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Hawaii’s Textile Resources Featured at Site Seminars

11th TSA Biennial Symposium, Honolulu, HI, Sep. 24–27

Hawaii plans an exciting and unique addition to the program for the upcoming Symposium in Honolulu. Site Seminars at museums and at special exhibitions will feature the unequalled collections and resources of Hawaii. On Friday, September 26, from 2:00-4:30 pm, Site Seminars will allow Symposium attendees behind-the-scenes access to textiles and their stories. Bus transportation to the museums and exhibition sites is provided through funding from the State of Hawaii Department of Business, Economic Development and Tourism (DBEDT).

Be sure to register early! As space is limited at each of the Site Seminars, it is important for all Symposium registrants to indicate the Site Seminar of their choice when they register (also listing their second and third choices). When individual Site Seminars become fully booked, registrants will be assigned to their second or third choice of sessions. Two new and unique Site Seminars have been added to the list of eight published earlier in the Newsletter. They are the first two listed here:

1. Restoring the Grandeur of King Kalakaua’s and Queen Lili‘uokalani’s ‘Iolani Palace
   Following a detective-story presentation by Deborah Kraak that interprets rare pieces of evidence available between Honolulu, New England, Europe, and the Orient, seminar participants will be escorted through ‘Iolani Palace by curator Stuart Ching and collections manager Malia Van Heukelem. ‘Iolani Palace was the royal residence of the Hawaiian monarchy from 1882 until the overthrow of Queen Lili‘uokalani in 1893, when the palace was transformed into a government building and its contents and furnishings were sold and dispersed. A worldwide search, spanning four decades, has recovered over 3,100 original palace items. The palace experts will discuss the methodology used, archival materials consulted, and the modern resources found for the reproduction of historic textiles. Special textile artifacts will be on temporary display only for the TSA Symposium. The seminar will end with a presentation by quilt scholar Loretta Woodard and a viewing of the spectacular but poignant crazy quilt begun by Queen Lili‘uokalani while she was imprisoned in an upstairs room of the palace in 1895.

2. Presenting Culturally Sensitive Exhibitions
   This Site Seminar highlights the need for incorporating culturally sensitive approaches into the display of native objects and natural resources. Participants will be among the first to have an on-site tour of the renovation of Hawaiian Hall, a masterwork of late-Victorian museum design at The Bishop Museum. This three-year project will be completed in the spring of 2009.

Noelle Kahanu, project manager

 Throne Room at ‘Iolani Palace, one of the venues for Site Seminars during the 2008 TSA Symposium.
for the renovation, will describe the new interpretive plan for the exhibits, emphasizing a complex layering of native perspectives. Maile Drake, the museum’s Collections Manager, will discuss the consequences of a decision to omit interpretive information that would have aided in understanding the cultural significance of objects in an exhibition of material collected during Captain Cook’s voyages. A third presentation by anthropologist Keola Awong will relate how a collaboration between Hawaiian elders and Hawaii Volcanoes National Park staff resulted in an important shift in perspective regarding resource management and protection.

Traditional Art Forms in Hawaii join creators of Hawaiian traditional arts at the Heritage Center on the spectacularly sited campus of Kamehameha Schools. Founded in 1887 by Princess Bernice Pauahi Bishop and grand-daughter of King Kamehameha I, Kamehameha Schools provides educational opportunities for children of Hawaiian ancestry. Native specialists in traditional arts E. Nuuani Atkins, Gussie Bento, and Duncan Ka‘ohuoka‘ala Seto highlight three unique Hawaiian art traditions—feather work, kapa making, and hala or puhala weaving. Witness a royal feather cape being made, as well as kuhili (royal standards) and feather leis. Hawaiian feather artisans surpassed all other Pacific islanders in the variety and quality of their work, tying multitudes of tiny feathers from forest birds to close-meshed, durable nets made from the strong fibers of the olona plant. Kapa, or Hawaiian bark cloth, served as clothing in old Hawaii and is considered the finest in the Pacific, unexcelled in workmanship, colors and designs, and in the tools of production. Join in discussions of kapa-making and a demonstration of lauhala weaving.

Hawaiian Quilting: An Evolving Cultural Tradition
Learn about the Hawaiian quilting tradition in the gracious atmosphere of the Queen Emma Summer Palace in I\u00e1hu N\u00e1\u00e1nu Valley, and examine significant examples from the Palace collection. The seminar opens with a discussion by Barbara Harger on the native Hawaiian tradition of making multilayered “stitched” bark cloth bedcovers (kapa ku‘ina) that facilitated the transition to quilt-making when it was first introduced by American Protestant missionaries in the 1820s. Hawaiian quilt expert Loretta Woodard will show examples of the “other” Hawaiian quilts—the less well-known, non-traditional types involving piecing, appliqué and embroidery. Expert Lee Wild will focus on the striking colors and bold two-color patterns of traditional Hawaiian appliqué quilts and the hidden meanings of their motifs. Finally, well-known Hawaiian quilter Junedale Lauwa‘eomakana Quinories will “talk story” and demonstrate Hawaiian quilting techniques that are integral to the current Hawaiian renaissance.

Plantation-Era and 20th-Century Textiles in Hawaii
At the Japanese Cultural Center of Hawaii visit the exhibition “Pride and Practicality: Japanese Immigrant Clothing in Hawaii” and hear poignant stories of how precious kimono were cut up and adapted to work clothing. Barbara Kawakami has spent a lifetime collecting, researching, writing and lecturing on immigrant clothing. Sara Nunes-Atabaki relates touching stories of The Shishu Ladies of Hilo as she observed them embroidering in her grandparents’ house in Hilo. They taught the centuries-old art of shishu to predominantly nisei (second generation) women; the designs and functions of their work were transformed in the new setting. Shishu required perseverance and discipline and it reinforced cultural values, stories and aesthetic sensibilities. As the ladies became shishu friends, lasting relationships were formed. Carol Nagano is committed to keeping the ancient craft of kumihimo—Japanese braid-making alive. Kumihimo flourished in Japan during the Samurai era when the intricately-braided cords were used for helmets and armor, sword hilts, bows and arrows, harnesses, clothing, and religious and temple embellishments. See
TSA will foster the broader contemporary practice, which awareness and recognition of dynamic historical traditions and global importance.

Several new initiatives for TSA will foster the broader awareness and recognition of dynamic historical traditions and contemporary practice, which together shape the world in which we live today.

**New Initiatives**

The *Founding Presidents’ Awards* will be inaugurated at the 11th TSA Biennial Symposium in Honolulu, Sep. 24-27, 2008. These newly-established awards recognize excellence in the fields of textile studies and support the presentation of new work at TSA Symposia.

**A TSA Publications Initiative** funded by The Coby Foundation, Ltd. will provide an opportunity for us all to assess the publication needs in the fields of textile studies. We encourage you to take the time to consider what is needed for us to advance the field—individually and collectively. When you receive an email announcing this survey, we hope that you will share your thoughts and contribute to a collective understanding that will benefit us all as we proceed.

**Site Seminars** at the 11th Biennial Symposium will offer special opportunities for presentations and discussion on specific topics in association with exhibitions. Each Site Seminar will take place at a unique Hawaii cultural institution. We are fortunate to have the participation and collaboration of the Bishop Museum, East-West Center and Shangri La, Hamilton Library, Honolulu Academy of Arts and the Academy Art Center, ‘Iolani Palace, Japanese Cultural Center of Hawaii, Kamehameha Schools, Queen Emma’s Summer Palace, and the University of Hawaii Art Gallery. Please register early to reserve the Site Seminar of your choice! (For more information, see p. 1.)

**A Textiles and Technology Workshop** will again be offered by TSA preceding the 2008 Symposium. We have received in-kind support from the Bishop Museum in Honolulu, where this year’s seminar, “Identifying Textiles: Surface Finishes and Techniques,” will be taught by Desirée Koslin.

**Study Tours** continue to be developed. At the Oct. 2007 Board meeting we approved plans for a tour to Uzbekistan for Spring 2009, and are looking ahead to Study Tours to Peru, Oct. 30-Nov. 13, 2009; and to Korea in Fall 2011.

**A TSA Member Survey** will solicit your assessment of TSA Member Benefits, guiding the setting of our priorities for the future. As a result of the 2003 TSA Member Survey, we have instituted Student/New Professional Awards, and scholarships for all TSA-initiated programs, tours, and workshops. Think about how you would like this organization to advance your professional and personal goals, and take this opportunity to share your thoughts with the TSA Board.

**National Office Changes**

We are pleased to welcome Charlotte Cosby as Manager of the TSA National Office and Member Services. Charlotte joined the TSA staff on Oct. 15, as Executive Director, Kim Righi, moved into a full-time position with the Cecil County Department of Commerce. Kim trained Charlotte in all aspects of TSA membership services and database management, registration for tours and Symposia, handling public inquiries, and providing liaison with our Website. Kim will continue to handle all TSA financial transactions through 2008 and oversee Charlotte’s initial months. The TSA email, phone, and mailing address have changed. **Please make note of our new phone and fax numbers, and postal mailing address listed in the box at left.** Facing these transitions in the TSA National Office and changes within the Board (see below) has proved challenging, but we are committed to a transition without disruption. Thanks to each of you for your patience and consideration.

**TSA Board Changes**

We thank Lisa Kriner for her five years of service, most recently as Internal Relations Director. Lisa has stepped down for personal reasons; in October the Board accepted her resignation with regret. The Board position of Internal Relations Director will remain vacant until the new Board takes office in late September.

Ashley Callahan has resigned as Task Representative for the TSA Website; she has been succeeded by Susan Gunter, a colleague at the Georgia Museum of Decorative Arts, who is eager to take on this increasingly important role. Ashley has kindly agreed to train Susan for this position.

We thank Ashley for her four years of dedicated Board service before taking on this role as Task Representative.

**May Elections**

Our annual elections are approaching in May. Please be sure to express your voice through submitting nominations and voting, and share your concerns with the Board. TSA exists to serve its members by providing an international forum for the exchange and dissemination of information about textiles worldwide from artistic, cultural, economic, historical, political, social, and technical perspectives. We strive to achieve these ambitious goals by organizing and developing a broad range of activities and programs that rely upon the cooperation and collaboration of a corps of dedicated members and volunteers working together to advance our interests and provide rich opportunities for professional growth. Please consider the ways in which you can contribute to make our collective dreams come true.

We hope to see you in Hawaii at our 11th Biennial Symposium!

Aloha,

Carol Bier, TSA President
2007 Shep Award Book Award Nominations Due

The recipient of the 2006 R.L. Shep Award was The Kashmiri Shawl, from Jamavar to Paisley by Sherry Rehman and Naheed Jafri, published by Mapin Publishing Pvt. Ltd.

Victoria Rivers is Chair of the 2007 R.L. Shep Book Award Committee that will review and select the best recently published book on ethnographic textiles. This prestigious award is given annually by the Textile Society of America. Also serving on the committee are Mattiebelle Gittinger and Barbara Sloan. The committee seeks nominations for books on global textiles published in 2007. Please send your nomination, and include the author’s name, book title, publisher and 2007 publication date, to Victoria at vrrivers@ucdavis.edu. Since it takes some time to solicit and receive the review copies, nominations should be received by Feb. 1, 2008. Many thanks for your nominations.

TSA Receives Coby Foundation Grant

The Coby Foundation, Ltd. is the only US foundation focusing solely on funding projects in textiles and needle arts. Its interest in the survey was prompted by two factors: 1) The recognition that textiles provide a valid and important subject of study and scholarly investigation; 2) the currently prevalent attitudes among university presses, which are reluctant to publish scholarly monographs—particularly those which require numerous illustrations and color reproductions. The survey will be used to ascertain current needs with regard to the publication of scholarly monographs in a diverse range of textile fields.

The survey will be distributed online to the largest possible constituency of textile scholars, academics, creative practitioners and other specialists. To facilitate the compilation of a comprehensive mailing list, we welcome your assistance. Individuals associated with academic presses or others with an interest in learning from this survey, please contact the TSA office with recommendations for questions or topics. tsa@textilesociety.org

Student/New Professional Scholarships for 2008 Symposium

TSA’s program of Student/New Professional Scholarships will again be offered for the TSA Symposium in Honolulu, HI, Sep. 24-26, 2008. Scholarships will be awarded to several TSA members who are currently either students in a textile-related field, have graduated from a textile-related field within the past three years, or have been working in their first job in the textile field for less than three years.

The Scholarship award will cover the cost of the Symposium registration, including the banquet. The recipients will be responsible for covering their own travel costs and accommodations as well as other meals during the Symposium. Recipients will be asked to:

1. Attend the opening reception of the Symposium, 6:00-8:00 pm on Wed. Sep. 24, where they will be introduced.

2. Select one panel or session from the Symposium or an exhibition on display in conjunction with the Symposium and write a review of it for the TSA Newsletter.

To apply please submit:

1. A statement (maximum 250 words) outlining how attendance at the Symposium would relate to and benefit your professional goals.

2. If images are relevant to your work and submission statement, you may submit up to 8 jpeg images of 72 dpi resolution with a size no larger than 854 x 1280 pixels. Please include an image list providing title, dates, dimensions, and medium for each image.

3. A resume, clearly indicating title and starting date of your current occupation or position. Scholarship submissions will be reviewed and awards determined by the TSA Awards Committee. Please submit your request via e-mail to Vita Plume at vita_plume@ncsu.edu by March 31, 2008. Successful recipients will be notified by May 15, 2008.

Japan Study Tour Report

Here are some memories from an incredible journey where tour leader Yoshiko Wada’s impromptu lectures on Japanese culture and language enriched each day.

The Tokyo fashion scene was epitomized by the boutique Babaghuri, where owner Jurgen Leh1 greeted us. Tokyo National Museum exhibition treasures were followed by shopping at Morita, a rich antique textile shop. At the Mingei Museum we saw traditional Indian textiles. Yoshiko commented that cotton is more amazing than silk since silk is already a smooth fiber, but short-staple cotton fluff must be spun into fine thread. A hot bath in a traditional ryokan was a welcome relief from the bustle of Tokyo.

In Kiryu we reeled silk from cocoons bobbing in warm water at the Milano Rib Company. An ailing but enthusiastic Junichi Arai delighted us with an exhibition of his new work with metal melt-off shibori. We purchased Junichi’s daughter Motomi’s light-weight jewelry made with fine stainless steel threads. Junichi’s son-in-law, Masanao Arai, accompanied us to visit artist and scholar Mr. Kazuo Mutlooh, who, in spite of illness, graciously allowed Yoshiko to show us a group of Meisen kimono.

In the traditional shibori center of Arimatsu, we tried pole wrapping with a mechanized device in Mr. Kahei Hayakawa’s workshop, where our samples were dyed in his long vat of natural indigo. Then we enjoyed sublime textiles and tea at the showroom of Mr. Kahei Takeda II, a 35th-generation shibori merchant.

Below: Yoshiko Wada greets Junichi Arai at his exhibition in Kiryu. Photo: Vita Plume.

Facing page: The TSA Japan Study Tour group with Mr. Inamoto at the Kyoto Ethnographic Museum. Some participants are wearing traditional patched and stitched bore garments from the Museum collection. Photo: Masako Takenaka.
In the sea-side town of Obama we enjoyed very fresh sushi. At a local paper studio we created layered mulberry paper. We also visited the Ethnographic Museum in that district, known for wisteria fiber weaving. The curator, Mr. Inamoto, allowed us to try on old boro, patched and stitched wisteria garments.

Hiroyuki Shindo welcomed us to the thatched village of Miyama. He has recently installed a small international indigo museum in his home. We dyed cloth in his natural indigo dye vats and saw a video of Shindigo Shibori, a clever variation on pole wrapping. The next day, fiber artist Naomi Kobayashi greeted us in her beautiful country home. Her late husband (and artist) Masakazu, attended University with Yoshiko. Their home is imbued with the art and affection of two people who shared a common passion.

One highlight of the trip was the 59th Annual Exhibition of Shoso-in Treasures at the Nara National Museum. A small group of ancient textiles was brought to life for us through Yoshiko's instruction. At a local paper studio we practiced calligraphy and then formed sumi sticks by kneading the warm ingredients. Three simple ingredients (red pine soot, water buffalo skin glue, and perfume) produce a variety of blacks after the sticks are aged for four years.

In Kyoto we experimented with natural dyeing and admired the fashions at Hinaya Company, the endeavor of a former obi maker specializing in exquisite naturally dyed fashions. We also visited the Kyoto National Museum and numerous boutiques such as the charming Sou Sou, which promotes traditionally dyed, yet hip clothing styles. Keiko Kawashima's Gallery Gallery, founded by Masakazu Kobayashi, remains a top spot for contemporary textile art. After visiting I.M. Pei's Miho Museum, tucked away in a beautiful mountain, we stopped in Shigaraki, where we saw Tadayasu Sasaayama's ceramics and his anagama kiln built into the hillside.

The last evening of the tour was spent at the opening festivities of the Kumihimo Conference, where the exhibit room full of extraordinary braids was opened up for us. A last bit of shopping at a textile supplier and a needle shop with a lovely garden filled our suitcases to the brim.

I have not mentioned the numerous amazing meals we enjoyed and all the various types of accommodations from the most modern to the truly traditional and rustic. So I close this memory with thanks to Yoshiko Wada, Masako Takenaka (our admirable local guide), and TSA for an amazing journey.

-Barbara Shapiro
Textile Artist and Educator
San Francisco, CA

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Mona Berman, art dealer, consultant and independent scholar with a special focus on ethnographic and contemporary art textiles, served on the jury panel for the Jacob K. Javits Fellowship Program. The program provides fellowships for study at the doctoral and MFA level in selected fields of arts, humanities, and social sciences. Mona was pleased to note the large number of applicants in the Fine Arts field working in or with textiles. Some artists worked primarily in textiles while others incorporated textiles and textile techniques in their work. These artists were among the most interesting to the six-member panel.
mb@monabermanfinearts.com

Karen Diadick Casselman, Director of the Nova Scotia Institute for Natural Dyes, has completed her PhD at the University of New Brunswick, Canada. Her dissertation was on British dyeing in the period 1750-1920. She also attended "Dyes in History and Archaeology" in Vienna (Nov. 2007), and presented a paper in association with Dr. Takako Terada, Kwassai Women's University, Nagasaki, Japan.
klkc@ns.sympatico.ca

Two textile sculptures were used in a collaborative performance at Playhouse Square, Cleveland, OH, during the 2007 "Cleveland Ingenuity Festival." The multimedia per-formance, "Fault Lines," included choreography, original music, and video art, and was produced by Kora Radella's Double Edge Dance Company. An earlier version of the performance at the Cleveland Public Theatre in Feb. 2007 received critical acclaim.

Three of Rebecca's wearables were in the "Wearable Art Show" produced by the Textile Arts Alliance of the Cleveland Museum of Art last fall. Four landscape quilts were in "Earth Matters: International Art Exhibit 2007," Nov.-Dec. at The University of Texas-Pan American's campus in Edinburg, TX. The exhibition can be viewed at: http://www.utpa.edu/dept/internationalprograms/default.asp. Three of Rebecca's shibori pieces are included in "Mood Indigo" at the Kent State University Fashion Museum, Kent, OH. Curated by Dr. Anne Bissonnette, the show juxtaposes indigo pieces from the museum's textile collection with work by regional artists, and is on display until Aug. 2008.
rebcross@gmail.com

Shibori work in indigo by Rebecca Cross.
Three drawings by Emily DuBois have been accepted into the collection of the Renwick Gallery, Washington DC, and two woven works into the collection of the Hilo Art Museum. emily@emilydubois.com

Deborah Garner, formerly of Tribal Spirit, announces her new business, Deborah Garner Collection, and her online presence at http://www.deborahgarner-collection.com. She features museum-quality costumes/textiles of traditional peoples of Asia, Africa and the Americas, as well as personal adornment and cultural artifacts. Members with special interests or those seeking complete costumes of tribal peoples may contact her via email: deborahgarner@hughes.net.

Dale Carolyn Gluckman curated the exhibition “Rank and Style: Power Dressing in Imperial China,” for the Pacific Asia Museum, Pasadena, CA, on view through Jan. 27. (www.pacificasiamuseum.org). The exhibition focuses on emblems of office (rank badges or mandarin squares) worn by civil and military officials in the Ming (1368-1644) and Qing (1644-1911) dynasties. In 2008 Dale will lead a four-week textile-oriented Silk Road tour in China, departing Nov. 8. For tour information please contact Dale at gluckman@earthlink.net or Phila McDaniel at eastwesttours@hotmail.com, or visit www.eastwesttours.net.

Jane Hoffmann announces her 2008 workshop schedule. She offers a January felting workshop and an April workshop in natural dyeing in her Tucson, AZ studio. She will teach a summer tapestry weaving workshop at Waugh Mountain Alpacas, Nutrioso, AZ. For details, see Jane’s website, www.desertweaving.com, or email j.hoffman@frontiernet.net

Nancy Arthur Hoskins has received a grant from Australia National University to present lectures on Coptic textiles for their Art Forum program and for “Tapestry 2008,” the international tapestry conference being held in Canberra, May 1-4, 2008. nhoskein@mailpci.net

Elyse Koren-Camarra co-curated two fiber art exhibitions for ILNMA (Illinois State Committee for the National Museum of Women in the Arts), held Oct. 21- Dec. 30 in Chicago, with David L. Johnson. Elyse currently serves as President of the organization, with Johnson as Treasurer. The exhibition held at Gage Gallery, Roosevelt University, featured work by instructors Laura Strand, Christine LoFaso, and Christy Matson, each of whom selected one student to show with. The other exhibition at the Ukrainian Institute of Modern Art featured work by Chicago fiber artists. hrowsworkstudio@yahoo.com

Alan Kennedy is organizing an exhibition of historic Japanese costume during Asia Week in New York City, Mar. 17-22 at the James Goodman Gallery in the Fuller Building, 41 E. 57th St. Asia Week is an annual event in New York, featuring gallery and museum exhibitions, art fairs and auctions focused on Asian art. kennedyalan@hotmail.com

Judith Powell Krone was awarded the Tom and Lora Arledge Fine Art Merit award at the Georgia National Fair. She was delighted to be the first weaver to receive this award. She will teach a workshop in March for the Chattahoochee Handweavers Guild: “Designing with the three Ts... Threading, Treading and Tie-Up.” Judith teaches weaving at the Callanwolde Fine Arts Center. She was the weaving consultant on “The Thread Project,” which hung in St. Paul’s Chapel in NYC for the 5th anniversary of 9/11. The panels were exhibited in Charleston, SC in September, and many of the weavers attended a reception and performance. (See www.threadproject.com.) jfrone@bellsouth.net

Five works by Karen Maru appeared in the “Rays of Hope” exhibition at the Rhonda Schaller Gallery, New York, Dec. 6-20, 2007. A gallery of her multicultural textile works can be seen at karenmaru.com. karenmaru@aol.com

Four TSA members were involved in the exhibition and catalog La Trama y la Urdirme: textiles tradicionales del Peru (The Warp and the Weft: Traditional Textiles of Peru). The exhibition was held at the Peruvian-North American Cultural Center (ICPNA) in Miraflores, Lima, Peru, Jul. 12-Sep. 9, 2007.

Mary Frame, Lynn Meisch, and Ann Rowe wrote articles for the catalog, while Elayne Zorn wrote wall text on Taquile Island weaving for the exhibition.

Barbara Shapiro’s coiled waxed-linen basket, “Tajine II,” was selected for “Beyond Basketry 2008” on view at the Dairy Barn Art Center, Athens, OH, May 23-Sep. 1. The work will travel to other venues until 2010. A catalogue is being produced by Ohio University Press. www.barbara-shapiro.com

Uzramma sends this update to her lecture on khadi weaving in India at the 2006 TSA Symposium: Our field-to-fabric initiative, making the cotton textile chain entirely village-based, harnesses the best engineering minds of the country to the village skills and traditions. At the time of the Toronto Symposium in Oct. 2006, we had one working unit. Now, a year later, two more have been installed. The one in Wardha, Maharashtra is part of a Khadi establishment, where all the spinning is done by hand. The other, in Khammam, Andhra Pradesh, is in a village that grows cotton without chemical pesticides. Here the electronically-controlled pre-spinning machines—carder, drawframe and fly-frame—designed and made by Vortex Engineering of Chennai are being run by local boys who we’ve trained. There was no weaving in this village, but women have taken to it enthusiastically, and to spinning, too, on motorized 12-spindle ring frames.

Carol Westfall exhibited three pieces from her “Sufi Poetry” series of digital prints in the “Prints & Company” exhibition at the Ben Shahn Galleries at William Paterson University, Wayne, NJ. These are printed on Italian cotton and “framed” in cloth. carol@carolwestfall.com

Patricia Williams, Professor Emerita of Textiles and Director of the Jacquard Certificate Program in the Art Department of Eastern Michigan University, "Sea Grape" tapestry by Jane Hoffmann.

will be in Norway as a Fulbright Scholar, Jan.-May, 2008. She will conduct weaving research at Digital Weaving Norway, and both lecture and participate in a "Future Textiles" project at the Bergen National Academy of the Arts. Working on a TC-1 loom with Norwegian wools at each location, she will investigate optical color mixing and differential shrinkage effects in jacquard weaving.

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Member Publications


Josephine Powell was a photographer, amateur ethnographer and textile collector who lived in Turkey from the 1970s until her recent death in 1970. She was honored last year with the George Hewitt Myers Award by the Textile Museum, Washington, DC. Her collection was bequeathed to the Koç Foundation in Turkey and will be integrated into the Sadberk Hanım Museum in Istanbul. The textile collections, an extensive collection of Anatolian weaving implements, and a massive photographic archive of Anatolian nomadic and village weavers will be made available to researchers in the near future. The catalogues are of two exhibits of her collection. They are available online at http://www.pandora.com.tr/ They are also available from Pusula Productions, tel (0090)212.293.69.68 For orders via email: rob@tnn.net

Sally Holkar and Sharada Dwivedi are co-authors of Almond Eyes and Lotus Feet: Indian Traditions in Beauty and Health, a compilation of tales and remedies gathered from grand women of India's past. Proceeds benefit the WomenWeave International Fund. The book is available in bookstores, through Amazon.com, Barnes & Noble.com, and at other internet book sites.

Sally has been involved with handloom revival in India for 35 years. She and her husband founded the Rehwa Society to benefit Maheshwar's threatened weavers. Today, with more than 120 looms, Rehwa provides health, education and housing benefits for the community. Sally founded the WomenWeave International Fund to extend the Rehwa model, focusing on the role of women in the craft (www.womenweavers.org). She hosted the TSA study tour to India in Chennai a few years ago and arranged visits to local artisans salley@womenweavers.org


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Weaving a Chronicle by Judith Pozson Fawkes was published in conjunction with an exhibition of eight new linen tapestries exhibited Nov. 28-Dec. 22, 2007 at Laura Russo Gallery, Portland, OR. The book pictures 46 tapestries, accompanied by stories of their creation. The tapestries contribute to the chronicle of how artistic ideas are conceived and executed. Judith is a graduate of Cranbrook Academy of Art. She taught college-level weaving at four institutions, most recently at Lewis and Clark College in Portland. Her 56 commissions hang in such diverse locations as a Federal courthouse, hospitals, universities, and school buildings, corporations and businesses, a Royal Caribbean Cruise ship, homes in Saudi Arabia and Paris, and in a jail lobby; 63 tapestries are in public collections. She is a recipient of a WESTAF/NEA Regional Fellowship for Visual Artists, an Individual Artists' Fellowship from the Oregon Art Commission, and a Crafts Fellowship from the National Endowment for the Arts.

john.pfawkes@earthlink.net

Beth Wheeler's latest book, Altered Photo Artistry, was released at the International Quilt Market in Houston, TX last November. Details can be found at www.threadography.net, muttonhead@mchsi.com


Electronic Media

The Archiving of History

The handkerchief was included within the rules and regulations regarding clothing published throughout Europe during the 16th century, and its use was forbidden for the lower classes. But all these regulations were fated to fail from the start, because the lower classes loved nothing more than imitating the upper class. The handkerchief provided a welcomed opportunity for this. Its popularity and use rose during the 16th century and peaked in the 18th century.

During the 16th century, the handkerchief gained a new function when tobacco entered Europe. England and Holland were the first to use tobacco for pleasure, as opposed to its previously-considered medical uses. Sir Walter Raleigh introduced tobacco to England and made it popular in the court. Tobacco was rarely smoked, but sniffing was at the height of fashion. Snuffing became so popular that treatises were published on how to take snuff with the appropriate social grace and skill. The court embraced the use of snuff as a daily necessity throughout the 17th and 18th centuries. With the social attractiveness of snuff on the rise, the handkerchief became a major fashion accessory for both men and women. Larger handkerchiefs were required; colors—golden browns, maroons and yellows—became very popular and practical for their ability to mask the snuff stains that were visible on the more traditional white handkerchiefs.

The mention of handkerchiefs occurs more frequently in literature during this period. Shakespeare refers to the handkerchief as a symbol of betrothal in his Tragedy of Othello, the Moor of Venice, and this is a significant reflection of the handkerchief's role and importance in the world at the time. Shakespeare's inclusion of the handkerchief in his play sheds light on the connotations and social symbols of the handkerchief after the potency of its class significance decreased.

The Commemorative Handkerchief

With the rise of the Industrial Revolution the handkerchief became a fashion cornerstone, not only because of the social acceptance of snuffing, but also because of the invention of new printing technology—the roller printer and copperplate printer. A massive market for factory-made printed handkerchiefs was created with the availability of innovative prints and a variety of color options. With copperplate printing, the ability to pattern a fabric surface with dye by simply transferring it through the pressure of a press onto an engraved copper plate made it possible for any image, including pictures, slogans, maps and flags, to be printed on paper or fabric. This new technology brought about a new role for the commemorative handkerchief.

The handkerchief's golden age spanned from 1800 to 1955; everyone had one everywhere in the world. Whereas floral-print handkerchiefs were favored among women, men had access to a larger selection of designs. They preferred commemorative motifs, which became small symbols of national pride. Images and scenes from victories in battles and other current world events were now available on everyday objects. The handkerchiefs' subject matter ranged from world political events to local and regional events. In this way, the handkerchief became personalized and its use was extended beyond the practical.

The depiction of historic events made the handkerchief a unique object, melding its utilitarian function with its roles as an embellished fashion
accessory, and ultimately as a communicator of personal views. These handkerchiefs had an enduring effect, since the events depicted lived on in the minds of the people. Two handkerchiefs from England provide wonderful examples of significant events: the “Handkerchief Commemorating The British Naval Victory of 1794,” designed by William Hanson, and the “Handkerchief Commemorating the Siege of Gibraltar,” made in 1782.

The “Handkerchief Commemorating The British Naval Victory of 1794” portrays a battle that was very important to the British during the French Revolutionary Wars. Each corner of the handkerchief displays a portrait medallion of officers involved in the battle. During this period the British feared the revolutionary movement in France, and thus were exhilarated by this victory, known as the “Glorious First of June.” The attention to detail; the meticulous care to name all who were involved, and the series of events that led to victory clearly evinced the national pride evoked by these handkerchiefs.

The “Handkerchief commemorating the Siege of Gibraltar” held vast significance to its owners. The Great Siege of Gibraltar was an attempt by France and Spain to capture Gibraltar from the British during the War of American Independence. The British victory in the siege was one of the strongest sources of national pride during this period.

The Commemorative handkerchiefs with their historic patterns or designs, catapulted the promotion of propaganda textiles into the 19th century. Themes of commemorative subject matter developed into themes of modernity and tradition. Themes of empire, militarism and patriotism were prominent, along with the leaders and heroes who facilitated them. Slogans, words and songs became iconographic, along with color choices that usually represented the flag of a given nation. The improved printing technology of the Industrial Revolution, combined with the ability to convey specific messages through clear graphics and unambiguous text, made the handkerchief a prime conveyor of propaganda as well as a fashion accessory and a historical document. As noted earlier, battles and victories had been documented in various forms, from the written word on paper to paintings on canvas capturing the moment of victory, to poetic prose. The handkerchief in the 19th century, however, documented fame, battles, and victories, while seemingly diminishing the seriousness of the issue for the viewer and making the underlying message more palatable.

Though literature has recorded the use of the handkerchief throughout time, the handkerchief became a timeless storyteller in its own right as a repository of commemorative subject matter. Shakespeare’s Othello captured the handkerchief of symbol and romance; the handkerchief itself records its own history as a fashion accessory as well as the social vernacular of the period: political and social history, satires and opinions. Textile propaganda began with the commemorative handkerchief’s fusion of cloth with text and message; it developed into various types of propaganda textiles, including the t-shirt of modern times. Just as the t-shirt and the bumper sticker express contemporary social and political opinions today, the handkerchief was the textile propaganda medium of its time. It became an individual flag of personal opinion, documenting events as well as the pen or the brush. Through the handkerchief, everyday items became individualized and proclaimed the intimate and personal views of the wearer.

References


Flavia Züniga-West is a graduate student in the Museum Studies Program, New York University. She researched commemorative handkerchiefs as a Museum Education intern at the Art Institute of Chicago in 2006.
from p. 2

how this dying Japanese art is continuing in a Western venue.

Leigh Wishner presents a study of Hawaiian textiles which use words and phrases—both English and Hawaiian—to enhance visual imagery and transmit concepts specific to Hawaiian culture.

Spirited Textiles of Japan: From Country Casual to Urban Chic The splendid textile collection of the Honolulu Academy of Arts illustrates the hidden energy that animates Japanese textiles in three traditions: indigo-dyed fabrics of the countryside, bold and daring kimono of the 20th century, and striking ritual objects of rice straw and paper. Barbara Stephan, author and researcher on Japanese textiles and paper, will discuss shimenawa (ritual straw ropes) and goheki (geometrically-cut paper offerings) and will conclude with a hands-on demonstration. Japan resident Amy Katoh, author, researcher, and owner of the well-known Tokyo shop “Blue and White,” will share her passion for indigo-dyed textiles and anecdotes drawn from 40 years experience with Japanese dyers and textile artists. Reiko Brandon, former curator of textiles at the Honolulu Academy of Arts and TSA Symposium Co-chair, will focus on dynamic Art-Deco-influenced Taisho-style kimono from Japan’s modern era, using the Academy’s outstanding collection—the most extensive outside of Japan. The seminar concludes with an exclusive tour of two special exhibitions: “Bright and Daring: Japanese Kimonos in the Taisho Period,” and “Blue and White: Indigo-dyed Japanese Textiles.”

Chinese Opera and Southwest Chinese Minority Costumes The exhibition “Writing with Thread: Traditional Textiles of Southwest Chinese Minorities” at the University of Hawaii Art Gallery is the focus of this Site Seminar. Chinese art historian and textile curator Angela Sheng will examine works in the exhibition and those from archaeological finds to articulate the relationships of gender, visual literacy, and visual production as expressed in women’s script (nu shu) and textile work. Collector Huang Yingfeng will recount experiences from his extensive fieldwork in southwest China that contributed to his expertise in identifying unique embroidery stitches. Nancy Doubleday will use baby carriers in the exhibition to examine the cultural and environmental influence on the eternal maternal concern for infant health and well-being among minorities of Southwest China and the Inuit in Canada’s Eastern and Central Arctic. At the University of Hawaii Kennedy Theater, renowned professor of Asian theater Elizabeth Wickmann-Walczak will discuss the performance-enhancing stylization in the design and function of Chinese opera costumes.

Textiles from the Malay Archipelago and New Guinea Indonesian textile experts Garrett and Bronwen Solyom will discuss the iconography of spectacular examples of the Lampung ceremonial textiles on display in Hamilton Library on the University of Hawaii campus. Based on their fieldwork and research, they provide new interpretations of textile imagery that consider ancient legends of origin, reverence for ancestors, continuity of lineage, and agricultural fertility. Hwei-Fe’n Cheah will illustrate how the adoption and transformation of imported motifs in 19th- and early 20th-century Malaysian metallic-thread embroidery indicate intersecting relationships between local polities and their engagements with colonizers and trading partners. Jill D’Alessandro, Curator of Textiles, and Christina Hellmich, Curator of Oceanic Art at the de Young Museum, will discuss the construction and religious/cultural significance of selected fiber works in the Jolika Collection of New Guinea art.

Islamic Textiles Shaped royal carpets from the Doris Duke Collection at Shangri La are the centerpieces of this Site Seminar at the East-West Center Gallery. Curator Michael Schuster will discuss the carpets and other Mughal masterpieces in the collection. A rug weaver from India will demonstrate weaving techniques. TSA President Carol Bier will present superb examples of Uzbek suzani from Shangri La and relate the conclusions of the collaborative research team, consisting of a curator, a textile conservator, and a technical assistant. Their collective analysis yielded new understanding of this needle art. Nazanin Shenasa will examine the narrative scenes on silk textiles from Safavid Iran (1501–1722) and how they established both personal and national identity. Midori Green will present velvets of the Safavid court, building a structural connection between the linguistic patterns in poetry and the patterns of color and design in Safavid figural velvets.

Five Artists Speak of Tattered Cultures and Mended Histories At the Academy Art Center, “Tattered Cultures,” an invitation contemporary fiber art exhibition featuring works by international artists who are TSA members, explores how dominant ideologies of a specific time and place tatter the cultural heritage of the less-dominant and culturally diverse. Exhibition curator Mary Babcock will consider the metaphor of mending as a potent model for cultural transformation. Four other artists—Frances Dorsey, Lisa Lee

Call to TSA Authors

TSA authors can display and promote their publications at TSA’s inaugural Book Fair, to be held on the last day of the 11th TSA Biennial Symposium in Honolulu, Sat. Sep. 27, from 10:00 am to 2:00 pm. First priority for space is given to TSA authors who are registered for the Symposium and who meet the deadline.

Deadline to reserve a Book Fair space is June 15.

To participate: Email the following to harger@hawaii.edu: your name, address, phone number and email address; the title(s) and description(s) of your publications to be displayed; and the name of any organization with which you are affiliated, in addition to TSA.

Hawaiian kapa from the collection of the Honolulu Academy of Arts (detail).
Peterson, Denise Ava Robinson and Consuelo Underwood—will speak of their work and address how a dominant culture suppresses the voices of others and how cultural fabrics are weakened by gaps in recognition, celebration, and understanding.

Don’t miss the Site Seminar of your choice. Register early!

– The 2008 Symposium Organizing Committee
Tom Klobe and Reiko Brandon, Co-Chairs

Special Pre-Symposium Colloquium

A special opportunity awaits Symposium attendees interested in Chinese minority textiles. Plan to attend the Colloquium presented in conjunction with the exhibition “Writing with Thread: Traditional Textiles of Southwest Chinese Minorities” on Tuesday, Sep. 23. This half-day colloquium provides a summation of the research conducted for the exhibition. The eight research associates who worked on this project will discuss the outcomes of their work and answer questions from the audience. They include: Angela Sheng, principal curator of “Writing with Thread” and Associate Professor of Chinese Art History at McMaster University, Hamilton, ON; collector and curatorial advisor Huang Yingfeng; Deng Qiyao, Professor and Dean, School of Communication and Design, Sun Yat-sen University, Guangzhou, China; Li Qian Bin, Director and Curator, Guizhou Provincial Museum, China; Xi Ke Ding, Curator, Cultural Palace of Nationalities and consultant for the Institute of Archaeology and Cultural Relics, Guizhou; Zhang Xiao, Director and Associate Professor, Institute of Minority Culture, Guizhou Academy of Social Sciences; Stevan Harrell, Professor of Anthropology, University of Washington; and Kate Lingley, Assistant Professor of Chinese Art History, University of Hawaii.

The Colloquium is offered free to TSA members and will be from 9:00 am to 12:30 pm in the Yukiyosi Room at Krauss Hall on the University of Hawaii campus. Pre-registration is requested.

Ulana’ Ana Lauhala Textile Tour
Sep. 30-Oct. 1

Places are still available for this post-Symposium tour to the Big Island of Hawaii. The tour features visits to little-known historical and sacred cultural sites as well as instruction in traditional Pandanus leaf weaving, Hawaiian language and local culture by a beloved traditional Kumu (teacher). Other activities include soaking in an oceanside lagoon heated by the nearby volcanic flow, an evening family-style luau, and visits to museums and cultural centers including Kawaiokalehua Foundation, Kahuwai Village, Kuaoakala Charter School, Uncle Robert’s Cultural Center, Dakini Gardens and Retreat, Lyman Museum, Hilo Art Museum and Nihon Cultural Center. For registration and more details, please email emily@emilydubois.com or call 808/965-9523.

Berg Publishers announces the launch of its much-anticipated publication, The Journal of Modern Craft. Available from March 2008, it is the first peer-reviewed academic journal to provide an interdisciplinary and international forum in its subject area. The journal covers craft in all its historical and contemporary manifestations. It aims to examine:
• The connections among identity, culture and craft practice within the context of modernity.
• The tensions and synergies between the tradition and the handmade and new technologies.
• The vexed relationships between craft and cognate fields (design, contemporary art) and how these manifest themselves within the institutionalized contexts of museums and galleries.


Subscribe today at http://www.bergpublishers.com/JournalsHomepage/TheJournalofModernCraft/ and receive the journal 3 times a year in March, July and November, from 2008 onwards.

Special rates for individuals.

The Journal of Modern Craft
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Edited by: Glenn Adamson, Victoria & Albert Museum, UK
Tanya Harrod, Royal College of Art, UK
Edward S. Cooke, Jr., Yale University, USA

Member publications, from p. 7

Mark Clayton has developed a website for his Miao baby carrier collection at www.miaobabycarriers.com. Please visit if you have an interest in vintage embroidered baby carriers made by the various Chinese minority groups. Comments, questions, and proposals are welcome.

m.clayton@att.net

Lesli Robertson has launched a website focusing on her research of Ugandan cultural arts and her artwork. Images and information relating to plaited palm leaf mats, coiled basketry, and bark cloth will be continually updated, providing a resource for this material culture.

www.leslirobertson.com
leslirobertson@yahoo.com

Ruth Scheuing’s recent project ‘Walking the Line’ was launched Nov 30 on ‘Digital Threads,’ as part a web project by five artists for the Textile Museum of Canada. The site also has an extensive archive of earlier exhibitions. www.digitalthreads.ca

TSA NEWSLETTER DEADLINES

March 30
July 30
November 30

Please send news, reviews, listings, and articles to:
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Rebecca Klassen, rebecca_klassen@yahoo.com
Hidden Textile Treasures at the Armenian Library and Museum
by Susan Lind-Sinanian

Visitors to ALMA, the largest ethnic museum in Massachusetts, are introduced to an ancient and rich culture of the Middle East. The galleries always include examples of Armenian textiles and the vast collections, like the treasures of Ali Baba, are stored in the Textile Center. Each textile has its own special story which is documented by the textile curator and her volunteers. Donors relate the often difficult and treacherous journey of their family heirlooms from Armenia and the Near East to ALMA. In addition to registration, the staff prepares traveling and in-house exhibitions, and provides opportunities for scholars to research the collection.

Other activities include needle lace and embroidery workshops.

Wedding Dresses

Armenian wedding dresses are a very rich and diverse group of the costume collection. A circa-1875 Dikranagert bride’s ensemble features a long-sleeved silk jacket and matching ankle-length drawstring skirt. The vibrant turquoise blue silk satin skirt is brocaded in a striped floral pattern with metallic threads. In nearby Kharpert (Harput), textile industries producing this type of fabric existed from 1861 to 1915. The Fabrikatorian Brothers and Kurkjian family were two of the industries that made silk brocades for local use and export.

Needle Lace and Embroidery

The knotted needle lace collection numbers close to 300 items and includes doilies, lace used as trim on clothing, and household linens. Some of the finest examples were made by orphans in the late 19th century using size 100 cotton threads. Silk thread was also used to produce needle lace throughout Historic Armenia (Eastern Turkey). Two of the most spectacular needle laces in the collection are a silk jabot and a finely-worked large collar. Doilies in the collection show a huge range of patterns, sizes, and creativity in combining the vocabulary of knotted needle lace stitches.

Embroideries are one of the largest groups of textiles at ALMA. Some of the special items include Marash interlacing, Aintab pulled-thread and drawn work, and cocoon work. The interlacing stitch was primarily used in Marash and neighboring Malatia to decorate household items such as pillows, divan covers, and coverings for bedding. Examples of these embroideries in ALMA’s collection date from the mid-19th century to mid-20th century. The history of this stitch is a fascinating story of its travels between Egypt and Germany, Cilician Armenia and India. The oldest surviving examples of this type of work can be found in 13th-century Mamluk embroideries. In 2002 the exhibit “From Hayastan to Hindustan” explored the connections between Armenian and Indian interlaced embroideries.

Very unusual and rare embroideries were made from the cocoon shells of the silk worm. This cocoon work embroidery was made by cutting cocoons in various shapes to form three-dimensional flowers, leaves, and birds stitched on black velvet. In ALMA’s collection the examples include floral arrangements in a wreath design with a space in the center for a photograph. The realistic floral-shaped cocoons are stitched onto the fabric using sequins and metallic threads in bouillon work.

Other Holdings

ALMA’s holdings include knitted wool socks in blues, reds and greens from all regions of Armenia and natural color socks with small intarsia motifs in red and green, popular in the Kharpert region. Soft blue and undyed grey mohair textiles from Ankara include sweaters and shawls produced by Armenians who were involved in the process of raising, harvesting, processing, and stitching the final product made of goat hair.

Rug weaving was and still is a strong industry among Armenians. The collection includes 200 knotted-pile rugs, small weavings such as saddle bags, mafrash (storage containers) and kilims (flat-woven rugs). Kazak and Karabagh rugs with bold geometric designs and colors predominate, and most of the rugs are inscribed with a date. An unusual silk prayer rug made by the orphans of Agin is inscribed with the date 1898 and text in Armenian and English.

Textile exhibits rotate, allowing opportunities to exhibit new artifacts and introduce themes, such as the recent exhibition “Under Cover: Armenian Textiles of Bed and Bath.” Beautiful silk bath wraps, embroidered bundle cloths, bath shoes, and embroidered terry-cloth bath robes were displayed in a period-setting hamam (bath house).

Plans are under way for a new exhibition on Armenian regional costumes, to open in Spring, 2008. In connection with the exhibit ALMA will host an Armenian tea party for textile lovers, featuring a tour of the exhibit and opportunities to view special collections in the Textile Center. Researchers and textile enthusiasts are always welcome. If you are interested in visiting ALMA and would like a special tour please contact: Susan Lind-Sinanian Textile Curator Armenian Library and Museum of America 65 Main Street Watertown, MA 02472 TEL 617/926-2562, ext. 25 susan@almainc.org.
Japan Cloth Clothing Network

JCCNet was inaugurated in June, 2007 and welcomes the participation of anyone who is or has been involved in scholarly work about cloth and/or clothing in Japan. In July Joyce Denney (Assistant Curator, Department of Asian Art, Metropolitan Museum of Art) arranged for a group to view a katabira (summer robe) said to have belonged to the early 17th-century shogun Hidetada. In addition to its obvious historical significance, the robe is an extremely fine and early example of the stenciled paste-resist technique now known as hnom. In addition to future events in and around New York, we also plan to gather in the Bay Area, Chicago, and the Pacific Northwest. Ideas for additional meetings are always welcome. An online forum for discussion and information exchange is in the works in the form of a wiki for our group. For details, contact Leila Wice. Leila@Wice.net.

The Cotton Museum

From Karen Maru: The history of textiles is as much about economics and technology as it is about culture and aesthetics. In Memphis, TN there is a charming museum devoted to these aspects of cotton. The Cotton Museum has been built inside the old Memphis cotton exchange, the place where bales of cotton were graded on quality and staple, and were bought and sold in bulk. By the end of the 19th century, almost all cotton went directly or indirectly through Memphis, the world's foremost cotton market. The museum's exhibits document the role of cotton in the US economy, the nature of technological change on cotton production, and how cotton markets evolved. The Cotton Museum at the Memphis Exchange is at 65 Union Avenue, Memphis, TN. memphiscottonmuseum.org

New Museums for Korean Folk Arts

From Karen Searle: Two new museums honoring traditional art forms have opened in Daegu, Korea. Both have resulted from the life-long dedication of their founders to studying and preserving important aspects of Korea's cultural heritage.

The Museum of Natural Dye Arts boasts an impressive display of historic and contemporary natural-dyed textiles and costumes of Korea, plus antique tools and looms, and an exhibit of natural-dyed textiles from around the world. Charming miniature process dioramas feature handmade dolls in traditional peasant clothing. An international library and study center for natural dyes includes computerized color analysis. Adjacent is a state-of-the-art dye kitchen with an indigo fermentation room and a school of natural dyeing. Museum founder and curator Prof. Kim Ji-Hee is credited with rescuing this art form from near-extinction in Korea. She has organized international symposia on natural dyeing since 1991 and has published the Natural Dye Journal since 2001. www.naturaldyeing.net

With brilliant bursts of color the Museum of Korean Flower Arts celebrates the vanishing art of artificial flower making. It features impressive examples of silk and paper floral arrangements used in traditional ceremonies and festivities. Distinguished Masters of the art form from around the globe present workshops on-site, and donate examples of their work to the museum's collection. This museum is part of a Korean Institute for preserving traditional decorative arts and architecture founded by Prof. Kim Tae Eun, who has turned her family homestead into a museum and education center for floral and other arts related to daily life in pre-industrial Korea. http://flowerarts.org

ATHM News

Renovation. Due to the successful progress of its Capital Campaign, the American Textile History Museum has moved from the design phase into the construction phase of renovations to its “Textiles in America” (TIA) core exhibition. In addition, the museum recently received a grant from the Henry Luce Foundation to conserve costumes and textile objects related to this core exhibition. A soft opening is envisioned during March/April, followed by a series of Grand Reopening events later in the Spring. During construction, the Museum is temporarily closed to the public. The Collections department and the Osborne Library are open by appointment, and selected programs are available.

Special Endowment Fund. As a result of the many donations made to ATHM in memory of textile artist Deborah Pulliam, the Museum has set up an endowment fund as an opportunity for her friends and admirers to continue to make donations in her name. www.athm.org

International Quilt Study Center opens March 30

The Grand Opening of the new quarters for the International Quilt Study Center & Museum, will take place on Mar. 30 at the East Campus of the University of Nebraska-Lincoln. As part of the Grand Opening activities, famed quilter Nancy Crow will lecture on contemporary quilts.

Prof. Kim Tae Eun with some of the impressive displays at the Flower Arts Museum.

The glass-and-brick building designed by Robert A.M. Stern Architects of New York will house the center's impressive collection of more than 2,300 quilts and its international study center dedicated to the research, preservation and display of important quilts from cultures around the world. In addition to the Ardis and Robert James Collection of antique and contemporary studio art quilts, the collection also includes the Cargo Collection of African American Quilts and the Jonathan Holstein Collection which includes the seminal Whitney Collection and an unparalleled group of Pennsylvania Amish quilts.

A Virtual Quilt Gallery will be available at both the IQSC and online at www.quiltstudy.org. It will provide multimedia, interactive experiences for visitors of all ages. Individuals may design a quilt, inspect details of quilts from the thousands of archived images, and videotape their own quilt stories on topics including family memories, artistic inspiration, technical challenges and historical facts. These web-based services will allow visitors to share their experiences via e-mail. For more information about the International Quilt Study Center, visit www.quiltstudy.org

Digital Threads at TMC

“Digital Threads” is an interactive Web environment that highlights new digital artworks by Canadian artists Jennifer Angus, Joanna Berzowska, Kai Chan, Ruth Scheuing and Samuel Thomas. Internationally known for innovative work that challenges the boundaries of conventional textile arts, these five artists’ dynamic projects link to 50 exhibitions and thousands of textiles from the Textile Museum of Canada. This interactive project also has an online studio for visitors to create their own digital work with components and concepts borrowed from the five artists. www.digitalthreads.ca
BEYOND COWBOY CULTURE: RECENT TEXTILE EXHIBITIONS IN ALBERTA MUSEUMS

DRESSED TO RULE: 18TH CENTURY COURT ATTIRE IN THE MACTAGGART COLLECTION
Oct. 24-Dec. 15, 2007
Telus Centre for Professional Development
University of Alberta, Edmonton

COLLECTING COMFORT: QUILT CULTURE IN THE ROSENBERG COLLECTION
Oct. 26-Dec. 9, 2007
Mcmullen Gallery
University of Alberta Hospital and Human Ecology Building
University of Alberta, Edmonton

PATTERNED PLEASURE: INTRODUCING THE JEAN AND MARIE ERIKSON COLLECTION
Sep. 21-Nov. 10, 2007
The Nickle Arts Museum
University of Calgary

THE PROVINCE OF ALBERTA is perhaps best known as the gateway to the Rocky Mountains, the starting point of the Alaska Highway, and home to the infamous Calgary Stampede. Less well known outside of Western Canada are Alberta’s rich cultural heritage and diverse museums. Alberta is also home to some very fine textile collections—three of which were recently showcased in exhibitions.

The University of Alberta recently received donations of two significant textile collections. The Mactaggart Art Collection features more than 700 textiles, costumes and related artifacts from two significant textile collections, which were recently showcased in exhibitions. The Department of Human Ecology, University of Alberta is home to over 16,000 textiles, garments, and related artifacts. It has also recently become home to the Gloria Rosenberg Quilt Collection.

The inaugural exhibition of the Mactaggart Art Collection is “Dressed to Rule: 18th Century Court Attire in the Mactaggart Collection,” curated by John Vollmer. This tiny, precious gem of an exhibition offers a mere taste of the riches the collection holds and the insights its future research will proffer. http://www. museum.s.mactaggart.ualberta.ca

The Department of Human Ecology, University of Alberta is home to over 16,000 textiles, garments, and related artifacts. It has also recently become home to the Gloria Rosenberg Quilt Collection. Donated by collector and dealer Gloria Rosenberg, the collection features 677 quilts purchased between 1958 and 1990, mainly from Eastern Canada and the US. The earliest example is thought to date from 1840, and a variety of techniques, materials, and patterns are represented in the Collection. Valued at $500,000, the Rosenberg Collection will be used for study purposes as well as a resource for local artists and textile scholars. “Collecting Comfort: Qilt Culture in the Rosenberg Collection” features 25 quilts coordinated by Julia Petrov, celebrating the technical and stylistic breadth of the collection. Carefully selected and exhibited with captions that juxtapose references to past lives and present realities, it invites further study and reflection.

Both the Clothing and Textiles Collection and the Mactaggart Art Collection are part of the University of Alberta Museums, consisting of 35 different museums and collections at the University.

The University of Calgary, a short three-hour hop from Edmonton, is also home to a recent textile donation. In 2003, Dr. Lloyd Erikson donated $1.5M to the Nickle Arts Museum at the University of Calgary to care for, research, and exhibit the Jean and Marie Erikson Collection. The Collection presently numbers close to 700 artifacts; most are pile-woven carpets from Turkey, the Caucasus, Iran, and Central Asia. There are also some significant kilims, domestic items such as bags and cushions, and embroideries. Much of the Collection dates from the 19th century, although there are examples of late 16th- to 18th-century pieces.

Although donation of the Collection is pending, the Museum has actively engaged in its research and development (see TSA Newsletter Vol. 19, No.2 for further details on the Erikson Collection). “Patterned Pleasure: Introducing the Jean and Marie Erikson Collection” was a major exhibition featuring 66 of the finest pieces in the collection. It examined Dr. Erikson’s personal approach and rationale to collecting while highlighting current research on carpet-making techniques, styles, and interpretation.

The exhibition was accompanied by a color catalogue and an ambitious program of talks and lectures, including one by TSA president, Carol Bier.

Perhaps it is the impending chill of winter that turns Prairie minds to thoughts of brilliant color, rich texture, warmth and comfort. While Albertans are fortunate to enjoy these three collections and the riches they hold, it is to be hoped that they will become better known outside the province.

— Michele Hardy
Curator of Decorative Arts
The Nickle Arts Museum
University of Calgary

5TH CHEONGJU INTERNATIONAL CRAFT BIENNALE

FINDING LOST VALUES

CRAFTS: A MODE OF LIFE
CREATIVE EVOLUTION DEEPLY AND SLOWLY (COMPETITIVE EXHIBITION)
Oct. 2-28, Cheongju, Korea

CONTEMPORARY CRAFT SYMPOSIUM
Oct. 3, Cheongju, Korea

THE 2007 INTERNATIONAL BIENNALE SPOKED BY
Cheongju City consisted of two invitational exhibitions, a juried competitive exhibition, a Guest Country exhibition (Italy sent a stunning exhibit of Venetian glass and jewelry), and an exhibit of Korean traditional crafts. A symposium provided a discourse on the future of craft.

Although Korean artists predominated, more than 200 artists representing 60 countries exhibited contemporary works in clay, glass, wood, metal, paper, and fiber. The main exhibition, “Finding Lost Values,” showcased 71 artists in a mix of installations and individual works. Ceramic works were the most impressive. Works in paper were the most innovative, especially Yun Woo Choi’s “Somewhere I Belong,” a huge cube assembled from rolled magazine pages and lit from within; Anna Gobel’s “Revealed III” installation of sliced paper spheres; and Jerry Bleem’s group of stapled paper container forms. I was especially drawn to a wire installation by Lanny Bergner, a group of seaweed forms by Kyung Sook Koo, and dimensional fiber works by Adrienne Outlaw and SooRan Youn.

In a second invitational exhibition, “Crafts: A Mode of Life,” contemporary works with a functional or decorative emphasis were intermingled with ethnographic textiles from Africa and Asia, honoring cultural diversity. Some stellar collections of textiles were a treat: Plaited belts from Oceania, raffia bags from Cameroon, Iranian embroideries, and Indian costumes, as well as a fine showing of Myanmar lacquer work. Some juxtapositions in this diverse exhibit worked well, such as contemporary baskets by Hisako Sekijima and raffia sculptures by Jung Myung Taek with antique Japanese raffia; or contemporary basket forms by Gina Telocci and wire cage forms by Liang Bim Pim with antique Chinese bird cages. The logic of other juxtapositions was elusive, but the overall selection of objects was fascinating, and I found myself returning several times to this exhibit.

In the international competitive exhibition, outstanding printed textile works included “Light from East: Sheet Pulsation” by Feliksas Jakubauskas and “Tree Lace II” by Lesley Richmond. Tapestry, basketry, and knitted works were well-represented, but the textiles paled in comparison to the metal, ceramics, and furniture entries. More Western artists should participate in this well-funded competition.

The exhibit was beautifully mounted, filling two floors of the museum—one for Korean works, one for Western works. A constantly-running DVD slide show introduced each artist and provided an overview of her work.

The variety and quality of the works was impressive. The Korean works ranged from traditional usage of color and pattern to dramatic departures in materials and design. Tapestry, crochet, and paper interpretations were especially interesting.

Diverse Western interpretations included pieced garments and accessories, knitted garments by Risa Benson, a unique artist’s book, “Pojagi Book” by Jean Anne Fausser, “Shirt Pojagi” by Robin Quigley, made from a rearranged silk shirt, and “White Landscape,” a large sculptural installation by Sonjie Feliciano-Solomon that collapses into a small, handkerchief-sized stack of silk squares. Sonjie demonstrated this feature during the exhibition’s opening.

The Korean portion of this exhibition was shown at the Honolulu Academy of Arts in August of 2007 as part of a Korean arts event curated by Sara Oka. An exhibition catalog is available which includes essays by Oka and Lee. The entire exhibition will travel to venues in Japan and Europe, and is seeking venues in the US. For catalog or exhibition inquiries, contact Chunghie Lee, chunghie@yahoo.com.

The Pojagi Symposium featured Korean and US artist/ educator panelists speaking on various aspects of the art form. US presenters included Maria Tulokas, RISD; Mary Ruth Smith, Baylor University; and Sara Oka, Honolulu Academy of Arts.

—Karen Searle
United States

ARIZONA


CALIFORNIA

Design Museum, University of California, Davis. May 15-Jul. 13: “Fashion Conscious: Designs that will change the world one garment at a time,” clothing and sustainability from eco-friendly textiles to the re-evaluation of industrial manufacturing.

deisignmuseum.ucdavis.edu

De Young Museum, San Francisco. To Sep. 7: “For Tent and Trade: Masterpieces of Turkmen Weaving,” rugs, bags, and tent and animal trappings from the museum’s collection, plus embroidered mantles worn by women of three Turkmen tribes.

www.thinker.org/deyoung


www.sqiltmuseum.org


www.pacificasiamuseum.org

COLORADO


www.denverartmuseum.org

Connecticut


www.wadsworthatheneum.org

DISTRICT OF COLUMBIA


www.nmai.si.edu

Renwick Gallery, Smithsonian American Art Museum. To Jan. 21: “Going West! Quilts and Community,” the role of quilts and quiltmaking for women on the frontier. americanart.si.edu/renwick


The Collecting Vision of George Hewitt Myers Collection,” features 35 works along side historic examples illustrating Rossbach’s sources of inspiration. To Mar. 23: “Walk This Way,” footwear pieces placed throughout the galleries to illustrate their relationship to other works of art.

www.mfa.org

MINNESOTA


www.artsmia.org

MARYLAND


www.artbma.org


www.massmoca.org

Museum of Fine Arts, Boston. To Mar. 5: “Ed Rossbach Fiber Art from the Daphne Farago Collection,” features 35 works along side historic examples illustrating Rossbach’s sources of inspiration. To Mar. 23: “Walk This Way,” footwear pieces placed throughout the galleries to illustrate their relationship to other works of art.

www.mfa.org

NEBRASKA


www.textilegallery.unl.edu
Museum of Nebraska History, Lincoln. To Oct. 27: “Quilting A to Z,” quilts that include a pattern or other unique element associated with a letter of the English alphabet. www.nebrashahistory.org

NEW MEXICO


NEW YORK


Memorial Art Gallery, Rochester. To Mar. 16: “Wild by Design” quilts. mag.rochester.edu

OHIO


OREGON


Pennsylvania


Embroidery from the series, A Day in the Life of Maggie M by Michèle Provost on view in Quebec.

The Design Center, Philadelphia University. To Apr. 6: “Rummage,” installation by Susie Brandt. www.philau.edu/designcenter


RHODE ISLAND


SOUTH CAROLINA

Charleston Museum. To Apr. 18: “Clothes to Dye For: Colorful Textiles from the Charleston Museum Collection.” www.charlestonmuseum.org

WASHINGTON


WISCONSIN


International

CANADA


ENGLAND


THAILAND

Virtual

Lectures


International Quilt Study Center, Lincoln, NE. Mar. 30: Contemporary Quilts, Nancy Crow. www.quiltstudy.org


Asian Study Center, Georgia State University, Atlanta. Apr. 5: Tale of Genji Millennium Lecture: “Color, Design and Rituals of the Heian Court (794-1185 CE) of Japan,” Mr. Sachiyo Yoshihara. Information: Junco Sato Pollack, ipollack@gsu.edu

Museum of International Folk Art, Santa Fe, NM. Feb. 3: Dr. Leslie King-Hammond, Dean of Graduate Studies, Maryland Institute College of Art, on the quilters of Gee’s Bend. www.internationalfolkart.org


Workshops
May 16-Jun. 29, 2008: *Fibers and Surface Design* at The Prague Institute’s International Studio, Prague, Czechoslovakia with Susan Brandes and Vita Plume, held in collaboration with North Carolina State University. Experimental approaches with fiber structures and materials. Czech artists will also participate in the workshop. Information: vita_plume@ncsu.edu

May 31-Jun. 15, 2008: *Weaving and Design in Norway* at Veslaas Farm in Vinje, Telemark. This *vadmel* cloth workshop is taught on a working farm, where mountain streams power the fulling mill. Instructors: Carol Colburn, Ingebjorg Vaagen, Eli and Olav Vesaa. For information: TEL 319/273-2390 carol.colburn@uni.edu

The Weaving Cultures of Bali and Flores, Indonesia Jul. 17-30: A Textile Tour with Threads of Life. Learn about the weaving traditions of Bali and eastern Indonesia, and experience hands-on the arts of ikat tie-dyeing, backstrap loom weaving, batik, and dyeing with natural indigo-blue and Morinda-red. In Bali and in central Flores, you will meet members of the weavers’ cooperatives supported by Threads of Life. Register by Mar. 15, 2008. Information: Sara Goodman sara.goodman@valley.net www.threadsoflife.com

Textile Odyssey Tour to Sumatra and Sarawak. Aug. 26-Sep. 12: Visit textile artisans in villages on two remote islands in the South China Sea. In Sumatra, Indonesia, visit the matriarchal society of the Minangkabau who weave songket, the shimmering cloths woven with metallic supplementary weft yarns and Batak weavers who create ceremonial cloths such as the ulos ragihludup or ‘soul cloth’ on backstrap looms. In Sarawak, Borneo (Malaysia) see Iban weavers, renown for their pua, whose complex asymmetrical ikat designs come to master weavers in dreams from the gods. The tour ends in Kuching in time for the WEFT (World Eco Fiber Textile) Forum. Tour Leader: Mary Connors. For information contact: Serena Lee Harrigan TEL 415/666-3636 textile_odyssey5@yahoo.com

Tours
PUCHKA Peru Textiles/Folk Art/Market Tours Apr. 18-May 9; Oct. 3-Oct. 24: Puchka has a threefold mission: to guide you into the heart of Peru’s remarkable artistic heritage; to experience the creative lives of the artists through hands-on workshops; and to promote awareness of the extraordinary textile and folk art communities in Peru. Information: textiletours@puchkaperu.com www.puchkaperu.com


Feb. 3-7: COLONIAL WILLIAMSBURG ANTIQUES FORUM. Speakers and tours.

Feb. 24-Mar. 1: THE ART OF WEAVING. Textile Week at Zhiwa Ling Hotel, Paro, Bhutan. Organized by the Royal Textile Academy of Bhutan. Introduction to and instruction in the ancient art of Bhutanese weaving, including fiber preparation, dyeing, weaving and loom preparation; exhibitions of textiles and crafts, fashion show, field trip to the National Museum in Paro and the Textile Museum in Thimphu, and talks by experts. Dr. Susan S. Bean, co-curator and co-editor of the exhibition and book From the Land of the Thunder Dragon: Textile Arts of Bhutan, and Curator of South Asian and Korean Art, Peabody Essex Museum, will lead the seminar. For details, contact Mr. Kuenga Lhendup, Royal Textile Academy of Bhutan. Tel: +975 2 328128, +975 17601414 or huendup@gmail.com

www.royaltextileacademy.org


Mar. 14-15: GREAT DESIGNERS, Museum at FIT, New York, NY. Annual fashion symposium in conjunction with a major exhibition on Madame Grés. Speakers include Andrew Bolton, BOUDICCA, Caroline Evans, Pamela Golbin, Patricia Mears, Valerie Steele. Registration: museuminfo@fitnyc.edu. Tel: 212/ 217-4585. www.fitnyc.edu/museum

May 1-4: TAPESTRY 2008: THE FINE ART OF WEAVING. For practitioners, educators, critics, theorists, and historians. Held in conjunction with the exhibition “Land” at Australia National University School of Art, Apr. 9- May 3, 2008, Canberra, Australia. Information: valeriekirk@anu.edu.au

Jul. 15-17: IN THE LOOP: KNITTING PAST, PRESENT AND FUTURE. Knitting in fashion, culture, and technology, Winchester School of Art, University of Southampton, England. Information: J. A. Horgan@soc.ac.uk

Jul. 15-23: ETHNIC COSTUMES AND NON-MATERIAL CULTURAL HERITAGE PRESERVATION. Special section of the 16th International Congress of Anthropological and Ethnological Sciences, held in Kunming, Yunnan Province, China. The main topics are:
1) “Ethnic Costume Studies in China and Around the World;”
2) “Research and Preservation of Satin Brocade, Embroidery, and Traditional Printing and Dying Techniques.” Information: Professor Yang Yuan. Tel 86.010.64742103 by4yj@163.com http://www.icaes2008.org

Oct. 18: TALKING CLOTH: NEW STUDIES ON INDONESIAN TEXTILES. The Fourth R.L. Shep Triennial Symposium on Textiles and Dress. Los Angeles County Museum of Art. International scholars discuss their recent research and discoveries regarding the textiles of Indonesia. shepsymposium@lacma.org

Nov. 1-10 (tbc): 7TH INTERNATIONAL SHIBORI SYMPOSIUM (ISS'08). The World Shibori Network will hold its 7th ISS in France, with components scheduled in three cities: Provence, Lyon and Paris. Hosted by the Musee du quai Branly (Paris) and co-organized with the Paris American Academy, the 7th ISS will focus on shibori’s dynamic connections across the world, bridging cultures, languages, time and nature. Highlights to include ethnographic textiles, African designers, Japanese craft and design, shibori and nature, and the resurgence of natural dyes in Provence. Conference begins with natural dye field study in Provence, followed by Lyon and ending in Paris. Land tour packages are being designed to facilitate travel. For updated information, please email iss08fr@gmail.com Tel 510/527-3432 FAX 510/527-0231

The Fine Arts Department of The Alberta College of Art + Design welcomes applications for a full-time Fibre Instructor commencing in the fall semester 2008. The successful candidate will have an MFA or equivalent degree or an equivalent combination of education and experience, a significant exhibition/production record, demonstrated excellence in teaching Fibre at the post-secondary level for a minimum of 3 years, and demonstrated administrative experience and committee service. The successful candidate must also have strong critical/theoretical knowledge and understanding of contemporary Fibre Practice, general knowledge of all aspects of the discipline and specific expertise and technical skills in one or more of the following areas: weaving and fibre structures; fabric printing and surface exploration; dying processes; fibres and mixed media. Skill with digital and electronic processes is considered an asset.

Please submit applications by January 31, 2008 including: a letter of application; current Curriculum Vitae; the names and contact information for 3 references; a digital portfolio of your work; evidence of exhibitions, publications, research and creative activities; a list of courses taught with course descriptions; examples of your students’ work; evaluations or evidence of teaching performance; a statement of your teaching philosophy and knowledge of the discipline; and a vision statement discussing future directions of fibre education. Submit applications to: Alberta College of Art + Design Attention: Human Resources 1407 14th Avenue NW Calgary AB Canada T2N 4R3 Fax 403/284-6236 E-MAIL HR@acad.ca

A detailed job description is posted on the TSA website. For more information on the college, please visit www.acad.ca.

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"Contemporary Quilts," an exhibition of Hawaiian quits at the Mission Houses Museum, one of the venues for the post-Symposium tours to be held following the 11th TSA Biennial Symposium, Sept. 24-27 in Honolulu.

See page 1 for a detailed listing of Site Seminars to be held during the Symposium. Registration information will be mailed soon to TSA members. Program highlights will be featured in the Spring TSA newsletter, and details will be posted on the TSA website, www.textilesociety.org.

Photographic details courtesy of:
Haffenreffer Museum of Anthropology, Brown University
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