TSA Symposium 2000 Activities

By Ann Lane Hedlund

Plans continue to develop for the TSA Seventh Biennial Symposium, Approaching Textiles, Varying View-points, to be held in Santa Fe, New Mexico, on September 21-23, 2000. For the first time in TSA’s history, most Symposium events will occur at the conference hotel instead of a sponsoring museum or university. Our “base camp” will be La Fonda, a charming historic hotel just off the main plaza in downtown Santa Fe. To make your attendance easy, a block of rooms has been reserved at La Fonda (“The Inn” in Spanish). Participants must make reservations by August to take advantage of the special group rate.

You can expect plenty of good occasions to gather with friends and colleagues and to enjoy excellent local cuisine. On Wednesday evening, September 20, the Textile Society of America will host a reception on La Fonda’s rooftop terrace. This year your registration fees will also include two buffet breakfasts, an Interest Group lunch, a Business Meeting lunch, and a banquet dinner. In addition to TSA’s own schedule of events, Santa Fe’s galleries and museums will open their doors with early evening receptions and festivities. All registrants will receive a five-day pass for admission to the four Santa Fe museums and five state monuments that belong to the Museum of New Mexico system.

Santa Fe is home to a number of textile scholars and artists who are known internationally. Two Santa Feans with widespread reputations will participate in the TSA program on Thursday, September 21. Ramona Sakiestewa, contemporary Hopi artist and consultant to the National Museum of the American Indian, will present the Plenary Address in the morning. That evening, Mary Hunt Kahlenberg, noted curator and author, will give the Keynote Lecture in the historic St. Francis Auditorium of the Museum of Fine Arts, across the Plaza from La Fonda.

In addition to panels and

Irvin Trujillo wrapping ikat wefts, Chimayo, New Mexico. His weaving workshop is featured on one of the Pre-Symposium, Study Tours. See page 3 for tour descriptions. Photo by Ann Lane Hedlund.
sessions at La Fonda, some participants will take part in Site Seminars at a number of local museums, galleries and studios. Seminar guides will conduct behind-the-scenes sessions at the School of American Research, the Museum of International Folk Art, the Museum of Indian Arts and Culture, the Wheelwright Museum, and other local institutions.

Sessions and Panels Feature Breadth of The Field

Approaching textiles, varying viewpoints, the conference theme, attracted a wide array of proposals. Among the disciplines represented are archaeology, art history, cultural anthropology, education, history, and studio design. Educators, museum curators, artists, gallery owners, and collectors will contribute to the September program.

The program also offers an interesting range of geographic specialties with rich implications for comparisons—from the Americas to West Africa, from the Middle East to New Zealand, and everywhere in between.

Native American vendors near the Plaza, Palace of the Governors, Santa Fe. Photo by Ann Lane Hedlund.

Several panels highlight indigenous people’s viewpoints. On one panel, a weaver from the highland Andes and one from the Navajo country will compare their personal experiences. Another panel describes a Native American youth program that features textile design in its curriculum.

Pre & Post Symposium Study Tours

NEW THIS YEAR are pre- and post-conference tours sponsored by Recursos de Santa Fe, to acquaint us with the rich textile heritage of the region. Register by June 19.

LAGUNA/ACOMA TOUR, SEPT. 19, 8 AM - 5 PM: Attend Feast Day at Laguna Pueblo, located in an area occupied by Archaic Indians since 3000 BC. You’ll see ceremonial dances, a parade, carnival, local arts and crafts, and food. An afternoon visit

MARKETPLACE TABLES AVAILABLE

The symposium 2000 marketplace provides an opportunity to inform TSA members about your products, wares or services. The Santa Fe Marketplace at La Fonda will be open on Friday Sept. 23, from 12 noon to 6 pm, and on Saturday, Sept. 24 from 10 to 4. The public is welcome to visit.

Recursos de Santa Fe is organizing this year’s Marketplace. For a fee schedule or to reserve a space, contact Giesela at 505/982-0807 while spaces last!

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For TSA inquiries, see TSA’s Website:
http://textilesociety.org

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to Acoma Pueblo, considered to be the oldest inhabited village in the U.S., includes viewing a display of the area’s famous pottery. Leader: David Noble, local author, historian and photographer.

**CHIMAYO TOUR,**
**SEPT. 20, 8 AM - 2 PM**
Tour Chimayo, an old Spanish village famous for its excellent chile and its weavers. Visit the Ortega Weaving Shop, where eight generations of weavers have produced fine weavings. Stop at Santuario de Chimayo, a beautiful Spanish-Colonial church and pilgrimage site. After lunching in Espanola, visit Cantinela Traditional Arts and the Trujillo weaving family for a demonstration. Leader: Jan Wills, whose ancestors include Bernardo Abejta who was responsible for building the Chimayo Santuario, and members of the Ortega and Trujillo weaving families.

**TIERRA WOOL/FIBER ARTS TOUR,**
**SEPT. 20, 8 AM - 5 PM**
Travel past the magnificent geological formations portrayed by O’Keeffe in many of her paintings to Tierra Wools spinning, dyeing and hand-weaving workshop. Many of Tierra’s weavers are descendants of the early Spanish immigrants who produced the famous Rio Grande Blankets. After lunch in Abiquiu, visit the San Juan Pueblo Arts and Crafts Co-op and the Espanola Valley Fiber Arts Center. Leader: Trish Spellman, author of *Río Grande Textiles* and Executive Director of Espanola Valley Fiber Arts Center.

**TAOS TOUR,**
**SEPT. 24, 8 AM - 6 PM**
Travel along the Rio Grande, past San Gabriel Yunque. Stop at San Francisco de Asis church in Rancho de Taos, a favorite subject of Georgia O’Keeffe. Visit the Millicent Rogers Museum and its fine collection of Indian, Spanish Colonial and contemporary art. After lunch, visit the Harwood Museum, featuring 19th century retablos, and the Mable Dodge Luhan house. On the return trip, visit Taos Pueblo. Leader: Kay Lewis, a 4th generation New Mexican with a degree in history and anthropology.

**SEVENTH BIENIAL SYMPOSIUM**

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Symposium 2000 Logo by Gerald Dawavendewa

This image is inspired by textile patterns and designs from a prehistoric group known by many people as the Anasazi. For the Hopi who are the modern descendants of these people, they are known as the *Hiiisnimo*. The Ancient People. These ancient people are also a part of the Zuñi and of the Pueblo people in what is now New Mexico.

The pattern symbols reflect modern Hopi images of clouds and of the life giving rain that they bring. For the native people of the Southwest, clouds and rain are important to their life and cultures.

Textiles continue to play a vital role in Pueblo culture and ceremonies. They are the gift of a bridal outfit from the groom’s family, an embroidered kilt worn by the Hopi elders, and of the blankets given to a newborn.

This textile pattern represents the history and legacy of weaving in the Southwest, not only of the ancient past but also of its continuing creation through today’s native people.

**TSA 2000 SYMPOSIUM Highlights**
- 24 scholarly sessions: 3 concurrent sessions in each time period
- Plenary Presentation and Keynote Lecture on Thurs., Sept. 21
- Site visits to museums, studios, gallery collections, etc., on Thurs. and Sat., Sept. 21 & 23
- Video showings on Sat., Sept. 23
- 2 buffet breakfasts in La Fonda’s terrace dining room
- Interest Group lunch on Thurs., Sept. 21 and business lunch/meeting on Fri., Sept. 22
- Banquet dinner on Fri., evening, Sept. 22
- Marketplace on Fri. and Sat. (open to public, too)
- Four study tours, before and after the Symposium

**New Symposium Video Feature**
The first TSA all-video session is being organized for Saturday, September 23. If you have a textile-focused video that you would like to share with TSA members at the Symposium, contact Vikki Scott, 505/424-7314; vikki@blackartsstudio.com.
Textile Study at Iowa State University

By Mary A. Littrell

MULTIDISCIPLINARITY characterizes textile study at Iowa State University. The Iowa State student body of 26,000 resides in Ames, IA, a community of approximately 50,000 located in central Iowa. The twelve department faculty members bring together expertise in merchandising, consumer behavior, textile science, design, socio-cultural analysis, and historic studies as they guide students in Bachelor’s, Master’s and Ph.D. degrees. Undergraduate enrollment stands at 230 students, with an additional 40 students studying for graduate degrees.

The single undergraduate program in Apparel Merchandising, Design, and Production is unique for its integrated focus on apparel product development. A broad core of required courses ensures that all students are grounded in design, merchandising, and production within the global apparel industry. This integration parallels the increased blending across business functions in the apparel industry. The American Apparel Manufacturers’ Award for Excellence recognized Iowa State’s undergraduate program for its innovative curriculum and industry relevance.

Computer applications are extensive throughout the curriculum, beginning with product development problemsolving exercises in freshman core courses. A capstone course brings senior students together to carry out team-based, product development for an actual apparel firm. All students participate in field trips, with a selection from New York, Chicago, or Atlanta; a European trip to London, Paris and Milan; or a Latin American experience in Mexico or Guatemala. An annual student-run fashion show in the spring and showcase exhibition in the fall provide students with numerous opportunities to exhibit their work in juried venues.

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TEXTILE SCHOLARS ARE INVITED to join the department for Colour Congress 2002, an international and interdisciplinary symposium on natural dyeing, to be held May 19 - 21, 2002, in Ames, Iowa. Congress themes address historical and archaeological issues, present practices and current research, new markets and international opportunities. Highlights include workshops, botanical tours, invited and refereed papers, juried exhibitions, vendors and book sellers.

For information and to be placed on a mailing list, contact Sara Kadosph, skadolph@iastate.edu.
natural dyes. An undergraduate “Introduction to Museums” class introduces students to museum careers and serves as a feeder to the graduate program.

In the consumer textiles area, students take courses related to quality assurance practices, domestic and international sourcing, and materials evaluation. Students concentrate on industry-related problem solving in their course projects and thesis research.

In recent years cultural and historic students have conducted research on a variety of late 19th and 20th century topics. Questions as to how retailers impact textile traditions in Antigua, Guatemala; how Peace Corps handcraft enterprises attain sustainability; and ways that older adults integrate textile production into successful aging have been addressed.

Digital textile printing provides a new area of study for graduate students. With acquisition of an ENCAD 1500TX digital printer, students can explore the many issues and components associated with digital textile printing including computers, printers, fabrics, inks/dyes, and color.

All graduate programs at Iowa State are individually designed under the guidance of a team of faculty members from inside and outside the department. Students take courses in research methodology and in supporting disciplines such as anthropology, history, marketing, art and design, and chemistry.

For general information about the graduate program contact Mary Littrell, mllittrell@iastate.edu. Further information about any of the graduate textile concentrations can be obtained as follows:
Conservation: skadolph@iastate.edu; Consumer textiles: skadolph@iastate.edu; Cultural: mllittrell@iastate.edu; Historic: jsfarrell@iastate.edu; Textile printing: jrcamp@iastate.edu. Department website: http://www.fcs.iastate.edu.

The Textile Museum Turns 75

The Textile Museum, Washington, DC, celebrates its 75th Anniversary during the year 2000 with special programming throughout the year.

Founded in 1925 by George Hewitt Myers, the Textile Museum is an international center for the study, collection, preservation, and exhibition of the textile arts. It explores the role that textiles play in the daily and ceremonial life of individuals the world over. Special attention is given to traditional textiles of the Near East, Asia, Africa and the indigenous cultures of the Americas. The museum holds a revered position for its leadership in the study, preservation and interpretation of the textile arts. Its collection numbers over 16,000 textiles and carpets and its library is an unparalleled resource which includes the Cotsen Textile Documentation database. A vast array of educational offerings includes Saturday Rug and Textile Appreciation mornings, monthly Curatorial and Conservation clinics and the annual Celebration of Textiles Day.

The Textile Museum has grown in 75 years from a small museum open by appointment to an internationally recognized institution open 7 days a week and attracting over 30,000 visitors annually. The museum’s website, www.textilemuseum.org makes the collections and their cultural significance accessible to new audiences.

Cultivations throughout the year include special lectures and classes highlighting different aspects of the Museum’s collections and departments each month. Exhibitions during the year are drawn from the collections. The current exhibition, Flowers of Silk and Gold: Four Centuries of Ottoman Embroideries presents intricate and shimmering floral textiles made between the 17th and 20th centuries. In August, the museum will mount Tribal Traditions: Village and Nomadic Weaving of Anatolia. In September, Messages from Minus Time: Revolutionary Textiles of the Chavin Culture of Peru will feature textiles dating back to 1500 BC.

Dye Samples Sought

Seeking small samples of yarn or cloth dyed with known natural substances originating anywhere from Eastern Europe to China, to build a larger “library” of comparanda for trying to identify dyes on archaeological finds. Minimum usable sample: 2 cm. of thread. Must know plant/animal/mineral sources used for dye. Dr. E.J.W. Barber, 1126 N. Chester Ave., Pasadena, CA 91104; barber@ezy.edu.
Those of us on the TSA Board of Directors have been watching the plans for the Santa Fe symposium come together, and have become increasingly excited as we begin to understand the many wonderful experiences that await us next September. I am personally excited by the prospects for unscheduled intimate and informal gatherings, as—compared to previous years—Santa Fe is a relatively smaller, more focused venue, and we will be staying in the same place we will be having our actual sessions.

As I have indicated in previous letters, one of the things that means the most to me as President is to see that TSA is a friendly organization, where members can really meet and get to know another. I am delighted that the upcoming gathering should help further that goal.

The Board is working on long-range initiatives, some of which the general membership remains unaware of for some time. Much of my energy, in fact, has recently been focused on plans for the 2002 symposium! You will be hearing about that in the near future, but at this point I can say that it will be in yet another different and interesting place, and will involve the efforts of a strong group of textile enthusiasts. All of you are invited to become involved. Just offer your services, and we will quickly put you to work.

Please remember that we also always welcome feedback, suggestions, and comments of all kinds. If you have opinions about anything that TSA is doing (or not doing), news or ideas about things going on in the textiles field, or anything else that you’d like to share with the membership, please contact our editor, Karen Searle; or any member of the Board.

—Beverly Gordon

Toronto Board Meeting Notes

The February Board meeting was hosted by Lynne Milgram at the Museum for Textiles in Toronto, Canada, Feb. 4-6. Ten Directors convened and discussed plans for future symposia, projects, and current issues facing the organization. Reports from committee chairs focused on improving communication with the membership in cost-effective and meaningful ways.

There was agreement that the contracted services of Kaye Boyer Inc., were a great benefit in helping the organization run more smoothly, and well worth the expense. Services currently provided by Boyer include: maintenance of membership records and all mailings. Plans to extend these services include additional financial and bookkeeping. This will allow the membership secretary and treasurer to focus on membership re-newals, development, and asset allocations.

Other budget issues discussed included methods of maintaining a balanced budget and long-range planning. Dialogues centered on the possibilities of soliciting advertisements to subsidize publication costs, reviewing the number and size of newsletters published, sponsoring educational events, and outreach needs. Efforts are being made to reduce costs wherever possible while still maintaining a professional image and meeting our mission statement.

Other topics discussed included the effectiveness and role of electronic communications in disseminating information to members. It was recognized that there is a need for both hard copy and electronic communication. The cost effective listserve and web site will continue to be developed to improve communication. It was also agreed that dated materials such as exhibition schedules, educational and employment opportunities are more appropriate on electronic media. The newsletter would remain printed and focus on news, member and collection profiles, exhibition and book reviews, and symposium updates. It was noted that input from the membership is vital to the success of any communications.

The election of officers in September 2000 reflects the decision to separate the responsibilities of the offices of treasurer and membership secretary into two positions. The executive committee also expressed the need to add a public relations position. PR responsibilities would include: communicating with other professional organizations and the media (through press releases), adding content to the TSA web site, serving as liaison for TSA events, and helping to implement symposium information. The duties of all elected and appointed officer positions are being reviewed and modified by the executive committee to more accurately meet the needs of the organization.

Other projects nearing final action by the executive committee include:
(1) a TSA policies and procedures manual, scheduled for completion this fall.
(2) the by-laws refined and under final evaluation.

Both documents will clearly delineate responsibilities and policies, and will allow future board members to work effectively. Copies of the completed documents will be available to the membership upon request.

An update on Symposia 2000, to be held in Santa Fe, New Mexico, detailed the logistics and expenses involved in organizing this important event, and expressed the need for volunteers to oversee specific tasks.

Directors attending were: Beverly Gordon, President; Lisa Arons, Vice-President, Chair, Publications & Electronic Media; Blenda Femenias, Membership Secretary/Treasurer; Desiree Koslin, Recording Secretary; Louise Mackie, Past President; Mary M. Dusenbury, Midwest Regional Representative; Lynne Milgram, Canada Regional Representative; Zoe A. Perkins, Directory Editor; Barbara Goldberg, Fibernet Committee Chair/Events Listing Editor for TSA newsletter; and Ann Hedlund, Symposium 2000 Committee Chair.

—Zoe A. Perkins
CONVERSATIONS ABOUT COSTUME AND THE VISUAL ARTS

2001 WINTERTHUR CONFERENCE, cosponsored by The Costume Society of America, seeks papers analyzing the relationships between clothing and the American visual arts from the 17th through the 20th centuries. Collaborative projects among individuals representing different disciplines and fields of study will be given priority.

Proposals are particularly sought from art historians and costume historians; conservators in all applicable fields; and social and cultural historians in such fields as history, art history, and American studies.

Papers will be selected by an interdisciplinary committee for the conference, to be held October 19-20, 2001. Please submit a 250-word proposal by October 1, 2000, to Rosemary Troy Krill, Education Division, Winterthur Museum, Winterthur, DE 19735. FAX 302/888.4953; rkrill@winterthur.org

COLOUR CONGRESS 2002

AN INTERNATIONAL, INTERDISCIPLINARY SYMPOSIUM ON NATURAL DYES. PAPERS ARE SOUGHT ON HISTORICAL AND ARCHAEOLOGICAL ASPECTS, PRESENT PRACTICE AND CURRENT RESEARCH, NEW DIRECTIONS, MARKETS, INTERNATIONAL OPPORTUNITIES. FOR INFORMATION ON PRESENTING A PAPER, LECTURE, WORKSHOP, OR FOR REGISTRATION INFORMATION, CONTACT ONE OF THE FOLLOWING:

Sara Kadorph, Professor of Clothing & Textiles, Iowa State University, skadolph@iastate.edu
Laurann Gilbertson, Textiles Curator, Versterheim Norwegian-American Museum, Decorah, IA textiles@westerheim.org.
Karen Diack Casselman, Research Associate, Nova Scotia Museum, lacylchinen@ns.sympatico.ca.

AS THE BOARD OF DIRECTORS NOTED recently, a successful newsletter requires the full participation of the membership. Your suggestions for newsletter articles are always appreciated.

The newsletter can be a networking tool for members, as well as a communication vehicle for the organization. Please get involved by sending in announcements of your accomplishments and upcoming events.

If you plan to attend an exhibit or conference, please let me know if you would consider writing a brief report on it for the newsletter.

Contact me or your regional representative if you are interested in writing a review of a textile exhibition in your area.

I'm looking forward to your participation.

Karen Scarle, 617/642-9897; kscarle@visi.com.
stitching women's lives - Sujuni and Khatwa from Bihar, India

THE MUSEUM FOR TEXTILES
Toronto, Ontario
Sept. 29, 1999 – Feb. 27, 2000

To the women of ADITHI:
"I am deeply moved by your beautiful work! It is both emotional and political...very inspiring."

Judging from this and similar messages left in the comment book, visitors to the exhibition "Stitching Women's Lives" were strongly affected by the work of women sujuni and khatwa makers from Bihar, northern India. In the past, Bihari women stitched representations of gods and religious stories for community use. Now, with the support of ADITHI, a local organization focused on improving the lives of rural women, women are stitching their own stories and expressing their deepest concerns about their communities, their families and their own lives.

Both sujuni and khatwa are humble textiles traditionally made for domestic and community use as evidenced by their simple materials and the techniques of patching, layering and stitching. In both types of work, one woman is responsible for making the drawing, and the piece is then completed collectively. From afar, the figures covering the large sujunis look like heavily outlined pencil drawings, filled in with tiny strokes. On closer viewing, the dense stitching covering both motifs and ground is evident. In making the khatwas, women apply scraps of colored cloth onto the ground fabric and then stitch outlines and details on top, giving the work the slightly misaligned quality of a serigraph print.

Through simple stitches, the ADITHI women boldly engage with complex issues that affect their lives. Social, political and environmental concerns all feature in the imagery of these sujunis and khatwas. The makers' desire for change is reflected by portrayals of solar energy use, improved access to land, schooling for women and freedom to vote in elections. As radio brings news from other regions, women also tackle highly political issues such as the testing of nuclear bombs between India and Pakistan.

In one quilt called "Condom Awareness to Prevent the Spread of AIDS", women of Bhusara village are shown either presenting their men with condoms, or weeping in their efforts to encourage condom use. A condom vending machine is portrayed in the village center and male transient workers, who may contribute significantly to the spread of the disease, are shown returning home to be greeted by their smiling, condom-waving wives.

Another sujuni, entitled "The Trouble with Dowry", shows the various difficulties a bride may experience if her new in-laws are dissatisfied with the dowry goods she brings to the marriage transaction. The quilt shows a dowry burning, where the groom's parents set fire to the bride for not contributing a sufficient dowry. However, in this depiction, the groom's parents are arrested by the police, an infrequent occurrence in many real-life cases. The women feel strongly that the practice of dowry should be discontinued and many of them have themselves experienced its negative impact.

Although many of these textiles address the difficult position occupied by village women in Bihar, the overall feeling of the exhibit is hopeful and spirited, even celebratory. A great deal of innovation, creativity and skill is evident in this engaging and provocative work. These textiles represent a living, breathing, growing tradition, one in which women play a central role. The exhibition was curated by Dorothy Caldwell and Dr. Skye Morrison. A catalog is available.

— Rachel McHenry
beads, body and soul
Art and Light in the Yoruba Universe
Elvehjem Museum of Art
University of Wisconsin-Madison
January 29-May 21, 2000

Joyful Blues: Pattern in Yoruba Adire Cloth
Gallery of Design
School of Human Ecology,
University of Wisconsin-Madison
January 28-March 9, 2000

Common Ties: Dots and Ashes, Beads and Beauty
by Sonja Clark and Bolaji Campbell
Wisconsin Union Galleries
University of Wisconsin-Madison
February 18-March 19, 2000

The University of Wisconsin campus and community enjoyed a winter extravaganza of lectures, films, performances, and tours centering on three exhibits featuring textiles from the Yoruba people of Nigeria, or inspired by Yoruba connections in the Americas.

“Beads, Body and Soul,” continuing until May 21, is an innovative production which not only emphasizes the expressive qualities of beadwork in Africa, but also explores the continuity of their usage and meanings in the New World. About 150 vibrantly-colored beaded objects on display range from exquisite little smocks on small carved wooden ibeji (twin figures) to a full-sized curved-back upholstered armchair made into a throne by entirely covering it in beaded motifs. Upon entering, one is awed by the multitude of colors in objects from Nigeria, then is drawn in to examine the detailed images depicted within objects, and finally, with the guidance of text panels and field photography, gains insight and understanding of the context and function of the pieces in Yoruba life and thought.

This exhibit is the result of more than twenty-five years of fieldwork in Africa and the Americas by Henry Drewal, Evjuke-Bascom Professor of Art History and Afro American Studies at UW-Madison, and John Mason, founder and director of the Yoruba Theological Archministry, New York, and originated at the UCLA Fowler Museum of Cultural History in Los Angeles, with support from the National Endowment for the Arts.

Throughout the exhibit, an effort has been made to explain and educate. For textile scholars, the explanation of Yoruba chromatics is especially interesting. The Yoruba distinguish three chromatic groupings: funfun, poke, and dudu, translated approximately as white, red, and black. The evocative associations of cold/coolness, warmth/heat, and a middle range are applied not only to temperatures but also to temperaments. These visual and mental associations with color are sensitively emphasized in the descriptive panels along with other assumptions underlying Yoruba thought. As an example, funfun, which includes the cool hues of white, silver, pale grey, and chrome, is associated with age and wisdom. Other concepts such as empowerment, protection, potentiality, desire, wealth, and well-being are also inherent in the beadwork.

The presentation combines the sacred and the secular with sections devoted to the orisha (the gods and goddesses of the Yoruba indigenous religion), ancestors, royalty, and initiation, and others concerning everyday life. A video of a masquerader performing the exhausting egungun dance to honor the memory of ancestors, gives life and meaning to several egungun costumes and other ceremonial regalia that are on display.

From the egungun section, one is drawn into a spacious room containing a remarkable presentation of contemporary shrines created by Yoruba-American devotees to honor their deities. Visitors have expressed emotions of surprise, amazement, curiosity, and confusion when being confronted with this display which was a totally new, never- previously-seen phenomena for the majority of its viewers. The shrines are temporary constructions which Yoruba priests prepare each year to celebrate the anniversary of their initiation and these are resplendent with beadwork, carvings, decorated fabrics using symbolic colors which are an extension of their African associations, and other symbols of their devotion.

In contrast to the exciting explosion of color in the Beads exhibit, the "all-blue" presentation of Yoruba indigo cloths in "Joyful Blues: Pattern in Yoruba Adire Cloth" was a soothing immersion in monochromism. About thirty cloths, mainly from Henry Drewal's collection, illustrated a variety of designs and techniques employed in making adire. While adire in the Yoruba language means any hand-dyed cloth, the word is accepted as a generic term for indigo-dyed cloths. The exhibit featured types of adire patterned by resist methods: two main categories being those made by tie-dying, or those painted with starch. Most of the cloths were collected in the 1970s and '80s.

An excellent video made in 1995 by Thorolf Lipp was
shown as part of the exhibit to give viewers a greater appreciation of the skill, knowledge, patience, and aesthetic sensitivity involved in making these fabrics. Scenes from the workshop of Nike Davis, a contemporary *adire* artist in Oshogbo, Nigeria, are featured. The video shows all of the essential steps in creating the cloths, from picking the indigo leaves, producing the pots for the dye, preparing the dye bath, making the cassava starch for the resist, and executing the designs on the fabrics. Other instructive materials on display included fabrics that were tied but not yet dyed and actual dried balls of indigo ready for the dye bath that are from the Helen Louise Allen Textile Collection at the University of Wisconsin. Black and white illustrations of tied patterns, photos of steps in preparing the cloths as well as of persons wearing them, and text panels explaining meanings underlying some of the motifs depicted on the cloths added information to the visual content.

The *adire* exhibit and the "Beads, Body and Soul" exhibit allowed interesting comparisons. While the color contrast between the two was most obvious, the exhibits were also differentiated by the function of the objects. Most of the objects in the Beads exhibit were emblems of power or sanctity and would have been used for special occasions, whereas the *adire* cloths were intended to be worn by ordinary people for everyday use. Nevertheless, *adire* cloths also reinforce Yoruba culture by depicting symbols that convey values. The meticulous precision and detail employed in designing the objects in both shows illustrates the Yoruba appreciation of fine craftsmanship.

In the third exhibit, Sonja Clark, Assistant Professor in the Department of Environment, Textiles and Design, collaborated with Nigerian painter, Bolaji Campbell, to express connections to their shared African heritage. Clark's whimsical, warty beaded headresses provided harmonious textural relief alongside Campbell's bold dramatic paintings.

One of Clark's constructions, a series of felt skullcaps, is decorated with painted *fin-fin* dots which resemble beads. In a Yoruba interpretation, these dots would be seen as points of brightness and signs of power. A piece called "Shining Caul" is made of dozens of thimble-shaped projections created from clear glass beads which glisten brilliantly on a shaped tan felt base. It reminded me of desert cacti gleaming from dew in the morning sunlight. Other pieces have names that sound Yoruba such as "Osun" and "Oya."

All of Clark's pieces are especially appealing for their textures. Usually beginning with felt or woven fabric bases, she fashions compositions using mainly beads, but also nails, pennies, push pins, telephone wire and a multitude of other found objects. The products are exquisite constructions that enable her to communicate the history and spirituality of people of African descent, and that delight her viewers in general.

-Betty Wass

The intimacy of embroidery makes it an excellent medium for exploring individual viewpoints. As our world becomes more impersonal, there is a greater desire for the subjective. Darrel Morris tells us uncomfortable stories about human relationships. His juxtaposition of disquieting narratives challenges our assumption that embroidery is a complacent medium.

While we think of embroidery as dealing with representational space, Noriko Nakahira's work creates a visual depth of line through structural integrity. Her large lace-like constructions have the dimensional feel of Jackson Pollock paintings without the field of the canvas to exist on. Floating within space, the shadows cast by her pieces provide layers of pattern, helping to define the work and the surfaces surrounding them.

Carol Shim's pieces use collaged photo-realistic images of cars, trucks and landscapes. Rich textures and colors speak of pattern, illusion and reflections. Shim utilizes the fine scale of the...
thread to explore the details of life. Her work addresses the art of seeing and shares aspects of the physical work not usually set aside as obviously "beautiful."

Small-scale work requires brevity, like a short story, condensing the time and space of everyday life. The small badge-like pieces of Tom Lundberg are symbols of condensed content. Using references to personal clothing, Lundberg provides us with metaphors addressing the private and the universal.

An important characteristic of embroidery is its slow, methodical process, much like some approaches to drawing. Each stitch is a premeditated mark, even when done with a sewing machine. The labor and time impart importance to what is made. Richard Daehnert creates icons with this implied reverence. His stitched patterns reference the decorative traditions of textiles along with his depictions of the natural world. The contrast reveals the dichotomy in embroidery between decoration and "art."

Jean Draper adds stitches to preexisting surfaces with the results feeling structural. The pieces seem alive, moving and undulating over the whole form. Drawn close, we discover her surfaces are created by the repetition of a humble whip-stitch.

Nearly everyone has used a needle and thread, or is aware of their functions, so visual participation is immediate. Seeing these artists transcend a historically familiar technique reminds us that an "ordinary" process does not mean ordinary art.

- Sherrie Medina
Director of Visual Arts
Arizona Commission on the Arts

CALANDER
CONFERENCES
& SYMPOSIUMS

MAY

May 20-21: HISTORIC WEAVING MANUSCRIPTS. The American Handweaving Museum, New York, hosts the sixth annual conference on historic weaving manuscripts to provide a forum for the discussion and study of early weaving manuscripts and patterns, their creation, development, and transition. Speakers from the U.S. and Canada include Patricia Hills, Marjorie Thompson, Alan Keyser, Wendy Lendry, Dr. Margaret Ordenez, Ute Bargmann, Cindy Ruesink, Kelly Leu. Please contact American Handweaving Museum for a conference brochure and registration 315/686-4123 or FAX 315/686-3459.

JUNE
June 3-5: RECREATING HISTORIC INTERIORS: TEXTILE FURNISHINGS. Winterthur Museum Symposium with museum experts, independent consultants and industry professionals. Dating textiles, drafting historic furnishing plans, and proper use of reproduction fabrics will be covered. A private tour of Winterthur's period rooms will focus on textile choices. Cynthia Doty, 302/888-4923.

June 1 - 4: INNOVATION/TRANSFORMATION/CONTTEMPORARY TEXTILES. Surface Design Association 11th International Conference, Kansas City Art Institute, MO. Speakers include Kerry McGuire, Textile/ Clothing Technology Corp.; Laurel Reuter, North Dakota Museum of Art; Vernal Bogren Swift, batik artist. Pre- and post-conference workshops. Exhibits. Pasinrnldever@compuserve.com http://www.art.uidaho.edu/sda/

June 11-23: QUILT/SURFACE DESIGN SYMPOSIUM. Ohio University, Athens, OH. 614/597-1585.


JULY
July 7-9: COMING AND GOING: IMMIGRANT AND EMI-


TSA Publication Deadlines
TSA Newsletter
Fall newsletter items are due July 15, 2000. Please send news, reviews and articles to Karen Searle, 1742 Portland Avenue, St. Paul, MN 55104. ksearle@visi.com.

Please send calendar information to Barbara Goldberg, U Mass. Dartmouth, 1213 Purchase Street, New Bedford, MA 02740. bgoldberg@umassd.edu

Textile Bibliography
United States

ALABAMA
Birmingham Museum of Art.
To June 4: "Rebana Baskets."

Gadsden Cultural Arts Center
To May 31: "A Mark in Time: Masterpieces of Contemporary Alabama Craft."

ARIZONA
Heard Museum North, Scottsdale.
To June 30: "Fashion Fusion," stylistic exchange between Native American and mainstream cultures over 150 years.

ARKANSAS
Decorative Arts Museum, Little Rock.
To May 21: Jane Sauer Retrospective.

CALIFORNIA
Oakland Museum.
To July 23: "Crazy Quilts" and "Women of Taste: A Collaboration Celebrating Quilt Artists & Chefs."

Oceanside Museum of Art.
To June 11: "California Fibers of Southern California," "New Fibre Art of Great Britain."

San Diego Historical Society Museum.
To May 14: "Jewelry by Arline Fisch, A Retrospective."

M. H. DeYoung Museum, San Francisco.
To June 25: "Central Asian Carpets and Textiles from the Wiederspurg Collection."

San Francisco Museum of Modern Art.
To June 20: "Structure and Surface: Contemporary Japanese Textiles."

San Jose Museum of Quilts & Textiles.
May 12 - July 9: Quilts by Nancy Erickson and tapestries by Sheila O’Hare.

COLORADO
Art Center of Estes Park.
May 12 - June 18: "Fiber Celebration 2000."

CONNECTICUT
Brown Grotto Arts, Wilton.

DISTRICT OF COLUMBIA
The Textile Museum.
To Aug. 20: "Flowers of Silk and Gold: Four Centuries of Ottoman Embroidery."

FLORIDA
Wolfsonian-Florida International University, Miami Beach.
To Aug. 1: "Leading the Simple Life: The Arts and Crafts Movement in Britain."

GEORGIA
Atlanta International Museum.
To June 17: The Tartan: Cultural Fabric of a Nation."

ILLINOIS
Art Institute of Chicago.
To July 23: "The Woven Coverlet: An Expression of Treasured America."
www.artic.edu.

Textile Arts Center, Chicago.

INDIANA
Indiana Museum of Art.
To Aug. 13: "Romance of Real Lace."

IOWA
ARTS Iowa City.
To May 24: "Paper/Fiber."

KENTUCKY
University of Northern Kentucky, Highland Hts.
May 23 - June 30: "American Tapestry Biennial III."

Commonwealth Convention Center.
To June 30: "Arturo Alonzo Sandoval Masterworks."

MARYLAND
Baltimore Museum of Art.
To May 22: "Joyce J. Scott Kickin It with the Old Masters."

MASSACHUSETTS
Boston Museum of Fine Arts.
To July 23: "A showcase of Samplers."

Society of Arts and Crafts, Boston.
May 11 - June 28: "Inventions and constructions: New Banks."

American Textile History Museum, Lowell.
Apr 30 - July 30: "Wrapped in Tradition: Chihuly Collection of American Indian Trade Blankets" shown with Chihuly glass.


Williams College Museum of Art.
To June 25, 2000: "Following the"Pomegranate: Cloth and Clothing from the WCMA Collection." Social meaning of textiles through time.

MICHIGAN
Cranbrook Art Museum, Bloomfield Hills.

Wright Museum of African American History, Detroit.


MISSISSIPPI
Mississippi Cultural Crossroads, Port Gibson.
May 6 - June 2: Quilts by Sarah Mary Tyler.

Pendleton blanket, ca. 1910-1920, from the Chihuly Collection on display at the American Textile History Museum. Photo: Teresa Rishel.
MISSOURI


St. Louis Art Museum. To July 9: "Textiles from Southeast Asia."

MONTANA

NEBRASKA
University of Nebraska State Museum, Lincoln. Ongoing: "Fanciful Flowers: Botany and the American Quilt."

NEWMEXICO

NEW YORK


NORTH CAROLINA

OHIO
Dairy Barn Arts Center, Athens. May 27 - Sept. 3: "Bead International 2000."

Dairy Barn Arts Center, Lancaster. May 27 - July 1: Surface Design Symposium Faculty Quilts.

Firelands Association for the Visual Arts, Oberlin. May 14 - July 30: "The Artist as Quiltmaker IX."

Pennsylvania
Lancaster Museum of Art. To June 11: "Uncommon Threads."


RHODE ISLAND
Blackstone Valley Visitor Center, Pawtucket. To July 7: "Harness Weaving in Rhode Island." 401/723-8638.

SOUTH CAROLINA

MARYLAND
American Center, Nashville. To June 14: "Silk Roads: Travels with Glen Kaufman."

VIRGINIA

WASHINGTON
Seattle Art Museum. Ongoing: Weavings from the northern northwest coast.


Maryhill Museum. Golden-dale, WA. To Nov 15: "Queen Marie and the Romanovs" includes costumes and photographs.


International

CANADA

Vancouver Holocaust Education Center. To May 15: "Broken Threads: The Destruction of the Jewish Fashion Industry in Germany and Austria." 804/264-0499.

FRANCE

THE NETHERLANDS
TSA NEWSLETTER

American Textile History
Museum, Lowell, MA
Lecture Series: May 7: "Post-
Pendleton Trends: Influences
of Blanket Designs on Navajo
Weavers," Ann Hedlund. May
21: "Weaving A World: Textiles
and the Navajo Way of
Seeing," Roseann Willink,
Paul G. Zollbrod.
June 6: "The
First 300 Years of North
American Fur Trade." Neal L
Trubowitz, Ph.D.
June 20: "Four Centuries of Navajo
Hand-Weaving" Gretchen
Faullkner, Ph.D.

Textile Arts Council,
DeYoung Museum, San
Francisco, CA.
May 6: The
Kashmir Shawl And The Story
of Paisley, Susan Scollay.

July 10: "Where Art is
Needed: A Personal and Public
Vision of Estelle Akamine's
Textile Art," Estelle Akamine.

July 23 - 24:
"Roketsu-zome,"
Betsy Sterling Benjamin;
"Imaginative Sculptures and
Vessels: a Coiled Basketry
Workshop," Carol Eckert.

July 30 - Aug. 5:
"Surface Design: The Narrative
Impulse," Renee Breskin
Adams; "Color and Design in
Loomed Beadwork," Virginia
Blakelock & Carol Perrenoud.

Aug. 6 - 12:
"Drawing, Painting,
and Realism in Embroidery,
B.J. Adams. 612/625-8100;
www.cce.unm.edu/splitrockarts/

Tours / Courses

Folk Art, Beads, Textiles
of Hungary and Prague
Sept. 13 - 27, 2000;
Bazaars of Turkey and
Beyond; Oct. 7 - 23, 2000;
Tours focusing on textiles and
crafts. Brochures: Specialty
World Travel, 800/242-2346
info@specialtyworldtravel.com;

New Book Edited by
Linda Welters

A collection of essays
titled Folk Dress in
Europe and Anatolia: Beliefs
About Protection and Fertility,
edited by Linda Welters, was
published in November 1999
by Berg. The contributed
essays examine beliefs that
certain articles of dress could
protect the body

from harm by warding off the
evil eye, bring fertility to new
brides, or assure human control
of supernatural powers.
Fringes, certain colors, specific
motifs, and reflecting materi-
als were believed to have pow-
erful effects in some cultures.
Textile techniques discussed
include sprang, embroidery,
resist dyeing, braiding, card
weaving, and narrow loom
weaving.

Contributors include TSA
members Elizabeth Barber,
Marlene Breu, Laurann
Gilbertson, Linda Welters, and
Patricia Williams. NYU Press
is Berg's American distributor:
800/996-6987.

Textile History
Magazine

Established in 1968 by the
Pasold Research Fund, Textile
History is the leading journal
for all aspects of the history of
textiles and the textile
industry; their technologi-

cal development; design and
conservation; the history of
dress and other uses of tex-
tiles.

The journal includes a broad
spectrum of articles from
prominent textile historians.
Many of these are interna-
tionally comparative with
themes as diverse as the evolu-
tion of the British hosiery
trade, the Italian silk industry,
Chinese tapestry, the second-
hand clothing trade, Henry
VIII's wardrobe and early
nineteenth-century industrial
spinning. The journal
appears twice a year in May
and November.

Inquiries: Subscriptions
Department, Maney
Publishing, Hudson Road,
Leeds LS9 7DL, UK.
Tel: +44 113 249 7481; Fax:
+44 113 248 6983.
maney@maney.co.uk

Symposium 2000 Registration
Registration materials will be mailed to all TSA
members by mid-May.
To receive your packet promptly, please make certain
that your membership is up-to-date and that the
TSA office has your correct mailing address.

Summer Workshops at
University of Nebraska-
Lincoln. May 30 - June 2:
"A Century of Quilts in
Women's Lives," Dr. Virginia
Gumn; June 5 - 9: "Fabric
Interplay," Michael James.
For information including a
course description and regis-
tration information, see:
www.ianr.unl.edu/quiltstudy/ed-
cuation/coursesworkshops.html

Split Rock Arts Program,
University of Minnesota,
Duluth. Textile workshops
on the shores of Lake
Superior.
July 9 - 15: "The
Complex Cloth," Jami
Dunnewold.
July 16 - 22: "Fabric
Collage," Susan
Brandes; "beaded Sculptural
Forms," David Chast; "Navajo
Weaving," Marilou Schultz.
July 23 - 29: "Roketsu-zome,"
Betsy Sterling Benjamin;
"Imaginative Sculptures and
Vessels: a Coiled Basketry
Workshop," Carol Eckert.

July 30 - Aug. 5:
"Surface Design: The Narrative
Impulse," Renee Breskin
Adams; "Color and Design in
Loomed Beadwork," Virginia
Blakelock & Carol Perrenoud.
Aug. 6 - 12:
"Drawing, Painting,
and Realism in Embroidery,
B.J. Adams. 612/625-8100;
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Membership Application

Membership is for the calendar year and dues received will be applied to the current year, unless otherwise specified.

Method of Payment

☐ Check in U.S. dollars drawn on U.S. bank. ☐ Visa ☐ MasterCard
Make check payable to Textile Society of America.

CRedit Card Number Expiration Date

Signature

Basic membership rates are not tax deductible as charitable contributions for federal income tax purposes; however, they may be tax deductible as ordinary and necessary business expenses. Donations above the price of basic membership rates may be deductible as charitable contributions to the extent provided by law.

Membership Directory

The following information will be listed in the Directory

Geographical: (check one only)
☐ East and Central Asia ☐ South Asia
☐ Southeast Asia ☐ West Asia, North Africa
☐ Sub-Saharan Africa ☐ Europe
☐ North America ☐ South America
☐ Australia, Pacific Islands ☐ General (many/most of above)

Topics of Interest: (check all that apply)
☐ Early textiles (before 15th century)
☐ Historical textiles (15th – 19th centuries)
☐ Contemporary (20th century)
☐ Audio, visual, and computer resources
☐ Colors, dyes, resists, paints and processes
☐ Clothing and accessories
☐ Conservation
☐ Fibers and fiber processing
☐ Gender
☐ Graphics: patterns and motifs
☐ Interiors, environment, and shelter
☐ Meanings: iconography, ritual
☐ Non-woven methods, tools, and equipment
☐ Weaving methods, tools, and equipment
☐ Political economy (production, distribution, trade)
☐ Stitchery, embroidery, quilting, and appliqué
☐ Weaving methods, tools, equipment

Special Interest: (no more than 3 words):

Send Completed Application to:
Textile Society of America Phone: 410 275-3339
P.O. Box 70 Fax: 410 275-8936
Earleville, MD 21919-0070 Email: tsa@ slel.net

Please send information about TSA membership to:

Name

Title

Institution

Street or Mailing Address

City, State, Zip + 4 or Postal Code

Country
TSA Calendar

2000

May:
Publication of the summer TSA Newsletter and the 1999 Textile Bibliography

July 15:
Deadline for submitting news items for fall TSA Newsletter

September:
Publication of the fall TSA Newsletter

September 21:
Meeting of the Board of Directors, Santa Fe, NM

September 21–23:
TSA Seventh Biennial Symposium, Santa Fe, NM: "Approaching Textiles, Varying Viewpoints"

November 15:
Deadline for submissions for winter TSA Newsletter

December 31:
Deadline for submitting bibliographic entries for the 2000 Textile Bibliography produced by the Textile Museum and the Textile Society of America

TSA Newsletter
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