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# 11th Biennial Symposium Program, Part 1, Textiles as Cutlural Expressions

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**Aloha and Welcome**

The Hawai'i Organizing Committee for the11th Biennial Symposium of the Textile Society of America and the Sheraton Waikiki Hotel extend Hawai'i's fabled aloha to scholars, artists, museum and gallery professionals, educators, and textile enthusiasts from around the world.

Honolulu, the cosmopolitan capital of the state of Hawai'i, is a meeting place of Western, Asian, and Pacific cultures, languages, and arts. Hawai'i's rich international diversity provides an appropriate site for discourse on the symposium theme Textiles as Cultural Expressions.

We are delighted that the symposium program is strongly international with presenters from East and Southeast Asia, the Pacific region, Europe, and the Americas. The collective expertise of TSA members informs the entire program of the symposium and provides the opportunity to gain inspiration from the knowledge and research of our colleagues.
Site seminars, exhibitions, and tours focusing on Asian and Pacific textiles are offered throughout Honolulu at major museums, galleries, and art institutions. Local researchers, artists, and teachers look forward to sharing our abundant textile resources, particularly of Hawaiian, Pacific, and Asian textile traditions, many of which are rarely available or known outside of Hawai'i.

Renowned contemporary artist Kimsooja presents the keynote address A Needle Woman at the opening session on Thursday, September 25. Inspired by the needle work of her grandmother in Korea, Kimsooja has set out on a journey that often uses textiles to expressively address issues of the displaced self—of migration, refugees, war, difficulty, and the passing from one border to another. Native Hawaiian artists/scholars Maile Andrade and Marques Marzan are the plenary session speakers on Friday and Saturday mornings. Andrade explores contemporary visual reflections from an indigenous perspective based on ancestral creations that delve into the surfaces within. Marzan discusses the cultural significance and history of rare makaloa mats and the efforts being taken to reawaken this slumbering knowledge.
In the final presentation, Dressing for the Hula: Textiles as Cultural Expressions in Hawai'i, as the Halau Hula Ka No'eau performs, Michael Pili Pang explains the meaning of the hula and the significance of the gathering of fibers and objects in its preparation.

Visit the International Textile Marketplace, brimming with treasures from more than 25 vendors from around the world, open from 10:00 a.m. to 6:00 p.m. on Thursday and Friday in the Lana'i Ballroom. On Saturday from 10:00 a.m. to 2:00 p.m. in the Lana'i Ballroom, experience the aloha that local artisans bring to their work as they demonstrate local fiber traditions.

Don't miss the wealth of textile exhibitions at museums and galleries throughout the city. Honolulu has rolled out the "red carpet" especially for you.

Co-Chairs: Reiko Brandon and Tom Klobe

**Participating Institutions in Honolulu**

Bishop Museum
The Contemporary Museum
Cultural Learning Center at Ka'ala
East-West Center Gallery
Hamilton Library, University of Hawai'i
Hawai'i Handweavers' Hui
Hawai'i State Art Museum
Hawaiian Quilt Research Project
Honolulu Academy of Arts and Academy Art Center
'Iolani Palace
'Iolani School
Japanese Cultural Center of Hawai'i
Kamehameha Schools Heritage Center
Kennedy Theatre, University of Hawai'i
Mission Houses Museum
Queen Emma Summer Palace
Shangri La, Doris Duke Foundation for Islamic Art
University of Hawai'i Art Gallery

**Contributing Support**

State of Hawai'i Department of Business, Economic Development and Tourism

Evergrand Museum, Taoyuan, Taiwan

Doris Duke Foundation for Islamic Art, Shangri La

TEXTILE SOCIETY OF AMERICA

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# PROGRAM — Textiles as Cultural Expressions

## Tuesday, September 23, 2008

9:00–12:30 ***Writing with Thread Colloquium***
Krauss Hall, University of Hawai'i
Pre-registration requested, no fee
Transportation on your own

## Wednesday, September 24, 2008

8:00–5:00 Registration, 2nd floor Foyer, Sheraton Waikiki Hotel
9:00–4:00 TSA Board Meeting, Sheraton Waikiki Hotel, Ni'ihau Room
8:30–5:00 Pre-Symposium Tours, fees, pre-registration required
Buses depart Sheraton Waikiki Hotel Bus Depot at 8:30, 9:00 and 1:00

8:30–12:30 Tour 1 Hawaiian Quilts
24 participants @ $55 each

This tour starts at Queen Emma Summer Palace in Nu'uanu where Gussie Bento, a well-established and respected quilter, holds her Hawaiian quilting class. After a brief welcome and introduction to Hawaiian quilting by Gussie, participants can talk with the quilters, visit the historic Summer Palace which contains feather work, kapa, and textiles and have time for a stop at its gift shop. The group will then visit the Mission Houses Museum in downtown Honolulu. The museum highlights the contributions the missionaries made to Hawai'i and showcases the oldest frame structure building in Hawai'i. Mary Cesar, a renowned local quilter and teacher, will discuss Hawaiian quilts and the contemporary quilt movement in Hawai'i, using her own pieces as examples. The group will also be escorted through the museum's special fiber arts exhibition. After the tour, participants may choose to remain downtown to see other sights or return to the hotel.

9:00–2:30 Tour 2 Art Conservation in Honolulu
26 participants @ $100 each
Participants will visit three conservation labs. Ann Perlman, contract textile conservator at Shangri-la, will talk about the on-going textile conservation projects for Doris Duke's collection. Eddie Jose has a conservation lab at the Honolulu Academy of Arts. Based on traditional Japanese screen and scroll techniques, this lab will delight with its Oriental ambiance. Lunch will be served al fresco at the Academy's Pavilion Café. Valerie Free, objects conservator, will host participants at the Bishop Museum Conservation labs. This state of the art lab always has a range of varied and interesting projects. Participants will need to climb stairs at two of the sites.

1:00–5:00 Tour 3 Garments in Paradise
13 participants @ $35 each
This tour will take you behind the scenes to several of the factories that keep our garment industry humming. You'll be able to see the process of silk-screening and embroidery, and if you wish, purchase their great products. Enjoy garment manufacturing Hawaiian style, and at the end, stop for a cup of our own Lion Brand Kona Coffee.

9:00–4:30 Workshop Bishop Museum
Identifying Textiles: Surface Finishes and Techniques
Workshop with Desirée Koslin at Bishop Museum
Fee $110.00,
Max. 20 participants.
Bus departs Sheraton Waikiki Hotel Bus Depot at 8:30.

A Textiles and Technology Workshop will again be offered by TSA preceding the 2008 Symposium. Desirée Koslin has developed the second in this series, a one-day session to be held on September 24 at the Bishop Museum in Honolulu. Fabric samples using a range of historical and contemporary methods of surface decorating and finishing treatments will be examined for characteristics that allow identification, and sometimes dating, for cataloguing and general purposes. These samples will be selected and brought by the instructor to provide a comprehensive overview of all major historical and current techniques and treatments. Historical, historicizing, stylistic and technological features will be integrated into the workshop process. A review of the most recent technologies used in fabric finishes will be included. Susan Brown, assistant curator at the Cooper-Hewitt National Design Museum in New York, will present current innovations in textile technologies. Workshop participants will view and study a prepared layout in museum storage of kapa (bark cloth) and kapa-making tools.

4:30–5:35 Exhibitions at East-West Center Gallery , Hamilton Library, and University of Hawai'i Art Gallery
Buses leave every 15 to 20 minutes from Sheraton Waikiki Hotel Bus Depot
6:00–8:00 Opening Reception at University of Hawai'i Art Gallery
7:30–8:30 Buses leave every 15 to 20 minutes from University of Hawai'i Art Gallery for Sheraton Waikiki Hotel

## Thursday, September 25, 2008

8:00–5:00 Registration, 2nd floor Foyer, Sheraton Waikiki Hotel
8:00–8:45 Informal Breakfast, Ni'ihau Room
8:45–9:00 Welcome and Announcements, Moloka'i Ballroom
9:00–10:00 Keynote Address, Moloka'i Ballroom; A Needle Woman; Kimsooja
10:00–10:15 Break
10:00–6:00 International Textile Marketplace, Lana'i Ballroom

10:15–12:00 **Concurrent Sessions (5)**

Session 1 Organized Session, Honolulu Room
Microcosm of a Textile World: A Close Examination of Material Culture of the Miao People in Guizhou, China; Chair, Yoshiko Wada
1. Environment and Material Culture: An Overview of Textile Materials Used by the Miao in Guizhou, China; Yoshiko Wada
2. A Study of the Evolution of and Variation in Miao Looms and Weaving; Sadae Torimaru
3. Coded in Thread: Patterns Informed by Hand and Earth; Tomoko Torimaru

Session 2 Kahuku Room
Old Fabrics, Scented Textiles, Changing Values
1. Perfumed Textiles; Katia Johansen
2. A Stitch in Time: New Embroidery, Old Fabric, Changing Values; Annin Barrett
3. Industrial Production and the Hand Process: Making a Bridge; Catharine Ellis
4. Soft or Modern?: Delineating Textiles in Domestic Interiors of Modern Architecture; Acalya Allmer

Session 3 O'ahu Room
Mediation and Negotiation of Textiles
1. A Marketplace in Miniature: Norwich Pattern Books as Cultural Agency; Victoria Mitchell
2. Perfecting Women: Mutwa Embroidery and Change in Kutch; Michele Hardy
3. Kanthas of Bangladesh: Rags to Richness; Anne Peranteau
4. Powerful Threads: Embroidered Eloquence in a 17th Century Tunic; Kaye Spilker

Session 4 Waialana Room
Emblematic Power of Textiles
1. Textile Culture of the Mamluk Society; Maria Sardi
2. The Serpentine Essence of a Chancay Gauze Headdress; Jessica Gerschultz
3. Cross-Threads: Iconographic Choice and Commercial Impulse in the Creation of a 1930s Embroidery from the Southwest; Suzanne MacAulay
4. Meanings and Messages: Quilts to Comfort the Families of America's Fallen in the Afghanistan and Iraq Wars; Jonathan Gregory

Session 5 Wai'anae Room
Archaeological Textiles
1. Jewish Garments from the Land of Israel in the Roman Period: The Qumran Sectarians and the General Population: The Characteristic Distinction between Them and Its Cultural Implications; Orit Shamir
2. On the Edge of Empire: Hybrid Costume from the Chingul Kurgan Burial, Southern Ukraine; Warren Woodfin
3. Holy Dust: The Religious Significance of Textiles as Relics and Wrappings for Relics of Roman Catholic Saints in a Belgian Monastery; Frieda Sorber
4. Traditional Textile Materials of Baekje Kingdom; Mi Young Suh

12:00–1:30 Annual General Meeting Luncheon
Student/ New Professional Awards
Founding Presidents Awards
Sheraton Waikiki Hotel, Maui Ballroom

1:30–3:15 **Concurrent Sessions (5)**

Session 1 Organized Session, Honolulu Room
The Color of Women's Culture: Natural Dyeing as Self-Expression in America, Japan, Norway and Australia
Chair, Karen Casselman
1. Iowa or Dye! Natural Dyes as American Craft and Horticulture; Sara Kadolph
2. Sea Snail Purple in Contemporary Japanese Embroidery; Takako Terada
3. Traditional Norwegian Dyeing and Women's Folk Costume; Mette Biering
4. The Culture of Mud and Dirt: Australian Colors as Self-Expression; Di MacPherson

Session 2 Panel Discussion, Kahuku Room
Barkcloth in Uganda: An Ancient Craft in Modern Times
Moderator, Lesli Robertson
Panelists, Celia Nyamweru and Venny Nakazibwe

Session 3 Organized Session, O'ahu Room
Status–Faith–Exchange: Archaeological Textiles as Cultural Expressions; Moderator, Sue Prichard
1. Ethnicity, Mobility and Status—Textiles from the Taklamakan Desert; Helen Persson
2. Representation and Self-Presentation in Late Antique Egypt: "Coptic" Textiles in The British Museum; Elisabeth O'Connell
3. Expressions of Power—Luxury Textiles from Early Medieval Northern Europe; Sonja Marzinzik

Session 4 Waialana Room
Korea: From Tradition to Contemporary Expression
1. Pojagi—From Korean Folk Art to Contemporary Art Form; Chunghie Lee
2. Introducing Chae-Sang and Its Contemporary Expression; Soon-Hee Oh
3. The Usage and Symbolic Meaning of a Length of White Cotton Cloth Used in Shamanist Rituals for the Dead in Korea; Jeeun Kim
4. A Comparative Study of Andonpoh and Musam Korean Hemps: Developments of Two Distinctive Hemp Yarn Productions; Min Sun Hwang

Session 5 Wai'anae Room
Texts and Textiles
1. From Heaven to Hell: Clothing and Culture in the Mesopotamian Literary Tradition; Terri Tanaka
2. A Poem is a Robe and a Castle: Inscribing Verses on Textiles and Architecture in the Alhambra; Olga Bush
3. Social Cohesion and Cultural Expressions: The Case of the Sacred Textiles in the Armenian Orthodox Churches of Istanbul; Marlene Breu and Ronald Marchese
4. Textiles Recorded: Fashion Reconstructed through Aztec Codices; Jennifer Siegler

3:15–3:30 Break

3:30–5:15 **Concurrent Sessions (5)**

Session 1 Organized Session, Honolulu Room
Beyond the Tradition: Extraordinary Textiles from the Southern Andes, Peru, Bolivia, Chile; Chairs, Elena Phipps and Amy Oakland
1. Chinchorro Twined Shrouds (8000–2000 BC); Vicki Cassman
2. The String or Grass Skirt: An Ancient Costume of the Southern Andes; Amy Oakland
3. Tunics from the Azapa Valley, Formative Period: A New Weaving Tradition at the Lower Valleys; Liliana Ulloa
4. Revisiting the Ocucaje Tunic from The Textile Museum, Washington, D.C.: Textile Models and the Process of Imitation; Sophie Desrosiers
5. A Semi-Trapezoidal Tunic with Curved Borders: The Pica-Tarapaca Complex of North Chile (AD 900–1450) and Strategies of Territorial Control; Carolina Aguero
6. Warp the Loom and Wrap the Dead: Trapezoidal Shaped Textiles from the Chiribaya Culture, South Peru (AD 900–1400); Wynne Minkes
7. A Shaped Garment with Discontinuous Warps from the Southern Andes; Elena Phipps
8. Identification of a Red Dye in an Ancient Textile from the Andean Region; Ana Roquero
9. Spinning Pattern; Ann Rowe

Session 2 Panel Discussion, Kahuku Room
Southeast Asian Textiles: Recent Studies; Chair and Discussant, Jane Puranananda
1. Dress, Textiles and Identity in Contemporary Black Tai Society, Loei Province, Thailand; Franco Amantea
2. Supplementary Warp Patterned Textiles of the Cham in Vietnam; Michael Howard
3. Weaving Symmetries: Tai and Khmer Textiles; Linda McIntosh
4. Individual Paper: Batik as Collaborative Creative Process: Brahma Tirta Sari; Mary-Louise Totton

Session 3 O'ahu Room
Adapting Tradition
1. "A Delicate Link with Their Far Away Country": Sources for Textile Design at the Scuola d'Industrie Italiane (1905–1927); Emily Zilber
2. Evolution/Revolution: The Arts and Crafts in Contemporary Textiles; Joanne Ingersoll
3. Malaysian Handwoven Songket: Issues and Challenges; June Ngo Siok Kheng
4. Crochet Lace as Expression of Digital Culture; Gail Kenning

Session 4 Waialana Room
Colonialism and First Nations People
1. Suturing Old Wounds: The Act of Sewing in Works by Contemporary American Indian and First Nations Women Artists; Cynthia Fowler
2. Kahaku—Cloak of Identity; Christina Wirihana
3. Collaborative Expressions: Replicating the Pukoro; Kahutoi Te Kanawa
4. Horiwear—The T-Shirt as a Vehicle for Cultural Expression in Aotearoa/New Zealand; Chanel Clarke

Session 5 Wai'anae Room
Economics, Authenticity and Identity
1. Trade Cloth on American Whaleships 1820–1870; Susan Jerome
2. Painting Life with Color: Central Asian Ikat Garments; Sumru Krody
3. Comparing Textiles Used for Men's Robes of Central Asian Origin: Mongolian Zhi-sun, Korean Cheolik, and Indian Jama; Kisook Suh
4. Hand Spinning for Traditional Garments in Ladakh; Tracy Hudson

5:30–6:35 Buses leave every 15 minutes from Sheraton Waikiki Hotel Bus Depot for Gallery Hop
6:00–9:30 Gallery Hop—Academy Art Center, Chinatown galleries, The Contemporary Museum at First Hawaiian Center
Dinner on your own
8:30–9:45 Buses leave Chinatown area for Sheraton Waikiki Hotel every 15 to 20 minutes

## Friday, September 26, 2008

8:00–12:00 Registration, 2nd floor Foyer, Sheraton Waikiki Hotel
8:00–8:45 Informal Breakfast, Ni'ihau Room
8:45–9:00 Welcome and announcements, Moloka'i Ballroom
9:00–10:00 Plenary Session, Moloka'i Ballroom 'Ili Iho: The Surface Within; Maile Andrade
10:00–10:15 Break
10:00–6:00 International Textile Marketplace, Lana'i Ballroom

10:15–12:00 Concurrent Sessions (4)
Session 1 Organized Session, Honolulu Room
Hawai'i's Textile Prints: Past, Present, Future; Moderator, Andrew Reilly
1. Status in the Textiles of Pre-Contact Hawai'i: Kapa, Netting and Feathers; Linda Arthur and DeSoto Brown
2. The Multi-Ethnic Origin, Development and Creolization of Hawaiian Prints; Linda Arthur and Dale Hope
3. Hawaiian Textile Prints: A Comparison of Visitor Preferences with Assumptions Regarding Tourist Aesthetics; Andrew Reilly, Marcia Morgado and Josh Feldman

Session 2 Kahuku Room
Japanese Textiles: Tradition and Change
1. Prosperity, Longevity, and "Happily Ever-After": Symbolism and the Sophistication of Implication in Japanese E-gasuri (picture ikat) Textiles; Ann Marie Moeller
2. "Omoshirogara": Textile Design and Children's Clothing in Japan 1910–1930; Jacqueline Atkins
3. Autumn to Spring: The Moriguchi Father-and-Son Kimono Artists of Kyoto; Sharon Takeda
4. Weaving Cloth from Tosa-washi (Japanese Paper from Kochi in Shikoku, Japan): Connection and Expansion of Areas and People; Yuka Matsumoto

Session 3 O'ahu Room
Museums and Issues of Cultural Display
1. The Conservation of Three Hawaiian Ahu'ula; Aimée Ducey and Elizabeth Nunan
2. A New Start: The Display and Interpretation of African Textiles at the Detroit Institute of Arts; Howard Sutcliffe
3. Cultural Identity and National Prosperity: The Shah's Personal Promotion of Iran's Textile Arts in 1876; Jennifer Wearden

Session 4 Waialana Room
Designing for the Future
1. Claudy Jongstra: Transmitting Craft Heritage through Contemporary Architecture; Susan Brown
2. Developing Geotextiles Using Advanced Materials and Processes to Create Innovative Textiles; Yvonne Chan and Claire Starkey
3. Interactive Textiles Across Scales of Material Perception; Marcelo Coelho
4. 10/10 Presentation: BRISTLE: Haptic Interfaces; Ingrid Bachmann

12:00–1:00 Lunch on your own
1:00–1:30 Buses depart Sheraton Waikiki Hotel Bus Depot for Site Seminars
2:00–4:30 **Site Seminars** (Pre-registration required)

Site 1 'Iolani Palace
Restoring and Remembering the Royal Grandeur of 'Iolani Palace; Chair, Malia Van Heukelem
1. Furnishing and Refurnishing 'Iolani Palace; Deborah Kraak
2. 'Iolani Palace Textile Refurnishing Project; Stuart Ching and Malia Van Heukelem
3. Queen Lili'uokalani's Crazy Quilt; Loretta Woodard

Site 2 Queen Emma Summer Palace
Hawaiian Quilting: An Evolving Cultural Tradition; Chair, Barbara Harger
1. Kapa Ku'ina: Predecessor to Hawaian Quilting; Barbara Harger
2. The "Other" Hawaiian Quilts; Loretta Woodard
3. Hawaiian Quilt Designs: Inspiration and Adaptation; Lee Wild
4. "Talk Story"; Junedale Lauwa'eomakana Quinories

Site 3 Bishop Museum
Presenting Culturally Sensitive Exhibitions; Chair, Karen Kosasa
1. E Ku Ana Ka Paia: Finding Contemporary Relevance in an Ancient Prophecy; Noelle Kahanu
2. Through a Native's Eye: A Review of the Exhibition "Life in the Pacific of the 1700s"; Maile Drake
3. Wayside Exhibit at Ha'akulamanu (Sulphur Banks); Keola Awong

Site 4 Kamehameha Schools Heritage Center
Traditional Art Forms in Hawai'i; Chair, Gussie Bento
1. The Bernice Pauahi Bishop Heritage Center and Its Collection; Nu'ulani Atkins
2. Hawaiian Feather Work; Gussie Bento and Nu'ulani Atkins
3. Kapa: Hawaiian Bark Cloth; Nu'ulani Atkins and Gussie Bento
4. History, Uses, and Preparation of Lauhala Plaiting; Duncan Ka'ohuoka'ala Seto

Site 5 Honolulu Academy of Arts
Spirited Textiles of Japan: From Country Casual to Urban Chic;
Chair, Reiko Brandon
1. Summoning the Spirits: Straw and Paper in Shinto Ritual; Barbara Stephan
2. Japan through Blue and White Eyes; Amy Katoh
3. Bright and Daring: Japanese Kimono in the Taishô Mode; Reiko Brandon

Site 6 Academy Art Center
Contemporary Fiber: Five Artists Speak of Tattered Cultures, Mended Histories; Chairs, Mary Babcock and Lisa Lee Peterson
1. Mending as Metaphor; Mary Babcock
2. Saigon Stories; Frances Dorsey
3. Eats, Shoots, and Weaves; Lisa Lee Peterson
4. People, Land, Spirit; Denise Ava Robinson
5. Threadworks from USA/MEX Borderlands; Consuelo Jimenez Underwood

Site 7 Kennedy Theatre and University of Hawai'i Art Gallery
Chinese Opera and Southwest Chinese Minority Costumes;
Chair, Angela Sheng
1. Character through Clothing—Interrelationships of Jingju (Beijing/Peking "Opera") Costumes, Role-Types, and Characters; Elizabeth Wichmann-Walczak
2. Women Writing through Textiles in Traditional China; Angela Sheng
3. Hmong (Miao) Embroidery; Franklin Yingfeng Huang
4. Carrying Infants, Caring for the Future: Women's Apparel in SW China and Arctic Canada; Nancy Doubleday

Site 8 University of Hawai'i Hamilton Library
Textiles from the Malay Archipelago and New Guinea;
Chair, Bronwen Solyom
1. From Construction to Ritual Function: An Exploration of New Guinea Fiber Masterworks; Jill D'Alessandro and Christina Hellmich
2. Embroidering the Golden Chersonese: Metallic Thread Needlework in the Malay Peninsula; Hwei-Fe'n Cheah
3. Iconography of Lampung Art as Reflected in Ceremonial Textiles; Garrett Solyom and Bronwen Solyom

Site 9 East-West Center Gallery
Islamic Textiles; Chair, Carol Bier
1. Royal Carpets and Mughal Masterpieces from the Doris Duke Collection; Michael Schuster and Sanjay Kalra
2. Catching the Light, Catching the Waves: The Suzani Collection of Doris Duke at Shangri La in Honolulu, Hawai'i; Carol Bier
3. Donning the Cloak: Safavid Figural Silks and the Display of Identity; Nazanin Shenasa
4. The Poetry of Pattern and Color in Safavid Velvets; Midori Green

Site 10 Japanese Cultural Center of Hawai'i
Plantation Era and 20th Century Textiles in Hawai'i; Chair, Sara Nunes-Atabaki
1. Japanese Immigrant Clothing in Hawai'i; Barbara Kawakami
2. The Shishu Ladies of Hilo: Japanese Embroidery in Hawai'i; Sara Nunes-Atabaki
3. Kumihimo (Japanese braiding) as a Cultural Expression; Carol Nagano
4. Aloha! Mainland: Language in Service of Imagery in Hawaiian Textiles, 1937–1959; Leigh Wishner

4:20–4:35 Buses depart Site Seminar locations for Sheraton Waikiki Hotel
6:00–7:30 Reception (cash bar), Sheraton Waikiki, Kaua'i Ballroom Foyer
7:30–9:30 Banquet
Lillian Elliot Award
R. L. Shep Ethnic Textiles Book Award
Sheraton Waikiki, Moloka'i Ballroom

## Saturday, September 27, 2008

8:00–9:30 Registration, 2nd floor Foyer, Sheraton Waikiki Hotel
8:00–8:45 Informal Breakfast, Ni'ihau Room
8:45–9:00 Announcements, Moloka'i Ballroom
9:00–10:00 Plenary Session, Moloka'i Ballroom
Makaloa mats: The Treasured Art of Hawai'i; Marques Marzan
10:00–10:15 Break
10:00–2:00 TSA Members' Book Fair and Traditional Hawaiian Arts Demonstrations, Lana'i Ballroom
10:00–2:00 Film and Digital Media Presentations, Lana'i Ballroom
1. Bozalan Carpet Weaving Village; John Wells and Ulara Tamura
2. Poetics of Threads; Wan-Lee Chen
3. Extreme Conditions: Textile Conservation at Shangri La; Ann Svenson Perlman
4. Arimatsu Narumi Shibori: Yoshiko Wada

10:15–1:15 TSA Board Meeting (new board)
Sheraton Waikiki Hotel, Ni'ihau Room

10:15–12:00 **Concurrent Sessions (4)**

Session 1 Organized Session, Honolulu Room
The Centre for Advanced Textiles: A Case Study in UK Digital Textile Culture; Chair, J. R. Campbell; Discussant, Eulanda Sanders
1. Learning/Teaching Digital Textiles—The Role of Location and Culture in Linking the Virtual and Physical; Helena Britt and Vicky Begg
2. Commercial Research and Service—Facilitating Cultural Expression; Alan Shaw
3. Future Textiles as a Form of Digital Media—A New Culture for Design Communities; Andrew McDonald
4. Cross-Cultural Analysis: Connecting US to UK Research Culture in Textile Technology and Design; J.R. Campbell

Session 2 Panel Discussion, Kahuku Room
Black Silk, Brown Silk, China and Beyond: From River Delta to Fashion Runway; Moderator/Chair, Abby Lillethun; Panelists, Shu Hwa Lin and Margaret Ordoñez
1. Individual Paper: Dress of the Lolo, Pathen, Hmong and Yao of Northern Vietnam in 2005–2006: Reflections of Cultural Continuity and Change; Serena Lee Harrigan

Session 3 O'ahu Room
Social Codification of Clothing
1. Ethnic Textiles in the Late 1960s American Counterculture; Cecilia Anderson
2. Disguise and Display: Camouflage as Cultural Cue; Sarah Scaturro
3. The Making of Material Culture: Spontaneity, Community and Narrative through Men's Manipulation of Fabrics and Garments at the Burning Man Project; Denise Green and Susan Kaiser
4. Powerdressing: Male Dress Codes in the Contemporary Arabian Gulf; Jochen Sokoly

Session 4 Waialana Room
Development and Tradition
1. Culture Brokers: Villagers, Photographers, Scientists, and Textile Experts; Kimberly Hart
2. Rediscovering Camlet: Traditional Mohair Cloth Weaving in Southeastern Turkey; Charlotte Jirousek
3. Fair Trade Textiles: Challenges for Cultural Expression; Mary Ann Littrell
4. "I've Got a Feeling We're Not in Kansas Anymore." Cross-Cultural Design in Peruvian Connection's Textiles; Margarete Ordon

12:00–1:30 Lunch on your own

1:30–3:15 **Concurrent Sessions (4)**

Session 1 Organized Session, Honolulu Room
Notes from Uzbekistan; Chair, Mary Dusenbury
1. Goat Hair Rope and Silk Velvet Ikat: Notes from Uzbekistan 2007; Mary Dusenbury
2. Traditional Hand Weaving "Factories" and Workshops in Contemporary Uzbekistan; Mary Anne Jordan
3. On the Edge: A Consideration of the Aesthetics and Structures of Uzbek Textile Trimmings; Lotus Stack
4. From Cradle to Grave: Cloth in People's Lives from Uzbekistan to Anatolia; Pat Hickman

Session 2 Kahuku Room
China: Technique, Meaning, and Economics
1. Translation of Medium: Kesi Meets Painting; Jean Kares
2. Cloud Brocade and Yangzhou City; Ying Wang
3. Chinese Patchwork Fabrics, Ever Evolving Functions and Meanings; Nancy Berliner

Session 3 O'ahu Room
Pedagogy and Resources
1. The Iemoto System and the Development of Contemporary Quiltmaking in Japan; Nao Nomura
2. Weaving Cultural Connections: Using Textiles as Cultural Teaching Tools; Judy Newland
3. The Establishment of an International Textiles Archive; Michael Hann
4. 10/10 Presentation; The Quilt Index: Communicating Stories in the Stitches; Mary Worrall, Marsha MacDowell, and Justine Richardson

Session 4 Waialana Room
Textiles and Identity
1. Muslim Face Veil: The Beauty of Concealing the Beautiful; Sonia Chinn
2. Cloth and Community: Textiles, Dress and the Construction of Identity in Western India; Eiluned Edwards
3. Feathers, Fibers & Fur: Embellishments for Gutskin Parkas; Fran Reed
4. Silent Needles, Speaking Flowers: The Language of Flowers as a Tool for Communication in Women's Embroidery in Victorian Britain; Christen Ericsson

3:15–3:30 Break

3:30–5:15 Demonstration and Performance
Dressing for the Hula: Textiles as Cultural Expressions in Hawai'i; Michael Pili Pang and Halau Hula Ka No'eau,
Moloka'i Ballroom

## Sunday, September 28, 2008

10:00–5:00 Post-Symposium Tours, fees, pre-registration required, Buses depart Sheraton Waikiki Hotel Bus Depot at 10:00 and 1:00

10:00–5:00 Tour 1 Hawaiian Fibers
52 participants @ $100 each

The art of making bark cloth (kapa) from the paper mulberry tree was a skill brought by the earliest South Pacific settlers to the Hawaiian Islands. Here it reached new levels of sophistication in manufacture and design and was used for everything that we use fabric for now. The pandanus or hala tree, another very useful plant, has long leaves (lauhala) that were woven into mats and baskets, seed drupes made into paint brushes, flowers used for scenting kapa, and aerial roots eaten during famine. Master lauhala weaver Marques Marzan will lead us through the Bishop Museum's collection providing technical background and a Hawaiian perspective on the amazing artifacts. After his tour, we head to the country. A local style bento box lunch will be provided on the bus ride to the Cultural Learning Center at Ka'ala in Wai'anae Valley. Ka'ala is a non-profit organization dedicated to educating people about life in the ancient traditional land system or ahupua'a, where everything one needed to survive and thrive could be found. Visitors learn about the importance of kalo, or taro, and can even get into the mud to help plant or harvest. Our group will have hands-on workshops in kapa making, lauhala weaving, and stripping hau (Hibiscus tiliaceus) fiber as well as enjoy a walk through the Learning Center to see wauke growing and the lo'i kalo, or taro terraces. Walking shoes and sun protection recommended. The ground slopes upward and is uneven. You will be sitting on low benches or on the ground.

1:00–5:00 Tour 2 Museum Mosaic—Three Different Pieces
24 participants @ $55 each

This opportunity takes you to three of Hawai'i's premiere museums for a look at unique aspects of Hawaiian culture and textiles. Our first stop is to HiSAM, the Hawai'i State Art Museum. These galleries feature the Hawai'i State Foundation on Culture and the Arts' outstanding collection of works by contemporary artists in Hawai'i. Just across the street is 'Iolani Palace, the only official state residence of royalty in the United States. We will step back into Hawaiian history with docent led tours focusing on the period textiles and furnishings in the Palace. We then immerse ourselves in another aspect of Hawaiian history at the Mission Houses Museum where we will have the opportunity to walk through the 19th century frame house as well as view their special exhibits.