Last-Minute Symposium Preview

By the time you read this newsletter the 10th Biennial Symposium at Harbourfront in Toronto will be nearly upon us. This marks the culmination of several years of planning and a very steep learning curve. We are very excited to welcome you all to the Symposium, and to Toronto, this October. Here is a little more information to whet appetites.

Related Exhibitions

A number of local galleries and museums will be presenting exhibitions which engage in some way with textiles. Attendees will find a useful listing in the conference package, along with advice on where to eat, self-guided tours, night life, and so on. Near-by areas worth visiting include the Parkdale area, where many artist and designer studios as well as the Gladstone Hotel are located. The Gladstone, site of studios and artist-designed hotel rooms, represents some of the best hip urban thinking in the city. The exhibition “HANDFACE-BODY” at the Gladstone showcases a range of contemporary Canadian art addressing textiles.

The Distillery District, located in the old industrial distillery area of the city, is architecturally interesting and also home to many galleries, shops and cafes. Open only to pedestrian traffic, the area promotes culture, the arts and entertainment in a lively and appealing area of the city. An afternoon might only scratch the surface here. Plan to add an extra day or so to your visit, if you can, to partake in all of this.

Organizations serve constituencies, and emerging scholars, artists, and practitioners of disparate textile disciplines are an important component of the TSA community. We have tried to include students at all levels in this Symposium. Some will be presenting research and scholarship, some will be participating in exhibitions planned around the Symposium venue, and others will be attending for the first time, trying to decide where to direct future studies or research.

For the first time the organization awarded five student scholarships to those currently enrolled in, or recently completing, education in the textile field. The response was enthusiastic and it is hoped that the number and value of awards can increase in the future.

Several exhibition venues will feature textile-based work by current students and recent graduates of Canadian schools. Harbourfront Centre, site of the Symposium sessions, presents a series of vitrines which will be filled with 2D and 3D work by graduates from Alberta College of Art, Concordia University, Nova Scotia College of Art and Design, and Ontario College of Art and Design.

The student gallery of the Ontario College of Art and Design, just a stone’s throw from the Textile Museum, will be hosting the opening of an exhibition of miniatures by students across Canada on Thursday evening, 5:00-7:00pm, planned to coincide with the 6:30 reception at the Textile Museum of Canada. In addition to the schools noted above, work will be presented from Capilano College and Kootenay School of the Arts in BC; Sheridan College in Toronto; the Centre de Recherche et de Design en Impression Textile, and Centre des Textiles Contemporains de Montreal; the
FROM THE PRESIDENT

As I write this, I anticipate with pleasure the TSA Symposium in Toronto, and with some sadness the last Board meeting over which I will preside. Serving as the President of TSA for the past two years has been a privilege and a rewarding experience. Since I joined the Board in 2000 as co-Chair for the Northampton Symposium, I have watched the organization grow, stabilize, and expand its programs. TSA is now in a place where it can begin to return the support that its membership has given it over the years. We have begun initiatives that will allow us to: acknowledge outstanding scholarship; offer financial aid to attend our Symposia, study tours and workshops; and provide more professional development opportunities. This is an exciting time for TSA, and I am proud to have been a part of it.

While developing and implementing TSA's long-range goals has been rewarding, one of the most gratifying aspects of serving on the Board has been the chance to become better acquainted with the other Board members. Mary Dusenbury and Victoria Rivers. I wish to thank both committees for their tireless work and the professional development of the organization's members.

The Awards Committee also oversees the R.L. Shep Book Award for outstanding publication of the year in the field of ethnic textile studies. The 2005 R.L. Shep Award was awarded to Beverly Gordon and composed of Margot Schevill and Desi Koslin. They reviewed all nominated books and made the final selection for the award to be presented this year. The 2006 Award Committee is chaired by Desi Koslin, with Margot Schevill and Victoria Rivers. I wish to thank both committees for their service and for helping us to acknowledge the important work on textiles being done by our members.

Publications
Carol Bier joined the Board as Vice President/President Elect in 2004, and I can't tell you how delighted we all were that she agreed to take on the position. She is an extraordinary professional, and I know she will strengthen TSA even more with her organizational skills and commitment to giving her all to any task she takes on. I know I am leaving TSA in very capable hands.

During the past two years Carol served as Chair of the Publications Committee. This committee included Ashley Brown Callahan, Laura Strand, Karen Searle, Lisa Kriner and Mary Mallia. Each member of the committee takes responsibility for one of TSA's public outreach vehicles. Ashley ably and conscientiously updates the TSA website weekly with the help of Dorie Clay of Marinpro, webmaster. We have been extremely fortunate in having Ashley to manage this important aspect of TSA's public face.

Laura Strand has served as manager of the TSA listserv and we owe her a debt of gratitude for maintaining the listserv and developing it into a useful information source for its members. We also need to acknowledge and thank Karen Searle, who for seven years has produced the TSA Newsletter three times a year, and has gone out of her way to solicit articles. Karen has also designed and produced a number of mailings for us, and designs and produces the annual Membership Directory, as well as soliciting its advertisements. We are deeply grateful for her talent, her generosity and the time she gives to the organization. I would also like to thank Rebecca Klassen for compiling the Newsletter's Calendar, and Susan Ward for the extraordinary skill and eye for detail she employs as the Newsletter's Copy Editor. However, we would not have a newsletter at all without the many contributions from our members, and I'd like to thank you all for your submissions.

Also on the Publications Committee is Mary Mallia, who serves as Librarian at the Textile Museum in Washington DC and works with us to co-
publish the annual TSA/TM Bibliography. We are also grateful to the Textile Museum for continuing to support this collaborative project.

Internal Relations Director Lisa Kriner works closely with Kim Righi in the TSA Office to edit and proofread the TSA Membership Directory. I’d like to thank them both for efficiently overseeing this key publication.

Finally, I’d like to thank Carol Bier for guiding our publications along. We are also extremely grateful to her for taking on the production of the 2004 Symposium Proceedings and for agreeing to see the Toronto Symposium Proceedings through to publication. Carol worked extraordinarily hard with a team of volunteers to make the 2004 Proceedings consistent and easily searchable in CD-ROM format. I’m sure the 2006 Proceedings will be even better.

Finances

Patricia Cox Crews, TSA’s Treasurer, also deserves a great deal of thanks for so ably managing TSA’s finances. However, Pat’s most significant contribution has been her oversight of the Finance Committee, composed of Mary Dusenbury, Ann Hedlund, Paul Marcus and myself. Over the past two years the committee has worked diligently to stabilize our investments and to put TSA in a secure financial position. The committee prepared a financial policy and, with Paul’s help, reinvested our funds to insure our financial stability and allow us to begin funding our many initiatives. However, we are far from reaching our goals, and you may expect to hear from us from time to time as we begin actively to fundraise for specific initiatives to support the work and professional development of our members.

Nominations

The final member of the Executive Committee who reserves the Society’s gratitude for her many years of service is Madelyn Shaw. Since 1998, when Madelyn served as Co-Chair for the New York Symposium, she has worked extremely hard for the organization and deserves our deepest thanks. For the past four years, Madelyn has served as Recording Secretary and has gamely adapted to the peculiarities of numerous computers in order to keep records of our meetings. This year Madelyn also served as Chair of the Nominations Committee and, with the help of Joanne Dolan Ingersoll, Vita Plume, Ruth Scheuing, and Gayle Strege, managed to provide us with such a good slate of candidates. Board service involves a serious commitment of time and money, and is not something taken on lightly. Madelyn and her Committee members made countless phone calls and found it challenging to convince people to make this commitment. We should all be extremely grateful to the Committee for their hard work and to those who agreed to put their names on the ballot.

Internal & External Relations

Lisa Kriner, Internal Relations Director, and Laura Strand, External Relations Director, deserve our thanks and acknowledgment. They both took on new Board positions two years ago, and have worked very hard to define these important roles. Laura is stepping down from her position, but we will not let her go away completely, as she will continue to manage the TSA listserv and serve on the Board as a Task Representative. Laura has also been putting together a list of academic programs related to textile studies that will be available over the TSA website, and will provide a significant resource. With Mary Ann Fitzgerald’s help, Laura has also updated our PR list—an extremely important task—and we are grateful to them both.

In addition to overseeing the annual Membership Directory, Lisa has involved herself in the many tasks related to her position, such as answering member inquiries and developing membership services. She is currently working on a new membership brochure.

I can’t thank both Lisa and Laura enough for their commitment to the organization. It has been a great pleasure working with them both.

Programs

The final committee that I must acknowledge and thank is the Program Committee, co-chaired by Margo Mensing and Bobbie Sumberg, who worked with Joanne Dolan Ingersoll to develop and oversee the Workshop and Study Tour programs. Joanne planned the New York tours of Matilda McQuaid’s exhibition, “Extreme Textiles,” and the Museum at FIT’s exhibition on contemporary Dutch design. More recently, she and Margo have worked with Desi Koslin, Sandra Sardjono, and Denyne Montegut to organize the TSA Textile Techniques Workshop that we hope to offer regularly. We expect it to become an important resource for anyone interested in developing their knowledge of textiles.

For the past two years Bobbie Sumberg has overseen the development of our Study Tour program and organized a basketry tour in the Southwest. Unfortunately, that tour did not fill, but we hope to offer it again in the future. She is now developing a tour of Japan with Yoshiko Wada that we will offer in the Fall of 2007. I am very grateful to Bobbie, Margo and Joanne for continuing these important efforts.

I must also acknowledge and thank Kim Righi and Kaye Boyer for their dedication to the organization, making sure that things run smoothly and properly. I am grateful for Kaye’s help and advice with many projects, and in particular for her skill in negotiating contracts. This year we switched management services from Boyer Management to Right Services. Thanks to Kim and Kaye’s organizational skills, this transfer was seamless. I am extremely indebted to them for this, and especially to Kim for staying on with us. We could not run this organization without her.

Symposium

Of course, I cannot write this without thanking Fran Dorsey and Nataley Nagy, as well as everyone at the Textile Museum of Canada and Harbourfront Centre, for handling all the details of organizing the 2006 Symposium. As I well know, this is an extraordinarily time-consuming task, and they have tackled it with grace and skill. If the response to the Call for Papers is any indication, the Toronto Symposium should be one of the best ever. I would also like to thank Kim Righi for stepping in and helping with many tasks related to the Symposium.

Looking Ahead

Serving on TSA’s Board has been a real pleasure, and I look forward to my last two years when I will serve as Past President. I thank everyone on the 2004-2006 Board and would like to especially acknowledge those stepping down: Mary Dusenbury, Madelyn Shaw, Laura Stand, Bobbie Sumberg, Margo Mensing, and Ashley Callahan. You have the thanks of everyone in the organization.

I welcome the newly-elected Board members, Pat Hickman, Vice President/Past President; Roxanne Shaughnessy, Recording Secretary; Janice Lessman-Moss, External Relations Director; and Fran Dorsey, Sumru Krody and Matilda McQuaid, Board Members at Large, and I look forward to meeting with them and seeing you all in Toronto.

– Pam Parmal
TSA President


2006 Student/New Professional Scholarship Recipients

The Awards Committee deliberated over the summer to select the first recipients of the TSA Student/New Professional Scholarships to attend the 2006 TSA Symposium. Five recipients were chosen from among 24 applications from six countries. Scholarships were awarded to Margaret Olugbemisola Areo, Nigeria; Judith Penney Burton, Canada; Jeanine Henderson, USA; Cristin R. McKnight, USA; Emily Zilber, USA. Selected as alternate: Rachel Harris, USA.

New TSA Workshop: Identifying Fabrics: Technique and Terminology

The first workshop to be presented at a TSA Symposium deals with textile identification. In this pre-symposium course participants will study fabric samples, paper models, and projected macro photographs to increase their skills in recognizing and describing fabrics. Useful for conservators and curators in cataloguing, this deductive method will also appeal to teachers and collectors who desire a straightforward, pragmatic approach to analyzing fabrics.

Sandra Sardjomo will lead the morning session focusing on wovens, which will cover simple weave structures, patterning techniques, and compound weave structures. In the afternoon session Desiree Koslin will introduce her unique methodology, a deductive approach that encourages learning through empirical observation. Using checklists and fabric samples, she will guide participants through a pragmatic analysis that complements the study of structure and/or technique. The study examples will provide a start for the participants’ personal swatch books.

This workshop is a new program for TSA that can be offered at future venues.

TSA Founding Presidents Awards

The Founding Presidents’ Awards were established by the TSA Board of Directors as an initiative to recognize excellence in the field of textile studies. The awards provide financial support to one or more presenters at The TSA biennial Symposium whose proposals are judged to be outstanding by the selection committee.

The Founding Presidents’ Awards program will be announced during the 2006 Symposium at a reception honoring the five founding presidents of TSA: Peggy Gilfoy (deceased), Milton Sonday, Lotus Stack, Mattiebelle Gittinger, and Louise W. Mackie. Outstanding presenters at the 2008 Symposium will be the first recipients of these awards.

A fundraising campaign for the new awards will be launched later this fall. TSA members will receive more information in the mail. Members will also be able to make a donation to this award program by visiting the TSA website.

Keynote

The Keynote Speaker for the Symposium, ethnobotanist Wade Davis, is not at first glance an obvious choice for a textile symposium. Dr. Davis has made his reputation traveling, writing about and photographing some of the more remote or enigmatic parts of the planet. In his book One River, he traces with Timothy Plowman the earlier travels of Richard Schultes in the Amazon rain forest. In one passage Davis noted the way that the Ika and Kogi referred to their travels as weavings, as they wove a metaphoric sacred cloak over the mountains with their continuous walking. Everything began and ended with the loom, whether in planting and harvesting the fields (men and women moved in a crossing grid so the garden became a fabric), in building the temple to align with the weaving of the sun across the floor from solstice to solstice, or in the simple positioning of the human body in space. The Symposium seeks to enhance conversations across disciplines, so it seemed appropriate to link science, metaphor, and making textile narratives + conversations

through the eyes of a sensitive observer from a related field.

A project of this magnitude can not launch without mountains of unseen work, accomplished by many volunteers (most willing, and others just in the wrong place at the wrong time). Every success is due to those generous and capable individuals who have contributed whenever possible. The shortcomings belong elsewhere, in the laps of the organizers. To all who have worked on this huge project, we owe a huge debt of gratitude and thanks. It has been enormously interesting opportunity for all of us, one we would not have missed. We hope you will find the fruit equally so.

– Fran Dorsey

Meg Andrews (UK) has updated her website for antique costumes & textiles. www.meg-andrews.com. meg@megandrews.com

John Barker continues to form and place core collections of Chin textiles to museums and collector-donors, following his published documentation efforts in 2003. These textiles constitute the final major indigenous weaving tradition to emerge from SE Asia. Chin textiles are gaining recognition for their rich diversity of styles, vibrant patterning and laborious, complex structures. jbarts@country.net

Susan Brandeis taught a workshop on “Digital Printing and Embellishment on Fabric” for the University of Minnesota’s Split Rock Arts Program in July. This was her 13th summer as an instructor in this program. susan_brandeis@ncsu.edu
Two wedge weave tapestries by Deborah Corsini ("Green Flash" and "Swaddling") were recently purchased by the US State Department for a new US Embassy in Astana, Kazakhstan. A wedge weave tapestry, "Flashback," is included in "American Tapestry Biennial 6," which opened at the Urban Institute of Contemporary Art in Grand Rapids, MI, and travels to Bellevue Arts Museum, Bellevue, WA, Oct. 6-Jan. 7, 2007; and to the San Jose Museum of Quilts & Textiles, San Jose, CA, Apr. 17-Jul. 8, 2007. Her work can also be seen in "By the Hand," at the Bedford Gallery, Walnut Creek, CA through Sep. 10, and at the Bedford Gallery in the Dean Lesher Regional Center for the Arts in Walnut Creek, CA. tpaschke@iastate.edu

Virginia Davis exhibited "Concorded Canvases/Embedded Images" at the NOHO Gallery, New York, in December, 2005. There are two reviews: American Craft Magazine, April/May 06, and Surface Design Journal, Summer 2006. At the San Jose Museum of Quilts and Textiles, her exhibit, "Art about Art," is on view from July 18-Oct. 1, with a lecture on Sep. 7. www.sjquilmmuseum.org www.virginiadavis.us

"Green Flash," wedge weave tapestry by Deborah Corsini.

Walter B. Denny, University of Massachusetts at Amherst, is preparing material for catalogues of two exhibitions of carpets from the Turkish and Islamic Arts Museum and the Carpet Museum of Pious Foundations, to be held in April of 2007 in Istanbul in connection with the 11th International Conference on Oriental Carpets. He is also working on a forthcoming show of the Ballard Collection of Oriental carpets in the St. Louis Art Museum, tentatively scheduled for 2008. His article on Islamic carpets and textiles in Venice will appear in the catalogue published by Gallimard, Paris, in connection with the forthcoming exhibition, "Venice and the Islamic World," opening in Paris this fall and moving to the Metropolitan Museum in 2007. The major focus of his current research is on 15th- and 16th-century Persian carpets. wbddeny@arthist.umass.edu

Jane Hoffman's fall workshop, "Book Arts in Sheep’s Clothing" takes place Nov. 11-12 at Desert Weaving Workshop, Tucson, AZ. www.desertweaving.com jhoffman@frontiernet.net

Mary Littrell and Molly Eckman, in the Department of Design and Merchandising at Colorado State University, have received a Fulbright-Hays Group Project Grant titled "Fabric of Indian Life." The project takes a group of 21 university design and textiles faculty and K-12 teachers to India for one month in Jan. 2007 for intense study of Indian textiles, marketing, and trade. An expected outcome is that upon their return, the faculty members from across the US will develop courses involving Indian culture and textiles on their campuses. mary.littrell@colostate.edu

Theresa Paschke has been promoted to Associate Professor at Iowa State University. She is currently participating in the exhibition "By the Hand" at the Bedford Gallery in the Dean Lesher Regional Center for the Arts in Walnut Creek, CA. tpaschke@iastate.edu

Carol Westfall created a bib series after discovering the Ojikoo Sama (Ojikoo Sama tradition of Japan in 1989. An exhibit of the bib set ("What Future I"—designated as Westfall03) opened Sep. 7 at Mana Fine Arts, Jersey City, NJ. Her other bib sets are displayed on the website associated with the show, titled "What Have You Got to Say 2006?" WHYGTS 2006. carol@carolwestfall.com

Member Publications
Annie Carlano and Bobbie Sumberg are co-authors of Sleeping Around: The Bed from Antiquity to Now published by the University of Washington Press in May. The authors discuss the textiles and furniture of sleep across cultures from the ancient world to tomorrow. Arranged thematically, the book is illustrated with over 140 images in color and black and white. bobbie.sumberg@state.nm.us

Clair Odland's new monograph was published last spring in Fieldiana, the new series by the Field Museum of Natural History, Department of Anthropology, Fashioning Tradition: Maya Huipiles in the Field Museum Collections includes 67 pages, 66 color and 4 black and white illustrations, and an Appendix. jclaireau@mac.com

Karen Searle has an essay on Nick Cave in Objects of Labor, Critical Perspectives on Art, Cloth, and Cultural Production, Joan Livingstone and John Ploof, eds., SAIC Press, www.artic.com. A personal essay is included in Hooked: A Crocheter's Stash of Wit and Wisdom, Fall, 2006, Voyageur Press, voyageurpress.com. kssearle@gmail.com

When the Girls Come Out to Play: The Birth of American Sportswear by Patricia Campbell Warner, was recently released by University of Massachusetts Press.

Sonja Clark received a Pollock-Krasner Grant in February and a month-long Rockefeller Foundation Residency in Bellagio, Italy this summer. She officially began her position as Professor and Chair of the Craft/Material Studies Department at Virginia Commonwealth University in January, 2006. The department offers BFA and MFA degrees and the areas of study are Fiber, Glass, Wood, Metal, and Clay. syclark@vcu.edu

The Birth of American Sportswear
Although the book focuses on the history of women's entry into sports and exercise, and the clothing devised for the activities, the textiles used in the 19th and early 20th centuries for these solutions play a significant role. warner@theater.umass.edu


The WovenPixel: Designing for Jacquard and Dobby Looms Using Photoshop by Alice Schlein and Bhakti Ziek is new for jacquard loom weavers. It contains detailed information on creating loom-ready files for industrial looms with Staubli heads, and includes information on working with textile mills. A CD with weave structures is included. www.wovenpixelorders.com aschlein@earthlink.net

Uzbekistan Fiber Arts Exchange

In April/May 2006, a group of US fiber artists and textile curators traveled to Uzbekistan to work with artisans in the Silk Carpet Workshop and Suzanni Embroidery Center in the ancient city of Khiva. These two textile-producing centers, housed in historic madrassa buildings, employ about 80 artisans: dyers, cotton weavers, carpet weavers, and embroiderers. Tours of the silk-road cities of Bukhara and Samarkand were included in this rich-grant-funded exchange trip.

The second phase of the grant takes place this fall, when members of the Khiva workshops and museum representatives come to New England.

The Uzbek artisans will demonstrate textile-making techniques and display their remarkable products at the Paradise City Arts Festival, Northampton, MA (Oct. 7-8), and co-teach 2-day workshops in suzanni embroidery, silk rug weaving, and natural dyeing at Snow Farm, Williamsburgh, MA (Oct. 14-15). They will also visit UMass Dartmouth's textile design/fibers program in New Bedford, MA (Oct. 3), and the RISD Museum, Providence, RI (Oct. 4).

The Exchange was a project of the Institute for Training & Development, Amherst, MA, and sponsored by the US State Dept's Bureau of Educational & Cultural Affairs. Participants included: Elaine Ulman, TD Project Director/Uzbek Fiber Arts Exchange grant writer; Pamela Mead Engberg, founder and director of FireWatch Weavers School, Brimfield, MA; Edward F. Maeder, Director of Exhibitions/Curator of Textiles, Historic Deerfield, Deerfield, MA; Marjorie Durko Puryear, Professor, Textile Design & Fiber Arts in the Artisanry Dept. of U Mass-Dartmouth.

Madelyn Shaw, Associate Curator, Costume and Textiles, Rhode Island School of Design Museum, Providence, RI; Michele Wippinger, natural dye specialist, founder/proprietor of Earthues, Seattle, WA; and Elizabeth Bradley Merrill, production weaver/dyer, indigo horticulturalist, Port Townsend, WA.

The Uzbek artisans will provide Central Asian textiles from its Rust Funk Collection for the exhibit "Embroidery and Ikat," Sep. 22–Nov. 5 at the Brevard Museum of Arts and Science (BMAS) in Melbourne, FL.

"History of World Textiles," presented through the university's new Textile Art and Industry program, will be taught by Dr. Lars Jones, Assistant Professor of Humanities. Guest speakers, films and hands-on demonstrations will support Jones in examining the fabric of global society through a broad survey of history, technology and art. The course covers materials and basic production techniques as well as more complex analytical methods and techniques of connoisseurship.

Many of the Rust Funk Collection items will be exhibited on-campus, when the new Crawford Building Gallery is completed. This educational exhibit hall will highlight objects from the textiles collection, with exhibits changing each semester.

For more information on the textile arts program at Florida Tech, contact Carla Funk, TEL 321/674-6129.

Florida Tech's "World Textiles" Come Alive in Course, Exhibits

Florida Tech will offer its first-ever textiles course, "History of World Textiles," in fall 2006. In addition, the university will provide Central Asian textiles from its Rust Funk Collection for the exhibit "Embroidery and Ikat," Sep. 22–Nov. 5 at the Brevard Museum of Arts and Science (BMAS) in Melbourne, FL.

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Evolving Focus in Textile & Apparel Design Program UW-Madison

The Department of Environment, Textiles and Design at the University of Wisconsin-Madison announces changes in its Textile and Apparel Design undergraduate major. The program will be more completely integrated, and students will not see themselves as specializing in either apparel or textiles. All students will receive a wide-ranging introduction to both areas, including basic textile and apparel design skills, knowledge of textile science, textile and apparel history and their contemporary global context, and knowledge about new developments in the textile industry. The goal is to have the program evolve along with 21st century textiles. We want to prepare students to be cognizant of the global, contextual dimensions of the field and be able to adapt to its changing parameters.

Previously, the phrase "power suit" would have suggested the garb of high-powered Wall Street executives. In 2006, however, we can interpret the phrase quite literally, for "smart cloth" has arrived. Increasingly, scientists and designers must be concerned with new possibilities and developments in fibers, fabrics and finishes, and garment design. In addition, the boundaries between textiles and apparel are breaking down, and the global markets are shifting constantly. The world is coping with a glut of textiles and those who produce textiles and apparel are often not paid a living wage. The environmental cost of our decisions is also an important issue.

We are redirecting our program to a more conceptual, broad-based approach. The goal is to educate forward-thinking designers who are not tied to a given industry, but who are creative problem solvers with social awareness and conscience. Our
students will be able to apply their skills to textiles, apparel, accessories, or related design problems of “social architecture” (e.g., temporary fabric shelters for refugees for the homeless).

One additional benefit of this new approach will be to draw more students into the textile design arena. In the past, over 90% of our program entrants were primarily interested in fashion or apparel. Fashion seems “sexy;” it is tied to celebrity and popular culture. Fashion trends are followed in the press and reality TV shows, with hardly a mention of the fabric source. We have found that once students are educated about textile design, many become excited and involved. Our goal is to make this ever more the case.

As part of the redirection of this major, the department is searching for two new faculty positions in Textile and Apparel Design. One position will be responsible for courses in innovative apparel design, focusing on visionary approaches to cloth and clothing. The second will be responsible for courses in traditional and innovative fabric treatments, such as methods of applied embellishment and structural/sculptural techniques. For more information, contact Diane Sheehan, dsheehan@wisc.edu or Beverly Gordon, bgordon@wisc.edu

Collections News

ATHM News: Online Catalog Launched:
In a move to use technology to bring its collections online for scholars and interested individuals, the American Textile History Museum has launched The Chace Catalogue. The project is sponsored by The Chace Foundation of Providence, RI. Approximately 600 objects from the Museum’s collections of textiles, decorative arts, tools, machinery and workplace artifacts are now available for viewing online.

The Chace Catalogue can be found at www.athm.org under the “Collections” tab. Deborah Ann Giusti is coordinator & cataloguer of the Chace Project, which is in the pilot phase and will be updated regularly.

Collections Endowment Challenge: “Caring for Collections: The $1 Million Challenge” aims to increase the museum’s endowment for long-term preservation of the collections. The Maine Community Foundation has offered matching funds if the museum raises $1 million by December 31, 2006. Donations are sought to ensure that the collections are sustained for present and future generations of textile enthusiasts. www.athm.org

V&A Textile Galleries Temporarily Closed for Installation.

Please consult the V&A website before planning any trips to The Victoria and Albert Museum’s Textile Galleries this fall. The tapestry gallery, Gallery 94, is closed in preparation for the James Athenian Stuart exhibition. One of the Textile Study Rooms, Gallery 100, closes in September and reopens in December.

Kala Raksha Graduation Celebration

Kala Raksha, a grassroots social enterprise based in the Kutch district of Gujarat, India, has launched India’s first institution of design for working traditional artisans. For one year, the pilot batch of 26 artisan-students have studied with some of the finest designers from India and abroad. The graduates of the class of 2005-06 will present their collections for Spring-Summer 2007 at the Convocation Fair of the Kala Raksha Vidyalaya.

From 21-23 November, the collections will be juried by eminent experts in art and craft. From 23-26 November, the Convocation of the Graduates and the official opening of Kala Raksha Vidyalaya will be followed by a traditional Village Fair: workshops in weaving, block printing, tie-and-dye and embroidery with Kala Raksha’s artisans; camel cart rides to tribal villages; folk music and dance; local cuisine; and of course the exhibition of the work of Kala Raksha Vidyalaya graduates! All events are planned in the tranquil, open air of our rural campus. Please visit www.kala-rahsha.org for details and purchasing information.

- Judy Frater

In Memoriam

TSA member Carol Dean Krute, Curator of Costume and Textiles for the Wadsworth Atheneum Museum of Art for 15 years until her retirement last September, died on May 30 at her home in Staten Island. She was 65.

Krute was a scholar, storyteller and detective, as she brought collections to life in the museum’s costume gallery.

She made it easy for reporters to write about her shows, providing a richly detailed text to go with the often glamorous outfits. And she was funny and breezy as she pointed out details and dished the background on the owners of the clothes.

Krute’s recent work for the Atheneum can be seen in the current show, “Crewel World,” Sep. 23-Feb. 25, 2007.

Krute came to the Atheneum after working as a curatorial assistant at the Brooklyn Museum for 10 years. She studied at the Fashion Institute of Technology in Manhattan and Cornell University, and received a Master of Arts degree from the College of Staten Island. She worked in the fashion business as a children’s clothing designer.

To honor her tremendous contributions to the Wadsworth Atheneum, the museum has established the Carol Dean Krute Costume and Textiles Fund. Gifts to this fund will support the costume and textiles activities at the Atheneum. Those wishing to make donations to this Fund may send checks payable to the Wadsworth Atheneum, to:

Gina Federico
ATTN: Carol Dean Krute Fund
Wadsworth Atheneum
Museum of Art
600 Main Street
Hartford, CT 06103
- Susan Hood
Asian Textiles in the Spencer Museum of Art University of Kansas

IN 1991, THE SPENCER MUSEUM of Art at the University of Kansas began a 15-year project to document, clean, conserve, photograph, research, and, finally, exhibit and publish its collection of Asian textiles. The collection comprises about 300 objects including court, merchant, military, theatrical, and folk costume; temple and household furnishings; and numerous discrete pieces of complex weaving, embroidery, and dyeing. The textiles range in date from the 15th to the late 20th century. The largest numbers come from China, followed by Japan, the Indian subcontinent, Iran, Indonesia, Central and West Asia, and Korea. The breadth of the collection is balanced by several areas of emphasis, each with considerable depth. These include late Persian textiles; Kashmir shawls; embroideries of northwest India and Pakistan; Chinese court costume; Buddhist and Daoist costume and temple furnishings; and Japanese cotton and bast fiber costume, furnishings and festival textiles.

The forerunner of the Spencer Museum of Art was founded in 1925 when Sallie Casey Thayer, doyenne of Kansas City collectors and widow of a prominent Kansas City businessman, signed a Deed of Gift donating her collection of approximately 9,000 objects to the University of Kansas “to encourage the study of fine arts in the Middle West.”

Mrs. Thayer had broad and eclectic interests and she collected art objects in many media from Europe, the Americas, and Asia. These included Coptic textiles, Venetian glass, Japanese prints, Korean pottery, Impressionist paintings, American samplers and quilts, Native American artifacts, and European and Asian textiles. As a condition of her gift, Mrs. Thayer insisted that the University provide a building and a curator for the collection. In 1926, Miss Minnie Moody, the first curator, opened the Thayer Museum of Art to an enthusiastic crowd of 1,500. The museum, also known as the Spooner-Thayer Museum of Art, was housed in Spooner Hall, a handsome limestone building that had been the first University library, and is now on the National Historic Register. By the late 1970s, the collections had outgrown Spooner Hall and, in 1979, through the generosity of the Kenneth A. and Helen F. Spencer Foundation, they were moved to a much larger, purpose-built art museum, the Helen F. Foresman Spencer Museum of Art.

Over the years, successive generations of directors and curators have built the Museum’s holdings around Sallie Casey Thayer’s founding gift, expanding and deepening the collections. Until the early 1990s, however, the Asian textile collection lay relatively dormant. After Miss Moody retired, few curators took an interest in Asian textiles, although Mrs. Thayer herself had been keenly interested in them.

Until the textile project began, the Museum had never added to the Asian textile collection by purchase. As the project progressed, however, the Museum began to add deliberately to its holdings in this area. Initial purchases included a Ming dynasty imperial woman’s rank badge, a 17th-century Buddhist kesa, and a collection of Japanese folk textiles.

The project concluded with the publication of a catalogue raisonné of the Asian textile collection in 2004, which served also as a catalogue for an exhibition in Spring, 2006 of 95 of the 300+ Asian textiles and costumes in the collection.

The Spencer Museum received support from many individuals and foundations for research, conservation, documentation, exhibition and publication of the Asian textile collection. Conservator Sharon Shore, owner of Caring for Textiles (cftsks@earthlink.net), worked with us for 15 years, training, consulting, conserving, and helping to install the 2006 exhibition. We are also most grateful to the Andrew W. Mellon Foundation, the Institute of Museum and Library Services (IMLS), The Japan Foundation, the E. Rhodes and Leona B. Carpenter Foundation, the Getty Grant Program, the Blakemore Foundation, The World Company, the David Woods Kemper Memorial Foundation, the Freidenthall-Snyder Foundation, Dave and Gunda Hiebert, the Kansas Arts Commission, and the National Endowment for the Arts.

– Mary M. Dusenbury
Guest Curator, “Flowers, Dragons and Pine Trees: Asian Textiles in the Spencer Museum of Art” (Spencer Museum of Art, University of Kansas, Spring 2006). mdusen@ku.edu

1 Shankel, Carol. Sallie Casey Thayer and Her Collection. Lawrence, Kansas: The University of Kansas Museum of Art, 1976, pp. 9, 72, 73.


Query: The panel shown at far left was made for the export market and, intriguingly, was embroidered on cloth that appears to have come from a Buddhist temple—probably a temple furnishing or...
WITH A RESOUNDING TRIPLE salute, TEXO, the Finnish Association of Textile Artists, celebrated its 50th anniversary with three fine, summer exhibitions. An impressive range of the work of its members and invited artists was on view in two Helsinki venues. The third exhibition, featuring surface design, took place outside the capital, in Jyväskylä and Forssa, and is reviewed elsewhere.

Mrs. Tarja Halonen, Finland's President, inaugurated TEXO's 50th anniversary triennial "Hands and All" at the Amos Anderson Art Museum, Helsinki, Jun. 8-Aug. 6. The exhibition was inventively installed throughout the several floors of this museum, which also retains the residential suites of its founder, a Helsinki newspaper magnate.

Curated by Leena Svinhufvud on the staff of the nearby Design Museum, and sculptor Hannu Castrén, the exhibition provided a snapshot of current concerns in contemporary art. Displaying diverse points of view, the works presented rich paradoxes and counterparts with a frequent focus on gender, memory, and history. The many expressions of tradition and innovation in tapestry recall, of course, Finnish great Eva Anttila, although the tapestries by Inka Kivalo and Heli Tuori-Luutonen intentionally look inward and forward. Working in Finnish ryijy weft pile structures requires nods to Eva Brummer's luminous rugs of the 60s and 70s; they are hinted at in the novel and engaging renditions of ryijy by Pia Bergman, Touko Issakainen and Kati Haahhti. By contrast, Kirsu Niinimäki's "It's So Hard To Be Cute" gives feminist maternal advice that stands firmly on new ground using digital printing and machine embroidery. Virpi Vesanen-Laukkannen's "Candy Princess" lives a girl fantasy of having the biggest skirt ever, made entirely of neated candy wrappers.

Reminiscences of Finland's many textile luminaries which were merely referenced at the "Hands and All" exhibition thankfully took actual form in the second TEXO Helsinki venue. This invitation and TEXO member exhibition, "New Perspectives – Mini Art Textiles" was held at Galleria Johan S, Jun. 28-Jul. 16. Five still-working artists of the famed Finnish textile lineage had been invited to participate: Lea Eskola, Riitta-Liisa Haavisto, Irma Kukkasjärvi, Airi Snellman-Hänninen and Mirja Tissari. In addition, over 30 of TEXO's more than 400 members were selected by jurors Ulla Pohjola, Outi Tuominen-Mäkinen, and Merja Winqvist.

The challenge, to create works not exceeding 20 centimeters in any dimension, was met with witty circumvention and thoughtful introspection; the result was a wondrous display, with a layout by interior architect & sculptor Meeri Hiltunen. This time around, the medium did not dictate the expression, as is so often the case in "miniature" fiber shows where artists frequently compose smaller versions of their larger works. Instead, one perceived virtue and joy in artistic reinvention; Airi Snellman-Hänninen's two-dimensional textile design forms have little in common with the quick, feathery microcosmic swirl of her "Blue Memento." I like to think that references to Dora Jung can be read into the textile double weave layers-as-meditations by Lea Eskola in "Desert Rose," and in Mirja Tissari's "Sea Life." Both artists have for so long been present at center stage on Finland's textile scene.

Nevertheless, Irma Kukkasjärvi's small and intricately-woven and folded composition, "Skata," does evoke the soaring monumentality of her earlier works, and Riitta-Liisa Haavisto's lyrical and coloristic stitching in "Girl With a Butterfly" works in every format. Social commentary may be overt, as in Synnöve Dickhoff's burnt and indecipherable books, and in Raija Jokinen's "Control," a pink tape measure studded with straight pins. By contrast, Silja Puranen's "Dream of Flying" is a deceptively light-seeming, feather-enveloped shotput, and in "Pills of Joy," Anna-Riitta Haavisto has filled pill dispensers with clots of bright yarns as if in a wry commentary on our mediated lives.

These exhibitions are strong testimonies to the vitality and relevance of TEXO as it looks forward to the next half-century. We congratulate its members and their prestigious invitees for keeping consistently high, professional standards and for serving as fine examples for sister organizations everywhere.

Catalogues of both exhibitions are available from texo@omamo.fi. For further information regarding the activities of TEXO, please contact Paula Suisaival, TEXO, Unioninkatu 26, 00130 Helsinki, Finland. E-mail: texo@omamo.fi www.omamo.fi

FINNISH TEXO AT 50
AN ANNIVERSARY IN HELSINKI & ENVIRONS, SUMMER, 2006

I always marvel at the fact that Japanese textile designers and fiber artists can come out of a long-established, ultra-traditional textile culture and still make cloth into something so cutting-edge new, technically light years ahead of other nations, and so exciting. Two recent exhibitions reaffirm the conclusion that, in the areas of technical and material probing and conceptual boldness, the Japanese are a hard act to follow.

BOSTON EXHIBITION: "Contemporary Cloth: Stoles by Minagawa Makiko," which recently closed at the MFA Boston, was a sleeper–barely announced in the textile press, and appearing to have been installed as a backdrop for a survey show of Japanese ceramics. Minagawa had been the textile designer for Issey Miyake from 1971 until he left his major line in 2000. She left, also, to develop her own line of garments based on the premise that the cloth takes precedence over the cut. The works in this exhibit show as little cutting as possible, and none in some cases. The items called stoles (very oversized ones) could perhaps be seen as part of a garment.

Minagawa's collection is called HaaT, developed for the Issey Miyake Design Studio. The exhibit showed works made for Miyake as well as stoles from the HaA line, such as "Izink Glass," a frothy creation in turquoise, brown and white.
Tanaka, professor at Musashino featured current work by Hideho four of his former students. It mer students Reiko Sudo, Junko Art University, Tokyo, and for­

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a pattern in clamp resist, a tech­

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Miyake company. Her skill was highlighted in “Floating Bar,” a transparent silk triple-cloth with a pattern in clamp resist, a technique reputed to date from the eighth century.

The Textile and Fashion Arts Department of the MFA Boston and its Curator, Pamela Parmal, are to be commended for mounting such a beautiful and inspirational exhibit.

New York exhibition: The second exhibition at gallery gen in New York City did not have the luxury of space that the MFA Boston exhibit had. Nevertheless it showed to good advantage the work of a master teacher and four of his former students. It featured current work by Hideho Tanaka, professor at Musashino Art University, Tokyo, and former students Reiko Sudo, Junko Suzuki, Manabu Hangai, and Hirotaka Nakagawa. Of these four, Reiko Sudo is well known as a designer and the director of NUNO fabrics. She is a consummate inno­
vator, taking fabrics to levels of creativity never seen before. She shares with Minagawa a unique ability to conceptualize fabric. Whether creating new fibers or bizarre methods of printing or fabric construction, Sudo has few equals. To share her philosophy and talents, in 1988 she joined Tanaka as a part-time instructor at Musashino University.

The other three former stu­
dents pursue various approaches to fiber art, and in some cases are still developing their artistic identities. Junko Suzuki combined printing and weaving. Starting with silkscreened figures on large handwoven panels, she applied the hogushi technique. The word means twice-woven cloth, and involves removing weft threads and reinserting them in a different sequence to give a somewhat diffused effect. Regeneration is the creative goal of Manabu Hangai, and his work involved nature and the waste discarded by society. His leaf forms (one of which was 19 ft. tall) were made of acrylic, hemp, recycled seaweed paper, and other reused items. Hirotaka Nakagawa had a colorful, large installation at the 1989 International Biennial in Lauzanne. His current work is still colorful, and took the form of a wall installation consisting of 20 pairs of bras and underpants.

These thick relief forms were made of cotton T-shirt jersey layered together and pressed into hard shapes.

The students also wrote comments about studying with Prof. Tanaka, citing his support, appraisals of their work, and dedica­
tion to helping them find their path as being instrumental in their current careers.

Hideho Tanaka is an artist of high repute. He was briefly a stu­
dent of mine at FIT in 1979. Later I noted his work in the Lausanne Biennales of 1985 and 1987. There was always the attempt to make the cloth do his bidding, no matter how extreme that bidding was. Later came the wish to blend nature with art. In his case, nature was represented by fire that served to complete his ongoing theme of vanishing—a conceptual vision of creation and art—sometimes gone quickly, sometimes left with charred edges. This was evi­
dent at gallery gen in small sculp­
tures of steel wire and his own washi paper, which was set afire, and either disappeared completely or showed up with burnt edges as a symbol of survival. The steel changed color under the flame.

Using inkjet printing, Tanaka created a series of prints on washi paper. Some were flat; others were thick and molded into ridges bearing charred marks. A large, folding screen, inkjet print on cotton, was part of a series on emerging. Pillow-shaped rock forms of thick washi pressed into cotton were imprinted with free drawings created by nozzle inkjet printing.

These two exhibitions allowed us to see once again the Japanese way of merging the old with the new in producing fabrics and art of excellence and surprise—not to mention beauty.

—Nell Znamierowski

Embroidery of the Greek Islands and Epirus Region: Harpies, Mermaids, and Tulips.

by Sumru Belger Krody
The Textile Museum, 2006

During the decade of the 1920s George Hewitt Myers, founder of the Textile Museum, purchased a number of pieces embroidered in various parts of Greece. These works, supplemented by loan works from some other museums, particularly the Victoria and Albert Museum, formed an exhibition at the Textile Museum of which this is the accompanying volume. The wide variety of embroidery techniques, color choices, and materials illustrate the remarkable textile heritage of Greece and reflect its history of the last 500 years. Harpies, mermaids, and tulips allude to the Greek, Venetian, and Ottoman influences upon these embroidery traditions.
Sumru Belger Kroyd has yet again produced a masterful work which not only identifies textile techniques found in Greece, but goes much further to discuss the historical contexts and cultural values of these works. In addition to the text with its numerous illustrations (often of both the top and bottom sides of the cloth so one can better perceive the embroidery technique under discussion), the book contains endnotes which amplify points made in the text, a stitch glossary, a technical and structural information section, a bibliography, and an index.

The seven chapters each contain the following sections: function and form, method and motif, history and influence. The function and form section introduces both commonalities and variations among the textiles. For instance, Kroyd notes a common architectural housing style in rural areas. Homes basically were one large room, which necessitated some type of screening device for beds. The vast bulk of the objects illustrated are bedspreads, pillow covers, bed valances, bed curtains, or bed tents. The visual impression or embroidery techniques they contain demonstrated the artistic abilities of the women of the household, or the wealth of the family.

The method and motif section typically is subdivided by the various embroidery types used in that area of Greece. The concluding history and influence section delves particularly into the historical effects of Venetian or Ottoman administration upon embroidery expressions of the populace. But other influences abound, since the island portions of Greece were on major Mediterranean trade routes that were the prime connection between Asia and Europe, until the Portuguese, Dutch, and English circumnavigated Africa and introduced other ways to get spices and textiles. In addition to traders, these influences ranged from crusaders to those connected with the hospitals developed by the Knights of Saint John.

Chapter seven, “Ships and Flowers,” introduces some enigmatic works which defy placement within Greek embroidery traditions. They both alert us to the fact that not everything is yet known about Greek embroidery, and challenge us to investigate these unexplored areas further. Sumru Belger Kroyd, I trust, will be among the ranks of those pursuing these challenges. This book not only educates us, but also piques our appetite for more.

—Donald Clay Johnson

WEAVING HISTORY CONFERENCE
Handweaving Museum & Arts Center, Clayton, NY May 20-22, 2006

The 12th Annual Weaving History Conference, held at the Antique Boat Museum in Clayton, NY, included nine speakers as well as a pre-conference trip to the Parks Canada Textile Conservation Lab in Ottawa, ON, and an evening social and marketplace where participants displayed and sold books, weavings, and stitchery.

A welcoming address given by HMAC Curator Wendy Cooper opened the proceedings. Five speakers centered their presentations on historic textiles, manuscripts, terminology, and tools. These included Gene Valk (NY), who not only spoke on terminology, but also gave the audience a quiz so they could judge their knowledge of old loom terms. In a later talk, Gene’s adaptation for today’s handweavers of the 1832 Xavier Gärtnner Weave Manuscript was introduced and commented on by her editor, Marjie Thompson (ME). Judith Rygiel (ON) spoke on her ongoing research into handwoven Acadian downy textiles, covering a time frame from the era of Evangeline (18th C.) to the early 20th century. The early 19th century in Scottish weaving was covered by Pat Hilts (WI). Her talk concentrated on the looms and patterns in the books of John Murphy and John Duncan, the two main references of an era that was swept away by power and Jacquard looms. Spinning wheels in New England 1810-present were the topic of Florence Feldman-Wood (MA). She explored the innovations made to increase the productivity of the handspinner—especially in the era when New England was the heart of America’s textile industry.

Ever mindful that yesterday is already history, conference coordinator Sonja Wahl began including speakers at the 2005 conference who would delve into the more recent past, focusing on individuals who contributed significantly to keeping handweaving alive and robust. This year’s conference included two such presenters. Eva Burnham (QC) spoke on her mother-in-law, the late Dorothy Burnham, who devoted her life to research and preservation of Canadian textiles. Her meticulous documentation resulted in many publications, including Keep me Warm One Night. Nell Znamierowski’s (NY) subject was Dorothy Liebes, concentrating on the early years when Liebes had a large handweaving studio, and including personal reminiscences of Liebes in the 1970s. The conference preceded the opening of the Spring show at The Handweaving Museum and Arts Center, entitled “Full Bloom: Floral Textiles from the Permanent Collection.” In relation to this exhibition, two of the speakers dealt with floral topics in their lectures. Edward Maeder (MA) spoke on embroidered floral French Renaissance bed hangings (ca. 1630). Three hundred varieties of flowers were stitched onto hangings which were commissioned for the Provençal garden of Fabri de Peiresc. Peter Harris (ON) spoke on floral patterns of India, basing his talk on the flowers in one of the earliest (17th-18th C.) surviving Kashmir shawl fragments. Using a CAD system, he magnified the floral motif for identification and to show how it could be transposed for design use.

The Weaving History Conference began in 1994 with a small group of handweavers, curators, collectors, and others with a common interest in textiles and tools of the past. The group has expanded, but it is still small by conference standards. This results in a relaxed, friendly atmosphere for lively discussions and the sharing of information. There is also charming Clayton, an undiscovered gem on the St. Lawrence Seaway—15 miles wide at this point. And as an extra bonus attraction, there is the house that Napoleon had built in nearby Cape Vincent.

—Nell Znamierowski.

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Put nothing in the subject line. In the body of the message write: subscribe tsalist your email address.

Within the day you will receive a letter detailing list policies, including how to unsubscribe, and you will begin receiving email.
United States

CALIFORNIA


Bedford Gallery, Walnut Creek. Sep. 24-Nov. 12: "Embroidered Stories/Knitted Tales." bedfordgallery.com

CONNECTICUT


DELWARE


DISTRICT OF COLUMBIA

The Textile Museum. To Jan. 7, 2007. 70 examples drawn from the statewide survey of more than 9,000 quilts documented by the Georgia Quilt Project. www.Artbma.org

FLORIDA


GEORGIA

Atlanta History Center. Sep. 9-Apr. 22, 2007: "Designs of the Times: Twentieth-Century Georgia Quilts." 70 examples drawn from the statewide survey of more than 9,000 quilts documented by the Georgia Quilt Project. www.atlantahistorycenter.com

ILLINOIS


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ILLINOIS


INDIANA


IOWA


OCTAGON CENTER FOR THE ARTS


MARYLAND


MASSACHUSETTS


HISTORIC DEERFIELD

To Dec. 31: "Embroidered History-Stitched Lives." Embroidered samplers and needlework from 1670 to 1830. www.historic-deerfield.org

MINNESOTA


MICHIGAN


MINNESOTA

Textile Center of Minnesota, Minneapolis. Oct. 21: "Artwear in Motion." www.textilecentermn.org


MISSOURI

St. Louis Art Museum. To Jan. 21, 2007: "Recent Acquisitions from the Textile Collection." www.slam.org

NEBRASKA


Robert Hillestad Gallery, University of Nebraska, Lincoln. Sep. 11-29: "Snail Trails, Broken...
Dishes and a Streak of Lightning: Evidence of Research at IQSC; new work by Mary Anne Jordan responds to selected African American and Amish quilts. www.textilegallery.unl.edu

NEW JERSEY

African Art Museum of the

NEW MEXICO


NEW YORK


“medallion,” 1991, featured in “accidentally on purpose” at the figge museum. pieced by willia ette graham, quilted by willia ette graham and johnnie wade. collection of elin leon.


SOUTHERN CALIFORNIA


TENNESSEE


WASHINGTON


WISCONSIN


International

CANADA


ENGLAND


FALL 2006 13
from p. 13

Home in Renaissance Italy.” To Feb. 25, 2007: “Sixties Fashion.” www.vam.ac.uk


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**SWITZERLAND**


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**Virtual**


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**Lectures**


**Workshops**


**Tours**

Dec. 20-Jan. 5, 2007: Mali: A Textile Museum Study Tour, Led by Dr. Victoria Rovine of the University of Florida. Participants will view the indigo dye process and the traditional weaving techniques involved in making mudcloth. Artisans from Timbuktu and Djenne will demonstrate complex hand embroidery. Tour includes an excursion to the annual masquerade performed in the village of Segou. Information: Tel. 866/740-5130

Nov. 29-Dec. 12: Textile Odyssey Tour To Laos and Northern Vietnam led by Mary Connors. Visit remote areas of Laos and Vietnam, where as many as 54 ethnic groups remain relatively isolated from the modern world and continue to practice ancient traditions and wear their distinctive costume. We will visit some of these diverse people in their villages and towns and observe firsthand some of their cultural and textile traditions.

Serena Lee Harrigan textile_odyssey5@yahoo.com Tel. 415/666-3636

Mar. 9-18 2007: The Language of Maya Textiles: The Weaving Villages of Highland Chiapas. Highland Maya weavings of Chiapas tell a story. Learn of the historical derivation of the symbols and how they have evolved over time to provide cultural identity for Maya women today. This study trip will be led by an expert in Maya textile iconography. Contact: Stephanie Schneiderman info@tiastephanietours.com http://www.tiastephanietours.com/destinations/chiapas/
Sep. 29: Facing Impermanence. The 6th biennial North American Textile Conservation Conference (NATCC) will focus on theory and practice of preventive conservation. Conservators, curators, conservation scientists, project managers and other museum specialists are invited to submit proposals for presentations. Selected papers will be published in CD-ROM format and distributed at the conference along with printed abstracts in English, Spanish and French. Send abstracts to Suzanne Thomassen-Krauss via email to ssth@cox.net or as a hard copy to her at: 10701 Hunters Run Ct., Vienna VA 22181-2837 USA. For details and information about NATCC, please visit www.textilemuseum.org/natcc/main.htm

Dec. 1: Traditions and Trajectories: Education and the Quiltmaker. Scholars and artists are invited to submit proposals for the 2007 Symposium at the International Quilt Study Center. The Symposium explores the full breadth of contexts, formal and informal, in which the quiltmaker’s art is learned, studied, applied and distributed at the conference and handed on to others. Contact: Kathy Moore Symposium Coordinator International Quilt Study Center University of Nebraska-Lincoln P.O. Box 830838 Lincoln, NE 68583-0838 ipsc-symposium2@unl.edu TEL 402/472-7232 FAX 402/472-0640


Nov. 10-11: Dress and the Decorative Arts. The Huntington Library, Art Collections, and Botanical Gardens, San Marino, CA. This interdisciplinary conference, jointly sponsored by The Huntington and the Costume Society of America, examines the aesthetic interplay of dress and decorative arts, focusing on shared styles, techniques, and materials. Scholars and curators will address questions of influence, interpretation, and display. Speakers include Harold Koda, Linda Baumgarten, Mary Schoeser, Michele Majer, Dylis Blum, Sharon Takeda, Edward Maeder, Amy Miller, Lourdes Font, Anna Buruma, Heather Hess, and Isabella Fabretti. For more information, see the website below or contact Kimberly Chrisman-Campbell hcampbell@huntington.org http://www.huntington.org


Dec. 3: Soviet Textiles, Museum of Fine Arts Boston. A symposium on textiles and the early Soviet cultural context will feature speakers Jacqueline Atkins of the Allentown Museum of Art, on textiles and propaganda; Robert Edelman of the University of California, San Diego, on sports in Soviet culture; Pamela Kachurin of Harvard University, on utopianism in the late 1920s and 1930s; and Vida Johnson of Tufts University, who will introduce a Soviet film to be screened in the afternoon. For further information please contact Alex Huff ahuff@mfa.org TEL 617/369-3976

TSA NewsLetter

Deadlines

March 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