Spring 2012

Textile Society of America Newsletter 24:2 — Spring 2012

Textile Society of America

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A n exciting program of events has been lined up along with the Textile Society of America’s 13th Biennial Symposium, to be held in Washington, DC, Sept. 19-22. The main Symposium events will take place at the Washington Court Hotel centrally located in downtown DC near the National Mall, Penn Station, and Union Quarter. Set in the midst of the presidential election year, the theme Textiles & Politics has proven to be an exciting inspiration for textile scholars, artists, and other experts who will participate.

Hand-on Workshops
Five workshops will provide hands-on learning opportunities for varied textile techniques and traditions. Jorie Johnson will demonstrate a contemporary approach to Central Asian felt-making, as participants create personalized felt arm cuffs. Ann Hedlund, Cathy Notarnicola, and Susan Heald will instruct us on how to identify and analyze Southwestern textiles, covering fibers, yarns, and dyes; loom techniques; weave structures; and finishes. A third workshop, led by Ann Pollard Rowe, will delve into the many different textile structures used to create patterns using warp floats on simple looms, with examples provided by Andean and Middle Eastern textiles from The Textile Museum’s collection. Michel Garcia and Yoshiko Wada will guide us in natural dyeing with cochineal using sustainable methods. Lastly, Julie Holyoke of Lisio Foundation will help deepen our understanding of European historic and contemporary figured velvet weaving, including cut, uncut, ciselé, double pile, lancé, brocaded, bouclé, floating pile, and space-dyed warp velvet.

Pre- and Post-Symposium Tours
From metropolitan Washington, DC to further afield, our four tours promise engaging, in-depth explorations of significant textile collections. On Wed., Sept. 19, see “Baltimore Album Quilts” on curator-led tours in the world-class collections of the Baltimore Museum of Art and Lovely Lane Church, and a demonstration of quilting techniques by the Baltimore Appliqué Society. Or, visit Mount Vernon, home of George Washington, and Gunston Hall, home of George Mason, and explore the textiles that two founding families of the US made and used, including needlework by Martha Washington and imported Indian palampores, on special curator-led tours.
Textiles & Politics

Textile Society of America 13th Biennial Symposium
SEPTEMBER 19-22, 2012 · WASHINGTON, DC

On Sun., Sept. 23, travel to Delaware’s Winterthur Estate and Gardens, home of Henry Francis DuPont and his unparalleled collection of early American decorative arts. Participants can enjoy a special behind-the-scenes viewing of Winterthur’s important printed textile and needlework collections. Or stay in the Washington, DC area and visit the homes of two private collectors of fiber art, as well as an exhibition of emerging fiber artists at the Maryland Institute College of Art. Discuss the historical development of fiber as an art form and current trends in the field.

In-Depth Site Seminars
Site seminars offered during the Symposium will provide behind-the-scenes access to the renowned textile collections held by Washington, DC-area institutions large and small, and offer special insight into a range of textile traditions with talks by curators, weavers, and other experts.

Learn firsthand about the velvet ikat process, from cocoon to the final product, with Rasul Mirzaahmedov, master velvet ikat weaver from Margilan in Uzbekistan’s Fergana Valley, and his assistant, Aziz Murtazayev. Explore the Japanese interpretation of ikat with a tour of the exhibition “Abstractions and Variations of Traditional Symbols in Japanese Picture Ikat (E-gasuri)” at the Japanese Embassy’s Japan Information and Culture Center.

For a look at other textiles from around the world, visit the Dumbarton Oaks Museum, known for its holdings of Byzantine and Pre-Columbian art, for gallery tours and a special behind-the-scenes textile viewing. At the Smithsonian’s Freer and Arthur M. Sackler Galleries, explore Charles L. Freer’s pioneering interest in Chinese textiles as well as Gu family embroidery. Visit The Textile Museum to examine the archives of George Hewitt Myers, Irene Emery, and Charles Grant Ellis, who left rich collections of handwritten material reflecting a kind of intimacy with objects seldom seen in today’s digital age. A tour of the concurrent exhibitions, “The Sultan’s Garden: The Blossoming of Ottoman Art” and “Dragons, Nagas, and Creatures of the Deep” will be offered. Tour the National Museum of the American Indian’s Cultural Resources Center, the institution’s collections storage and research facility, and see native textiles from North, Central, and South America.

As we gather in the nation’s capital, it will be fitting to explore the many historical American collections available to us. At the Library of Congress, we’ll tour the Great Hall in the Italian Renaissance Thomas Jefferson Building and enjoy a special viewing of textile-related materials from the collections. The National Museum of Natural History will also provide a behind-the-scenes viewing of textiles received by the United States as diplomatic gifts from foreign nations, as well as collections storage and conservation. Explore the expression of identity, class, and race through the social and material histories surrounding African-American quilts at the Smithsonian Anacostia Community Museum.

Several seminars will offer in-depth perspectives on the role of women’s fashion in American history. The Sewall-Belmont House, which houses one of the most expansive and unique collections from the women’s suffrage and equal rights campaigns, will offer a tour focusing on the National Women’s Party (NWP)’s use of persuasive language and imagery on banners, costumes, caps, sashes, and ribbons. At the Daughters of the American Revolution Museum, we’ll preview the exhibition “Fashioning the New Woman” and discuss new mannequin and mounting techniques and materials, then see the museum’s period rooms.

Two other gems of Washington, DC, will offer special tours as well: Hillwood Estate, Museum & Gardens, founded by Marjorie Merriweather Post, and Tudor Place, home of Thomas Peter and his wife, Martha Custis Peter, granddaughter of Martha Washington. Hillwood holds the foremost collection of Russian imperial art in the US as well as outstanding French furnishings and objects, including over 2,500 textiles. Our tour of Tudor Place will focus on furnishing textiles and clothing on display, including Federal period furnishings, and clothing worn by Caroline Ogden-Jones Peter (1894-1965), the wife of Armistead Peter III.

For seminars focusing on design and contemporary fiber art, join us at the National Gallery and the Renwick Gallery. We’ll see the masterpieces of the National Gallery of Art’s M.C. Escher Collection, one of the world’s largest and most

Tudor Place collection, a gift from Martha Washington: printed cotton banyan to be featured in the Tudor Place site seminar for TSA attendees. (Inset shows fabric pattern.)

Dear Members:

Spring is here, and our Symposium Registration is open! When you have the chance to review the program you will share my amazement, I am sure, at the depth and breadth of the interests and expertise of our organization’s membership. From Andalusi textiles to the semiotics of handkerchiefs, the politics of cotton to the patronage of kings, dyes as weapons to garments and identity—these are only some of the subjects that will come from members from the US, India, France, the UK, Spain, Korea, Japan, Canada, Turkey, Indonesia, China, and Africa (among other places). In addition, our Symposium co-chairs, Sumru Belger Krody and Cecilia Anderson, and their planning team have developed 15 site seminars that will provide first-hand and behind-the-scenes experience with some of our great (and small) institutions, museums, historic houses, and government facilities.

They have also put together a number of interesting pre-and post-conference tours and workshops, including a focus on the understanding of weave structures from three different perspectives—one presented by Ann Rowe on warp-pattern weaves, another by Ann Hedlund on weaves of the Southwest, and one by Julie Holyoke on velvet weaves. These workshops fulfill a goal of TSA to help our members enlarge their scope and abilities to understand textiles, and we are very happy to be able to offer these special opportunities. All in all, I hope that each of you will find something of interest, something that sparks the mind and imagination, to encourage and support you in your own directions. I know that some of my favorite scholars and long-time friends and colleagues will be presenting and attending, and I look forward to seeing them, as well as having the chance to get to know new ones.

Symposium Opportunities

We are very grateful to those of you who have helped us in our planning and sponsorship, and at this time we still could use help from all of our members. We are looking for sponsors to help with the costs of all the events, and we are also hoping that some of you may help us to provide scholarships to our student and new professional members, our general members who may need help, as well as our international members who travel so far to participate and whom we welcome heartily. Can you help by sponsoring a student or member? Can you contribute even a small amount to help offset costs? Do you know of an organization that may like to sponsor a lunch or coffee break, providing an important opportunity to network and mingle with friends and colleagues? Please contact me if you have some ideas, or go to the TSA website’s Donate Now or Symposium Sponsorship pages: http://www.textilesociety.org/symposia_2012.htm

See you in Washington! (And, by the way, I am presently teaching at UCLA/Getty in Los Angeles until mid-June. I would like to meet local TSA members while I am in CA. I will be happy to meet people on Friday mornings at the Getty. If anyone would like to come and have coffee with me, please let me know.)

Best,
Elena

Elena Phipps
President, TSA 2011-2014
Elena@textilesociety.org

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Callañaupa is the Director of the Center for Traditional Textiles of Cuzco, and Joslyn teaches textile design at Clarion University, PA. Joslyn’s textile design work was included in “Focus Fiber” at the Canton Museum of Art, Dec. 2, 2011-Mar. 3, organized by the Textile Arts Alliance of the Cleveland Museum of Art.

Kate Kretz has a solo exhibit, “The Sharp World,” at Hardcore Art Space, Miami, FL. http://www.katekretz.com

Eulanda Sanders exhibited her work in “I Make/U-Buy: Textiles in the Electronic Age” at the Robert Hillestad Textiles Gallery, University of Nebraska-Lincoln, Feb. 27-Mar. 30. Sanders was also a presenter in a related seminar, “Starting Your Own Online Business: From Practical Considerations to Elegant Solutions” on Mar. 1. http://textilegallery.unl.edu/

Carol Westfall is part of the Distinguished Educators exhibition, one of the Fiberphiladelphia 2012 celebrations held during March and April in Philadelphia, PA. This show at the Crane Building included the work of Gerhard Knodel, Lewis Knauss, Adela Akers, Cynthia Schira, Rebecca Medel, Joan Livingstone, Pat Hickman, Deborah C. Warner, Warren Seeig, Jason Pollen, Giongy Laky, and the late Lillian Elliott. http://www.fiberphiladelphia.org

Kate Kretz, “Your Fragility...” 2010, mother's hair from gestation period embroidered on child's garment, velvet, 14 x 15”.

sculptural works, embroidry, and unique techniques—and is beautifully installed at the DAI. This exhibit was organized by the SJMQT and curated by Corsini and Professor Ni Yuehong of Tsinghua University, Beijing. It is the first time that a show of contemporary Chinese fiber art has come to the US. After its 2009 showing in San Jose, a portion then traveled to the American Textile History Museum. The artworks will return to China after its run at the DAI. For more info:
www.daytonartinstitute.org
www.sjquiltmuseum.org

The College of Social Science, Michigan State University, will host a May 3 lecture by Joanne B. Eicher titled, “Global Perspectives on Dress and Fashion.” Eicher is Editor-in-Chief of the Berg Encyclopedia of World Dress and Fashion, Series Editor of Dress, Body, Culture by Berg Publishers, and is Regents’ Professor Emerita at the University of Michigan College of Social Science’s 2012 Outstanding Alumni Award.

Conservators Joyce Hulbert and Elise Yvonne Rousseau lectured at the Bay Area Conservation Guild on Feb. 25. Hulbert discussed her experience with infill/lacunae in conservation mounting projects and her insights on working with ancient tapestry. Rousseau spoke on mold and pest abatement in large infested collections, and her experiences with the cleaning and repair of several historic textiles and garments.

Jane Hoffman and Ann Keuper will present a workshop on natural dyes May 11-13 at Lew Sorenson Community Arts Center Tucson, AZ. Registration: http://www.tanqueverdeschools.org

Linda McIntosh presented a program on “Natural Dyes in Thailand and Laos” on Mar. 29 at the Tilleke & Gibbins Textile Collection, Bangkok. McIntosh also gave presentation in Singapore on Apr. 20 for the Friends of the Asian Civilizations Museum Textile Group on “The Influence of Indian Trade Textiles in Mainland Southeast Asia: Examples from the Tilleke & Gibbins Textile Collection.” Her talk introduced the museum’s conference, “Patterns of Trade.”
http://www.tilleke.com

“An A Day in Velvet,” a Lisio Foundation Workshop, will be held at the TSA Symposium on Sept. 19. Julie Holyoke will teach this day-long workshop on figured velvet at the Washington Court Hotel. The Lisio Foundation, an historic mill specialized in the production and study of figured silk velvets.
will supply sample kits for each participant. Sample analysis and documentation will be practiced, and design and production of traditional and rare velvets studied. For details see the Symposium program on the TSA website and visit the Lisio Foundation’s website:
http://www.fondazionelisio.com

Deb McClintock, Independent Scholar and Weaver, in collaboration with Dr. Sandra Cate, Department of Anthropology, San Jose State University, conducted primary field research for a panel presentation at the Association for Asian Studies Conference in Toronto in March, 2012. The paper, “Handmade Futures: Design, Labor and Identity in Asian Craftwork: Re-crafting Silk in Southeast Asia,” addressed the design flexibility given to Lao/Thai weavers by their technology, the changing roles of weavers within their country, and the use of the “Lao” kha tam hauk, as major factors in generating the authenticity and distinguishing characteristics of Lao weaving.

Barbara Shapiro will teach three classes on indigo at HGA’s Convergence 2012, Long Beach, CA, Jul. 15-21. Her classes feature her “Greener Indigo” formula, a non-toxic, no-fumes formula originally used in the 18th century in Europe before the advent of the strong toxic industrial chemicals commonly used for indigo reduction today. Participate in all the Convergence activities or sign up for Barbara’s workshops at:
http://www.weavespindye.org?loc=8-00-00
http://www.Barbara-Shapiro.com

Shapiro will offer a class on basketry techniques called “Not Your Mother’s Laundry Basket” at the Downtown San Francisco State University facility for the Osher Lifelong Learning Institute, Tuesdays, Jun. 19- Jul. 10. The course covers several techniques and references global historic traditions and the Contemporary Art Basket movement.
http://olli.sfsu.edu

On Apr. 14, Adrienne Sloane presented a workshop on “Knit Painting” at the Textile Arts Center, Brooklyn, NY.
http://textileartscenter.com
http://www.adriennesloane.com

Bobbie Sumberg presented her ongoing research on Mexican samplers to the Embroiderer’s Guild of America International Conference in Naples, FL, in September, 2011.

Member Publications
Jacqueline Davidson’s new book, Nets Through Time: The Technique and Art of Knotted Netting is available through her website,
http://www.netsthroughtime.com

Michael A. Langkjaer, PhD. and lecturer at the Saxo Institute, History Section, University of Copenhagen, has a chapter on “Rock Military Style: Motivations Behind the Military Look of 1960s Rock Musicians” in the anthology Nordic Fashion Studies, edited by Peter McNeil & Louise Wallenberg, pp. 271-291. Langkjaer indicates his vexation with a certain type of cultural studies method that uses terms such as “transgressive” without attending to the specifics of the modes or garments discussed thereunder. “Assumptions about the motivations behind the donning of uniforms among rock musicians, as well as among contemporary youth, must be re-examined.” Nordic Fashion Studies, published in Stockholm in 2012, presents a selection of the research papers delivered in May, 2008 at the first “General Research Workshop in Fashion Studies for the Nordic Region” organized and hosted by the Centre for Fashion Studies at Stockholm University. Langkjaer’s chapter is on Open Access at:

Weaving A Chronicle by Judith Poxon Fawkes chronicles the author’s life as an artist and weaver, and provides a retrospective of her beautiful hand-woven tapestries. She also relates stories of the competitive/collaborative nature of commissions that were integral to the creation of many of her tapestries. She discusses her favorite weaving techniques and her original ideas for tapestries.

Qaraqalpaqs of the Aral Delta written by David and Sue Richardson will be published by Prestel Verlag in July. It introduces the textiles and weavings of the Qaraqalpaqs to an English-speaking audience for the first time. The volume is organized into four sections. Book 1 explains the Qaraqalpaqs really are and where they come from. Book 2 covers the Qaraqalpaqs’ choice of fibers, natural dyes, and looms and describes the textiles that they wove locally as well as those that they imported. It provides new insights into the local specialty craft of producing polished cotton alacha, and the little-known ikat weaving and silk sash weaving industries of Khiva. Book 3 covers all aspects of Qaraqalpaq headwear, costume, and jewellery, while Book 4 reviews Qaraqalpaq dwellings and their furnishings, describing the Qaraqalpaq yurt and its construction in detail, along with its associated tent bands, storage bags, and decorations. Each section is generously illustrated with photographs by the authors, supplemented by numerous images extracted from the archives of museums in Qaraqalpaqstan and Russia, which have never been previously published.
ISBN: 978-3-7913-4738-7
Hardcover, 480 pages, 760 color illustrations, 240 B/W
http://www.qaraqalpaq.com

Bobbie Sumberg edited and contributed to the Museum of International Folk Art’s catalog of its Macedonian dress collection. Titled Young Brides, Old Shirts: Macedonian Embroidered Dress, it is available from the Museum of New Mexico Foundation website, http://worldfolkart.org
Sumberg also published an article titled “Powerful Protection” in Hand/Eye, 6, Fall 2011.
http://Hand/eyemagazine.com

“Arab Spring” by Polly Barton, 2011, Silk, double ikat, woven in 3 panels. 92” x 16”.

Knit painting by Adrienne Sloane.

Qaraqalpaqs of the Aral Delta
http://www.schifferbooks.com
160 pages, 98 color images,
Hard Cover, 8.5 x 11,

NFS_Langkj_r.pdf/.

Member Publications
Jacqueline Davidson’s new book, Nets Through Time: The Technique and Art of Knotted Netting is available through her website,
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“Arab Spring” by Polly Barton, 2011, Silk, double ikat, woven in 3 panels. 92” x 16”.

Knit painting by Adrienne Sloane.
I n A p r i l o f 2 0 1 1, I R E C E I V E D a Beatrice S. Demers Foreign Language Fellowship from the Rhode Island Foundation to study Spanish in Ecuador (Foundation 2012). The Demers Fellowship allowed me to travel to Otavalo, for four weeks between May and June, 2011, and to Cuenca, for two weeks in Jan. 2012.

Otavalo is home to one of the largest indigenous textile markets in South America (1), and many artesanía vendors from this region also market their products in North America. During my dissertation research in 2006-2007, the presence of Latin American vendors, many from the Otavalo area, on the North American powwow trail piqued my curiosity, but, I did not have the language skills to work with this population. At one powwow, 25% of the vendors were from the Otavalo region. Latin American vendors are not always welcome in the powwow context for several reasons: the North American indigenous vendors believe that they are not Native American, though they will agree they are indigenous; their products are thought to be mass-produced, not hand-made; and the economic conditions in their home countries gives the Latin American vendors a competitive edge.

Travel to Ecuador provided me the opportunity to study Spanish in a one-on-one setting that also facilitated an understanding of the cultural context from which the vendors travel. This summer, I will be conducting a pilot study on migrant Latin American artisan vendors, particularly from Ecuador, who market their wares in Southern New England.

In Otavalo, I lived on the corner of Poncho Plaza where Otovalo’s famous market is set up and broken down on a daily basis seven days a week. The Otavalo Spanish Institute arranged many outings to museums, archaeological sites, and nature reserves, and catered to my particular interest in textiles by arranging a weaving lesson in Ilumán and a visit to the workshop of backstrap loom weaver Miguel Andrango in Agato (2).

One of the first things I noticed was that the predominant textiles in the Otavalo market are rarely sold on the North American powwow circuit. The Otavalo market is filled with brightly colored tapestry woven rugs with images of indigenous persons against backgrounds of mountains, geometrics, and Escher-like patterns of fish and lizards (3). In addition, bright woven synthetic textiles made into tablecloths, scarves, and travel bags create eye-catching displays. I did not see these two types of textiles on the powwow trail when I was doing my research. Products common to both sites include small tapestries made into bags, alpaca sweaters and hats, inexpensive children’s toys, ocarinas, and bead necklaces. More items with local indigenous motifs are found in the Otavalo market than in the powwow market booths of Ecuadorian vendors. A more careful comparison of these marketing choices will be part of my summer 2012 research.

In January, I returned to Ecuador to study at the Fundación Amauta in the cosmopolitan city of Cuenca. Located in the province of Azuay, Cuenca is Ecuador’s third largest city and a UNESCO-designated World Heritage Site for its colonial architecture. It also boasts numerous cultural institutions such as the Museo de Arte Moderno, the Museo del Banco Central, and the Centro Interamericano de Artesanías y Artes Populares (CIDAP). The Cuenca region is well known for its beautiful warp resist (ikat) textiles (4). The term rebozo or macana is often used to describe this type of cloth traditionally worn by cholas. The term cholo refers to Spanish-speaking descendents of Spanish colonialists and indigenous people, one of the four socioeconomic groups that make up the population of Azuay (Young-Sanchez 2011). During our trip, we visited the workshop of José Jiménez, a well known local weaver, to see the ikat process.

The Demers Fellowship provided me the opportunity to study not only the Spanish language but the cultural context of textile production that fuels a transnational migration of indigenous artisan vendors. The country of Ecuador and its artisans have felt the impact of the global recession, which has not only depleted the market for their goods abroad, but reduced the number of visitors traveling to the region. This summer I will begin an investigation of how transnational migrant indigenous artisan vendors construct community in the Southern New England context. I also hope to return to Ecuador in order to further my understanding of indigenous artisan marketing within a western hemispheric context.

— Blaire O. Gagnon
Assistant Professor of Textiles, Fashion Merchandising and Design, University of Rhode Island

Notes


Bottom, left to right:
2. Renowned Otovalo weaver Miguel Andrango.
3. Tapestries in the Otavalo market with traditional motifs.
4. Ikats and embroideries for sale in José Jiménez’s workshop in Cuenca.
The Mola: Imagery of Culture and Politics

The mola is a multilayered textile art form that grew out of the religious and cultural traditions of the Kuna, an indigenous people of the Republic of Panama’s southern Caribbean coast. When European exploration came to this part of the world in the 15th century, the native inhabitants tattooed and painted their bodies with vegetal dyes in geometrical and floral designs. Missionaries in the mid-19th century taught the Kuna the importance of clothing the body; cloth was provided and the Kuna painted it with similar designs and added a sewn border. With the availability of vibrantly colored fabric and scissors obtained through trading with passing vessels, the Kuna women developed a unique art form and created increasingly complicated chemises.

Molas are constructed of multiple cloth layers that are embellished with appliqué, reverse appliqué, top-stitching, and embroidery. As young girls the Kuna women learn the art of mola-making from their mothers and grandmothers, initially creating molitas and progressing to full-sized panels. Pairs of mola panels—which compliment one another but are never identical—are attached to a yoke and sleeves are added, creating blouses that the women wear and sell to the tourist trade.

Mola-making, wearing, and selling are all important aspects of Kuna culture and life. The combination of fine sewing techniques and the Kuna artists’ creative vision has elevated this textile form to unparalleled artistry. The strong visual impact of Kuna mola art makes it one of the most evocative and transcendent indigenous art forms. Imagery from the women’s surroundings and images from popular culture are transformed into iconic artworks through a highly evolved and sophisticated aesthetic grammar.

Molas tell endless stories of island life: they may represent traditional myths or shimmering geometric designs. Many molas have nature motifs depicting plants and ocean life, the sky or the rain forest; others have designs derived from commercial advertisements. Household implements and tools, mythological tales, biblical stories, and connections with local and world politics are all themes reflected in mola design motifs.

Although the Kuna people are geographically isolated on their mainland and island homes in the Comarca de Kuna Yala, they are not immune to outside cultural political imagery. The Kuna are proud of their cultural identity and have great respect for those who represent political freedom. Popular political figures, including John F. and Jacqueline Kennedy and a Panamanian presidential candidate, Galindo, have appeared in the mola designs of several generations of mola makers. Through print and radio communications and stories told of these individuals, the mola artists have stylized their features and associated artifacts into their designs.

The many visual sources are filtered through the Kuna artist’s creative perspective and imagination to be interpreted in her mola art and portrayed in a beautiful and often humorous fashion. The mola represents the incredible range of the human imagination as well as the Kuna’s unique and vibrant aesthetic representation of their world.

– Edith Crouch

Note: Molas pictured are from three private collections.
Taiwan Aboriginal Textiles: Translations and Transformations

Background of Yushan Tsai’s Exhibition

The Shuang Ye Museum of Formosan Aborigines is located on Yang Ming Mountain overlooking Taipei city in Taiwan. From June 19-Aug. 1, the exhibition, “Recovering Lost Woven Treasures” will be on view. It consists of 86 reproductions and creative interpretations of beautiful historic textiles from Taiwan’s “first peoples,” the yuanzhumin, woven and embroidered by TSA member, Professor Yushan Tsai, shown in Fig. 1 modeling a beautiful costume from the Rukai indigenous group. The exhibition is the culmination of more than ten years of her research and textile reproduction work.

When I lived in Taiwan from 1996-99 I was a frequent visitor to the museum. It was established by a private foundation in 1985 and opened its doors in 1994. Its mission was to showcase a private collection of artifacts from Taiwan’s indigenous peoples, and to promote, research, and stimulate public awareness of the cultural and artistic values of these through the display of its permanent collection, special programs and exhibitions.

As a visitor to the museum, the collection of traditional textiles immediately attracted my attention. Colorful and varied fabrics and garments were set within the cultural context of their respective groups. The equipment and techniques used to produce them were included in the display. For a hands-on weaver and textile historian like me, these displays were valuable sources of information and a powerful motivation to seek further information.

In the early days of my research, I could find little information in English about these textiles. As I widened my search for sources, my quest took me to the Fu Jen Catholic University Department of Textiles and Clothing, College of Human Ecology, where I met Professor Yushan Tsai. Here, I was able to talk to the professors and examine the collection of historic textiles which would become the basis for a departmental museum in this University near Taipei. I am happy to say that progress has been made since then in researching and publishing about these textiles. Yushan has authored and published several books, alone and in collaboration with her colleagues at Fu Jen University.*

Statistically, the yuanzhumin constitute a small minority of non-Han Chinese population, not more than 2% of the total population of the island, which is predominantly Han Chinese. But, with recent political changes, interest in the aboriginal cultures has been part of a shift to a more “Taiwanese” identity. Besides matters of ethnic pride, official recognition of the minorities bestows certain legal rights to those groups and grants them some favorable economic concessions.

The yuanzhumin speak languages of the Austronesian family and are racially distinct from the Han Chinese, who migrated to the island from the 16th century onward. Austronesian is one of the largest language families, with speakers dispersed widely throughout maritime South East Asia and the Pacific Islands. It seems likely that the early aboriginal settlers divided the island into separate territories where distinctive cultures were able to develop in relative isolation. This is easily observed in the textile styles, which have preserved their distinct tribal identity over long periods of time.

Head hunting was part of the culture of the Taiwan groups (except for the Yami) as it was in other Austronesian populations, however, it was ended by the 1930s during the period of Japanese occupation, 1895-1945. The Japanese occupiers also discouraged the yuanzhumin from weaving their traditional textiles and practicing the art of the tattoo. It is worth noting that patterns on clothing and easily visible tattoos enhanced the status and aesthetic appeal of the wearer and would have revealed the individual’s tribal affiliations.

Some of the tattoo patterns seem to be reminiscent of old black and white textile patterns on ramie textiles which I saw in the museum, but, experts disagree on the connection between tattoo and textile patterns. Both patterning and predominant color combinations reflect aesthetic preferences and tribal

1. Yushan Tsai in Traditional Rukai dress.
3. Creative transformation of Yami textile patterns integrated with painted boat designs by Yushan Tsai.
Yushan was trained as a textile professional in France and has been Associate Professor of Textile Design in the Department of Textiles and Clothing, College of Human Ecology, Fu Jen Catholic University, Taipei since 1993. Under the inspiration and guidance of Department Chairman Sister Maryta Lauman, a collection of historic textiles from Taiwan and mainland China has been assembled. This fine collection is now housed in a small research museum and provides valuable resource material for study by staff and students. Figure 4 shows Yushan’s contemporary expression of textiles from a traditional source.

Yushan has used all available resources for her creative reproductions of the old aboriginal textiles: museum and private collections with actual specimens; old books and catalogues with photographs; and contemporary photographs of the old pieces.

To determine what had gone into a textile’s making and reproduction, she had to perform careful analysis of each example. This fabric analysis involves counting the threads in warp (the lengthwise threads) and weft (the crosswise threads) and noting the way they interact with each other (the interlacement). These interactions are then recorded in a specialized graph called a weaving draft. (Fig. 5) A reproduction can be woven from the directions derived from the draft. Or, you could make your own variations as Yushan has sometimes done. Pattern can be either woven into the cloth or embroidered on top of a foundation cloth.

For this exhibition Yushan wove some samples and embroidered others in a counted thread technique. In the case of weaving, colored weft threads were used to build the pattern into the structure of the cloth. Figure 6 shows Yushan needle-weaving by hand a Rukai embroidery pattern into a warp on her loom. This pattern could later be converted into a loom-controlled weave on a dobby loom at a great saving of time and effort.

Fig. 7 shows Yushan at her dobby-style sample loom. She is re-weaving the pattern from the Pinpu man’s vest in Fig. 8.

Weaving complex patterns on a simple loom, such as the traditional backstrap loom of the yuanzhumin, is a very time-consuming and exacting process. A great deal of effort must be devoted to counting and selecting threads, warp and weft, with which to build the pattern.

Yushan has worked both from original textiles and photographs to create her reconstructions. In some cases, she converted embroidered patterns into woven patterns for her dobby loom. She has patiently counted and recorded the stitches of lovely old embroidered patterns, and graphed them and given them new life in her creative transformations. Through the medium of her crisp and impeccably woven and embroidered samples we are encouraged to take a fresh look at the wealth of color, pattern, composition, variety of materials and techniques employed in making these meaningful cloths.

In addition to her research, from 1999–2001, Yushan and her colleagues at Fu Jen University were involved in an educational initiative sponsored by the Council on Indigenous Peoples of the Executive Yuan (Taiwan’s legislative body). They were charged with training a group of 15 tribal students as “seed” teachers in a two-year course, after which the students would be prepared to return to their communities to help revitalize their respective textile traditions, conduct research, and build cottage industries. Yushan taught them the yuanzhumin students how to weave their traditional designs using the dobby mechanism to expedite textile production.

Yushan’s work focuses on woven and embroidered patterns and structural analysis of rare fabrics representing 13 of the 14 aboriginal tribes of Taiwan: Atayal, Truku, Sedeq, Yami, Bunun, Tsou, Puyuma, Paiwan, Sai-siyat, Rukai, Pin-Pu, Amis and Thao. She knows these textiles intimately, and in “Recovering Lost Woven Treasures” presents a unique glimpse of a rich and varied textile heritage framed in a new vision for the 21st century. She freely shares these discoveries in this exhibition, and through her teaching, passes on her knowledge to future generations of weavers and textile scholars, and for this we are grateful.

– Kathleen Forance Johnson

*Books by Yushan Tsai, published by the Taichung County Cultural Center in Taichung, Taiwan:

Tablet Weaving: Technique and Creation (1998)
Shuttle Weaving Technique and Textile Structure analysis (2000, reprint in 2007, 1200 NT $)

For more information contact The Shung Ye Museum of Formosan Aborigines
282, Chihshan Road Sec 2, Taipei, 111 Taiwan (R.O.C)
Fax: +886-2-2841-2615
instances where there were no textiles, the existence of tunics and trousers at the time of deposition could be inferred from the spatial relationships of groups of small clothing clasps where the original garments have disappeared. By contrast, the woolen textiles of Thorsberg, including two well-known tunics and a pair of trousers, were preserved in an acidic environment that dissolved the iron. Möller-Wiering also resolves the artifacts as they are now known with the artifacts as described in Conrad Engelhardt’s diaries and publications from the original 19th century excavations, to add the dimensions of artifact condition at time of excavation and the details of their placement in the sites. Her thorough discussion of the material draws on comparisons to local archaeological sites unrelated to the weapons deposits as well as a far-reaching survey of roughly contemporaneous tunics, trousers, and cloaks.

The 12th chapter of *War and Worship* is Lise Ræder Knudsen’s companion study of the tablet-woven textiles from the same sites. Consistent with Möller-Wiering’s work, Ræder Knudsen documents the tablet-woven artifacts in fine detail. Using illustrations, she distinguishes among several weaving structures to show the many possible approaches to weaving a tablet-woven border onto a larger piece of cloth. She develops the argument that tablet-woven borders may be woven to the fringed edges of textiles after they are taken from the loom.

*War and Worship* breaks new ground across four old collections. By investigating long-overlooked textile evidence, Möller-Wiering has expanded the body of information about weapon deposits and the rituals that preceded them. Ræder Knudsen’s work brings new insight to the state of weaving technology in the 3rd and 4th century AD.

Both studies serve as examples of exciting, new work that can be done on existing archaeological collections.

— Erica Tiedemann

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**Nets Through Time: The Technique of Knotted Netting**

Jacqueline Davidson

2012: Maine Authors Publishing


156 pps. $19.95

Jacqueline Davidson, in this book, provides an overview of the ways in which basic knotted net textiles have been used throughout history and around the world.

In the first three chapters she discusses the knotting technique, the simple wood and bone tools that have been used to carry the thread and to gauge the rows of knots throughout history, and provides archeological examples of early nets. A chapter on “Nets for Utility” discusses the wide-ranging use of this utilitarian fabric for fishing nets, in balance scales, and for carrying bags and head coverings since its development in prehistory.

A chapter on “Lace” surveys the ornamental uses of netting in three types of lace formed with the same knot: filet, laces, and guipure. Examples of these laces were used for clothing and decorative household goods from doilies to bedspreads. The chapter “Nets for Ceremonies and Celebrations” describes the use of netting for ceremonial costumes in various cultures, such as veils and the famous feather capes of the Hawaiian islands. A final chapter, “Contemporary Fiber Art,” outlines the uses of netting with non-traditional materials by such fiber artists as Lilian Elliott, Faith Heisler, Luba Krejci, and Rebecca Medel.

Each chapter concludes with a detailed bibliography. As a teacher of “primitive” techniques such as netting, I find this survey a valuable resource. The lace aspect of netted lace is not often discussed in the context of net-making, and, I appreciate its inclusion here.

— Karen Searle

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**Textiles from the Andes, Fabric Folio Series**

Penelope Dransart and Helen Wolfe

British Museum Press

ISBN 978: 0-7141-2584-8

£12.99

The British Museum Press has issued this small volume on Andean textiles as part of its “Fabric Folios” series. These reasonably priced books for textile lovers explore the variety of color and pattern in the museum’s collections of world textiles, and may also serve as source books for designers. For the Andean volume, the tenth in the series, over 30 spectacular Peruvian and early Andean textiles are introduced, with over 100 photos, including many detail images. The textile structures and techniques are described and a brief overview of their environmental and cultural contexts is provided. The examples range in date from the Paracas to the Inka and Colonial periods (200 BC to late 18th century AD.) A Glossary provides further explanation of techniques and a Bibliography encourages further study.

— Karen Searle
El Palacio Online

El Palacio Magazine, published by the Museum of New Mexico for nearly 100 years, celebrates the digital age just as the state of New Mexico celebrates its centennial, by putting the first ten years of the magazine online for public access at: http://archiveselpalacio.org

With the changing times, the vision of many magazine publishers—including El Palacio’s—has broadened in order to continue producing a print product while also developing an online version and full archive for web-savvy audiences. When El Palacio enters its centennial year in 2013, the balance of the publication years are slated to be available online. http://www.museumofnewmexico.org

Craft and Compassion: A Special Collaboration

The Fetzer Institute’s Labor, Trade and Crafts FAC (Fetzer Advisory Council) has completed a global survey of individual or group art and craft practitioners whose methods and results promote integration, community, reconciliation, forgiveness, and love. The link between art and craft and these broader topics has been little studied and, in many cases, the crafts in question are endangered. The result will be published in a special issue of HAND/EYE Magazine on the theme of “Craft and Compassion.” The magazine will be distributed at the Fetzer Institute’s Global Gathering in Assisi, Italy in Sept. 2012 and will be offered to HAND/EYE subscribers in October. www.fetzer.org http://handeyemagazine.com

Scythia Textile Art

Scythia Textile Art has changed its email and web addresses. The website is updated, and has “Fibremen” exhibition images and video. Scythia has sponsored international textile biennale exhibitions in several countries around the world since 1998, most recently in Kherson, Ukraine. scythiatextile@gmail.com http://www.scythiatextile.com

Queen Sirikit Museum of Textiles

The Queen Sirikit Museum of Textiles opened to the public this spring. The museum’s mission is to collect, display, and preserve textiles from East, South and Southeast Asia, with a special emphasis on the textile heritage of Thailand. An international symposium, “Weaving Royal Traditions through Time: Textiles and Dress at the Thai Court and Beyond,” is being planned in conjunction with the international launch of the museum in January, 2013. In addition to pre- and post-conference tours there will be special opportunities to see behind the scenes at the new museum and visit private collections of textiles not accessible to the general public. For further information, please visit the QSMT website: http://www.qsmtthailand.org

Exploratory Symposium for a National Knitting Museum

Thanks to the vision and generosity of the Wisconsin Historical Society and The Yarn Group of the National NeedleArts Association (TNNA), a symposium is planned on Nov. 8-9 to explore the formation of a Knitting Heritage Museum, with a planning work group continuing on Nov. 10.

The Symposium will be held on the campus of the University of Wisconsin-Madison, Opening speaker, Dr. Susan Strawn, author of Knitting America: A Glorious Heritage from Warm Sloths to High Art, will provide an historical perspective of the craft. Melissa Leventon, Principal of Curatrix Group Museum Consultants and former Curator-in-Charge of Textiles at the Fine Arts Museums of San Francisco, will speak on the challenges of starting a textile museum, based, in part, on her six years of experience as consultant to the Queen Sirikit Museum of Textiles in Bangkok that opened in spring 2012.

Leslie Bellais, Curator of Costumes and Textiles for the Wisconsin Historical Society, and Maya Lea, Curator of the Helen Louise Allen Textile Collection at the University of Wisconsin-Madison, will create a special knitting and crochet exhibit, “Curator’s Choice.”

Knitting and crochet have been part of the fabric of life since the colonizing of the Western Hemisphere, yet this legacy is often overlooked and under-appreciated. A new Knitting Heritage Museum planned for Madison, WI aims to correct this long-standing neglect, and will embrace the rich heritage of educational, research, artistic, cultural, and fellowship opportunities of knitting and related yarn arts.

Wisconsin, located centrally within North America, is the home of one of the “godmothers” of North American knitting, Elizabeth Zimmerman, as well as many contemporary knitwear designers. The state also boasts supporting organizations such as the Wisconsin Historical Society, the University’s Helen Louise Allen Textile Collection, and the Madison Knitting Guild, the oldest modern knitting guild in the US.

According to planning committee leader Karen Kendrick-Hands, “Thousands of striking examples of historic knitting, brought to North America by immigrants during the last three centuries, lie undiscovered in trunks and chests, in danger of being discarded. They deserve a permanent home, where knitters can study and be challenged and inspired by them.” In addition to knitting, the museum plans to collect design information and related literature for scholars seeking research opportunities, as well as for anyone with an interest in the subject.


TSA Listserv

The mission of the TSA listserv is to provide a venue for ongoing dialogue among our diverse and globally dispersed textile community. Listserv members engage in conversations about research; share information about particular textiles, techniques, people, and regions; announce publications and exhibitions; and share research in progress.

You can subscribe to the Listserv by using the form on the TSA website at the address below. As soon as the form is submitted, you will be able to join in the conversations!

Subscribe at: http://www.textilesociety.org/resources_listserv.htm – Lydia Fraser, Listserv Coordinator
A $3 million gift from the Avenir Foundation is transforming the Denver Art Museum’s Textile Art department. The donation, announced on Jan. 10, 2012, will support the expansion of the gallery, slated to open Summer 2013, and form an endowment that will fund staff and program in perpetuity.

The new Textile Art gallery exhibition space will increase six-fold, allowing the department to show a greater portion of its collection as well as host loan exhibitions. Also planned are scientific and educational spaces, a staging area for exhibition preparation, and storage for the more than 5,000 textile objects in the DAM’s collection. Additional gifts will underwrite an innovative and interactive educational area and enable the hiring of a full-time textile conservator.

The origins of the department date to 1927 with the gift to the museum of a Kashmir shawl—the museum’s first recorded non-American Indian textile. In 1955, Lydia Roberts Dunham was appointed the first Curator of Textiles, succeeded in 1965 by Imelda G. DeGraw, who held that position until her retirement in 1992. During the tenure of these curators the collection grew dramatically, assisted by the creation of the Neusteter Fashion, Costume and Textile Institute in 1962, which for ten years helped support acquisitions and promote artistic appreciation of the collection.

In 1996, Alice Zrebiec, formerly a textile curator at the Metropolitan Museum of Art, was charged as Consulting Curator to display the collections again after several years of exhibition hiatus. Changing the focus of the department to reflect its position within a museum of fine art and design required assessing and refining the collections and their presentation. This also prompted renaming the department from Textiles and Costumes to Textile Art. With the announcement of the Avenir Foundation gift, Dr. Zrebiec has assumed the fulltime position of Avenir Foundation Curator of Textile Art.

The Collections
Perhaps the two best known areas of the Textile Art department are its internationally exhibited and widely published American quilt collection and its extensive holdings of late Qing Dynasty Chinese costumes and textiles. This diverse department, however, contains many more riches. Its wide-ranging scope extends from pre-Columbian and Coptic archeological textiles to contemporary works of art in fiber, and overlaps culturally and/or chronologically with the departments of Asian Art, New World, Painting and Sculpture, Western Art, and Modern and Contemporary Art. Objects under its curatorial charge include all textiles in the Denver Art Museum except American Indian, African and Oceanic textiles, which are collected by the Native Arts department, and the textiles and rugs in the Herbert Bayer collection.

Notable holdings of the Textile Art collection include the following:

- An internationally-recognized collection of over 300 American quilts. These include examples made by and donated by Charlotte Jane Whitehill (1866-1964), a well-known appliqué quilt maker. Whitehill’s “Indiana Wreath” quilt and “The Matterhorn” quilt by Myrtle M. Fortner (1880-1966), were honored in 1999 as being among the 100 best quilts of the 20th century. Also notable are the mid-19th century quilts, including the extraordinary broderie perse album quilt given to Anna Eliza Pratt; crazy quilts; and Amish and Mennonite quilts.

- Over 100 American coverlets representing overshot, double cloth, and Biederwand techniques.

- The Julia Wolf Glasser collection of samplers dating from the 18th and 19th centuries, made in Europe, North and South America.

- The Charlotte Hill Grant collection of over 600 Chinese court costumes and accessories—primarily late Qing Dynasty—acquired by Mrs. Grant in China in the 1920s and 1930s, and gifted to the museum by her children in 1977.

- Ecclesiastical vestments and textiles from the Renaissance to the 20th century, particularly the gift of Reverend John Krenzke. Included in the latter is a tour de force set of five vestments: the “Angel” chasuble, maniple, stole, chalice veil and chalice cover designed by Gaspard Poncet (1820-1892), and woven by the firm of J.A. Henry in 1889 in Lyon, France.

- Textiles from India, made for local use as well as resist-dyed palampores created for export to Europe and Indonesia.

- Indonesian textiles

- European lace

- A growing collection of contemporary art in fiber. Recent additions include works by Carol Shinn, Lia Cook, and Carol Eckert.
• Western costume and accessories, both ethnographic and fashionable, illustrate specific textile techniques or design movements.
• Smaller holdings of Asian carpets, European tapestries, pre-Columbian textiles, Coptic textile fragments, Islamic textiles, and historic European textiles.

When the Textile Art Gallery reopened in 1997 it was named in honor of previous benefactors, Bernita and Myron Neusteter, and the entire Textile Art collection, formed by purchases and gifts from many sources, is now known as the Neusteter Textile Collection. The Neusteter Textile Gallery displays changing exhibitions drawn primarily from the permanent collection.

Exhibitions

Textile Gallery exhibitions such as “Crazy Quilts and Other Curiosities;” “For the Greater Glory of God: Ecclesiastical Vestments and Textiles;” and “Lighter than Air: Gauze Robes from China” highlighted specific aspects of the collection, while other shows like “Cultural Coatings,” “Fabulous Floral Fabrics,” or “No Boundaries: Art + Fiber” were thematic and cut across centuries and countries.

From time to time special solo contemporary artist showcases are installed. The current exhibition, “Sleight of Hand,” on display until Nov. 25, presents work by 14 contemporary artists who trick the eye with unexpected materials, unusual techniques, and out-and-out illusion.

Working with other curatorial departments, Textile Art has lent objects for display in the Asian Art and New World galleries, thus placing the textiles into a larger cultural context. In turn, objects from Asian Art, Modern and Contemporary, and Native Arts have been installed in the Textile Gallery to illustrate cross-cultural influences and design parallels.

The latest special exhibition, “Threads of Heaven: Silken Legacy of China’s Last Dynasty,” closed on Jan. 29. It featured over 90 objects from the DAM’s permanent collection of Chinese costumes and textiles that illustrate aspects of late Qing Dynasty court life and culture. Other large, major exhibitions such as “Ikat: Splendid Silks of Central Asia from the Guido Goldman Collection,” “Kaleidoscope of Color: Amish Quilts from the Collection of Faith and Stephen Brown,” and “Gee’s Bend: The Architecture of the Quilt” brought to the Denver public objects that are not available in the collections or that complement the collections.

Textile Art Department Staff

Dr. Alice M. Zrebiec, The Avenir Foundation Curator of Textile Art
Micah Messenheimer, Curatorial Assistant, Textile Art
Lisa Steffen, Master Teacher for Textile Art

Curators in other departments with textile expertise:
Nancy Blomberg, Chief Curator and Curator of Native Arts: Native American, African and Oceanic textiles

Dr. Margaret Young-Sanchez, Mayer Curator of Pre-Columbian Art: Pre-Columbian textiles
Dr. Gwen Chanzit, Curator, Herbert Bayer Collection and Archive Herbert Bayer

http://www.denverartmuseum.org


The main objective of this publication is to show the multiple possibilities of research and the spectrum of knowledge developed on the particular subject of each issue by analyzing different perspectives, such as material culture, fashion, design, art, crafts, sustainability, economics, technology, engineering, production and historical studies. In addition, iara receives articles, interviews, reviews, essays and audiovisual materials on fashion, culture and the arts. For information: Prof. Luz García Neira, design.textil@uol.com.br or visit iara’s website at: http://www.iararevista.sp.senac.br/

http://www.sp.senac.br

Conferences & Symposia

May 18: Craft and the Art of Embroidery in Colonial Boston. Boston. Embroidery played an important and varied role in colonial society. This symposium will explore many aspects of embroidery in colonial Boston: its relationship to the other crafts, its important place in establishing gentility, and its role in the lives of colonial Bostonians. Free with Museum admission. RSVP to Diana Zlatanovski at dzlatanovski@mfa.org

This symposium is generously sponsored by the Ann and John Clarkeon Lecture and Publication Fund for Textiles and Costume. http://www.mfa.org


scythiatextile@gmail.com
http://www.scythiatextile.com

Jun. 21-31: Fifth International Felt Symposium in Bishkek, Kyrgyzstan. The Central Asian Crafts Support Association’s Resource Centre in Kyrgyzstan (CACSCARC-kg) has planned a conference with field trips introducing Kyrgyzstan’s Felts. Travel to yurt and felt makers’ villages in mountainous Naryn and Lake Issyk Kul, visit local museums and Central Asian Craft Fair with artisans from Uzbekistan, Tajikistan and Turkmenistan, partake of master workshops, and hear traditional Kyrgyz music on a beautiful alpine lake, rimmed with snow-capped peaks.

Information: svetlana.balalaeva@cacscarc.kg
http://www.cacscarc.kg
or Chris Martens
christinelliamartens@gmail.com


Aug. 23-26, 2012: Korea Bojagi Forum, Seoul. The conference will feature speakers from several continents, workshops, tours, exhibits, museums, shopping, and more! Focus is on the influence of the Korean Bojagi (wrapping cloth) tradition on artists around the world. Organized by Chunghie Lee. Information: 2012kf@gmail.com
http://www.handsofkorea.com
http://www.facebook.com/bojagi.in.seoul

Oct. 2-5: International Turkish Handwovens (Textile) and Traditional Arts Congress, Azerbaijan. Turkish hand-woven textiles, illumination, tiles, and traditional design, dyes, and iconography will be addressed during conference proceedings. Communication: Ahmet Aytaç. cicimsumak@gmail.com
TEL +90.507.259 33.44

Nov. 8-10: The Knitting Heritage Museum Project, Madison WI, a symposium to explore the establishment of a museum to honor our knitting and crochet heritage, co-hosted with the Wisconsin Historical Society, Dr. Ellsworth Brown, Director. Sponsored by The Yarn Group of The National Needlearts Association.

http://www.yarngroup.org
Karen D. Kendrick-Hands
TEL 313/600-1670
kdkhands@ameritech.net
Project Blog: http://knittingheritagemuseum.wordpress.com
Facebook: http://www.facebook.com/KnittingHeritageMuseum

Exhibitions: United States

California

http://www.fowler.ucla.edu/exhibitions

http://www.lacma.org

http://www.complexweavers.org

Florida

http://www.katekretz.com

Ruth Funk Center for Textile Arts, Florida Institute of
Technology, Melbourne. May 19-Aug. 18: “Florida in Fabric—Wish you were here!” Juried quilt exhibition. http://textiles.fit.edu

MARYLAND

MARYLAND

MINNESOTA


New Mexico

New York

TEXAS

Exhibitions: International

CANADA

LAOS
Traditional Arts and Ethnology Centre, Luang Prabang, To Sept. 2012: “From Courtship to Kinship: Wedding Celebrations of Laos’s Ethnic Groups.” highlights wedding customs of various ethnic groups of Laos, such as the Lao and Mien; wedding attire and other artifacts. http://www.taeclaos.org

SINGAPORE

Lectures, Workshops, Tours

Workshops and Courses at the Lisio Foundation: The Lisio Foundation, Florence, Italy, offers many learning opportunities each semester in weaving on Jacquard looms and drawlooms, textile analysis, and lacemaking. New offerings this season include “Kente Cloth Weaving,” “Creativity and the Traditional Vertical loom,” and “Recognizing Embroidery Stitches and Technique,” among many other topics. Explore the Jacquard medium throughout the year in courses and workshops; reserve a week of textile analysis, theory and practice, or a loom for your art and design work. All courses are held in English and/ or Italian. For further information: didat@fondazionelisio

Detailed class lists and descriptions are on the website, http://fondazionelisio.edu

Rhode Island School of Design Textiles Summer Institute June-August: Rhode Island School of Design has been at the forefront of textile design education for 135 years. Every summer, artists and designers from around the world and from all backgrounds and skill levels are provided the unique opportunity to learn with renowned faculty and on rarely accessible, world-class equipment. Three-week intensives and six-week courses are offered. http://summer.risd.edu/textiles

Art Workshops in Guatemala offers classes in arts, writing, and photography based in Antigua, Guatemala. This year’s textile tour Jul. 21-30, led by Karen Searle, visits the ikat-weaving workshops in Quetzaltenango. http://www.artguat.org