Textile Society of America Newsletter 16:3 — Fall 2004

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Oakland Beckons!

TSA Symposium – October 7-9, 2004

The Symposium Committee is busy making final preparations for a memorable gathering in Oakland.

Susan Tselos is organizing the Market Place, which is going to be wonderful. It will be open from 12:00-7:00pm on Thursday (Oct. 7) and Friday (Oct. 8). There will be an exclusive time for TSA attendees on Thursday from 12:00-2:30 pm; after that the Market Place will be open to the public as well as to TSA.

Deborah Corsini has been working on publicity. She has already sent out press releases to a variety of magazines, newspapers and newsletters concerning the activities at the Symposium.

Joyce Hulbert and Barbara Shapiro, with the assistance of Ana Lisa Hedstrom, have organized the exciting array of pre- and post-conference tours that include artist studio visits, museums, and visits to collectors.

Diane Mott will be wrestling with the audio-visual equipment during the Symposium.

Deborah Valoma has organized a major retrospective exhibition of the work of our Saturday keynote speaker, Julia Parker. See page 5 for details.

Yoshiko Wada has been helping at every turn: with the pre- and post-conference tours, with arrangements for Thursday’s keynote speaker, Jack Lenor Larsen, and with organizing a listing of the many textile-related exhibitions in the area.

Josephine Moreno is gathering together a group of volunteers to help make the scheduled events run as smoothly as possible. Please contact her if you will have a spare hour or two to help out: morenojm@berkeley.edu

Inez Brooks-Myers initially focused on the Symposium program, and is now working with Diane on the AV equipment, with Josephine on the volunteers, and on setting up a Symposium office in the "Box Office" on the street level of the hotel.

Sharon Page Ritchie will be stationed in the Box Office, getting people registered and distributing the registration packets.

Everyone in Oakland is excited about the Symposium and looking forward to welcoming TSA members, speakers and guests from around the world. Please join us at the Oakland Marriott City Center Hotel to explore many aspects of this year’s theme: Appropriation, Acculturation, Transformation.

–Inez Brooks-Myers
The symposium is upon us with its promise for an opportunity to listen to cutting-edge research, to view new fiber art, to explore the Bay area's rich textile heritage, and to mingle with colleagues from many parts of the world. Late-night discussions have been known to lead to new research ideas, collaborations, and new directions for TSA. Hats off to Inez Brooks-Myers and Susan Tselos, co-chairs, and to their hardworking committee: Suzanne Baizerman, Deborah Corsini, Virginia Davis, Joyce Hulbert, Diane Mott, Barbara Shapiro, Deborah Valoma, and Yoshiko Wada; and also to Ana Lisa Hedstrom, Josephine Moreno and Sharon Page Ritchie. The core of the symposium is the quality of the papers that are presented. We are very grateful to everyone who submitted a paper or a panel proposal and to the readers for their careful evaluation of each submission. Patricia Cox Crews, Beverly Gordon, Josephine Morales, Margaret Ordoñez, and Bobbie Sumberg all read papers in their areas of expertise. In addition, Inez Brooks-Myers, Susan Tselos and I each read all of the proposals.

The close of the 2002-2004 Board term is a good opportunity to listen to the members of the 2002-2004 Board for their excellent service to the organization. They join a long list of former Board members who, since the inception of the organization in the mid-1980s, have so generously and creatively led the organization from infancy to young maturity.

As I look back, I would like to highlight five accomplishments of the 2002-2004 Board.

**Finances**

The first is the excellent job that Mary Littrell has performed as Treasurer from 2000-2004. Mary continued the financial reorganization begun by Blenda Femenias, so that we now have a solid and useful two-year budget that complements our Board terms; the accounts are set up so that we immediately know if any particular venture is in the black—or not—and, thanks to her careful analysis and managing of TSA finances over the last four years, we are delighted to be able to report that the organization is now on a solid financial footing and in a strong position to launch new initiatives. Thank you, Mary.

**Long-Range Planning**

In the fall of 2003, the Board initiated a Long-Range Planning process based on the 2003 member survey (see President’s Letter, Winter 2003). Twice, Board members came a day early to Board meetings to allow time for full and creative discussions about all aspects of the organization as well as to plan and dream for the future. The LRP process resulted in a document that represents hours of creative thinking. This document affirms the activities that TSA currently supports and points to several new initiatives with plans to implement them. We owe a real debt of gratitude to the 2002-2004 Board for the focused enthusiasm with which they undertook this process; to incoming president Pam Parmal, who first suggested that the Board do some serious long-range planning, and who has stayed intimately involved with each step of the process; and, finally, to Madelyn Shaw, our excellent Recording Secretary, who gave many hours of her time working on the various drafts while also continuing to provide the Board with excellent minutes. (The LRP document will be posted on the website.)

**Bylaws and Handbook**

The Board also undertook to review and update the Bylaws and the TSA Handbook to reflect the new composition of the Board and new programs and initiatives. All Board members were involved, but particular thanks go to Ruth Scheuing, Madelyn Shaw, and Pam Parmal.

**Website**

Thanks to then-President Lisa Aronson, TSA inaugurated a new website in the spring of 2002, designed and technically maintained by Thomas Mitchell and Dorry Clay of Marinpro. Director At-Large Ashley Callahan has served since 2002 as TSA Webmaster, providing timely information about TSA and other textile events. The new site enables us to highlight TSA events, add photographs easily, post the symposium program and abstracts, and to offer online membership applications, purchases, and registration for TSA events.

We have only begun to explore the capabilities of the new website and we look forward to providing more information and services to the membership and to the public in the future. As we look forward, I would like to extend the organization’s thanks to Anu Liivandi, who launched the first TSA website, and to Charlotte Jirousek, who developed and maintained it for many years.
Study Tours
TSA is young enough that there is ample room for a president to develop some aspect of the organization dear to his or her heart. For me, it has been a particular pleasure to focus on strengthening the international component of the organization and, in particular, to organize the first series of international study tours—to Peru in 2003 and India in 2004, with Ghana and Turkey coming up in 2005. I am particularly grateful to Mary Littrell and the new Study Tour Committee, Bobbie Sumberg, Margo Mensing, and Lisa Kriner, for many long hours of work developing a series of Study Tour Guidelines as well as other necessary documents. (These Guidelines and other TSA documents are available by request from the office. If enough people want them, we will post them on the website.) Of course, I am most grateful to members Nilida Callarainp (Center for Traditional Textiles, Cusco), Chris Franquemont, the late Ed Franquemont, and Serena Harrigan for organizing and leading the tour to Peru, and to TSA member Judy Frater for leading us to India. Judy has recently been awarded a prestigious Ashoka Fellowship for her innovative work in Kutch. Congratulations Judy!

More Milestones
As I sit at my desk and think back over the past two years, I am overwhelmed by the number of people who have worked so hard to make TSA run smoothly and to begin new initiatives.

Milton Sunday, second TSA President, led a challenging seminar on textile structures at the Cleveland Museum of Art, where we were hosted by another past President, Louise W. Mackie. Those who took Milton’s seminar will never forget all those “aha” moments.

Past President Lisa Aronson continues to provide good counsel, and has organized and will lead the TSA study tour to Ghana.

Retiring Directors Victoria Rivers and Ruth Scheuing made valuable contributions to Board meetings. Victoria hosted a meeting in her home in Davis, CA, and Ruth drafted revisions and updates to the TSA Handbook and made the initial contacts for the 2006 symposium.

Retiring Membership Secretary Barbara Belle Sloan oversaw the annual Membership Directory, hosted a Board meeting, and provided many valuable insights in Board discussions.

Laura Strand proposed, developed, and monitors the TSA listserve. Karen Searle has continued as Editor of the newsletter. Newsletter volunteers Susan Ward, Copy Editor, and Rebecca Klassen, Calendar Editor, have been a great help to Karen with this thrice-yearly challenge. As a quiet, but effective member of the Board, Karen is the one who suggested that the Membership Secretary position be expanded and divided into two: a Director of External Affairs and a Director of Internal Affairs, to better accommodate our long-range plans.

Several years ago Zoe Perkins offered to develop a PR position and to compile the necessary lists of people, publications and institutions appropriate for TSA announcements. Thank you, Zoe, for seeing this need and responding to it. The position will now be included in the job description of the new External Relations Director.

Ellen Reardon has been serving as the first TSA Archivist. We are very grateful to her for initiating this important position and for caring for the archives for the past five years.

Mary Mallia, librarian at the Textile Museum, has once again compiled the Bibliography, a joint venture with the TM. Thank you, Mary, for overseeing this important service to the field.

Lotus Stack, TSA’s third President, headed this year’s R.L. Shep Award Committee, following Suzanne Baizerman and serving with Beverly Gordon and Desi Koslin. Their many hours spent reviewing books have led, once more, to a superb choice.

Looking Ahead
Thanks to the hard work of the Nominating Committee, the 2004-2006 Board promises to be every bit as productive as the outgoing Board. Compiling an excellent slate of candidates able and willing to serve requires many hours of hard work. Hats off to the Nominating Committee: Mary Littrell, Chair, Susan Brandeis, Pam Parmal, Ruth Scheuing, and Elayne Zorn. The slate this year was exceptional and I only wish that there had been a spot on the Board for everyone who was nominated. I am very grateful to each person who agreed to run and to everyone who sent in a nomination.

Finally, I would like to thank Kaye Boyer and Kim Righi for running the TSA office in an efficient, responsive and professional manner, and our bookkeeper, Judy Farrow, for her careful work. It has been a pleasure to work with them.

TSA is a strong, vibrant organization today because of the generosity of its members, their curiosity, passion for textiles, and willingness to give generously of their time, talents, experience, expertise, and resources. If you would like to be more involved in the organization, in any way, please contact someone on the Board or leave an email message at the office address.

It has been a pleasure and an honor to serve you as President.

—Mary M. Dusenbury

JOIN THE TSA LISTSERVE
Listserve members receive current announcements, information on current research, and may join lively discussions on textile topics. To subscribe, send an email message to majordomo@siue.edu.

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

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

TSA OFFICE
For membership updates, inquiries, or for TSA Tour information:
Kim Righi, Membership Manager
Textile Society of America
P.O. Box 70
Earleville, MD 21919-0070
TEL: 410/275-2329
FAX: 410/275-8936
EMAIL tsa@dol.net

TSA DUES SCHEDULE

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Renew your membership by email! tsa@dol.net

FALL 2004 3
TSA Board Election Results

The TSA Board announces its newly-elected members for the 2004-2005 term. New Board terms begin with the Board meeting in Oakland, CA on Oct. 9. Congratulations to all.

Vice-President: Carol Bier
Treasurer: Patricia Cox Crews
Director of External Relations: Laura Strand
Director of Internal Relations: Lisa L. Kriner
Directors-at-Large: Mary Ann Fitzgerald, Joanne Dolan Ingersoll, Vita Plum

TSA offers Scholarship for Ghana Study Tour

TSA is offering one $3500 scholarship for a student/young professional for January’s TSA Study Tour to Ghana.

Students must send proof of full-time enrollment, and young professionals need to provide evidence that they are within five years of finishing their degree, and active in their chosen field. Applicants should send a completed scholarship application form (available from the TSA office), a current c.v., and a letter of recommendation from a faculty member, mentor, or professional colleague. Scholarship applications for the Jan. 2005 TSA Study Tour to Turkey

May 30-June 12, 2005
(Study tour begins in Istanbul the evening of May 30 and ends there early morning, Jun. 12.)

Registration Deadline: April 1, 2005

Join textile scholar, TSA member and curator Professor Walter Denny for a textile study tour to Turkey. For two weeks, Walter will share his extensive knowledge of Istanbul’s major textile collections, finest museums, and superb architectural monuments. In Istanbul and in Anatolia we will meet textile designers, curators, rug weavers, and textile collectors and explore present-day markets for textiles of all kinds. The tour will include a number of surprises that will not have been scheduled at the time of the printing of the trip itinerary. On a side trip, we will visit the old Ottoman capital of Bursa, once a major center of east-west silk trade, and the DOBAG rug-weaving cooperative near Ayvacik on Turkey’s Aegean shore.

Between planned events, Walter will lead us off the beaten track to show us some of his favorite places where tourists seldom visit, and help us learn to explore on our own. A number of free evenings will allow us to explore Istanbul’s many varied and hospitable restaurants within close walking distance from the hotel, and there will be the option of attending some of the fabulous concerts of the 2005 International Istanbul Music Festival.

Price: $2575 from Istanbul

The Turkey Study Tour is limited to 16-18 participants.

Registration information can be found on the TSA website, www.textilesociety.org, or by contacting the TSA office.

TSA Textile Study Tour to Ghana

Jan. 7-20, 2005

Edited by Dr. Lisa Aronson, the tour will travel from the capital city of Accra to two famous areas of Kente production, the Ashanti center at Bonwire and the Ewe area in the Volta region of southeast Ghana. The tour will also go to the village of Ntonso, center of Adinkra production, for a workshop, as well as the coastal town of Tema for a private tour of a printed textile factory. Other highlights include the bead market of Odumasi-Krobo, textile markets, traditional shrines, dance performances, and specialized collections in private homes.

TSA@dol.net
www.textilesociety.org

Nilda Callañaupa and Mary Frame will lead a textile tour in Peru Oct. 15-28 to benefit the Center for Traditional Textiles, Cusco. Nilda writes, “For years as I watched our traditions disappear, it has been my dream to find ways to save Inca weaving and traditions. This dream is coming true with the Center for Traditional Textiles of Cusco. It is a dream that many of you have shared with me, and I am very grateful.”

CTTC is a non-profit organization established in 1996 to aid in the survival of Incan textile traditions and to provide support to weaving communities. Tax-deductible donations can be made to:

Center for Traditional Textiles of Cusco
P.O. Box 1378
New Haven, CT 06505
ttc@terra.com.pe

Carol Chave recently spent a week weaving at Tierra Wools in northern New Mexico. Her tapestries, “El Ojo” and “Forces of Nature II,” were shown at the Newark Museum, Newark, NJ, during Summer 2004.

Virginia Davis has work on exhibit in “Special Interests: The Art of Politics,” Aug. 24-Oct. 31 at the San Jose Museum of Quilts and Textiles. www.sjquiltmuseum.org

Deborah Garner and Jay Bommer of Tribal Spirit gave a presentation on their fieldwork with the Chin peoples of Burma for the Radeke Society at Rhode Island School of Design Art Museum on July 13, 2004. This was in conjunction with a preview of the exhibit, “In the Spirit of Miss Lucy: Recent Acquisitions in Asian Textiles,” curated by Madelyn Shaw. The exhibit features exemplary material collected in Asia by Lucy Truman Aldrich from 1919-1929, and by Garner and Bommer in the 1990s.

deb@tribalspirit.com

Cindy Gould of Ames, Iowa received an Iowa State University Center for Excellence in Arts and Humanities Grant to curate the exhibit “Aspects of India,” and to organize the relat-

clee54@yahoo.com

Joy Hilden will present a slide-lecture program and a two-day workshop on Bedouin weaving at the Ithaca World Arts Alliance in Ithaca, NY, Oct. 22-24, with demonstrations, hands-on opportunities, and a class on many aspects of spinning and weaving using yarns spun by the Bedouin of Saudi Arabia.

joy@beduinweaving.com

Nancy Koenigsberg will participate in “Tactile Tensions: 12 Fiber Artists Engage” at the Hilles Gallery, Creative Arts Workshop in New Haven, CT, Sep. 10-Oct. 15. Her work can also be seen in “New Artists” at Andora Gallery, Carefree, AZ, Nov. 20-Jan. 10, 2005.

NNANCYGK@aol.com

Diane Maglio presented a paper entitled “From WWI Soldier to Jazz Age Sheik: A New Wardrobe from A to Z” at the Costume Society of America’s Region VI symposium in August. dmaglio@hotmail.com

Ann H. Peters is a member of the Comité Nacional de Conservación Textil (National Committee for Textile Conservation), serving Chile, Argentina, Peru, and Spain to establish a standardized Spanish Language textile terminology. The committee is composed of art historians, archaeologists, ethnographers, designers and conservation specialists. mundecomun@lightlink.com

Zenaide Reiss contributed to the fiber arts conference, “Creative Strands,” held at Bucknell University Jul. 7-11. She taught workshops on Color and Card Weaving and seminars on Value, Creating Stripes and Block Designing. zenaide@fast.net

Laura Strand spent six weeks in Nigeria on a faculty exchange with the Institute of African Studies at the University of Ibadan. She worked on a linguistics project in the Edo language area north of Benin City.

Melinda Watt has been promoted to Assistant Curator in the department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art. She has been a member of the department since 1999, and will continue her work with the European textile collection.

Member Publications


Symposium Exhibition

THE PAST IN PRESENT TENSE:
FOUR DECADES OF BASKETS BY JULIA PARKER,
Bedford Gallery
Walnut Creek, CA
Aug. 31-Oct. 31, 2004

THIS RETROSPECTIVE EXHIBITION traces the work of Native American master basket weaver Julia Parker (Coast Miwok and Kashaya Pomo). A long-time resident of Yosemite Valley and a respected elder of the Federated Indians of Graton Rancheria, Parker was a student of the great basket weavers of the twentieth century, including Lucy Telles (Yosemite Miwok/Mono Lake Paiute), Mabel McKay (Cache Creek Pomo), Elsie Allen (Cloverdale Pomo) and others. Through the last forty years of diligent study and experimentation, Parker has emerged as a preeminent figure in her field. (See page 1.)

She is an expert in several Native basketry traditions, including her own Pomo traditions and those of her husband's people, the Sierra Miwok/Mono Lake Paiute. Her work is in the permanent collections of the Smithsonian Institution, Washington, DC; the Yosemite Museum, Yosemite National Park; the Norwegian Ski Association Headquarters, Oslo, Norway; the private collection of Her Majesty, Queen Elizabeth II; and numerous private collections.

Parker has worked as an Indian Cultural Specialist at the Yosemite Museum since 1960, demonstrating basketry, telling Native stories and acting as a cultural interpreter to the thousands who visit the valley from all over the world. Parker also travels nationally and internationally, teaching and lecturing.

Parker's body of work is not only a triumph of skill, artistry and tenacity, but is a significant cultural legacy confirming that Native basketry is a thriving, ever-changing art form in the twenty-first century.

For the first time ever, over one hundred baskets made by this cultural treasure have been gathered for exhibition: baskets miniature and great, crude and fine, utilitarian and fancy. This show is a tribute to a respected elder in the Native American community who has dedicated her life to the preservation and continuation of an art form in jeopardy. Parker's baskets are resourceful, poetic interpretations of past traditions brought forward into the present.

http://www.bedfordgallery.org/
Guest Curator: Deborah Valoma, Adjunct Professor, California College of the Arts

Become a TSA Promoter

TSA's beautiful membership brochures are available for members to share the news of TSA and its membership benefits. When you attend textile-related meetings, please take some TSA brochures along to distribute to colleagues and friends.

Request a packet of TSA membership brochures from Kim in the TSA office. TEL 410/275-2329 FAX 410/275-8936 EMAIL tsa@dol.net
Rabari in the USA

Rabari Embroiderers from Kala Raksha Trust in India dazzled American stitchers and textile lovers all over the USA through the month of July. The program was developed by Susan West, chief buyer for the University of Pennsylvania Museum Shops, and Kathy Potier, both TSA members.

Beginning with a workshop at the Fabric Workshop and a trunk show at the University of Pennsylvania Museum, both in Philadelphia, PA, they traveled to Santa Fe, NM to participate in the first International Folk Art Market. Lachhuben Rabari in her mirrored, backless hanchali and heavily embroidered woolen ludi veil was easily the most photographed person among artisans from 75 countries.

In Albuquerque, NM, Lachhuben and her husband, Rajabhai, along with TSA member Judy Frater, taught eager stitchers from the Albuquerque Fiber Arts Council the techniques and aesthetics of Rabari needle art.

The team also taught students of a weaving class at Colorado College, Boulder, CO, and then took a welcome break to visit Mary and John Littrell in their cabin in Grand Lake, CO. Mary and John were glad to return the hospitality they had enjoyed on the January TSA India trip. Mary also enjoyed a tutorial in embroidery techniques while John worked hard to master the strategy of Nav Kakri (9 Men’s Morris), one of the games produced by Kala Raksha artisans.

The nomadic Rabaris then conducted a two-day class for fiber artists from the Pacific Northwest Needle Arts Guild in Seattle, WA.

The enthusiastically received tour ended with visits to the Andover Historical Society, Andover, MA; the Peabody Essex Museum, Salem, MA; and the Rhode Island School of Design, Providence, RI, where TSA members Maryann Sadagopan, Susan Bean and Madelyn Shaw showed the Kala Raksha artisans current collections management techniques and the basics of design education, in preparation for Kala Raksha’s new and ambitious project of establishing Kala Raksha Vidyalaya, a Design School for Artisans of Kutch.

- Judy Frater
judyfrater@hotmail.com

Tierra Wools – A World Apart

While much of the weaving world is moving determinedly in the direction of computerization and the technical wizardries that result, Tierra Wools steadfastly maintains weaving traditions that date from the 16th century. Located in picturesque Los Ojos, in the mountainous north central region of New Mexico, Tierra Wools is run by descendants of Spanish families who settled the area. The state of New Mexico itself is a place “not really like anywhere else,” where two-thirds of the Spanish-speaking residents “are descended from families who settled in the isolated northern tip of Spain’s New World empire before the Pilgrim Fathers arrived on the east coast.”

Tierra Wools is a churro sheep, wool, and weaving collective that recently celebrated its 20th anniversary. It shares traditional weaving expertise with all who come to study there. Classes are offered in weaving, spinning, and dyeing with traditional methods. Students stay in a casita a few steps from the studio and store.

The weaving classes are taught on large Spanish-style floor looms where the weaver stands to weave. Students are taught traditional weft-faced weaving styles derived from Spanish, Mexican, Navajo, and Pueblo weaving designs.

The weavers of Tierra Wools produce traditional blankets and rugs, as well as pillows, runners, and table mats. Unlike European tapestries, their tapestry-woven items are fully reversible, since yarn ends are tucked neatly in as the weaving progresses. Hand-dyed yarns with scintillating color variegations are also available in both churro and other wool types.

For information on Tierra Wools, their classes and yarn, visit their website: www.handweavers.com TEL 1-888-709-0979.

Quotations are taken from “Not really like anywhere else” in The Economist, 6/19/04, page 34.

- Carol Chave
ccchave@earthlink.net

Membership in TSA just got even better!

The annual membership term is now an anniversary-based year, thus providing optimum value for your dues.

To renew your membership, please visit the TSA website, http://www.textilesociety.org
Turkey Travel Tips

Dodi Fromson and her husband traveled in Turkey in June, spending part of their time on a tour led by Walter Denny. She writes: It was an astounding experience. In many of the places we visited, Walter was busy organizing future TSA Study Tour possibilities. TSAers, you are in for a treat you cannot begin to imagine. Any TSA member who has heard Walter speak knows how witty, intelligent, knowledgeable and thoroughly enjoyable he is. He makes an amazing travel mate and tour guide.

Then, there is the incredible beauty of Istanbul. Others have told me that it is the most beautiful city in the world. What? Compared to Paris? Yes, now I can say, it is among the most beautiful. The hotel Walter chose has the best view of the city, bar none, from its top floor. We took a seasoned diplomat (whom we knew 30 years ago in the then USSR) and his wife to see it, and they agreed!

We had sumptuous, exquisite meals in Istanbul, each one topping the previous one, in locales replete with great atmosphere and often historical importance. I thought I knew Middle Eastern cuisine, but I had not known of the fine dishes we sampled.

Walter is assisted in his traveling by his longtime friend Tosun Bengisu, a fellow alumnus of Roberts College, Istanbul. Tosun and his charming wife Shayeste, sample restaurant year-round to come up with gastronomic offerings!

You might consider traveling with Tosun and Shayeste for a couple of weeks before or after the TSA trip. We went with them from Ankara to Izmir by mini-van for two weeks prior to joining Walter in Istanbul. And we’re so glad we did.

The TSA trip will differ from ours in that even more opportunities to view textiles have been lined up for that journey.


Only eighteen travelers can go on the TSA trip, so sign up quickly. Walter is the only person with whom to see Istanbul. It’s truly his other home town!

– Dodi Fromson
dodifromson@earthlink.net

Palestine Costume Archive Missing Exhibition Update

While there is still no word regarding the fate of the Palestine Costume Archive travelling exhibition which vanished during a security examination and x-ray at LAX last fall, I would like to thank the many TSA members who have contacted the museum to express their concern and support. Details and updates can be found on the Archive’s website at http://www.palestinecostumearchive.org/press_release.htm.

Since the last TSA update, Alaska Airlines (responsible for searching for the exhibition as its final destination carrier) forwarded the Archive a cheque in compensation for less than 5% of the exhibition’s value. As this did not go far in covering search costs (co-ordinated from Australia) and replacement costs, the Archive has established a Lost Exhibition Fund to raise emergency funding to replace the lost cultural heritage and exhibition support material. Online donations can be made via the Archive’s website and the Archive would be most grateful if TSA members could pass the word on.

One good thing might come out of this loss: the missing cultural material included embroidered garments and products from many Palestinian refugee camp embroidery projects and women’s self help handicraft projects. If we can raise the funds to order replacements, this will provide significant employment and income for the women of these projects at a time when it is greatly needed. Many of these lost textiles will be featured in Jeni’s paper on nationalism and tradition in Middle Eastern textiles at the TSA symposium in October.

While several smaller forthcoming Archive displays in the US have been postponed, the Archive still plans to go ahead with the 2006-2008 North American tour of its highly acclaimed exhibition “Portraits Without Names: Palestinian Costume,” with over one hundred rare 19th- and early 20th-century textiles. Inquiries from interested museums are most welcome.

– Jeni Allenby

Director, Palestine Costume Archive
PO Box 98 Lyneham
Canberra, ACT 2602 Australia
TEL/FAX +61 2 62480114
info@palestinecostumearchive.org
jeni.allenby@effect.net.au

The 11th Triennale of Textiles

CENTRAL MUSEUM
Lodz, Poland

MAY 24-OCT. 30, 2004

Several fiber art magazines have published reviews of the Lodz Triennale in the past. Thus, the focus here shall be on what the Triennale is and what it is not, its organizational structure and process.

The Triennale is a huge exhibition where more than 150 artists from over 50 countries present their fiber art in 26,900 sq. ft. of space on three floors at the Central Museum of Textiles, located in an old textile mill, a brick structure built in the early 1800s. The Triennale started in 1972 as a show for Polish fiber artists. In 1975 it expanded internationally and has grown to become the largest textile exhibition in the world today.

The 11th Triennale opened May 24, 2004 with its customary speeches by the Museum’s Director, Mr. Zawisza, city dignitaries and ambassadors, followed by the awards ceremony. Many artists flock to the opening to meet with their international colleagues in this festive and exhilarating atmosphere.

Do not expect to see a unified body of works as in a juried competition. This is a survey show, and the pieces are as varied as the countries they represent.

The organizational structure for the Triennale is quite complex. It consists of an International Honorary Committee, composed mostly of Ambassadors from various countries, plus the Programming Board, the Consultants, the International Jury, and the Artists. The Ambassadors are called upon for textile contacts from their respective countries. The Programming Board oversees the selection of the Polish Artists and ensures that as many countries as possible are represented in the exhibition. The International Jury (includes Jon Rjis from the USA) selects the awards a day before the opening. (For the 11th: Gold Medal (Konrad Zych, Poland); Two Silver Medals (Nora Lewai, Hungary and Bente Saetrang, Norway); Three Bronze Medals (Miroslaw Broos, Slovakia; Kari Guddal, Denmark and Kayoko Kikuchi, Japan). There are many more medals and prizes than mentioned here.)

How does one get into this show? Make sure the Consultant knows you and your work. Camille Cook, Director of "Friends of Fiber Art International," was the USA Consultant. For the 11th Triennale she selected Marcia Docter, Donna Hayac, Tracy Krumm, Gyöngy Laky and Michael Rohde. "Friends" is a not-for-profit membership organization of fiber art collectors that also organizes a tour to the opening of the Triennale and to the associated and sometimes hard-to-reach textile exhibitions. Paul Bourassa was the Canadian Consultant for the 11th Triennale.

An impressive color catalog documents this prestigious exhibition. Lodz is passionate about its fiber art. This year’s Triennale is accompanied by an additional 90-100 related events in Lodz and 32 other Polish cities throughout 2004. If traveling through Poland this year, view the Museum’s website for a schedule of textile events.

www.muzeumwlokiennictwa.pl.

Below: Included in the 11th Triennale is "From My House to your Homeland" 2003, hand-dyed wool and silk tapestry, 54" x 98" by TSA member Michael Rhode.
TRADE, TEMPLE & COURT: INDIAN TEXTILES FROM THE TAPI COLLECTION
Ruth Barnes, Steven Cohen, Rosemary Crill

SARI TO SARONG: FIVE HUNDRED YEARS OF INDIAN AND INDONESIAN TEXTILE EXCHANGE
Robyn Maxwell

THESE TWO COMPLIMENTARY BOOKS, based on two exhibitions, provide access to exciting new examples of trade textiles and expand our knowledge of the depth and the variety of Indian and Indonesian textiles. Both exhibitions show collections assembled by individuals in the recent past, and prove it still is possible to acquire notable works of textile art from the rich diversity produced in two countries during a golden age in Asia.

The Tapi Collection of Shilpa and Praful Shah will soon be available to the public through the museums they are establishing in Mumbai and Surat. The National Gallery of Australia collection is largely based on the Robert J. Holmgren & Anita Spertus an, the Michael & Mary Abbott gifts and loans. Each volume through its colored illustrations, documents artistic expression and intent in the production of these fabrics.

The single-plane, flat illustrations in each volume, as is often true of museum exhibition catalogs, fail to portray how the textiles were used, how they were actually seen when worn (pleats and tucks hide as well as enhance designs), or how the draping of the cloth accents portions of the textile. The text thus needs to remedy this gap.

Different format approaches were taken in the five chapters each book contains. Maxwell describes the maritime routes between the two countries, the Indian religious impact on textiles, Indonesian royal textiles, and Indian trade textiles, and concludes with the creative exchanges between the two textile cultures. She introduces each topic with a terse essay and, along with each textile illustration, in typical museum format, gives template/formula-driven statements in a few lines noting the group and region making or using the textile, type or function of the textile, construction materials, size, and museum accession number. What a pity terms such as "ceremonial cloth" could not have been amplified to describe the ceremony or the significance of the designs or colors.

Since most readers probably do not have detailed knowledge of both Indian and Indonesian textiles, the lack of a glossary will frustrate those who wish to understand the many new terms they encounter. In contrast, the Tapi volume has two chapters on trade with Asia and Europe followed by three on specific textile types (Kashmir shawls, courtly & urban textiles, and, pichhwais & religious hangings). Crill and Cohen, either individually or jointly, wrote four of the chapters. Each full-page exhibit illustration has a facing, full page of background information, description, and analysis, often with inset illustrations.

These explanatory pages challenge our knowledge of the textiles, probe aspects of their significance, and enhance our understanding of them in some of the finest writing on Indian textiles to appear in many years.

Anyone with an interest in world textiles will want to acquire both volumes, savor the insightful observations of Cohen and Crill, and absolutely revel in the illustrations of these two exhibition catalogs.

--Donald Clay Johnson

THE COPTIC TAPESTRY ALBUMS & THE ARCHAEOLOGIST OF ANTINOE, ALBERT GAYET
Nancy Arthur Hoskins

IN 1983, THE HENRY ART GALLERY at the University of Washington acquired 144 Coptic textiles, or fragments thereof, collected by the French archaeologist Albert Gayet around 1900, and bound together by him in two leather volumes. Hoskins' book documents this collection, and the life of the man who acquired it.

Gayet was an interesting character. Known to many as the "Archaeologist of Antinoe," he led no less than eight excavations to this Egyptian site between 1896-1903, and spent the rest of his life writing about them. From his excavations, he collected thousands of Coptic artifacts, which today can be found in almost every museum in France and in many others throughout the world. The Henry gallery acquired theirs from Helen Stager Poulsen, who had initially purchased the volumes from a Los Angeles bookstore in 1947.

Hoskins' documentation of this fascinating, if not unique, collection is thorough, well-researched and highly accessible. She divides her book into three clearly defined chapters. The first details the history of Antinoe and Gayet's life-long mission excavating it, and the destiny of his finds. The second provides a general and well-illustrated overview of Coptic weaving, with attention given to loom types, materials, weave structures and Coptic tailoring methods. The last presents a detailed inventory and analysis of each of the textiles in the Henry Collection. The book is well-illustrated with easy-to-read line drawings and high-quality photographs, including many in vivid color.

Hoskins is sensitive to the fact that the Henry collection is a mere portion of the vast web of Gayet's archaeological treasures, and draws on the latter extensively in analyzing and documenting the former. Such investigation enabled her, for example, to track down the larger garment (located in a Lyons textile museum) from which one of the Henry samples had been cut.

Hoskins' book appeals to a wide audience--everyone from specialists in Coptic culture, and weavers seeking to explore new techniques and designs (one of her appendices is a "how to" section), to scholars interested in understanding the mindset of early collectors of antiquity. It is the latter aspect of her story that I found most interesting. Gayet had no qualsms about cutting up his fabrics and reassembling them on the volume pages to create a pastiche of colors, patterns, weaving implements, and even human hair, evoking the aesthetic of medieval manuscript pages in some cases and the eeriness and intrigue of a Joseph Cornell assemblage in others. We may never know the intention of Gayet's textile assemblages, but through them, Hoskins paints a captivating and informative picture of this unusual collection and the person responsible for it.

--Lisa Aronson

Book reviews to p. 10
TRADITIONAL ICELANDIC EMBROIDERY
Elsa E. Gujonsson
Publisher: Elsa E. Gujonsson, Kopavogur, Iceland, 2003
Distribution: University Iceland Press

Elsa E. Gujonsson uses historic textiles to introduce Icelandic embroidery. This book contains some history and a brief chapter on the needle-workers themselves, but focuses primarily on materials and techniques.

Because of this focus, the book has been divided according to technique. Each chapter describes an embroidery stitch or (when closely related) stitches, and provides images of historic textiles where these techniques were used. Much of the strength of this book lies in these beautiful color plates and their citations. The majority of the images are of ecclesiastical embroideries, with some secular textiles and a few beautiful images of manuscript pattern books.

In each chapter Gujonsson has included clear technical diagrams. These are extremely helpful in understanding how each technique was/is executed, and provide the reader ample information to try the embroidery herself. Gujonsson has also provided the reader with technical terms, often in both English and Icelandic.

The book concludes with a section devoted to patterns. This section contains over 20 patterns and a color key. Each pattern comes from a historic textile that is referenced at the front of the section. This section is not only useful for embroidery but could easily be translated to knitting and weaving.

For those interested in historic embroidery, the book certainly invites you to make the trip to the National Museum of Iceland in Reykjavik to see the textiles for yourself.

– Lisa L. Kriner

SYTCOS Research Team

CYNTHIA FINLAYSON of The Syrian Department of Antiquities is organizing a multidisciplinary team of textile conservators, museum exhibition specialists, graduate and undergraduate students to assist in the improvement of textile storage and exhibition cases for the Ottom-nera Azem Palace in Damascus, Syria during 2005. The team will also conduct artifact and historical costume research within numerous regions of Syria to develop new exhibition and publication materials on the Azem Palace collections.

TSA members interested in applying for a volunteer position on the team (university credit is available for students and publication opportunities abound for professionals) should contact: Cynthia Finlayson, Ph.D., R.P.A. Assistant Professor-Art History and Curatorial Studies D-515A Harris Fine Arts Center Brigham Young University Provo, Utah 84032 TEL 801/422-5628 calderfin@aol.com

Textile Museum Director

THE TEXTILE MUSEUM, Washington, DC, invites applications for the position of Director to provide vision and leadership for dynamic institutional growth. Primary responsibilities reflect the Museum’s strategic priorities: programming that promotes public appreciation of the textile arts; expansion of local, national, and international audiences; and fundraising to address current and future needs. Full position announcement available at www.textilemuseum.org/jobs.htm. Apply in confidence to: Director, Search Committee The Textile Museum 2320 S Street, NW Washington, DC 20008 searchcommittee@textilemuseum.org

MMA Conservator-In-Charge


THE METROPOLITAN MUSEUM OF ART seeks an accomplished professional to act as the Conservator-in-Charge of the Department of Textile Conservation, one of four principal conservation departments (Object Conservation, Paintings Conservation, Paper Conservation, and Textile Conservation), and to be responsible for the preservation and technological examination of textiles from the following curatorial departments: American Art; Ancient Near Eastern Art; all Arms and Armor; Asian Art; Egyptian Art; European Sculpture and Decorative Arts; Greek and Roman Art; Islamic Art; The Robert Lehman Collection; Medieval Art and The Cloisters; Nineteenth-Century, Modern and Contemporary Art; and Musical Instruments.

The Conservator-in-Charge is expected to work closely with the curatorial departments to identify the conservation needs of their collections, and to establish priorities for treatment, preservation, and technological study of the works of art.

For a complete job description, see employoppity@metmuseum.org Human Resources Department Mailbox MW-CIC The Metropolitan Museum of Art 1000 Fifth Avenue New York, NY 10028 FAX 212/396-5039

Metropolitan Museum of Art Fellowships in Conservation 2005-06

Applications due Jan. 7, 2005

THE ANDREW W. MELLON FOUNDATION, the Sherman Fairchild Foundation, and the Polaire Weissman Fund provide fellowships for study and training in conservation in several of the Museum’s conservation departments. Submit inquiries and letters of application to: Marcie Karp Fellowship in Conservation Program Metropolitan Museum of Art 1000 Fifth Avenue New York, NY 10028-0198

Friends of Fiber Art Awards Grants to Six Exhibitions

THE FRIENDS OF FIBER ART’s FOUNDATION FOR FIBER ART has selected six contemporary fiber art exhibitions to receive its 2004 stipends in its annual grant program. The exhibits include:


Mr. Vijai Singh Katiyar  
TEL 0091.79.2663.9692 Ext. 2016  
Mr. Shashank Mehta  
TEL 0091.79.2663.9692 Ext. 3012  
National Institute of Design  
Paldi, Ahmedabad, India 380 007  
GUJARAT, INDIA  
FAX 0091.79.2662.1167  
detm2005@nid.edu

**Due Oct. 1, 2004.** 5th Biennial NATCC Conference, Mexico City, Mexico, Nov. 9-11, 2005.  
RECOVERING THE PAST: THE CONSERVATION OF ARCHAEOLOGICAL AND ETHNOGRAPHIC TEXTILES. Conservators, curators, ethnographers, archaeologists, anthropologists, historians, conservation scientists, and other specialists working with archaeological and ethnographic textiles are invited to submit proposals for presentations on topics that may include: conservation treatments (past, present and/or under development), analysis and/or documentation, and the curatorial, trafficking and management issues raised by these textiles. Submit abstracts up to 250 words in length. Proposals for posters should also be submitted by this date. Contact: Rosa Lorena Roman Torres  
jhgclove@prodigy.net.mx  
TEL 52.55.5604.5188

CONFERENCE ON NORWEGIAN WOVEN TEXTILES. Proposals are invited for papers on topics related to the Norwegian textile tradition in Norway and North America, including: weaving and embellishment techniques, fibers and fiber preparation (including spinning and dyeing), equipment for the creation and care of textiles, design and aesthetics, historical and economic aspects, cultural perspectives, the impact of immigration on textiles and textile-making skills, Norwegian textiles within a Scandinavian or global context, teaching methods, textile collections or collectors, and contemporary fiberart and artists. The theme of the conference is Norwegian weaving, although papers on related topics will be considered as well. Submit abstracts to: Laurann Gilbertson  
Textile Curator, Vesterheim Norwegian-American Museum  
PO Box 379, Decorah IA 52101-0379  
textiles@vesterheim.org

**Call for Manuscripts**

**Due Oct. 1, 2004.** The editors of Biancheria: Domestic Needlework in the Italian Diaspora seek submissions on the domestic needlework of women from the Italian diaspora. This interdisciplinary anthology, which grows out of the John D. Calandra Italian American Institute’s 2002 conference on the subject, will include articles by scholars in the humanities and the social sciences (anthropology, art history, cultural studies, folkloristics, history), as well as creative work (memoir, poetry, fiction, photo-essays). Contacts: Edvige Giunta  
English Department  
New Jersey City University  
2039 Kennedy Boulevard  
Jersey City, NJ 07305  
egiunta@njcu.edu

Joseph Sciorra  
John D. Calandra Italian American Institute  
25 West 43rd Street, 17th floor  
New York, NY 10036  
TEL: 212/642-2035  
FAX 212/642-2030  
jsciorra@qc.edu  
www.qc.edu/calandra

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**Call For Papers**

**Deadline not stated.**

International conference, DESIGN EDUCATION; TRADITION AND MODERNITY (DETM), National Institute of Design, Ahmedabad, India, Mar. 2-4, 2005. The conference brings together the academic design community, design researchers & design professionals concerned for the cause of design education across the globe, to examine the emerging issues related to design education in the context of changing paradigms and globalization. This will be the first conference on design education in the Asia Pacific region. Details may be found on www.nid.edu.  
Information:

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**From the Editor**

This issue completes Volume 16 of the TSA Newsletter and the start of my sixth year as editor. I'm grateful to all of you who have helped to make the newsletter interesting and informative. Thank you for sharing your news and contributing the articles, reviews, and information that form the newsletter’s core. Your responsiveness to requests for news keeps the content lively and current.

I will be trading my Minnesota Fall for the experience of Spring in Australia during October and November this year, so I will miss the opportunity to meet and greet TSA members in person at the Oakland symposium. I do like to hear your comments, ideas, and opinions – please communicate them to me via email instead. Pam Parmal has organized a bevy of reporters to cover the symposium events for the January issue, so those of us who can’t attend will have a sampling of its atmosphere.

I am assisted in putting each issue of the newsletter together by the skills of copy editor, Susan Ward, and by Rebecca Klassen, who compiles the information in the Calendar section. Helga Berry worked on the Conferences and Symposia section for this issue while I was in the midst of a whirlwind packing spree. I am grateful to them, and I also appreciate the hours put in by my previous proofreaders, Betty Wass and Heather Akou.

I look forward to continuing the evolution of the newsletter as I continue to serve the TSA membership.

— Karen Seear

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FALL 2004 11
United States

ARIZONA


CALIFORNIA


COLORADO


University of Colorado Museum, Boulder. To Oct. 17: “Three Cultures of Master Weaving,” a rotating exhibition of outstanding Southwestern textiles. museums.colorado.edu


CONNECTICUT

Slater Memorial Museum, Norwich. To Nov. 28: “Fiber Revolution.” art@adelphianet.net


DISTRICT OF COLUMBIA


Smithsonian American Art Museum, Renwick Gallery. To Jul. 10, 2005: “High Fiber” explores how materials such as metal, plastic, clay, glass and wood are handled in ways that are more commonly used with natural fibers. http://americanart.si.edu

ILLINOIS


INDIANA


IOWA


Tapestry by Mary Merrill, featured at Fuller Craft Museum during September.

MASSACHUSETTS


MINNESOTA


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MISSOURI
Saint Louis Art Museum.
To Feb. 27, 2005: “Ottoman Embroideries from the Collection.”
TEL 314/721-0072. www.slam.org

TEL 402/472-2911.
http://textilegallery.unl.edu.

www.quiltstudy.org

Museum of Nebraska History, Lincoln. To April 2006: “Patchwork Lives,” quilts of Great Plains pioneer women from the collections of the International Quilt Study Center and the Nebraska State Historical Society; four rotations of 16 quilts each.
www.quiltstudy.org

NEW YORK
TEL 212/977-7298. www.folkartmuseum.org

TEL 212/849-8400. www.cooperhewitt.org

www.americancraftmuseum.org

TEL 212/570-3677. www.metmuseum.org

TEL 212/217-5800. www.fitnyc.suny.edu/museum

WASHINGTON
Whatcom Museum, Bellingham.
Work from Around the World.” The Valerie Justin Collection of flat-woven textiles from around the world. Tel. 919-515-3503. www.ncsu.edu/gad

International

Canada
Bata Shoe Museum, Toronto. To Aug. 31, 2005: “Beads, Buckles and Bows: Four Hundred Years of Embellished Footwear” features some of the Western world’s most creatively and extravagantly decorated shoes. Tel. 416/979-7799 x225. www.batashomuseum.ca

www.museumfortextiles.on.ca

England
TEL +44.0. 208699.1872. www.horniman.ac.uk

Guatemala
TEL 502.2.33.13634

South Korea
City of Kwangju, Sep. 11-Nov. 13: “The 5th Kwangju International Art to Wear Exhibition: From Creation to Disappearance.” International invitational exhibition held in conjunction with the international “Kwangju Biennale of Contemporary Art.”
www.huangjubiennale.org/eng/

Poland
Central Museum of Textiles, Lodz. To Oct. 31: “11th International Triennial of Tapestry.”
Note: Calendar submissions are included on a space-available basis.

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Lectures


Seminars


Feb. 29, 2005: Minneapolis Institute of Arts Textile Curatorial Council, "Exhibition and Care of Personal Textile Art Collections," Patricia Ewer. Tel. 612/870-3047

Apr. 9, 2005. Los Angeles County Museum of Art. The Third R.L. Shep Triennial Symposium on Textiles and Dress held in conjunction with the exhibition, "Images of Fashion from the Court of Louis XIV," on view Mar. 12-Jun. 26, 2005. Lectures focus on 17th-century French court life and fashion during the reign of Louis XIV. Participating speakers represent institutions such as the Courtauld Institute of Art, the Victoria and Albert Museum, The J. Paul Getty Museum, and The Huntington Library. Nancy Lawson Carcione Dept. of Costume and Textiles LA County Museum of Art 5905 Wilshire Blvd. Los Angeles, CA 90036 Tel. 323/857-6081 Fax 323/857-6218 carcione@lacma.org shepsymposium@lacma.org

Tours


Maya Textiles: Woven Jewels of Mexico and Guatemala, Oct. 28-Nov. 7, to the highlands of Guatemala and the bordering Mexican state of Chiapas with Margot Blum Schevill. www.crowcanyon.org


Textile Museum Tour, Changing Patterns in Patronage: Textiles in Central and South Asia, Jan. 14-Feb. 1, 2005. Study tour with Judy Frater, focusing on the changing patronage of Indian textiles, will look at the embroidery of Sandur, ikat weaving in Hyderabad, the woven patterns of Maheshwar and Kanchipuram and the natural dyes of Hderabad and Srikalahlasi. International Ventures and Travel, 800/338-2624.

Textile Museum Tour. Mexico City and the Valley of Oaxaca, Feb. 3-13, 2005 to the Oaxaca region's indigenous weaving traditions. Led by Elizabeth Cuellar. Information: Siemer and Hand Travel, 800/451-4321

Textile Arts Council of the Fine Arts Museums of San Francisco Tour. Vietnam, Feb. 27-Mar. 11, 2005 to northern Vietnam; pre-extension available to South and Central Vietnam, Feb. 19-27. Kim Saunders, author of Contemporary Tie and Dye Textiles of Indonesia, accompanies the tour. Tel. 415/750-3627. tac@famsforg


Sept. 10-12: Octagon Center for the Arts, Ames, IA. Interpreting India: Multiple Views, Multiple Voices. Held in conjunction with the exhibit "Aspects of India." www.octagonarts.org/events


Sept. 16-17, 2005. Department of Design, Housing, & Apparel, University of Minnesota. The Senses and Sentiments of Dress, A Symposium Recognizing the Career of Regents Professor Joanne B. Eicher. Catherine Daly, Symposium Chair. mcdaly@che.umn.edu

Oct. 1-3, 2004. Craft Studio at Harbourfront Centre, Toronto, Ontario, Canada. Ingenuity & Critique, a symposium as part of a major festival of Danish Culture. Two topics, curatorial practice and critical writing, will be addressed by an international team of curators, critics and designers from Denmark, Canada, Australia, the UK and the USA. This event is part of "Superdanish, Newfangled Danish Culture," presented at Toronto's Harbourfront Sep. 28-Nov. 30.


Oct. 15-17, 2004. The Textile Museum, Washington, DC. 27th Rug Convention. INDIAN TEXTILE TRADITIONS: EXCHANGE & TRANSFORMATION, held in connection with the exhibitions “Floral Perspectives in Carpet Design” and “A Garden of Shaws: The Buta and Its Seeds.” Explores the influence of Mughal textile art as well as the distinct influence of Indian artists and weavers on the textile traditions of Iran, the Caucasus, Central Asia, Turkey, and Europe. TEL 202/667-0441, ext. 64 www.textilemuseum.org/rugconvention.htm


Nov. 20-24, 2004. Academy of Arts & Design, Tsinghua University Beijing, China. FROM LAUSANNE TO BEIJING, 3rd International Fiber Art Biennale & International Fiber Art Conference and Symposium. Highlighting the most active thoughts and ideas in the field of fiber art in the world, and offers a venue for exchange and communication between eastern and western artists and scholars. Office of Arts & Crafts Department Academy of Arts & Design, Tsinghua University No. 34 Dongsanhuang Middle Road Beijing 100020, P.R.C. TEL +86.10.5100.3010 TEL +86.10.6561.9733 FAX +86.10.6561.9735 webmaster@chinafiberart.com.cn

Feb. 24-26, 2005. Lincoln, NE. COLLECTORS, COLLECTING, AND COLLECTIONS. The International Quilt Study Center’s second biennial symposium features speakers, juried papers, thematic sessions, and panels, plus pre-conference tours, including a behind-the-scenes look at the IQSC’s state-of-the-art storage facility, and curatorial-led tours of exhibitions in the area. Speakers: Russell W. Belk, marketing expert; the feminist art group, Guerrilla Girls; Nancy Druckman, Sotheby’s; Jonathan Holstein, collector, dealer, author and lecturer; Shelly Zegart, collector, dealer, and author; Ursula Ilse-Neuman, Curator, Museum of Arts and Design; Mary Katherine Lamb, independent studio quilt artist/collector; and Jack Walsh, collector. Kathy Moore Symposium Coordinator International Quilt Study Center iqsc-symposium2@unl.edu http://quiltsudy.unl.edu


Jun. 10-12, 2005. Massachusetts College of Art, Boston. WORLD BATIK CONFERENCE BOSTON 2005. Theme: batik, wax-resist textiles. Artists, scholars, designers and collectors from six continents present workshops, papers, demonstrations, exhibitions, and a Merchants’ Mall. KEYNOTE SPEAKER, Mr. Kageo Miura (Kyoto, Japan). Presenters: Nicola Shilliam, Abby Lillethun and Cynthia Fowler (Early 20th-C. American Batik); Fiona Kelogue, UK (Sumatra Traditions); Janet Stoyel, UK (Photon Laser Batik); and Ray Pierotti (Contemporary Directions). Registration begins Sep. 1, 2004. Register online at: www.massart.edu/batik worldbatik2005@cs.com Betsy Sterling Benjamin Ann Wassmann 3-D Dept. Fibers Mass. College of Art 621 Huntington Ave. Boston, MA 02115


Oct. 21-23, 2005. Vesterheim Norwegian-American Museum, Decorah, IA. NORWEGIAN WOVEN TEXTILES. International symposium includes invited speakers, juried papers, fiber art workshops, and exhibitions of both historic and contemporary weaving. Laurann Gilbertson Textile Curator Vesterheim Museum TEL. 563/382-9661 textiles@vesterheim.org


TSA Newsletter
EDITOR/LAYOUT Karen Searle
COPY EDITOR Susan Ward
CALENDAR EDITOR Rebecca Klassen

Winter Issue Deadline: November 30, 2004

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

Please send calendar items to:
rebecca_klassen@yahoo.com
2004 TSA Calendar

Oct. 6-9, 2004  TSA Ninth Biennial Symposium, Oakland, CA
Oct. 6 and 9, 2004  TSA Board of Directors Meeting
Nov. 30, 2004  TSA Newsletter Deadline
Dec. 30, 2004  Citations due for TSA/Textile Museum Annual Textiles Bibliography. Send citations to:
Mary Mallia, Librarian,
The Textile Museum, 2320 S St. NW,
Washington, DC, 20008

Photographic details courtesy of:
Haffenreffer Museum of Anthropology, Brown University
Estate of Lillian Elliott
RISD Museum