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Textile Society of America

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Eighth Lillian Elliott Award
Presented at TSA Symposium

The Textile Society of America convened recently for its 10th Biennial Symposium in Toronto, Oct. 11-14, 2006. At the closing banquet, fiber artist Andrea Vander Kooij of Montreal, Canada was presented with the Lillian Elliott Award, and which honors the lives and work of Lillian Elliott and Joanne Segal Brandford, extraordinary textile artists and scholars who died within a few days of one another in April, 1994. The award is given to a promising young artist working in fiber whose work reflects a willingness to take creative risks.

The Lillian Elliott Award Board, consisting of Pat Hickman, Susan Sternlieb, and Barbara Goldberg, selects three anonymous, internationally-known nominators—professionals active in the field of art in the Fiber medium—from different geographic regions. Each nominator recommends three artists who are invited to apply. The LEA Board reviews the applications and selects the awardee.

Ms. Vander Kooij, a recent MFA graduate of Concordia University, Montreal, pushes the boundaries of knitting, crochet, and embroidery, using these techniques in ways they may not have been used before, and often incorporating elements of performance in her work.


The next Lillian Elliott Award will be presented at the 11th Biennial Symposium of the Textile Society of America, to be held Sept. 24-27, 2008.

Above: 2006 Lillian Elliott Award winner Andrea Vander Kooij receives the award certificate from Pat Hickman at the recent TSA Symposium banquet. Pictured at left is Andrea's work, "Efflorescence: Studio Documentation," a 17th-century embroidery pattern marked on skin with henna, 2005.
from p. 1
in Honolulu, Hawaii. The LEA Board welcomes contributions in the name and memory of Lillian Elliott or Joanne Segal Brandford in support of emerging artists working in fiber. Please send donations to Barbara Goldberg, 74 Sargent Beechwood, Brookline, MA 02445.

textile narratives + conversations

When the 10th Biennial Symposium opened in Toronto with an inspiring lecture by author Wade Davis, it marked the culmination of more than two years of planning. For those of us on the ground the experience was reminiscent of planning a really huge party, doing everything we could imagine to insure the guests would have an enjoyable time, and then crossing our fingers in hopes that people would actually show up and no one would fall off the balcony or get food poisoning. Of course there were a few glitches here and there, but none the less we were pretty pleased by the end.

Of course it is the guests themselves who make a party really worth attending. To the many members of TSA who travelled great or small distances to Harbourfront, we thank you so much for coming. To those who presented, thank you so much for sharing your ideas and research so generously and professionally. We are looking forward to the publication of the Proceedings in the new year because there were too many interesting papers for anyone to be able to hear them all. What an embarrassment of riches! To all the volunteers who found themselves doing a little more than they believed they were signing up for, we are so grateful for your efforts. To the many who assisted in big and small ways through every phase of the project, it could not have happened without all your patient and attentive hard work. So many people from the Textile Museum, Harbourfront, and the whole textile community contributed to the success of this event last October.

The unsung strength of an organization like TSA lies in the moments when we can communicate face to face, introduce one another to colleagues who share our passions and debate our ideas in a forum of peers. Every two years we have an opportunity to experience this kind of encounter, and each time there is a different flavour, a distinct texture, and each is eloquent in its own way. As co-hosts we feel privileged to have been a part of this most recent offering, and were honoured by your attendance. Thank you for coming.

– Frances Dorsey and Natalie Nagy, co-Chairs of the 10th Biennial Symposium

Clockwise from upper left: Desi Koslin (at left) discusses lace identification with students during the pre-conference TSA workshop on textile identification. Photo: Joanne Dolan Ingersoll. Keynote Speaker Wade Davis during his presentation on the interweaving of cultures. A throng of shoppers in the Symposium Marketplace. Nilda Callañaupa with Mary Frame, Christine Franquemont, and Ann P. Rowe, at a reception in honor of the Center for Traditional Textiles, Cuzco, Peru. Photos: Marilyn Baker.
TWENTY YEARS AGO THE TEXTILE SOCIETY OF AMERICA was but a dream. By March 1987, the dream was about to become a hesitant, tentative reality. Today we are a vibrant, dynamic educational organization, with dedicated members from more than 40 states and 18 countries!

10th Biennial Symposium

The recent Symposium, “Textile Narratives + Conversations,” organized by Natalie Nagy and Frances Dorsey and held in Toronto, marked our 10th biennial gathering, with a record number of speakers and participants drawn from around the world. Some of us still bask in the glow of that wonderfully rich set of events, deliciously diverse in the presentation of textile arts through exhibitions, panels, papers, discussions, tours, receptions, plenary sessions, the marketplace, and workshops. Described by the organizers as “an enticing and savoury array,” it was indeed a feast. This Symposium will long be remembered for its satisfying intensity—intensely focused narratives and conversations, plus an intellectually stimulating buffet offering a steady diet of fibrous food for thought.

Beginning with TSA’s initial offering of an introductory workshop, “Identifying Textiles: Techniques & Terminology,” organized and presented by Desirée Koslin and Sandra Sardjono with support and guidance from Board members Joanne Dolan Ingersoll and Margo Mensing, the 2006 Symposium was augmented by many exciting pre- and post-conference tours to galleries, museums, collections, markets, and Toronto’s culturally rich neighborhoods. This Symposium and its affiliated events brilliantly encompassed the goals of TSA’s mission to provide “an international forum for the exchange and dissemination of information about textiles worldwide from artistic, cultural, economic, historical, political, social and technical perspectives.”

Our Founders’ Vision

Indeed, 20 years has passed remarkably fast. We could not be what we are today without the dedicated and passionate commitment of so many actively involved members, volunteers, presenters, committee chairs, Board members and officers, to each of whom we owe a large debt of gratitude for realizing the vision of our Founding Presidents. We are what we are today, in large part, because of you, our Members.

In the Bylaws of the Textile Society of America, the wisdom of our founders is already apparent. They established procedures for electing Board members and officers with staggered terms to ensure a continuity of growth and development based on a consistent vision, and they identified key committees to oversee our operations so that we could carry ideas from conceptualization to their realization. From the early development of our Bylaws to the more recent preparation of a Long-Range Plan under the capable guidance of Pamela Parmal, Madelyn Shaw, and then-President Mary Dusenbury, the structure and functioning of a dynamic yet flexible organization is sketched for current and future Boards to follow, review, and revise to meet the needs of our times. This is now our 10th elected Board, and we are prepared to carry on with vigor and joy the lines of development as set forth by our predecessors.

Founding Presidents Awards

During the past two years Mary Dusenbury assumed leadership of the Awards Committee, and as a result of the hard, thoughtful work of that committee, we have established the Founding Presidents Awards to honor TSA’s five founding presidents—Peggy Gilfoyl (deceased), Milton Sonday, Lotus Stack, Mattibelle Gittinger, and Louise W. Mackie. These Awards recognize and promote excellence in the fields of textile studies. Through the generosity of many donors, we anticipate that we will be able to provide monetary awards to one or more outstanding presenters at TSA Symposia. Initial recipients will be participants in the 11th Biennial Symposium in Honolulu. They will be selected by the Founding Presidents Awards Selection Committee from among those individuals submitting abstracts for consideration by the Symposium Program Committee.

Please be sure to announce the Founding Presidents Awards to students and colleagues. Please also consider making a donation to TSA in support of these Awards.

11th Biennial Symposium 2008

“Textiles as Cultural Expressions” is the theme of the 11th TSA Biennial Symposium, to be held in Honolulu, HI, Sep. 24-27, 2008. On view at the University of Hawai‘i’s Art Gallery will be a special loan exhibition, “Writing with Thread: Traditional Textiles of Southwest Chinese Minorities,” with an international colloquium planned to precede the TSA Symposium. The Sheraton Waikiki, our Symposium venue and host hotel, has offered us reduced rates, which can be extended from three days before to three days after the conference. Plan to take advantage of Hawai’i’s spectacular climate and beaches, as well as its rich cultural offerings of museums and galleries. The array of textile tours arranged by the Symposium Organizing Committee, is truly outstanding. Tom Klobe and Reiko Brandon, Symposium Co-Chairs, are working with an enthusiastic group of local textile specialists who are committed to make this a memorable series of events. Hawai‘i lies at the heart of Pacific crossings, and its diverse heritage offers extraordinary insights into cultural processes and indigenous traditions. Begin planning now! Deadlines for submission of abstracts and panel proposals is October 1, 2007.

Airfare bargains may be available many months in advance. We hope to see you there!

Japan Study Tour

The TSA Study Tour to Japan in November, 2007 will be led by Yoshiko Wada, who is internationally recognized for the breadth and depth of her research and creative practice of traditional Japanese resist-dyeing techniques. The tour will be limited in size to accommodate intimate experiences for learning and sharing ideas. Scholarship support will be available. Please register for this tour by visiting textilesociety.org.

TSA Book Awards

The R.L. Shep Book Award Committee seeks nominations.

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WINTER 2007 3
TSA Workshops

Our inaugural workshop, "Identifying Textiles: Techniques and Terminology," will soon be available to other organizations and institutions by request and reservation for a fee. We anticipate offering instructor training sessions so that the curriculum can be offered at various locations. Keep an eye on our website, www.textilesociety.org, for workshop updates and availability.

Short-Range Tasks

As TSA expands its program offerings, scholarship programs, and awards of merit, there is ever more work to be done in announcing, gathering, reviewing, and selecting recipients; and in planning, organizing, and hosting events at different venues. At the February 2007 Board meeting in Buzzard’s Bay, MA, the Board will be reviewing the priorities of the Long-Range Plan, and developing strategies for bringing to fruition our new programs and awards, as well as identifying the means for generating funds beyond Membership dues to sustain these new initiatives. Please let us know of your willingness to serve on TSA committees, and consider offering financial support to help us advance our shared goals.

– Carol Bier
TSA President

TSA Board of Directors, 2006-2008

The newly-elected TSA Board of Directors, pictured below, assumed its duties during the recent TSA Symposium held in Toronto in October, 2006. The new Executive Committee is composed of President Carol Bier, Vice President/President Elect Pat Hickman, Secretary Roxane Shaughnessy, Treasurer Patricia Cox Crews, and Past President Pam Parmal.

Lisa Kriner continues as Director of Internal Relations and the new Director of External Relations is Janice Lessman-Moss. Directors at-Large include Fran Dorsey, Mary Ann Fitzgerald, Joanne Dolan Ingersoll, Sumru Krody, Matilda McQuaid, and Vita Plume.

Staying on to serve as Task Representatives are Website Coordinator Ashley Callahan, Listserve Manager Laura Strand, TSA/Textile Museum Bibliography Editor Mary Mallia, and TSA Newsletter Editor Karen Searle. Additional Task Representatives include the 2006

TSA Symposium 2008: Textiles as Cultural Expressions

Honolulu, Hawai‘i
September 24–27, 2008

Join the Textile Society of America at its 2008 Symposium in Honolulu. Hawai‘i is a crossroad of cultures between East and West. Its diverse cultures will be highlighted in the many tours offered before and after the symposium.

Textiles serve as records of a culture’s history and values. From the work of traditional textile artisans to that of contemporary artists, the uses, meanings and stories associated with the textile arts provide a wealth of possible expressions.

Honolulu is the 11th largest city in the country and boasts a host of amenities. Flights arriving at Honolulu International Airport on the island of O‘ahu are just a short ride via taxi or shuttle from our host hotel. The Sheraton Waikiki is located on the beach that was once the playground of kings and queens. Many other hotels are conveniently nearby, as are restaurants and shops.

2006-08 TSA Board of Directors:
Front row, L to R: Ashley Callahan, Pat Hickman, Janice Lessman Moss, Lisa Kriner, Sumru Krody, Fran Dorsey, Carol Bier, Karen Searle. Second row, L to R: Patricia Cox Crews, Vita Plume, Laura Strand, Mary Ann Fitzgerald, Matilda McQuaid, Joanne Dolan Ingersoll, Roxane Shaughnessy. (Not pictured, Pam Parmal.) Photo: Kim Right.
Call for Shep Award Nominations

for Books published in 2006

Deadline for nominations is March 15, 2007. Books nominated for this award for excellence in the field of ethnic textiles must have been published in 2006. Send nominations with complete bibliographic information to 2006 R.L. Shep Book Award Chair Margot Schevill, mschevill@aol.com. Nominations may be mailed to her at: 1309 Oxford Street Berkeley, CA 94709 TEL 510/845-2802

TSA Founding Presidents’ Awards

A LETTER HAS BEEN SENT to all TSA members introducing the new merit award program designed to honor excellence in the textile field by providing monetary awards to outstanding Symposium presenters. The first of the TSA Founding Presidents’ Awards will be presented at the 2008 Symposium. (See details on page 3, in the President's Letter.) If you haven’t already done so, please consider making a generous contribution to TSA to inaugurate and sustain this new TSA Awards program. Checks can be sent to the TSA office.

TSA Study Tour: Fibers of Japan

With Yoshiko Iwamoto Wada

Oct. 31–Nov. 11, 2007

EXPLORE THE CULTURAL richness of Japan through a tour of its fibers with textile scholar Yoshiko Iwamoto Wada. Traveling through Japan’s countryside, coastal regions, and metropolitan areas, we’ll visit historically significant production centers and traditional mills.

The tour, beginning in Tokyo, ending in Kyoto, will focus on: Synthetics, wool and other fibers popular in fashion and interior textiles in the bustling and stylish urban landscape of Tokyo and nearby active mill town of Kiryu. Cotton for kimono and indigo traditions in a rural village near Kyoto, and in the shibori production center of Arimatsu, situated along the old Tokaido highway that dates back to the Edo Period (17th-19th centuries). Bast fibers, such as wis­ teria, common in folk traditions along the coastal regions of the Japan Sea where the climate did not support cotton cultivation. Silk kimono and fiber art in the former Imperial Capital of Kyoto, which has maintained its cultural and artistic traditions for more than 1,200 years.

Enjoy intimate personal visits with designers, artists, and artisans at their studios and mills in Tokyo, Kiryu, Nagoya, and Kyoto. Experience firsthand the natural indigo dyeing process, papermaking, and shibori dyeing. View treasures of Emperor Shomu from the 7th-9th Centuries at the 57th Shosoin Treasures Exhibition in the Nara National Museum. Appreciate Japan’s noted sensibilities towards nature with visits to the Miho Museum designed by I. M. Pei, and pottery studios in Shigaraki and Kyoto. End the tour in time for the International Conference on Kumihimo, in Kyoto, www.kumihimoconf.org. Tour includes the conference reception. Interested tour members may attend the conference for an additional fee. Please check the TSA website for more details.

Tour Price: $4,500, includes all travel inside the country and hotels plus daily breakfast, 7 lunches, and 7 dinners. Reservation forms and instructions are posted on the TSA website. Reservation Deadline: February 15, 2007.

2006 Student/New Professional Scholarship Recipients

TSA CONGRATULATES ITS first round of Student/New Professional Scholarship awardees. Their profiles appear below and their reports on the 2006 Symposium follow.

Margaret Olugbemisola Areo

is a Doctoral Student at the Ladoke Akintola University of Technology in Nigeria, where she also works as a part-time lecturer. She has a BA in Fine Arts from the University of Ife-Life and an MFA from Obafemi Awolowo University. She has a particular interest in the relationship of fine and applied arts with technology. Unfortunately, due to visa difficulties, she was unable to attend.

Symposium Scholarship winners were identified by Kente Cloth scarves donated by Toronto textile dealer Kofi Hajdor (Universe Africa, Toronto). L to R: Jeannine Henderson, J. Penney Burton, Kofi, Scholarship Chair Vita Plume, Emily Zilber, Cristin McKnight.

Judith Penney Burton finished her BFA at Nova Scotia College of Art and Design in Halifax in 2004 and is currently enrolled at Concordia University in Montreal, where she is working on her MA, combining Art and Craft History with Studio Art. Her research focuses on the history of fiber art in North America, and for this study she is interviewing craftspeople and artists, examining their mind and body engagement with materials and processes. She presented a paper at the Symposium entitled “Textiles: Stories from the Canadian Front.” She was pleased to be able to meet leaders in the field, students from other institutions, and to explore possibilities for future academic studies.

Jeanine Henderson is currently enrolled in a Master of Art & Design program with a Fibers Concentration and a minor in Public History/Museum Studies at North Carolina State University. Along with her studies she works part-time as a Textile Conservation Technician at the NC Museum of History and at the NCSU Gallery of Design. Her interest is not only in expressing herself creatively using textiles, but also in researching, educating and caring for textiles. She attended the Symposium to consider textiles from a broad variety of perspectives and to expand her understanding of the technical and cultural aspects of fibers. She was delighted to meet a broad range of textile professionals as she seeks to inform her career pathway.

Cristin R. McKnight received a Fulbright Fellowship in 2004 to research the Kalamkari textiles of South India. This research was inspirational and informs her work as a graduate student in the Department of Art History at the University of Texas, in Austin. She plans to continue a focused study of textile practice in South Asia and the role textiles play to p. 6
in a larger contemporary artistic discourse. She also brings to her studies her experiences as Curatorial, Project and Research Assistant for a private textile collection and for the Costume and Textile Department and the Modern and Contemporary Art Department at The Los Angeles County Museum of Art. At the Symposium she interacted with a wide variety of textile professionals inspiring future academic and professional pursuits.

Emily Zilber has a BA in Art History from The University of Chicago and is currently working on a Master of Arts in the History of Decorative Arts and Design at Bard Graduate Center, New York. She was an intern at the Antonio Ratti Textile Center and the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art, and also worked as a Curatorial Assistant at the Museum of Arts and Design, both in New York. Her research is linked to the relationship of textiles to ritual in Early Modern Europe, specifically narrative and modes of communication through design, iconography, pattern and ornament. At the Symposium she sought to broaden her knowledge of methodologies in the field.

and broader cultural narratives that inform textiles. In the space provided, I will summarize some of the ideas they so eloquently expressed.

Wheeler believes that textiles can recount the often untold stories of women. In her presentation “Textile Narratives of Memory,” Wheeler shared the story of Anna Samens, a Latvian woman who insisted on bringing her knitting machine as she, her husband and children fled Latvia during World War II. Although the knitting machine facilitated the family’s ability to barter for basic goods in exchange for knit objects, it was Samens’ forethought that ensured the survival of her loved ones.

In her presentation “Textiles: Stories from the Canadian Front,” Burton used oral history interviews to document the works of two Canadian women fiber artists. Her suggestion that visual art can fill the void created by the decline in storytelling is worthy of further exploration. A maker herself, Burton understands the layers of meaning incorporated in the process of constructing an object. Her interviews with Anna Torma and Candice Tarnowski provided the artists’ perspectives on traditional and contemporary methods of textile construction and use.

Morris’ presentation, “Stories Underfoot: Reconstructing a Filipino-American Identity from a Patchwork Rug,” focused on two rugs created by her grandmother, whom she calls “Apo Nanan.” These rugs were constructed with scraps from family members’ clothing and household cloth. Each fabric selected by “Apo Nanan” represents a different aspect of Morris’ ancestors’ journey from the Philippines to Hawai’i. While these rugs help to illustrate people, moments, and events unique to Morris’ family, they also provide the narrative for a broader community of people who share similar immigration experiences.

Hardy’s presentation, “Swept Under the Carpet: Subtle Tales from the Back Room,” addressed research she is conducting on the Erikson Collection of Oriental Carpets at the Nickel Museum. While Wheeler’s, Burton’s and Morris’ presentations were based on interviews with textile makers, as well as the study of documents such as photographs, letters, and journals, Hardy’s findings were derived from stories shared by the carpet’s collector coupled with extrapolations she formed through object research and examination. In the absence of field research (which she plans to conduct in 2007), Hardy uses weave construction, wear patterns, fiber content, color and motif to, as she eloquently states, “decipher the narrative embedded in these carpets.” Although challenging, her efforts to balance her own findings with those provided by the donor are admirable.

These able presenters probed beyond the basic questions of textile maker, region, date, and function in an effort to discover the deeper legacies textiles hold. Thankfully, their efforts were rewarded as they compiled narratives that were both informative and captivating. Their findings support the notion that an object’s story will continue to unfold, so long as viewers, scholars, and makers continue to listen.

— Jeannine M. Henderson

Friday, Oct. 13, 2006
“The Thread of Khadi’s Story is Still Being Spun”
Moderated by Hazel Lutz

TO SOME THE WORD khadi brings to mind images of delicately textured cloth, the kind that visibly transcribes the hand of a spinner or a weaver in its warp and weft threads. To others, khadi is a political statement, a symbol of Mahatma Gandhi and of India’s struggle for independence against colonial rule. It is this dual nature of khadi that makes the cloth so complex and appealing. “The Thread of Khadi’s Story is Still Being Spun” addressed issues surrounding khadi’s dynamic presence in India and the US.

The two speakers on the panel, Dr. Hazel A. Lutz and Uzramma, each spoke initially about the history of this unique hand-spun and hand-woven cloth. Each presentation also highlighted the contemporary narrative surrounding khadi’s production and artistic dissemination. Uzramma’s insightful exploration of cotton in India covered everything from plant varietals to processing machines, from the politics of growing cotton to the current economic situation of many individuals responsible for turning cotton fiber into cloth. These issues of production, and the solutions initiated by Uzramma’s organization, Dastkar Andhra, offer a cultural and historical counter to Lutz’s presentation of artistic uses for khadi.

Lutz described her personal journey with khadi, beginning in 1971 when she first “fell in love with” the cloth, to more recent interactions with khadi as a medium for artistic expression. In Lutz’s own work, she accentuates natural characteristics of the cloth—its various textures and weights, its natural color and range of dyed patterning—to create unique quilt-like objects. Each piece clearly references khadi in its formal qualities. However through her own artistic appropriation, Lutz manages to rework these inherent features to create something new. In one example the artist deconstructed a piece of khadi fabric by removing individual threads, and then proceeded to re-weave those threads onto a different piece of khadi fabric. Ultimately, Lutz concluded, khadi is not just a “cloth of poverty,” but instead a flexible and malleable object that can serve a variety of purposes for a variety of people.

While a reference to khadi’s identification as a “cloth of poverty” is problematic, Lutz’s
notion of multiplicity within the meaning of the cloth is clear. It is this very feature that makes khadi so potent as a symbol and a material. Historically, politicians, members of the elite and proletariat alike championed the cloth in the name of swadeshi. It currently inhabits domestic and commercial spaces as both artistic medium and source of livelihood. If there is one thing that the panel imparted, it is that khadi is fluid. While its physical characteristics do not change, its role and meaning alters to reflect the weaver’s, producer’s and artist’s sense of agency.

Notes
1 Uzramma’s presentation on cotton production in India included, but was not limited to khadi cloth. She examined cloth made from a variety of hand-spun, hand-woven, machine-spun and machine-woven techniques.
2 One of Dastkar Andhra’s solutions is MALKHA, a mechanical device that aims to remove the baling process for cotton fiber or fluff, and subsequently produces softer and more durable cotton fabric.
3 Lutz also showed examples of artworks in khadi by Karen Maru.
4 Meaning “self-sufficiency,” swadeshi refers to a feature of the Indian Independence movement that encouraged citizens to boycott British-made products, and to support a revival of Indian-made products and production techniques.

— Cristin R. McKnight

Twentieth Century European and American Historic Interest at the 2006 TSA Symposium

TSA’s 10th Biennial Symposium included a number of panels of great interest to scholars of 20th-century European and American textiles and costume. Throughout the panels, scholars relied on the abundance of information in American collections, both archival and artifactual. Despite addressing a wide range of textile practices, the presentations, in conjunction with the theme of the conference, expounded on 20th-century historical narratives to the great benefit of all practitioners in the field.

Michelle Webb Fandrich’s work on the designs of Elza Sunderland, better known as Elza of Hollywood, showcased the importance of contextualizing archival materials (over 1,800 gouache and watercolor designs housed at the Los Angeles County Museum of Art) with secondary sources. In creating designs inspired by the local “exotic” influences of California’s Mexican community, Sunderland helped to create a version of what it meant to be “California Authentic.” Also noteworthy was Diane Maglio’s discussion of men’s flamboyant beach robes in 1920s Palm Beach, CA. Maglio used the vast collection at New York’s Fashion Institute of Technology and a variety of media sources to counteract the prevalent stereotype of staid and unornamented menswear.

A number of papers dealing with interior textiles balanced those on costume. Marion T. Marzolf’s paper on 20th-century Swedish weavers and weaving techniques as practiced in America highlighted the importance of European craft traditions to institutions of 20th-century American textile production, such as Cranbrook Academy, Berea College, and the Penland School of Handcrafts. Alexandra Griffith Winton’s paper on Dorothy Liebes presented this innovative designer as a consummate artist and businesswoman. Liebes fabricated interior and furnishing textiles with a degree of finesse that allowed her to become a media darling, with connections to prominent architects and designers of the period. Working from a variety of archival materials, Griffith Winton argued for the central role of Liebes’ textiles in the selling of Modernism to the American people, despite her relatively peripheral place in current histories of mid-century design.

Another topic deserving more attention is women’s collecting and patronage. Virginia Gardner Troy explored this topic with a paper on Marie Cuttoni, noting Cuttoni’s support of tapestries and carpets by iconic designers such as Pablo Picasso, Fernand Léger, Jean Lurçat and Le Corbusier. Although at the time of their creation such textiles were hailed as important contributions to the modern movement, their subsequent significance in the canon and development of Modernist aesthetic theory has been neglected, as has Cuttoni’s involvement.

Troy’s study helpfully reshapes a traditionally accepted narrative of 20th-century art history.

While this brief overview by no means includes all of the excellent papers on 20th-century American and European historic textiles presented at the conference, it does point to the breadth of topics available and need for further study by contemporary scholars. Furnishing, dress and art textiles of the period need contextual histories that discuss production, technique, and artistic quality, and which follow the objects as they are displayed, consumed and collected.

— Emily Zilber

“Hand-Face-Body”
Exhibition at Gladstone Hotel, Toronto ON
Oct. 12- Nov. 26, 2006

Attending my first TSA Symposium was truly a heady experience. To connect personally with so many of the artists and educators that I had been reading about for years was an experience I will never forget. As part of my TSA Toronto experience, I went to the Gladstone Hotel to see a show curated by Helena Frei and Chris Mitchell. “Hand-Face-Body” presented over 30 works by 26 textile artists.

The artwork was shown on the third and fourth floors, however I felt that the narrow halls and hotel room doors impeded my viewing of the art pieces, especially the larger fiber-based installations. Textile techniques from felting, knitting, weaving, rug hooking, braiding, image transfer and embroidery were used in the creation of individual pieces. The works were made from traditional materials, such as wool, fabric and thread, as well as from diverse household items, such as bed sheets, dinner plates, dryer lint and handkerchiefs. Stunning jaccard weaving by Louise Lemieux Bénubé, photographs of knitted works by Andrea Vander Kooij, and sculptural mixed media installations by Hazel Meyer and Vesna Perunovich were but a few of the show’s offerings. Many of the works spoke of the time invested in performing repetitive and accumulative textile techniques.

Donnie Millerson’s “Bridge (Study)” left me in awe at the skill required to do such delicate and precise needlework on such a miniature scale. Similarly, “Untitled (As Yet)” by Janet Morton, a sunburst of tree branches radiating out from a doily center, involved fine lace work on a grander scale. Each branch felt lovingly sheltered and the resultant shadow play against the white wall added another dimension to the somewhat ethereal presence of the work. Overall, the show was an eclectic and stimulating experience, showcasing the many talents of Canada’s fiber art community.

— J. Penney Burton

Detail. Janet Morton’s “Untitled (As Yet)” shown in “Hand-Face-Body” at the Gladstone Hotel, Toronto. Photo: Karen Searle.

Michelle Webb Fandrich announces Fandrich Consulting, fine and decorative art services, specializing in costume and textiles. www.costex.com info@costex.com

A new tapestry by Judith Poxon Fawkes will be dedicated Jan. 20, 2007. “Books for All Seasons,” 4’1” x 9’7”, linen inlay, was commissioned by Tigard Public Library, Tigard, OR. jpfawkes@earthlink.net


Karen Maru’s quilted work, “Body Parts” is included in “Access: A Feminist Perspective” at Rhonda Schiller Studio, New York City, Jan. 18-Feb. 10. The group show explores feminist critique and is part of TheFeministArtProject, a national initiative coordinated by Rutgers University. An exhibition catalogue is available. To view the exhibition online, visit www.rhondaschillerchelsea.com karenmaru@aol.com

Teresa Paschke received a Personal Development Grant from the Surface Design Association. The grant will provide partial funding to attend a digital printing workshop in Philadelphia. tpascchke@iastate.edu

Juno Sato Pollack’s latest commissioned work, “Origami #9” was installed in Lucks Residence, Atlanta, GA, Nov. 2006. The two-layered looped translucent fabric sculpture hangs in the form of a sutra, inspired by the Heart Sutra, the Buddhist Canon mantra on the theme of color, space, light, and emptiness is a heat-compressed, heat-transferred, double-sided dye-sublimation print on multi-layered polyester organza, 12’ x 3.3’ x 3’.

fran@juncosatopalack.com

Fran Reed’s baskets were shown in “Baskets: Adaptations of Nature” at Thirteen Moons Gallery, Santa Fe, NM, Nov. 24-Dec. 18, 2006. dfreed@alaska.net

Watch for the upcoming PBS Artist Special, “In Context” featuring TSA member Leisa Rich. The show will air nationally in the spring of 2007. Leisa will also exhibit in the juried exhibition “2007 Materials: Hard and Soft” in Denton, TX, Jan-Mar. 2007; and the curated exhibition “Coming Together, Pulling Apart” at Southern Methodist University, Dallas, TX during Jan. and Feb. Leisa was recently featured in the Nov./Dec. issue of FiberArts magazine, in the article “Artists to Watch.” Leisa is presently an MFA degree candidate in Fiber at The University of North Texas School of Visual Art, and will graduate in May, 2007. Upon graduation she will relocate to Atlanta, GA to set up a studio practice and teach. All are invited to her MFA exhibition, “(in)Consequential,” Apr. 2-6, 2007 in the Cora Stafford Gallery at The University of North Texas. It promises to be a fascinating glimpse of what happens when humans ignore the tiny bits of our natural world! leisa.rich@verizon.net

In September 2006, Carol Westfall participated in a group exhibition entitled “Utopia” at the MXEspai 1010 gallery in Barcelona, Spain. In October 2006, her work appeared in the Fourth Fiberart Biennial in Beijing, China. carol@carolwestfall.com

Bhakti Ziek will teach several workshops in 2007 on the woven pixel, the topic of the book she wrote with Alice Schlein, -The Woven Pixel: Designing for Jacuard and Dobby Looms Using Photoshop. Feb. 6-8 at University of North Texas, Denton; Mar. 12-16 at Tainan University, Taiwan, May 26-30 at Surface Design Conference, Kansas City; Jul. 16-Aug. 3 at University of Nebraska, Lincoln. bhaktiziek@starband.net

Member Publications

Sarah Lowengard recently published The Creation of Color in Eighteenth-Century Europe, an electronic book, available at www.gutenberg-e.org/lowengard. While it is not only about textiles or textile technology in the 18th century, those topics are a strong part of the whole. The Gutenberg-e series is an initiative of the American Historical Association and Columbia University Press, with support from the Mellon Foundation. It provides financial and editorial support, as well as electronic publication, to prizewinning doctoral dissertations. Other books that may interest TSA members are Michael Katten’s Colonial Lists, Indian Power: Identity Politics in Nineteenth Century Telugu-Speaking India, which includes a discussion-with-video of the importance of weaving to community formation; and Ann Hardgrove’s Community and Public Culture: The Marwaris in CALCUTTA, c. 1897-1997, which discusses the role of textiles in Marwari culture. sarahl@panix.com

Susan Miller contributed an essay on bizarre silk, “Disegni bizares per tessuti di seta 1680-1710” (Bizarre Designs for Woven Silk, 1680-1710) to the exhibition catalog Seta. Potere e glamour, ed. Roberta Orsi Landini, 2006, Silvana Editoriale, Milano. Anyone interested in ordering the catalog may contact Ugo Bertolotti at CesAC, Edizioni Marcovaldo. cesac@marcovaldo.it susanmiller@nycrr.com

The catalogue written by Elena Phipps, Johanna Hecht and Cristina Esteras, The Colonial Andes: Tapestries and Silverwork 1520-1820 (Metropolitan Museum of Art and Yale University Press, 2004), has been awarded the Eric Mitchell Prize 2004-2005, for best English language exhibition catalogue. The award ceremony took place in London, at the Courtauld Institute, on Nov. 9, 2006. Elenaphipps@aol.com

Margot Blum Schevill is editing one of 10 volumes of an encyclopedia on dress and fashion for Berg publishers. The focuses of her volume are Mexico, Central and South America, and the Caribbean. Joanne Eicher is the editor-in-chief of this project, which will be published in 2010. MSchevill@aol.com

The Modernist Textile: Europe and America 1890-1940 by Virginia Gardner Troy was recently published by Lund Humphries, London. Combining skilled analysis with a wealth of beautiful images, some of which have not been published before, The Modernist Textile is an invaluable resource for the significant visual and cultural developments that took place in Europe and America between 1890 and 1940. 192 pages, includes 80 color and 35 b&w illustrations; Hardcover, ISBN: 0853319006. http://www.lundhumphries.com/vtroy@berry.edu

EXHIBITION REVIEWS

CREWEL WORLD

WADSWORTH ATHENEUM MUSEUM OF ART, HARTFORD, CT ON VIEW TO FEB. 25, 2007

CAROL DEAN KRUTE WAS Curator of Costume and Textiles for the Wadsworth Atheneum in Hartford, CT for 15 years (see TSA Newsletter Fall 2006, p. 7). She had a knack for storytelling and titling exhibits, and her wish for this, her last exhibition, was “to introduce you to the beautiful and bountiful crewel world.”

Crewel is embroidery with lightly twisted 2 ply worsted wool. Home dyers would use goldenrod, indigo, sumac and madder to create their palettes. Typical stitches are those that could quickly fill larger pieces suitable for bed coverings. Design choices, background material and stitch work show considerable evolution during the period covered in the show (predominantly the 18th century).

The largest set of textiles date from 1700 and are a full set of bed curtains and valences created to provide privacy and warmth for the users and decoration for the space. Before the industrialization of textile production, domestic textiles were major family assets (this is what is meant when Shakespeare left Anne Hathaway his “second best bed”), and usually worth more than the furniture.

Several items are collected to make the point that crewelwork was so valuable that it was often divided among family members in an estate. The exhibit includes half of the wedding gown Mary Myers embroidered in 1732, the other sleeve, half of the bodice and half of the skirt having gone to another side of the family. Even worn crewel work was too valuable to be discarded. It was recycled into other clothing, as evidenced by a child’s outfit of the period and the hem of a quilted petticoat, both in the exhibit.

At a time when hand-worked textile traditions are disappearing all over the globe, I found it useful to see the tangible reminders of a world, cruel in many ways, that placed an extremely high economic value on embroidery.

– Karen Maru

COSMOPHILIA: ISLAMIC ART FROM THE DAVID COLLECTION, COPENHAGEN

ALFRED AND DAVID SMART MUSEUM OF ART UNIVERSITY OF CHICAGO FEBRUARY 1–MAY 20, 2007

THIS EXHIBITION WAS organized by the Isabella V. McMullen Museum of Art at Boston College. It is accompanied by a catalogue of the same title published in 2006 by Sheila S. Blair and Jonathan M. Bloom, who also served as curators, selecting objects in collaboration with the David Collection.

The exhibition contains more than 100 outstanding objects of Islamic art and includes more than 20 significant textiles, which represent diverse geographic origins (Yemen, Spain, India, Egypt, Central Asia, Turkey and Iran); with dates ranging from the 7th through the 19th centuries. Linen, cotton, wool and silk, traditional textile materials, are all present, as are pashmina and gilt yarns of several varieties.

Craftsmanship, quality of materials, designs and patterns distinguish this rich group of textiles, representing many different textile technologies. Double interlocked twill tapestry characterizes the structure of an early end fragment of an elegantly designed shawl from 17th-century Kashim (no. 101). An embroidered Arabic inscription embellishes plain weave cotton with warp-resist patterning from 10th-century Yemen (no. 28). Compound weave structures, each having more than two sets of elements (wars and wefts), occur in several techniques from Iran: an inscribed 18th-century tomb cover identified as taquete (no. 24); and a fragment with floral pattern identified as samite (no. 73). From Central Asia, a fragmentary panel with paired birds and animals in roundels is attributed to the 18th century; no. 55 from Egypt in the late Mamluk period; no. 83 from India, first half of the 18th century; and no. 11 from northern India at the turn of the 17th century. Although technologically simple, these carpets present the most complicated designs manipulated to form intricate patterns through counted and repeated sequences of knots in the central field and in the borders.

At the opposite end of the technological spectrum, four examples of velvet represent the most complex of pre-industrial weave structures, created using looms outfitted with a pattern harness and a mechanism that allowed differential warp tension: two 17th-century figural fragments from Safavid Iran (no. 6) and Iran or India (no. 1); and one from Ottoman Turkey in the 16th century (no. 45).

Of the remaining textiles in this exhibition, several deserve notice. Two complete panels are embroidered with stylized floral designs (no. 67, from India, and no. 58, from the Caucasus). One intriguing item is a pieced textile assembled from striped satin—technologically relatively simple once the loom is dressed—arranged by cutting and sewing to form a radial design with six-fold reflectional symmetry.

The exhibition is organized around five themes, all designed to explore the subject, Cosmophilia, “love of ornament.” Why a Greek term was selected to p. 10
for the title of this exhibition is not entirely clear, unless it is indicative of, or a reflection upon, the unfortunate state of our current attitudes towards Islam. The themes are categorized by subjects represented—figures, writing, geometry, vegetation and the Arabesque, and a fifth category called “hybrids.”

Textiles are included in every section. In addition to textile objects, there are elaborate representations of textiles in other media—garments depicted on figures in ceramics, on metalwork, and in book illustrations. And, if one looks carefully and critically, the principles of designs manipulated to form patterns in all media, while visually similar to those in the textiles, are ever so much simpler to achieve! The textile technologies used for the reproduction of designs to form patterns are incomparable and thoroughly ingenious!

Carol Bier

NEW SCHOOL KNITTING: THE INFLUENCE OF ELIZABETH ZIMMERMANN AND SCHOOLHOUSE PRESS

DESIGN GALLERY, UNIVERSITY OF WISCONSIN-MADISON
OCT. 27-DEC. 17, 2006

THIS GROUNDBREAKING exhibition is one of the first to look seriously at the history of knitting design in American. It focuses on the legacy of designer Elizabeth Zimmermann (1910-1995), and what curator Molly Greenfield, a graduate student in Design Studies, characterizes as her “school of knitting.” Zimmermann was a designer, businesswoman, and master teacher, who, in Greenfield’s words, “worked to change the tenor, attitude and landscape of the knitting world in the twentieth century.” Zimmermann believed in high-quality yarns (she started importing wool in the 1950s when she could not get what she wanted), and promoted a “percentage system” approach to garment design, which emphasized seamless construction and allowed individuals to design their own garments without a pattern. Through books and magazine articles, videos, workshops, summer “knitting camps” and a popular PBS television series, Zimmermann and her daughter Meg Swansen (b. 1942) helped generations of knitters to take their own work seriously. Their business, Schoolhouse Press, was founded in 1959 by Zimmermann and continues today under Swansen’s leadership.

“New School Knitting” featured over 65 garments, about half of which were made by Zimmermann and Swansen. The rest were made by others of the “New School”—nine other knitwear designers who adopted Zimmermann’s construction methods and design philosophy, and elaborated on it both technically and aesthetically. The garments had a strong sense of presence in the gallery. Many hung suspended from the ceiling and cast subtle shadows; they filled the space with an embodied quality that seemed to hold the energy and vision of their makers. Visitors could hardly keep themselves from touching the pieces, which looked so sensual and approachable.) Socks, hats and other knitted items were displayed in cases and on the wall. The exhibition also included archival images and other materials, including original patterns, scrapbooks from “knitting camp,” correspondence dating back to the 1950s that demonstrated Zimmermann’s personal interaction with her students and customers, and teaching videos produced by Schoolhouse Press.

The exhibition was enormously popular, from the record crowds on opening day coming to hear Meg Swansen, to the avid participants who came to drop-in knitting sessions in the gallery on weekday evenings (knitting needles, yarn, and comfortable chairs were provided). It is clear that knitting is an under-studied, under-valued part of the textile world, one that strikes a particularly responsive chord.

Greenfield is to be credited with opening a dialogue about its importance and taking it seriously as a design medium.

Happily, the exhibition is still available to a world-wide audience through an innovative virtual (on-line) catalog (www.newschoolknittingexhibition.org). This not only features all of the artifacts and gallery text panels, but knitting patterns, links, photos of gallery activities, a guestbook, and many relevant website links. Objects may be searched by date, object type, or designer (in addition to Zimmermann and Swansen, these include Carol A. Anderson, Amy Detjen, Teva Durham, Wendy Easton, Kaffe Fassett, Norah Gaughan, Therese Inverso, Cheryl Oberle, and Joyce Williams). There are some pieces in the virtual catalog which were not included in the exhibition, and Greenfield is still adding to the on-line record. She intends to keep it up on the web indefinitely. TSA members are invited to visit the virtual exhibition and give feedback to its curator.

Beverly Gordon

ABOUT JACQUARD

MONTREAL CENTER FOR CONTEMPORARY TEXTILES.
OCT. 2—NOV. 2, 2006

Textiles, a 2002 exhibition curated by Louise Lemieux Bérubé and Marielle Chouinard, focused on jacquard weaving as a new technology, displaying the work of 11 artists from around the world. “About Jacquard,” the follow-up exhibition curated by Bérubé, explores the new innovations currently being used in jacquard weaving. This show featured work from 24 artists from Canada, the US, Australia and Japan that pushes the boundaries of technology and textile production. Works by Barbara Layne, Joanna Berzowska, Christine Keller and Marguerite Bromley involve cutting-edge technologies and materials. Their pieces use light-emitting diodes, reflective threads, electronic sensors and microcontrollers, allowing the pieces to react to the viewer, and showing how the role of artist as researcher is advancing over time. Other innovative works include those of Wen-Ying Huang, who uses metal yarn in order to create three-dimensional clothing forms. Another somewhat sculptural work by Robin Muller marries her skill in weaving and book arts, resulting in an intriguing jacquard scroll complete with its own case.
Vita Plume combines shibori techniques with the woven cloth to great effect, while Frances Dorsey screen prints a huge black gun copied from her father's wartime manual onto a decorative jacquard cloth, creating strong contrasts between masculine and feminine energies. The bright and stunning works of Louise Lemieux Bérubé and Kelly Thompson demonstrate great skill in using multi-color warp threads. These creative women have propelled the jacquard medium to new heights.

This show was accompanied by a CD-Rom catalogue displaying the works and artist profiles and including several scholarly writings. A symposium took place on October 15th, focusing on the future of textile education in Canada, the US and Australia, as well as on technical advances in the field.

— Judith Penney Burton

**Fray**

TEXTILE MUSEUM OF CANADA
JULY 13, 2006-JAN. 7, 2007
THE KOFFLER GALLERY
JULY 13-OCTOBER 13, 2006
TORONTO, ONTARIO

This two-part exhibition showcases a wide range of contemporary Canadian fiber art. Frayed cloth speaks of wear and tear, and can be a metaphor for memory and the passage of time. The art works chosen by the Textile Museum of Canada's Curator Sarah Quinton speak eloquently to such issues, while emphasizing the tactile nature of textiles. Works from sculpture and installation to photography and video, by artists Millie Chen, June Clark, Hannah Claus, Rachel Echenberg, Doug Guildford, Kathryn Ruppert-Dazai, Sarah Maloney, Luanne Martineau, and Kim Ouellette, filled the museum's intimate gallery spaces.

Most impressive to me were the massive, yet delicate-appearing crochet works by Doug Guildford, and the knitted body works—spine, brain, and bead-knitted skin by Sarah Maloney. The apparent fragility of frayed sisa-l pattern constructions by David Merritt lent an ethereal element. Lis Sargent's amusing and richly tactile pile upholstery begged to be touched. Also intriguing were "The Connection" and "Twin," knit and crocheted cartoon-like images by Kathryn Ruppert-Dazai.

The Koffler Art Center's Curator, Carolyn Bell Farrel, chose a formalist array of textiles to complement the tactile experience at the Textile Museum. These works were a good fit in the Koffler's large, open gallery rooms. Memory held in textile and pattern was the dominant theme at this venue. The majority of works were a step removed from actual textiles, being prints, photographs, or textile-like constructions. Artists showing exclusively at the Koffler included Therese Bolliger, Cal Lane, Susan Schelle, Sarah Stevenson, and Jeannie Thib.

Susan Schelle's manipulated images of oriental carpets with scenes of contemporary home interiors appearing in the central areas demanded close inspection, and as did large prints by Jeannie Thib, ostensibly of enlarged textile pattern motifs, but actually of biological matter such as viruses. I was most taken with "Dirt Floor," a massive floor installation by Cal Lane depicting a delicate lace pattern left after sifting earth through an elaborate stencil.

David Merritt's sial works, Alyson Mitchell's bizarre stuffed animals, Susan Detweiler's fabric floor sculptures, and Liz Sargent's fiber constructions appeared at both venues, providing continuity between the two exhibitions. Nadia Myre's "Scar Project" displayed stitched works on canvas created by participants in her workshops and by visitors to both galleries.

— Karen Searle

**Florida Tech to Build Textile Gallery**

**RUTH FUNK, ARTIST, TEACHER**

and arts patron, has donated $1.25 million towards the building of a 10,000-sq. ft. facility to house a fiber arts and textiles gallery on the Florida Tech University campus. The University has matched the donated funds and has begun construction of the Ruth Funk Textile Arts Gallery adjacent to Evans Library. The building will house a state-of-the-art exhibition area and an environmentally-controlled collection storage space. Ruth Funk has also donated a significant collection of textiles and artworks to the University, which is currently on exhibit. A temporary exhibition space is located in Crawford Hall, and is open on Tuesday and Thursday afternoons, or by appointment. TEL 321/674-6129.

**Museum at FIT Receives NEA Grant**

The Museum at FIT is the recipient of a National Endowment for the Arts grant in the amount of $25,000 to provide online access to visual and informational documentation of 350 costume and textile masterworks from the Fashion Institute of Technology's permanent collections. www.fitnyc.edu/museum

**Friends of Fiber Art Grant Awards**


**Textile Conservation Centre, University of Southampton, UK**

The Textile Conservation Centre (TCC) is a leading international centre for textile conservation education, research and practice. From 1975 to 1998, the Centre was an independent charity based in Hampton Court Palace. In 1999, it merged with the University of Southampton and moved to new premises on the University's Winchester campus. The Centre focuses on three main areas of activity: education, research and commercial services.

In the area of education it provides MA- and PhD-level programs in Textile Conservation and Textiles & Galleries. The Museums and Galleries program of study currently offers three pathways: Culture, Collections & Communication; Collections Management; and History of Textiles and Dress. Expanded offerings last year included Access & Learning and Archives in Museums, as well as Interpreting Historic Interiors.
ARIZONA
Phoenix Art Museum. To Apr. 1: “After Dark: 100 Years of the Evening Dress.”
www.phxart.org

CALIFORNIA
Judah Museum. Phoenix and Evening. To Feb. 5:
www.judahmuseum.org

Lacis Museum of Lace and Textiles. Berkeley. To Feb. 5:
www.lacis.com

www.lacma.org

Massachusetts
www.fullercraftmuseum.org


INDIANA
www.imma-art.org

IOWA
www.figgeartmuseum.org


MINNESOTA
www.textilecentermn.org

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www.textilecentermn.org

Museums of the West
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United States

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Museums of the West
Museums of the West

United States
Detil, wedding dress by George Philip Meier for L. S. Ayres & Co. 1920, in the exhibition "I Do I Do" on view at the Indianapolis Museum of Art to Feb. 25. Silk georgette, silk net, rhinestones, glass pearls, glass beads.


MISSOURI


NEW MEXICO


NEW YORK


OREGON


Pennsylvania


Hurford Humanities Center, Haverford College. Feb. 16-Mar. 25: "Collecting Context: An Exhibition of Chin Textiles with a Story." Tel. 610-896-1336. ercotton@haverford.edu


Rhode Island

from p. 13


ENGLAND


Virtual

www.americantapestryalliance.org To Mar. 15: "Tapestry on the Edge."
www.fiberscene.com To Mar. 1: "Faux Fiber," works in materials such as steel, wood and glass imitating cloth, stitching or quilting.

Lectures


Design Museum, University of California, Davis. Feb. 4: John Gillow on the West African textiles in the exhibition "Encountering Textiles: Highlights from the Daniel Crowley Collection." designmuseum.ucdavis.edu


Constance Howard Resource and Research Centre in Textiles, Goldsmiths College, University of London, England. Feb. 3: Yinka Shonibare. Feb. 8-9: "Archiving the Present, Collecting the Future." Presentations discuss the work of contemporary artists who have used archives to inform their practice, both materially and technologically.

San Jose Museum of Quilts and Textiles, CA. Mar. 9: "Tapestry," lecture by fiber artist Joan Morris, known for her costumes used in "The Lion King." www.fullercraft.org


Workshops


TSA Study Tour to Japan led by Yoshiko Wada. For details see page 4. Registration information at www.textilesociety.org


Tia Stephanie Tours to Mexico Feb. 2-10: The History and Use of Natural Dyes in the Americas: A Hands-On Workshop in Teotitlan del Valle, Oaxaca. Learn the historic importance of cochineal, indigo, murex, and other natural dyes; their extraction, preparation, and use. Also visit the Mitla Ruins and other sites to learn about pre-Hispanic design motifs still used in weavings today. Mar. 9-18: The Language of Maya Textiles: The

Do Your Part to Promote TSA

Our beautiful new Membership brochures are now available from Kim in the TSA office. Request some to give to your colleagues or to distribute at textile-related events. TEL 410/275-2329 tsatextilesociety.org.
Highland Villages of San Cristobal de las Casas, Chiapas. This study tour explores Mayan textile iconography: the historical derivation of symbols, their evolution over time, and how they provide identity for Mayan women today. Visit the villages of Magdalenas, San Andres Larrainzar, Chamula, Zincantant and Tenejapa to learn of their unique weaving styles and dress trends. Information: info@tiastephanietours.com www.tiastephanietours.com


Mar. 1-3: TRADITIONS AND TRAJECTORIES: EDUCATION AND THE QUILTMaker. The 2007 International Quilt Study Center Symposium at University of Nebraska-Lincoln will focus on all aspects of a quiltermaker’s education. It brings renowned speakers, international and national scholars, educators and quilters, and a rare convergence of several quilt art exhibitions together for a concentrated dose of quilt and textile excitement. Symposium speakers will include Jean Ray Laury, California designer, quilter and writer; Stuart Kentenbaum, poet and director of the Haystack Mountain School of Crafts in Maine; and Paulette Peters, renowned Nebraska quilter and teacher. Panel discussions on the impacts, challenges and future roles of quilt education will be moderated by Michael James and Stuart Kentenbaum. Register for the symposium by visiting www.quiltsudy.org/symposium/index.html TEL 402/472-6549


Mar. 31: QUILTS IN A MATERIAL WORLD, Winterthur Quilts Conference, Winterthur Museum, DE. Optional workshops and tour of quilts in the Winterthur Period Rooms will be held before and following the conference. www.winterthur.org/calendar/quilts_conference.asp


Sep. 14: TOUCH, TEXTILES, TECHNOLOGY: COLLABORATION ACROSS EUROPE. Constance Howard Resource and Research Centre in Textiles, Goldsmiths College, University of London, England. Symposium will explore how people involved in textile-making art are involved in practice-based research teams across art, science and technology. TEL +44(0)20-7717-2210 Connex@gold.ac.uk www.goldsmiths.ac.uk/constance-howard

Kala Raksha to Relocate

KALA RAKSHA’S TEXTILE design education program held a very successful design fair last fall. Unfortunately, the Kala Raksha Vidhyalaya must now relocate due to its campus being identified by the Indian government as the site for a new thermal power plant. Relocation will involve substantial expenses, time and effort. While we are very sad, we remain encouraged by the success of our first year, and by the tremendous support which we have received from those concerned with art and artisans. The Vidhyalaya education program will continue in a scaled-down form this year while we identify an alternative site and work on the institution’s infrastructure.

TSA NEWSLETTER DEADLINES

Mar. 30 July 30 November 30

Please send news, reviews, listings, and articles to: Karen Searle, Editor 1742 Portland Ave. St. Paul, MN 55104 TEL/FAX 651/642-9897 ksearletsa@gmail.com

Please send calendar listings to Rebecca Klassen, rebecca_klassen@yahoo.com

from p. 11

In 2002 the TCC was awarded a major grant from the British Arts & Humanities Research Council. This five-year grant has enabled the establishment of the AHRC Research Centre for Textile Conservation and Textile Studies, with partner universities Bradford and Manchester. The Research Centre’s third international conference, in July, 2006, was on object-based research and published papers arising out of such research projects as dress at the court of Henry VIII. For more information about the Centre’s projects, please visit www.textilconservaitoncentre.soton.ac.uk

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TSA 2008 Symposium in Honolulu, Hawai‘i
September 24-27, 2008


See page 4 for early plans for the 2008 Symposium. Watch the TSA website and future newsletters for more information.

Call for Papers Deadline: October 1, 2007