Winter 2011

Textile Society of America Newsletter 23:1 — Winter 2011

Textile Society of America

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Lillian Elliott Award Recipient:
Sharon Kallis

The 2010 Lillian Elliott Award was presented at the TSA Biennial Symposium held this past October in Lincoln. The recipient, Sharon Kallis of Vancouver, BC, has collaborated for the past few years with environmentalists, ecologists, and community members to forge a human/landscape relationship of stewardship and attention.

Her creative process is driven by the twin desires to bring community involvement into the local management of invasive species, and to use ancient textile processes to turn the harvested plant materials back into a form that will support the re-establishment of native flora and fauna. To this end she has worked most recently on the “Ivy Project” at Stanley Park. The park was being over-run by English ivy, so volunteers from the Stanley Park Ecology Society removed almost five hectares of invasive material.

The vines were dried and then netted, crocheted, or spool knitted into “nurse logs” and “bio netting” to hold the eroding soil in place long enough for new native growth to return. As these crafted elements gradually decay and allow for a succession of growth, the environment becomes a collaborator as well, bringing the cycle full circle.

Kallis describes her role as that of “a traveling catalyst,” a new element in the environment, spring-boarding the community into seeing the local landscape from a fresh perspective. Traditions of handwork, often springing directly out of the locale into which they are re-deployed by Kallis, underline a way of being present that is often divorced from our actual experience of being in a place.

Sharon Kallis has held residencies in Canada, the US, and most recently Catalonia, Spain, working with communities and woodlands. By learning traditional making processes from elders and then re-inserting them into the environment in this collaborative way, she encourages dialogue, fosters communication across different segments of the community, and literally knits...
The 12th Biennial TSA Symposium received a resounding “hurrah” from all who attended. In addition to inspiring speakers, the 250 attendees could choose from among 90 sessions and site seminars, video presentations, pre- and post-Symposium workshops and tours, and also find time to visit the textile marketplace and bookstore, and the numerous contemporary and historic textile exhibitions in both Lincoln and Omaha.

The Keynote Speaker, Sheila Kennedy, Principal Architect at KVA Ltd., Boston, opened the proceedings with a stimulating presentation about her work with energy-harvesting textiles. Inspired by bioluminescence in nature (fireflies are an example), her research team has created prototypes of fabrics that absorb light, then give it off. These fabrics can be used as light sources and even as battery chargers. These new light-weight materials require new energy-efficient design and manufacturing practices. Kennedy’s “Portable Light” project has evolved to use the energy-harvesting textiles to provide clean energy to parts of the world where electricity is scarce.

**TSA Award and Scholarship Winners**

The Founding Presidents
Award for the best paper submitted to the Symposium lineup was shared this year by two sets of presenters: Claire Odland and Nancy Feldman for “Shipibo Textile Practices, 1952-2010” and Deborah Barkun and Jools Gilson-Ellis for “Choreographed Cartography: Translation, Feminized Labor, and Digital Literacy in half/angel’s ‘The Knitting Map.’” These two jointly authored winning papers reflected the theme of the Symposium by connecting space and technologies in innovative ways. Barkun and Gilson-Ellis, for example, connect knitting with Global Positioning Systems and other interactive current mapping technologies.

Student and New Professional Scholarship recipients: Cathy Morley, Rebecca Cross, Blaire Gagnon, Jillina Gryzlak, and Sasha Wallinger with TSA President Ruth Scheuing. Photo: Karen Searle

TSA Award and Excellence in Fiber Art, honoring the late and beloved fiber artists Joanne Segal Brandford and Lillian Elliott. Donations in support of this award may be sent to:

Barbara Goldberg
74 Sargent Beechwood
Brookline, MA 02445-7542
bgoldberg@umassd.edu

– Fran Dorsey

Founding Presidents Awardees Deborah Barkun, Nancy Feldman, and Claire Odland with Pat Hickman (far left) and Ruth Scheuing (far right).
**Workshop Scholarship Recipients:** Carla Tilghman received scholarship support to attend “Jacquard: A Loom of Opportunity” led by Julie Holyoke. Scholarships to the workshop “Investigation of Natural Dyes: Reds and Purples” with Dominique Cardon and Elena Phipps, supported by The Reed Foundation, were awarded to Nell Goss and Masumi Kataoka. A scholarship to the Feltmaking workshop with Janice Arnold and Chris Martens was awarded to Heather Clark Hillard.

The recipients of the Student/ New Professional Scholarships and the Workshop Scholarships have submitted reports on the Symposium events that they considered personal highlights. Their reports begin on page 9 of this issue and will conclude in the Spring/Summer issue.

**From The President**

*W*ith my starting term as President, TSA also welcomed four new Board members for 2010-12—Michele Hardy as External Relations Director, Geraldine Craig, Sarah Fee, and Ann Svenson as Directors-at-Large—as well as Elena Phipps, who was elected as Vice-President, and Roxane Shaughnessy, who will serve for a second term as Recording Secretary. Mary Littrell has stepped in as Treasurer, and Matilda McQuaid was appointed by Pat Hickman to fill the two-year term remaining in Elena Phipp’s role as Director-at-Large. I would also like to thank the remaining Board members: Joanne Eicher, Mary Anne Jordan, Barbara Shapiro, and Pat Hickman, who as Past President, has been instrumental in providing a smooth transition.

I would also like to recognize the ongoing work by Task Representatives, who continue to provide services to TSA: Newsletter and Directory Editor Karen Searle; Bibliography Editor Marlys McGuire; Website Coordinator Susan Powers, and Listserv Manager Lydia Fraser. I am looking forward to working with Jill D’Alessandro as the new R.L. Shep Ethnic Textiles Book Award Chair; and, last but by no means least, the new Co-Chairs of the TSA 13th Biennial Symposium in Washington, DC, 2012: Sumru Belger Krody and Cecilia Gunzberger Anderson.

Much of these two months have been spent in winding down the work from the Symposium in Lincoln, NE. You will find reports elsewhere in the Newsletter about this event that was so successfully organized by Wendy Weiss and Diane Vigna and their committees and teams of volunteers.

Mary Littrell and bookkeeper Jennifer Treece, with Charlotte Cosby at our National Office, continue to implement the changes to our financial tracking initiated by Carol Bier, who served as Interim Treasurer (from April-October 2010).

In 2011, we look forward to two International Study Tours to Korea and India. Please check for details and dates on the TSA website. We are also planning some smaller regional events as a way to provide the TSA membership with professional opportunities to experience special exhibitions, lectures, and tours. For those of you who attended the Symposium, many images have been added on the 2010 Symposium pages of our website by Ann Svenson. Ann is also compiling the paper presentations from the 2010 Symposium for the Proceedings, which will be published shortly in its new format on the University of Nebraska-Lincoln Libraries Digital Commons, an open-access archive service of the University of Nebraska.

I encourage you to look at the TSA website. Updating it, within our financial abilities, is one of the things I would like to accomplish during my term. The way we all use websites and online technologies is expanding very fast, and we need to see how we can best use it to showcase TSA and to enhance the working relationship between the Board and our members.

Our next Board meeting will be held in Toronto, Ontario, Mar. 4-6. We hope to see some of you, if you live in the Toronto area, on that occasion.

I welcome any suggestions you may have and look forward to hearing from all of you about the things we do well, and about what TSA needs to do better.

– Ruth Scheuing
TSA President
India Tour Postponed

The TSA Study Tour to India with Sandra Evenson has been postponed. New dates will be announced soon. Check the TSA website for registration details.

TSA Study Tour to Korea

September 16-26, 2011

Registration is now open for the TSA Study Tour to Korea. Tour details, costs, and registration materials are posted on the TSA website. http://www.textilesociety.org/events_tours.htm

The tour focuses on the traditional and contemporary fiber arts in Korea. We will begin in Seoul, where we will visit the National Museum of Folk Art, the Museum of Korean Straw and Plants, and other local attractions. We will stay in Insadong, a district known for its shops, galleries, and restaurants. From Seoul we will travel to Seocheon to see the Ramie Fabric Hall and a demonstration of ramie processing, and to Damyang to visit the Bamboo Museum.

A highlight of the tour will be attending the opening of the Cheongiu International Craft Biennale exhibition. A home-stay experience will be provided by the Biennale while we are there. We will return to Seoul for more museum and artist studio visits, including a trip to the Heyri Artists Village, a unique studio/residence settlement of some of Korea’s finest artists, craftspeople, and architects.

A tour extension is planned with additional activities for those who wish to stay a bit longer. Look for more information on the tour extension on the TSA website in February.

Cheongiu Biennale. The 7th Cheongiu International Craft Biennale is held in the city of Cheongiu, known as Korea’s craft center. The Biennale shows the work of approximately 200 invited artists in its invitational exhibition, and its international juried exhibition attracts as many as 1,500 artists from all over the world. An invited guest country also mounts an exhibition each year—this year Finnish craft will be featured.

The 2011 Biennale exhibitions will include: “Contemporary Craft, NOW & HERE,” the invitational exhibit; “Chairs: Flow,” a special furniture exhibition; the “7th Cheongiu International Juried Exhibition,” and Guest Country Exhibition, “Design Finlandia.” Accompanying these exhibitions will be an International Craft and Design Fair.

Three Symposia will also be held during the Biennale period, Sept. 21-Oct. 30. Session titles are still being finalized, but topics will include: craft design education in Finland; a “Craft Summit 2011,” and a symposium on craft and identity in the 21st century. Interested members of our tour party will be able to attend the latter seminar.

For more information on the Biennale, visit the Biennale’s Official Website below and select English language. Artists: see page 19 for entry information for the Juried exhibition. http://www.okcj.org

New TSA Listserv

The mission of the TSA listserv is to provide an effective venue for ongoing dialogue among our diverse and globally dispersed textile community. It is a place to: engage in conversation about research; share information about particular textiles, techniques, people, and regions throughout the world; announce publications and exhibitions; and share research in progress.

The new listserv platform requires that all members of the previous listserv resubscribe using the form on the TSA website. It will take only a moment of your time. If you have not previously been a member of the listserv, we invite you to sign on.

We hope that all of you will choose to join in the conversation! Subscribe at: http://www.textilesociety.org/resources_listserv.htm

– Lydia Fraser,
Listserv Coordinator

TSA Board:
Front row: Ann Svenson,* Janice Lessman-Moss,** Michele Hardy,* Fran Dorsey,**
Back row: Sarah Fee,* Carol Bier,** Barbara Shapiro, Roxane Shaugnessy, Ruth Scheuing, Matilda McQuaid, Joanne Eicher, Patricia Hickman, Elena Phipps, Mary Littrell,* Mary Anne Jordan, Diane Vigna,**
Missing from photo: Gerry Craig,* Lydia Fraser,* Susan Powers, Karen Searle. Photo: Karen Searle
* incoming Board members; * outgoing Board members
TSA Symposium 2010:
Clockwise from top left: Sheila Kennedy, Keynote Speaker. Photo: Marci McDade.
View of the exhibition, “Carved Board Clamp Resist Dyeing” at the Uno Art Gallery, Omaha, NE. Photo: Barbara Shapiro.
Pat Hickman receives the honor of being appointed an Admiral of the Nebraska Navy, presented by Diane Vigna and Wendy Weiss. Photo: Karen Searle.
A member of the Many Moccasins Dance Troupe performs at the Symposium finale. Photo: Karen Searle.
Kathy Rouso and Char Cosby at the Symposium Banquet.
An international cadre of natural dye experts: Dominique Cardon, France; Elena Phipps, New York; Sachio Yoshioka, Japan; and Masumi Kataoka, Boston.
Member News and Achievements

On Nov. 19, 2010, Dr. Kaye Crippen and four students from the University of Arkansas at Pine Bluff presented a paper at the American Association of Textile Chemists and Colorists. The paper, which reviewed research in spider silk and other biomaterials, is titled “Lured into the Web of the Spider by Unique Properties and Possibilities.”

The USDA Southern Regional Research Center in New Orleans hosted and really welcomed the students. This was the students’ first time to attend a professional meeting and to interact with other professionals. They toured the USDA SRRC pilot plant operation in the afternoon, where they saw cotton processing from start to finish. Dr. Crippen, who used to work in industry, thought it was such a positive experience for the students to be able to see the actual fiber processing and not just watch it on a video. She encourages businesses in textiles and related industries to assist students in understanding the industry and to support students with competitions.

Chris Martens, who presented the TSA Symposium paper of Marinika Babanazarova and the film Desert of Forbidden Art, has provided contact information for Ms. Babanazarova, Director of the Karakalpakstan State Museum of Art, Nukus Uzbekistan, along with the filmmakers and others connected to the museum. Chris says, “I know Marinika would be very pleased to hear from our members. Some Symposium attendees expressed an interest in showing the film at their museum or University, others wanted to do something to help, and yet another group was interested in knowing more about Karakalpakstan.”

According to an email from Ms. Babanazarova, she was denied permission to leave Uzbekistan by her Ministry of Foreign Affairs one week before the Symposium due to an unexpected government order to demolish the building housing the museum. The frantic staff quickly moved everything to temporary quarters, and then were told that the building would not be demolished after all. Due to this turmoil, she missed speaking at the Symposium due to an unexpected government order to demolish the building housing the museum. The frantic staff quickly moved everything to temporary quarters, and then were told that the building would not be demolished after all. Due to this turmoil, she missed speaking at the Symposium due to an unexpected government order to demolish the building housing the museum.

Daryl Hafter participated in a “Workshop on Silk” that took place in Berlin, Dec. 16-18, 2010. The workshop was part of the conference “Historical Systems of Innovation: The Culture of Silk in the Early Modern World (14th-18th Centuries),” sponsored by the Max Planck Institute for the History of Science. Organized by Dagmar Schafer of the Max Planck Institute and Luca Mola, European University Institute-Florence and University of Warwick, UK, the conference examined the integration of silk production into various cultures and its relationship to regulatory practices. Seventeen participants from England, Germany, Japan, Vietnam, India, Canada, Italy, and the US discussed the innovative themes. Daryl’s paper is entitled: “The Silken Rug Of War in Eighteenth-Century Lyon.”

David and Sue Richardson have reliable and well researched information on Qaraqalpaqstan. They have written Qaraqalpaq of the Aral Delta, a definitive book on the Qaraqalpaq, 400+ pages with 1500 illustrations due in early 2012.

Ruth Scheuing was nominated for the 2010 Mayor’s Arts Award in Vancouver, BC. http://vancouver.ca/commsvcs/cultural/gasp/awards/mayorsarts/2010/studio.htm

Michele Hardy of the Nickle Arts Museum and Sergeant Chris Mavin, CD of Princess Patricia’s Canadian Light Infantry Museum and Archives, both in Calgary, AB, have curated an exhibition of Afghan rugs in the context of Canadian soldiers’ experiences in Afghanistan. “Unravelling the Yarns, War Rugs and Soldiers” has been on view at the Military Museums, Calgary, Sept. 11, 2010-Jan. 31, 2011. The exhibit features selections from The Fyke Collection of Afghan War Rugs in the

Tapestry by Susan Iverson, “Dream Worlds: Nurture,” will be featured in the exhibition “Green” at The Textile Museum, Washington, DC, Apr. 16-Sept. 11.

E. Buckner, V. King, K. Bell (UAPB students) with Chris Dolham in front of the tester for cotton classing at the USDA Southern Research Center in New Orleans.
Nickle Arts Museum collection, together with examples of weaponry and other artifacts from Princess Patricia’s Canadian Light Infantry Museum and Archives.

The first war rugs were likely woven in western Afghanistan after the arrival of the Soviets in 1979. Weavers replaced traditional motifs with representations of tanks, guns, helicopters and the occasional soldier, inaugurating a genre of expressive contemporary textiles referred to as “war rugs.” They reflect the profound political, social, and economic changes in Afghanistan through the representation of historic figures, military events, and armaments. Complementing the exhibition is a website featuring the digitized Fyke Collection with commentary by Michele Hardy.

http://www.ucalgary.ca/ fyke war_rugs


Artist member Susan Iverson had two tapestries in “New Fiber 2010” at University Art Gallery, Eastern Michigan University, Ypsilanti, MI, Nov. 1-Dec. 10, 2010. She will have one tapestry in “Green” at The Textile Museum of Canada, Washington DC, Apr. 6-Sept. 11.


Alan Kennedy Ltd. will exhibit Edo period (1615-1868) Japanese costumes during Asia Week in New York City, Mar. 18-26 at the James Goodman Gallery. Highlights include a kosode (forerunner of the modern-day kimono) dating to the 1660s, and quite similar to an illustration of a kosode in a woodblock-printed design book. A rare paper robe with inserts of imported Chinese silk, once worn by a tea ceremony master, will also be exhibited. Other types of costumes to be shown are Noh theater robes and hesa, the patchwork garments worn by Buddhist monks.

kennedyalan@hotmail.com

Chunghie Lee served as Chief Curator for Hands of Korea, a quartet of exhibitions of Korean fiber art and design plus a fashion show featured at the European Patchwork Meeting in Alsace-Lorraine, France, Sept.17-20, 2010, celebrating Korea’s presence as the event’s Guest Country. The four exhibitions were “Bojagi and Beyond,” traditional and contemporary Korean patchwork and wrapping cloths; “Beyond Quilt,” contemporary Korean art quilts; “Korean American Joomchi,” traditional and contemporary handmade paper works; and “Traditional Korean Costume,” Korean Royal attire worn during the Joseon Dynasty (1392-1897). The exhibitions were enhanced by “Fashion in Motion,” an informal modeling of garments by 15 of Korea’s leading fashion designers and artwear artists. Color catalogs were published for the event. The exhibitions “Bojagi and Beyond” and “Korean American Joomchi” are now traveling to venues in Europe and Korea and are seeking venues in the US. For details: chunghie@yahoo.com

The Lisio Foundation, Florence, Italy, will be a partner in the juried exhibition “The Bag: Necessary Accessory,” sponsored by the Italian Weavers Guild in collaboration with the city of Florence, the Florence Foundation for the Arts and Crafts, and the Royal Academy of Fine Arts in Antwerp, Belgium. Submissions will be accepted until Mar. 15. A jury of designers and experts will select 50 bags based on originality and design. On Jun. 16 an exhibition of the selected works will open at the SAM Gallery, a center for the arts and crafts sponsored by the city of Florence. The works will travel to Collegno (Turin) and Antwerp. A tri-lingual catalogue will document the project and exhibition. http://fondazionelisio.org

Matilda McQuaid and Susan Brown have edited the catalog Color Moves: Art and Fashion by Sonia Delaunay for the exhibition of the same name to be on view at the Cooper Hewitt National Design Museum, New York, Mar. 18-Jun. 15. The exhibition focuses on Delaunay’s fashion and textile designs from her Atelier Simultané in Paris during the 1920s, as well as textiles designed for the Metz & Co. department store in Amsterdam in the 1930s. The catalog features essays by Petra Timmer and Matteo de Monti, along with 200 color images of Delaunay’s fashion and textile design work.

http://www.cooperhewitt.org

Michael T. Rhode’s tapestry rugs “Sustainability” and “Transect” were selected by juror Rebecca A.T. Stevens for “American Tapestry Biennial 8,” shown in Lincoln, NE in conjunction with the TSA Symposium, and traveling to the American Textile History Museum, Lowell, MA, Jan. 22-May 11. His work “Winter/Lake Biwa” is in “Contemporary Fiber Art: A Selection from the Permanent Collection” at the Art Institute of Chicago, Nov. 3, 2010-Feb. 7. His piece “Water” will be included in “Green” at The Textile Museum, Washington, DC, Apr. 6-Sept. 11.

Roxane Shaughnessy has curated the exhibition “Beauty Born of Use: Natural Rainwear from China and Japan,” on view at the Textile Museum of Canada to May 1, featuring exquisitely crafted garments made from natural fibers.

http://www.textilemuseum.ca

Adrienne Sloane is pleased to announce the recent acquisition by the American Textile History Museum of both older and newer art works. She participated in “Interface,” an exhibition of cross-disciplinary work in Omaha, NE at the Hot Shop Arts Center, Oct. 1-30, 2010, with a piece combining glass and fiber techniques. Her work was juried into the Maryland Federation of Art’s “Fiber Options: Material Explorations” in Annapolis, MD, Oct. 28-Nov. 28, 2010.

http://www.adriennesloane.com

Carol Westfall gave a lecture at the First Encounter of the “Redtextilia” conference in San Francisco, California last fall.
Juan, Costa Rica, dedicated to the textile culture of Latin America, Portugal, and Spain. She also exhibited one of her “Cascade” series about the increasing difficulty of obtaining clean water throughout the world. Carol sent a “Cascade” work off to the 6th Biennial of the “From Lausanne to Beijing” group in China. This Biennial was held in central China in the city of Zhengzhou.

Member Lectures and Workshops

Baarbara Arlen will teach classes in color theory at the Fashion Institute of Technology’s School of Professional Studies. For details visit: http://www.fitnyc.edu/


Lisio Foundation announces its winter and spring course schedule. For detailed information contact: didat@fondazionelisio.org artigiani@tessereamano.it

Designing Your Dream Bag, Feb. 4-6. Instructors: Julie Holyoke, Eva Basile. The Lisio Foundation’s experience in the creation of object-specific, bespoke textiles for high-fashion bags will be shared with weavers and designers.

Historical Techniques and Technologies: from basic weaves to brocade and other weft effects, May 16-20. Instructors: Julie Holyoke, Eva Basile. Intensive practical seminar to produce weave structures studied during textile analysis courses using a range of looms and visualization methods.


Figured Textile Design: From Sample Analysis to Production, Jul. 4-8. Instructors: Julie Holyoke, Eva Basile. Representative samples of Jacquard techniques using one warp and one or more wefts will be observed and analyzed.

Silk Damask: One Warp, Infinite Solutions, Jul. 11-22. Instructors: Julie Holyoke, Eva Basile. Participants design a project to be woven in damask or other self-patterning techniques with pattern wefts at a prestigious Italian silk mill. Prerequisite: one of the previous two courses or the Lisio Foundation’s Analysis courses.


Member Publications

Fern Devlin has written several articles about Sheila Hicks over the past several months. The latest one is about her 50-year retrospective exhibition at the Addison Gallery of American Art, Andover, MA. Read the article at: http://buyathread.wordpress.com/2010/11/07/sheila-hicks-50-years

Ruth Barnes and Mary Hunt Kahlenberg have edited Five Centuries of Indonesian Textiles: The Mary Hunt Kahlenberg Collection published by DelMonico Books–Prestel. This comprehensive volume highlights Kahlenberg’s personal collection of over 350 Indonesian ceremonial garments and sacred textiles that she assembled over a 30-year period. A group of experts have contributed essays revealing the complexity and appeal of these ceremonial garments and sacred textiles from throughout Indonesia. A selection from Kahlenberg’s collection was exhibited at LACMA, Sept. 18, 2008–Sept. 6, 2009. http://prestel.txt.de

Mary Littrell (Colorado State University) and Marsha Dickson’s (University of Delaware) new book was published in Fall, 2010 by Kumarian Press, a leading publisher focusing on international development issues.

Artisans and Fair Trade: Crafting Development presents a socio-economic analysis of the capabilities, livelihood, and quality of life for artisans who working under the fair trade business model practiced by MarketPlace: Handwork of India. Founded in 1986, MarketPlace grew from roots in a modest sewing project for impoverished women in Mumbai, India. Today, over 300 MarketPlace artisans produce Western-style apparel and household textiles with design inspiration and production techniques native to India. The apparel is marketed abroad through retail stores, catalogs, and the Internet. MarketPlace operates with a dual focus: developing artisans’ capabilities for the profit-driven global marketplace and their artisans’ economic and social empowerment.

Artisans and Fair Trade received Earthwatch Institute and Rockefeller Foundation funding that allowed for extensive field research, artisan interviews, and analysis over eight years in Mumbai. The book informs dialogue concerning “cultural industries” as well as broader issues of worker empowerment, social entrepreneurship, and business social responsibility. http://www.kpbooks.com

Chungie Lee announces her book, Bojagi and Beyond. This internationally known Korean fiber artist explores the Korean wrapping cloth tradition (bojagi) that inspires her contemporary art works and fashion designs. She provides instructions for making five types of bojagi and three basic projects, along with an extensive color photo gallery of her art works.

Bojagi and Beyond, Providence, RI: Beyond and Above, Fall, 2010 Paper, 134 pps, $35 plus shipping ISBN SBN 978-0-9830029-0-1 chungie@yahoo.com

Claire Campbell Park’s book, Creating with Reverence: Art, Diversity, Culture and Soul, inspires us to expand our cultural perspectives and form a dynamic creative foundation through her reflections on artists who are committed to life-giving values. Included are: Maria Martinez, a Pueblo potter; the woodworkers of Kyoto, Japan; painters from Australia who honor their Aboriginal ancestry; the weavers of Chiapas, Mexico; and leading contemporary artists. Color photos are interspersed throughout the text. Available through Amazon or: creatingwithreverence@gmail.com
Symposium Reports from Award Winners

Workshop: Investigation of Natural Dyes: Reds and Purples I
by Masumi Kataoka

I had the privilege of attending a pre-Symposium workshop, “Investigation of Natural Dyes: Reds and Purples” at the Textile Society of America Symposium in Lincoln, NE, Oct. 6, 2010. The workshop was run by Dominique Cardon, a leading scientific researcher of natural dyes, and Elena Phipps, a conservator and textile scholar.

The workshop focused on natural dyestuffs of plant and animal origin that had been historically used for dyeing reds and purples on fibrous materials. Within limited time, the workshop was very ambitious and informative. We were fortunate to have twelve different dyestuffs to experiment with on various silk and wool samples. Madder, cochineal, and safflower were supplied for reds; and purple root (Chinese Lithospermum), alkanet, and orchil for purples. Some of the dye plants were generously provided from Dominique’s own garden in France (it sounded like such a lovely place!).

The aim of the workshop was to understand the fundamental chemical principles of the dyes, rather than to learn the traditional dyeing techniques. The demonstration elucidated: the extraction of colorant(s) from the dyestuffs, requiring various mechanical, chemical, biological, and thermal processes; the optimum condition of the dye bath, created with auxiliary agent(s); and the fixation of the colorant(s) onto a fabric with or without a mordant. In addition, it was interesting to learn unique characteristics of certain dyes, such as western madder (Rubia tinctorum) root that has to be harvested at a specific age. Colorants could also be contained in very specific parts of a plant, such as the bark of alkanet (Indian ratanjot) root. These traits could vary even within the same species of a plant.

Looking at archeological and historic textiles, I am always struck by the colors achieved by natural dyes and the technological refinement behind their creation. It is truly remarkable that dyers in the past were able to reach a level of virtuosity from their careful observations and experiences, which we, at the present time, still struggle to fully interpret even with sophisticated analytical instruments. This workshop provided an invaluable opportunity to develop an appreciation of dyed colors encountered in historic textiles, and reiterated for me the complexity of natural dyeing. I am thankful to Dominique and Elena for generously sharing their expertise, and to The Reed Foundation for funding the scholarship position.

Investigation of Natural Dyes: Reds and Purples II
by Nell Goss

Imagine a context where every sense is being fully stimulated by nothing more than raw and cooked vegetable matter, natural fiber, and good company. This fantasy world was brought to full reality in the workshop “Investigation of Natural Dyes: Reds and Purples.” Dominique Cardon and Elena Phipps led the workshop, sharing the world of natural dyeing—specifically historical red- and purple-producing dyestuffs, but offering much more. The workshop consisted of 20+ diverse attendees genuinely interested and entirely motivated to learn. The atmosphere was friendly, the spirits where high, and good times ensued. This workshop was truly a once-in-a-lifetime opportunity.

A shocking quantity of dyestuffs were used at this workshop. We used a total of 12 separate dyestuffs in the course of eight hours! Our dyes included three types of madder root, two varieties of cochineal, two kinds of safflower, Chinese lithospermum, Indian ratanjot, two forms of orchil, and Afghan arnebia.

There was never a down moment during the workshop. There was always a new dyebath that needed preparing, a pot that needed stirring, pH levels to be taken, fiber to wash out, or notes to take. Plus, everyone had the opportunity to meet and to share their thoughts and interests. It was positively overwhelming, and the best display of organized chaos I have ever been part of.

Cardon and Phipps are two major figures in the natural dye world. To have the minds of these two women in the same room was quite thrilling. There was a culmination of history, chemistry, experience, and wisdom between them. They introduced new dyestuffs, techniques, and tips simultaneously, yet it could still all be absorbed through the dynamics of the class. When the two were in unison, it was bliss. Cardon deferentially led the way with madder and most of the purple-producing plants, whereas Phipps caringly headed the cochineal and safflower demos. Nevertheless, both women were individually filled with endless information about all the dyes.

In addition to the knowledge of Cardon and Phipps, Sachio Yoshioka, Japanese master dyer, was also in attendance at the workshop. He was very kind, inquisitive, and stayed in the shadows. His presence was known, but he was very humble. He became more prominent during the safflower dye bath, as he is very experienced with this plant. It was then that we learned of the Japanese way to test pH levels simply by touch. This made my job, as “pH guy” feel rather unnecessary.

I feel that I can speak for everyone at the workshop when I say I’ll never forget the experience of this workshop. It was filled with positive shared adventure, a plurality of dyestuffs, expected outcomes, and
unexpected outcomes. The unexpected outcomes were the most beautiful and resonated with the natural dye process. This connection between the two outcomes was—despite wisdom, testing, and research—the result of a situation or dye bath that cannot be controlled or anticipated, but simply experienced.

Workshop: The Wisdom of Wool and Water by Heather Clark Hilliard

Combining wool with water may sound like it is worlds away from wisdom. Yet the two have gone hand-in-hand for centuries in the making of felt. In October, the Textile Society of America hosted its Biennial Symposium in Lincoln, NE. The session on felt, “Textile Traditions of Central Asia and Reverberations Abroad” was organized by Christine Martens, and the post-symposium workshop, “Feltmaking,” was taught by Christine Martens and Janice Arnold.

This hands-on workshop was my official introduction to the feltmaking process. When I made a 100-mile trek through the Tien Shan Mountains in Kyrgyzstan, it was an experience that changed my life. It was also the place where I discovered felt. The opportunity to meet and learn from artist Arnold and independent scholar Martens brought my journey full-circle.

Both Arnold and Martens are passionate about the history, process, and felt makers of Central Asia. They covered traditional to contemporary felting methods. The first sample we made was with the traditional approach, made by arranging layers of loose wool and saturating it with hot, soapy water. Then we rolled it into a funny-looking tube that we methodically rolled on the table using our forearms. This was quite a workout, and within a few minutes all of us were happily wet, despite the towels surrounding the edges of the tables. Finally, we fulled the felt by gently tossing and manipulating it with our hands. We learned to distinguish between the felt stage when the fibers are locking together, and the fulling stage when the fibers are shrinking.

For the second sample we used partially felted wool cut into linear and organic shapes which we placed on an open-weave silk fabric, adding further embellishments in wool and other shiny fibers such as bamboo, and then doing the felting process. This “new” felting technique is used by many contemporary felt artists. The fibers migrate into the silk weave structure, creating what Arnold calls “hybrid felt.” Making felt is a very physical process. The wisdom in the wool and water is that the possibilities are endless and the results are beautiful.

Thank you, Chris Martens and Janice Arnold, for generously sharing your knowledge. It is wonderful that TSA is able to award scholarships that encourage curiosity about how textiles are made throughout the world.

Symposium Panel: Tradition Embraces the New by Jillina Gryzlak

Cultural traditions shift as time progresses. The ways in which textile practices reflect the change and allow for reflection was a theme in the three papers presented in the panel moderated by Wendy Weiss titled “Evaluating Historical Threads.” Ann Marie Moeller presented the change of imagery in Japanese picture ikat in the paper “Tradition Embraces ‘The New Depictions of Modernity’ on Japanese Kurume E-gasuri (picture ikat) Futon-ji (bed covers).” Moeller explained the effect of political shifts on culture that led the imagery on the bed covers presented to new brides on their wedding day to transition from plum, sparrow, and bamboo, symbolizing a good harvest during the rule of the Samurai, to the warship. The incoming rulers in the early 20th century welcomed Western influence and trade. This cultural shift toward war and industrialization continued to influence both the production and iconography of resist dyeing, mingling new images with ancient animal imagery symbolizing wishes for a prosperous and long life for the new couple.

Claire Odland and Nancy Feldman presented the shifting of tradition and research methods in the paper “Shipibo Textile Practices, 1952-2010.” Working with the only known historical footage of the indigenous Shipibo communities in the upper Peruvian Amazon, filmed by Harry Tschopik Jr. in 1952, Odland and Feldman shared segments of original and new footage. The always-evolving textile patterns are visualized through the drinking of Ayahuasca by the men; the women paint, embroider and use appliqué to create designs that express flowing rivers, paths of life, and the movements of the cosmic serpent. The designs are a constant creative process of interpretation. Used as garments, the older textiles are overdyed, and in some cases become completely black, with only the texture of the embroidery and appliqué visible.

 Following the creation of the film into a DVD titled El Pueblo Shipibo: Men of the Montaña in 2007, Shipibo communities saw the footage of their ancestors in 2008. Seeing the film confirmed for the Shipibo their cultural knowledge and ancestral history.

Tanya Williams Wetenhall presented the development of the handwoven tapestry shawl industry of Russia as an industry independent from other Kashmiri-inspired shawl-producing countries in the paper “Woven Blooms of Nationalism: Russian Hand-Woven Tapestry-Technique Shawls 1825-1855.” During the rule of Emperor Nicholas I, the concept and definition of Russian nationalism was important. The imagery and color combinations found in the intricately woven wool
One of the most interesting aspects of the exhibit for me was the reflection on the question: How do we know Navajo weaving is Art? As someone whose research focuses on definitions of art, indigenous markets, and concepts such as authenticity, I found the answer to this question intriguing: We know it is art because weavers, dealers, curators, collectors, and museums say it is art. This answer, which I am not disputing, glosses over the complexity of the issues embedded in any discussion of what is art or when is art. Some of the exhibit themes, particularly “Framing” and “Narrating,” addressed these complex ideas more fully than others. In addition, the time focus of the exhibit identified the shift in valuation that has occurred since the 1960s with regard to Navajo textiles and the concept of art. I am confident that Dr. Hedlund, an expert in the textile field, is fully aware of the role of other stakeholders, such as the academy and the federal government, who have participated in the redefinition of Native material culture from the category of artifact to that of art. Our participation in mounting such exhibits also implicates us in these processes of valuation.

That being said, the exhibit “A Turning Point: Navajo Weaving in the Late Twentieth Century” engaged me on an aesthetic level through its choice of textiles and the beauty of their mounting, but it also engaged me on multiple intellectual levels from material to design, from local cultural meaning to issues of theoretical importance regarding the concept of art.

Pre-Symposium Tour: Conserving Textiles on the Plains
by Catherine Morley, PhD, RD, FDC

All textiles, all the time! This was the joy of attending the 12th Biennial Symposium of the Textile Society of America in Lincoln, NE, Oct. 6-9, 2010, as a Student/New Professional Scholarship recipient—a never-ending supply of people with whom to talk textiles!

On Oct. 6, I took part in the pre-Symposium tour, “Conserving Textiles on the Plains.” Our group of about 15 boarded the bus as almost complete strangers (except for two participants who knew each other); upon our return, we had ‘buddies’ with whom we were able to reconnect many times during the next few days.

The tour took us first to the International Quilt Study Center in Lincoln, where we learned about the origins of the collection and the center, how the collection is stored and maintained, and how it is photographed (a most wonderful photo studio especially constructed to take photos from above). A bonus was the opportunity to observe volunteers refolding pieces of the collection (done according to a schedule) while we learned about the Center’s operations.

http://www.quiltstudy.org

From there we drove to Omaha, where, following lunch, we visited the Gerald Ford Conservation Center. The Center was so named as it is located near the birthplace of the 38th US President, not because he was a conservator. Textile conservation is only a part of the work done there. We toured the labs, learned about cleaning and preserving techniques, and we were able to see pieces currently undergoing conservation.

I recall the absolutely gorgeous beading on a newly treated pair of moccasins. Seeing these pieces caused me to pay attention to the many beaded pieces (especially moccasins) that were part of exhibits and that were on the feet of members of the Many Moccasins Dance Troupe at the Symposium’s closing ceremonies.

http://www.nebraskahistory.org/conserve
http://www.themanymoccasins.com
Then we traveled north to Iowa! I had never been to Iowa, so was thrilled that our tour included the opportunity to learn about the local geography and history. Our destination was the Desoto Bend Wildlife Refuge and the Steamboat Bertrand exhibit. Huh? What does a wildlife refuge have to do with textiles?—that’s what we all wondered, too. It turns out that a steamboat, loaded with supplies for the Montana gold fields, sank on April 1, 1865, at a location that would later become part of the National Wildlife Refuge System operated by the US Department of Fish and Wildlife. As such, it was required by law that the retrieved cargo be catalogued and stored in a museum. The result is a literal treasure trove of Civil War-era household goods, clothing, and mining materials, as well as sewing supplies and a never-to-be-forgotten wall of boots that never made it to the gold fields!

http://midwest.fws.gov/desoto

As one of our tour group gleefully exclaimed as we wended our way back to Lincoln, “I have found my people!” It was a delight to have met a group of fellow enthusiasts right at the start of the Symposium. I’m definitely planning to attend the 2012 gathering in Washington, DC and to participate in pre/post-Symposium tours. I appreciated how the tour provided a better sense of where I was, and of the surrounding countryside. I encourage anyone eligible to apply for the SNP Scholarships to do so! Attending the Symposium was well worth the trip! Sincere thanks to the Textile Society of America for this honor.

Gallery Exhibitions.
From top: images 1-4 are from the Sheldon Museum of Art Reception, University of Nebraska-Lincoln.

3. George D. Veneciano, Director, Sheldon Museum of Art, with artists Kyung-Ae Cho (1997 Lillian Elliott Awardee); Wendy Weiss, Symposium Co-chair, Jessica Smith, artist; James B. Milliken, President, University of Nebraska; Sharon Kennedy, Sheldon Museum Curator of Cultural and Civic Engagement; Janice Lessman-Moss, artist; Ishida Tomoko Hashimoto (1998 Lillian Elliott Awardee); Grethe Sørensen, artist. Photo: Janice Lessman-Moss.
**Book Reviews**

**The Mary Hunt Kahlenberg Collection: Five Centuries of Indonesian Textiles**

Ruth Barnes, Author and Mary Hunt Kahlenberg, Editor

Hardcover: 408 pages

Prestel USA, $95.00

ISBN-10: 3791350714

Five Centuries of Indonesian Textiles is a beautifully illustrated catalog of the private collection Mary Hunt Kahlenberg acquired over more than 30 years. Kahlenberg, now a private curator and dealer, was Senior Curator of the Textile and Costume Department at the Los Angeles County Museum of Art after her tenure as assistant curator at The Textile Museum in Washington, D.C.

Co-editor Dr. Ruth Barnes is a leading scholar of Indonesian textiles and the Thomas Jaffe Curator of Indo-Pacific Art of the newly formed Department of Indo-Pacific Art at Yale University Art Gallery. Prior to this appointment, Dr. Barnes was lead curator for three recently completed galleries at the Ashmolean Museum in Oxford.

This high-quality, informative catalog by Bruce White includes maps, photographs, major essays with some original research on, and detailed descriptions of, the textiles. As a result it is a big book, weighing about seven pounds. The full-color plates match the elegance of the book’s box and cover, both of which are decorated in gold with the pattern found on a breast covering from central Java (plate 42).

Kahlenberg's acknowledgement is followed by her highly personal and informative essay “Close Observations and Priceless Memories,” describing how she became an Indonesian textile collector. Kahlenberg skillfully builds the reader’s textile vocabulary while she weaves together aspects of textile production and the anonymous makers, and discusses color, structural elements, motifs, techniques, iconography and history. She ends by addressing questions the public might ask about collecting: “Why textiles? Why Indonesia?”

The introduction by Ruth Barnes clearly and succinctly includes an excellent outline and topical summary of the essays and of the textile descriptions that follow. Brief physical geographical and historical descriptions about Indonesia provide a useful context for the collection. These include the region’s geography and weather, its peoples and ancestry, and some “underlying principles associated with the making and use of textiles.” Barnes skillfully lays the groundwork for understanding the importance of trade and foreign influence in the development, production, and significance of textiles as she discusses Indonesia as the “crossroads between India and China.”

Dr. Barnes closes her introduction with a discussion of past and future scholarship. This collection of essays builds upon, in part, new chronological information and recent advances in the field of Indonesian textiles. In her following essay “Early Indonesian Textiles: Scientific Dating in a Wider Context,” Barnes “presents, for the first time, important evidence for the antiquity of some of the textiles by including radiocarbon dates for some of the key pieces in the Kahlenberg collection.” The surprising 15th-century date of some of these textiles will undoubtedly inspire research in material culture in the region—or as Barnes states, “it is the editors hope that the diversity of the interpretations will lead to further discussions and advancement in the field of Indonesian studies, as well as add a new perspective to the arts of Southeast Asia.”

An introduction to the plates is followed by a series of significant, well-researched and documented essays by leading scholars in the field. Essays are accompanied by a series of related plates, overall images and superb details of the textiles under discussion, as well as by maps or contextual photographs depicting how the textiles are made, worn, or ceremonially displayed.

Catalog entries and essays alternate throughout the book, adding some unnecessary confusion for the reader. In the catalog sections, textiles selected from one of the seven regional groups (Sumatra, Java, Bali, Borneo, Nusa, Tenggara, and Maluku) are accompanied by object information including: 1) the English name (or use) of the cloth followed by the name in the original language; 2) geographic origin of manufacture followed by location of use; 3) date of construction; 4) materials used in fabrication; 5) techniques of fabrication; 6) measurements; 7) number of panels or if object is tubular shape. Following the descriptive information are brief plate-commentaries by an essay author or by another scholar in the field. The editors achieved a remarkable absence of redundancy despite the voluminous and varied material presented (technical, contextual, anthropologic, and ethnographic). Last, a brief, useful glossary is followed by short biographies of the authors and an exhibition and publication history of the collection.

Excellent typography helps maintain the book’s structural design, but the small, discreet, hard-to-locate plate numbers and the lack of a title page for each regional collection is sometimes frustrating. The complexity of the layout and unclear cataloging would make the retrieval of information difficult for a novice reader.

Despite some design flaws, anyone interested in the art, anthropology, history, and material culture of Indonesia will find this book an invaluable, stimulating, and beautiful reference. It is original in its exploration of new chronologies and advances in the field of Indonesian textile study and contains an excellent history of the field, including a vast amount of accepted information and scholarship.

—Mona Berman
Independent Scholar
Director, Mona Berman Fine Arts

**Fabric: Metallic Textile Design of Kinor Jiang**

Kinor Jiang
Hong Kong: Sandu Publishing Co., Ltd, 2009

Dr. Kinor Jiang is a textile designer and Assistant professor of Textile and Fashion Design at the Institute of Textiles and Clothing, Hong Kong Polytechnic University. In his book Fabric: Metallic Textile Design of Kinor Jiang, we see that this accomplished textile researcher has concentrated on the fusion of design and technology to produce metalized fabrics with amazing sculptural and fashion possibilities. Jiang’s honored mentor, Japanese textile creator Junichi Arai, offers a poignant introduction praising

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Bag, cotton, glass beads, plaited palm leaf inner bag, 12.75 x 9.8” in Five Centuries of Indonesian Textiles, p 324-325.
his young protégé for his marvelous achievements. Jiang was instrumental in an exhibition of his mentor Ara’s works in Hong Kong in 2009. He currently serves as co-chair of the upcoming 8th International Shibori Symposium to be held in Hong Kong, 2011-2012, at Hong Kong Polytechnic University. Jiang’s own works have recently been exhibited twice, at the San Jose Museum of Quilts and Textiles and in a solo exhibition at UC Davis. His “Casement VI 2010” (polyester, stainless steel: sputter deposition, stencil resist) was recently gifted to the de Young Museum of San Francisco.

The book leaves us in awe of Jiang’s facility in adapting high-tech scientific innovation into the language of contemporary cloth. What Jiang shares with us is not so much the scientific protocols of what are undoubtedly proprietary techniques in metalizing fabric, but rather, his scientific methodology and artistic inspiration as he proceeds with the heart of an artist and the soul of a poet to invent new textiles. What we see is what the Dean of Tsinghua University, Li Dang Qi, calls the “seamless synergy of rationality and sensitivity” breaking the constraints of tradition and integrating arts and technology. Jiang’s stated objective is to break the conventional textile design mode by utilizing his comprehensive technical knowledge and resources and taking the risks inherent in applying these new technologies through rigorous scientific practices. He speaks of nano-particle plating of the textile surface and then corroding it, adding and subtracting, just as a painter would. Silver and aluminum are metalized on the cloth, etched, dried and heat-set, allowing for three-dimensional memory when it is manipulated, crumpled and shrunk. The resulting fabrics are rich and varied, sensuous and architectural, opening a world of design possibilities.

The many photographs of Kinor’s work that make up the body of his book are tantalizing. It is not the technical aspects that moved me the most, but the poetry with which he describes the myriad effects possible when cloth is treated in this way. For Jiang, “Technological progress never foretells any innovation in design. New fibrous materials, new technologies, new thinking… all these factors merely provide possibilities for creative design.” In the hands of a lesser artist, all these advances would not sing with the poetry of Kinor Jiang’s fabrics. A beautiful book with its dark silver metalized edges and many close-up photographs, this is an intriguing entry into a very forward-thinking textile world.

For more information on the International Shibori Symposium: http://8iss.wordpress.com/

For information on ordering Fabric: Metallic Textiles Design of Kinor Jiang, visit: http://www.swindonbooks.com

―Barbara Shapiro

Peonies and Pagodas: Embroidered Parsi textiles: TAPI Collection.


The TAPI Collection of historic textiles from India does not have a permanent home open to the public. Rather, it separates itself to various cities in India to form unique exhibitions or parts of exhibitions. http://www.tapicollection.com

Fortunately, over the last decade a series of volumes focused upon aspects of the collection have appeared. This began in 2002 with Court, Temple and Trade: Indian Textiles from the TAPI Collection, a stunning collection of essays by Ruth Barnes, Stephen Cohn, and Rosemary Crill that surveyed the depth and breadth of the TAPI collection. Then in 2005 came Masters of the Cloth: Indian Textiles Traded to Distant Shores: TAPI Collection, by Deepika Shah, which concentrated upon Indian international trade textiles. Next, in 2007, was In adoration of Krishna: Pichhwais of Shrinathji: TAPI Collection by Kalyan Krishna, Kay Talwar, and B.N. Goswamy, a volume on the famous painted cloths used in the temple ceremonies of the Hindu Vallabhacharya sect in Rajasthan.

The present volume is the first ever to appear on the embroidered textiles used by the Parsi community of India. Active international merchants who competed most successfully with the British during colonial times, the Parsi worked in numerous places, including Hong Kong and Shanghai, where they became aware of the distinctive, elaborate embroidery done by the Chinese. When Europe had a fashion craze for chinoiserie in the 19th century, the Parsi work incorporated Chinese embroidery techniques into numerous pieces of their attire. They then brought Chinese embroiderers to India to teach their techniques to Indians, and a unique textile artistic expression emerged in India which combined aspects of Chinese and Indian traditions.

Since the origins of this embroidery tradition derive from China, museums in India by and large have not collected examples, and it has largely been overlooked by collectors and scholars until recently. Yet as the volume amply documents, while Parsi embroidery may have Chinese origins, it certainly was adapted and evolved in India, where it played an important cultural role within the Parsi community.

The catalogue portion of the volume portrays 83 embroidered items (14 saris, 26 women’s blouses/children’s tunics, 25 sari borders, 10 hats, and 8 miscellaneous works). The accompanying essays range from reminiscences of the Parsis’ use of the embroidery in their clothing to scholarly analyses and histories. Being the first volume devoted to this unique embroidery tradition, it certainly opens many doors to a largely unknown manifestation of needlework. More investigations need to be undertaken, building on this wonderful introduction to an important aspect of embroidery in India.

―Donald Clay Johnson

Recycling Indian Clothing: Global Contexts of Reuse and Value

Lucy Norris

Series: Tracking Globalization

Indiana University Press, 2010

Paper, 256 pages, 16 color illus., 7 b&w illus. $24.95

According to its Author

Lucy Norris, Recycling Indian Clothing examines the “changing indigenous practices of disposal, reuse, and recycling of local clothing and the burgeoning market in used textiles in a rapidly changing Indian society.” This it does, but, the report of her “research on trans-national materials flows” is barely realized. The book only touches upon “tracing commodities as they move through multiple sites along trans-national chains,” and when Norris briefly mentions Indian clothing recycled, redesigned, and sold in the fashionable districts of London, the information is scant and arrives late in the text. This is not to say the book has no value, but it hardly meets the expectations generated by its subtitle, Global Contexts of Reuse and Value.

The first chapter, “Recycling Indian Clothing: The Global Context,” raises interesting points and questions about clothing “rejected… commodified… and transformed,” and offers great promise. If the stories told throughout most of the book were as interesting as Norris’s
summary and discussion about the "social life of things, their disassembly and reassembly," the book would be spectacular.

Norris's dry reportage-style stories examine the wardrobe of several middle-class (or now middle-class) women living in a suburban Delhi housing co-op, the Progressive Housing Society. The women are "largely from families possessing high symbolic capital in the form of education and professional capability." All "kept good-quality clothing and made it last, and acquired more in order to be properly attired at functions...landlady had large numbers of surplus saris."

The selection of this small, non-representative sample of the Indian population does little to address the global context of clothing and its recycling, and provides a culturally atypical context from which to draw conclusions.

Much of the book is a narrative accounting of Norris’s fieldwork. Each woman is interviewed while showing her clothing, and it is in this sartorial context that each woman reveals details of her life and experiences, of her social and religious background, and of her family and beliefs. Combing through their wardrobes, the women may describe how a piece was acquired, whether it was gifted or personally selected, and consequently reveal their preference of dress and taste. There are discussions about the occasion when an item was worn—if indeed it had been worn at all—the care and maintenance of selected items, and the means of disposing or otherwise recycling used, too worn, or unwanted clothing. Much is made of the Godrej cupboard (almari), the physical container of the clothing, what Norris refers to as the symbolic vessel or "body" containing the "second skins."

The redundancies between the stories and within various chapters of the book result not only from the narrow focus of the population studied, but also from the book's organization. Although the reader is alerted to the structure of the book in Chapter 1, the information is not presented as succinctly or definitively as Norris suggests. Chapter 4, "Love and Protection," for example, discusses clothing sold for its precious metal content ("Strategies of Conservation"), how and why clothing is handed-down within families ("Family Envelope"), and touches upon clothing’s perceived auspicious, religious, mystical and magical, protective powers—all information already introduced and discussed in the women’s stories. Such repetitions could have been avoided if, for example, each interview had been used to illustrate a single point. Careful editing and a better organization where topic directly relates to story would also help make this field report a more useful text and broaden its appeal. The global context is finally discussed in Chapter 6. Some of the various trends discussed in the production of recycled clothing and domestic items are less recent than Norris supposes. In the chapter "Recycling or Reincarnation: The Elite Indian Market," Norris provides examples of how "designers and retailers have skillfully managed to create a new fashion by reversing a deep-seated anxiety about used clothing, turning it into a desirable commodity." With the example of a designer's boutique opened in the late 1990s, the author implies this as the date of the emergence of this trend. This reviewer experienced the production and consumption of similar high-fashion recycled clothing in the mid-1980s, when young artisans, also recently graduated from the fashion institute, were supported and encouraged by the Indian government in its attempt to assure the continuation of India's handcrafts.

The information provided is not uninteresting, but, the writing abruptly turns from journalistic to academic in the one- or two-paragraph summaries at chapter ends. Here, Norris is at her best when she locates her conclusions within anthropological studies such as those of Gell, Miller, and Pearce, and provides insight and a philosophical framework for her research.

—Mona Berman

**Marseille: The Cradle of White Corded Quilting**

Kathryn Berenson

Director’s Foreword: Patricia Cox Crews

Lincoln: International Quilt Study Center & Museum, 2010

The cover reproduction of Joseph Vernet’s “Interior of the Port of Marseille” (1754) gives way to an image on the title page of this beautiful book showing an exquisite whitecorded bedcover made for child-king Louis XV. Kathryn Berenson has written a book that combines the quilt’s medieval literary roots, commercial history, technique, and development in a manner that is as informative as it is engaging. Once I began, I couldn’t put it down. It was like hearing a master storyteller tell a complex and little-known history as if it were a popular novel. The first chapter, for example, begins with lines from a 12th-century French love poem.

Berenson, a quilter herself, is the recognized authority on the subject of whitework quilts. Dr. Crews, IQSC Director, says this of Berenson: “With her knowledge of and appreciation for French history and culture, she helps us more fully appreciate the references embedded in the visual elements stitched into each piece.” An American living in Paris, Berenson was a dealer and collector before dedicating her attention to writing. In the introduction to this book (her third), she writes, "It seems incongruous to associate the fastidiously confected, snowy white, luxury textiles worked in broderie de Marseille (corded needlework) with the raucous seaport from which this style of quilting takes its name. Yet the alliance is correct, for Marseilles is both the cradle of these exotic confections and the point of their dispersal.”

The book describes the quilted bedcovers, accessories, and clothing, and the ateliers of professional seamstresses, within a vividly depicted context of late 17th- to 19th-century France. Technical terminology is clearly defined and illustrated. And, an abundance of pictures provides evidence as to why these textiles are called “confections.” It also includes a chapter on imitations and a formidable bibliography.

This monograph was published in concert with an exhibition of the same title held at IQSC Nov. 13, 2010-May 8, 2011—the first-ever exhibition devoted to these rare quilts. It is a wonderful souvenir for visitors, and the next best thing to being there. This resource for artists, historians, scholars, Francophiles, and romantics is as rich and satisfying as a livre of whipped cream.

*Marseille: White Corded Quilting* is available at the International Quilt Study Center & Museum, 1523 N. 33rd Street, University of Nebraska, Lincoln, NE 68583. For further information about the exhibition and special programs, or to order the book on-line, go to: [http://www.quiltstudy.org](http://www.quiltstudy.org)

—Suzanne Smith Arney
TSA Past President Mary Dusenbury explained the symbolic five colors and their hierarchical variants over the centuries in ancient Japanese royal robes. TSA Vice President Elena Phipps spoke on "pre-Columbian Red: Commercial Exchanges and Symbolic Significance."

Much was gleaned from other papers as well. Amazing are the textile finds that have surfaced in Scandinavian bog areas and Nordic tundra due to global warming and climatic changes. Also amazing are the exceptionally well-preserved materials in Austrian salt mines, and also those discovered in the excavations in Tyre and the reconstruction of the city's purple dye industry. And last, but not least, I was impressed by a study of red in ancient Roman military dress, which was then used to create stage and film costumes.

The complete program can be found on the Early Textiles Study Group website: http://www.earlytextilestudigroup.org.

—Rosalia Bonito Fanelli

**Call for Fellowship Applications**

The International Quilt Study Center & Museum (IQSCM) at the University of Nebraska-Lincoln (UNL) invites applications for short and long-term residential or nonresidential research fellowships. The IQSCM is dedicated to collecting, preserving, exhibiting, studying, and promoting discovery of quilts and quiltmaking traditions from many cultures and countries. Fellowships support continuous full-time work for a period of one to twelve months at a stipend of up to $2,500 per month. The IQSCM is especially interested in supporting research that will advance understanding of quiltmaking traditions internationally. For more information, please go to: http://www.quiltstudy.org and click on the Education & Research Link. The application proposal of no more than 1500 words, along with a current vitae, should be submitted by Mar. 1. Fellowship recipients will be notified by May 15.

**Denver Art Museum Reopens Renovated Galleries**

The Denver Art Museum’s renovated and restored American Indian Galleries will reopen on Jan. 30, 2011, with newly commissioned artworks, never-before-seen objects from the museum collection, and visitor favorites on view. The galleries will be divided into nine regional areas that allow focus on specific artists and art forms. Visitors will have an active experience with the art through hands-on activities, digital interpretives, media installations and live artmaking. Challenging long-held stereotypes about what is (and is not) American Indian art, DAM’s new galleries will encourage visitors to expand their definitions and expectations of this genre.

**New Textile Database Now Online**

The Stichting Egress Foundation is pleased to announce that its Open-Access Bibliographica Textilia Historiae Database is now available online. The Bibliographica Textilia Historiae, the first and only annotated bibliography attempting to document all facets of the world history of textiles, was first published in 1997 as a printed book. At that time it contained over 5,000 titles—printed books and pamphlets, serials, articles and offprints, dissertations, royal decrees and laws—published from the late 15th century to date, treating all aspects of the history of handmade textiles, including woven and printed textiles, embroidery, lace, tapestry, dyeing, carpets, weaving and fiber technology, pattern books, and costume, among many other subjects.

Since that time an enlarged edition has been in preparation, which now contains over 9,000 records with over 25,000 individual entries of authors, articles, reviews and books, of which 750 titles are pre-1800. This new enlarged edition is available online as an open-access database, fully searchable by multiple keywords and criteria. It is free to use without any charge or registration requirement.

Underlying our future research projects currently in development, we maintain the following libraries and collection resources:

- • The Siegelaub Collection & Archives consists of a collection of contemporary “conceptual art” and the archives of Seth Siegelaub, arising from his activities 1964–1971 in New York and Europe, and including exhibitions, projects, and interviews.

- • The Center for Social Research on Old Textiles (CSROT), a research library, and the Bibliographica Textilia Historiae database documenting the world literature on the history of textiles.

- • The Center for Social Research on Old Textiles (CSROT) collection of historic textiles, a wide-ranging.
diverse international collection including woven and printed textiles, embroideries, and bark cloth (tapal) from Europe, Asia, Oceania and Africa, from late antiquity (Coptic Egypt) through the 20th century. It is especially rich in 15th-16th century European silks and velvets, with a collection of headdresses and caps from Africa, Asia, and Oceania (currently 600 works).

The Egress Time & Causality Library and Database, a small but growing specialized research library and database centered on the theory of time and causality in the context of physics.

Stichting Egress Foundation
Hererenstraat 1A, NL-1015 BX Amsterdam, The Netherlands
csrot@egressfoundation.net
Tel 31 (0)6/4432.4415
http://www.egressfoundation.net

ATA News
The American Tapestry Alliance is pleased to announce that Friends of Fiberart International has awarded ATA a grant for partial funding of the catalog for the exhibition “Small Tapestry International 2: Passages.” For more information on the exhibition, visit: http://americanartapantryalliance.org/Exhibitions/STInt/STI2_Passages.html

The American Tapestry Alliance, in association with Tapestry Weavers in New England (TWINE) will be sponsoring two talks during the “American Tapestry Biennial 8” exhibition at the American Textile History Museum, Lowell, MA. On Mar. 13, Susan Martin Maffei will present a talk entitled “Under the Influence; or Is It Just Inspiration?” On Apr. 10, Anne Jackson will present a talk entitled “Anne Jackson: Knotted Tapestries.”

http://www.athm.org
http://www.americantapestryalliance.org

Call for Artist Residencies
The Houston Center for Contemporary Craft (HC3C) is a non-profit arts organization dedicated to presenting the dynamic world of contemporary craft to the Houston community. Its Artist in Residence program offers time and space for craft artists to focus on their creative work and interact with the public. The program supports emerging, mid-career and established artists working in all craft media. Artists selected for the program receive a 200-square-foot studio and a monthly stipend. Artists are selected based on the quality of their creative work, their ability to interact with the public, career direction and program diversity. Applications may be downloaded at: http://www.crafthouston.org

Connecticut Needlework Book
What forms of art from the American Colonial and Federalist periods warrant attention? In her new book Connecticut Needlework: Women, Art, and Family, 1740-1840, Susan P. Schoelwer argues that the needle arts prior to 1840 (produced almost exclusively by women) deserve our notice. Schoelwer challenges the simplistic notion of needlework as “schoolgirl art” and asks us to reassess the significant and often overlooked role of this medium in the development of American visual and decorative arts.

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http://www.wesleyan.edu/wespress

Craft Australia Links
Craft Australia publishes a free online newsletter at http://www.craftaustralia.org.au

Readers may subscribe and view previous newsletters. The Craft Australia Calendar, also found on the website, promotes contemporary craft and design through exhibitions, workshops, opportunities, conferences and trade fairs.

Craft Australia is celebrating its 40-year anniversary in 2010, and as part of the celebration has set up a flickr page to showcase Australian studio craft and design. Images are constantly being uploaded to this site.

http://www.flickr.com/photos/craftaustralia

Natural Indigo Study
Awa Natural Indigo, by Dr. Miyoko Kawahito, encompasses her research on the Awa indigo dyinging industry, Tokushima, Japan. Kawahito was first intrigued with the noticeably brighter colors obtained from the indigo of that region, and her book includes a profile of its dye industry, dye procedures and practices, comparative color results between Awa indigo and indigo from other sources, and a chapter on her own work designing clothing with indigo-dyed fabrics. ¥2000($23.85) available from Tokushima Prefecture Culture Promotions Committee 1-1 Bandai-cho, Tokushima City Tokushima Prefecture Japan 770-8570

FibreQUARTERLY
Joe Lewis writes: Seasons greetings from fibreQUARTERLY. It was a pleasure to be at this year’s TSA Symposium and meet some of you for the first time, and meet up with others I had met at the 2006 Symposium in Toronto. The new issue of fibreQUARTERLY, Volume 6 Issue 3/ Winter, 2010, is now on-line with Symposium reports from two of the students who were there as witnesses. I wrote a report which has been published by Beatrijs Sterk in the latest issue of Textile Forum 4/2010 December.

If you enjoy fibreQUARTERLY, feel free to Sign up for our free newsletter and receive quarterly announcements of new issues.

Joe Lewis
Editor: fibreQUARTERLY
E-Zine for Canadian Fibre Arts
http://www.velvethighway.com

TSA NEWSLETTER DEADLINES
• March 30 • July 30 • November 30

Please send news, exhibition reviews, book reviews, conference reviews, event listings, and articles to: Karen Searle, Editor ksearletsa@gmail.com

TSA NEWSLETTER STAFF
Karen Searle, Editing, Layout
Susan Ward, Copy Editing
Charlotte Cosby, Proofreading

Winter 2011 17
Conferences & Symposia

Below is a brief selection of upcoming Textile-related events. See TSA Member News and the calendar on the TSA website for more exhibition listings.


April 1: The 2011 IQSC Symposium QUILTED AND CORED NEEDLEWORK: A CLOSER LOOK will be held in conjunction with the exhibition “Marseille: White cored Quilting,” featuring speakers Linda Baumgarten, Curator of Textiles and Costumes at the Colonial Williamsburg Foundation, and Kathryn Berenson, curator and author of Quilts of Provence and Marseille: The Cradle of White Cored Quilting. Further details are available at: http://www.quilstudy.org

April 25-30: ISEND 2011 EUROPE, International Symposium on Natural Dyes, La Rochelle, France. The conference, organized by Dominique Cardon and Anne de la Sayette, with a large scientific committee, is expecting to have over 500 dyers, producers, researchers and enthusiasts from over 70 countries. The conference will include lectures, dyeing demonstrations, a marketplace, and field excursions to a nearby seashore to see shellfish purple dyeing. For more information, registration and program, visit the website: http://www.isend2011.com


May 23-25: SMARTEX-2011, Conference, Egypt. The Textile and Apparel Branch of the Home Economics Department, Faculty of Specific Education, Kafrelsheikh University, Egypt, has organized the first World Textiles Conference. The SMARTEX-2011 conference is multidisciplinary and brings together international scientists from textile teaching, research and development institutions, and companies to present and discuss the latest developments in the general field of textile materials, technologies, fashion and marketing. Registration, transportation, exhibition, and other details are available at: http://smartex.kfs.edu<br>

Dr. Elsayed A. Elnashar<br>Dr_elnashar@yahoo.com<br>smartex@kfs.edu<br>Tel (+2)016/92.88.940


Exhibitions

United States

California


Delaware


District of Columbia


Florida


Illinois


Iowa


Massachusetts


Minnesota

NEBRASKA
International Quilt Study Center & Museum, Lincoln. To May 8: “Marseille: White Corded Quilting.” To Apr. 3: “Revisiting the Art Quilt.”
http://www.quiltstudy.org

http://textilegallery.unl.edu

NEW MEXICO
Museum of International Folk Art, Santa Fe. To May 8: “Empowering Women: Artisan Cooperatives That Transform Communities.”
http://www.mofa.org

NEW YORK
http://www.bgc.bard.edu/gallery/gallery-at-bgc.html

http://www.fitnyc.edu/museum

http://www.metmuseum.org

OREGON
http://MuseumofContemporaryCraft.org

WASHINGTON
Burke Museum of Natural History and Culture, Seattle. To Feb. 27: “Weaving Heritage: Textile Masterpieces from the Burke Collection.”
http://www.burkemuseum.org

http://www.bellvuearts.org

INTERNATIONAL
CANADA
http://www.rom.on.ca

http://www.textilemuseum.ca

ENGLAND
http://www.leeds.ac.uk/ulita

Virtual
“Knit Picks” Exhibition showcases funky knitwear from around the world. Visit the Helen Louise Allen Textile Collection website at the University of Wisconsin-Madison.

Lectures, Workshops, Tours
http://textilecollection.wisc.edu

July 2-17: Weaving cultures of Bali and Timor with Jean Howe and William Ingram of Threads of Life, Chee Choy, and I. Wayan Sudarta, sponsored by The Textile Arts Council of the Fine Arts Museums of San Francisco. Optional extension to Java through Jul. 21.
http://www.textilearts council.org/trips.html

CALL FORomboNATIONS
R.L. SHEP ETHNIC TEXTILES BOOK AWARD
Nominations for the best book on ethnographic textiles published in 2010 are now being accepted, until March 1, 2011. The award, endowed by R.L. Shep in 2000, encourages the study and understanding of textile traditions by recognizing and rewarding exceptional scholarship in the field.

Please send the full bibliographic citation of each book nominated to: Jill D’Alessandro Curator
The Caroline and H. McCoy Jones Department of Textile Arts de Young Museum
50 Hagiwara Tea Garden Drive
San Francisco CA, 94118
jdalessandro@famsf.org

CALL FOR ENTRIES
Cheongju International Craft Biennale
Seeking art in craft media demonstrating a creative and original vision; individual works and group projects (2-3 artists).

Calendar:
May 30-Jun. 8 (overseas deadline): Entry Form and 6 photos or digital image files due for first jurying.
Jun. 2 First Jury notification.
Jul. 5 (overseas deadline) Artworks due for second jurying.
Jul. 18 Final Jury notification.
Entry Form is available for downloading at the Biennale Homepage, select English:
http://www.okcj.org

WINTER 2011 19