* lists at least 101 mills making cassimere at that time. But if you look for cassimere in the indexes of later fabric reference books, you will probably not find it, or if you do, as in the 1967 *Dan River Mills Dictionary*, it is defined as worsted suiting. Does this mean that it existed in the nineteenth century but is now gone? No, but it is hiding in plain sight today, mostly as a humble woolen twill.

A simple draft was published in 1817 in Bronson’s *Domestic Manufacturer’s Assistant*, with later textile designers developing infinite variations. These included backed cassimeres, double cassimeres, diamond cassimere, Harris’s “double and twist” cassimere (using plied yarn in the warp), requiring anywhere from eight to thirty-two shafts. Fancy cassimere also included color effects such as pinwheel, houndstooth, and log cabin. Because it was not napped, the weave structure and color patterning showed clearly.

Fashion moved on, and cassimere was eventually replaced by worsted and eventually synthetic fabrics. However, decades of inventiveness and the resulting trove of cassimere design ideas are still used by contemporary designers.

“Wool Sells Itself: Tracing Navajo-Raised Wool in Its Movement from Raw Material into Anonymous Commodity”

Emily Winter

Every June for the last eight years, a coalition of commercial wool buyers, the Diné College Land Grant Office, and the Black Mesa Water Coalition has hosted a multi-site wool buy in the Navajo Nation of New Mexico/Arizona. Historically, the primary outlets for Navajos to sell their wool were trading posts and border towns, which paid far below market price. Over the last several years, the wool buy has effectively doubled the price per pound paid to Navajo producers by bringing them into direct contact with buyers. In June 2019, an estimated 160,000 pounds of wool were purchased from over 800 producers and shipped to Ohio for the next step in processing. Beginning with the 2019 wool buy, I have been conducting a commodity chain analysis, following the wool as it travels across the United States, through grading, scouring, spinning, and weaving. Grounded in site visits, interviews, and conversations with members of the supply chain, this project fleshes out the mechanics by which the historically-, regionally-, and culturally-specific Navajo wool is transformed into anonymous commodity. The material and its circulation become an anchor for understanding the embodiment of people, labor, and landscape in material. The process by which raw material becomes commodity is uneven and opaque, but this site-specific, fieldwork-based project begins to break open that black box and lay out the seemingly-endless threads which make up this complex tangle of history, material, culture, and politics, questioning the rhetoric of transparency that has become so prevalent in our conversations around the ethics of production.

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Session 8A, Individual Papers: **Needlework and Politics**

“Subversive Stitches: An Embroidered Portrait of Charles I in the Cotsen Textile Traces Collection”

Lyssa Stapleton

In the wake of his conviction and execution for treason in 1649, Charles I was elevated to the status of a martyr. During the subsequent Commonwealth (or Protectorate) government lead by Oliver Cromwell, royalists displayed their support for Charles I and the monarchy in various ways, including through the creation and display of the king’s portrait. Despite this, public demonstrations of grief or loyalty could easily result in sanctions from the Commonwealth.

During the ten-year period after the execution of Charles I and the restoration of the monarchy, embroidered portraits of the king gained in popularity. This particular artistic medium was largely not acknowledged as women and their pastimes were not thought to be capable of forming or conveying strong political opinions. A significant number of embroidered portraits of Charles I and his family are extant due to the continued cult of his martyrdom into the nineteenth century. It is through these portraits that the extraordinary skill and devotion of the women who created them is preserved.

A presentation cushion in the Cotsen Textile Traces Study Collection appears to depict Charles I, his wife Henrietta, and three of their nine children. Other embroidered portraits, as well as other exceptional needlework pieces from the Elizabethan and Stuart periods, have been published, most notably by Melinda Watt for the Metropolitan Museum of Art. The Cotsen example, however, is not well known. It is a very fine example of needlework incorporating a wealth of symbology relating to the British monarchy, as well as a wide variety of exquisite techniques and materials. This art historical discussion of the Cotsen presentation cushion will highlight the significant aspects of the work as they relate to hidden loyalists of seventeenth-century England and present an analysis of other unusual and significant aspects of the work.

“Embroidered Landscapes and Women’s Hidden Knowledge of Nature in British North America”

Andrea Pappas

Eighteenth-century women were encouraged to study nature because it was thought to extend their innate interest in dress and decorative pursuits—such as embroidery. Cadwallader Colden, writing to the Dutch botanist Gronovius in 1755 about his daughter Jane, opens his letter thus: “... Botany is an Amusement which may be made agreeable for the Ladies who are often at a loss to fill up their time if it could be made agreeable to them. Their natural curiosity & the pleasure they take in the beauty & variety of dress seems to fit them for it.” However, Eliza Hayworth, in *The Female Spectator*, recommended that women engage in the pursuit of natural science not because nature produces pretty organisms or to fill empty hours, but because “nothing is ... more profitable to the mind.” Close looking at embroidered representations of plants and insects tells us that some early American women indeed engaged in “botanizing” behavior—close observation of individual specimens, plant and insect. Further, these represented species are specifically found in North America where these women resided, not in Europe. Their voices regarding the study of nature have largely been silenced (despite their elite status) due to their gender. Nevertheless, we can recover evidence of their interests in natural science and “botanizing” from their embroideries—often the only form of public “speech” available to women. Recent conservation of the overmantel by Mary Pickering (circa 1748-1750) revealed its original colors on the verso, allowing for the identification of some of the species she so carefully represented. This paper presents new research that casts light on this nexus of embroidery and the representation of women’s knowledge of nature, to recover in part a hidden history of women’s investigations of the natural world.

“Voting with My Needle: A Whitework Quilt, Circa 1860, Tennessee”

Suzanne Hill McDowell

The year 2020 marks the one-hundred-year anniversary of women’s suffrage in the United States of America. While the 1920 nineteenth amendment

guaranteed all American women the right to vote, my presentation will focus on how one Tennessee woman, circa 1860, used her needle to cast a vote in an era when women had few, if any, recognized rights of any kind.

Residing in the collection of the McMinn County Living Heritage Museum in Athens, Tennessee, lives a striking “1860” whitework quilt. (Museum Accession: 1985.016.001) In an era when women had no “voting” voice, the quilt abounds with political symbolism of the pre-Civil War era. Signed by the maker, Susan McGavock Smith (1829-1894), the quilt maker herself is something of a mystery woman even though she was part of the extremely influential and well-known pioneer family, the McGavocks, of Nashville, Tennessee.

The presentation will focus on the tradition of southern whitework quilts, provide an interpretation of the political symbolism in the quilt motifs, and unravel the story behind the making of this quilt and its maker, Susan McGavock Smith.

“*Las Arpilleras, Nuestros Desaparecidos* (The *Arpilleras*, Our Disappeared)”

Soledad Muñoz

Most historians locate the beginning of the Chilean military government after the coup d'état, which overthrew democratically elected President Salvador Allende, on September 11, 1973. However, I would like to focus on the ideological background that preceded this era through the investigation of *arpilleras* and their relationship to Western academic institutions in the making and writing of history—more specifically, to the University of Chicago as the “Ideological State Apparatus” (Althusser 95) responsible for the implementation of neoliberalism in Chile.

Arpilleras are patchwork-based textiles of narrative imagery, made with a technique of applique and embroidery on a burlap background. They are produced in many countries of Latin America with a variety of narratives. For this paper, I will be focusing on Chilean *arpilleras* that were made by the family members (mostly mothers, daughters, and sisters) of those disappeared and murdered by Augusto Pinochet's right-wing dictatorship in Chile.

The fact that *arpilleras* were created as a reaction to an ideological genocide makes them political in their inception. The events that created these specific embroideries are the same events that led to the disappearance of the dictatorship's political foes. Although the bodies of the victims have not yet been found, the *arpilleras*—often made from the clothes of the disappeared—continue to point at their perpetrators even when appropriated and capitalized on, thus maintaining their gesture of resistance.

Session 8B, Individual Papers: **What Clothing Reveals**

“Where Can Objects Take You?: The Case of the World War II Japanese Airman’s Suit”

Madelyn Shaw and **Trish FitzSimons**

“Dad always said that ‘It’s made out of Australian wool,’ and I thought that was just a joke because you couldn’t see how the Japanese would get hold of Australian wool during the war.... But it is a fine material.... They weren’t scrapping for something to wear.” —*Wally Lanagan*

In December 1942, the Yokosuka Military Department manufactured, surely among hundreds of others, a flying suit, which may or may not have ever been worn by a Japanese pilot. It did, however, end up on display at the Pioneer Park Museum in Dalby, a small town in rural Queensland, Australia. It was lent to the museum in the early 2000s by the nephew of the Australian soldier who brought it home as a souvenir at the end of World War II.

There it rested, until the authors noticed it in May 2019. Through the dusty glass of the display the suit had an odd sheen—was it wool? cotton? A blend? An inquiry to the caretaker led to unlocking the case, and the discovery that the fabric was indeed a blend—but of rayon and wool. Another inquiry led to the lender, and the intriguing story of its arrival in Dalby and its place in a complex family history.

And to the quotation at the top of this page.... And thence to the National Archives of Australia, to search the records of the textile trade between Australia and Japan in the years between the two world wars.

This paper highlights a digital media interactive that melds a 3-D scan of the suit with relevant documents, images, and text. It explores how this one garment embodies both decades of international bickering over resources, natural and man-made, and a transitional moment in the fabrics of war.

“A Peek into the Enos-Hatch Wardrobe: What Their Historic Clothing Tells Us”

Samantha Comerford

Last spring, the Illinois State Museum received a large donation of clothing from one of the founding families of Springfield, Illinois, the Enos-Hatch family. While this collection is not comprehensive, it contains rare objects from the nineteenth century. Rather than a donation of wedding dresses and special occasion clothing, this is a collection of what the family wore every day. Some of the garments even look like they were simply put away after wearing and never examined until donation.

This spectacular acquisition allowed us to look closely at the techniques used by the family in sewing, in hygiene, and in being economic about what they wore. Through close looking at stains, stitches, mending, and even

through smelling, we are able to assemble portraits of the Enos-Hatch family members that are remarkable. These portraits are confirmed through documentation kept and preserved by the family. Through this they become human once more to us.

While this collection is unique in its size and everyday nature, it demonstrates the ways that our clothing represents who we are, as well as how an examination of historic garments that engages the senses can be so vital to a consummate portrait of the wearer and maker. The clothing makes the human, and when they are no longer here, it tells us who they were.

“Cloth and Clothing in Context: Signifiers of Resistance in African American History and Culture”

Precious Lovell

This presentation intends to reveal how cloth and clothing in various contexts were signifiers of resistance used by African Americans to present an image that supported and reinforced their struggle for equality.

Cloth and clothing have been integral to African Diaspora identity since capture on African soil. Prior to capture, Africans took great care in self-adornment. This is evidenced by the cloths they wrapped themselves in, their beads and jewelry, and their elaborate hairstyles, meticulously created as testaments to these traditions. Self-adornment continues to be of vital importance to African Americans, and all people of the African Diaspora fostering an intra-Diaspora discourse.

Enslavement shattered these practices. In addition to having their bodies shaved, cloth, clothing and jewelry were frequently stripped from captured Africans to dehumanize them. Thus, clothing was used as a control mechanism, a tool for segregation and humiliation, and as an indicator of inferior status, distinguishing the enslaved from whites, and from one another.

Yet cloth and clothing extend beyond mere self-adornment by African Americans. Their embodied understanding of the power of cloth and clothing to symbolically and literally imply a particular narrative in a specific context has been used by African Americans since enslavement both collectively and individually.

Through an examination of historical paintings and photographs this presentation will indicate ways in which cloth and clothing became central to African American acts of resistance in an effort to maintain dignity and gain rights and privileges in the greater society. How did cloth and clothing reflect resistance during enslavement? How has resistance been expressed in different movements or by different organizations within the same movements? Did this expression of resistance evolve within a movement? Was resistance expressed differently between men and women?

“Clothing the Black Body in Slavery”

Wanett Clyde

After suffering the traumas of capture, enslavement, and the ship’s journey from their homeland, newly arrived Black people, along with struggling to understand and cope with their reduced circumstances, were often pulled in multiple directions with regard to their appearance.

Stripped of garments that represented their native culture and forbidden to practice their personal grooming habits, slaves were now reliant on their owners for care. Once a slave was purchased, it was in the best interest of the master and mistress to protect their investment by providing them with the essentials. Chief among those necessities was clothing.

This presentation will explore what enslaved persons wore, how they acquired the various garments, and their feelings towards their attire. Additionally, it will examine their efforts to assert their own personal style and the critical role that access to fine clothing played in successful escape. These aspects of costume history and how they intersect with American history will be illuminated using fugitive slave advertisements, slave owner’s financial records, and written slave narratives.

We will touch on the laws and regulations that sought to protect and cement slaves’ crucial role in the international textile industry. This portion of the presentation will briefly summarize legal documentation detailing such codes as the Black Codes and articles and amendments to the Constitution which landowners, slave owners, and legislators used to protect their and the fledgling country’s financial interests.

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Session 8C, Individual Papers: Japanese Traditional Crafts

“Mr. Tameji Ueno: A Living National Treasure of Hand-Painted Yūzen Dyeing (1954)”

Keiko Okamoto

When the Japanese word *yūzen* is translated into English, it is hard to find an exact expression, as *yūzen* is used to describe both “hand-painted dyeing on textiles” and a “look-alike style of prints.” *Yūzen* is the unique aspect of Japanese “motif dyeing” in which the pre-modern hand-painted method survives when printing methods are used for mass production.

The Ueno family from Kyoto devoted themselves to design and manufacture of high-end hand-painted *yūzen* dyeing since the early twentieth century. This paper will follow the Ueno family’s one hundred years of contributions to kimono textile development along with its applications and featured textiles.

In their early business days, Tameji and his father provided *yūzen* textile designs to merchants and dyers, while they collected and researched textile archives from the Edo period to develop innovative textile designs at the

time. They also collaborated with Kyoto Marubeni, one of many wealthy kimono textile merchants in Kyoto, for their Biten exhibitions, which started in 1927. Ueno's style of textile design was called *Kyō-Kaga*, as he mixed the features of Kaga (the old name of Ishikawa) *yūzen* and *Kyō* (the old name of Kyoto) *yūzen* textiles.

When World War II ended and the industry revamped, Tameji wondered if his signed, hand-painted textiles could be treated as art pieces rather than only merchandise handled by merchants. He worked with his dyer colleagues in Tokyo and Ishikawa to establish an artisans' guild to preserve their *yūzen* skills and to conduct direct business with consumers. In 1954, the Ministry of Education designated Tameji as one of the first five Living National Treasures of *yūzen* dyeing. However, it did not change the kimono business led by the merchants. After Tameji passed away, the business was taken over by his two sons, then by his grandson and apprentices following Tameji's attributes.

“Ways of Life and Works of Weaving and Dyeing in Okinawa: Toward a Possible Solution of Carry-On Concern”

Yuka Matsumoto

Okinawa, Japan's southernmost insular prefecture, has a rich variety of weaving and dyeing traditions, but it is in the midst of issues including an aging local population and depopulating rural communities. Thus, one of the most vexing concerns is how to carry on the weaving and dyeing traditions. This study aims to find ways to ameliorate the condition in Okinawa by analyzing how the lives of Okinawa people relate to the traditional weaving and dyeing in the modern era and by understanding the current significance of them to people's lives.

This study uses nineteen cases from all over Okinawa, and the analysis is made in terms of connections between the traditions and local ways of life, the people's exploration of their local cultural history and assets, and the search for economic feasibility.

The connection between weaving and dyeing traditions and people's lives is clear in the cases of Motobu, Miyako, Kohama, Kume and Yonaguni, in which local weavers and dyers are managing the balance of work and life well, and the work of weaving and dyeing is mingled into family life and community activities. The cases of Ohgimi, Okinawa City, Tarama, Uruma, Yomitan, Naha, Urasoe, and Tomigusuku show respectively that their people attempt to understand the local history and cultural features, so they express their sense of locality through weaving and dyeing in their own ways. The cases from Haebaru, Ishigaki, Taketomi, and Iriomote illustrate that seeking economic feasibility goes hand in hand with seeking the meaning of the weaving and dyeing activity and, thus, the activity becomes a source of people's fun and *IKIGAI* (worthiness of living).

In sum, the potential solution for generational transfer of traditions is to keep and encourage a sense of a sustainable mixture of cultural confidence, pride, fun in work and life, and *IKIGAI*.

“The Transmission of Traditional Textile-Making Skills by Amateur Weavers: The Case of the Wisteria Fiber Textile-Makers of Kyoto” Miwa Kanetani

The preservation of traditional and indigenous textile-making skills is now recognized as an important aspect of cultural heritage management. Efforts to preserve these traditions have often involved commercializing them, either by adapting traditional textiles to meet modern consumer preferences or by drawing on their value as part of the tourist experience. Indeed, whether these traditions are passed on seems increasingly to depend on their value in the global marketplace. It is not my intention to criticize this phenomenon; rather, I wish to focus on alternative, non-commercial ways of preserving these traditions. The question that interests me is whether it is possible for traditional and indigenous textile-making skills to be transmitted from one generation to the next for motivations other than economic gain.

In my presentation, I will investigate the case of *Tango fuji-ori*, a preservation activity found in northern Kyoto, Japan. *Fuji-ori*, a textile woven with yarn made from twisted wisteria bark fibers, used to be found all over Japan before cotton became widely cultivated in Japan during the eighteenth century. After the local community in which *fuji-ori* was passed down became depopulated, volunteers from outside became involved in its conservation.

The conservation of *Tango fuji-ori* is an example of the transmission of traditional textile skills in the context of non-profit cultural activity. The leaders of this activity are all amateurs and do not aim to make a living from textile-making. *Fuji-ori* has not been commercialized or exploited as a tourism resource. Nevertheless, it has a thirty-five-year history and has succeeded in passing down rare skills that survive in virtually a single place in the world. My presentation will explore the implications of the success of *Tango fuji-ori* for the transmission of traditional and indigenous textile-making skills in the context of non-profit cultural activities operated by amateurs.

Textiles Talk

Carolyn Kallenborn

Textiles Talk uses the textiles in the Helen Louise Allen Textile Collection at the University of Wisconsin as entry points into stories that address issues of material culture and global perspectives. The visual strength of the objects teaches lessons in global aesthetics, materials, and techniques. The stories embedded in these primary source materials demonstrate complex interactions between technology, chemistry, commerce, trade, belief systems, political structures, and details about everyday life. The intriguing stories and

beautiful videography of the objects in the collection will be augmented by music appropriate to each topic and additional visual materials such as maps, photos, etc. to complete the story.

For the TSA conference, *Textiles Talk* features two episodes, each 15 minutes long. The first episode is with Professor Henry Drewal who will pull us deep into the mystical world of the ceremonial ensembles and Egungun dancers of West Africa. The second is an interview with author and Professor Emerita Beverly Gordon, who guides us through the playful, colorful story of Molas from Panama.

Session 9A, Individual Papers: **Rugs and Carpets**

“Ayineh: The Mirror in Persian Carpet Designs”

James Turner

Persian carpets have been recognized for their great variety of intricate patterns achieved with technical and aesthetic sophistication. At the same time, their intellectual motivations and symbolic role as carriers of personal and social meanings have been relatively neglected. The mirror *ayineh* is a theme with profound resonances in many dimensions of Iranian culture from metaphysical philosophy to religion and folk beliefs. Close friends are commonly said to be mirrors of each other. On the spiritual journey, the dervish polishes his heart until it becomes a flawless mirror that perfectly reflects the divine pattern. In the practices of Sufism, the mirror leads naturally to speculations about the dualities of substance and essence, appearance and reality, sight and vision.

We explore this theme as it appears in many Persian carpet designs of the modern period. Joining beautiful outer forms and profound inner meanings, these mirror designs embody and communicate a common vision uniting aesthetic values with ethical concerns. With sources in Greek philosophy and Islamic mysticism, their highest aim is to transcend material form and reveal the concealed essence of the external world.

“Ties That Bind the Daily Lives of Carpet Traders”

Felix van den Belt

On August 6, 2019, international sanctions on Iran were reintroduced. Through my personal quest to understand the carpet trade, written as an ethnographic exploration, this thesis follows the everyday life trajectories of carpet traders in the context of Iran, the Netherlands, Belgium, and Germany. These life trajectories are made comprehensible based on the themes of kinship ties, moral economy, and everyday diplomacy. In doing this, it contributes to the understanding of global trade networks from the perspective of globalization from below. Few ethnographies are written on the social lives of contemporary carpet traders, but there are many assumptions and opinions on how the trade develops in the face of globalization and geopo-

litical conflict. Previous research on traders generally considered their activities based on survival strategies. Later research recognized the flexibility, creativity, and skill in their work. In times of international sanctions and the increasing influence of globalization, I use these bodies of literature on trade, kinship, morality, and everyday diplomacy, to explore how the everyday life trajectories of carpet traders are embedded in other life domains, outside the economic. By focusing on the three themes, I show how carpet traders find clever ways to handle geopolitical conflict. Besides, I explore how their actions and the maintainance of their social relations are based on identity, morality, and negotiations about trust and betrayal.

Key themes: Iran, The Netherlands, Belgium, Germany, Trading networks, Carpet traders, Globalization from below, Commodity Circulation, Kinship Ties, Moral Economy, Everyday Diplomacy.

“The State of Albanian Kilims, Their Motifs and Narratives”

Alexis Zoto

Albania, formerly under Communist dictatorship and previously part of the Ottoman Empire, has a rich tradition in textiles and weaving by hand. The tradition of kilims was first documented in Rrok Zojzi's book *Qilima Shqiptar*, published in 1968. There are inconsistencies and missing information in this book. It is only within the last decade Albanian scholars have been critiquing and deconstructing how the Communist regime informed what was documented or how an ancient Albanian tradition was perceived.

For two months in the summer of 2018 my research took place in the Reublika e Shqipërisë Academia e Studimeve Albanologjike (National Archives of Albania), during the week looking at digital images and cross referencing the images with the registry. On the weekends I went to different regions to interview weavers. I also met with people from various NGOs such as Cultural Heritage Without Borders. In addition, I looked at over five thousand images from the Marubi Photography Archive to see kilims in the photographs and get a sense of dates and motifs. Lastly, I visited many churches, mosques, and ethnographic museums around Albania.

I documented what I found and what was missing. During the Communist dictatorship, the government created a large factory system. The matrilineal tradition of home weaving was displaced by dozens of factories full of women weaving by hand and designs coming from a central office in the capital, Tirana. The original meanings of many symbols changed into nationalist symbols including, for example, the “double headed eagle” of Albania. Some regional styles/designs appear in multiple geographic areas, while others are extremely local. I aspire to have this research serve as a baseline and at the same time make a contribution to a neglected area of study.

“Tribal Textiles and the Mingei Circle in Japan: Yanagi Muneyoshi’s Views on Carpet”

Yumiko Kamada

Tribal carpets and textiles have been enthusiastically collected by connoisseurs and ordinary people in Europe and the United States for years. Along with a number of publications on tribal carpets and textiles, several recent exhibitions such as *Portable Storage: Tribal Weavings from the Collection of William and Inger Ginsberg at the Metropolitan Museum of Art* indicate a keen academic interest in the West. In contrast, tribal carpets and textiles did not gain the attention of the majority of Japanese. However, some Japanese, especially Yanagi Muneyoshi and his friends in the Mingei circle, notably Hamada Shoji, Serizawa Keisuke, and Tonomura Kichinosuke, have been collecting tribal carpets and textiles since the mid-twentieth century. This paper focuses on this little-known fact and explores how and in what circumstances these textiles were collected.

As discussed elsewhere by the author, Indian and Persian carpets were brought to Edo-period Japan by the Dutch East India Company and used for special occasions such as festivals. Then, from the early twentieth century, a privileged few, such as aristocrats, scholars, and businessmen, had the chance to visit Europe and the United States and became exposed to carpets as daily furnishings. Some took tribal carpets and textiles back to Japan. While several Japanese handbooks on the use of carpet as interior decoration were published in the 1920s, most Japanese were unfamiliar with carpets. It was in this context that Yanagi Muneyoshi found beauty in carpet designs and came to regard carpets and tribal textiles as idealized artifacts. In the 1950s, Yanagi actually used a saddle bag made by a Persian nomad as a cushion in his library. Using his work as source material, this paper examines why carpets and tribal textiles were highly valued by the Mingei circle and compares their view with William Morris’s attitude toward Oriental carpets.

Session 9B, Individual Papers: **Collections and Archives**

“Borders of Empire(s): Hidden Stories from the Denman Ross Collection at the Museum of Fine Arts, Boston”

Maria Cecilia Holt and Zenovia Toloudi

Design theorist and painter Denman Waldo Ross (1853-1935) traveled the world for textiles and other decorative arts for use in teaching at Harvard’s Department of Architecture. Denman Ross’s provocative theory of “Pure Design” may be reflected in his choices. As a student of Henry Adams and a colleague of Ernest Fennollosa, Denman Waldo Ross’s intellectual and material contribution to New England’s art world is distinguished, and much of his textile collection—donated to the Museum of Fine Arts, Boston (MFA)—is a treasure trove for designers, art historians, and independent scholars who wonder what lies behind Ross’s emphasis on “Order” in his views on design.

In this paper, we will look at a number of textiles from the MFA's Denman Ross Collection in terms of Ross's theory of design. With research into diaries and correspondence (including that of Denman Ross), we shall also enquire into the hidden stories of American collectors and designers among the American literary elite during this period of territorial expansion, when the United States grappled with its new role as seeming "protector" of lands that had formerly comprised the Spanish empire.

How did American women and men—from suffragettes to magnates, writers, and soldiers—view, collect and recollect the old and new worlds in their various travels of the Americas during the early twentieth century? How do their material acquisitions reflect hidden stories of reverence for the "borders" of empire(s) as well as the awesome responsibility of governance weighted with questions of aesthetics versus ethics. In addition to Denman Ross, we shall also highlight the hidden life and stories of lace designer Marian Powys Grey (1882-1972), whose lace shop in Washington Square opened in 1918, serving such clients as the J. P. Morgan, Rockefeller, and Roosevelt families and the ladies of the Lace and Bobbin Club.

"The Lost Narrative of Natalia Shabelsky's Collection of Russian Textiles"

Lauren Lovings-Gomez

A culturally significant, vibrant group of textiles gathered in the nineteenth century by Natalia Leonidovna Shabelsky, praised by critics and celebrated worldwide, was nearly lost to history. Born in Taganrog, Russia, in 1841, Shabelsky moved after her marriage to a rural estate in the Lebedinsky region where she developed an interest in the indigenous textile practice of ethnic Russia. She collected and preserved examples of embroidery and lace, as towel ends and costume accessories, all filled with traditional motifs such as the Tree of Life, the Sirin, and the Mother Goddess in her various guises. At the end of the nineteenth century, Shabelsky exhibited her collection at numerous world's fairs. After the 1900 Exposition Universelle in Paris, Shabelsky, her two daughters, and the collection remained in France. Shabelsky died in 1904; her daughters ensured that the collection was properly documented and published. Neither of Shabelsky's daughters had children; they entrusted Count and Countess Basil Musin Pushkin to exhibit and sell the collection to museums in the United States. In the early 1930s, the Brooklyn Museum, the Cleveland Museum of Art, and the Museum of Fine Arts, Boston, all purchased Shabelsky textiles.

Within Cleveland's collection, only Pushkin's name was associated with the original accession records, omitting key provenance information. This unfortunate error led to the deaccession of a portion of this influential collection. My paper will address Shabelsky's biography, the history of her collection, and its current status in museums and private collections. In keeping with the theme of this conference—Hidden Stories, Human Lives—I hope not only to unravel the narrative of this collection and its hidden story, but to emphasize

the necessity of revealing and preserving the histories of women in the arts, in this case Natalia Leonidovna Shabelsky, champion and savior of Russian textiles.

“Reweaving the Textile Archive: Building Diverse Collections on the Legacy of the American Textile History Museum”

Marcie Farwell

The American Textile History Museum’s (ATHM) mission was to tell “America’s story through the art, science, and history of textiles” and, now, by bringing these collections to the Kheel Center at Cornell University, we can expand that story. Today, the global textile and garment industries employ an estimated forty to eighty million people, yet very few Americans understand the impact it has on the lives of the people who make their clothes and on the earth’s fragile ecosystem. By combining emerging archival technology, expanding collecting areas, and engaging new audiences with these incredible foundations, the Kheel Center can build more diverse and discoverable collections upon ATHM’s enduring legacy.

“Hidden Stories in the Collection of the Knitting & Crochet Guild of the United Kingdom”

Angharad Thomas

The collection of the United Kingdom’s Knitting & Crochet Guild (KCG) contains thousands of textiles, publications, and artifacts relating to domestic hand and machine knitting and crochet. Housed in a former textile mill in Yorkshire (Smith and Thomas 2017), it was established in 1991 from two principal sources, the domestic effects of members’ relatives and purchases from textile dealers.

The domestic production of knitting and crochet has largely been unrecorded, and it remains under-represented in collections. The reasons for this are complex and bound up in class and household gender relationships, alongside the ubiquity of domestic making and its perceived ordinariness. Prior to globalization, domestic production formed an essential part of the provision of clothing and household textiles at an affordable cost. Second-wave feminist scholars celebrated and recorded domestic making of all sorts (Elinor et al 1987), but knitting and crochet have lagged behind, say, quilting, in establishing themselves in status and remain relatively under-examined (Strawn 2012).

The volunteers who look after the KCG collection have been actively collecting contextual information about the pieces in their care using census information and personal reminiscences. As part of the process of sharing the collection, stories are researched and recorded about both makers and donors. This information is shared when items from the collection are shown, either at its home or off-site. The overwhelming narrative told by the collection is evidence of the countless hours of labor it embodies. The majority of

these hours were those of women—wives, mothers, daughters, and sisters—making for themselves or others a form of gendered cultural production often forgotten. Their stories of why they made, what they made, when, how, and for whom deserve to be recorded. This work is ongoing with the aim of articulating stories not otherwise told or heard.

Session 9C, Individual Papers: **Lace and Education**

“Maestra Melina, Calabrian Lace Maker: Creative Artistry and the Education of Girls”

Joan L. Saverino

This paper adopts a feminist ethnographic perspective focusing on the artistry and life history of a Calabrian lace maker of local renown. Melina Speranza was 101 years old when she died in the summer of 2019 in the small town of San Martino in southern Calabria. She was referred to as *maestra* (master), an honorific reference used for someone skilled in a particular art or trade. Melina left behind a legacy of intricate lace production, original patterns, and three rooms filled with memorabilia that she had carefully preserved. Her long life reveals a complex hidden story—one of a woman with great will and fortitude who successfully led a life of her own choosing in spite of obstacles. This life can only be understood within the social context of the expectations of southern Italian women and the restraints put on them. Melina expressed her individuality through lacemaking, which was one of the few creative paths available to these women in the past. Furthermore, a formal education was neither a requirement nor an expectation. Melina was no ordinary person, however, and she became not only an expert lace maker but also a teacher. This paper will explore how her life became one devoted to her own artistry as well as teaching lacemaking to young girls, including her star pupil, her own niece Maria Rosaria. Moreover, it will explore her driving dedication to educate female children to read and write at a time when many families were still not sending their female children to public school. This paper is part of my ongoing work that uses the lens of needlework to investigate the embodied social relations of Italian women and contributes to the dismantling of gendered stereotypes about them.

“*Per Pane e Piacere*’: An Examination of the Denison House Lace Sample Book”

Elena Kanagy-Loux

In 1910, the Denison House Settlement in Boston established the Folk Handicrafts Council to manage production of lace and embroideries. The motto of their workers, *per pane e piacere* (for bread and for pleasure), highlights the financial and social benefits of the organization. By 1916, the Folk Handicrafts Council employed nearly 300 women from Italy, Syria, Greece, and Armenia, mostly found through word of mouth and local advertisements.

In order to showcase available products to potential clients, a catalogue, now in the collection of the Museum of Fine Arts, Boston (42.689), was assembled in about 1915. The Denison House lace sample book contains pages of lace edgings made in various techniques, with information about the materials, the price per yard, the lacemaker's wages, and in some cases, the name of the lacemaker. In addition to lace made in Boston, the sample book also includes the work of several other organizations in the United States, including bobbin lace edgings made at the Sybil Carter Indian Lace School in Minnesota by the Ojibwa people, and a class for men and women impacted by World War I in Colorado Springs.

Offering handmade lace for sale not only boosted the income and morale of underemployed craftspeople—mostly recent immigrants siloed in tenements within wealthy American cities—but also preserved regional lacemaking traditions from obsolescence. However, written documents by the benefactors reveal an underlying tension between their good intentions and the patronizing and prejudicial attitudes about foreign immigrants, even in praise.

How can the Denison House lace sample book help us to understand the widespread philanthropic movement to encourage handicrafts in the early twentieth century? This paper will use the sample book as a lens to examine the complicated relationships that existed between the upper- and middle-class benefactors running the Folk Handicraft Council and the lace-makers they employed.

“Artistic Philanthropy and Women’s Emancipation in Early Twentieth-Century Italy, in the Life and the Work of Romeyne Robert and Carolina Amari”

Ruggero Ranieri and Maria Luciana Buseghin

Romeyne Robert, married as Ranieri di Sorbello, started an embroidery school in 1904 in Umbria, at the family’s country estate of Pischello. Her goal was to teach young peasant women to emancipate themselves by learning the craft of embroidery. She was inspired by the Arts and Crafts movement in America and by contemporary programs developed in settlement houses along the East Coast. Their aim was to help the emancipation of immigrant women from Italy by fostering the recovery of artisan skills. At the Sorbello Embroidery School, Romeyne rediscovered the Renaissance technique originally called the *punto Umbro*, later renamed *punto Sorbello*. She started the commercial co-operative Arti Decorative Italiane, which aimed to publicize and sell the articles produced both by her school and by other emerging embroidery schools. Romeyne collaborated closely with Carolina Amari, one of the most accomplished textile designers of her time. Carolina Amari was well known in wider circles related to women’s emancipation: she was influential in setting up Industrie Femminili Italiane, in 1904. During her stay in the United States, with the sponsorship of prominent personalities in the Italian American community such as Florence Colgate and Gino Speranza, she set up the Scuola di Industrie Italiane in 1908. A number of pieces from

the Sorbello Embroidery School are now held by the Cooper Hewitt Museum, which also holds pieces produced by Arti Decorative Italiane and by Scuola di Industrie Italiane. The Museum of Fine Arts, Boston, holds an important sampling of embroideries by Carolina and Francesca Amari. Our paper aims to analyze the main patterns developed by the Sorbello Embroidery School and describe the cultural background that underpinned the movement of artistic philanthropy and women's emancipation in early twentieth-century Italy. It also focuses on the personalities of pioneer entrepreneurs and textile designers such as Romeyne and Carolina Amari.

“Fragments of Lace: Marginalization and the Creation of Collections” Holly Witchey and Robin Hanson

The permanent collection of the Cleveland Museum of Art (CMA) contains 4,500 textiles from sixty-two countries created over four millennia. Of significance is the particularly fine lace collection, most of it acquired by the museum before 1930. This paper reconstructs the remarkable stories of four individuals pivotal in the creation of the lace collections at the Cleveland Museum of Art: Ida Schiff (1853-1935), a Jewish philanthropist in Florence, Italy, in the 1890s; Ellen Wade (1859-1917), the wife of a Cleveland capitalist; Frances Morris (1866-1955), the first woman curator at the Metropolitan Museum of Art; and William Milliken (1889-1978), the CMA curator of decorative arts. Lace has gone out of fashion, yet throughout history, the collecting and wearing of lace was a sign of status. Lace was made by women, collected by women, and the curation and care of lace and other textiles in museums has generally fallen to women because lace seemed less significant than collections of painting and sculpture. Today the museum visitor finds it difficult to imagine the care and thought that went into choosing lace trim that could transform a garment into something new and wonderful or to appreciate the tablecloths, napkins, and runners that once filled hope chests. The Reform of the Mass (Vatican II) in 1962 has ensured that generations have grown up without an appreciation for the extraordinary efforts and expenditures historically used in the creation of luxury goods for the church. Thus, there are few today with an understanding of the importance of these lace collections, and fewer still interested in the networks of women, and men, pivotal in the creation of the collections. The story of Cleveland's lace is far more rich, complex, entertaining, and inspiring than the fragments of the story told in labels and existing catalog records.

Session 9D, Warp Speed Presentations

“Symbolism of Haudenosaunee Raised Beadwork” Barbara Kahl

The beadwork of the Iroquois nation has a long and rich history. From the beginnings in the late 1700s to the current day, the work evolved from small and simple to quite complex in the late nineteenth century. Seen in ceremonial garb, as well as souvenirs for tourists, the patterns and symbols that

past beadwork artists created has left a cultural path for future generations to follow. They convey traditions and pieces of the history of the Haudenosaunee in each bead. Images of historic beadwork and that of contemporary artists will show the continuation of these traditions and history, which in turn, will guide the next generation of artists.

“The Visible Maker”

Julia O’Connell

My warp speed will focus on “The Visible Maker,” a live craft performance I created that utilized my grandmother’s 1919 Memphis sphinx treadle sewing machine and bespoke digital code. My grandmother was a textile laborer in the factories in England and was called an “invisible” mender, picking up dropped stitches and repairing garments prior to their being sold. It was long hours for little money in hard conditions. My grandmother taught me to sew and, when she died, she left me this treadle machine. She had seven children and money was hard to come by, so she also did extra repairs for other factories at home to make money. With this live craft performance, I wanted to give a platform to the hard work of women in garment factories, as well as their home domestic environments. I created bespoke code that would link to the treadle sewing machine and through the live performance, the code would trigger archive sound and visual materials from my family about the machine and its impact on their lives. The performances were attended by audiences who had an appreciation of textiles, of digital code, and those interested in female domestic and industrial labor.

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“A Walk Through Contemporary South Asian Textile *Daatsans*”

Rohma Khan

Dasatangoi is a Persian word for the centuries old, rich tradition of oral storytelling as practiced in the subcontinent. The epics that have passed on from one generation to another tell magical stories of adventure, war, religious anecdotes with immense details such as *Arabian Nights*, *Dastaan-e-Ameer Hamza*, and *Mahabharata*. Inspired by this subcontinental tradition, the presentation focuses on how these rich epics were translated into visual narratives in various indigenous textiles such as in Persian *shikar-gahs* and the subcontinent’s *Chamba rumaals*. In addition, it shows how these guided and made skeletal references for contemporary textile artists in Pakistan. Therefore, the presentation documents indigenous and contemporary textiles that tell hidden and personal stories of artists. These are works that mostly remain undiscovered due to the lack of opportunities for these artists. The presentation will briefly talk about each textile narrative and the story it elucidates.

“Craft + Community: Two Recent Projects”

Jheana Klein

I will present two recent community-engaged, interactive projects: “I Feel So Lucky (that my most egregious experience was that time at Lutheran confir-

mation camp when I was 12 and the counselor slid his hand up my leg. It was basically all skin that was exposed, anyway, so does that even count?” and “Dear President Obama.” In “I Feel So Lucky...,” I created a pile of soft sculptures of the phrase #metoo brought into three-dimensional form. Each of the seventy-seven sculptures was constructed of recycled fabric (donated from my late grandmother’s church quilting group) and stuffed with fabric scraps. Community members helped stuff the sculptures and were invited to write their thoughts related to the topic on the wall during the exhibition. When the show closed, any individual with whom the phrase #metoo resonated was invited to take a sculpture away. When I began the project, I could not have predicted the kinds of interactions that resulted from the engagement and inclusion of community members. The conversations, the hugs, and the unexpected shared moments became so much more meaningful than the objects. “Dear President Obama” is a work in progress in which I am crowdsourcing the specific attributes we collectively miss about Obama’s presence in the White House, such as integrity, honesty, his family, and how his biggest scandal was that time he wore a tan suit. These words are then printed onto heart-shaped soft sculptures (that most people call pillows). One side of each sculpture/ pillow says, “Dear President Obama,” and the other side says, “I miss your...[specific attribute].” Ultimately, these soft sculptures will fill an upholstered box in which visitors can wallow, like an adult-sized ball pit of sorrow. Both of these projects contribute to the rapidly growing branch of art-making at the intersection of craft and social practice.

“A *Kati Rimo* Design by Alexander McQueen” Michaela Hansen

Fashion designer Alexander McQueen is known for having employed innovative and visionary textiles in his garments. In the first decade of the twenty-first century, McQueen and his studio pioneered and popularized digital practices such as laser cutting, engineered digital printing, Photoshop-enabled surface pattern design, and digital jacquard weaving. Such cutting-edge technologies were skillfully employed by McQueen to realize his runway shows, perhaps most famously in McQueen’s Spring 2010 collection “Plato’s Atlantis.” A student of art history, McQueen also adapted Renaissance, Old Master, and contemporary European and American artworks into iconic textile motifs throughout his career.

Somewhat less prominently, McQueen also regularly borrowed non-Western textile devices of the past in order to realize his concepts. This presentation will take a focused look at the appropriation of a Tibetan latticework pattern in McQueen’s Fall 2003 collection “Scanners.” Known as *kati rimo*, this pattern, derived from Chinese silk brocade weaving and dating to perhaps as early as the Yuan Dynasty, occurs across the decorative arts of many Buddhist cultures. In “Scanners,” McQueen’s interpretation of a *kati rimo* pattern advances the narrative arc of one of his most cinematic shows, which portrayed an imagined transnational journey mirroring the dissemination of the *kati rimo* pattern itself.

Ensembles from “Scanners” in the collection of the Los Angeles County Museum of Art (LACMA) will be discussed alongside antecedent examples bearing the *kati rimo* pattern, such as silk temple hangings, trunks, and traveling rugs from Tibet, and Buddhist priests’ mantles or *kesa* from Japan, also from LACMA’s permanent collection. While McQueen’s use of a global design vocabulary in his silhouettes has been widely acknowledged, this juxtaposition aims to bring to light the crucial contribution of historic textiles to McQueen’s success in constructing authentic-seeming worlds. Further, this talk will consider the important interdisciplinary connections made between artworks within encyclopedic collections.

“Reclaimed: Evelyn Roth”

Stephanie Sabo

An early practitioner of performance art, wearable sculpture, and materials reuse, Evelyn Roth remains unfamiliar—even to many beneficiaries of her cross-disciplinary innovations. As a founding member of the Intermedia Society in 1960s Vancouver, she experimented with utopian ideas for reimagining social formations. She constructed *Family Sweater* (1974), a garment meant to be worn by four people at a time, with yarn unraveled from more than a hundred sweaters and re-dyed in vibrant hues. During the 1960s and 1970s when public awareness increased regarding environmental harm and energy shortages, Roth had already championed recycling as a potential “raw material” for art-making with projects such as *Car Cozy* (1971), which she extravagantly crocheted from discarded video tape. During a period when consumerism of cheap synthetic fibers was on the rise, Roth was advocating for the tactility of the hand-made and the beauty of natural materials, reclaimed.

“High-End Textiles and Other Crafts for and by Adults with Disabilities at Coletta Collections—A Social Enterprise”

Karthika Audinet

Most programs for adults with multiple disabilities offer safe environments, options for physical wellbeing, and continued development of daily living skills to attain as great a level of independence as possible. Occupational therapy advocates for activities that “are based around food, drink, personal and household care and crafts... kept simple so they can be slotted into daily routine with minimum disruption” (Fowler, 2006). If textile-making figures at all in the lives of these individuals, they come as extremely basic creative art and craft activities (Harlan, 1992). On rare occasions “high functioning” individuals may get to enjoy craft-making encouraged by devoted caregivers but most adults with disabilities struggle to find stimulating and creative activities and / or employment and live their lives on the periphery.

In 2011, I was recruited as creative director by St. Coletta of Greater Washington, a nonsectarian nonprofit serving children and adults with multiple disabilities in Washington, DC, Maryland, and Virginia. Together, we set up

the innovative Coletta Collections, a social enterprise providing forty adult participants with a range of artisanal skills and activities while offering them dignity, meaningful activity, and the individualized support they need to feel successful. Participants choose among textile-, jewelry-, and glass-making to produce high-end gift items. Every item we sell is designed exclusively for Coletta Collections and carefully hand crafted in the USA by our participants.

This warp speed presentation will focus on ten participants with diverse disabilities who thrive in our studios, where they enjoy making textiles, earn wages, make friends, and feel a sense of purpose and inclusion. Some are nonverbal, while others maintain strict privacy rules concerning their identities. The presentation highlights stories of hidden talents, struggles, challenges, growth, and success with sensitivity and respect.

Plenary Session: “Hodinöhsö:ní’ and Indigenous Beadwork as a Marker of Survivance, Resurgence, and Resistance”

Jolene K. Rickard

Based on the ground-breaking exhibitions *Women of Sweetgrass, Cedar and Sage* (1985), *Across Borders: Beadwork In Iroquois Life* (2001-2006), the Smithsonian’s National Museum of the American Indian inaugural exhibitions (2004-20014), and the Minneapolis Museum of Art’s *Hearts of Our People: Native Women Artists* (2018-2020), a glimpse into the process that informs the resurgence of Indigenous peoples in the twenty-first century will be considered. The ongoing invention of tradition informs the process of survivance, renewal, and resistance by centering Indigenous place-based knowledge and ontological materiality as a framework for discussion.

Session 10A, Individual Papers: Traditions

“From Past to Present Henna Ritual Clothing in Anatolia: An Evaluation of *Bindallı*”

Zeynep Erdogan, Ozlen Ozgen,

Authors: Feryal Soylemezoglu, Ozlen Ozgen, Zeynep Erdogan, and Sevinç Arcak

The rites of matrimony, which are formed with various rituals and activities, have been accepted as one of the main components of Anatolian traditions from the Ottoman period to the present time.

The marriage is celebrated with ceremonies that include a series of entertainment activities. The henna rituals are conducted prior to marriage. In these rituals, first, various folk songs are sung to make brides, who will be away from their parents, cry. Then, fun music is played to entertain the bride, who says, “I both cry and leave.”

Brides dress in traditional henna clothes called *bindalli* on henna night. The material, colors, motif, and ornaments of these clothes have symbolic meanings culturally. *Bindalli* decorated with metals and pearls are commonly worn by brides in Anatolian marriage ceremonies.

The current study will analyze the henna-night clothes as symbols of the henna ritual by referring to different samples from past to present within the framework of intangible cultural heritage through semiotic analysis. Because traditional henna clothes vary by local factors such as cut, fabric, and ornaments, this study will focus on ancient and modern *bindalli* from Beypazari, Ankara, within the scope of research sampling. Those clothes will be exhibited during the presentation.

By underlining that culture can be preserved through conducting related activities, the importance of this current study rests upon the analysis of how henna-night clothing has changed from past to present. In recent years, it has been shown that variously designed *bindalli* clothes are being used as henna-night dresses, even beachwear.

“Presence of the Past”

Soude Dadras

Humanity’s desire for beauty is one clear reason why we decorate our surroundings. For centuries, people and communities have used available resources to beautify their lives; in so doing, they demonstrate their appreciation of nature, life, and celestial, mythical powers. Henna has been used for thousands of years among Muslim and non-Muslim cultures to dye fabric and leather; it has also been used as ink to write Quranic texts on talismanic shirts.

Henna painting is an intricate part of ancient Iran’s mythology. Ancient Iranians believed that henna was a plant given to them from paradise; therefore, they believed it had magical and protective powers. A person who applied henna to their body would enjoy happiness, integrity, and fortune; they would also be protected from the evil eye and guaranteed a place in heaven. Clearly, henna application serves more than a cosmetic function; the practice has become woven into local tradition. Children from families who gather for traditional Islamic rites of passage see henna decoration on the bodies of grown-ups at both weddings and funerals.

In this presentation, I will discuss a new body of work that is influenced by my research into Iranian talismanic shirts. These garments were worn beneath other clothing by kings, warriors, and sometimes women. I analyzed images of talismanic pieces held in museums around the world, noting the complex designs, mysterious details, and the vast amount of time and labor that went into creating these shirts. Traditional henna art, calligraphy, painting, illumination, and motifs used by Iranian artists come together in my new body of work, the “Presence of the Past” series.

“Making *Siapo* in Leone Today”

Regina Meredith Fitiao

Siapo is the Samoan word for painted bark cloth. It’s an art form that has been a part of many Pacific island nations for centuries. At one time it flourished in American Samoa, namely the village of Leone, where a group of women worked consistently with it. One of those women is my great aunt, the late Mary J. Pritchard, who taught me the rudiments of making *siapo* back in the early 1970s, while later it was her daughters who inspired me to become the *siapo* maker I am today.

“Making *Siapo* in Leone Today” is an elucidation of my work as a *siapo* maker. It is about the process but also about how I’ve strived to bridge the knowledge I’ve acquired in *siapo* as a whole, to reach my community and the wider diaspora, while managing my artistic identity as a *siapo* maker in today’s world.

My presentation of thoughts and observations on *siapo* is divided into three areas:

- Journeying through the process of fabrication and motif utilization on traditional and contemporary levels
- Sharing *siapo* in the educational arena, with a focus on its ancestral format while inspiring interest in the next generation
- Interacting with the outside, engaging with the ongoing efforts of museums and institutions who manage bark cloth collections.

It is my hope that “Making *Siapo* in Leone Today” will provide a portal into my world as a maker of painted bark cloth and initiate a wholesome dialogue.

Session 10B, Organized Session: **Reflections on the Baltimore Natural Dye Initiative and Cultivating Communities of Care**

Organizers: **Valeska Populoh** and Kenya Miles

The Baltimore Natural Dye Initiative is a multi-agency project that aims to explore the cultural and economic impacts of growing and using natural dyes in our region. The project brings together a diverse network of collaborators. The project establishes a dye farm in Baltimore City and employs two part-time farmers in order to develop local knowledge related to the growing, processing, and use of natural dyes. The Maryland Institute College of Art’s (MICA) participation supports collaboration with local designers, artists, and businesses, intercultural exchange through visiting artists and lecturers, and experiential learning opportunities through an additional natural dye garden at Hidden Harvest, an urban farm in Baltimore.

As a partner in the initiative, MICA is collaborating with community members and expanding its curriculum within the Fiber Department to:

- Learn more about the natural dye process and extend their place in the curriculum
- Explore and better understand the ecological benefits and impacts of natural dye use
- Engage with artists, researchers, and farmers from the Baltimore community in collaborative learning
- Investigate the social, historical, and economic implications of the cultivation and use of natural dyes in Baltimore and beyond.

The project involves learning about the cultivation, harvesting, and processing of plant matter in order to color cloth, and recognizes that this contemporary process cannot be separated from the histories that precede it. Since natural dyes were highly-valued commodity crops and trade in these goods was intertwined with European colonization, the enslavement of people, and forced labor in the Americas and Asia, the project endeavors to directly engage with this history and its lasting impacts in cities like Baltimore.

MICA staff and faculty working on this project developed a set of core principles and protocols, centered on racial equity, to guide work on this project and increase transparency and accountability to community partners.

“Making Connections Across the Atlantic: Bringing Yoruba Indigo to Baltimore”

Kibibi Ajanku

Kibibi will speak about her work to draw connections between Yoruba indigo traditions in Nigeria and the African American communities on the Eastern Seaboard, especially in Baltimore.

“Establishing a Dye Farm in Baltimore”

Rosa Chang

Rosa will speak about the challenges and complexities of navigating this multi-agency project, the Baltimore Natural Dye Initiative, and establishing a dye farm in Baltimore City. She will talk about experiences of growing and processing indigo, engaging students from Maryland Institute College of Art (MICA) in learning about the art and craft of maintaining an indigo vat, and the cultural dimensions of working on indigo in Baltimore City.

“The Indigo Vat as Metaphor for Crafting Cultures of Care”

Omolara Williams McCallister

Omolara will speak about how the processes of working with natural dyes and especially the indigo vat became powerful metaphors in our learning community. Omolara will share reflections on pedagogical strategies that create cultures of care through embodied practices rooted in the traditions and knowledge of people historically marginalized by academia.

Session 10C, Roundtable Discussion: **India in Situ: Textile History and Practice, a Team Approach**

Moderator & Organizer: **Barbara Setsu Pickett**

Discussants: **Annin Barrett, Carol Bier, Anna Jolly, and Louise W. Mackie**

Five textile specialists* from various backgrounds came together to explore shared interests in Indian fabrics, histories, and architectural patterns. Guided by Rahul Jain's extraordinary scholarship and generosity, we visited weaving workshops producing exquisite fabric and metallic yarn in our quest to understand the *naqsha* system for drawloom patterning. In Cholapur and Varanasi, we studied drawlooms set up to weave velvet, lampas, and samite, and a distinguished *naqshaband* demonstrated the making of a *naqsha* that provides the design for drawloom lifts. We examined rare historic textiles in New Delhi's National Museum, Ahmedabad's Calico Museum of Textiles, Varanasi's Bharat Kala Bhavan Museum, and private collections. In Jaipur, we visited the Indian Institute of Crafts and Design, Nila House, Anokhi Farm, City Palace Museum, and Prince Albert Hall Museum, and in Ahmedabad, the National Institute of Design and the Kasturbhai Lalbhai Indigo Museum. At Patola House in Patan, we observed the preparation and weaving of double ikat. Our diverse perspectives resulted in a most enjoyable interdisciplinary traveling seminar. Come with us as we share our adventure in collaborative textile research.

Themes of inquiry:

- Understanding the *naqsha* harness for the Indian drawloom
- Examining relations between textiles and architecture
- Using symmetry analysis to recognize pattern repeats
- Considering fashion in India, an evolving tradition
- Learning about the revival of natural indigo in India
- Observing craft traditions preserved through development and sustainability

Our team:

- Annin Barrett—textile artist and designer; instructor, fashion history and sustainable design
- Carol Bier—curator, The Textile Museum (1984-2001); research associate (2001-2020); research scholar, Center for Islamic Studies, Graduate Theological Union
- Anna Jolly—curator of textiles 1500-1800, Abegg-Stiftung, Riggisberg, Switzerland
- Louise Mackie—curator emerita, Textiles & Islamic Art, the Cleveland Museum of Art, Royal Ontario Museum, and The Textile Museum
- Barbara Setsu Pickett—associate professor emerita, Department of Art, University of Oregon

Session 10D, Individual Papers: Practices

“MEND MORE BUY LESS: Repair-Making as Activism”

Kate Sekules

Barely forty years ago, mending was still the most common of textile intervention. Pre-twentieth-century wardrobes were maintained as a matter of course, darned, patched, re-cut, and remodeled to keep costly fabrics in circulation. Fashion objects continued to retain value right up to the 1980s, when mass production metastasized and consumption habits started to transform, ushering in an era of neophilia, with replacement rather than repair as the norm. Today, most clothes are so cheap that mending, since it takes time, has become the luxury. This research traces the emergence of visible mending: a haptic, consciously retrograde manipulation of dress that recasts a historical marker of poverty and domestic labor as activism. By flagging a garment’s damage, these craft-makers, artists, and home sewers honor the millions manufacturing our clothes in poor conditions, unseen and unconsidered. These factory workers are the modern-day equivalents of the nineteenth-century sewing women of Thomas Hood’s “Song of the Shirt”—

*Sewing at once, with a double thread
A Shroud as well as a Shirt*

—only rendered invisible now that we outsource the misery of textile labor.

Fashion fetishizes the worn and embellished, from high to fast—Alessandro Michele to a \$56 billion business mass-producing pre-distressed denims—but it manufactures only brand new, perfect imperfection; it can never produce true mending. Narrative-rich visible mending has its corollary in the Craftsman and Aesthetic movements engendered by the industrial revolution. It defiantly preserves even the cheapest of goods in a radical act of independence from the sickness of consumer culture, declaring that just as all textiles, sooner or later, need mending, our relationship to them needs mending also. This research fits the contemporary repair-making movement into the vibrant, yet neglected centuries-long story of mending itself, as it unfolded invisibly behind canonical fashion history.

“Sitting between My Mother’s Legs, I Learned about the World”

Nneka Kai

The hand, that haptic connection when one physical object comes into contact with another. I am speaking of the intimate braiding interaction of a mother and daughter. I grew up between my mother’s legs. Imagination running as I try to sneak a peek at the narrative she was constructing on top of my crown. I listened to her phone calls, the beating of her foot as the music sang in the background, the anticipation unsettling in my belly. When complete, my mother would run her fingers through my hair, her masterpiece. As I walked to the mirror, I gasped at the perfection that shaped my face. To have magic hands like my mom. Without even knowing, I was coming to terms with what a textile tradition was.

Braiding, also referred to as plaiting is found throughout history in various forms, but mostly from a utilitarian standpoint. Further examination of the process of cornrowing can reveal and create new dialogues around a fiber aesthetic that is rooted in a black female tradition. This textile practice speaks to the notion of improvisation, memories through gesture, and labor. The history of textiles is inherently tied to the body and nomadic movement, weight, and manipulation. I cannot help but declare cornrows as an ephemeral textile.

As an artist, I explore the narratives that reside within the shadows of history. Once revealing shrouded narratives, new perspectives of black futures began to emerge. And how by looking closer, one can see in the cornrows' fluid dimensionality that there are many complications and questions. I ask what stories are told through these abstract patterns? And where do the sites of their construction, such as the kitchen, living room, beauty salon, and stairwell, tell us about the radical black female performance of resistance and autonomy?

“Rebel Dykes and Arrow Heads: Embroidering Lesbian Histories in the Pitt Rivers Museum History”

Sarah-Joy Ford

This paper examines quilting as a method for making lesbian culture visible in the colonial institution of the anthropology museum through my embroidered quilt titled *In the Mud*. This work was commissioned by The Pitt Rivers Museum in Oxford, United Kingdom, as part of the Beyond the Binary Project 2019-2020. The project aims to question and queer the archeological and anthropological museum collections, creating a space for LGBTQ communities to articulate and represent themselves.

One might be accused of “embroidering” a story by adding fictitious or exaggerated detail. This work embraces the “embroidering” of lesbian history through the decorative surface of the quilt as a space for re-imagining community histories outside the demands of the intuitional narratives that have excluded us.

Excluded from United Kingdom sodomy laws as a “silent sin,” queer women were often committed to asylums rather than prosecuted directly for their sexuality, leading to a lack of material records (Oram, 2001). In addition, lesbian material in museums continues to be difficult to come by as the result of homophobic and sexist practices (Wilton, 1995). In the face of such scarcity, an embroidered methodology creates space for re-assembling and embellishing queer women’s histories into the quilt, and into the museum.

The quilt pieces together fragments from the Pitt Rivers collection and the personal archive of Karen Fisch a.k.a. King Frankie Sinatra, Drag King, and Rebel Dyke. Pulled into the democratic surface of the quilt, the intermingled iconographies work to un-do the traditional anthropological strategies of identifying, classifying, and segregating. Mixing up Rebel Dykes with

ancient arrowheads, witches' knots, and ancient labryses, this work blurs the boundaries between different temporalities, histories, and desires. This embroidered strategy gestures towards new kinds of queer encounters in the museum of anthropology outside of the immutable, linear temporalities of colonial taxonomies.

“Stitches in Time: Towards an Institutional Darning Based on Feminist Pedagogy and Textile Practices”

Margarita Cuéllar-Barona and Aurora Vergara-Figueroa

“Stitches in Time” presents a group of projects that dwell on sewing and singing as acts of resistance. Our work aims at articulating feminist thinking, pedagogy, and research as a means of exploring the role that fiber art practices play in memory reconstruction and reconciliation processes. We intend to approach such practices, as well as that of singing, as repositories of collective memory and as gathering strategies that enable dialogue and the reconstruction of the social fabric. In particular, we will focus on three projects developed by the Textile Seminar - El Costurero (www.icesi.edu.co/elcosturero) and the Center for Afrodiasporic Studies (CEAF - www.icesi.edu.co/ceaf) in alliance with different community processes and artistic collectives in Cali (Valle del Cauca) and Bojayá (Chocó), Colombia:

- The reading and sewing club (www.icesi.edu.co/elcosturero),
- Voices of resistance (<https://medium.com/vocesderesistencia>), and
- The design and implementation of the course The Subversive Needle: Reflections on Sewing, Activism and the Construction of Womanhood (www.icesi.edu.co/blogs/laguja-subversiva),

These projects are offered to Universidad Icesi students by different academic programs. We are interested in studying, observing, participating, promoting, and recovering the knowledge that comes with these creative practices as a vehicle of speech that can help mend our society after decades of violence and political unrest.

“Forces in Translation: The Hidden Story of Mathematics and Textile Skills”

Stephanie Bunn

“Forces in Translation” explores the value for mathematical learning in the relationship between textile hand-skills and cognition, examining this through practices such as basketry, spinning, and weaving. The author argues that we are entering a new age of education and learning where computers are essential for many learning programs, for data management, solving complex problems, and for design work. Moreover, robots are increasingly used educationally for their dexterity in engineering work, in hospital operations, and even for the elderly in care-homes.

The concern expressed in this paper is that aspects of cognition linked with human dexterity and bodily movement (such as textile hand-skills), along with

the attendant social relationships and communications, are at risk of being treated as no longer “relevant,” linked to the rejection of handwork and tradition as “romantic” notions. However, such bodily skills may actually underpin our capacity for understanding complex spatial and geometric relationships, problem-solving, understanding sequencing, developing associative ideas and innovative thinking. Key factors in many textile practices are that they are bi-lateral and bi-manual, with the two hands working in conjunction, helping one another the whole time. They are repetitive, rhythmic, and, critically, the maker can transfer attention between right and left. Such activities are important for attention development, spatial awareness, and physical and cognitive development. Textile practices are also collaborative, socially textured, and risky. They require integrated body-mind practices, often between social groups, and they are intergenerational. All these factors contribute to the rich, social, practical, and cultural environment required for the development of learning, the extent of which needs further examination in light of current developments.

In discussing these questions, the author draws on examples from her Woven Communities project and her new interdisciplinary mathematics and textile research project, Forces in Translation. This subject, proposed in 2019, has clear and increasing relevance in the light of the impact of the Covid-19 pandemic on educational practices.

Session 11A, Roundtable Discussion: **Focus on Textiles x Science: Interdisciplinary Research and Invention**

Organizers: [Maggie D'Aversa](#) and [Isaac Facio](#)

Discussants: [Heather MacKenzie](#), [Lindsay Olson](#)

The Textile Society of America is initiating a new program to engage scientists and highlight the key role of science in textiles. Textiles x Science is a material technology research platform focused on the fundamentally collaborative nature of craft, research, and invention. We aim to harness a collective of expertise across the arts and sciences through interdisciplinary research projects, mentorship, curatorial and technical collaborations, exhibitions, and outreach within the areas of applied sciences and technology, mathematics, engineering, and architecture in partnership with textiles and fiber-based media.

This platform is an invitation for technologists, scientists, and engineers to explore previously unidentified mutual exposures in textiles with members of the Textile Society of America. These newly found exposures will lead to the possibility of new works of benefit through functional, technical, and artistic approaches. It is in the blend of disciplines that the most innovative and relevant work resides with the aim of providing the catalyst for discoveries through this interaction.

Science underpins all of modern culture from every flip of a light switch or use of a computer to the engineering of the clothes and sutures that a surgeon relies on—our lives benefit from, and are enriched by the work of scientific research. Science also reveals and illustrates the fundamental mechanisms at work within a textile structure, enabling predictive capability for any proposed changes. Working with science and engineering, textiles can be a powerful catalyst to help reinforce the connection between scientific research and the health and well-being of communities.

With this initial step, a group of artists, engineers, and scientists will present their discoveries, communicate complex scientific concepts, and demonstrate the contribution of textile technology to scientific research. Projects will be presented with an opportunity for audience participation and discussion, including invited guests.

Session 11B, Individual Papers: **Global Trade**

“Uncovering Objects: The Importance of Context for the Textiles of Tynninghame House, Scotland, Circa 1700-1800”

Emily Taylor

In 1977 the Earl of Haddington approached museums in Edinburgh, Scotland, with an offer of textiles and dress stored at Tynninghame House, East Lothian, south of the city. After consultation, the resulting sale saw a large collection of pieces split between the Royal Scottish Museum and the Museum of Antiquities. Ten years later, the two museums amalgamated into the National Museums Scotland, but Tynninghame House was sold. As the dress collection was reunited, the contents of the house were dispersed. In 2013 a capital project prompted a full reappraisal of the dress collection, through which the Tynninghame stories, hidden by time and dispersal, began to be uncovered: matching fragments of complex silks from Europe and China were found to be parts of unpicked dresses of the 1720s and 1730s; a 1760s court mantua was so small it could only be mounted on a modern child’s mannequin; and, handwritten notes or stitches marked items as belonging to Rachel Hamilton Baillie (1725-1797). A wealth of material relating to the first decades of the eighteenth century and to women, spoke of a strongly matriarchal household, led most notably by Lady Grisell Baille, née Hume, whose mastery of her father’s and family’s accounts defies subsequent notions of gender roles.

Using this rich collection, the proposed paper will show the importance of context and associations in revealing the hidden lives of objects. It will challenge notions of gender roles within privileged families and discuss how textiles aided social maneuver, expressed personality, and reflected familial interests for both sexes. The social framework described by the objects will form a basis of discussion about how luxury textiles were experienced domestically in the eighteenth century. Discussion will question the ways in which silk weaving was supported by global trade and the moral compass of historical luxury fashion consumption.

“The Storrar Coverlet: Revealing a Story of International Trade”

Helen Wyld

This beautiful double-weave coverlet, dated 1729, was recently acquired by National Museums Scotland from the collection of a family from Fife in the east of Scotland. In the family’s possession for generations, the coverlet has been passed down, tradition has it, from mother to daughter. The double-weave technique was used in the eighteenth century for so-called Scotch carpets and other locally produced domestic textiles, and historically the coverlet has been described as of Scottish manufacture. Visually, however, the design, with its repeating motif of geometric forms and birds, is far closer to traditional Swedish double weave textiles known as *finnvaev*. Such textiles survive from as early as the Viking era, and their distinctive design characteristics were established in the Renaissance, partly through influence from southern Europe. In Sweden, such coverlets were often made to mark a wedding or family event and, so, incorporated dates; they were often handed down through the female line.

Research is currently underway on the history of the Storrar family, the early provenance of the coverlet, and its physical characteristics to establish its relationship to traditional Swedish production and to the Scottish textile industry. The east coast of Fife where the coverlet comes from has historic trading links with the Baltic, and we are excited about what the coverlet will reveal about the rich history of trade, cultural exchange, and the transfer of skills between Scotland and Scandinavia.

The double-weave technique has been used for woolen coverlets and similar textiles in a range of other contexts, including the North American coverlet tradition—almost certainly arriving via immigration from Scandinavia. An examination of this transfer of a traditional skill to a new continent could potentially help establish the status of the Storrar coverlet, between Scotland and Sweden.

“Post-Coloniality, Historicity, and the Environment at the Venice Biennale”

Eileen McKiernan González

In considering the increased presence of fiber arts and installations in recent global biennales, the Venice Biennale 2019 provided a platform for the varied artists from the global south, from the return of El Anatsui, to Sahrah Al-Ghamdi’s vast installation of detailed leather coral-like formations. The spatial pathway through constructed environments, simulating reefs, has parallels with Christine and Margaret Wertheim’s crocheted coral reefs, also present. The spaces, however, reflect different approaches yet both call attention to seascapes that are being lost, vastly poetic in land artist Al Ghamdi, bright and intimate in the Wertheim sisters’ work. The tactile quality of the works and recognition of the hand of the artist and collaborators approach the global interconnectivity and shared loss in poignant ways. I

will consider these works, along with Malagasy artist Joël Andrianomearisoa that speaks to loss and nostalgia deliberately, when considering the ongoing destruction and colonial legacies that impact these losses. These exquisite works call attention to labor and materiality that is deliberate and compelling.

“Prejudiced Commodities: Understanding Knowledge Transfer from India to Britain through Printed and Painted Calicoes, 1720–1780”

Aditi Khare

The eighteenth-century trade in calico between Europe and India was a function of global textile manufacture, exchange, and consumption on multiple levels. This trade had several political, cultural, and economic consequences—the most important of which, I suggest, was the transfer of useful knowledge from artisanal oral textile traditions in India to the receptive, commercial, and nascent cotton printing industry in Europe.

This paper explores the contribution of Indian cotton printing knowledge towards the development of Europe’s cotton industry and, consequently, its dissemination through European knowledge networks. In particular, the largely overlooked chemical knowledge pertaining to dyes and mordants responsible for the vibrant colors which gave these textiles their revered status has been analyzed in this paper. As Giorgio Riello has theorized, the trade was an apprenticeship for Europe—in design, material, technique, and taste. This apprenticeship culminated in one of the pioneering industrial sectors during the industrial revolution. What, then, was the source of the technical and material knowledge that could be codified to such an extent, and who were the hitherto hidden artisans responsible for its generation?

The sources and methodologies used in this paper reflect the multiple paradigms and contextual factors at play. For tacit and oral knowledge collected by traders and merchants in India, trade records, travel accounts, printed cottons and their tools, as well as the dyeing samples have been researched. Furthermore, to understand the development of this knowledge into codified and prescriptive systems, recipe books, craftsmen’s manuals, patents, and instructional texts have been researched. Taking into account the agency of the Indian manufacturers, this work forces us to reassess the technical and material superiority of the European cotton industry and give due credit to the complex global knowledge networks in a more decentralized manner.

Session 11C, Individual Papers: Twentieth-Century Textiles

“Finding Mathilde Flögl: A Visual Analysis”

Kerstin Heitzke

Mathilde Flögl is a relatively unknown artist within the Viennese Wiener Werkstätte. Her name is mentioned within scholarship about the textiles of the Wiener Werkstätte, but focus remains on three main male designers, Josef Hoffman, Koloman Moser, and Dagobert Peche. While these men were

extremely influential in the founding and continued work of the Werkstätte, the ever-present female designers are overlooked. This was found clearly with a misattributed textile in the collection of the Metropolitan Museum of Art. The designer of the small piece is listed as Dagobert Peche, but through careful visual analysis and time spent in the collections of other institutions, Mathilde Flögl was found to be the true designer. There may be many reasons why this misattribution occurred, but the assumption of Peche's hand displays the lack of awareness of the female designers. Flögl is included in lists of students who worked with Dagobert Peche but not as a singular subject of research. This paper assesses the work of Peche, Hoffman, and Flögl starting from Flögl's graduation from Vienna's Kunstgewerbeschule in 1916 until Peche's death in 1923. By comparing individual and collaborative work during this period, as well as Peche's influence, Flögl's singular place becomes apparent. This is the first step in reclaiming her importance within the Wiener Werkstätte and bringing to light an overlooked artist.

“Folk Design: How Mexican Folk Art Shaped the Modernist Work of Alexander Girard”

Addison Nace

Modernist design paradoxically celebrates the new while also yearning for a romanticized past. Designers longed for a corporal connection between humans and objects and resulted in a new understanding of the handmade. In the southwestern United States, modernism was deeply intertwined with the folk arts and crafts of indigenous peoples in the area. I investigate a cross-border relationship between modernist design and Mexican folk art in the work of Alexander Girard. Utilizing archival and collections-based evidence, I explore the aesthetic similarities of Girard's design practice to his collected items from Mexico. I highlight the cultural history and patrimony of the communities from which Girard took his inspiration in order to decolonize our art historical narrative. Through this work, I emphasize the role of folk art and artisans in shaping our current understanding of modernism and its paradoxical ties to newness as well as to an idealized view of the handmade. I argue that the un-named artists of Mexican folk art play an equal role to the designer in writing the aesthetic narrative of mid-century modern design.

“Between Design and Craft: Lucienne Day and Eszter Haraszty”

Kevin Kosbab

Lucienne Day and Eszter Haraszty were leaders in both the design and business of mid-century textiles, Day through prominent commissions with Heal Fabrics and other firms in Britain, and Haraszty as director of Knoll's textile division in the United States. Later, each designer turned from design for commercial production toward needlework-derived textile art, but their attitudes and methods were strikingly different. Both designers' commercial work is well documented in scholarly design literature (Day's especially), but their needlework is relatively neglected. This paper will shed deserved light

on their textile art at a time when the studio craft movement was solidifying, and will show how their differing attitudes toward needlework reflects the stories they wanted to tell about their own lives, personal and professional, as well as the tension between critical perspectives of “women’s work” as alternatively oppressive or liberating.

Day’s apparent concern that characterizing her new work as craft might degrade her standing as a professional, as well as Haraszty’s evangelism toward craft, reflect different aspects of contemporaneous debates over the relative values of design, fine arts, and handicraft/craftsmanship. Day developed “silk mosaics,” the term itself a self-conscious distancing from the patchwork-derived process, which was pointedly completed by assistants, not the designer herself. Major studies of Day typically take her dissociation from craft unquestioningly.

Like Day, Haraszty coined a new term for her particular approach—“needle-painting,” a freewheeling form of embroidery—but she was comfortable identifying as a crafter/maker. Yet even the exhibition catalog for 2012’s *Crafting Modernism: Midcentury American Art and Design* addresses only her work for Knoll, dismissing her embroidery as something done after “her lifestyle and aesthetic shifted dramatically.” With one foot in professional textile design and another in the world of make-it-yourself craft, Haraszty breaks the boundary between high design and handicrafts.

“The Ex-Bellhop and the Modern: Joel Robinson’s Textiles, Black Identity, and MoMA’s Design Collection from Mid-Century to Today”
Andrew Gardner

American designer Joel Robinson (circa 1923–?) remains an enigmatic figure despite the inclusion of his textiles in the collections of major institutions across the United States, including The Museum of Modern Art, New York (MoMA). In 2017, a chance research encounter revealed that Robinson was the first known Black designer to be exhibited in the MoMA *Good Design* exhibition series and the first to enter the museum’s architecture and design collection. Though heralded at the time for his “strikingly original” textile designs, much about his life since his inclusion in the 1951, 1952, and 1955 *Good Design* exhibitions remains unknown. Robinson’s story, in many ways, mirrors the story of so many others featured in the *Good Design* series (1950–55), whose promising careers never gained the traction that such a recognition might reward. But fighting to make it in the “lily-white field” of design as a Black man from New York City must have carried with it a unique set of challenges, a consistent and sustained battle against the prevailing forces of institutional racism.

This paper attempts to situate artist-designer Joel Robinson’s career in the larger context of MoMA’s early 1950s *Good Design* initiatives, just before the outset of the civil rights era, and looks at how African American media outlets like *Ebony* magazine created a venue for the celebration and expression of

Black excellence. It will build upon a previously published article on this topic, offering new avenues for assessing the institutional histories that so readily enshrine the careers of some but not others and the ways that such histories require near-constant revision in the context of an ever-evolving museum collection.

Session 12A, Individual Papers: **Latin America**

“People, Landscape, and Wool Weaving in the Venezuelan Andes” Eduardo Portillo and Maria Davilá

Wool weaving has been practiced in the Venezuelan Andean region for centuries, specifically at the Paramo ecosystem. This activity was introduced by the Spaniards and shaped by the relation of its inhabitants with the environment, warm clothing needs, climate, and the isolation of the place. Blankets and ruanas have been made traditionally on elementary handlooms by weavers who still use handspun wool, cotton, and natural dyes. Beauty in simplicity has built a singular aesthetic to be worn within the mist of the mountains. This paper intends to share a personal encounter of the authors with the community of weavers, spinners, dyers, sheep breeders, farmers, the landscape, and the culture of the Venezuelan Andes through wool-fiber weaving. A visual journey of this encounter will be discussed to illustrate and appreciate the way of life and textile making of the Paramo people and their silent experience.

“Fugitive Dyes in Chancay Textiles” Ann Pollard Rowe

During my extensive research for a book on Chancay textiles from the late pre-Hispanic period of the central coast of Peru, it became apparent that the yarns that now look khaki were originally dyed in some much brighter and more interesting colors. A few examples that have different amounts of fading in different areas alerted me to the nature of this problem. Although I originally focused on fugitive green, which is rarely preserved, I eventually realized that several other colors were sometimes also fugitive, and many Chancay textiles looked startlingly different when they were new than what we are used to seeing. It is unfortunate that the groundwork of making reference samples has not yet been laid, so a determination of what these fugitive dyes were has not yet been possible. (It may or may not be possible to start to find some answers before the meeting.) But my research does enable me to identify the colors and suggest the original context for their use. My plan is to publish this research in the projected book on Chancay textiles.

“Creating the Sensible: Weaving the Colonial Aesthetic at a Colonial *Obraje*” Maria Smith

When the Spanish arrived in the Andes, they encountered a rich textile production industry. The colonists quickly recognized the economic opportu-

nity that skilled Andean weavers provided to colonists and, in 1545, the first colonial *obraje* (textile mill) was established in Peru (Silva Santisteban 1964: 18). Roughly twenty-five years later Antonio de Oré established the *Obraje* de San Marcos de Chincheros outside the colonial city of Huamanga. There indigenous and mestizo weavers produced textiles that were transported to Cusco to enter the global textile market. At the *obraje*, forced Spanish techniques and technologies mixed with the indigenous techniques and technologies that weavers brought with them into the *obraje*. Over generations of weaving at the *obraje* innovative techniques and technologies emerged as well. The textiles produced at the *obraje* were amalgamations of these techniques and technologies, which went on to influence the larger colonial aesthetic. This placed the weavers in an important position of power as they influenced the sensible colonial experience through their textiles (Ranciere 2010). In 2019 archaeological excavations were undertaken at the workshops and dormitories of the *Obraje* de San Marcos de Chincheros. The analysis of materials from the 2019-season field excavation provides significant evidence regarding the contributions that colonial weavers at the *Obraje* de San Marcos de Chincheros made to the colonial aesthetic. Weavers at the *Obraje* de San Marcos de Chincheros contributed to the colonial aesthetic and helped to define the colonial era through their incorporation of indigenous and European techniques and technologies alongside innovative techniques and technologies within their weavings.

Session 12B, Individual Papers: **Masculinities**

“To Embellish Himself with a Cloth’: Handkerchiefs and Civility” Cecilia Gunzburger

In the sixteenth century, Europeans developed a new concern with hygiene along with concepts of civility. Cleanliness was performed through the use of linen, the traditional washable cellulosic fiber in Europe, to remove dirt from the body. As cleanliness became increasingly more important to European civility, types of body linen proliferated from undergarments, sheets, and towels to a wide variety of collars, cuffs, headdresses, pillow covers, dressing table covers, and handkerchiefs. These linen items were displayed on the body and in the home as visual signifiers of civility and, once visible, were embellished with embroidery and openwork lace.

Handkerchiefs emerged in the sixteenth century as a discrete item separate from the sleeve of the linen undergarment for the genteel removal of bodily fluids. As a new object type and an important signifier of genteel status, handkerchiefs were prominently displayed on the body and embellished to the greatest extent of their owners’ financial resources. For one hundred years elite Europeans were painted holding fine lace-trimmed handkerchiefs among other luxury accessories such as ostrich feather fans and gold- and silver-embroidered fine leather gloves. In these handkerchief portraits, the sitters’ handkerchiefs and the collars and cuffs of their shirts or shifts are trimmed with matching lace, indicating that these three accessories were

produced as a set for fashioning the civilized elite body in the sixteenth and early seventeenth centuries. Although produced by anonymous female needleworkers hidden to history, their labor can be traced through their highly valued and socially significant lace-trimmed linen products.

This paper will trace the emergence of the handkerchief as an elite object. Using period handkerchiefs, portraits of women and men displaying handkerchiefs, and books of manners, I will show that handkerchiefs were signifiers of emerging European concepts of hygiene and civility.

“Hidden in Plain Sight: Evening Dress in Black and White”

Chloe Chapin

For nearly two centuries, men have conducted performances of formality by wearing a suit consisting of a black tailcoat and trousers, a white shirt, waistcoat, and necktie. The conformity of this style has long been taken for granted, though it exists in sharp contrast to the wide variety of color, pattern, and silhouette more typical for women’s formalwear. How did this orthodox code of evening dress come to pass, and what is the material significance of the crisply starched white linens and tailored black woolen cloth that make up this uniform of masculinity?

Before the introduction of aniline dyes at the end of the nineteenth century, the coloring of cloth was extremely costly and labor-intensive, and black was notoriously one of the most difficult colors to achieve. Between the sixteenth and twentieth centuries, the principal source for black dye in Europe and America was the colorant haematoxylin, extracted from the heartwood of the logwood tree in the Yucatán peninsula. Successful trade and consumption of logwood was reliant on seasonal rain, enslaved workers, the despoliation of nature ... and continued fashions for black clothing. A mirrored opposite to the difficulty of achieving the darkest blacks was the trouble of achieving the whitest whites, which were costly to both produce and maintain. A seemingly simple starched shirt front becomes implicated in a web of politically motivated homespun linen, slave-tended American cotton, and urban laundering practices divided by gender and class.

In a material investigation of masculine evening dress, often overlooked in its conformity, I see this style as a critical link in an international ecosystem of loggers, pirates, dyers, dandies, and diners. In this research, I contribute scholarship to an area long overlooked in men’s fashion history and build on the development of new methods for conducting research on the history of menswear.

“Gender(ed) Matters: Unravelling Men Knitting”

Kristof Avramsson

Based on my doctoral research on “Men Knitting,” this presentation investigates male knitters and their cultural meanings. Seeking to contribute to the symposium’s theme of Hidden Stories/Human Lives, my presentation exam-

ines historic and contemporary representations of male knitters. Facilitating the Textile Society of America's (TSA) goal of more inclusive textile research, this work scrutinizes the messy and complicated depictions of the knitting man. In the doing it recognizes that handicrafts, like other human activities, are by-products of the culture where they are (re)produced. Knitting has largely been represented as a domestic activity essentially conducted by women and is, therefore, highly gendered and linked to social constructions of a historically idealized "femininity." This cultural specter still haunts our understanding of the craft, and any serious inquiry of men knitting must therefore include conversations about gender and the spaces where gendered craft practices are culturally repeated. Within the academy, knitting research has focused almost exclusively (and unapologetically) on women with male knitters largely absent from the literature. In popular culture, the knitting man does make an appearance, but their performances can both undermine and perpetuate gender(ed) stereotypes in complicated and unexpected ways. Seeking to reveal hidden and complex textile narratives, this presentation is intent on telling "othered" stories of men who knit. Invoking a pedagogy of critical cultural reflection, this presentation endeavors to contribute to the TSA symposium by highlighting men knitting narratives that don't fit neatly or nicely into the long-prescribed history of knitting. This symposium presentation is intent on troubling the knitting canon and heralding other diverse textile narratives.

"Investigating Masculinities: The Art of André Terrel Jackson"

André Jackson

Fiber art has a history rooted in the work of feminist artists who saw the art form for its rebellious potential. Since then, the field has been used to explore social issues from a wide spectrum of artists hoping to tap into its history as social mirror. Through an affinity for fashion and its ability to categorize and reveal, artist André Terrel Jackson explores how race, gender, and sexual orientation intersect to unpack masculinity. Masculinity is often explained only through juxtaposition, and opposition, with femininity. Using a Black queer lens, the artist begins to establish healthy ideas around masculinity, giving a reprieve to male-centric modes of thinking. Using a four-shaft loom and wool yarns, Jackson recreates popular men's suiting structures/patterns in unexpected color palettes to interrogate the boundaries of masculinity. The works invite women and non-binary people into a masculine framework separate from white patriarchal ideals, encouraging the adoption of self-actualized standards. Utilizing the artist's usual knack for decoration and somewhat unconventional materiality, fine art, fashion, and text combine to provide salve to the wound of "toxic masculinity."

"Hanky Panky: The Cultural Impact of the Gay Hanky Code"

Raúl Cornier

The hanky code is a sartorial coding system used by queer men in the 1970s when a bandana covertly communicated sexual fetishes. Colors were desig-

nated to represent certain fetishes, while placement of the bandana in the wearer's pocket communicated his sexual role. This list of color/fetish associations became known as the hanky code. As awareness and use of the hanky code increased, so did the use of imagery in magazines, books, flyers, articles, advertisements, and other forms of ephemera. This proliferation of hanky code imagery became shorthand in gay male visual culture.

Today, references to the hanky code may be found in art, literature, entertainment, fashion, and social media. It remains a staple of queer men's fetish fashion and was the impetus for a design feature that changed fetish fashion. But most importantly, the hanky code evolved from a covert signaling system to a phenomenon that responds to the queer cultural landscape by creating opportunities for the inclusion of sexuality and sexual practices as part of one's identity presentation.

Session 12C, Individual Papers: **Adaptation and Resilience in Native American Art**

“An Uncommon Ammunition Case: Interpreting ‘Transitional’ Textiles and Social Worlds in Nineteenth-Century Tlingit Alaska” **Laura J. Allen**

Overlooked objects in museum collections can reveal complex social relationships behind well-known textile forms. A tattered woven case for ammunition cartridges, collected in southern Alaska in the late nineteenth century, presents such an opportunity. Part of the vast Tlingit collection at the American Museum of Natural History, the ammunition bag has been little documented and displayed compared to other highly esteemed indigenous *naaxein* or Chilkat weavings of the region. The piece is unusual in that the maker combined two weaving styles—not only figural motifs characteristic of Chilkat weaving, but also geometric patterns reminiscent of its stylistic and technical precursor called Raven's Tail, of which few historic pieces remain. In this paper, I analyze the bag's design, manufacture, and use, and contextualize its attributes using comparative objects, ethnohistorical sources, and contemporary dialogues with weavers and others from the Northwest Coast. I suggest that this case's specific patterns, construction, and symbolism attest to major transitions (as well as continuities) occurring within Tlingit communities during the nineteenth century, a period of intense colonial pressure. These transitions include gender shifts in textile design, an increase in militaristic symbolism in ceremonial potlatch regalia, and adaptations in the look and socioeconomic roles of dress, textiles, and basketry. I interpret this special case as a connective object, linking shifting modes of expression and social relations during a time of transformation for indigenous groups of the Northwest Coast.

“*Alnôbaskwa*: Native American Women Making Ceremonial Regalia”

Vera Longtoe Sheehan

On the borderland between the United States and Canada stand communities of Native American people whose resilience enabled them to survive the ravages of hundreds of years of wars, eugenics, and racism that persist into the present day. All of these factors lead toward the decline of traditions and a subsequent period of cultural renewal and pride that has led up to several Abenaki tribes petitioning the state of Vermont for tribal Recognition. When the Recognition applications were compared, it became apparent that they had retained many of their agricultural traditions and that their cultural revitalization efforts could be extended not only to their ceremonial dances but also to the creation of ceremonial regalia for both their planting and harvest ceremonies. The complementary nature of regalia would help strengthen their community and restore cultural context to the dances for the first time in generations. As women from different communities prepared for the renewal of the harvest dances, questions arose around the issues of cultural identity, design motifs, materials, and the possession of the ceremonial regalia. This session is a retelling of the process that led to the creation of the garments and the outcome of the ceremony. It will set the stage for a discussion about the essential hidden leadership roles of Native American women in consensus-based society and demonstrate how a team of Abenaki women from different communities played a crucial role in the cultural revitalization process from the creation of to the usage of the regalia for agricultural ceremony.

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“Many Makers: Collaborative Renewal of *Chahta Nan Tvnnna* (Choctaw Textiles)”

Jennifer Byram

How does a community renew ancient textile practice to be relevant in a modern world? An ongoing initiative in the Choctaw Nation of Oklahoma Historic Preservation Department is paving a way for textile representations to reenter Choctaw identity and artisanal practice. Community-produced reproductions of Choctaw clothing from the 1700s and earlier are newly displayed at the new Choctaw Nation Cultural Center opened in 2020.

The production of this series of textiles ushers in a new phase in the reawakening of *Chahta nan tvnnna*, Choctaw textiles. By translating existing archaeological and textual resources into newly produced garments, these practices communicate the research to the Choctaw community in an accessible and inspiring format. This paper will present the next stages of the textile revitalization efforts in Choctaw Nation and the outcomes observed when taking the made products of this research into the public-facing space of museum exhibition. Textiles discussed in this paper are made with twining and oblique interlacing techniques using dogbane, bison, and nettle yarns decorated with natural dyes, pigments, or shells.

“Casting a Wide Net: The Value of Collaboration and Outreach with Source Communities in the Analysis of Historic Native American Fishing Nets”

Annabelle Camp

The Lenape Tribe of Delaware is one of two recognized tribes within the state of Delaware. Having only gained state recognition in 2016, the group is actively working to regain the lifeways of their ancestors that have been lost in the aftermath of colonization. This presentation discusses collaborative research between the author, a student in art conservation, and the Lenape Tribe of Delaware into the once-crucial practice of net tying. The research was inspired by the last-known Lenape net maker, Clem Carney, whose work was collected by anthropologists in the early 1900s but since forgotten. The project was completed in collaboration with the tribe from initial proposal onward and included three main stages. First, the construction and materiality of fishing nets from Native mid-Atlantic groups were examined at the National Museum of the American Indian and the American Museum of Natural History. A Lenape delegation, which included Carney’s direct descendants, viewed the materials and provided valuable insights on their use. Analysis included identification of bast fibers, cordage twist and diameter, and the identification of historic repairs and preservatives. The data was then compiled into systematic examination forms and accompanied by an inventory of Native mid-Atlantic nets and associated tools from institutions throughout North America. The findings were then shared through numerous public and tribal forums, as well as net-making workshops held at the Biggs Museum of American Art in Dover, Delaware. Through these events and a range of media posts and articles, at least 6,000 people learned about this collaboration between the field of art conservation and an indigenous community. The project served as a model for tribe-driven research and has prompted subsequent collaborations. It also has fostered a greater respect and interest in the work of Clem Carney and the material culture of Native mid-Atlantic groups as a whole.

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“Contemporary Oneida Beadwork—Revitalized Identity Through an ‘Adopted’ Art Form”

Beverly Gordon

A relatively new type of raised beadwork has “become a way of life” for the Oneida people of Wisconsin. “Beading extravaganzas” are important social events, and beadwork adorns ritual objects such as graduation stoles. This examination of contemporary Oneida beadwork functions as an intriguing update to Ruth Phillip’s 1990 TSA paper, “Moccasins into Slippers: Traditions and Transformations in Nineteenth-Century Woodlands Indian Textiles.” Phillips documented how indigenous forms “morphed” into objects made for sale to non-natives at sites such as Niagara Falls. While even tourist art was

part of native cultural identity, its greatest significance was as a source of income in a changing cultural landscape.

The Oneida was one of the tribes of the Iroquois Confederacy (Haudenosaunee, Six Nations) of New York and southern Ontario, but they were forced out of their land and relocated to Wisconsin in the early 1800s. Separated from their homeland and broader cultural context for nearly two centuries, the Oneida yearned to be connected to their heritage. They did not participate in the eastern tourist trade, and while many did a kind of flat beadwork, they never developed the kind of fanciful raised techniques that flourished among other Iroquois. This changed in the 1990s when individuals from the East came to teach at Oneida. Their approach was wholeheartedly embraced in Wisconsin—as an art, a form of personal expression, and even a missing part of Haudenosaunee identity. Soon individuals claimed they felt “most Oneida when doing raised beadwork.” While this is in one sense a new, imported, or “invented tradition” in Wisconsin, it is deeply felt as something that brought the community “back” to its roots. Unlike many nineteenth-century souvenirs, twenty-first-century Oneida beadwork items are elaborate and technically complex. I will trace the trajectory of the tradition and profile individual beadworkers including Karen Ann Hoffman.

Raven’s Tail Journey of Evelyn Vanderhoop

Evelyn Vanderhoop, Bernadette Jarrard, and Jennifer Swope

Bernadette Jarrard’s video *Raven’s Tail Journey of Evelyn Vanderhoop* portrays an important facet of Northwest Coast Native American weaving in the context of Vanderhoop’s recent commission from the Museum of Fine Arts, Boston (MFA). In 2017, the MFA commissioned a Raven’s Tail dance robe from Evelyn Vanderhoop, one of the foremost Haida weavers of her generation. Described as a “woman’s art,” the Raven’s Tail weaving technique is completely geometric and, as such, distinct from *naaxin* weaving in which curves and ovoids delineate zoomorphic elements. Considered a “lost art” for over a century, Evelyn Vanderhoop explores the work of her mother and teacher, Delores Churchill, to revive Raven’s Tail weaving, revealing its hidden cultural story. Jarrard’s interviews with Vanderhoop and footage of her at work on the Raven’s Tail robe for the Museum of Fine Arts are interwoven with images and sounds of Haida Gwaii off the coast of British Columbia. Vanderhoop’s description of the robe’s iconography connects viewers to ancestral stories that resonate with the transcendent place in which she lives and works. This moving story of renewal culminates with Evelyn Vanderhoop presenting the Raven’s Tail Robe in dance at the Museum of Fine Arts in February 2018.

PRESENTER BIOS

SKIP TO:

A B C D E F G H J K L
M N O P R S T V W Z

Ajanku, Kibibi

Equity and Inclusion Director, Greater Baltimore Cultural Alliance

kibibi.ajanku@gmail.com

Session 10B, Organized Session: Reflections on the Baltimore Natural Dye Initiative and Cultivating Communities of Care

“Making Connections Across the Atlantic: Bringing Yoruba Indigo to Baltimore”

The Baltimore arts community nurtured Kibibi Ajanku’s passion for the arts, beginning an artistic journey that led to the exploration, execution, and deep passion for ethnically charged art forms. Ajanku believes that art is the perfect vehicle for increased intercultural understanding. To that end, Ajanku is a senior staff member of the Greater Baltimore Cultural Alliance where her primary responsibility is the forwarding of equity and inclusion through the management of the Urban Arts Leadership program. Ajanku is also a faculty member at Coppin State University. She attended Morgan State University and received her MFA in curatorial practice from Maryland Institute College of Art (MICA).

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*Allen, Laura J.

Independent Scholar and Curatorial Specialist

laura.allen@bgc.bard.edu

Session 12C, Individual Papers: Resilience and Adaptation in Native American Art

“An Uncommon Ammunition Case: Interpreting ‘Transitional’ Textiles and Social Worlds in Nineteenth-Century Tlingit Alaska”

Laura J. Allen is an interdisciplinary scholar and museum practitioner focused on cultural, natural, and material worlds of North America from the nineteenth century through the present, particularly those of the Pacific Northwest and Alaska. She draws from her academic and professional training in anthropology, material culture studies, fashion design, and the natural sciences to examine intercultural and human-animal relationships that manifest in dress. She has served in curatorial and editorial capacities at the American Museum of Natural History and the University of Alaska Museum of the North, among other institutions. She is also a journalist.

Anderson, Lynne

Director, Sampler Archive, University of Oregon

lynneandrs@gmail.com

Session 4B, Organized Session: Stories Stitched in Silk: Uncovering Women's Lives through Needlework

Session Organizer

“By Land and by Sea: Displaced Samplers Reveal Women on the Move”

As director of the Sampler Archive project at the University of Oregon, Dr. Lynne Anderson works with museums and historical societies across the country to create an online database of early American schoolgirl samplers and related girlhood embroideries. In 2008, she co-founded the Sampler Consortium, an international organization committed to promoting scholarship about historic girlhood embroidery. Dr. Anderson has published numerous articles, co-curated two sampler exhibitions and authored three exhibition catalogs including *Wrought with Careful Hand: Ties of Kinship on Delaware Samplers* (2014) and *Use Well Your Time While in Your Prime: Samplers from the Oregon Historical Society Collection* (2020).

Angeles, Rommel

Archaeologist, Ministry of Culture, Republic of Perú

rommelangel2@hotmail.com

Session 3A, Organized Session: Dialogues between Archaeological, Historical, and Contemporary Textiles in the Andes

“Interlacing Past and Present through Textiles: Experiences in the Communities, a Vision from Peru”

Licensed archaeologist (Universidad Nacional Mayor de San Marcos) with twenty years' experience in project management and museum development in Peru's Ministry of Culture. With Denise Pozzi-Escot, founder of the Huaca Malena project; director of the Museo Municipal Huaca Malena (2001-2018). With Mary Frame, author of “A Female Burial from Huaca Malena,” (*Ñawpa Pacha* 34, 2014). With Jane Feltham, author of “Los textiles de Pachacamac” (2017). His other writings include “Wari Textiles: Vehicles of Ideology and Power during the Andean Middle Horizon: Iconography of the Weavings from Huaca Malena,” in *Images in Action: The Southern Andean Iconographic Series* (UCLA, Cotsen Institute, 2018).

Audinet, Karthika

Creative Director, St. Coletta of Greater Washington; Textile Designer

karthika@audinet.net

Session 9D, Warp Speed Presentation

“High-End Textiles and Other Crafts for and by Adults with Disabilities at Coletta Collections—A Social Enterprise”

Textile designer Karthika Audinet has more than twenty-five years of experience with a background in designing luxury furnishings for products sold worldwide. Currently, she is creative director at St. Coletta of Greater Washington and adjunct professor at Montgomery College. She has taught at the Corcoran College of Art + Design / George Washington University for eight years and publishes, lectures, and conducts regular workshops on textiles. She holds two MAs in textile design from the National Institute of Design, India, and the Ecole Nationale Supérieure de Création Industrielle, France. Interests include cultural heritage, sustainable development through craft, textile design, and education.

Avramsson, Kristof

Engineering & Design Librarian, Carleton University

kristof_avramsson@carleton.ca

Session 12B, Individual Papers: Masculinities
 “Gender(ed) Matters: Unravelling Men Knitting”

Kristof Avramsson, engineering and design librarian at Carleton University (Ottawa, Canada), was previously a medical librarian in epidemiology and infectious diseases at the Laboratory Centre for Disease Control. He began his career at the British Columbia Ministry of Environment in Victoria, British Columbia. Kristof completed his PhD at Université d’Ottawa/University of Ottawa and is a recipient of the Governor General’s Gold Medal for outstanding doctoral thesis. His research interests include cultural theory, narrative voice, and multi-modal literacies.

Barrett, Annin

Teacher, Portland Fashion Institute

anninbarrett@gmail.com

Session 10C, Roundtable Discussion: India in Situ: Textile History and Practice, a Team Approach
 Discussant

Annin Barrett lives and works in Portland, Oregon, as an artist, educator, writer, and curator, reconstructing historic textiles, curating exhibits about textile art, and teaching courses at Portland Fashion Institute. She has received grants from Oregon Arts Commission, Regional Arts and Culture Council, and Oregon Community Foundation. Affiliations include being an exhibition reviews editor for *Textile: Cloth and Culture*, co-founder of Portland Textile Month, and director of the Textile Connections symposium. She teaches workshops and classes in art and fashion contexts while pursuing a variety of textile-related projects.

Barton, Polly

Artist / Weaver

polly@pollybarton.com

Session 3B, Individual Papers: Journeys
“Four Artists: Angels and Mentors”

An internationally recognized artist, Polly Barton was born in New York City. Formative for the young artist was working as a personal assistant to Helen Frankenthaler. In 1981, she moved to Kameoka, Japan, to study with master weaver Tomohiko Inoue.

In 1992, Barton moved to northern New Mexico where she continues to weave on her Japanese *tsumugi* silk kimono looms. Her woven ikat paintings are shown on both coasts and are in the textile collections of the Art Institute of Chicago and the Museum of Fine Arts, Boston. Besides her daily studio practice, she enjoys lecturing and teaching workshops around the country.

Baumgarten, Linda R.

Retired, Curator of Textiles and Costumes, Colonial Williamsburg Foundation

lbaumgarten@cox.net

Session 6A, Individual Papers: Early Textiles
“Enigmatic Mediterranean Silk Quilts” (with [Berenson, Kathryn](#))

Linda Baumgarten is a specialist in the history of quilts, costumes, and textiles. Prior to retirement, she served as curator of textiles and costumes at the Colonial Williamsburg Foundation in Virginia. Linda is the author of three books and co-author of two others. *What Clothes Reveal, The Language of Clothing in Colonial and Federal America* won the Millia Davenport Publications Award from the Costume Society of America. In 2014, Linda teamed with Kim Ivey to produce *Four Centuries of Quilts, The Colonial Williamsburg Collection*. Linda continues to lecture, research clothing and quilts, and draw quilt patterns using computer-assisted design (CAD) technology.

Berenson, Kathryn

Independent Scholar; Associate Fellow, International Quilt Study Center & Museum, Lincoln, Nebraska

kwberenson@gmail.com

Session 6A, Individual Papers: Early Textiles
“Enigmatic Mediterranean Silk Quilts” (with [Baumgarten, Linda R.](#))

Independent scholar Kathryn Berenson researches the history of European quilted furnishings. Her first book, *Quilts of Provence* (1996, 2007), was followed by *Marseille: The Cradle of White Corded Quilting* (2010). Her studies of the origins of European quilted domestic furnishings reach back to the late medieval period with a study of inventories in southern Italy especially with

regard to two circa 1390 Tristan quilts (one in the National Museum of the Bargello, Florence, and the other in the Victoria and Albert Museum, London), and the dispersion of corded and quilted silk quilts from the Mediterranean basin to Europe from 1400 to 1800.

Berthon, Magali An

Textile Historian; Adjunct Instructor, New York University (NYU) and the Fashion Institute of Technology (FIT); Doctoral Candidate, Royal College of Art, London

magali.berthon@network.rca.ac.uk

Session 3C, Organized Session: Imported Skills: Immigrant Labor in Asiatic Silk Production from the Early Modern to Postmodern Periods
 “Embodied Practice and Shifting Identities: Silk Weaving as a Cambodian Refugee during and after the Khmer Rouge Regime”

Session 5C, Individual Papers: Textiles and Education
 “Culturally Responsive Art Education for Girls: Moving the Margins in Malawi”

Magali An Berthon is a French-Vietnamese textile historian focusing on South-east Asian textiles, local craft cultures, and sustainable processes, also incorporating filmmaking in her practice. After earning an MFA in textile design at the National School of Decorative Arts in Paris, she pursued fashion and textile studies at the Fashion Institute of Technology (FIT) in New York on a Fulbright Fellowship in 2014. She is currently completing a PhD in the history of design at the Royal College of Art in London, exploring the dynamics of silk heritage in contemporary Cambodia. She is also an adjunct instructor in textile history at New York University (NYU) and the Fashion Institute of Technology (FIT).

Bier, Carol

Visiting Scholar, Center for Islamic Studies, Graduate Theological Union, Berkeley, California; Research Associate, The Textile Museum, Washington, DC

carol.bier@gmail.com

Session 10C, Roundtable Discussion: India in Situ: Textile History and Practice, a Team Approach
 Discussant

Carol Bier is a historian of Islamic art, who has published widely on cultural aspects of geometry in Islamic art. A research scholar with the Center for Islamic Studies at the Graduate Theological Union in Berkeley, California, she is concurrently research associate at The Textile Museum in Washington, DC (2001-present), where she served as curator for Eastern Hemisphere Collections (1984-2001). She was president of the Textile Society of America (2006-08). Among her publications are *Woven from the Soul, Spun from the Heart: Textile Arts of Safavid and Qajar Iran (16th-19th Centuries)* and *The Persian Velvets at Rosenborg* (Copenhagen: Rosenborg Palace, 1995).

Bradshaw, R. Darden

Associate Professor, Art Education, University of Dayton
dbradshaw1@udayton.edu

Session 5C, Individual Papers: Textiles and Education

“Culturally Responsive Art Education for Girls: Moving the Margins in Malawi”

Dr. Bradshaw, an associate professor of art education in the Department of Art and Design at the University of Dayton (Ohio), holds both a PhD in art history and education and an MFA in fiber art from the University of Arizona, Tucson, Arizona. Her scholarship focuses on art integration, empathy development through arts, visual journaling, and the training of preservice teachers. Presentations at regional and national conferences range from the visual culture of the *arpillera*, the potential of art integration to foster empathy development, and challenging White supremacy in art education. Dr. Bradshaw is also a practicing fiber artist.

Britt, Helena

Lecturer, Undergraduate Coordinator, Subject Leader Printed Textiles, Glasgow School of Art, Scotland
h.britt@gsa.ac.uk

Session 1D, Individual Papers: Textile Design

“Beneath The Cloth: Discovering Collaborative Methods of Textile Designing and Making”

Dr. Helena Britt is subject leader printed textiles and undergraduate coordinator at the Glasgow School of Art (GSA). Research includes investigation surrounding contemporary and historical utilization of archive resources, the impact of digital technologies on printed textiles, textile design education and practice-focused methodologies. Helena holds an MA in printed textiles from the Royal College of Art, PhD and PGCert in supervision in creative practices from GSA. She is currently working on a Leverhulme Trust Fellowship project surrounding the 1980s creative collective, The Cloth.

Britton, Nancy

Conservator, Objects Conservation, The Metropolitan Museum of Art, New York, New York
nancy.britton@metmuseum.org

Session 7B, Individual Papers: Eighteenth Century

“Fit for a Queen: Recreating Eighteenth-Century Textiles for Marie Antoinette’s Fauteuil at Versailles”

Nancy Britton, conservator for upholstered works of art at The Metropolitan Museum of Art (MMA), works primarily with the American decorative arts and European sculpture and decorative arts departments doing technical analysis

and devising and implementing conservation treatments for the textile furnishings and upholstery. Her publications include rush and cane treatments, showcover compensation using digital printing, hand printing and painting, wovens, and upholstery treatments. Britton holds an MS from the University of Rhode Island and was honored as an outstanding alumna. She has received MMA grants to study historic upholstery, attended the Attingham Program, and written grants for professional educational opportunities.

Broomfield, Sarah Stopenhagen

Executive Assistant to the Dean of Faculty, Berea College, Kentucky

sarah.stopenhagen.broomfield@gmail.com

Session 6B, Individual Papers: Weavers

“Modernist Influences in Churchill Weavers Textiles: 1922-1949”

Sarah Stopenhagen Broomfield is a fiber artist and maker of slow textiles, a designer, weaver, natural dyer, and researcher. Her research interests include the textile history of Berea and Kentucky’s Appalachian region, exploring world textile arts, and handcraft practices. She holds a Community Scholar certification from the Kentucky Arts Council, and a women’s and gender studies degree from Berea College, where she works in the academic administration of the college. This project was funded in part by a Center for Craft 2018-2019 Craft Research Fund Grant and a Kentucky Historical Society’s 2015 Churchill Weavers Fellowship.

Bunn, Stephanie

Senior Lecturer, Social Anthropology, University of St. Andrews, Scotland

sjb20@st-andrews.ac.uk

Session 10D, Individual Papers: Practices

“Forces in Translation: The Hidden Story of Mathematics and Textile Skills”

Stephanie Bunn lectures in social anthropology at the University of St. Andrews, conducting research into Central Asian felt textiles and basketry worldwide. She co-curated the first-ever British Museum exhibition of Kyrgyz felt textiles, is author of *Nomadic Felt* (British Museum Press), editor of *Anthropology and Beauty* (Routledge), and co-editor of *The Material Culture of Basketry* (Bloomsbury). She has curated numerous exhibitions and coordinated the Woven Communities project (www.wovencommunities.org), working with the Scottish Basketmakers Circle and Scottish museums. She currently collaborates with mathematician Ricardo Nemirovsky on “Forces in Translation,” researching the dynamic relationship between basket-work and mathematics.

Buseghin, Maria Luciana

Independent Scholar

mlbuseghin@gmail.com

Session 9C, Individual Papers: Lace and Education

“Artistic Philanthropy and Women’s Emancipation in Early Twentieth-Century Italy, in the Life and the Work of Romeyne Robert and Carolina Amari” (with Ruggero Ranieri)

Maria Luciana Buseghin is an anthropologist, essayist, and researcher in textile arts and women’s history. She graduated from the University of Florence in human sciences under the direction of Professor Tullio Seppilli. She is now based in Umbria and works as a consultant and expert in textile collections and contributes to various research projects. She has more than seventy publications to her credit, including books and essays.

Butvin, Halle

Director of Special Projects, Center for Folklife and Cultural Heritage, Smithsonian Institution, Washington, DC

ButvinHM@si.edu

Session 1B, Roundtable Discussion: Cultural Sustainability and the Craft Economy

Discussant

Halle Butvin is director of special projects at the Smithsonian Center for Folklife and Cultural Heritage. She leads the Center’s cultural sustainability work around the world, designing collaborative projects to support communities, safeguard their heritage, promote cultural expression, and elevate cultural practices to improve local economies. Prior to joining the Smithsonian, Halle spent ten years running One Mango Tree, a fair trade textile and apparel business she started in Uganda, while also designing and implementing impact-driven international development programs in East Africa and Asia. She holds a master’s degree in city and regional planning from The Ohio State University.

Byram, Jennifer

Historic Preservation Research Assistant, Choctaw Nation of Oklahoma

jbyram@choctawnation.com

Session 12C, Individual Papers: Resilience and Adaptation in Native American Art

“Many Makers: Collaborative Renewal of Chahta Nan Tvnnna (Choctaw Textiles)”

Jennifer Byram received her MSc. in visual, material, and museum anthropology from the University of Oxford and her bachelor’s from Franklin University Switzerland. Jennifer has served as a research assistant for her tribe in the Choctaw Nation of Oklahoma Historic Preservation Department since

2016. There she runs monthly textile workshops and promotes native South-eastern textiles through her continued research and presentations. Jennifer has also coordinated the documentation and digitization of the Choctaw Nation museums' collections and the Chahta Imponna Database, a database of Choctaw traditional arts curated worldwide. This project is available at hinahanta.choctawnation.com.

*Camp, Annabelle

Graduate Fellow, Winterthur/University of Delaware Program in Art Conservation

annabellefcamp@gmail.com

Session 12C, Individual Papers: Resilience and Adaptation in Native American Art

“Casting a Wide Net: The Value of Collaboration and Outreach with Source Communities in the Analysis of Historic Native American Fishing Nets”

Annabelle is a graduate fellow in the Winterthur/University of Delaware Program in Art Conservation, pursuing a master's in textile conservation. She graduated *summa cum laude* with distinction from the University of Delaware in 2019 with BA degrees in art conservation and anthropology and a minor in art history. She has a passion for community outreach and the preservation of Indigenous material culture. She has completed internships in the Textile Conservation Lab at the Winterthur Museum and the conservation labs at the Arizona State Museum and the Peabody Museum at Harvard.

Cáses, Bárbara

Professor, Anthropology and Archaeology, Universidad de Tarapacá, Chile

barbispider@gmail.com

Session 3A, Organized Session: Dialogues between Archaeological, Historical, and Contemporary Textiles in the Andes

“Ethnoarchaeology of the Textile Chaîne Operatoire: Seeking Evidence of Pre-Hispanic Textile Production in Domestic Sites”

Bárbara Cáses Contreras is an archaeologist from the Universidad de Chile with a PhD in anthropology from the Universidad de Tarapacá and Universidad Católica del Norte. For three decades she has specialized in research in archaeological textiles of northern Chile, as well as in research and promotion of contemporary textile practice as intangible heritage. This is reflected in her publications, presentations at national and international congresses and symposia, as well as in teaching of anthropology and archaeology on the undergraduate and graduate levels.

Caughley, Vivien

Research Associate, Auckland War Memorial Museum, New Zealand

caughleys@xtra.co.nz

Session 4B, Organized Session: Stories Stitched in Silk: Uncovering Women's Lives through Needlework
 "The Cook Map Samplers: Revealing New Worlds through Needlework"

Vivien Caughley is an honorary research associate at Auckland War Memorial Museum, New Zealand. Her first book, *New Zealand's Historic Samplers: Our Stitched Stories* (2014), is a well-researched, illustrated survey of New Zealand schoolgirl samplers. Her research into hemispherical map samplers showing Cook's voyages of discovery was published by the Auckland Museum in 2015 and forms a chapter in a 2019 book on the cultural history of "making" in New Zealand. Vivien's research interests include embroidered maps and cross-cultural needlework, needlework reflecting discovery within the southern hemisphere, immigration and settlement patterns, and the intersection of art, craft, and embroidery.

Cereceda, Veronica

Anthropologist, Fundación para la investigación Antropológica y el Etnodesarrollo; Director, Museo de Arte Indígena
veronicacereceda@gmail.com

Session 3A, Organized Session: Dialogues between Archaeological, Historical, and Contemporary Textiles in the Andes
 "Three Different Identities, but Garments and Designs Woven in an Inter-Ethnic dialogue"

Chilean, with permanent residence in Bolivia, anthropologist (MA, Pontificia Universidad Católica de Perú, PhD, École d'Études en Sciences Sociales). With Gabriel Martínez, in 1978 founded ASUR (Fundación para la investigación Antropológica y el Etno-desarrollo). Director of the Museo de Arte Indígena, in Sucre, Bolivia. Her work on Andean textiles (Isluga, Ambana, Chipaya, Jalq'a, Yampara, Tinquipaya, Inka) has produced articles and books, including "Semiología de los textiles andinos: las talegas de Isluga" (Francia, Inglaterra, Chile y Bolivia); "Aproximaciones a una estética andina: de la belleza al tinku" (España, Bolivia, Suiza); "A partir de los colores de un pájaro" (Bolivia, Chile).

Chang, Rosa

Artist-in-Residence, Maryland Institute College of Art (MICA), Baltimore; Farm Supervisor, Parks & People Foundation; Special Projects and Grants Associate, Maryland State Arts Council
rosafulgarden@gmail.com

Session 10B, Organized Session: Reflections on the Baltimore Natural Dye Initiative and Cultivating Communities of Care
 "Establishing a Dye Farm in Baltimore"

Rosa Chang is a Korean-born visual artist and senior advisor for the Natural Dye Initiative at the Maryland State Arts Council. Rosa works as a liaison

between project partners including Maryland state agencies and the Natural Dye Cultural Center in Naju, South Korea. Rosa has worked as an apprentice dyer at Buisou Brooklyn and has experience in growing Japanese indigo plants. Rosa is a graduate of the Maryland Institute College of Art (MICA) (Illustration '11) and received her MFA at the School of Visual Arts in New York, New York.

Chapin, Chloe

Doctoral Candidate, Harvard University

chapinc@g.harvard.edu

Session 12B, Individual Papers: Masculinities

“Hidden in Plain Sight: Evening Dress in Black and White”

Chloe Chapin is a PhD candidate in the American Studies program at Harvard University. She has taught at the Fashion Institute of Technology (FIT), Parsons School of Design, and Reed College. Her research has been supported by the American Antiquarian Society, the Winterthur Museum, Gardens, and Library, the New-York Historical Society, the Smithsonian American Art Museum, and the National Museum of American History. A former MacDowell Fellow and Fulbright Scholar, her research focuses on fashion and gender, typically men’s suits. Her dissertation is titled “Full-Dress: Conformity, Masculinity, and Power in Antebellum America.”

Clyde, Wanett

Collections Management Librarian / Assistant Professor, New York City College of Technology, City University of New York (CUNY), New York

wanett_99@yahoo.com

Session 8B, Individual Papers: What Clothing Reveals

“Clothing the Black Body in Slavery”

Wanett Clyde earned a BA in film/screenwriting from Brooklyn College, an MLIS from Clarion University and a MALS from Graduate Center, City University of New York (CUNY). She is the collections management librarian at CUNY’s New York City College of Technology where, in addition to managing the library’s collection, she oversees the university archives and guest lectures in fashion studies courses. Her master’s thesis and broader research explores the intersection of Black history and fashion history, drawing out under-credited African-American contributors, their critical innovations and accomplishments, and other meaningful connections in the overlapping research spheres.

Coles, Kelli

Doctoral Candidate, University of Delaware

krcoles@udel.edu

Session 5C, Individual Papers: Textiles and Education

“Schoolgirl Embroideries and Black Girlhood in Antebellum Philadelphia”

Kelli is a doctoral student in the Department of History at the University of Delaware. After ten years in the architecture/design and historic preservation fields, she returned to school to pursue her research interests in Black material culture and historic interiors, and the interpretation of such research in museums. Her current work centers on the lives of three Black schoolgirls and the girlhood embroideries they stitched while students at schools in antebellum Philadelphia. In this work she examines the history of education for children of color, the early formation of Black girlhood identities, and the transmission of needlework knowledge across the Atlantic.

Comerford, Samantha

Graduate Student, University of Wisconsin-Madison

sjcomerford@wisc.edu

Session 8B, Individual Papers: What Clothing Reveals

“A Peek into the Enos-Hatch Wardrobe: What Their Historic Clothing Tells Us”

Samantha Comerford is a first-year master’s student at the University of Wisconsin-Madison in the art history department with a focus on material culture. She currently works at the Helen Louise Allen Textile Collection at the University as a collections assistant. She has previously held positions at the Wisconsin Historical Museum, Illinois State Museum, Frye Art Museum, and Museum of History and Industry in Seattle, Washington.

Cornier, Raúl

Administrator, Harvard University

joraco333@gmail.com

Session 12B, Individual Papers: Masculinities

“Hanky Panky: The Cultural Impact of the Gay Hanky Code”

Raúl Cornier is a recent graduate of the University of Rhode Island Department of Textiles, Fashion Merchandising, and Design, with an emphasis on historic textiles and costume. This presentation is based on his master’s thesis. Raúl has previously presented on this topic at the University of Rhode Island, The History Project, the Costume Society of America, and Framingham State University. His research interests include LGBTQ+ dress and identity, twentieth- and twenty-first-century fashion, fashion in popular culture, and style tribes of the 1990s. Raúl is currently an administrator at Harvard University and is a collector of vintage and contemporary fashion.

Cortinovis, Genevieve

Andrew W. Mellon Foundation Assistant Curator of Decorative Arts and Design, Saint Louis Art Museum, Missouri

genny.cortinovis@slam.org

Session 7B, Individual Papers: Eighteenth Century

“Signed in Silk and Silver: Investigating an Eighteenth-Century Italian Torah Ark Curtain and Its Maker”

Genevieve Cortinovis is the Andrew W. Mellon Foundation Assistant Curator of Decorative Arts and Design at the Saint Louis Art Museum (SLAM). She has curated several textile-focused exhibitions at SLAM, including *Cross-Pollination: Flowers on 18th-Century Porcelain and Textiles*, *Blow-Up: Graphic Abstraction in 1960s Design*, and most recently, *Printing the Pastoral: Visions of the Countryside in 18th-Century Europe*. She holds a master's degree in the history of decorative arts, design, and material culture from the Bard Graduate Center and a bachelor's degree in art history with honors from Barnard College, both in New York City.

Cuéllar Barona, Margarita

Head, Arts and Humanities Department, Universidad Icesi, Cali, Colombia;
Director, Gender Studies Program, Universidad Icesi, Cali, Colombia

mlcuellar@icesi.edu.co

Session 10D, Individual Papers: Practices

“Stitches in Time: Towards an Institutional Darning Based on Feminist Pedagogy and Textile Practices”

Margarita Cuéllar Barona is a graduate in philosophy and literature from Universidad de los Andes and has a master's degree in cinema studies from New York University (NYU). She is the head of the Arts and Humanities Department and director of the Gender Studies Program at Universidad Icesi, in Cali (Colombia). In 2009 she founded the cultural magazine *papel de colgadura*, which dedicated its last issue (vol. 18, 2019) to textile arts and practices (<https://www.icesi.edu.co/papeldecolgadura>). Margarita also directs the textile seminar El Costurero where she has developed several research-creation projects that revolve around memory, textile work, and feminist pedagogy. (www.icesi.edu.co/elcosturero).

D'Aversa, Maggie

Independent Researcher

margaret.daversa@gmail.com

Session 11A, Roundtable Discussion: Focus on Textiles x Science: Interdisciplinary Research and Invention

Organizer

Maggie, a textile and materials engineer and social scientist, spent the first thirty years of her career in the research and development of high-functioning industrial and medical textiles. Maggie continues to study and evaluate the fundamental mechanisms of textile behavior through experimentation on linear structures where changes in cross section, packing capabilities, and surface treatment play enabling roles. In addition, Maggie combines

her experience in physical research and development work with scientific research based on her doctoral dissertation studying those conditions that create and sustain marginalized populations using similar principles from her physical science career.

Dadras, Soude

MFA Candidate, Textiles, Georgia State University

soude.dk@gmail.com

Session 10A, Individual Papers: Traditions
“Presence of the Past”

Soude Dadras is an artist, curator, and educator living and working in Atlanta, Georgia, and is an MFA candidate at Georgia State University. She was born in Iran and graduated from Islamic Azad University with a bachelor’s degree in Persian rugs with a concentration in the restoration of antique and historic hand-woven textiles.

In her studio, Dadras combines traditional handwork, found objects, and abandoned textiles to reference human history, language, tradition, and culture based on her personal experience.

Soude creates using a variety of materials but favors discarded fabric and other old, damaged, stained, and unwanted items. She cherishes the history of each item in her work and allows the materials to directly influence and guide her artwork and the process of its creation. She incorporates mending, weaving, sewing, surface design, drawing, collage, mixed media techniques, and more in her projects.

Her new body of work deals with the public mourning, pain and sorrow, and the beauty and power of public mourning and dealing with loss.

Over the past five years, Dadras has been working on her curatorial project, Ongoing Conversation. The mission of Dadras’ Ongoing Conversation is “to bring together disparate voices in the visual arts through an international purview in order to examine cross-cultural similarities of the human condition.” Her current curatorial project will take place in Kyoto City Museum of Annex in Kyoto, Japan, in December 2020.

Dávila, Maria

Artist

davilatorresme@gmail.com

Session 12A, Individual Papers: Latin America
“People, Landscape, and Wool Weaving in the Venezuelan Andes” (with Eduardo Portillo)

María Dávila and Eduardo Portillo are artists who live and work in Merida, Venezuelan Andes. They have worked together since 1983 with silk, fibers, and textiles. They studied sericulture and weaving in China and India. Their work

is part of public collections at The Whitworth Art Gallery, United Kingdom; and at the Longhouse Reserve; Cooper Hewitt, Smithsonian Design Museum; Toledo Museum of Art, United States. They were named Smithsonian Artists Research Fellows in 2017.

They are devoted to a search, a journey to understand the landscape and the human geography of the southern towns of Mérida and to interpret an imagined cosmos that they find in this mountainous region.

De Magalhães, Nzují

Mixed Media Artist; Adjunct Professor of Art

nzují@yahoo.com

Session 7A, Individual Papers: Africa
 “The Patterns Disguise the Rapping of My Soul”

Nzují De Magalhães received her master’s of fine arts in studio art with emphasis on mixed media from the University of Southern California. She has shown in many museums and galleries nationally including the California African American Museum (CAAM) in Los Angeles, the Museum of the African Diaspora (MOAD) in San Francisco, and the Studio Museum in Harlem, New York. In 2012 her work was featured at the first biennial at the Hammer Museum in Los Angeles, and currently eight panels are publicly displayed at the Santa Monica Metro station at Bundy (California). Her work is a combination of art forms learned in Angola and America conveying stories of her birthplace and her stay in California.

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del Solar, Maria Elena

Independent Researcher

mariaelenadelsolar@gmail.com

Session 3A, Organized Session: Dialogues between Archaeological, Historical, and Contemporary Textiles in the Andes
 “The White Haku: The Plain-Woven Mantle, a Long Tradition in North Central Peru”

Anthropologist with a master’s degree and mention in Andean studies at the National University of San Marcos (UNMSM). My professional experience focuses on issues in rural development and particularly on traditional textile production. I am currently interested in the themes of textile arts, identity, and memory and have worked on the textile production of Lares and Canchis (Cusco) and Melgar (Puno), the maguey fiber bags of Tupicocha, and the belts of Viques in the Mantaro valley. I am preparing a publication on the *tejidos verdaderos* of the Cashinahuá people of the Purús River in the Peruvian Amazon region.

Diyaolu, Idowu

Obafemi Awolowo University, Nigeria

diyaolu@oauife.edu.ng

Session 7A, Individual Papers: Africa

“Local Weaving Techniques in Iseyin and Consumers’ Perception”

Dr. Idowu Diyaolu holds a PhD in technology management (textiles). He conducts research and teaches clothing, textiles, and interior decoration at Obafemi Awolowo University, Ile-Ife, Nigeria.

Dormor, Catherine

Head of Research Programmes, Royal College of Art, London

catherine.dormor@rca.ac.uk

Session 6C, Individual Papers: Craftivism

“The Arts of Urgency: Textile Practices and Truth-Telling”

Dr. Catherine Dormor is an artist and theorist, currently head of research programs at the Royal College of Art, London. Her research brings together textile materiality, imagery, and language as a strategy of practice. Forthcoming publications: *A Philosophy of Textile* (2020, Bloomsbury) and *Transnational Belonging* (2021, Dormor & Sliwinska, Bloomsbury). Recent publications include *The Erotic Cloth* (2018, Millar & Kettle, Bloomsbury), and “The Event of the Stitch” (2018, *Textile*: Taylor & Francis).

Dransart, Penelope

Honorary Reader, University of Aberdeen, Scotland

Penelope.dransart@abdn.ac.uk

Session 4A, Organized Session: Extraordinary Fibers, Extraordinary Stories from the Andes and Beyond

“Camelid Fleece and How Other Animals Made People Human in the Andes”

Based on fieldwork conducted in the Chilean Andes and Scotland, and focusing on textiles, dress, and gender, Penny Dransart’s research bridges the disciplines of cultural anthropology, archaeology, and world art. These research interests include pastoralism and the herding of llamas and alpacas from five thousand years ago up to the present. Publications include *Earth, Water, Fleece and Fabric: An Ethnography and Archaeology of Andean Camelid Herding* (2002, Routledge), *Textiles from the Andes* (2011, British Museum Press), and *The Perth High Street Excavation 1975-77: The Textiles and the Leather* (2012, TAFAC), as well as numerous articles and book chapters.

Duggan, Gabe

Assistant Professor of Textile Design, East Carolina University, Greenville, North Carolina

duggang19@ecu.edu

Session 2C, Organized Session: Coded Communications: Digital Weaving as Artistic Technology

“Glitched Metaphors: Dysfunction in Hand-Woven Digital Jacquard”

Gabe Duggan (b. Buffalo, New York) has taught fibers/textiles at the University of North Texas, Georgia State University, and North Carolina State University before assuming his current position as an assistant professor at East Carolina University.

Duggan’s work has been supported by the North Carolina Arts Council (Regional Artists Program Grant), Art on the Atlanta Beltline (Georgia), Vignette Art Fair (Texas); exhibitions at the Southeastern Center for Contemporary Art, Flanders, and Lump (North Carolina), and Garis & Hahn (New York, New York by AH Arts); and residencies at the Musk Ox Farm (Alaska), Governors Island Art Fair (New York), Ponyride (Michigan), Rob Dunn Lab (North Carolina Museum of Natural Sciences), and Art + Science In The Field (North Carolina).

Erdogan, Zeynep

Lecturer, Fine Arts Faculty, Ankara University, Turkey

zerdogan@ankara.edu.tr

Session 10A, Individual Papers: Traditions

“From Past to Present Henna Ritual Clothing in Anatolia: An Evaluation of Bindalli” (with Ozlen Ozgen)

Conservation and Restoration of Cultural Properties Program / Fine Arts Faculty / Ankara University / Turkey. Prof. Dr., study areas: Handicrafts, natural fibers, handweaving, textile conservation.

Facio, Isaac

Weaver / Conservator / Artist, Art Institute of Chicago

ifacio@artic.edu

Session 11A, Roundtable Discussion: Focus on Textiles x Science: Interdisciplinary Research and Invention

Organizer

Isaac Facio specializes in textile technology with an emphasis on three-dimensional woven structures on conventional digital weaving machines. He is artist-in-residence at the Fermi National Accelerator Laboratory, where he is working with scientists on the potentials for weaving and communicating scientific data in cloth. Isaac is co-developer of the Fabric of the Universe project that renders simulation data of the Cosmic Web as a three-dimensional woven installation. He is part of the textile conservation staff and a

lecturer in fiber and material studies at the Museum and School of the Art Institute of Chicago.

Farwell, Marcie

Gordon and Marjorie Osborne Textile Industry Curator, Cornell University
msf252@cornell.edu

Session 9B, Individual Papers: Collections and Archives

“Reweaving the Textile Archive: Building Diverse Collections on the Legacy of the American Textile History Museum”

Marcie Farwell is the Gordon and Marjorie Osborne Textile Industry Curator at the Kheel Center for Labor-Management Documentation at Cornell University. She was previously the technical services archivist at the Division of Rare and Manuscript Collections at Cornell University. She received her BA from New York University in urban studies and her MLS with a certificate in archives and the preservation of cultural materials from the City University of New York (CUNY) Queens College. In addition to her work as an archivist, Marcie has had her textile artwork exhibited in Ithaca, New York; Bethlehem, Pennsylvania; the Hudson Valley, New York; and San Francisco, California.

Field, Jacqueline

Adjunct Curator, Historic Textiles & Dress, Maine Historical Society, Portland, Maine

jrobert4@maine.rr.com

Session 7C, Individual Papers: Textile Production

“Bates Manufacturing Company: Standing on the Shoulders of Giants”

Jacqueline Field, author of the book *Textiles and Designs: Bates Mill 1930-1990* is retired from her career teaching design, textile, and dress subjects. Now she gives most of her time to research and writing, publishing articles, including “From Agriculture to Industry: Silk Production in Maine,” “A 1916 Silk Ensemble: Linking Local and House Museum History,” and the award-winning co-authored book, *American Silk 1830-1930*. She served on the Costume Society of America National Board. Jacqueline was born and educated in Scotland. A longtime United States resident, she lives in Portland, Maine.

Fincher, Tayana

Nancy Prophet Fellow, Museum of Art, Rhode Island School of Design, Providence

tayana.fincher@gmail.com

Session 6A, Individual Papers: Early Textiles

“Coming Together Again: A Case Study of Persian Silk Woven Textiles”

Tayana Fincher is the former Nancy Prophet Fellow in Costume and Textiles at the Rhode Island School of Design (RISD) Museum. She earned her BA

in art history and history from Williams College in 2017 and is an emerging scholar in the textiles field. She specializes in pan-African and -Islamic art, and is interested in hybridity and globalization, especially as they relate to critical dialogue and inclusivity in museums. She curated *It Comes in Many Forms: Islamic Art from the Collection*, on view at the RISD Museum until 18 October 2020. Previously, she was a McDermott Curatorial Intern at the Dallas Museum of Art, where she helped research and develop the exhibition *The Power of Gold: Asante Royal Regalia from Ghana*.

*Fitiao, Regina Meredith

Professor of Art, Adjunct Faculty, American Samoa Community College
ra.meredith5@gmail.com

Session 10A, Individual Papers: Traditions
 “Making Siapo in Leone Today”

Regina (Reggie) Meredith Fitiao is one of American Samoa’s prolific contributors in the arts with thirty-two years of service to her island community as an art educator, appointed board member to the local museum and arts council, and practitioner of *siapo*, the bark cloth art of Samoa. Her endeavors include involvement as a community scholar for the Wilkes Tapa Project at the National Museum of Natural History, Smithsonian Institution in Washington, DC, and interacting with scholars for the Situating Bark Cloth in Time and Place Project at the University of Glasgow, United Kingdom.

FitzSimons, Trish

Professor, Griffith Film School, Griffith University, Brisbane, Australia
t.fitzsimons@griffith.edu.au

Session 8B, Individual Papers: What Clothing Reveals
 “Where Can Objects Take You?: The Case of the World War II Japanese Airman’s Suit” (with Madelyn Shaw)

Trish FitzSimons is a professor and acting head of the Griffith Film School, Griffith University. She is a documentary filmmaker, social historian, and exhibition curator. Recent work includes *Navigating Norman Creek* (2015) and *Australian Documentary: History, Practices, Genres* (Cambridge University Press, 2011).

Flothe, Kylin

Lecturer and Doctoral Candidate, University of Nebraska-Lincoln
kflothe2@unl.edu

Session 7A, Individual Papers: Africa
 “The Southern Ndebele: Aprons, Homes, and Peaceful Protest”

Kylin Flothe is a lecturer and doctoral candidate in the Department of Textiles, Merchandising & Fashion Design at the University of Nebraska-Lincoln,

teaching foundational courses including textile science and the social-psychology of dress. Research areas include dress as symbolic communication and the influence of historical events on textile design. Kylin has previously worked as a personal stylist and assistant manager for Nordstrom, Inc., as well as a director for Big Brothers Big Sisters of Alaska.

Ford, Sarah-Joy

Artist, Postgraduate Researcher, Associate Lecturer, Manchester School of Art, United Kingdom

sarah_joy_ford@hotmail.co.uk

Session 10D, Individual Papers: Practices

“Rebel Dykes and Arrow Heads: Embroidering Lesbian Histories in the Pitt Rivers Museum History”

Sarah-Joy Ford is an artist, curator, and researcher based in Manchester, United Kingdom. She has studied at the University of Leeds, the Hungarian University of Fine Art, the School of the Damned, and the Manchester School of Art. She works with embroidery, quilting, and surface pattern design. Through the embodied materiality of textiles and an affinity with the domestic, the works slip between public and private moments, protest and parade, desire and loss. Her current PhD project explores quilt making as an affective methodology for making visible and re-visioning lesbian archival material in British feminist archives and personal collections.

Gardner, Andrew

Curatorial Assistant, The Museum of Modern Art, New York

andrew_gardner@moma.org

Session 11C, Individual Papers: Twentieth-Century Textiles

“The Ex-Bellhop and the Modern: Joel Robinson’s Textiles, Black Identity, and MoMA’s Design Collection from Mid-Century to Today”

Andrew Gardner is curatorial assistant in the Department of Architecture and Design at the Museum of Modern Art (MoMA), New York. His primary focus is on modern and contemporary design, with particular research interests in material studies and practices of making, design systems and the urban landscape, and the social and political dimensions of design and technological innovation. Recent exhibitions include *Taking a Thread for a Walk* (2019), *The Value of Good Design* (2019) and *MoMA at NGV* (2018) in Melbourne, Australia. Prior to MoMA, he served as curatorial assistant at Cooper Hewitt, Smithsonian Design Museum.

Gomez, Julia

Colcha Embroidery Artist

juliargomez41@gmail.com

Thursday Film

Colcha Circle: A Stitch in Northern New Mexico Culture (with Olimpia Newman)

Julia Ramona Gomez is a Spanish colonial colcha embroidery artist who has been embroidering for over forty years. She is a retired schoolteacher and a history buff who wants to revive this unknown art form and teach the next generation. Her approach is traditional. In her embroidery pieces, she uses primarily her own homespun yarn that she dyes with natural dyes, following methods similar to those used in colonial times by the Spanish settlers of northern New Mexico. Julia has participated in the Spanish Market in Santa Fe for nearly twenty years. Her embroidered pieces have garnered many awards. Notably, a stunning rendering of the “Northern New Mexico Tree of Life” featuring local birds and flowers was selected for the 2016 official Spanish Market poster.

Her engagement at the El Rancho de las Golondrinas, a living history museum south of Santa Fe, allows her to teach children the skills and traditions she cherishes so much. Her work is part of many museum collections in New Mexico, including the Museum of Spanish Colonial Art, International Folk Art Museum, Albuquerque Museum, National Hispanic Cultural Center in Albuquerque, as well as the Denver Art Museum in Colorado and the Tianjin Museum in Tianjin, China.

Gordon, Beverly

Professor Emerita, University of Wisconsin—Madison

bgordon@wisc.edu

Session 12C, Individual Papers: Resilience and Adaptation in Native American Art

“Contemporary Oneida Beadwork—Revitalized Identity Through an ‘Adopted’ Art Form”

Beverly Gordon taught textile history and material culture in the Design Studies Department at the University of Wisconsin—Madison for thirty years. She is a past president of TSA, she is active as a writer, visual artist (using fiber, assemblage, and collage), and workshop facilitator.

Gunzburger, Cecilia

Lecturer, George Washington University/Smithsonian Institution, Washington, DC

ceciliaganderson@gmail.com

Session 12B, Individual Papers: Masculinities

“‘To Embellish Himself with a Cloth’: Handkerchiefs and Civility”

Cecilia Gunzburger is a textile historian on the faculty of the Smithsonian/George Washington University MA program in decorative art and design history. Her research interests focus on the circulation and exchange of tex-

tiles, materials, designs, and technologies in the early modern period, and the social construction of identity through furnishing and dress. She previously worked as a curator at The Textile Museum in Washington, DC. Cecilia holds an MA in fashion and textile studies from SUNY Fashion Institute of Technology (FIT) and is currently pursuing a doctorate in art and architectural history at the University of Virginia.

Gupta, Anu H.

Assistant Professor, Panjab University, Chandigarh, India

guptaanupu@gmail.com

Session 5A, Organized Session: Unfolding Hidden Stories of the Informal Workforce, India

“Unseen, Unheard, Unnamed: The Matchless and Unsung Heroes of Textile Art and Craft of Rajasthan” (with Simrita Singh)

“Behind the Scenes: Hidden Stories of Craftswomen of Punjab, India”

Dr. Anu H. Gupta is an assistant professor at the University Institute of Fashion Technology & Vocational Development (UIFT&VD), Panjab University, Chandigarh. With a PhD in social anthropology and a master’s in clothing and textiles, she has worked widely on the training of artisans, and skill and design development. She headed various departments at the Northern India Institute of Fashion Technology (NIIFT), Mohali, and was instrumental in setting up the State Initiative Design Centre (SIDC). With twenty-three years of experience in education and research, she has authored the book *Phulkari from Punjab: Embroidery in Transition* and published several research papers in national and international journals. She has undertaken many industrial projects and assignments in the textile and craft sector with the government, as well as with non-government agencies.

Haller, Robin

Associate Professor and Area Coordinator, Textile Design, East Carolina University, Greenville, North Carolina

hallerr@ecu.edu

Session 2C, Organized Session: Coded Communications: Digital Weaving as Artistic Technology

“Translations of Human Experience”

Robin Haller is an artist specializing in digital design and weaving. She is an associate professor and area coordinator of the Textile Design Program at the School of Art and Design, East Carolina University, Greenville, North Carolina. She has exhibited nationally and internationally. She has received multiple grants to pursue her research in digital design and weaving, and received Best in Show in The Schwa Show 2018 (North Carolina), Complexity 2016 (Illinois), as well as the HGA Award and two-time Best of Show Award in Fiber Celebration (Colorado). She resides between her hometown of Cleveland, Ohio, and her place of employment in Greenville, North Carolina.

Hamilton, Andrew James

Associate Curator, Arts of the Americas, Art Institute of Chicago

www.andrewjameshamilton.com

Session 4A, Organized Session: Extraordinary Fibers, Extraordinary Stories from the Andes and Beyond

“The Birds that Bite People: Bat Fur Weaving in the Inca Empire”

Andrew James Hamilton is the associate curator of Arts of the Americas at the Art Institute of Chicago. He received his PhD and MA in Art History from Harvard University. His first book, *Scale & the Incas*, was published by Princeton University Press in 2018. He is currently working on his second book, *The Emperor's New Clothes: The Biography of a Royal Inca Tunic*, which examines the famous Dumbarton Oaks tunic. This project was recently supported by a fellowship from the ACLS (American Council of Learned Societies) and Getty Foundation.

Hansen, Michaela

Curatorial Assistant, Costume and Textiles, Los Angeles County Museum of Art, California

mhansen@lacma.org

Session 9D, Warp Speed Presentation

“A Kati Rimo Design by Alexander McQueen”

Michaela Hansen joined the Los Angeles County Museum of Art in 2013 as curatorial assistant for costume and textiles. She has presented previous research at the Textile Society of America biennial symposium, Costume Colloquium, and at annual symposia of the Costume Society of America. In 2018, she was awarded the Costume Society of America travel research grant. She earned a master of design in fashion from the School of the Art Institute of Chicago in 2012 and a bachelor of fine arts in apparel design from Rhode Island School of Design in 2009.

Hanson, Robin

Associate Textile Conservator, Cleveland Museum of Art, Ohio

hmw5@case.edu

Session 9C, Individual Papers: Lace and Education

“Fragments of Lace: Marginalization and the Creation of Collections” (with Holly Witchey)

Robin Hanson has managed the textile conservation lab at the Cleveland Museum of Art (CMA) for twenty years. CMA's encyclopedic textile collection, numbering more than 4,500 textiles, ranges from Egyptian mummy linen to contemporary fiber art. She graduated in 1997 in textile conservation from the Winterthur/University of Delaware Program in Art Conservation. Since 2015 she has served as textiles field editor for AATA Online: Abstracts of

International Conservation Literature, hosted at the Getty Conservation Institute. She is also associate editor for textiles for one of the conservation community's peer-reviewed publications, *Journal of the American Institute for Conservation*.

Hart, Peggy

Weaver, Teacher

blanketweave@gmail.com

Session 7C, Individual Papers: Textile Production
 “Cassimere: Hiding in Plain Sight”

Peggy Hart is a production weaver and teacher who designs, produces, and markets hundreds of blankets each year, including custom blankets for sheep and alpaca farmers using their own yarn. She attended the Rhode Island School of Design, worked as a weaver in one of the last mills in Rhode Island, and has woven for the last thirty years on Crompton and Knowles W-3 looms. She has a special affinity for wool, and her book *Wool: Unraveling an American Story of Artists and Innovation* was published in December of 2017.

Hasson, Janet

Curator / Researcher, Tennessee Sampler Survey

janet@tennesseesamplers.com

Session 4B, Organized Session: Stories Stitched in Silk: Uncovering Women's Lives through Needlework
 “It's in the Genes: Tennessee Samplers Uncover a Family of Teachers”

Janet S. Hasson is co-founder of the Tennessee Sampler Survey, where she is responsible for administration, research, and genealogical investigations. She also assists with locating, documenting, and photographing Tennessee needlework samplers in public and private collections, as well as collaborating in planning exhibits on Tennessee samplers and disseminating information through presentations, publications, and the Tennessee Sampler Survey website. With co-founder Jennifer Core, Janet has co-curated two recent exhibits and published multiple articles on Tennessee samplers, the most recent entitled “Female Education and the Ornamental Arts in Antebellum Tennessee,” which appeared in the *Journal of Early Southern Decorative Arts* in 2019.

Healy, Marley

Consulting Curator

marleyhealy@gmail.com

Session 7B, Individual Papers: Eighteenth Century
 “To Have and to Hold: The Construction and Transfiguration of Elizabeth Bull's Wedding Dress”

Marley Healy is a consulting curator whose expertise is in fashion and textiles. She has a bachelor's from Harvard University Extension School where she studied history and anthropology with an emphasis in fashion, and she has a master's in fashion curation from the London College of Fashion at University of the Arts London. Marley reviews fashion-based exhibitions and catalogs and has curated exhibitions at the Rambert ballet company on London's South Bank, the Japanese Friendship Garden in Balboa Park, and the Women's Museum of California.

Heitzke, Kerstin

Independent Scholar

k.heizke@gmail.com

Session 11C, Individual Papers: Twentieth-Century Textiles
 "Finding Mathilde Flögl: A Visual Analysis"

Kerstin Heitzke was recently awarded an MA from New York University's Costume Studies program. She received her BA in theater from Southwestern University. Her interests include explorations of craft in art movements and fashion, the influence of music and musical instruments on dress, and the impact on Instagram on contemporary culture.

Hedayat Munroe, Nazanin

Assistant Professor and Director, Textile Technology, New York City College of Technology, City University of New York

naz@hedayat.us

Session 3C, Organized Session: Imported Skills: Immigrant Labor in Asiatic Silk Production from the Early Modern to Postmodern Periods
 "Shared Provenance: Investigating Safavid-Mughal Cultural Exchange through Luxury Silk Production during the Sixteenth and Seventeenth Centuries"

Nazanin Hedayat Munroe is a textile artist and art historian specializing in silks from the early modern Persianate realm. Dr. Hedayat Munroe received her PhD from the University of Bern, Switzerland, in art history, graduating *magna cum laude* in 2017. A National Endowment for the Arts (NEA) grant recipient, she received her MFA from Cranbrook Academy of Art in textiles and has exhibited her works internationally. Dr. Hedayat Munroe is currently assistant professor and director of textile technology in the Business & Technology of Fashion program, City University of New York/NYC College of Technology, where she lectures on textiles, historic dress, and contemporary issues in the fashion industry.

Hoces de la Guardia, Soledad

Professor of Design, Pontificia Universidad Católica de Chile, Santiago

shoces@uc.cl

Session 3A, Organized Session: Dialogues between Archaeological, Historical, and Contemporary Textiles in the Andes
 “Textile Memory in Colchane: Weavers Revitalizing the Aymara Tradition”

Designer and professor in the School of Design of the Pontificia Universidad Católica de Chile. Since 1990, she has taught design with a specialization in textiles and heritage. She has maintained a line of research on Andean archaeological and ethnographic textiles associated with museums, principally the Museo Chileno de Arte Precolombino, generating publications on textile study and techniques. In this same line, she conducts research and consultations in diverse communities of weavers. Member of the Comité Nacional de Conservación Textil, which she chaired in 2006 and 2008.

Hollenbach, Julie

Assistant Professor, Nova Scotia College of Art and Design, Halifax

julie.d.hollenbach@gmail.com

Session 6C, Individual Papers: Craftivism
 “Whose Personal is Political?: Troubling Privileged Affect in White Feminist Craftivism”

Julie Hollenbach is a craft and art historian, curator, and educator. Julie holds a PhD from Queen’s University in art history for her research on craft as a social practice. Her research addresses craft practices and craft cultures at the intersections of history and location, tradition and ritual, contact and exchange, meaning and use. Julie is an assistant professor at NSCAD University (K’jipuktuk/Halifax, Nova Scotia).

Holt, Maria Cecilia

Independent Scholar

maa324@mail.harvard.edu

Session 9B, Individual Papers: Collections and Archives
 “Borders of Empire(s): Hidden Stories from the Denman Ross Collection at the Museum of Fine Arts, Boston” (with Zenovia Toloudi)

Maria Cecilia Holt holds a doctorate from Harvard Divinity School, specializing in renaissance humanism—particularly its relevance to early modern encounters with the “New World.” Maria Cecilia has conducted research on global trade and the intersections between text and textile, presenting papers on this topic at the National Museum of Denmark and the Kuntskamera at St. Petersburg, Russia. In October 2019, Maria Cecilia participated in a workshop at the Sangalli Institute in Florence, Italy, where she gave a lecture on Jesuit and Franciscan dress in the context of mission and martyrdom in the sixteenth and seventeenth centuries.

Houghteling, Sylvia

Assistant Professor, Brynmawr College, Pennsylvania

shoughteli@brynmawr.edu

Session 3C, Organized Session: Imported Skills: Immigrant Labor in Asiatic Silk Production from the Early Modern to Postmodern Periods
 “Histories of Silken Skills: Immigrant Sericulturalists in Early Modern South Asia”

Sylvia Houghteling is an assistant professor in the Department of History of Art at Bryn Mawr College. She received her PhD in 2015 from Yale University and held a fellowship in the Department of Islamic Art at The Metropolitan Museum of Art from 2015 to 2016. Houghteling’s research has been supported by the Beinecke Foundation, the Fulbright-Nehru program, the ACLS, the Huntington Library, the Gulbenkian Museum, the Yale Center for British Art, and the Paul Mellon Centre. Her work focuses on the history of South Asian, Islamic, and European textiles in the early modern period.

Huang, I-Fen

Assistant Curator, National Palace Museum, Taiwan

Session 5C, Individual Papers: Textiles and Education
 “One Man’s Search for Modernity: The Untold Story of Wu Meiling and Embroidery Education in Early Twentieth-Century Taiwan”

I-Fen Huang is assistant curator of the National Palace Museum, Taiwan, who works at the intersection of visual culture, material culture, and gender studies. She explores the relationship and boundary between painting/calligraphy and textiles, situating textiles in cross-cultural contexts with an interdisciplinary approach. Her recent projects concern Chinese textiles and connections with other parts of East Asia and the world. Her research has been supported by the Smithsonian Institution, Chiang Ching-Kuo Foundation for International Cultural Exchange, and Ministry of Science and Technology, Taiwan, among others.

Hughmanick, Christalena

Artist and Educator, School of the Art Institute of Chicago

christalena.hughmanick@gmail.com

Session 5B, Individual Papers: Women, Textiles, and Politics
 “Freedom Quilt: Collective Patchwork in Post-Communist Hungary”

Christalena Hughmanick is an artist and educator working between Chicago and Budapest, Hungary. Recent solo exhibition sites include Fernwey Gallery and Andrew Rafacz in Chicago and Faur Szofi in Budapest. She has an MFA from the Fiber and Material Studies Department at the School of the Art Institute of Chicago where she is currently a lecturer. In 2019, she was a guest lecturer at the Moholy-Nagy Művészeti Egyetem in Budapest. She was the

recipient of a Fulbright Fellowship and a United States Department Individual Assistance Grant in 2019 and an F. Grainger Marburg Traveling Scholarship.

Jackson, André

Studio Artist

andre@andreterreljackson.com

Session 12B, Individual Papers: Masculinities
 “Investigating Masculinities: The Art of André Terrel Jackson”

André Terrel Jackson is interested in the individual experiences that add up to create social, political, and cultural groups. Mining personal history, the artist is able to use poetry, weaving, sculpture, apparel, and performance to spark conversation about difficult issues related to identity.

Jarrard, Bernadette

Photographer / Videographer

Bernadettejarrard@gmail.com

Saturday Film

Raven's Tail Journey of Evelyn Vanderhoop (with Evelyn Vanderhoop and Jennifer Swope)

Bernadette Jarrard is a Canadian photographer and videographer. Her interest in photography began in 1982 when, as a missionary in Kenya, she was fascinated with both the wildlife and native African cultures. After honing her photographic skills for several years, she returned to Canada and began training as a registered nurse, eventually specializing in emergency medicine.

Since her retirement from nursing, Bernadette enjoys portraiture, wildlife photography, and videography, more recently with a special interest in Haida culture, documenting the weaving of a historically based Raven's Tail robe with her friend, fellow Canadian artist Evelyn Vanderhoop

Johnson, Jorie

Artist

JJ@JoiRae.com

Session 4C, Individual Papers: Chinese Textiles and Dress
 “Huazhan: Paste Resist Felts of the Bai Minority, Yunnan, China”

Jorie Johnson is a textile artist who studied in the United States and Finland and directs the JoiRae Textiles studio in Kyoto, producing felt for our modern, nomadic times. The author of two feltmaking books, her work has appeared in the *SDA Journal* and *Fiber Art Now*. A fellow at The Imperial Household Agency, Nara, she has been studying their Tang dynasty floral patterned felts (HALI no. 196). Selected for such exhibitions as *Artwear, Fashion and Anti-*

fashion, *HATS: An Anthology* by Stephen Jones, and *Fashioning Felt*, her work is found in institutions including the Museum of Fine Arts, Boston.

Jolly, Anna

Curator of Early Modern Textiles, Abegg-Stiftung

jolly@abegg-stiftung.ch

Anna Jolly studied art history at the University of Cambridge and graduated there in 1993 with a PhD dissertation on Italian Renaissance sculpture. The following years she spent with museum internships in the United States and in Germany. In 2001, Anna Jolly was appointed curator of early modern textiles at the Abegg-Stiftung in Riggisberg, Switzerland. In this position, she has so far researched and published mainly on eighteenth-century European silk weavings. Her current research focusses on Iranian and Indian textiles of the sixteenth to nineteenth century in the collection of the Abegg-Stiftung.

Kahl, Barbara

Assistant Professor of Theatre Arts / Costume and Scenic Designer, Hartwick College, Oneonta, New York

babsdesign3@yahoo.com

Session 9D, Warp Speed Presentation:
“Symbolism of Haudenosaunee Raised Beadwork”

Barbara Kahl is an assistant professor of theatre arts at Hartwick College, where she teaches classes in costume and scenic design, theatre history, stage makeup, and Asian theatre. She is a mask maker who recently studied *commedia dell'arte* acting and mask-making in Florence, Italy. Her interests include sustainable theatre practices and methods of natural dyeing. She is the resident costume designer at Chenango River Theatre and, in her spare time, is a shepherd to a flock of forty Finnsheep.

Kai, Nneka

Artist

nekscruggs@gmail.com

Session 10D, Individual Papers: Practices
“Sitting between My Mother’s Legs, I Learned about the World”

Nneka Kai is an interdisciplinary artist from Atlanta, Georgia. She received her master’s in fine art from the Art Institute of Chicago in fiber and material studies. She holds a BFA with a concentration in textiles from Georgia State University. She has exhibited in Atlanta and Chicago.

Kallenborn, Carolyn

Associate Professor, Design Studies, University of Wisconsin–Madison

cmkallen@wisc.edu

Friday Film*Textiles Talk*

Carolyn Kallenborn is a professor in design studies at the University of Wisconsin-Madison. Each year, Kallenborn spends time in the central valleys of Oaxaca, where the rich exchange of ideas and culture with the artists and craftsmen provides a constant inspiration for her own artistic endeavors. In addition to projects and shows in the United States and Canada, Kallenborn has had solo exhibitions across the United States and in Hong Kong, China, and Oaxaca, Mexico. She is the creator and producer of two documentary films, *Woven Lives* about Oaxaca weavers and *La Vida y Los Muertos: Day of the Dead in Oaxaca*.

Kamada, Yumiko

Associate Professor, Keio University, Tokyo

yumiko-kamada@est.hi-ho.ne.jp

Session 9A, Individual Papers: Rugs and Carpets

“Tribal Textiles and the Mingei Circle in Japan: Yanagi Muneyoshi’s Views on Carpet”

Yumiko Kamada is an associate professor at Keio University. She received her PhD from the Institute of Fine Arts, New York University in 2011. She specializes in Islamic art history, especially Indian and Persian carpets and textiles. Her book *Jutan ga musubu sekai: Kyoto Gion Matsuri Indo jutan e no michi (Carpets That Connect the World: Indian Carpets and Their Journey toward the Kyoto Gion Festival)* (The University of Nagoya Press, 2016) received several awards including the Japan Academy Award.

Kanagy-Loux, Elena

Collections Specialist, Antonio Ratti Textile Center, The Metropolitan Museum of Art, New York

elena.kanagy-loux@metmuseum.org

Session 9C, Individual Papers: Lace and Education

“‘Per Pane e Piacere’: An Examination of the Denison House Lace Sample Book”

Elena Kanagy-Loux was raised by Mennonites in Tokyo, where she was surrounded by traditional craft and DIY fashion. After receiving her BFA in textile design from the Fashion Institute of Technology (FIT), she won grant funding for a four-month trip to study lacemaking across Europe in 2015. Upon returning to New York City, she co-founded Brooklyn Lace Guild and began teaching bobbin lace classes at the Textile Arts Center. In 2018 she completed her MA in costume studies at New York University (NYU), where she wrote her thesis on modern lacemaking culture. Currently she is the collections specialist at the Antonio Ratti Textile Center at The Metropolitan Museum of Art.

Kanetani, Miwa

Associate Professor, Professional Institute of Internation Fashion, Japan
kanetanimiwa@gmail.com

Session 8C, Individual Papers: Japanese Traditional Crafts
 “The Transmission of Traditional Textile-Making Skills by Amateur Weavers:
 The Case of the Wisteria Fiber Textile-Makers of Kyoto”

Miwa Kanetani is an associate professor at the Professional Institute of Internation Fashion. She obtained D. Phil. at Kyoto University in 2005. She has conducted anthropological research in Gujarat, India, and more recently in Japan. Her research topics include social relationships created by cloth and the inherited textile traditions of India and Japan. Her publications include *Social Relationships Created by Cloth: Ethnography of Muslim Artisans and Tie-Dye Textiles in India* (in Japanese, 2007), “Weaving Knowledge in Depopulated Communitites: Conservation of Wisteria Fiber Textiles in Kyoto Japan” in *Fashionable Traditions: Asian Handmade Textiles in Motion* (Lexington Books, 2020).

Khan, Rohma

Assistant Professor at Beaconhouse National University, Pakistan
rohmaakhan@gmail.com

Session 9D, Warp Speed Presentation:
 “A Walk Through Contemporary South Asian Textile Daatsans”

Rohma Khan—multi-disciplinary artist, educator, researcher—is an assistant professor at the Mariam Dawood School of Visual Arts & Design at Beaconhouse National University, Pakistan, where she teaches in the Department of Textile, Fashion, and Accessory Design. She has been actively engaged in community outreach initiatives rooted in craft revival and empowerment of women. Her steered project, Hunnawa, has won the MacJannet Prize through Tufts University. Her interest in textiles expands across time, from deep-historical to contemporary e-textiles, proven by her selection by Moulins de Pailard, France, for their exclusive e-textiles program. She is a founding member of Pakistan Design Foundation, which hosted the inaugural Lahore Design Week in 2020.

Khare, Aditi

PhD Candidate at University of Alberta, Canada
akhare1@ualberta.ca

Session 11B, Individual Papers: Global Trade
 “Prejudiced Commodities: Understanding Knowledge Transfer from India to Britain through Printed and Painted Calicoes, 1720–1780”

I am a textile historian and designer, specifically interested in early modern global textile networks and manufacture. I specialize in material culture histo-

ries of Indian textiles and their global presence throughout history. Currently, I am working on my PhD at the University of Alberta on the subject of the trajectory of Indian textile production under early British colonial rule through material culture analysis, 1750–1830. More broadly, my interests include textile material culture, colonialism, and imperialism.

Khatri, Abduljabbar Mohammad

Master Dyer

ajmkhatri@yahoo.co.in

Session 1C, Roundtable Discussion: Handmade in India: Trade, Ethics, and the Craft Economy

Abduljabbar Khatri is a member of the ninth generation of a family of block printers and dyers from Dhamadka village in Kachchh district, Gujarat, India. They are acclaimed for making ajrakh, a resist- and mordant-printed textile that is printed on both sides of the cloth with complex geometric and floral patterns. A master dyer in his own right, his awards include: National Craft Award (India, 2003), UNESCO Seal of Excellence (2008), Innovation and Creativity in Craft Award (Government of Oman, 2011), and Excellence in Handicrafts (World Crafts Council, 2014). His textiles sell globally and are also held in the world's leading museums.

Khudaverdyan, Ashkhen

Senior Enterprise Specialist, My Armenia Program, Smithsonian Institution, Washington, DC

KhudaverdyanA@si.edu

Session 1B, Roundtable Discussion: Cultural Sustainability and the Craft Economy
Discussant

Ashkhen Khudaverdyan is a senior enterprise specialist for the My Armenia Program, a cultural tourism development program implemented by the Smithsonian Institution and funded by USAID. She oversees initiatives supporting the growth and development of Armenian craft traditions in the country's rural communities. Together with partners, she works individually with artisans on reshaping their product collections, improving their knowledge and skills, as well as promoting their businesses to increase their income. Ashkhen is a member of Project Management Institute (PMI) holding a PMP (Project Management Professional) certification, as well as a master's degree in business administration from American University of Armenia.

Klein, Jeana

Professor, Appalachian State University, Boone, North Carolina

jeanaeveklein@gmail.com

Session 9D, Warp Speed Presentations
 “Craft + Community: Two Recent Projects”

Jeana Eve Klein began working in fibers at seven, when she pillaged her mother’s yarn and made 100 pom-poms which she strung together and hauled around on a leash, like a long, limp pet snake. Her practice has since evolved and her work is now exhibited widely. Recent solo exhibitions include Oz Arts (Nashville) and Charleston Heights Arts Center (Las Vegas). Recent group shows include Museum of Design (Atlanta) and PULSE Art Fair (Miami Beach). She earned her BAD from North Carolina State University and MFA from Arizona State University. Klein is professor of fibers at Appalachian State University in Boone, North Carolina.

Kosbab, Kevin

Designer and Writer

kevin@feeddog.net

Session 11C, Individual Papers: Twentieth-Century Textiles
 “Between Design and Craft: Lucienne Day and Eszter Haraszty”

Kevin Kosbab designs and makes quilts, and is the author of *The Quilter’s Appliqué Workshop*. His designs have appeared widely in quilting and sewing magazines. He has also written on design and architecture and he has a particular interest in the intersections of mid-century modern design and needlework. Many of his quilts aim to create new intersections between the two, bringing mid-century styles, motifs, and aesthetics together with the techniques of quilting. He shares this approach and his work in his presentations to quilt guilds around the country.

Kwon, Charlotte

Director, Maiwa Foundation

ck@maiwa.com

Session 1C, Roundtable Discussion: Handmade in India: Trade, Ethics, and the Craft Economy

Charlotte Kwon owns Maiwa Handprints Ltd. and is director of the Maiwa Foundation. Through Maiwa, she also runs a textile archive and research library. Under her direction Maiwa has produced four documentary films and a number of print publications. She guides Maiwa’s substantial web presence and travels extensively each year to research handcraft and to supplement her natural-dye research. She teaches dyeing workshops with artisans around the world and has run a series of natural dye master classes to bring exceptional artisans together. She was awarded an Honorary Doctorate of Letters by the University of the Fraser Valley in 2014.

Labson, Eva

Collections Manager, Antonio Ratti Textile Center, The Metropolitan Museum of Art, New York, New York

eva.labson@metmuseum.org

Session 3C, Organized Session: Imported Skills: Immigrant Labor in Asiatic Silk Production from the Early Modern to Postmodern Periods

Organizer (with Nazanin Hedayat Munroe)

Eva Labson holds a BA from Beloit College, Wisconsin, an MA from the Bard Graduate Center, New York, and is enrolled as a PhD student at the University of Bern, Switzerland. For over ten years, she has worked at The Metropolitan Museum of Art where she is currently the collections manager of the Antonio Ratti Textile Center, the study and storage facility for the Met's collection of over 33,000 textiles. In addition, she is an adjunct instructor in the Fashion and Textile Studies: History, Theory and Museum Practice graduate program at the Fashion Institute of Technology (FIT).

Laughlin, Eleanor

Adjunct Assistant Professor, University of Florida

elaughlin@arts.ufl.edu

Session 1A, Individual Papers: Mexico

“The Maker’s Mark?: An Examination of an Embroidered Rebozo and Its Potential Signature”

Eleanor Laughlin received her master’s degree from Harvard University and her PhD in art history from the University of Florida as a recipient of the UF Alumni Fellowship. She was awarded the Richard E. Greenleaf Long-term Visiting Scholar Fellowship from the University of New Mexico and the Latin American Studies Teaching Award.

Dr. Laughlin specializes in the art of modern Europe and Latin America, particularly the politics of representation in multi-cultural contexts. Her research focuses on new social roles created for and by subjects using representational strategies such as allegory, portraiture, and costume in the late colonial and post-colonial periods.

Lovell, Precious

Associate Professor of the Practice in Art + Design, North Carolina State University, Raleigh

preciousdlovell@gmail.com

Session 8B, Individual Papers: What Clothing Reveals

“Cloth and Clothing in Context: Signifiers of Resistance in African American History and Culture”

Precious Lovell is an artist, designer, maker, and educator. She holds a BFA in fashion design and a master of art and design with a fibers and surface

design concentration. Her socio-cultural creative practice explores the narrative potential of cloth and clothing. Her mixed-media pieces often integrate traditional textile techniques with contemporary technologies. The cultural significance, narrative, aesthetic and technical qualities of traditional textiles and clothing, particularly those of the African Diaspora, heavily influence her work. She has traveled to forty-five countries researching and collecting textiles and clothing. Precious's work has been exhibited in the United States and internationally.

Lovings-Gomez, Lauren

Gallerist and Art Historian

lel21@case.edu

Session 9B, Individual Papers: Collections and Archives

“The Lost Narrative of Natalia Shabelsky’s Collection of Russian Textiles”

Lauren Lovings-Gomez is a first-year doctoral candidate at Rice University focusing on nineteenth-century European art. She received her MA in art history and museum studies from the Case Western Reserve University–Cleveland Museum of Art (CMA) joint program (2019). She was a curatorial intern for the European Paintings and Sculpture Department at the CMA where she co-curated an installation of the museum’s extensive lace collection and conducted provenance research to restore a collection of significant Russian textiles. With her graduate cohort, Lovings-Gomez completed proposal and foundational research for the CMA textile exhibition *Color and Comfort: Swedish Modern Design, 1930–1970*.

MacAulay, Suzanne

Professor and Chair, Department of Visual and Performing Arts, University of Colorado, Colorado Springs

smacaula@uccs.edu

Session 1A, Individual Papers: Mexico

“A Tale of Two Sisters: Invisibility, Marginalization, and Renown in a Twentieth-Century Textile Arts Revitalization Movement in New Mexico”

Suzanne MacAulay is an art historian, ethnographer, and folklorist. She is professor and chair of the Visual and Performing Arts Department, University of Colorado, Colorado Springs (UCCS). Before UCCS, she was head of the Quay School for Fine Arts at New Zealand’s Whanganui Polytechnic. She co-authored *Cultural Performance: Ethnographic Approaches to Performance Studies* with Kevin Landis. Her book, *Stitching Rites*, is the first comprehensive academic treatment of Spanish colonial colcha embroidery and Hispanic art revitalization movements. Suzanne successfully nominated Josephine Lobato, folk artist, for a National Endowment for the Arts National Heritage Fellowship Award in 2019.

MacKenzie, Heather

Artist / Educator

heather.mackenzie@gmail.com

Session 11A, Roundtable Discussion: Focus on Textiles x Science: Interdisciplinary Research and Invention
Discussant

Heather MacKenzie is an artist and educator with a practice founded in hand weaving. She delights in materials, processes, and loom technologies, prodding the obscure and inconsistent logic of their operations. Heather acted as a Fulbright Scholar in Paris, France; Fountainhead Fellow at VCU in Richmond, VA; and artist-in-residence at ACRE (Artists' Cooperative Residency & Exhibitions), MASS MoCA (Massachusetts Museum of Contemporary Art), Cité des Arts Paris, among others. She received her BA from Brown University, and her MFA in fiber and material studies from the School of the Art Institute of Chicago where she continues to lecture.

Mackie, Louise W.

Independent Scholar

lmackie184@outlook.com

Session 10C, Roundtable Discussion: India in Situ: Textile History and Practice, a Team Approach
Discussant

Louise W. Mackie was the curator of the Department of Textiles and Costume at the Cleveland Museum of Art from 1998 until her retirement. Before that she was the department head and curator of the Textile and Costume Department at the Royal Ontario Museum in Toronto (1991-1998), and the curator of the Eastern Hemisphere collections at the Textile Museum in Washington, DC (1971-1980). Among her publications is the book *Symbols of Power: Luxury Textiles from Islamic Lands, 7th-21st Century* (Cleveland Museum of Art, 2015). She served as president of TSA from 1996 to 1998.

Maltz, Alesia

Professor (Core Faculty), Antioch University New England, Keene, New Hampshire

amaltz@antioch.edu

Session 6C, Individual Papers: Craftivism
"The Stories of Welcome Blanket Makers"

Alesia Maltz, PhD, teaches the environmental humanities and environmental arts in Environmental Studies & Sustainability at Antioch University New England (AUNE). She is director of the interdisciplinary MA program at AUNE. She taught one of the first environmental justice courses in the United States, and has a special interest in the relationship between traditional ecological

knowledge and craft knowledge. She is a weaver and has taught textile design at both the university and community levels. She has recently presented on the spirituality of weaving and on Bedouin textile design. She is currently working to create The Loom Room studio, teaching weaving at the Norfolk, Connecticut, Makerspace.

Mandell, Hinda

Associate Professor, School of Communication, Rochester Institute of Technology

hindabess@gmail.com

Session 6C, Individual Papers: Craftivism

“Rochester Ladies Anti-Slavery (Sewing) Society: Race and Gender in Mid-Nineteenth-Century Handicraft as a Tool for the Abolitionist Cause”

Hinda Mandell is associate professor in the School of Communication, Rochester Institute of Technology (RIT) and editor of *Crafting Dissent: Handicraft as Protest from the American Revolution to the Pussyhats* (Rowman & Littlefield, 2019); co-curator and co-editor of *Crafting Democracy: Fiber Arts and Activism* (RIT Press, 2019); co-editor of *Nasty Women and Bad Hombres: Gender and Race in the 2016 US Presidential Election* (University of Rochester Press, 2018); author of *Sex Scandals, Gender and Power in Contemporary American Politics* (Praeger, 2017); co-editor of *Scandal in a Digital Age* (Palgrave MacMillan, 2016). She’s a 2019 grant recipient of Craft, Creativity & Design.

Matsumoto, Yuka

Professor of Faculty of Education at the University of the Ryukyus, Japan

mayuka@edu.u-ryukyu.ac.jp

Session 8C, Individual Papers: Japanese Traditional Crafts

“Ways of Life and Works of Weaving and Dyeing in Okinawa: Toward a Possible Solution of Carry-On Concern”

I teach clothing science and culture at the Faculty of Education at the University of the Ryukyus in Okinawa, Japan. My specialty is the textile culture of Okinawa and Southeast Asia. Currently, I am now also conducting research on textiles from Okinawa and the Amami Islands.

McDowell, Suzanne Hill

Independent Researcher

20StoryThreads12@gmail.com

Session 8A, Individual Papers: Needlework and Politics

“Voting with My Needle: A Whitework Quilt, Circa 1860, Tennessee”

Suzanne Hill McDowell is an independent researcher and hand weaver. A native of western North Carolina, she is a former museum curator with exper-

rience in collection management, exhibit design, and folk life programming. She earned a master of arts in American history from Western Carolina University, Cullowhee, North Carolina, and completed a series of post-graduate institutes, co-sponsored by the University of Virginia, at the Museum of Early Southern Decorative Arts (MESDA) in Winston-Salem, North Carolina. Her passion lies in using textile “material objects,” to find the women whose stories enrich and deepen our understanding of all human history.

McKiernan González, Eileen

Associate Professor of Art History, Berea College, Kentucky

eileenpmg@gmail.com

Session 11B, Individual Papers: Global Trade

“Post-Coloniality, Historicity, and the Environment at the Venice Biennale”

Eileen McKiernan González is an associate professor of art history at Berea College in Kentucky. Her research and teaching balance her interests in medieval Iberia (PhD) and modern Latin America (MA), and recently the Global South more broadly, begun in graduate school at the University of Texas at Austin. Her recent work has centered on considering global networks, particularly within the context of biennials, across the Global South.

McWilliams, Mary

Norma Jean Calderwood Curator of Islamic and Later Indian Art at the Harvard Art Museums, Massachusetts

Mary_McWilliams@harvard.edu

Session 2A, Organized Session: Connective Tissues: Examining Inscribed Textiles from Egyptian Burial Grounds

“Assigning Value and Constructing Collections: The Accumulation of Tirāz Textiles in American Museums, 1900-1950”

Mary McWilliams serves as the Norma Jean Calderwood Curator of Islamic and Later Indian Art at the Harvard Art Museums. An expert in Islamic art, she focuses on the applied arts, particularly textiles, ceramics, and Islamic lacquer. She has curated (and often co-curated) numerous exhibitions on Islamic art, including *Traces of the Calligrapher: Islamic Calligraphy in Practice*, 1600–1900 (2007); *On the Path of Madness: Representations of Majnun in Persian, Turkish, and Indian Painting* (2007); *In Harmony: the Norma Jean Calderwood Collection of Islamic Art* (2013); and most recently, *Technologies of the Image: Art in 19th-Century Iran* (2017).

Mehta, Shalina

Retired, Professor, Panjab University, Chandigarh

Shalinamehta137@gmail.com

Session 5A, Organized Session: Unfolding Hidden Stories of the Informal Workforce, India

“Struggles of Silent Crusaders of Ethnic Craft—Hidden Stories of Rural Women Artisans in an Unorganized Sector of Domestic Craft in India”

Professor Shalina Mehta, a PhD from Delhi University, retired from Panjab University, Chandigarh, having taught social and cultural anthropology for forty years at the Department of Anthropology. She has published extensively and has more than seventy articles published in national and international journals of repute, three books, and four edited volumes. She has been a recipient of several national and international honors and awards: a University Grants Commission (UGC) Career Award in Humanities and Social Sciences; Visiting Fellow, Environmental Institute of Houston—Clear Lake, Houston, Texas; Senior Fellow, Ford Foundation, United States; Indo-Dutch Programme on Alternatives in Development (IDPAD) Exchange Fellow at the International Institute for Asian Studies (IIAS), Amsterdam; guest professor at University of KwaZulu-Natal (UKZN), South Africa.

Miles, Kenya

Artist

kenyamiles@gmail.com

Session 10B, Organized Session: Reflections on the Baltimore Natural Dye Initiative and Cultivating Communities of Care
Organizer (with Valeska Maria Populoh)

Kenya Miles is the artist and alchemist behind Traveling Miles Studio, a textile and fine art studio utilizing sustainable materials from earth pigments to natural dyes. Kenya’s work honors ancient practices while drawing on a distinctive contemporary voice. Kenya’s artistic process is a ledger of years wandering and apprenticing around the globe, from Oaxaca, Mexico, to the red clay roads of Ntonso, Ghana. Kenya has facilitated workshops at the Berkeley Art Museum, Headlands Center for the Arts, and the University of California at Berkeley Botanical Garden. She was a guest artist at the Berkeley Art Museum & Pacific Film Archive’s experimental exhibition *The Possible*.

Miyawaki, Chie

Associate Professor, Anthropological Institute, Nanzan University, Japan

miyawaki@nanzan-u.ac.jp

Session 4C, Individual Papers: Chinese Textiles and Dress

“A New Style of Ethnic Clothing: Tradition and Fashion for Hmong Dress in China”

Chie Miyawaki, PhD (The Graduate University for Advanced Studies, SOKENDAI, 2012), is an associate professor at the Anthropological Institute at Nanzan University in Nagoya, Japan. She has conducted research in the Hmong (MIAO) society in Yunnan, China, since 2007. Her main research topic

is the transformation of Hmong dress in recent decades and the meaning of fashion and ethnic dress among the Hmong.

Mondragon Toledo, Brenda

Doctoral Candidate, University College Cork, Ireland

brendamondragont@hotmail.com

Session 1A, Individual Papers: Mexico

“Indigenous Textile Circulation in the Fashion Industry: A Case of Mexican Tenango Embroidery”

Brenda Mondragon Toledo is a doctoral student in sociology at University College Cork (UCC). She completed her master’s in the sociology of development and globalisation at UCC and her undergraduate studies in social anthropology at Benemérita Universidad Autónoma de Puebla in Mexico. Her research interests lie in the sociological and anthropological study of textiles and embroidery among different contexts. Specifically, her research lies in analyzing the social impact of textiles in everyday life, consumption, fashion, political resistance, and collective memory. That impact has been studied through the making process, the transmission of knowledge from generation to generation, and the legal protection of indigenous textiles.

Morabito, John Paul

Adjunct Assistant Professor, Fiber and Material Studies, School of the Art Institute of Chicago

john.paul.morabito@gmail.com

Session 3B, Individual Papers: Journeys

“Magnificat: Weaving the Queer Face of the Madonna”

Transdisciplinary weaver John Paul Morabito engages queerness, ethnicity, and the sacred through the medium of tapestry reimagined in the digital age. They have exhibited internationally including the Zhejiang Art Museum, Hangzhou City, China; CULT | Aimee Friberg Exhibitions, San Francisco, California; Dorksy Gallery Curatorial Projects, Long Island City, New York; Document, Chicago, Illinois; The Center for Craft, Creativity, and Design, Asheville, North Carolina; and the John Michael Kohler Arts Center, Sheboygan, Wisconsin. Public collections include the Musée des maîtres et artisans du Québec. Morabito is an adjunct assistant professor of fiber and material studies at the School of the Art Institute of Chicago.

Muñoz, Soledad

Artist

soledadfatimamunoz@gmail.com

Session 8A, Individual Papers: Needlework and Politics

“Las Arpilleras, Nuestros Desaparecidos (The Arpilleras, Our Disappeared)”

Soledad Muñoz is an interdisciplinary artist born in Canada and raised in Rancagua, Chile. Currently based in Toronto, her work seeks to explore the ever-changing social spaces we inhabit and an embodied experience of sound. She understands weaving as the continuation of our social gesture and her work is based on the relationship of the woven structure and the interconnected, ever-changing spaces created by sound. Soledad was the recipient of a New Artists Society full-merit scholarship at the School of the Art Institute of Chicago and the city of Vancouver Mayor's Arts Award for Emerging Artists in Craft and Design.

Murphy, Miriam

Associate Textile Conservator, Saint Louis Art Museum, Missouri

miriam.murphy@slam.org

Session 7B, Individual Papers: Eighteenth Century

“Signed in Silk and Silver: Investigating an Eighteenth-Century Italian Torah Ark Curtain and Its Maker”

Miriam Murphy is a graduate of the Fashion Institute of Technology's (FIT) Fashion and Textile Studies: History, Theory, Museum Practice MA program. Following that she was a Kress Fellow, then a Smithsonian Fellow at the Smithsonian's Museum Conservation Institute before joining the conservation department of the Costume Institute at The Metropolitan Museum of Art. She returned to her hometown of St. Louis in 2015 and worked in private practice for clients including the Costume Institute, Saint Louis Art Museum (SLAM), Missouri History Museum, Soldiers Memorial Military Museum, Cardinals Hall of Fame and Museum, and private collectors until she became the associate textile conservator at SLAM in 2018.

N'Diaye, Diana

Textile Consultant

NDiaye@si.edu

Session 1B, Roundtable Discussion: Cultural Sustainability and the Craft Economy

Discussant

Dr. Diana Baird N'Diaye, cultural heritage specialist and senior curator at the Smithsonian Center for Folklife and Cultural Heritage, is also a textile studio artist. Her training and experience in anthropology, folklore, and visual studies support over three decades of research, exhibitions, programs, and publications concerning traditional and contemporary makers in Africa and its diasporas. N'Diaye directs two Smithsonian research Initiatives: Crafts of African Fashion, and Will to Adorn: African American Style and the Aesthetics of Identity. She is a Fellow of the American Folklore Society and holds an honorary professorship at the University of Glasgow School of the Arts.

Nace, Addison

PhD Candidate, University of Wisconsin–Madison

ahnace@wisc.edu

Session 11C, Individual Papers: Twentieth-Century Textiles

“Folk Design: How Mexican Folk Art Shaped the Modernist Work of Alexander Girard”

Addison Nace is a PhD student in the Design Studies Department at the School of Human Ecology, University of Wisconsin–Madison. Addison is passionate about handmade textiles and their cultural history, meaning, and significance. She uses historical, artistic, community-based research, and oral history practices to understand how cross-cultural experiences can shape cultural appropriation or appreciation. She hopes to explore practices around de-colonizing museums, how museums and markets interact, and the relationship between traditional artisans and modern designers during her time at UW–Madison.

Nartker, Kate

Assistant Professor of Textile Design, North Carolina State University, Raleigh

katenartker@gmail.com

Session 2C, Organized Session: Coded Communications: Digital Weaving as Artistic Technology

“Textiles: The Original Cinematic Medium”

Kate Nartker works between animation and weaving to dismantle images, narrative, and material structures. She received an MFA from the California College of the Arts in 2012 and is assistant professor of textile design at North Carolina State University. Her work has been included in exhibitions throughout the United States and internationally, including the Museum of Craft and Design in San Francisco, The Contemporary Austin, and the San Jose Institute of Contemporary Art. Nartker lives in Durham, North Carolina, and is represented by Jack Fischer Gallery

Newman, Olimpia

Creative Strategist

new.olimpia@gmail.com

Thursday Film

Colcha Circle: A Stitch in Northern New Mexico Culture (with Julia Gomez)

Olimpia Newman is a former textile designer who worked with mills in the United States and Germany designing suiting fabrics, children’s wear, and junior cotton casuals, as well as fabrics for bedding and home furnishings. After her MBA studies in Paris, she managed projects for the United Nations in African and Asian countries that focused on developing entrepreneurial

skills of women and reinforcing the business environment. Since 2011 in New Mexico, she has grown the operations of the Española Valley Fiber Arts Center (EVFAC) by creating annual events, developing education materials, and expanding partnerships. In parallel, she coached artists in marketing, and product and business development.

Nguyen, Patricia Wilson

Founder, Thistle Threads

tricianguyen@me.com

Session 4B, Organized Session: Stories Stitched in Silk: Uncovering Women’s Lives through Needlework

“Scandal and Imprisonment: Gold Spinners of Seventeenth-Century England”

Dr. Patricia Wilson Nguyen is founder of Thistle Threads (Lexington, Massachusetts), a company that researches historic embroidery techniques for publication, teaching, and production of historically inspired designs for retail sale. In 2009 Dr. Nguyen completed the Plimoth Jacket Project for Plimoth Plantation, recreating a seventeenth-century embroidered jacket using more than 300 volunteer embroiderers, leading to an exhibit at the Winterthur Museum in 2011. She has presented at major textile and needlework conferences across the United States, including conferences and seminars hosted by the Winterthur Museum, Peabody Essex Museum, The Metropolitan Museum of Art, and Museum of Fine Arts, Boston.

Nieling, Jennifer

Fashion Historian / Museum Professional

jlnieling@comcast.net

Session 6B, Individual Papers: Weavers

“The Nantucket Looms: Historicism and Modernism in an Island Cottage Industry”

Jennifer Nieling is a freelance costume and textiles museum professional who most recently worked at the Fine Arts Museums of San Francisco as costume mounting assistant for two traveling exhibitions. Previously, she led an inventory and rehousing of the costume and textile collection of the Nantucket Historical Association. She has worked at the Philadelphia Museum of Art and the Fox Historic Costume Collection at Drexel University, and has taught fashion history at Drexel and a “French for Fashion Studies” workshop at the Fashion Institute of Technology (FIT). Nieling received her MA in fashion studies: history, theory, museum practice from FIT.

O’Connell, Julia

Artist

mail@juliaoconnell.co.uk

Session 9D, Warp Speed Presentation:
“The Visible Maker”

Julia O’Connell is an award-winning visual textile artist. She designed the coat for Godiva Awakes (Imagineer Productions) for the Cultural Olympiad, London Olympics 2012. She was artist-in-residence at the Faculty of Engineering and Computing, Coventry University, and at The War Memorial Park, Coventry (2014-15). Recent work includes being one of a hundred artists commissioned for Processions 2018, a national artwork of handmade banners in London by Artichoke and 14-18 Now, commemorating one hundred years of women’s votes. Recently, Julia’s banner was chosen to be displayed for Helen Pankhurst’s “Deeds Not Words” talk at the Birmingham Literature Festival 2018.

Okamoto, Keiko

Professor, Business Administration, Hosei University, Tokyo

okamoto9keiko@gmail.com

Session 8C, Individual Papers: Japanese Traditional Crafts

“Mr. Tameji Ueno: A Living National Treasure of Hand-Painted Yūzen Dyeing (1954)”

Keiko Okamoto is a professor on the business administration faculty at Hosei University, Tokyo, Japan. After earning her BFA in textile dyeing and weaving, she apprenticed to a master kimono yūzen dyer for about two years and then worked in the textile and apparel industries for Western clothing. She worked with major textile production centers in Japan and with textile/apparel factories in Asian and Southeast Asian countries and India. She dealt with merchandise from high price, small volume production to economy of scale production. She studied the global fashion business for an MS at the Ohio State University. (www.okamotokeiko.com)

Okumura, Sumiyo

Art Historian

okumuras@gmail.com

Session 6A, Individual Papers: Early Textiles

“Hidden Story of the ‘Mamluk’ Quilt Cover in the Collection of the Benaki Museum”

Dr. Sumiyo Okumura was born in Kyoto, Japan. After graduating from Doshisha University, she worked as an assistant at the National Museum of Modern Art, Kyoto. She then completed her master’s and doctoral degrees in Turkish and Islamic art history at the Turcology Institute of Marmara University in Istanbul. From 2007 to 2017 she worked as an art historian at the Turkish Cultural Foundation. Dr. Okumura has given many lectures and participated in various international symposiums and conferences. Her publications include a book, many articles, and edited books. Dr. Okumura currently works as an art historian, independent curator, and art consultant.

Olson, Lindsay

Adjunct Professor, Columbia College Chicago; Visual Artist

lindsayolson816@gmail.com

Session 11A, Roundtable Discussion: Focus on Textiles x Science: Interdisciplinary Research and Invention
Discussant

Lindsay Olson's artistic practice grows out of an intense curiosity about the ways our society is supported by science and technology. She has worked as Fermi National Accelerator's first artist-in-residence, with the Metropolitan Water Reclamation District of Greater Chicago, the Field Museum, and the Chicago Botanic Garden. Her current work grows out of a three-week research cruise on the RV *Endeavor* with scientists using acoustics to study the ocean soundscape. Her work is currently touring in Europe and the United States and can be seen at many science outreach events. Lindsay teaches textiles at Columbia College Chicago.

Ozgen, Ozlen

Professor, Public Relations and Advertising, School of Business, Atilim University, Ankara

ozlen.ozgen@atilim.edu.tr

Session 10A, Individual Papers: Traditions

"From Past to Present Henna Ritual Clothing in Anatolia: An Evaluation of Bindalli" (with Zeynep Erdogan)

Prof. Dr., Department of Public Relations and Advertising, Management Faculty, Atilim University, Ankara, Turkey. Prof. Dr., study areas: advertising, public relations, media

Pandey, Juhi

Technical Head, Lady Bamford Foundation

juhi@nilajapur.com

Session 2B, Individual Papers: Reclaiming Traditions

"THEN and NOW: Economic Empowerment One Weave at a Time" (with Raji Ben Vankar)

Juhi Pandey is a designer by education and, today, a social development professional, keenly working with craft value chains and community development using systems and social design processes at the grassroots level. An alumna of the National Institute of Design (NID), Ahmedabad, and National Institute of Fashion Technology (NIFT), Chennai, she worked in the mainstream garment export industry for eight years before moving into the education and social development sector in India. She has worked across the country, especially with women and children from artisan, migrant, and underprivileged sections with the belief that preservation of traditional knowledge and indigenous societies alongside education are the backbone of any developing country.

Pappas, Andrea

Associate Professor and Department Chair, Art and Art History, Santa Clara University, California

apappas@scu.edu

Session 8A, Individual Papers: Needlework and Politics

“Embroidered Landscapes and Women’s Hidden Knowledge of Nature in British North America”

Andrea Pappas earned her PhD in art history at the University of Southern California and is now chair of the Department of Art and Art History at Santa Clara University. She has published on Mark Rothko, Jewish American art and visual culture, American women art dealers, the pedagogy of art history, and the Boston “Fishing Lady” embroideries. Her current book project, *Embroidering the Landscape: Art, Women, and the Environment in British North America, 1740-1770*, examines embroidery from an environmental history perspective. Her work has been supported by the National Endowment for the Humanities (NEH) and a long-term fellowship at the Winterthur Museum and Library.

Peters, Ann

Archaeologist, Penn Museum, Philadelphia

mundocomun@lightlink.com

Session 3A, Organized Session: Dialogues between Archaeological, Historical, and Contemporary Textiles in the Andes
Organizer

Session 4A, Organized Session: Extraordinary Fibers, Extraordinary Stories from the Andes and Beyond
“Plants in the Tapestry, Literally” (with Adriana Soldi)

Ann H. Peters is an archaeologist working in the Pacific watersheds of the Central Andes (Peru, South America). Her PhD dissertation (1997), based on fieldwork and museum studies, presents analysis of artifact types, organic remains, architecture, and landscape in Pisco Valley sites spanning the Paracas-Nasca transition (c. 350 BC–AD 250). She went on to study the contemporary Azapa tradition (northern Chile). Her current research integrates archival data with analysis of embroidered garments, other textiles diverse in form and structure, and associated artifacts to reconstruct contexts and define styles associated with the Paracas Necropolis and contemporary, culturally related ritual contexts in the southern Central Andes.

Phillips, Amanda

Assistant Professor, University of Virginia, Charlottesville

ahp2n@virginia.edu

Session 6A, Individual Papers: Early Textiles

“Technology, Aesthetics, and Ambition at Play: The Silk of Sultan Bayezid”

Amanda Phillips (DPhil, Oxon) is an assistant professor in the McIntire Department of Art at the University of Virginia. Her first book, *Everyday Luxuries* (2016), considered how art and objects shaped the lives of Ottoman subjects in Constantinople during the seventeenth and eighteenth centuries. Her second book, *Seachange: Ottoman Textiles between the Mediterranean and Indian Ocean* (forthcoming, University of California), considers the silks, cottons, and camlets made and traded across Eurasia, arguing for the importance of India and Iran in shaping Ottoman fashion and production and for the potentials of studying craft on its own terms.

Phipps, Elena

Independent Scholar

elena@ephipps.org

Session 4A, Organized Session: Extraordinary Fibers, Extraordinary Stories from the Andes and Beyond

Organizer

“Viscacha: Luxury, Fate, and Identification in Pre-Columbian Textiles” (with Caroline Solazzo)

Elena Phipps has a PhD (Columbia University, 1989) and is a former president of TSA (2010-2014). She was senior museum conservator at The Metropolitan Museum of Art (MMA) (1977- 2010), where she co-curated *The Colonial Andes: Tapestries and Silverwork 1430-1830*, awarded the Alfred Barr Jr. Award and the Mitchell Prize. In 2013, she co-curated *The Interwoven Globe: Worldwide Textile Trade 1500-1800* at The Metropolitan Museum of Art in 2013. She has many publications on textile materials and techniques and culture, including *Cochineal Red* (MMA, 2010) and *Looking at Textiles* (Getty, 2011). She currently teaches textile history in the Department of World Arts and Cultures at UCLA (University of California, Los Angeles).

Pickett, Barbara Setsu

Associate Professor Emeritus, Department of Art, University of Oregon

bpickett@uoregon.edu

Session 10C, Roundtable Discussion: India in Situ: Textile History and Practice, a Team Approach

Moderator

Barbara Setsu Pickett, an associate professor emeritus in the Department of Art, University of Oregon, focuses her art and research on velvet weaving, jacquard design, shibori, natural dyeing, and artists' books. Her awards include National Endowment for the Arts (NEA) Individual Artist, Fulbright Research, Institute of Turkish Studies, Gladys Kriebel Delmas Foundation, Rockefeller Foundation Bellagio, and Asian Art Museum in San Francisco artist residency.

She has studied contemporary velvet weaving in Italy, France, England, Japan, China, Turkey, Uzbekistan, and India and founded the University of Oregon's Fibers in Florence, Italy, program. In 2005 she and her son Michael formed Mihara Shibori Studio and create highly textured silk scarves.

Portillo, Eduardo

Artist

veneseda@gmail.com

Session 12A, Individual Papers: Latin America

“People, Landscape, and Wool Weaving in the Venezuelan Andes” (with Maria D’Avila)

María Dávila and Eduardo Portillo are artists who live and work in Mérida, Venezuelan Andes. They have worked together since 1983 with silk, fibers, and textiles. They studied sericulture and weaving in China and India. Their work is part of public collections at The Whitworth Art Gallery, United Kingdom; and at the Longhouse Reserve; Cooper Hewitt, Smithsonian Design Museum; Toledo Museum of Art, United States. They were named Smithsonian Artists Research Fellows in 2017. They are devoted to a search, a journey to understand the landscape and the human geography of the southern towns of Mérida and to interpret an imagined cosmos that they find in this mountainous region.

Poou Coy Tharin, Concepción

Weaver

ganachin@yahoo.com

Session 1A, Individual Papers: Mexico

“Woven Stories and Painted Books: Exploring the Worldviews and Lives of Pre-Hispanic to Contemporary Maya Women”

Concepción Poou Coy Tharin is a Q’eqchi’ Mayan woman from a village near Cobán, Guatemala. Taught by her mother to weave at age eight, she has mastered the local *pikb’il* style, an intricate gauze-like weave. Backstrap weaving is one of the few sources of income for women of her village, though each blouse takes a month to complete. By selling her textiles, Concepción was able to fund her education. Now living in Florida, she demonstrates and teaches backstrap weaving, bringing this ancient tradition to life for people in the United States. Her own textiles preserve traditional designs to honor her ancestors.

Populoh, Valeska Maria

Artist, Educator, Maryland Institute College of Art, Baltimore

vailg@email.unc.edu

Session 10B, Organized Session: Reflections on the Baltimore Natural Dye Initiative and Cultivating Communities of Care
Organizer (with Kenya Miles)

Valeska Maria Populoh teaches multiple courses in the fiber and foundation programs at the Maryland Institute College of Art (MICA). She facilitates the Natural Dye as Intercultural Connector course and helps to coordinate aspects of the natural dye project. Her background in organic farming and gardening, as well as her work collaboratively and in coalition contexts on grassroots campaigns and cultural events as an artist, organizer, and facilitator support her in navigating this complex project. Valeska works as an artist and cultural organizer. She has lived in Baltimore since 2003 and considers this city her adopted hometown.

Ranieri, Ruggero

Academic and Foundation Chair, Romeyne Robert and Uguccione Sorbello Foundation

roger.ranieri@tiscali.it

Session 9C, Individual Papers: Lace and Education

“Artistic Philanthropy and Women’s Emancipation in Early Twentieth-Century Italy, in the Life and the Work of Romeyne Robert and Carolina Amari” (with Maria Luciana Buseghin)

Ruggero Ranieri chairs the Romeyne Robert and Uguccione Sorbello Foundation, a charitable 501 (c) (3) educational organization dedicated to his American grandmother and to his father. The foundation supports the forging of cultural bridges between the United States and Italy through research in the arts and humanities and works in conjunction with the Fondazione Ranieri di Sorbello, based in the family palace in Perugia. He holds a doctorate in contemporary European history and has taught in a number of English and Italian universities. He has published on the history of the European economy and World War II in Italy.

Robertson, Lesli

Textile Consultant

leslirobertson@gmail.com

Session 1B, Roundtable Discussion: Cultural Sustainability and the Craft Economy
Moderator

Lesli Robertson is an interdisciplinary textile artist and project developer who partners with local and international organizations to develop impactful engagement through interactive programs and design. As a former principal lecturer of fibers at the University of North Texas (UNT), she worked over a decade teaching while leading innovative community engagement initiatives, both nationally and internationally. Most recently, she launched

Mekeka Designs, a start-up designing sustainable textiles from Uganda. In addition, she consults with organizations on artisan design initiatives through the Fulbright Specialist Program and USAID initiatives. She currently serves on the board of the Textile Society of America.

Rowe, Ann Pollard

Research Associate, The Textile Museum / The George Washington University Museum, Washington, DC

aprowe@gwu.edu

Session 12A, Individual Papers: Latin America
“Fugitive Dyes in Chancay Textiles”

Ann Pollard Rowe spent most of her career as curator of Western Hemisphere textiles at The Textile Museum in Washington, DC, and is now research associate there. She has curated many exhibitions and has written catalogues for *Warp-Patterned Weaves of the Andes*, *A Century of Change in Guatemalan Textiles*, *Costumes and Featherwork of the Lords of Chimor*, and *Hidden Threads of Peru: Q'ero Textiles* (with John Cohen). She also co-authored and edited three books on Ecuadorian textiles. These books and her many articles describe the stylistic development and the techniques and structures of both archaeological and ethnographic textiles of Latin America.

Rudisill, Chris

Independent Scholar

chris.rudisill@icloud.com

Session 5B, Individual Papers: Women, Textiles, and Politics
“Queering the Bias: LGBTQ Quiltmaking in the American South”

Chris Rudisill is an independent scholar and studio artist living in North Carolina. He is the former director of Stonewall National Museum & Archives and has more than twenty years of experience in nonprofit leadership. He is currently studying craftmaking in the South and the unique relationships to community and identity. Throughout his career he has sought opportunities to increase the awareness of LGBTQ social justice through participatory community activities and dialogue. Chris holds an MA in museum studies from Johns Hopkins University and a BFA in painting from the University of North Carolina Charlotte.

Sabo, Stephanie

Lecturer, University of Southern California, Los Angeles

ssabo@usc.edu

Session 9D, Warp Speed Presentation:
“Reclaimed: Evelyn Roth”

Stephanie Sabo is an artist, designer, and educator living in Los Angeles. Her research in design discourse often investigates the line dividing art from

design, particularly where stylistic choices are used to demarcate social status. Recently, she published her article “Conflict Zones” in the *Journal of Textile Design Research and Practice* and exhibited her work *The Shapes We Live With/In* at Los Angeles Municipal Art Gallery. She received her MFA from the California Institute of the Arts (CalArts) and currently teaches at the University of Southern California (USC) and Otis College of Art and Design.

Samad, Sania

Textile Artist

saniasamadstudio@gmail.com

Session 3B, Individual Papers: Journeys
“Unraveling Stories through Stitches”

I am a female Pakistani artist who has lived in America for the past fifteen years. My training at National College of Arts, Lahore, Pakistan, and at Goldsmith College, London, in textile art and design laid the foundation for my interest in the historical and contemporary fields of textile-making in Pakistan. I have explored issues of identity, immigration, memories, and feminism through the art-making process and by exhibiting around the world.

Sano, Ayaka

Researcher

as12421@nyu.edu

Session 1D, Individual Papers: Textile Design
“From Silk Crepe to Ban-Lon: The Experimental Textiles of Hanae Mori”

Ayaka Sano is a researcher in the history of dress and textiles. She holds an MA in costume studies from New York University and a BA in history from Waseda University. Her research focuses on the Japanese influences in Western fashion from the nineteenth to the twentieth century. She currently serves as the social media coordinator at the Textile Society of America.

Sanroman, Adriana

Heritage Conservator

fadrisp@yahoo.com

Session 1A, Individual Papers: Mexico
“From Birth to Death: The Silk Flower Industry in Mexico”

Adriana Sanroman is a heritage conservator specializing in archaeological and ethnographic materials. Along with her family, she runs a silk flower factory using nineteenth-century techniques combined with innovations in design and materials. Since 2009 she has been a teacher for the National School of Conservation, Restoration and Museography in Mexico. She has worked for various museums and on projects both public and private. Since 2015 she has worked on the Templo Mayor Project.

Saverino, Joan L.

Anthropologist / Folklorist; Visiting Scholar, University of Pennsylvania, Philadelphia

joan.saverino@gmail.com

Session 9C, Individual Papers: Lace and Education

“Maestra Melina, Calabrian Lace Maker: Creative Artistry and the Education of Girls”

Joan L. Saverino is currently a visiting scholar at the University of Pennsylvania. She has been a museum professional, an educator, and a consultant. Saverino’s work appears in the edited volumes: *Embroidered Stories: Interpreting Women’s Domestic Needlework from the Italian Diaspora* (University of Mississippi Press, 2014), *Italian Folk: Vernacular Culture in Italian-American Lives* (Fordham University Press, 2011), and *Global Philadelphia* (Temple University Press, 2010), and in other academic and non-academic publications. Her blog is at I-Italy: <http://bloggers.iitaly.org/bloggers/attraverso>. Saverino has a doctorate from the University of Pennsylvania’s Department of Folklore/Folklife and a master’s in anthropology from George Washington University.

Sayadi, Nader

Doctoral Candidate, University of Texas, Austin

nsayadi@utexas.edu

Session 3C, Organized Session: Imported Skills: Immigrant Labor in Asiatic Silk Production from the Early Modern to Postmodern Periods

“Of Prophets, Caterpillars, and Silver: Job and the Origin-Story of Sericulture in the Early Modern Islamic World”

Nader Sayadi is a PhD candidate in art history at the University of Texas at Austin and has an academic and professional background in architecture and historic preservation. He is a specialist in the built environment and textiles with a concentration on the early modern Islamic world. Nader investigates socio-economic structures by studying the interplay between continuity and change in the processes of making and unmaking artifacts and architecture, and the power and piety dynamics of center-periphery relations from the Bosphorus to Bengal from the sixteenth to the nineteenth centuries.

Scheuing, Ruth

Artist

rscheuing@gmail.com

Session 6B, Individual Papers: Weavers

“Honey Hooser, a Pioneer Weaver with a Card-Operated Jacquard Loom”

Ruth Scheuing explores how textiles communicate through patterns, mythology, and technology and has been involved in digital jacquard weaving

since 1997. She taught at Capilano University for twenty years and is now part of TAD (The Textile Arts Department) located in MakerLabs in Vancouver, British Columbia. Her work has been shown internationally. Recent projects include the Canadian Craft Biennale in Burlington, Ontario; *Silkroads* at the Surrey Art Gallery (British Columbia); and *Dreamland: Textile and the Canadian Landscape*; and *to walk a line*, an on-line exhibition for Digital Threads, both organized by the Textile Museum of Canada. She presented at past TSA symposia in 2001 and 2006.

Sekules, Kate

Independent Scholar / Author

kate@refashioner.com

Session 5C, Individual Papers: Textiles and Education

“Evil in the Wardrobe: Stocking Darns and the Gilded Age Woman in New York, 1870-1900”

Session 10D, Individual Papers: Practices

“MEND MORE BUY LESS: Repair-Making as Activism”

Kate Sekules’s research interests are in vernacular clothing and the dress of the poor, and, especially, in uncovering the untold history of mending. Before entering academia, Kate enjoyed a two-decade career as a journalist and founded Refashioner, an early vintage/designer wardrobe-sharing site. She is a board member of the Ethical Fashion Forum and Common Objective, and is on the advisory council of the New Standard Institute. Her book *Mend! A Refashioning Manual and Manifesto* was published by Penguin in September. She holds an MA in costume studies from New York University (NYU).

Seo, Yuki

Independent Researcher

yukiseo65@gmail.com

Session 3A, Organized Session: Dialogues between Archaeological, Historical, and Contemporary Textiles in the Andes

“The Practice of Replication: A Dialogue between Producers in Perú and Japan”

Yuki Seo has a degree in education, with specialization in ancient literature, from the National University of Yokohama, Japan. She has lived in Peru since 2001. A graduate of the program in conservation and restoration of archaeological materials at the Instituto Superior Yachaywasi, Perú, she has extensive experience in a variety of projects related to the analysis and recovery of pre-Hispanic textiles and their ancestral techniques. Yuki Seo currently dedicates all her experience to the organization of courses and workshops of a high quality, in which the participants can achieve an understanding of the importance and value of pre-Hispanic textile arts.

Sethi, Ritu

Chair, Craft Revival Trust

rsethi@craftrevival.org

Session 1C, Roundtable Discussion: Handmade in India: Trade, Ethics, and the Craft Economy
Discussant

Ritu Sethi is the founder and chairperson of the Craft Revival Trust (CRT), a registered non-profit that is based on the principal that access to knowledge and its dissemination forms the vital core of safeguarding intangible cultural heritage. She publishes the *Asia InCH* online encyclopedia and the online quarterly, *Global InCH Journal*; both chronicle living traditions and the issues that impact intangible heritage. Ritu is a member of the UNESCO Consultative Body on Intangible Cultural Heritage, Planning Commission of India, Handloom and Handicraft Export Corporation, Centre for Cultural Resource and Training, and the Indian National Trust for Culture and Heritage.

Sharma, Shilpa

Entrepreneur

shilpa.sharma@jaypore.com

Session 1C, Roundtable Discussion: Handmade in India: Trade, Ethics, and the Craft Economy
Discussant

Shilpa has spent over two decades in the textile, craft, and lifestyle retail sector. In 2010, she co-founded Jaypore, an online retail portal for exquisite handmade and designer craft products from India. On the board of the All India Artisans and Craftworkers Welfare Association (AIACA), she is also a member of the leadership group addressing circular design challenges at Massachusetts Institute of Technology (MIT). She does consultancy/mentoring for creative/lifestyle businesses and mentors craft organizations. In addition to all of this, she is also nurturing two new ventures: Breakaway, a bespoke travel enterprise and Mustard restaurant in Goa and Mumbai.

Shaw, Madelyn

Retired, Curator of Textiles, National Museum of American History, Smithsonian Institution, Washington, DC

mshaw21@verizon.net

Session 8B, Individual Papers: What Clothing Reveals
“Where Can Objects Take You?: The Case of the World War II Japanese Airman’s Suit” (with Trish FitzSimons)

Madelyn Shaw is the recently retired curator of textiles at the National Museum of American History, Smithsonian Institution. She specializes in the exploration of American culture and history through textiles and dress.

Recent work includes the exhibition *Everyday Luxury: Silk Quilts from the National Collection* at the National Museum of American History, and the ongoing project, *Fabric of War: A Hidden History of the Global Wool Trade*, with colleague Trish FitzSimons, for which she received a Fulbright Senior Scholar award in 2019.

Sheehan, Vera Longtoe

Director, Vermont Abenaki Artists Association

vera.sheehan@abenakiart.org

“**Session 12C**, Individual Papers: Resilience and Adaptation in Native American Art

“Alnôbaskwa: Native American Women Making Ceremonial Regalia”

Vera Longtoe Sheehan is a Native American educator, artist, and activist who has lectured internationally about Abenaki history and culture. She serves her community as the director of the Vermont Abenaki Artists Association. The combination of her experience and education help her to bridge the gap between the native and non-native communities by creating dynamic and engaging exhibitions and education programs. She holds an MALS and certification in public history from State University of New York Empire State College where she received her BA in museum studies and Native American studies. The focus of Vera’s art is Abenaki clothing making and plant fiber weaving.

Silva, Juliana

Visual Artist

julisilvadiaz@gmail.com

Juliana Silva is a visual artist and researcher. She received her master of fine arts from Emily Carr University of Art & Design, and bachelor of fine arts from The National University of Colombia. Silva was a recipient of the The Andrea Brussa Master Artist Endowment Fund award to attend the residency workshop *The Creative Gesture: Designing for Dance* in 2019. She has been exhibiting her work since 2002 in Colombia, as well as in Canada. Throughout her exploration of multimedia, Silva researches ways in which cultural meaning is conveyed through objects and their materiality.

Singh, Monica Munjial

Associate Professor, Panjab University, Chandigarh

mona13mch@pu.ac.in

Session 5A, Organized Session: Unfolding Hidden Stories of the Informal Workforce, India

“Gujjar Women’s Empowerment in the Informal Sector—A Case Study”

Dr. Monica Munjial Singh is associate professor and chairperson at the Centre for Social Work, Panjab University, Chandigarh. She has worked with

the Centre for Research in Rural and Industrial Development (CRRID), Chandigarh and Helpage India; is a member of the Chandigarh Commission for Protection of Child Rights (CCPCR) and voluntary counsellor for Missionaries of Charity, Chandigarh; has worked with the Chandigarh Administration; completed thirty-five research reports for the Ministry of Health and Family Welfare, Government of India; published one book and thirty-seven research articles in national and international journals; and was awarded the Indira Gandhi Gold Medal Award and the Bhartiya Udyog Ratan for Social Work by the Global Economic Progress and Research Association (GEPR), New Delhi.

Singh, Simrita

Assistant Professor, Northern India Institute of Fashion Technology, Mohali
singhsimrita@hotmail.com

Session 5A, Organized Session: Unfolding Hidden Stories of the Informal Workforce, India

“Unseen, Unheard, Unnamed: The Matchless and Unsung Heroes of Textile Art and Craft of Rajasthan” (with Anu H. Gupta)

Dr. Simrita Singh holds a PhD in design and fine arts, MA in history of art, and BFA in applied art with more than twenty years of experience as an art, design, and fashion educator. She is presently teaching at and heading the Fashion Design Department at the Northern India Institute of Fashion Technology (NIIFT), Mohali, India. She is also the coordinator of the State Initiative Design Center (SIDC) granted by the Ministry of Textiles to NIIFT for the promotion of handicrafts of Punjab. She has worked on and researched the regional arts and crafts of India, written papers and made presentations on related topics, and undertaken many projects such as uniform design and design and skill development projects.

Smith, Maria

Doctoral Candidate, Syracuse University
msmith01@syr.edu

Session 12A, Individual Papers: Latin America

“Creating the Sensible: Weaving the Colonial Aesthetic at a Colonial Obraje”

Maria Smith is a doctoral candidate in the Anthropology Department at Syracuse University. Her dissertation research combines historical and archaeological data to investigate the ways in which colonial textile producers at the Obraje de San Marcos de Chincheros and Monasterio de Santa Catalina de Siena influenced the colonial aesthetic through their labor. Her research explores the ways weavers were enculturated into the colonial aesthetic, the ways weavers implemented innovative techniques and technologies into their weavings, and the ways in which their textiles helped to define the colonial era.

Solazzo, Caroline

Fellow, Museum Conservation Institute, Smithsonian Institution

solazzoc@si.edu

Session 4A, Organized Session: Extraordinary Fibers, Extraordinary Stories from the Andes and Beyond

“Viscacha: Luxury, Fate, and Identification in Pre-Columbian Textiles” (with Elena Phipps)

Caroline Solazzo has a PhD in organic and macromolecular chemistry from the Université des Sciences et Techniques de Lille, France. She is currently a Fellow at the Museum Conservation Institute, Smithsonian Institution, Washington, DC, where she researches the biodeterioration of ancient tissues and conducts technical studies of textiles and other keratinous tissues. She specializes in proteomics and has presented her work at many international conferences and published a number of papers on her research. Her work has been awarded the George Burch Fellowship for Theoretic Medicine and Affiliated Theoretic Sciences, Washington DC, 2013 (\$100,000), among other accolades.

Soldi, Adriana

Anthropologist / Textile Conservator

adrianasoldi@gmail.com

Session 4A, Organized Session: Extraordinary Fibers, Extraordinary Stories from the Andes and Beyond

“Plants in the Tapestry, Literally” (with Ann Peters)

Adriana Soldi was born in Ica, Perú, and grew up in the Ocucaje Basin. She studied anthropology in the Pontificia Universidad Católica del Perú and trained in textile conservation under a UNESCO program in Peru’s Museo Nacional de Antropología y Arqueología. She undertook postgraduate studies in anthropology at the University of Illinois and has translated (English to Spanish) many articles and books published in Perú in the fields of anthropology and archaeology.

Stanley, Sarah

Curator of Fine Art and Craft, William King Museum of Art, Abingdon, Virginia

stanley.sarahelizabeth@gmail.com

Session 6B, Individual Papers: Weavers

“Superabundance: The Legacy of Laura Lu Copenhaver”

Sarah Stanley is the former curator at the William King Museum of Art in Abingdon, Virginia. Sarah holds an MA from Bard Graduate Center and a BA in art history from the College of William & Mary. Prior to graduate school, Sarah spent two years as an apprentice weaver at Colonial Williamsburg, an

experience that continues to greatly influence her interests and scholarship today.

Stapleton, Lyssa

Curator, Cotsen Foundation for Academic Research

lyssa@cotsenfamilyoffice.com

Session 8A, Individual Papers: Needlework and Politics

“Subversive Stitches: An Embroidered Portrait of Charles I in the Cotsen Textile Traces Collection”

Lyssa C. Stapleton is the curator of the Cotsen Collection in Los Angeles and the consulting curator for the Cotsen Textile Traces Collection at The Textile Museum in Washington, DC. She has organized a number of exhibits focusing on textiles and basketry, most recently the traveling exhibition *The Box Project: Uncommon Threads* (2016-2018) and *Bamboo* (2018) at the Craft Contemporary in Los Angeles. She holds a PhD in archaeology from the University of California, Los Angeles (UCLA) and is the primary investigator for woven materials for the Arpa River Valley (Areni-1 Cave) Archaeological Project in Armenia.

Strobel, Heidi A.

Professor of Art History, University of Evansville, Indiana

hs40@evansville.edu

Session 7B, Individual Papers: Eighteenth Century

“Embroidery, Gender, and Self-Portraiture in the Late Eighteenth Century”

Heidi A. Strobel is professor of art history at the University of Evansville. Her publications include *The Artistic Matronage of Queen Charlotte (1744-1818)* (2011) and *Materializing Gender in Eighteenth-Century Europe* (co-editor, 2016), which includes her essay on Leicester embroiderer Mary Linwood’s (1755-1845) replicas of Thomas Gainsborough’s paintings. Her book *The Art of Mary Linwood: Embroidery, Installation, and the Popular Picturesque* is a monograph and catalogue of Linwood’s works that will be published by Bloomsbury in 2020. She was the guest curator for the Evansville Museum’s 2018 exhibition on local textile artist Nanene Queen Engle (1918-2007).

Swope, Jennifer

Assistant Curator, David and Roberta Logie Department of Textiles and Fashion Arts, Museum of Fine Arts, Boston.

jswope@mfa.org

Saturday Film

Raven’s Tail Journey of Evelyn Vanderhoop (with Evelyn Vanderhoop and Bernadette Jarrard)

Jennifer Swope is Assistant Curator in the David and Roberta Logie Department of Textiles and Fashion Arts at the Museum of Fine Arts, Boston. A

recipient of a Lois F. McNeil Fellowship, she attended the Winterthur Program in American Culture, receiving a master's degree in American material culture from the University of Delaware. Co-author and curator of *Quilts and Color, the Pilgrim/Roy Collection*, a catalog and exhibition that opened at the MFA in 2014, her most recent work has been co-curating the upcoming catalog and exhibition *Fabric of a Nation: American Quilt Stories* that will open at the MFA in 2021.

Taronas, Katie

Doctoral Candidate, Department of History of Art and Architecture, Harvard University

ktaronas@g.harvard.edu

Session 2A, Organized Session: Connective Tissues: Examining Inscribed Textiles from Egyptian Burial Grounds

“Inscriptions, Iconography, and Individuals in Early Byzantine Egyptian Textiles”

Katie Taronas is a PhD candidate in the Department of History of Art and Architecture at Harvard University specializing in early Christian and Byzantine art. Her dissertation focused on iconography that paired saints with animals in early saints' cults, but she has also enjoyed researching the collection of early Byzantine textiles at the Harvard Art Museums for much of her graduate career.

Taylor, Emily

Assistant Curator, European Decorative Arts, National Museums Scotland

E.Taylor@nms.ac.uk

Session 11B, Individual Papers: Global Trade

“Uncovering Objects: The Importance of Context for the Textiles of Tynninghame House, Scotland, Circa 1700-1800”

Emily Taylor is assistant curator of European decorative arts at National Museums Scotland, specializing in historic fashion and textiles. Her primary research area is fashion construction and fashionable identities, circa 1700-1850. In 2013 she completed a PhD at the University of Glasgow with a dissertation titled “Women's Dresses from Eighteenth-Century Scotland: Fashion Objects and Identities.” Recent research has focused on makers, men's fashion, and the global connections of fashionable Scots in the long eighteenth century.

Thomas, Angharad

Textiles Curator, Knitting & Crochet Guild, United Kingdom

gloveknitter@gmail.com

Session 9B, Individual Papers: Collections and Archives

“Hidden Stories in the Collection of the Knitting & Crochet Guild of the United Kingdom”

Dr. Angharad Thomas is a researcher, designer, and maker. Originally a geographer, she has an MA in knitwear and knitted fabric design. Angharad had her own knitwear business prior to working as a knitwear designer for a United Kingdom company selling British wool globally. Her PhD examined design and sustainability in Welsh textile production. Angharad has taught at all levels, retiring from academia in 2012. She is volunteer textiles curator at the collection of the Knitting & Crochet Guild of the UK. Her personal research focuses on the knitted glove, designing, making, and researching.

Thompson, Amanda

Doctoral Candidate, Bard Graduate Center

athompsonarts@gmail.com

Session 5C, Individual Papers: Textiles and Education

“Altering Clothing: Appropriation, Assimilation, and Native Resilience in Florida Seminole and White Settler Relations, 1940s–1950s”

Amanda Thompson is a PhD candidate at the Bard Graduate Center where she focuses on Native American art and craft studies, using critical frameworks which center gender, colonialism, and indigeneity. She is also a 2020–2021 Smithsonian American Art Museum Fellow. Amanda has an MA in arts administration which prepared her for many years of experience managing museum collections and exhibition programs, in roles including collections manager for the New-York Historical Society and director of exhibitions for the Museum for African Art. Amanda inherited her love of textiles, and her fabric stash, from her mother.

Tinley, Lynn

Independent Researcher; Adjunct Professor of History, Oglethorpe University, Atlanta

lynntinley@comcast.net

Session 7C, Individual Papers: Textile Production

“The Roswell Mill: Upcountry Cotton Production and Georgia Global Trade”

Lynn Tinley holds a PhD in American studies from Emory University. She is an independent scholar and adjunct history professor at Oglethorpe University in Atlanta. Her primary research focuses on early American material culture with an emphasis on textiles, religion, and Southern history. Samplers and female education form an important component of her research. More current research projects involve her home state of Georgia, including the history of the local community and the significance of cotton production in the growth of the state. Lynn is the current editor of the TSA Symposium Proceedings.

Toloudi, Zenovia

Assistant Professor, Department of Studio Art, Dartmouth College, Hanover, New Hampshire

zenovia@gmail.com

Session 6C, Individual Papers: Craftivism

“On Object-Made Quilts and Migrants’ Structural Textiles”

Session 9B, Individual Papers: Collections and Archives

“Borders of Empire(s): Hidden Stories from the Denman Ross Collection at the Museum of Fine Arts, Boston” (with Maria Cecilia Holt)

Zenovia Toloudi is an architect, artist, and assistant professor of architecture in the Department of Studio Art, Dartmouth College. She holds a doctor of design degree from Harvard’s Graduate School of Design, a master of architecture degree as a Fulbright Fellow at the Illinois Institute of Technology, and she graduated from the Aristotle University (Greece) in architectural engineering. Her work critiques the contemporary alienation of humans from nature and sociability in architecture and in public space, and investigates spatial typologies to reestablish cohabitation, inclusion, and participation through digital, physical, and organic media. The founder of Studio Z, a creative research practice on art, architecture, and urbanism, Zenovia has exhibited internationally, including at the Biennale in Venice, Le Lieu Unique in Nantes, France, the Center for Architecture, the Athens Byzantine Museum. She has won commissions from Illuminus Boston and The Lab at Harvard. Her essays have been published in Routledge, Technoetic Arts, MAS Context and Organs Everywhere.

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Torimaru, Tomoko

Independent Researcher

tomochi69@hotmail.com

Session 4C, Individual Papers: Chinese Textiles and Dress

“A Compared Study of Miao Embroidery and Ancient Chinese Embroidery: The Cultural and Historical Significances”

Dr. Tomoko Torimaru received her Dr.Eng. from Donghua University, Shanghai, in 2004 in the field of history and technology of Chinese textiles. Her doctoral dissertation is a “Study of the Origin, Development, and Dissemination of Warp-Float, Warp-Faced Plain Weaving in China;” her master’s dissertation is a “Study on Techniques of Tablet Weaving and Textile Bands in China.” She conducted research primarily in southwestern China and co-authored two publications with Dr. Sadae Torimaru on the textile material culture and techniques of the Miao people, China. She is also researching tablet weaving in China and other countries.

Tsang-de Lyster, Sharon

Entrepreneur, Researcher, Curator

sharondelyster@gmail.com

Session 4C, Individual Papers: Chinese Textiles and Dress

“Life of a Sampler: The Significance of the Untold and ‘Mundane’ in Miao Cultural Transmission”

Sharon is an entrepreneur, researcher, and curator in heritage, textile, and design. She is the founder of studio Narrative Made and the award-winning resource platform The Textile Atlas, which champions intangible heritage conservation and sustainable sourcing through documenting and network building for textile-making practices. Working across traditional and industrial textile productions, she also pioneers the brand development of The Billie, a textile upcycling mill in Hong Kong. Sharon serves on the editorial board of Garland Magazine, and a local board of directors of HOPE International. She holds a master’s in museums, heritage and material culture studies at SOAS University of London.

Turner, James

Retired, Associate Professor, McGill University, Montreal

jturner00@email.com

Session 9A, Individual Papers: Rugs and Carpets

“Ayineh: The Mirror in Persian Carpet Designs”

James Turner is an independent researcher and writer who formerly taught mathematics at McGill University (Montreal). He is an interested observer of old and new mythologies. He coauthored *The Inuit Imagination*, a study of the Inuit narrative tradition and its expression in visual art. More recently, he coauthored *The Persian Carpet: The Vision of a Whole People* which explores the social contexts and meaning content of Persian carpet designs.

Vail, Gabrielle

Research Associate / Archaeologist and Epigrapher, University of North Carolina, Chapel Hill

vailg@email.unc.edu

Session 1A, Individual Papers: Mexico

“Woven Stories and Painted Books: Exploring the Worldviews and Lives of Pre-Hispanic to Contemporary Maya Women” (with Concepción Poooy Coy Tharin)

Gabrielle Vail has an appointment in anthropology at the University of North Carolina-Chapel Hill and is former program director of InHerit: Indigenous Heritage Passed to Present, where she coordinated a cultural exchange program connecting students of Maya descent in North Carolina and Yucatán. Her research focuses on postclassic cultures documented in hieroglyphic codices and on Maya backstrap weaving and textiles. She has received four National Endowment for the Humanities (NEH) grants, including two to develop the Maya Codices Database (www.mayacodices.org) used in educational workshops throughout the United States and Latin America. Her recent

books include *Códice de Madrid* and *Re-Creating Primordial Time: Foundation Rituals and Mythology in the Postclassic Maya Codices*.

Valoma, Deborah

Professor, California College of the Arts, Oakland

dvaloma@cca.edu

Session 3B, Individual Papers: Journeys
 “We Are Still Here: The Armenian Postmemory Project”

Deborah Valoma is an artist, weaver, and professor of textiles and graduate fine arts at California College of the Arts, where her specialized field of research, writing, and teaching is textiles as a global aesthetic practice. In addition to teaching courses on textile history and theory, Valoma has written essays, presented papers, and curated exhibitions analyzing the conceptual and poetic nuances of the medium. In 2013 she published *Scrape the Willow Until It Sings*, which traces the words and work of Native-American basket-maker Julia Parker. Valoma is currently working on a project investigating the role of Armenian needlelace as repository of memory and signifier of identity.

van den Belt, Felix

Masters candidate, Utrecht University, Netherlands

felixvandenbelt@gmail.com

Session 9A, Individual Papers: Rugs and Carpets
 “Ties That Bind the Daily Lives of Carpet Traders”

Felix van den Belt is a masters candidate in cultural anthropology from Utrecht University in Utrecht, the Netherlands. He is familiar with the carpet trade of Iran and trades and writes about carpets. Van den Belt conducted ethnographic research in the carpet bazaars of Iran, examining the everyday life trajectories of carpet traders in relation to globalization and geopolitical conflict. The title of his thesis is “Ties That Bind the Daily Lives of Carpet Traders in Iran, the Netherlands, Germany, and Belgium” (2019).

Vanderhoop, Evelyn

Artist

Saturday Film

Raven’s Tail Journey of Evelyn Vanderhoop (with Bernadette Jarrard and Jennifer Swope)

Evelyn Vanderhoop is a Pacific Northwest Coast weaver from the Haida Nation. From a long line of Haida weavers, including her mother Delores Churchill and grandmother Selina Peratrovich, Evelyn Vanderhoop studied with Cheryl Samuel and continues to teach and weave both the Raven’s Tail (northern geometric weaving) and Naaxiin (Chilkat) techniques. From Masset, Haida Gwaii, she has had successful parallel careers as a weaver

and watercolor artist. She was awarded the Artist in Residence Fellowship at the National Museum of the American Indian, Smithsonian, Washington, DC, in 2005.

Vankar, Raji Ben

Weaver and Entrepreneur

Session 2B, Individual Papers: Reclaiming Traditions

“THEN and NOW: Economic Empowerment One Weave at a Time” (with Juhi Pandey)

Raji Ben Vankar is an independent weaver entrepreneur from the small village of Avadhnagar, Kutch, Gujarat. Her family moved to the village after the earthquake in 2001. She soon lost her husband, and her life came to a standstill. Khamir, a facilitation organization, employed her in 2009. An assistant to a weaver, she found her strength in handloom weaving which she had learnt as a hobby from her father. After working for seven years in the plastic weaving recycle program, she moved out and set up her own enterprise. Raji Ben, is a living example for women in her community in independence and entrepreneurship.

Vergara-Figueroa, Aurora

Professor, Universidad Icesi, Cali, Colombia

avergara@icesi.edu.co

Session 10D, Individual Papers: Practices

“Stitches in Time: Towards an Institutional Darning Based on Feminist Pedagogy and Textile Practices”

Aurora Vergara-Figueroa is the director of the Afrodiasporic Studies Center (Centro de Estudios Afrodiaspóricos, CEAF) at Icesi University. She is an Afrocolombian woman who holds a PhD from the Sociology Department of the University of Massachusetts Amherst. Her main research interest is the sociological study of Afrocolombians deracinated from the Colombian Pacific coast and the long duration of land dispossession in the world-system. Furthermore, she develops research on the Afrodiasporic feminist movement in Colombia. She is the recipient of the LASA/OXFAM America 2014 Martin Diskin Dissertation Award (Latin American Studies Association/OXFAM).

Wada, Yoshiko Iwamoto

President, World Shibori Network

yiw@yoshikowada.com

Session 2B, Individual Papers: Reclaiming Traditions

“Transformative Power of Stitchery: Sashiko from Cold Regions of Japan and Embroidery Work of the Nui Project”

Yoshiko Iwamoto Wada is an artist, curator, researcher, and author whose books include *Memory on Cloth: Shibori Now*. She founded the World Shibori

Network in 1992, co-chaired eleven International Shibori Symposia around the world, developed Slow Fiber Studios to offer programs that deepen insight into textile-making practices, and produced a series of DVDs with Michel Garcia on natural dyeing using sustainable methods. She received the prestigious George Hewitt Myers Award from George Washington University and The Textile Museum (2016) as well as fellowships from the Japan Foundation, James Renwick Alliance at the Smithsonian Institution, and Indo-U.S. Subcommission for Education and Culture.

Wanduara, Mercy

Lecturer and Chairperson, Department of Fashion Design and Marketing, Kenyatta University, Kenya

mwanduara@gmail.com

Session 7A, Individual Papers: Africa

“Kenyan Basketry (Ciondo) by Women from Central and Eastern Kenya”

Mercy has more than twenty years of experience teaching at various levels of the Kenyan education system, mostly at university level. She holds a PhD in fashion merchandising, an MSc in textile science and a bachelor of education in home economics. Mercy has research interests in micro and small businesses, textile crafts, and indigenous textiles. She has held various leadership positions at the university and is currently the head of the Department of Fashion Design and Marketing.

Wertz, Julie

Beal Family Postgraduate Fellow in Conservation Science, Harvard Art Museums

julie_wertz@harvard.edu

Session 2A, Organized Session: Connective Tissues: Examining Inscribed Textiles from Egyptian Burial Grounds

“Materials and Making of Țirāz Textiles”

Julie Wertz is the Beal Family Postgraduate Fellow in Conservation Science at Harvard Art Museums. Her work uses analytical chemistry to identify and characterize materials in archives and collections, contributing to our understanding of the objects, materials, and how to better interpret and preserve them. Her doctoral research at the University of Glasgow Centre for textile conservation focused on a re-creation and characterization of Turkey red dyed textiles. Her recent research includes dyes analysis of medieval Egyptian burial textiles, identification of pigments in Indian manuscripts, the palette of painter Henry Inman, and a study of Han dynasty funerary ceramics.

Williams McCallister, Omolara

Facilitation and Writing Fellow, Natural Dye as Intercultural Connector course and Baltimore Natural Dye Initiative, Maryland Institute College of Arts, Baltimore

owilliamsmccallister@mica.edu

Session 10B, Organized Session: Reflections on the Baltimore Natural Dye Initiative and Cultivating Communities of Care
“The Indigo Vat as Metaphor for Crafting Cultures of Care”

Omolara Williams McCallister is a textile artist, arts educator and administrator, activist and community organizer. Originally from Atlanta, Omolara has worked with community organizations developing community engagement and educational programming initiatives that use art to ignite social consciousness and instigate social change. Omolara is currently completing a graduate degree in fine arts at the Maryland Institute College of Arts (MICA), while serving as a co-teacher, facilitator, and writing fellow with the Baltimore Natural Dye Initiative.

Winter, Emily

Co-Founder, The Weaving Mill, Chicago

emily@theweavingmill.com

Session 7C, Individual Papers: Textile Production
“Wool Sells Itself: Tracing Navajo-Raised Wool in Its Movement from Raw Material into Anonymous Commodity”

Emily Winter is a weaver based in Chicago. She is co-founder of The Weaving Mill, an experimental weaving studio that blends design, fine art, textile education, and research-based practice in the context of a repurposed textile manufacturing facility housed in a day program for adults with developmental disabilities. She has an MFA in textiles from the Rhode Island School of Design and a BA in history from the University of Chicago.

Winter, Meredith Lynn

Doctoral Candidate, Harvard University

mwinter@fas.harvard.edu

Session 2A, Organized Session: Connective Tissues: Examining Inscribed Textiles from Egyptian Burial Grounds
“Ṭirāz: A Merger between Embroidery and Tapestry”

Meredith Lynn Winter is a PhD candidate in Middle Eastern studies and the history of art and architecture at Harvard University. Her research focuses on textiles in the late Abbasid period (ca. 950-1250 CE), and she is currently completing her dissertation on a group of silks associated with the tombs at Rayy, Iran, whose subsequent forgery and controversy has obscured their importance for understanding all levels of Islamic society at that time.

Witchey, Holly

Director of Education & Outreach, ICA-Art Conservation, Case Western Reserve University / ICA Art Conservation, Cleveland

hmw5@case.edu

Session 9C, Individual Papers: Lace and Education

“Fragments of Lace: Marginalization and the Creation of Collections” (with Robin Hanson)

Holly Witchey holds a PhD in European art and has thirty-five years of experience in museums and higher education. She is director of education and outreach at the Intermuseum Conservation Association—Art Conservation (ICA). In addition to her work with ICA, Dr. Witchey teaches graduate-level museum studies classes for Johns Hopkins University and Case Western Reserve University. From 1991 to 1999, Witchey was associate curator of European art at the San Diego Museum of Art, and from 2000 to 2009 she was director of new media at the Cleveland Museum of Art.

Woodbridge, Janie

Assistant Professor of Textile Design, Wilson College of Textiles, North Carolina State University

jwoodbri@gmail.com

Session 2C, Organized Session: Coded Communications: Digital Weaving as Artistic Technology

“Giving a Shape to the Invisible”

Janie Woodbridge is an assistant professor of textile design at the College of Textiles at North Carolina State University. She earned her BFA in fiber art from the School of the Art Institute of Chicago and her MFA in textile design from the Rhode Island School of Design. After years of working as a woven designer in the textile industry, she decided to focus her energy on textile education, studio practice, and research. In addition to teaching at the College of Textiles, she has taught at the College of Design and Penland School of Crafts.

Wyld, Helen

Senior Curator of Historic Textiles, National Museums Scotland

h.wyld@nms.ac.uk

Session 11B, Individual Papers: Global Trade

“The Storrar Coverlet: Revealing a Story of International Trade”

Helen Wyld is senior curator of historic textiles at National Museums Scotland, where she is responsible for European textiles and dress from the medieval period to 1850. She is a specialist in historic tapestry production and is pursuing a part-time PhD on the Mortlake tapestry workshop under Charles I. Other research interests include ecclesiastical embroidery and the use

of textiles in ritual contexts, schoolgirl samplers, Jacobite material culture, Renaissance jewels, and Scottish linen damask production.

Zollinger, Stephanie Watson

Professor, Interior Design Program, University of Minnesota

szolling@umn.edu

Session 1D, Individual Papers: Textile Design

“Behind the Curtain: Jack Lenor Larsen and His Textile Collaboration with Swaziland”

Stephanie Watson Zollinger has been involved in higher education for more than twenty years. She holds a bachelor of science and a master of science degree in interior design from Kansas State University, as well as a doctoral degree in adult education from the University of Arkansas. As an interior design scholar, Zollinger has worked extensively with the Larsen Collection that is archived at the University of Minnesota and the Minneapolis Institute of Arts. Zollinger has published and disseminated her work in internationally recognized journals, conferences, and workshops.

Zoto, Alexis

Assistant Professor of Teaching, Design and Chair of 3D Design, Roski School of Art and Design, University of Southern California

alexis.zoto@usc.edu

Session 9A, Individual Papers: Rugs and Carpets

“The State of Albanian Kilims, Their Motifs and Narratives”

Alexis Zoto is a practicing artist and currently an assistant professor at the Gayle Garner Roski School of Art and Design, University of Southern California. She has shown widely in Los Angeles, as well as nationally and internationally. Her site-specific installations have been exhibited at a wide range of venues from the Venice Biennale in Italy to the Tom Bradley International Terminal at the Los Angeles International Airport. Born in Philadelphia, Pennsylvania, Zoto currently lives and works in Los Angeles. She is a 2017–2018 recipient of the Zumberge Innovation Grant to continue her research on kilims in Albania.

AWARDS AND SCHOLARSHIPS

With the generous support of foundation grants and individual donors, TSA has provided financial assistance to some of our presenters at this year's symposium through a combination of merit and need-based fee waivers. In addition, we would like to thank the symposium attendees who chose to register at the Supporter level. Your generosity allows us to offer greater access and lower fees for others.

TSA Fellows

The Textile Society of America, now over 600 members from many parts of the world including Asia, Africa, Europe, North and South America, initiated the TSA Fellows program in 2015. Its purpose is to recognize and appreciate those who have dedicated their lives and work to the study, creation, and preservation of textiles, and in doing so, have inspired colleagues and transformed our fields.

Now in its third cycle, a selection committee for 2019 TSA Fellows met several times over the summer via video conference to assess an exceptional nomination pool put forth by you—members, colleagues, and friends—composed of individuals whom you hold in the highest esteem. This term, we received a record number of submissions, nearly doubling previous years.

The six-person selection committee included board members and non-board members; current and past TSA presidents, the chair of TSA's diversity committee; an art historian, a conservator, artists, and educators—a diverse group of people at different stages in their careers and lives. After a period of careful review of the nominations, each committee member was asked to rank the full nominee list and bring their top choices for 2019 TSA Fellows to the group for discussion. The range of nominees among these choices reflected our different perspectives and outlook for TSA, but we all learned from each other, from you through your submissions, and from the work and legacies of each individual in the group of nominees. Using basic statistics to analyze the tallied numbers, the top candidates were identified for our first discussion. Committee members were then given time to think, the opportunity to bring up any issues resulting from our discussions, and the flexibility to alter their rankings. A second vote was cast from the resulting group of top four candidates. Although the numerical rankings were only meant to guide the conversations, they served to verify the selection at our final meeting.

Selection of the 2019 TSA Fellows was a challenging review process, and a difficult decision to make due to the exceptional caliber of nominees. It is impossible to compare the important work of one over another. We all arrive at this juncture as colleagues on the shoulders of those who came before us and have guided us on our paths and all who are equally deserving of public acknowledgment for their influence. Our process was open and honest, revealing the changing character of our organization, our discipline, and our world today.

We are very pleased that so many deserving individuals were put forth to be considered for this honor of 2019 Fellow of the Textile Society of America. On behalf of the board of directors, thank you for your participation.

It is a great honor to share that Sonya Clark and Ruby Ghuznavi have been named 2019 Fellows of the Textile Society of America—two vastly different people in distinct parts of the world, linked by their path-breaking contributions to textile scholarship, education, visual art, and craft, while sustaining textile arts globally.

Sonya Clark

Professor of Art and the History of Art, Amherst College

Professor Born in Washington, DC, to a psychiatrist from Trinidad and a nurse from Jamaica, Sonya Clark's work draws from the legacy of crafted objects and the embodiment of skill. As an African American artist, craft is a means to honor her lineage and expand notions of both American-ness and art. She uses materials as wide ranging as textiles, hair, beads, combs, and sound to address issues of nationhood, identity, and racial constructs. Clark is a full professor in the Department of Art and the History of Art at Amherst College in western Massachusetts. From 2006 to 2017, Clark was a full professor and Chair of the Craft and Material Studies Department at Virginia Commonwealth University School of the Arts in Richmond, Virginia. She held the title Distinguished Research Professor in the School of the Arts at VCU and was a Commonwealth Professor. Formerly she was Baldwin-Bascom Professor of Creative Arts at the University of Wisconsin-Madison. She holds an MFA from Cranbrook Academy of Art, and she was awarded their first Mid-Career Distinguished Alumni Award in 2011. She also holds a BFA from the School of the Art Institute of Chicago. In

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Photo credit, Diego Valdez

2015 she was awarded an honorary doctorate from her alma mater, Amherst College, where she received a BA in psychology. She has exhibited her work in more than 350 museums and galleries in Europe, Africa, Asia, Australia, and the Americas. She is the recipient of several awards including an Anonymous Was a Woman Award, an Art Prize Grand Jurors co-prize, a Pollock-Krasner Grant, a Smithsonian Artist Research Fellowship, a Rockefeller Foundation Bellagio Fellowship in Italy, a BAU Camargo Fellowship in France, a Red Gate Residency in China, a Civitella Ranieri Residency in Italy, an 1858 Prize for Contemporary Southern Art, a United States Artist Fellowship, and an Art Matters Grant. Her work is in the collections of the Philadelphia Museum of Art, National Museum of Women in the Arts, Indianapolis Museum of Art, Virginia Museum of Fine Art, Musées d'Angers in France among several other institutions. Several publications have reviewed her work, including the *New York Times*, *Philadelphia Inquirer*, *Forbes Magazine*, *Sculpture Magazine*, *Huffington Post*, *Time Magazine*, *Artnet News*, *Hyperallergic*, and several others.

Ruby Ghuznavi

Founder and Managing Director, Aranya Crafts Ltd (1991 to 2011)

As a natural progression from the revival and development of natural dyes in Bangladesh, Ruby Ghuznavi set up Aranya Crafts to assess the commercial viability of natural dyes and promote the extensive use of such dyes both within the country and abroad. Within a relatively brief period, the cost effectiveness of natural dyes became an established fact and their popularity grew enormously. Aranya's activities included a training component for national and international trainees, particularly craftspeople, as part of its outreach and advocacy to promote the use of natural dyes.

The organization has standardized 30 colorfast dyes which, singly or in combination, provide an extensive range of colors. It has trained hundreds of craftspeople across Bangladesh as well as organizing and conducting numerous international training



workshops in natural dyeing techniques in countries including the United Kingdom, Turkey, India, Sri Lanka, Pakistan, Malaysia and Nepal. It is one of the foremost organizations in the region in the field of natural dyes.

Aranya Crafts was taken over by the Bengal Foundation a few years ago, but Ruby Ghuznavi continues to be an active part of the initiative that she founded, supporting the organization on an ongoing basis as a designer and adviser.

Project Director, Vegetable Dye project (1982 to 1990)

Ruby Ghuznavi planned, initiated and developed the Vegetable Dye Project, which was taken up as a research and development project by the government of Bangladesh, with the objective of reviving a traditional skill using eco-friendly indigenous raw materials, and generating increased employment, particularly in the rural sector. Major craft organizations such as Aarong, Kumudini, Karika, etc., with large female memberships, took advantage of the training courses for their producer groups while hundreds of printers, weavers, and dyers also received training in natural dye techniques.

Country Delegate, Terre des hommes, Switzerland (1975 to 1992)

Alongside her work in the craft sector, Ruby Ghuznavi also headed a Swiss NGO working with children in rural and urban areas of Bangladesh for nearly two decades. The organization has a major health-care component and also provides education and skills training to thousands of underprivileged children. It was the first organization to start a Street Children's Program in Bangladesh in 1989.

Founding Presidents Award Nominees

The Founding Presidents Award was inaugurated in 2008 to recognize excellence in the field of textile studies and to ensure that the finest new work is represented at the organization's biennial symposium. The awards are named in honor of the five founding presidents—Peggy Gilfooy, Milton Sunday, Lotus Stack, Mattiebelle Gittinger and Louise W. Mackie. Candidates are nominated by the committee, based on preliminary review of their abstracts, and asked to submit their papers six weeks in advance of the symposium for final review. The nominees receive complimentary conference registration, and the winning paper receives an additional monetary award. This award is by nomination only.

This award is made possible by donations from TSA members. Visit the website to contribute.

Laura J. Allen

“An Uncommon Ammunition Case: Interpreting ‘Transitional’ Textiles and Social Worlds in Nineteenth-Century Tlingit Alaska”

Session 12C: Saturday, 6:00 pm–8:00 pm



Laura J. Allen. Photo credit, Erica Beckman

Anabelle Camp

“Casting a Wide Net: The Value of Collaboration and Outreach with Source Communities in the Analysis of Historic Native American Fishing Nets”

Session 12C: Saturday, 6:00 pm–8:00 pm EDT



Anabelle Camp



Regina Meredith Fitiao

Regina Meredith Fitiao

“Making *Siapo* in Leone Today”

Session 10A: Saturday, 1:30–3:30 pm

Yumiko Kamada

“Tribal Textiles and the Mingei Circle in Japan: Yanagi Muneyoshi’s Views on Carpet”

Session 9A: Saturday, 10:00 am–12:00 pm

Maria Smith

“Creating the Sensible: Weaving the Colonial Aesthetic at a Colonial *Obraje*”

Session 12A: Saturday, 6:00–8:00 pm



Maria Smith



Yumiko Kamada

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Student & New Professional Awardees

This merit-based award was established in 2006 to support and encourage students and new professionals in the textiles field to attend the biennial symposium. The award acknowledges their fine contributions and covers the cost of symposium registration. Recipients are asked to write an article reporting the highlights of the symposium for TSA publications.



Anie Toole. Photo credit, Marc Andre Jesus.

Anie Toole is an MFA candidate at Memorial University of Newfoundland. She earned a diploma in constructed textiles from the Maison des métiers d'art de Québec and a B.Sc. Honours in mathematics from the University of Ottawa. She is currently enrolled in the technical courses of the Centre International d'Étude des Textiles Anciens (CIETA) in Lyon, France. She has exhibited her weavings in Canada, the United States, and France. She is a member of Module! The Jacquard Research Group of the Maison des métiers d'art de Québec and Engramme (printmaking) Collective in Quebec City.



Tayana Fincher

Tayana Fincher is the Nancy Prophet Fellow at the RISD Museum, where she works in the Costume and Textiles Department. She received her BA in art history and history from Williams College, and curated *It Comes in Many Forms: Islamic Art from the Collection at the RISD Museum*. Tayana's research analyzes the continuity in diaspora arts of African and Islamic regions. She authored an article for the museum's publication Manual 14, titled "Recontextualizing Histories: Categorizing the Black and Brown," which delves into trans-oceanic trade networks and the provenance histories of nineteenth-century Indian and Nubian shoes in the collection.



Soledad Muñoz. Photo credit: Alistair Henning

Soledad Muñoz is an interdisciplinary artist born in Canada and raised in Rancagua, Chile. Currently based in Toronto, her work seeks to explore the ever-changing social spaces we inhabit and an embodied experience of sound. She understands weaving as the continuation of our social gesture and her work is based on the relationship of the woven structure and the interconnected, ever-changing spaces created by sound. Soledad was the recipient of a New Artists Society full-merit scholarship at the School of the Art Institute of Chicago and the city of Vancouver Mayor's Arts Award for Emerging Artists in Craft and Design.



Ayaka Sano

Ayaka Sano is a researcher in dress and textile history. She holds an MA in costume studies from New York University and a BA in history from Waseda University. Her research interests focus on cross-cultural intersections in fashion, particularly between Japan and the United States. She currently assists curatorial projects for museums and art galleries, with past projects including *Boro Textiles: Sustainable Aesthetics* (Japan Society) and *Contemporary Muslim Fashions* (Cooper Hewitt, Smithsonian Design Museum). Since becoming a member of TSA in 2018, she has served as the social media coordinator for the Textile Society of America.

Emily Oertling is a doctoral candidate at Kansas State University where she is concluding her studies on the relationship between dress and people living alongside Lake Atitlán in Guatemala. Her studies explore the role of dress in economically and ethnically diverse populations whose contemporary positioning is a result of historic violence. Prior to her doctorate, Emily completed an MA at the London College of Fashion in Fashion and the Environment and a BS at the University of Rhode Island in Textiles, Fashion Merchandising, and Design. She has a strong passion for social sustainability, teaching, and community outreach. As an industry freelancer, she has created apparel products for Nike, Isaac Mizrahi, and the United States military.



Emily Oertling

2020 TSA Brandford/Elliott Award for Excellence in Fiber Art

The Textile Society of America's Brandford/Elliott Award for Excellence in Fiber Art (B/EA) honors the lives and work of the late and beloved fiber artists Joanne Segal Brandford and Lillian Elliott. The award, formerly known as the Lillian Elliott Award, was established in 1995. A committee comprised of professionals from both TSA and past B/EA boards preside over the award selection process. On the new award [website](#), there is a link to all past awardees and a list of invited notable nominators, three each award year, who have, since 1995, nominated artists for consideration for this prestigious award.

Melissa Cody, born in 1983 in the Navajo Nation of northern Arizona, began weaving at the age of five. Her upright vertical loom was built by her carpenter father, and her mother was her primary teacher and mentor. Cody is a fourth-generation weaver, trained in the rich tradition of Navajo weaving. Having mastered multiple traditional patterns, and with skilled technical knowledge, she incorporates images and text into her work that express her life and reality today.

Cody's "sampler" textiles are made up of multiple design and color elements in one composition. With the vibrant palette of the Germantown Revival style, based on the "Long Walk," her signature style has emerged.

The Navajo/Diné people experienced the Long Walk in the 1860s. This forced migration and internment are central to the nation's sense of identity as a people, and the long experience of adapting to circumstances is expressed in the changing imagery found in weavers' work. Outside influences appear in their weaving, with



Melissa Cody

woven images such as railroad cars that encroached on and crossed their land. Melissa Cody carries on this practice, using traditional imagery and symbols and responding to the time she's living in to tell personal stories of her generation and to speak to "now." One example of how she, as an artist and weaver, embraces her own time can be found in a bus stop installation that she recently designed outside the Museum of Northern Arizona in Flagstaff—translating her knowledge of textiles into cut work in metal. Honoring Melissa Cody with the Brandford/Elliott Award recognizes her work in the context of both contemporary art as well as Native American art. Solidly grounded in her Indigenous culture, Cody courageously speaks to the future.

In 2007, Cody received a fine arts degree and BA degree in museum studies from the College of Contemporary Native Arts (CCNA), Santa Fe, New Mexico. While completing her undergraduate studies, she had the opportunity to intern

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Melissa Cody, Sweet Lovable... You
3-ply aniline-dyed wool, woven tapestry, 27 x 43.5"
Photo courtesy of the artist.

with the International Folk Art Museum, Museums of New Mexico, Santa Fe, and with the National Museum of the American Indian, Smithsonian Institution, Washington, DC, with an emphasis on textile conservation. Since graduating from CCNA, her recent work has focused on water and uranium mining issues impacting her Navajo reservation community of No Water Mesa and the negative health effects suffered by her family members. She has been an artist in residence at the Heard Museum in Phoenix, Arizona, at the M.H. de Young Museum in San Francisco, and she has been part of “Emerging Indigenous Voices: New Generation of Artists,” Kua’aina Associates, San Francisco State University, California. In 2018, she received the National Artist Fellowship in Navajo Traditional Arts. Her work can be found in collections including the Minneapolis Institute of Art, Minneapolis, Minnesota; the Stark Museum, Orange, Texas; and the Autry National Center, Los Angeles, California.

Symposium Scholarship Fee Waiver Recipients

The following foundation grants provide support to listed speakers:

Lenore G. Tawney Foundation

Sanford Biggers, Keynote Speaker

Brandford/Elliott Award

Melissa Cody

The TSA Scholarship Program has been generously supported by your donations.

Presenter Scholarships

Maria Cecelia Holt

Maria Smith

Miriam Murphy

Medhavini Yadav

Melissa Cody

Nader Sayadi

Rajibai Murji Harijan

Raúl Cornier

Regina Meredith Fitao

Rohma Khan

Samantha Comerford

Sania Samad

Soude Dadras

Vivien Caughley

Wanett Clyde

Yumiko Kamada

TSA supported the following fee waivers to symposium organizers and volunteers:

Meredith Affleck

Marissa Cote

Diane Fagan Affleck

Pam Parmal

Lynn Tinley

Lauren Whitley

MARKETPLACE

The Marketplace is a lively visual and tactile part of the TSA symposium experience. We would like to highlight some of the vendors who applied this year. Please take this opportunity to visit their web presences, and support them in this time when in-person sales are not possible.

Le Ndomo, a natural dyeing workshop

www.ndomo.net

ndomomali@yahoo.fr

Le Ndomo is a natural dyeing workshop that makes decorative accessories using 100% cotton fabrics using traditional natural dyeing technique. We sell our products in Europe, the United States, Japan, and Africa.



NAGADA USA

www.nagada.net

nsetrakian@icloud.com

Instagram: [@nagadausa](https://www.instagram.com/nagadausa) Facebook: [NagadaUSA](https://www.facebook.com/NagadaUSA)

Nagada's fashion line is based in Cairo, Egypt. Owners/designers Sylva Nasrallah and Michel Pastore reveal modern traits in clothing and fabrics that are hidden in tradition. Using natural fibers such as cotton, silk, and wool, as well as traditional textiles that are woven, stitched, and dyed by hand, the creations of clothing and home furnishings are deliberately modern and practical in style while remaining close to the heritage of the past.





Chinalai Tribal Antiques, Ltd.

www.chinalai.net

chinalai@optonline.net

Instagram: [@chinalaitribalantiques](https://www.instagram.com/chinalaitribalantiques)

Facebook: [@Chinalai Tribal Antiques](https://www.facebook.com/ChinalaiTribalAntiques)

Our focus is on ethnographic antiques from mainland Southeast Asia and China with an emphasis on textiles, but we cannot resist the entire world when something good comes along.

Left: A stunning satin and cotton early to mid 20th century Yao appliquéed quilt cover from South China.

Chinalai Modern

www.chinalaimodern.com

chinalai@optonline.net

Instagram: [@chinalaimodern](https://www.instagram.com/chinalaimodern)

Facebook: [@Chinalai Modern](https://www.facebook.com/ChinalaiModern)

Our mission is to preserve traditional weaving and sewing techniques and to improve the economic status of women in Thailand by helping to open the Western market to their mostly handwoven, hand-sewn, naturally dyed clothes, bags, scarves and other accessories. We look for rare and difficult-to-make cloth or clothes to recycle and repurpose. We represent Thai artist Somporn Intaraprayong and her seamstresses and, through the business, help to support two elementary schools in her hometown, Takhli, Thailand.



Tunic, top, jacket, bag, necklaces, all made from indigo and mud dyed cotton calendared with egg white, hand stitched and so dense that not every seamstress is willing to sew with it. Some use pliers to pull the needle through. Scarf from a weaving co-op in northeastern Thailand. All by Somporn Intaraprayong and her seamstresses.

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Paracosmist

www.theparacosmist.com

gabriela@theparacosmist.com

Facebook: [@gtheparacosmist](https://www.facebook.com/gtheparacosmist)

Instagram: [@gtheparacosmist](https://www.instagram.com/gtheparacosmist)

Pinterest: [@theparacosmist](https://www.pinterest.com/theparacosmist)



Paracosmist Textile Studio was established as a way to offer responsibly sourced, consciously made wearable art inspired by the rich culture and history of my country, Nicaragua. Each one of our pieces is individually sewed while

producing virtually no fabric waste, expertly hand dyed in completely organic vats, and lovingly packaged in repurposed artwork with zero new materials. We know water is a precious gift, and we follow procedures to conserve as much waste water as possible. All waste dyestuff and water is turned into compost tea and used to feed our garden.



Photographed and edited by Gabriela Arana

This is a socially conscious textile studio, and we want you to feel good about where you put your hard-earned money. All our collections speak of Nicaragua and are part of an effort to aid Nicaraguan artisan women. At the end of each year, a percentage of our overall profits will be donated to programs that provide necessary education and tools to turn women-made artisanal practices into growing profitable businesses.

Andean Textile Arts

www.andeantextilearts.org

info@andeantextilearts.org

Facebook: [Andean Textile Arts](#)

Image Credit/Description: Andean Textile Arts, a United States non-profit, supports the people of the Andes in their efforts to preserve and revitalize their textile traditions. All textile items for sale are uniquely made by the members of ten weaving villages of the Center for Traditional Textiles of Cusco (CTTC), Peru. These sales will assist in the support and survival of 650 weaving families.



Lliclla (carrying cloth), Chinchero, Peru, 2012. Ley pallay technique, naturally dyed, handspun wool, two woven panels sewn together with an embroidery stitch. 49" L x 44" W; 90% wool, 10% alpaca.



Mosun Textile Art Center

Hakeemkale@gmail.com

I learned my art practice at an early age from my parents. I learned how to design textiles, dyeing from Mother and how to sew from my Father. Batik wearable arts is a technique of wax-resist dyeing applied to whole cloth, or cloth made using this technique. Batik is made either by drawing dots and lines of the resist with a spouted tool called a canting. Removing the wax with boiling water, and repeating if multiple colors are desired.

Wendy Landry, Studio Kirameki

<https://veloutiere.ca>

wendylandry@eastlink.ca

Wendy Landry is a textile scholar and designer/weaver who uses her textile skills to excavate and explore historical textile practices. In particular, she has focused her attention on velvet-weaving, from its simplest to its most complex forms, from ancient to modern times. She has compiled a global history of the conditions and woven structures, as well as promoting and explaining velvet techniques for contemporary weavers. Her works range from replication of Coptic linen warp piles to drawloom methods of the Renaissance and modern eras. Most of her work exemplifies historical structures and often representative practices, but is also designed to offer accessible options for present-day weavers. Her planned demonstrations will show some of these options, and examples of her woven works and writing.



Identity, 2017. Polychrome ciselé cotton velvet, 14 x 23.7 cm.

Bloomsbury

Bloomsbury Visual Arts: the leading publisher in the fields of fashion and design, with a fast-growing presence in art history and visual culture, photography, and architecture. The list contains works of high quality and cutting-edge scholarship



B L O O M S B U R Y

alongside education theory and practice texts for students, as well as groundbreaking digital products through its Bloomsbury Fashion Central platform and online Design and Architecture Libraries.



All garments are made with 100% organic Merino wool from ethically raised sheep. My work is seamlessly felted, using wet, dry, and differential felting techniques. I incorporate my own shibori dyed silks and vat dyed silks. I use vintage silks that I have deconstructed from discarded garments and other vintage textiles. I also buy endbolts of fabric that would otherwise end up in landfill.

B.Felt

www.artfulhome.com/artist/B-Felt/9016

barbip@yahoo.com

Facebook: [@B.Felting](https://www.facebook.com/B.Felting)

I create one-of-a-kind and limited-production felted art to wear. The work begins with wool that is sustainably harvested from organically and ethically raised sheep. Other textiles are used, mostly silks. About 60% of the silks are from deconstructed garments with the other 40% being new silks that have sometimes been dyed or hand printed or commercially printed. The work is created seamlessly; there is no sewing except as a means to tack and stabilize the garment before the felting process begins. The garments are created mathematically. Through experimentation and noting the variable shrink rates for the combination of wool and various textiles, I can create garments that are beautiful and well fitted.

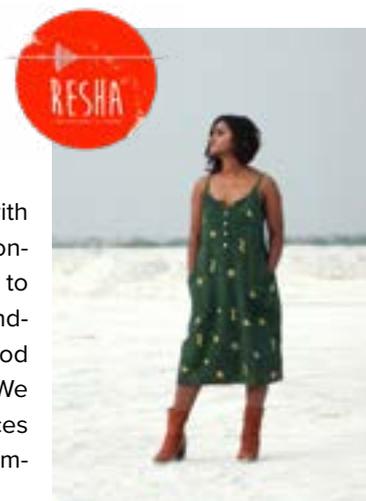
Resha

www.studioresha.com

reshabymedhavini@gmail.com

Instagram: [@reshabymedhavini](https://www.instagram.com/reshabymedhavini)

Resha is a socially conscious fashion brand with the vision to re-evaluate the way fashion is consumed and bring the age-old crafts of India to the mainstream. Our products are 100 % hand-made with natural dyes and natural fibers, good for the environment and good for the soul. We aim to create and offer mindful design choices to customers as well as conservation and commercial opportunities for craftsmen.



Thomas Mondtmond@hotmail.com

Sourcing and selling vintage, antique, and contemporary ethnographic textiles. Collection includes diverse groupings of world textiles. Primarily focusing on various regions of Asia.



Supplemental weft weaving. Laos, circa 1920

Ruby Roux Yarnwww.RubyRouxYarn.comContact@ReneeMallett.com

Unique yarns, fibers, and supplies for knitters, crocheters, and artists. Gifts for fiber lovers.

**Oak & Laurel Dry Goods**OakAndLaurelDryGoods.comwww.etsy.com/shop/OakandLaurelDryGoodslaura@OakAndLaurelDryGoods.comInstagram: [@oakandlaureltextiles](https://www.instagram.com/oakandlaureltextiles)**Oak & Laurel Dry Goods**

Working with traditional artisans globally, Oak and Laurel Dry Goods brings traditional textiles and other artisanal items to collectors and makers. Our philosophy and our aesthetic are based on the beauty of nature. We strive toward ever-greater sustainability in our products and our relationships.

Left: Yarns clockwise from upper left: mixed color waste silk, bobbins of slubbed silk, skein of handspun eri silk, chartreuse hand-reeled silk with copper Thai silk, 2 skeins of undyed hand-reeled silk with sericin in, pirn of lotus yarn, ball of natural colored handspun wool and indigo-dyed hemp. Fabrics are a white eri handspun afghan, a small square of tussah pandangle or stem silk, all laid out on a cloth of commercial-spun hemp yarn X hemp yarn, handspun while the hemp was still green.

Julia Gomez

juliargomez41@gmail.com

<https://youtu.be/BmCjSEGqBJo>

Julia Ramona Gomez is a Spanish colonial colcha embroidery artist who has been embroidering for over forty years. She uses her homespun yarn and natural dyes for her embroidery, using the same methods that the Spanish settlers of northern New Mexico used in colonial times. She is one of the few artists who spins Churro wool and weaves *sabanilla*, the base cloth used in traditional colcha embroidery pieces. Her mentor was Monica Sosaya Halford, and she learned to weave from master weaver Beatrice Maestas Sandoval of Las Vegas, New Mexico.



Gene Peach Photography

Fairchild Books, Bloomsbury

www.fairchildbooks.com

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Your contribution must be prepared in Microsoft Word; it can be produced in any PC or Mac version of Microsoft Word.

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ABOUT TSA

Mission Statement

The Textile Society of America, Inc. provides an international forum for the exchange and dis-semination of information about textiles worldwide, 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. Its 700 members worldwide include museum curators, teachers, historians, art-ists, students, dealers, and collectors.

TSA organizes biennial symposia. The juried papers presented at each symposium are published in Proceedings. It also distributes a Newsletter, membership directory, and textile bibli-ography. These Publications are included in TSA membership.

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 pro-gramming 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 underrepresented 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 United States 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 sec-tor 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.

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Wendy Weiss	Advising Editor, <i>Journal of Textile Design Research and Practice</i>

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2011–2014	Elena Phipps <i>Independent Scholar/Senior Research Scholar, Metropolitan Museum of Art, New York</i>
2010–2011	Ruth Scheuing <i>Artist, Vancouver</i>
2008–2010	Pat Hickman <i>Artist, New York</i>
2006–2008	Carol Bier <i>Research Associate, The Textile Museum, Washington, DC</i>
2004–2006	Pamela Parmal <i>Curator and Chair David and Roberta Logie Department of Textile and Fashion Arts, Museum of Fine Arts, Boston</i>
2002–2004	Mary M. Dusenbury <i>Research Associate, Center for East Asian Studies, University of</i>

Kansas

- 2000–2002 **Lisa Aronson**
Associate Professor of Art History, Skidmore College, New York
- 1998–2000 **Beverly Gordon**
Professor Emerita, University of Wisconsin–Madison

Previous Symposia Venues and Hosts

- 2018 **Vancouver, British Columbia**, Hosting institution
The Social Fabric: Deep Local to Pan-Global
- 2016 **Savannah, Georgia**, Savannah College of Art and Design
Crosscurrents: Land, Labor and the Port
- 2014 **Los Angeles, California**, University of Southern California and Los Angeles County Museum of Art
New Directions: Examining the Past, Creating the Future
- 2012 **Washington, DC**, The Textile Museum
Textiles and Politics
- 2010 **Lincoln, Nebraska**, University of Nebraska
Textiles and Settlement: From Plains Space to Cyber Space
- 2008 **Honolulu, Hawai'i**
Textiles as Cultural Expression
- 2006 **Toronto, Ontario**, Textile Museum of Canada, Harbourfront Center
Textile Narratives and Conversations
- 2004 **Oakland, California**, Oakland Museum of California
Appropriation, Acculturation, Transformation
- 2002 **Northampton, Massachusetts**, Smith College
Silk Roads, Other Roads
- 2000 **Santa Fe, New Mexico**
Approaching Textiles, Varying Viewpoints
- 1998 **New York, New York**, Fashion Institute of Technology
Creating Textiles: Makers, Methods, Markets
- 1996 **Chicago, Illinois**, The Art Institute of Chicago
Sacred and Ceremonial Textiles
- 1994 **Los Angeles, California**, UCLA Fowler Museum of Cultural History
Contact, Crossover, Continuity
- 1992 **Seattle, Washington**, Seattle Art Museum
Textiles in Daily Life
- 1990 **Washington, DC**, The Textile Museum
Textiles in Trade
- 1988 **Minneapolis, Minnesota**, Minneapolis Museum of Art
Textiles as Primary Sources