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## Author Biographies

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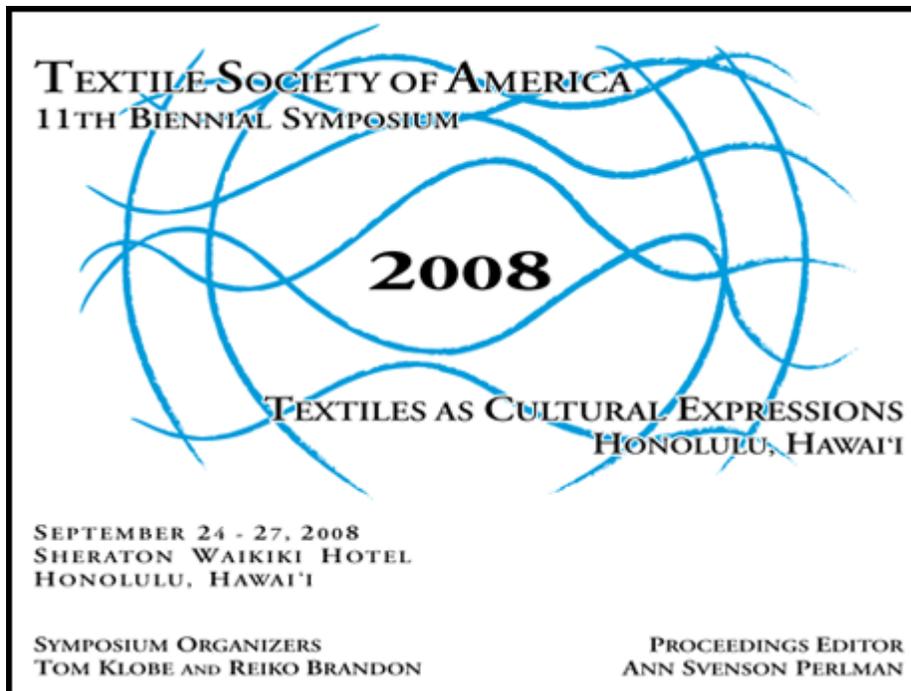


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## Author Biographies

### A

**Carolina Agüero** is currently an archaeologist with the University of Chile. She holds the Masters in Anthropology from the Catholic University from the North (1994) and PhD in Archeology from the Pontifical Catholic University of Peru (2007). Currently, she is Investigator of the Institute of Archaeological Investigations and Museum of the Catholic University from the North in San Pedro de Atacama (Chile) and editor of the periodical Estudios Atacameños. Arqueología y Antropología Surandinas ([www.scielo.cl](http://www.scielo.cl)). As an investigator she has specialized in Southern Andean archaeology from the Formative (1000 BC) to the Inka period (1450 AD) particularly working from the perspective of analysis of archaeological textiles. She has written various publications, some of which can be found in [http://academico.ucn.cl/mi\\_web/maguero/](http://academico.ucn.cl/mi_web/maguero/).

**Açalya Allmer**, born in Rize, Turkey, studied architecture in the Department of Architecture in Middle East Technical University (METU) and received her B. Arch degree in 1997. After receiving a YÖK Scholarship, she joined the graduate program of the University of Pennsylvania (UPENN), Philadelphia, USA where she received her M.Sc.

(2002) and Ph.D. (2005) degrees in architecture. Allmer is currently an Assistant Professor in the Department of Architecture at Dokuz Eylül University in İzmir, Turkey. Her research focuses on textiles in architecture, metaphors and meanings of cloth in architectural design, and autonomy of surface in contemporary architecture. She has various articles on these topics published in both national and international professional journals (such as *Textile: The Journal of Cloth and Culture*"; "Architectural Research Quarterly"; "MADE: Materials, Architecture, Environment and Design"; "On Site Review"). In 2007, she received the "TÜBA" Scientific Publications Award".

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**Maile Andrade** is a native of Mākaha, O'ahu, whose family roots are in Molokai, Hawai'i, and Kaua'i. She is a multi-media artist, has a Masters of Fine Arts degree from the University of Hawai'i-Manoa, and is presently an Assistant Professor at Kamakakuokalani Center for Hawaiian Studies developing a Native Hawaiian Visual Culture Program. Andrade has received a variety of academic awards and has participated in numerous indigenous symposiums and gatherings. Through the exhibition of her works locally, nationally and internationally, Andrade has raised the prominence and appreciation of Native Hawaiian visual arts.

**Linda Arthur** is Professor of Apparel, Merchandising, Design & Textiles at Washington State University. She earned a PhD in Sociology from the University of California at Davis, and has published widely on social-psychological aspects of dress and on the history of dress and appearance. Formerly on the Textiles & Clothing faculty of University of Washington, Dr. Arthur served as Curator of the program's Asian, Western, and Hawaiian historic costume collections. Her book *Aloha Attire: Hawaiian Dress in the Twentieth Century* (Schiffer Books, 2000) was the first book published on contemporary Hawaiian clothing that included women's, as well as men's wear. A subsequent publication co-authored with Desoto Brown, *The Art of the Aloha Shirt* (Island Heritage Publishers, 2002), was winner of the 2003 Hawai'i Book Publishers' Award for Excellence in Special Interest Books, and has been printed in Japanese, as well as English. Other important publications on local subjects include *At the Cutting Edge: Contemporary Hawaiian Quilting* (Island Heritage Publishers, 2002), and articles on Hawaiian dress in the *Clothing & Textiles Research Journal*, *Fashion Theory*, *Paideusis – Journal for Interdisciplinary and Cross-Cultural Studies*, and the *Pacific and Asian Communication Association E-Journal*.

**E. Nu'ulani Atkins**, curator of the Bernice Pauahi Bishop Heritage Center at Kamehameha Schools, is responsible for the care and maintenance of an inventory that includes artifacts and memorabilia related to the Schools' founder. As a Hawaiian Resource Specialist he has served as coordinator of a Hawaiian Traveling Resource

Program and has shared and taught traditional Hawaiian culture to students throughout Hawai'i and the mainland. His expertise in the culture includes Hawaiian feather work, lauhala crafting, music and dance. He had designed Hawaiian apparel and costumes for students at Kamehameha Schools as well as other organizations. He has also designed and created award winning floral parade floats and mounted units. His creative floral displays have been exhibited in Hawai'i and Japan. He has a BA, BEd, and MEd from the University of Hawai'i.

**Jacqueline M. Atkins**, a textile historian, is Kate Fowler Merle-Smith Curator of Textiles for the Allentown Art Museum, Allentown, Pennsylvania. She lectures and writes on American and Japanese textile and quilt history. Her most recent books are *Quilting Transformed: A History of Contemporary Quilting in the United States* and *Wearing Propaganda: Textiles on the Home Front in Japan, Britain, and the United States, 1931–1945*, based on her exhibition of the same name. Other publications include *Folk Art in American Life* (co-authored with Robert Bishop), *Shared Threads: Quilting Together Past and Present*, and articles on textile history and Japanese quilting in American, British, and Japanese magazines and journals. Atkins, recipient of a Fulbright Research Award to Japan, holds MA and BS degrees from Columbia University and a Ph.D. from the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture in New York City.

**Keola Awong** is the Anthropologist at Hawai'i Volcanoes National Park. She has a BA in Anthropology with a minor in Hawaiian Studies from the University of Hawai'i at Hilo. She is currently working on a Master's Degree in American Studies along with two master's certificates in Museum Studies and Historic Preservation at the University of Hawai'i at Manoa. Over the years Keola has worked in different areas of the park since 1989. In 1998 she found her niche in Cultural Resource Management working as a Museum Technician/Kupuna Consultation Co-coordinator. She is currently working on updating the National Register Nomination for the park to include traditional cultural significance. She finds her work both challenging and rewarding.

## **B**

**Mary Babcock** is an artist/teacher whose work bridges 2 diverse paradigms: art as beauty and art as social criticism. Chair of Fibers at University of Hawai'i at Manoa, she specializes in fibers, installation, performance, and interdisciplinary collaboration, with particular interests in environmental and peace studies. Recent works apply the metaphor of mending as it relates to cultural transformation.

*Babcock holds an MFA in Studio Art (Fiber) from University of Arizona, BFA (Painting) from University of Oregon, B. A. (Psychology) from Cornell University and Ph. D. (Psychology) from University of Pennsylvania. She exhibits regionally, nationally and internationally, receiving the Silver Award in Fibers in the 2nd Cheongju International Craft Competition and Biennale (Korea, 2001). She has participated in art performance across the United States and throughout Japan.*

**Ingrid Bachmann** is an interdisciplinary artist who explores the complicated relationship between the material and virtual realms. Bachmann uses traditional, as well as new technologies, to create generative and interactive artworks, many of which are site-specific. Her installations and projects have been presented at exhibitions and conferences nationally and internationally. She is the co-editor (with Ruth Scheuing) of *Material Matters*, a critical anthology on the relation of material and culture and has a chapter in a new anthology, *The Object of Labor* (ed. Joan Livingstone and John Ploof), published by MIT Press, 2007. She is a founding member of the Interactive Textiles Lab of Hexagram and is the Head of The Institute of Everyday Life. She is currently Professor in the Faculty of Fine Arts at Concordia University in Montreal, Quebec.

**Annin Barrett** teaches textile design, material culture, and visual studies at The Art Institute of Portland where she was named 2007 Faculty of the Year. Her professional experience includes co-curating the recent exhibitions: *New Embroidery: Not Your Grandma's Doily* at the Museum of Contemporary Craft, and *Sustainable Fashion for The Art Institute Gallery* in Portland, Oregon. For 12 years she owned archiTEXTILE, a company that specialized in textile design for historic buildings, including the restoration of Arts and Crafts style Timberline Lodge on Mt. Hood. Annin has been a guest lecturer, presenter, panelist and visiting assistant professor of textiles and 20th century art history for several colleges and national organizations. She holds a MFA in Fibers from the University of Arizona.

**Vicky Begg** is the Bureau Coordinator for the Centre for Advanced Textiles at Glasgow School of Art. Vicky holds a BDes (Hons) Printed Textiles from Duncan of Jordanstone College and an MA Textile Design from Winchester School of Art. Her Masters level research focused on the use of reflective printing pigments in disperse dyes for sportswear. Initially, a Printed Textiles Lecturer on the European Textile Design Course at Bradford College, Vicky became the Course Tutor overseeing all aspects of the course from design to foreign languages. In 1999, through maintaining close links with industry whilst at Bradford College, Vicky went on to set up and run one of the UK's first digital fabric printing services in partnership with R A Smart Ltd. The Fabric Printing Bureau operated in London under Vicky's Directorship until 2002 serving a vast array of clients in design and design related industries, from haute couture fashion to exhibition design.

In May 2002, Vicky joined the Centre for Advanced Textiles as Bureau Coordinator to consolidate her expertise with that of Alan Shaw and the other team members, in promoting the digital fabric printing technology as a commercial, educational and research facility.

**Gussie Rankin Bento** is a well-established and respected artist and teacher of Hawaiian feather work, lauhala weaving and Hawaiian quilting. While serving as a Kamehameha Schools' administrator and museum curator for 40 years, she has been actively creating and teaching these Hawaiian traditional arts since 1968. Gussie is particularly known for her dynamic quilting. She began quilting inspired by two beautiful quilts made by her grandmother, and later she studied with distinguished quilters Debbie Kakalia and Meali'i Kalama. Today, Gussie is at the forefront of Hawaiian quilt makers, designers, and educators. Gussie's quilts have been shown in numerous exhibits in Hawai'i, New York, Seattle, and Tokyo. In 1998, she was invited to exhibit her work at the Smithsonian's National Museum of the American Indian in New York. In 2005 she received from her alma mater, Kamehameha Schools, the Order of Ke Ali'i Pauahi Award for distinguished service to Hawaiian arts and culture.

**Carol Bier** is President of the Textile Society of America, and Research Associate at The Textile Museum in Washington, DC, where she served as Curator for Eastern Hemisphere Collections from 1984 to 2001. Her current research focuses on patterns in Islamic art, exploring meanings and geometry. Her award-winning on-line exhibition, "Symmetry & Pattern: The Art of Oriental Carpets," is hosted by The Math Forum@Drexel, <http://mathforum.org/geometry/rugs/> She serves on the Editorial Board of the newly established Journal of Mathematics and the Arts. In 2005 she directed the Shangri La Suzani Research Project in Honolulu. As curatorial consultant, she directed the course of inquiry and structured the processes of analysis and interpretation; Ann Perlman, textile conservator, initiated and undertook detailed photographic documentation and fiber analyses; Sahra Indio, technical assistant, analyzed weave structure of the ground fabrics, and contributed to the recording of colors, motifs, and stitches. Through visual examination, narrative description, macro- and micro-photographic documentation, and analysis of weave structure, yarn preparation, and stitches, we came to new understandings of colors, motifs, and stitches – and how they relate to one another, together contributing to the visual appearance of the whole. From 1995-2006 Bier taught "Pattern in Islamic Art" at the Maryland Institute College of Art, and courses on Islamic arts and cultures for the Master of Liberal Arts Program at Johns Hopkins University. Last year she moved to the SF Bay area, where she has taught "Islamic Ornament: Forms at Meanings," at Mills College; "Sufism, Spirituality, and Science," at San Francisco State University in the Humanities Department; "Islamic Mysticism" at

SFSU in the Philosophy Department, and "Islamic Art" at the College of Marin.  
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**Mette Biering** has several facets to her career path. She is a marketing professional who is also a textile artist and writer. She has been manager of Den Norske Husfliden, Oslo, and has also lived and worked in the USA. Mette holds a diploma in Fashion Design from Istituto Marangoni, Milan and a Masters in Marketing and Business Management from Handelsakademiet, Oslo. Her natural dyed textiles have been exhibited in Norway and the USA and her current interest is to produce art work as she also preserves traditional Norwegian natural dye recipes.

**Reiko Mochinaga Brandon**, born in Tokyo, received her M.F.A. in fiber art from the University of Hawai'i and pursued graduate studies at the East-West Center with a Fulbright Grant. She has been active as a textile curator and fiber artist for the past 30 years. From 1983 to 2003, Brandon held the position of the Curator of Textiles, Honolulu Academy of Arts. Her major exhibitions and publications include: Country Textiles of Japan: The art of Tsutsugaki, The Hawaiian Quilt, Textile Arts of Okinawa, Ritual Textiles of Indonesia, Spirit and Symbol: The Japanese New Year, Bright and Daring: Kimonos in the Taishô Mode, and Hawaiian Quilts: Tradition and Transition. Reiko's fiber creations have been widely exhibited in international venues, including the Guggenheim Museum in Soho; the Museum of Modern Art, San Francisco; the Tokyo Municipal Museum; the Craft Museum, San Francisco; and the British Craft Center, London. Among her awards are the University of Hawai'i Distinguished Alumni Award, the American College Theater Festival award for set and costume design, the Living Treasure of Hawai'i award, and the Koa Award for a Lifelong Achievement in visual art.

**Marlene Breu** is Professor of Textile and Apparel Studies in the Family and Consumer Sciences Department at Western Michigan University. She has conducted fieldwork in Turkey since 1990 where she focuses on traditional and contemporary Turkish dress, including textiles and apparel, oya needle lace, scent, and the sacred historical textiles and other artifacts in the Armenian Orthodox Churches of Istanbul. Her published works include chapters in Dress Sense: Emotional and Sensory Experiences of the Body and Clothes and Folk Dress in Europe and Anatolia: Beliefs about Protection and Fertility, both from Berg publishers, and several chapters in The Fabric of Life: Cultural Transformations in Turkish Society from Global Academic Publishing. Dr. Breu was a Fulbright senior lecturer in Izmir, Turkey in 2003-04.

**Helena Britt** graduated from the Royal College of Art, London in 2001 with an MA in Printed Textile Design. As a practicing designer her work uses computer-aided design (CAD) and digital print technologies to create textiles and products for interior contexts. She exhibits regularly at 100% Design, under the name Brittish Design. Projects have

been undertaken for a number of different companies including, Purves & Purves, Louis Vuitton and Gulf Air/Design Acumen. Helena is currently the Subject Leader for Printed Textiles, Department of Textiles, Glasgow School of Art and is also undertaking a PhD at the Centre for Advanced Textiles to investigate the role of the practitioner educator in the development of digitally created and digitally printed textiles. The research will advance understanding of the practitioner educator phenomenon and the utilisation of computer-aided design (CAD) and digital print technologies within textile design practice and education.

### **Mary Brooks**

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**DeSoto Brown** has been employed at Bishop Museum in Honolulu, Hawai'i for twenty years. He has served as the Collection Manager of the Archives department for eight of those years. In this position, he is in charge of the care and management of the various materials in the collection, which includes photos, manuscripts, artwork, maps, audio recordings, and moving images. He is the sole author of five books on various subjects relating to Hawaiian history, as well as the co-author of two books and a contributor to six additional books. His extensive personal collection of published material relating to the advertising and promotion of Hawai'i for tourism has been used for his own works, and has served for research and illustrative purposes for others' projects as well.

**Susan Brown** is the Assistant Curator in the Textiles Department at Cooper-Hewitt, National Design Museum. She contributed to the book and exhibition *Extreme Textiles: Designing for High Performance* by Matilda McQuaid, as well as curating *Looking Forward/Looking Back* and *Solos: Matali Crasset*. She is currently preparing an exhibition and book on the use of felt historically and in contemporary design. She teaches textile history in the Masters Program in the History of Decorative Arts and Design at Parson's School of Design, as well as lecturing regularly for the Institute of Fine Arts at NYU. Before joining the Museum five years ago, she worked as a costume designer for theater, opera and television.

**Olga Bush** received her Ph.D. in Islamic Art and Architecture at the Institute of Fine Arts at New York University in 2006. Her dissertation, "Architecture, Poetic Texts and Textiles in the Alhambra," engages theoretical issues in the fields of architecture, poetry, visual perception and medieval aesthetics, in the context of the construction of court ceremonial. Her publications include "The Writing on the Wall: Reading the Decoration in the Alhambra" [Muqarnas, forthcoming]; "When My Beholder Ponders': Poetic

Epigraphy in the Alhambra" [Artibus Asiae, 2006]; and "The Architecture of Jewish Identity: The Neo-Islamic Central Synagogue of New York" [Journal of the Society of Architectural Historians, vol. 63, no.2 (2004): 180-201], winner of the Scott Opler Award of the Society of Architectural Historians. She was a two-time recipient of the Hagop Kevorkian Curatorial Fellowship in the Department of Islamic Art at the Metropolitan Museum. She is currently teaching Art and Architecture of the Islamic World and Western Medieval Art at the State University of New York at New Paltz.

## C

**J.R. Campbell** is a digital textile artist and Research Fellow at The Glasgow School of Art, Scotland. He holds a BS in Environmental Design, and an MFA in Textile Arts and Costume Design from the University of California at Davis, as well as a Postgraduate Certificate in PhD Supervision from the Centre for Learning and Teaching in Art and Design, University of the Arts, London. Campbell taught, textiles, computer-aided fashion design and colour theory at the Academy of Art and FIDM in San Francisco before being appointed assistant professor in the Department of Textiles and Clothing at Iowa State University in 1998. He was promoted to Associate Professor there in 2004. In July 2005, he moved to Scotland to become Research Fellow at the Centre for Advanced Textiles at the Glasgow School of Art. Through numerous exhibitions, awards and publications Campbell is recognised for his work in the field of digitally designed and printed textiles, particularly in the employment of digital technology in wearable art. He has consulted for a number of academic institutions as they have integrated the technology into their teaching/research labs, and has published on subjects of design issues, controlling colour and integrating the technology into the design process for textiles and apparel. His current projects include:

- Archival research, re-interpretation and development of Mackintosh and other "Classic" textiles
- Investigations into the design, craft and fine art applications of digital textile printing technology into smart and/or wearable textiles
- Experimentation and assessment of combinations of hand and digital textile design techniques
- The effective use of digital design and interface technologies for the mass-customization of textile and apparel products
- Engineering digital print design into complex garment forms

**Karen Diadick Casselman** holds degrees in fine art, art education, textiles, and also a doctorate in textile history with an emphasis on British natural dyes in the period 1700-1920. She has lived in Nova Scotia her entire life, but taught dyeing in Australia, Japan,

Norway, Sweden, Finland, Britain, Borneo, South Korea, Malaysia, and forty American states, from Maine to Alaska. A professional lichenologist, her academic research is focused on ethical lichen dyes, and early Celtic-Norse lichen dye history. Her dyed pieces are in the Smithsonian Institution, the McCord Museum of Canadian History, the Yorvik Viking Museum, York, UK, and the Sandberg Collection, Gothenburg, Sweden. Author of *Craft of the Dyer and Lichen Dyes: The New Source Book*, she is co-editor of *Lichens for Vegetable Dyeing* and consulting editor of *Wild Colour*. Her papers have appeared in *Textile History*, *Dyes in History & Archaeology*, *The Maine Naturalist*, and *Clothing and Textile Research Journal*.

Dr. Karen Diadick Casselman-- Nova Scotia Institute for Natural Dyes, 2018 New Cheverie Road, Cheverie, Nova Scotia, Canada B0N 1G0, [kldc@ns.sympatico.ca](mailto:kldc@ns.sympatico.ca)

**Vicki Cassman** is currently Associate Chair of the Art Conservation Department at the University of Delaware. Her doctorate in archaeology is from Arizona State University. She has been working with archaeological textiles from Northern Chile for more than twenty years.

**Hwei-Fe'n Cheah** is an art historian who researches needlework in island Southeast Asia. Initially trained as an economist, Hwei-Fe'n spent several years working in infrastructure finance before taking a course in Asian art in 1996. Finding the subject matter compelling, she commenced graduate studies in art history in 2002 and completed her doctoral dissertation on the beadwork of the Peranakan Chinese in Malaysia and Singapore in 2006. She subsequently carried out research on metallic thread needlework in Malaysia under a six-month Endeavour-Malaysia research award from the Australian Government Department of Education, Science and Training. Hwei-Fe'n is currently an Associate Lecturer in Art History at the Australian National University.

**Wan-Lee Chen** currently is the Associate Professor of the Department of Theatrical Design and Technology in the National Taipei University of the Arts, Taiwan. She specializes in practicing and researching on theatrical costume design, combining aboriginal traditional weaving art and contemporary costume design. Her recent design/research projects involve the aboriginal Taiwanese weaving art into the costumes for the drama, 'Romeo and Juliet', and for a Taiwan-Africa collaborative percussion concert. This series of costumes have been curated and displayed in the installation exhibit titled 'the Poetics of Threads'. Her study on tradition and innovation of the aboriginal weaving art was presented in the 2005 Cross-strait Theater Education Conference, and is scheduled to publish in the forthcoming book, *After the Heteroglossia*, in 2008.

**Stuart Ching**, Curator, has overall responsibility for the interpretation and preservation of 'Iolani Palace and its collections. He has over twenty years experience in the museum profession in Hawai'i, including museum administration, historic site management, collections care and access, registration procedures, exhibit development, research, educational programming, publications, and grant writing. Mr. Ching is familiar with museum and conservation ethics and has sensitivity to cultural issues. He began his museum career coordinating museum education at Iolani Palace, followed by work at Bishop Museum with the collection of paintings and works on paper, and served as curator and acting director for the Mission Houses Museum, before returning to Iolani Palace as curator in 2003.

**Sonia Chinn** is a Harvard graduate student in the Russian, East Europe, and Central Asian Regional Studies masters program. Her research focuses on the role Central Asian textiles and textile artisans in the promotion of ethnic identity in Post-Soviet Central Asian societies. Her thesis investigates the potential for female textile artisans to become agents for social change. Sonia is currently working on several publication projects, one article will appear in *Khil'a* journal (Leiden, Netherlands) on the revitalization of national dress in Central Asia. She is also contributing three encyclopedia entries on Central Asian Textiles and their Influence on Dress in the *Berg Encyclopedia of World Dress and Fashion*. Sonia is an Art Inventory Assistant at Harvard University Cultural Properties. She has also interned in the Textile Collection at the Armenian Library and Museum of America.

**Chanel Clarke** is currently the Curator Maori at the Auckland Museum, Auckland, New Zealand where she is responsible for the curatorial care and development of the Auckland Museum's Maori collections. Of Maori descent she has tribal affiliations to Ngapuhi, Te Rarawa, Ngati Porou, and Waikato. Previous to this she was the Ethnology Curator at the Waikato Museum of Art and History in Hamilton, New Zealand. She is a graduate of Waikato University with a Bachelor of Social Science and Master of Arts with First Class Honours in History. She also has a Postgraduate Diploma in Museums Studies from Massey University. Her specific collection interests include the social and cultural aspects of Maori dress in both traditional and contemporary contexts.

## D

**Jill D'Alessandro**, Associate Curator of Textiles, joined the Fine Arts Museums of San Francisco in 2002. She was active in the opening of the new de Young and in the inaugural exhibition in the textile galleries— *Beauty, Power and Prestige: Textiles and Costume* from the Permanent Collection. In 2007, D'Alessandro curated *Vivienne Westwood: 36 Years in Fashion* and *Nan Kempner: American Chic* for the museums.

D'Alessandro earned her bachelor's degree from Scripps College, Claremont California and her master's degree from Tyler School of Art, Philadelphia, PA in textile arts. In 1998, she received a Fulbright Scholarship to South Korea, where she studied traditional hand paper making techniques and their application in contemporary art. She has contributed essays to Fiberarts, Hali, the 2005 North American Textile Conservation Conference proceedings, and Diane and Sandy Besser: A Gift to the Museum's exhibition catalogue.

**Sophie Desrosiers** has her PhD in Anthropology from the École des Hautes Études en Sciences Sociales, Paris, where she is currently Maître de Conférences. She teaches seminars on textiles and culture, and specializes in social interpretations of textile techniques and textile logic. She has written many publications on the subject, including: "An interpretation of technical weaving data found in an early 17th century chronicle" in The Junius B. Bird Conference on Andean Textiles 1986; "Las técnicas de tejido ¿ tienen un sentido ? ", Revista Andina 10 (1), 1992, "Logicas textiles et logicas culturales en los Andes" in : Saberes y memorias en los Andes, 1997; "Textes techniques, savoir-faire et messages codés dans les textiles des Andes" Techniques et culture 29, 1997.

**Frances Dorsey** is an artist and associate professor at the Nova Scotia College of Art and Design in Halifax, Nova Scotia. Her formal education was at the University of Pennsylvania and Ontario College of Art and Design, with an M.F.A from the University of Michigan. She divides her time between teaching and her studio practice. Dorsey's work has been exhibited nationally and internationally, and is in several public and private collections. She has received grants from the Canada Council for the Arts, as well as other grants and awards.

*Originally a weaver, for the past several decades she has worked with print and dye processes. The most recent work is hand woven and then dyed, printed or stitched. These bodies of work frequently address issues of war and dislocation, drawing upon personal as well as familial memories and experiences. Previous work explored World War II and Dorsey's father's experiences as a combat veteran in Europe. Current work, based upon some childhood years in Saigon, examines how adult understanding may be coloured or reinterpreted by crisp, yet inexplicable, remembered moments without context. Her most recent exhibition, Saigon, originally installed at Mount Saint Vincent University Art Gallery in Halifax, will travel to several other venues in Canada. The work discussed and presented in this session emerges from that exploration of Saigon in the 1950s.*

**Nancy Doubleday** has engaged with Inuit culture, Arctic research and sustainability, in theory and practice, since 1980. Doubleday has written on Inuit art in relation to identity, culture and sustainability, addressing integration of cultural, social, and ecological factors. Currently she is engaged in collaborative research linking the material culture, environmental history and visual arts of the Inuit in Canada's Eastern and Central Arctic

with those of the Chinese minorities of South West China. Doubleday is Associate Professor at Carleton University, and a member of the Editorial Board of *The Canadian Geographer*, and of the Commission on Cold Region Environments of the International Geographic Union. Her most recent publication is: "Adaptive Co-management: Collaboration, Learning, Multilevel Governance" (UBC Press, 2007. Co-editors: Derek Armitage, Fikret Berkes, Nancy Doubleday).

**Maile T. Drake** is the Manager of the Cultural Collections at Bishop Museum. She has a BA in Anthropology and is currently working towards her Master's Degree in Pacific Island Studies at the University of Hawai'i. She has worked in various museums during the past 10 years including Georgia Southern University Museum in Statesboro, Georgia, and Te Papa Tongarewa, the National Museum of New Zealand in Wellington, NZ. She has published articles including "Ngatu Pepa" in *Pacific Art Niu Sila* and a review of the exhibition *Life in the Pacific of the 1700s: The Cook/Forster Collection* of the George August University of Göttingen in *The Contemporary Pacific*. She is particularly interested in creating new ways to connect museum cultural collections to their original communities.

**Aimee Ducey** is a graduate student at the Conservation Center of the Institute of Fine Arts, New York University, where she studies objects conservation specializing in modern, contemporary, and ethnographic art. An undergraduate student of art history and Italian language at Indiana University, Bloomington, she was the assistant curator at the Rockefeller Country Estate in Tarrytown, New York. She has completed conservation internships at the Samothrace excavations in Greece and at the Bishop Museum in Honolulu.

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**Mary M Dusenbury** is a Research Curator at the Spencer Museum of Art, University of Kansas. Trained at Harvard and the University of Kansas, her work focuses on archaeological, historic and contemporary Asian textiles and their cultural contexts. She and Carol Bier have recently co-authored the "Textiles" article in Elsevier's upcoming *Encyclopedia of Archaeology*. Other recent publications include: *Flowers, Dragons and Pine Trees: Asian Textiles in the Spencer Museum of Art* (2004) and "The Kusagusa no Some Yōdo: A Tenth Century Manual for Court Dyers in Japan," in *Bulletin du CIETA* (2004). Her current research and field work focuses on historic and contemporary ikat production along the old silk road in Xinjiang, China and Central Asia (Uzbekistan). She is a past president of the Textile Society of America, member of CIETA (Centre International D'Étude des Textiles Anciens) and serves on the International Editorial Board of the *Textile Museum Journal*.

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## E

**Catharine Ellis** is a textile artist who recently completed 30 years teaching in the Professional Craft Program at Haywood Community College in Clyde NC. She has developed the process of loom-controlled shibori and authored the book *Woven Shibori* (Interweave Press, 2005). She teaches at Penland School of Crafts, offers workshops internationally, and currently serves on the board of The Center of Craft Creativity and Design. Her work has been exhibited throughout the United States as well as Canada, Korea, Chile, Japan and Belgium. Catharine has been featured in *Fiberarts Magazine*, *Handwoven Magazine*, *Shuttle Spindle* and *Dyepot* and *Surface Design Journal*. Her work is included in *Memory on Cloth* by Yoshiko Wada and *The Nature of Craft and the Penland Experience*, Lark Press, 2004.

**Catharine Ellis, 27 Silo Ridge Road, Waynesville, NC, 28786, USA,**  
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**Christen Elaine Ericsson** completed her M.A. in the History of Textiles and Dress from the Textile Conservation Centre, University of Southampton, England in September 2007; she expects to graduate in July 2008. Her dissertation, entitled *Silent Needles, Speaking Flowers: The Language of Flowers as a tool for communication in women's embroidery from Victorian Britain*, analyzed Victorian women's roles and their relationship with flowers. In 2005 and 2006, she volunteered and worked with the Textiles and Social History collection at the Atlanta History Center, Georgia. She received her B.A. in Painting from Warren Wilson College, Asheville, North Carolina in 2003; her final piece focused on British flora and the nature of canvas as a textile. She is currently in the process of applying for a PhD program at the University of Southampton.

**Christen Elaine Ericsson, 20 Trussell Close, Weeke, Winchester, Hampshire, SO22 6DZ, UK,** [cee106@soton.ac.uk](mailto:cee106@soton.ac.uk), +044 7903595311

## F

**Josh Feldman** is President and CEO of Tori Richard Ltd., a prominent Hawai'i apparel design and manufacturing firm established in 1956 by Josh's father, Mort Feldman. Josh attended Carnegie-Mellon University and graduated from the University of California at San Diego, with a major in political science and a minor in art. He intended to go to law school; instead, he joined his father's company, taking over responsibility for new product development and mainland sales. Under Josh's direction, Tori Richard has

developed an international reputation for sophisticated, artistic textile designs and elegant, high-end men's and women's resort wear, a licensed product division, a uniform division, multiple brand name product lines, and a retail division with 4 high-brand concept stores.

**Cynthia Fowler**, Ph.D., is Associate Professor of Art at Emmanuel College in Boston, MA. In 2003, she received a National Endowment for the Humanities Fellowship for six weeks of intensive study of American Indian art and literature. Since receiving the fellowship, she has published several related articles, including "Hybridity as a Strategy for Self-Determination in Contemporary American Indian Art," in *Social Justice* 34 (Fall 2007); and "Gender Representation in the Art of Jaune Quick To See Smith," in *Aurora: The Journal of the History of Art* 6 (2005). Her research has also focused on American modernist textiles, for which she received a Smithsonian Fellowship in 2007. Her essay "Hooked Rugs and American Women Artists in the Early Twentieth Century" will be included in a forthcoming publication titled *Threading Women: Gender and the Material Culture of Textiles*, edited by Maureen Goggin and Beth Tobin.

## G

**Jessica Gerschultz** is a Ph.D. student in Art History at Emory University in Atlanta, GA, where she is specializing in African art. Her dissertation focuses on the modernist tapestries of Safia Farhat, created in Tunisia under the patronage of the Ministry of Culture in the 1960s and 1970s. Recent papers include "Woven Passages: Relating Poro Initiation, the Sangama Loom, and the Kpokpo Hammock in Sierra Leone and Liberia" and "Navigating Nairobi: Artists in a Workshop System." In addition to conducting fieldwork in Tunisia and Kenya over the past ten years, Jessica studied weaving at the University of New Mexico. Her interest in textiles, and in particular the performance of weavers, led her to research the Chancay gauzes in the collection of the Michael C. Carlos Museum.

**Jessica Gerschultz, Emory University, Art History Department, 581 South Kilgo Circle,**

**Atlanta, GA 30322, [jgersch@emory.edu](mailto:jgersch@emory.edu)**

**Denise Nicole Green** graduated with honors from Cornell University in 2007 and is currently an M.S. student in the Division of Textiles and Clothing at the University of California, Davis. In spring/summer of 2006, Denise worked in the Jameel Gallery of Middle Eastern Islamic Art at the Victoria & Albert Museum where she developed and taught a series of silk-screen design and printing workshops with youth in East London.

As an undergraduate, Denise worked in the Cornell Costume and Textile Collection and helped to expand an ethnographic collection of authentic sub-cultural street fashion. Her current research focuses on community spaces and materials that facilitate expression of new masculine styles.

**Jonathan Gregory** is a doctoral student in textile history at the University of Nebraska–Lincoln and curatorial assistant for the Quilting Across the Globe project at the International Quilt Study Center & Museum, Lincoln. He is also a contributor to and assisted the editorial team on the Center’s cataloging project funded by the John P. Getty Foundation. Mr. Gregory’s research focuses upon American quilt history, including quilting with association to American wars and the social meanings and functions of quilts. He obtained a BS in human resources management from Friends University in Wichita, Kansas, and a MA in textile history/quilt studies from the University of Nebraska–Lincoln.

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## H

**Michele Hardy** joined the Nickle Arts Museum at the University of Calgary as Curator of Decorative Arts in 2003. She has a PhD in Cultural Anthropology (UBC, 2003) as well as a background in Clothing and Textiles (MA, 1995) and textile studio arts (BFA, NSCAD). Hardy has conducted extensive ethnographic research among Muslim craftspeople in Western India and anticipates further research among carpet weavers in Turkey. Her curatorial accomplishments include *Patterned Pleasure: Introducing the Jean and Marie Erikson Collection*, a major exhibition of oriental carpets held at the Nickle, in fall of 2007. Her publications include *Indian Dress*, a chapter in B. Sumberg (ed) *The Encyclopedia of World Dress and Costume* (Greenwood Press, forthcoming) and *Crafts and Knowledge*, in Owen & Fariello (eds), *Objects and Meaning in Late 20th Century Art* (2004).

**Barbara Harger** is a retired Associate Professor from the Department of Family and Consumer Sciences at the University of Hawai’i at Manoa where she taught textile science and directed the internship program in apparel design and merchandising. She has her PhD. from Florida State University. Her research interests have included work on the clothing and textiles used in Hawai’i prior to European contact. She has served as the textile consultant for the Hawaiian Quilt Research Project (HQRP), analyzing the fiber content and fabric structure of quilts being documented by the Project. She serves as President of the HQRP Board of Directors. HQRP is a nonprofit organization that

researches and records the history of Hawaiian quilts, quilt patterns, and quilt makers, concentrating on the years prior to Statehood in 1959.

**Serena Lee Harrigan's** love of fiber, handwork, and extraordinary dress began with her first knitting lesson from her mother at age four. This less than triumphant but inspiring experience was the seed that fostered a lifetime passion for textiles. A published poet and photographer, Serena's interest in ethnic minorities and their textiles has led her to travel to remote areas in over a dozen countries. She is the founder of Textile Odyssey Tours whose focus is on bridging different cultures through their mutual interest in textiles. Serena holds a B.A. in Clothing Study (cum laude) from San Francisco State University and a M.A. in Humanities and Leadership (New College of California). The topic of her master's thesis was the dress of the ethnic minorities in northern Vietnam. Serena is currently a Board member of the Textile Arts Council at the de Young Museum in San Francisco.

**Kimberly Hart** is an Assistant Professor in the Department of Anthropology at Buffalo State College in Buffalo, NY. She earned her Ph.D. from Indiana University in 2005. For her dissertation, she studied the agency of women, interpretations of modernity and transformations in the local economy based on a women's carpet weaving cooperative. Her theoretical interests include agency and empowerment, alternative modernities, rural societies and Islam.

**Kimberly Hart, Department of Anthropology, Buffalo State College, 1300 Elmwood Ave.,**

**Buffalo, NY 14222**

**Christina Hellmich** joined the staff at the de Young Museum in 2005, serving as the Curator of the Jolika collection of New Guinea Art. She coordinates and executes exhibitions, publications and public programs related to the collection and administers the Jolika Fellows program bringing New Guinea artists, scholars and museum professionals to the de Young. In April 2007, Hellmich organized the symposium, "New Guinea Art Since 1875." Her recent articles featuring the Jolika collection include "The Jolika Collection of New Guinea Art" for Tribal magazine and "Plaited, Coiled, Twined & Looped: New Guinea Fibre Masterworks" for Hali magazine. Ms. Hellmich also curates the permanent Oceanic galleries and special temporary exhibitions relating to the Oceanic collection at the de Young. Hellmich earned her Bachelor of Arts with honors and distinction in art history from the University of Rochester, NY. She earned her Master of Arts and New York State certificate in museum studies from New York University, NY. Ms. Hellmich previously held the position of Associate Curator, Oceanic Art at the Peabody Essex Museum in Salem, Massachusetts MA.

**Dale Hope** was born in Honolulu and has spent his life in and around Hawai'i's garment industry. He inherited his parents' clothing business when he was in his twenties; in 1986 he purchased the legendary Kahala label and is currently the Creative Director for the Kahala Sportswear Group. He received the first Governor's Cup for "Hawai'i Apparel Manufacturer of the Year" in 1987. Widely recognized as an authority on Aloha shirts, his book, *The Aloha Shirt: Spirit of the Islands* (2000, Beyond Words Publishing), is an intimate account of the history of the shirt, the designers, and the industry in the Islands. Dale is an avid surfer and paddler.

**Michael Howard** received his PhD in Anthropology from the University of Western Australia and currently teaches in the School for International Studies at Simon Fraser University. He has conducted extensive research on the peoples and material cultures of Southeast Asia, Australia, and the southwest Pacific. He is the editor of the *Studies in the Material Cultures of Southeast Asia* series that is published by White Lotus Press in Bangkok. His recent publications on textiles include (editor) *Bark-cloth of Southeast Asia* (2006) and *Textiles of the Highland Peoples of Burma* (2 volumes, 2005).

**Franklin Yingfeng Huang**, a graduate in architecture of Chung Yuan Christian University, is the General Manager of Pu-Jing Construction Development Co. Ltd in his native town of Taoyuan, Taiwan. He has always been passionate about the arts, actively pursuing his artistic interests since youth. He is currently completing a graduate degree in Architecture and Historic Preservation at Taipei National University of the Arts. He founded the Evergrand Art Museum in 1990, to house his substantive collection of Tibetan Buddhist Thangka and Southwest Chinese minorities' costumes and accessories, the two major foci of his interests. Huang's commitment to collecting Southwest Chinese minorities' costumes has seen him travel to various tribal villages in Southwest China on more than a hundred trips in two decades. In addition to acquiring and preserving artifacts, he has kept meticulous field notes and photographic archives. There he has also learned the techniques of embroidery from the elders in the local communities. Due to the popularity and authority of his numerous publications on this subject, he has often been asked to present lectures and provide expert opinion for other museums.

**Tracy Hudson** is a fiber artist and textile collector and enthusiast, currently residing in Doha, Qatar. After finishing a Bachelor's Degree in Comparative Literature at Princeton University, she studied visual art with an emphasis on fiber at The School of the Museum of Fine Arts in Boston, and the Kansas City Art Institute. While in the United States, Hudson taught resist dyeing, quilting, and knitting. Residence abroad led to independent study of local textiles, and she has given presentations and lectures on knitting in north India and silk weaving in northeast Thailand and Laos.

*For the last six years, Hudson has traveled annually to Ladakh in northern India to volunteer at the Mahabodhi Residential School. Her work with the students has given her an education in Ladakhi culture and language, and she has expanded this work to include research of traditional textiles.*

**Min Sun Hwang** is an assistant conservator in the Conservation Department at The Metropolitan Museum of Art. Her specialty is East Asian textiles and costumes, including China, Japan, and Korea. She received her M.A. in 2002 from the Department of Museum Studies (Costume and Textiles) at the Fashion Institute of Technology in New York. Her Master's thesis, "A Japanese Costume in the early 20th century," is from a curatorial perspective and a conservator's point of view. In 2004, she was awarded a grant for field research on contemporary Korean hemp.

## I

**Joanne Ingersoll** has been curator of Costume and Textiles at the Museum of Art, Rhode Island School of Design since 2006. Her recent exhibition Evolution/Revolution: the Arts and Crafts in Contemporary Fashion and Textiles is her first major exhibition at RISD. Her current focus is developing the contemporary textile and fashion collections in the museum for purposes of teaching and exhibition, as well as a permanent textile and fashion study gallery to be open in 2010. Prior to RISD, she was associate curator of textiles for ten years, at the Museum at FIT (Fashion Institute of Technology). While at FIT she worked on numerous exhibitions and made significant acquisitions to develop the twentieth century permanent collection. Joanne has taught courses in textile history, and contemporary textiles in the FIT Graduate Studies Program, as well as the M.A. Program in Decorative Arts at Cooper Hewitt, Parsons program.

## J

**Kim Jeeun** received MFA degrees from Ewha Woman's University in Seoul, Korea and the University of Hawaii at Manoa. She has displayed her fiber works in the Artists of Hawaii exhibition, the International Shoebox Sculpture Exhibition, SOFA Chicago, and other exhibitions in New York, Connecticut, Massachusetts, Iowa, Italy, and Australia. Her current research centers on the white cloth used in shamanist rituals in Korea. She teaches fiber art related classes at various Universities in Seoul Korea.

**Susan J. Jerome** earned her MS degree from the University of Rhode Island, Department of Textiles, Fashion Merchandising and Design. Prior to continuing her education, she worked for a number of years at Mystic Seaport Museum, home of the whale ship the Charles W. Morgan. Employed at the University of Rhode Island as

Collection's Manager for the Historic Textile and Costume Collection, Ms. Jerome also works as a textile and quilt conservator, and a consultant to museums and historical societies. An avid textilian, she is happiest when writing, talking and doing all things textile.

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**Charlotte Jirousek** teaches courses in design foundations and historical and cultural aspects of textiles and dress. She is also curator of the Cornell Costume and Textile Collection. Prof. Jirousek conducts research on the textiles and dress of Turkey in relation to the West, and has been documenting traditional textile technologies throughout Turkey.

**Katia Johansen** was born 1948 in Portland, Oregon. She went to Denmark while attending Antioch College and stayed, studying textile conservation at the new School of Conservation at the Royal Academy of Fine Arts in Copenhagen. Since 1980 she's worked full-time as textile conservator and costume curator at the Royal Danish Collections at Rosenborg Castle, doing research, conservation, exhibitions and publications. The castle's magnificent collection of 17th men's costume is one of the very few in the world. Special projects have been the conservation of King Christian 4th's blood-stained clothing from 1644, a series of full-size, clothed wax figures from the 1600's, a unique presentation of royal costume on [www.kongedragter.dk](http://www.kongedragter.dk), and international collaboration on research into court dress 1600-1800. Graduate degree in 1999. Chairman of the ICOM Costume Committee.

**Mary Anne Jordan** is an Associate Professor in the Textile Program in the School of Fine Arts at the University of Kansas in Lawrence, Kansas. She received her MFA at Cranbrook Academy of Art (1985), and BFA at the University of Michigan (1981). Her work has been shown nationally across the US and internationally in Japan, Poland, South America and Canada. In 2005-2006 Jordan was a Research Fellow at the International Quilt Study Center at the University of Nebraska, Lincoln. She has taught workshops at Arrowmont, Haystack, Penland, Splitrock, and the Quilt and Surface Design Symposium. Jordan's work has been published in various exhibition catalogs, magazines and journals such as *Fiberarts* and the *Surface Design Journal*.

**K**

**Sara J. Kadolph**, Ph.D., fellow of the International Textiles and Apparel Association, is professor in the Department of Apparel, Educational Studies and Hospitality Management at Iowa State University. Author of *Textiles* (10th edition, Prentice Hall, 2007), she has also written *Quality Assurance for Textiles and Apparel* (2nd edition, Fairchild Publications, 2007). Her peer-reviewed papers have been published in *Clothing and Textile Research Journal*, *Journal of the Korean Society for Clothing Industry*, and the *Journal of Consumer Education*. In 2002 she co-organized 'Color Congress', the first world congress on natural dyes, which drew participants from twenty-three countries. She is also the owner of 'Dyeseeds', a craft business which sells natural dye plant seeds, and naturally dyed scarves, jewelry, and cards.

**Noelle Kahanu** was born, raised, and educated in Honolulu, Hawai'i. Following graduation from the William Richardson School of Law in 1992, Noelle served as Counsel to the U.S. Senate Committee on Indian Affairs for 5 years, where she worked on issues affecting Native Hawaiians. She returned home and worked for the Office of Hawaiian Affairs and the Native Hawaiian Education Council before joining Bishop Museum in 1998. Today, Noelle oversees a number of programs, including the Native Hawaiian Arts Market. She has spearheaded the development of over 12 exhibits, incorporating the works of more than 100 Native Hawaiian artists. Noelle is also one of 5 staff members on the content development team which oversees the historic restoration of Hawaiian Hall.

**Susan Kaiser** is Professor of Textiles and Clothing, Women and Gender Studies, and Cultural Studies at the University of California, Davis. Her current research focuses on fashion theory, the production-consumption interface in textile/apparel systems, and (re)constructions of masculinities through style and fashion.

**Sanjay Kalra** is the owner of an important carpet atelier in Agra. His presentation will enrich the context provided by the exhibition. Mr. Kalra will discuss the continuity of Mughal carpet making in present day India with live demonstration of carpet knotting by **Ayoob Khan**.

**Kahutoi Te Kanawa** descends from a dynasty of Māori weavers. Her mother, Diggeress Te Kanawa Q.S.O, N.Z.M.A, NZ Art Icon, and her grandmother Dame Rangimarie Hetet M.B.E, C.B.E., have been recognized globally for the work they have done. Spanning 20 years, Kahutoi has taught in six educational institutions, developed certificate to degree programs. Her work has been exhibited in U.S.A, India, Noumea, Samoa, Australia, England and Scotland. She was one of the first recipients to receive the Toi Iho (Māori trade mark). She has a PGDip FA at Auckland University and is currently working on her Masters at Otago University.

**Jean L. Kares** is an artist, researcher and curator living in Vancouver, Canada. She is currently completing a M.A. in Art History at the University of British Columbia, specializing in Asian art and textiles. Her thesis will position Chinese silk tapestry (kesi) in relation to the discourse of Chinese art history. She earned her B.A. in fine art at Western Washington University (Bellingham, USA), and for more than 25 years her studio practice has focused on fibre media. Much of her artwork is informed by Asian art and aesthetic sensibility, and has recently been focused on using indigo dye and the Japanese patterning techniques of shibori and katazome. In addition to making and exhibiting her art, Kares also teaches, manages her studio-gallery "TextileContext," and curates exhibitions.

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**Amy Sylvester Katoh** was born in Boston. Upon completing Smith College with a major in art and philosophy, Ms. Katoh spent a year living with a Japanese family in Tokyo -- a life-changing event. Her passions were fired by marriage to Yuichi Katoh, and by their early life together in Geneva, London and Latin America where she became fascinated with the local crafts, textiles and markets. Since 1965 she has lived in Tokyo where, after creating four children, she started Blue & White, a quirky boutique spotlighting Japanese crafts, particularly textiles, specifically indigo. Her publications on Japanese aesthetics include: "Japan: The Art of Living," "Japan Country Living," "Blue & White Japan," and "Otafuku: Joy of Japan." "Boro," her most recent work, explores the indigo rags of Japan. Her home of heart is a restored farmhouse in Karuizawa strewn with indigo textiles and shared with family and neighboring wild boar and bears.

**Barbara Kawakami**, raised on a sugarcane plantation, had a career as a dressmaker and homemaker before earning her B.S. in textiles and clothing and an M.A. in Asian studies at the University of Hawai'i. The author of "Japanese Immigrant Clothing in Hawai'i: 1885–1945," she is a lecturer and consultant on Japanese immigrant clothing for the Smithsonian National Museum of American History, Hawai'i Public Television, Waipahu Cultural Garden Park, Japanese Cultural Center of Hawai'i, Bishop Museum, Japanese American National Museum in Los Angeles, Nihojima Mura Museum in Hiroshima, Japan and the Japanese Overseas Migration Museum in Yokohama, Japan.

**Barbara Kawakami, 94-421 Alapoi Street, Mililani, HI 96789, ph. 808.623.1527**

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**Gail Kenning's** PhD submission "Pattern as Process: An aesthetic exploration of the digital possibilities for conventional physical lace patterns" investigated the developmental potential for crochet lace pattern forms in a digital environment. Having trained as a sculptor in the United Kingdom where she gained a first class BA (Hons) in Fine Art and Master of Fine Art, Kenning pursued her interest in textile pattern forms at the Royal College of Art in London working with the Fine Art Tapestry department. She introduced digital media including software programming into her art work after being involved in a number of collaborative digital media projects.

*Kenning has exhibited sculpture, installation and screen-based work, and carried out teaching in the UK, US, Vietnam and Australia and worked with digital media in arts, education and corporate environments.*

**Kimsooja** is a conceptual artist of ennobling ambition and seriousness. Her work combines performance, video, and installation, and addresses issues of the displace self. The journey, migration, the abandonment of familiar and loved places and people are recurring themes in her work.

**Jeeun Kim** received MFA degrees from Ewha Woman's University in Seoul, Korea and the University of Hawai'i at Manoa. Her current research centers on the white cloth used in shamanist rituals in Korea. She teaches fiber art related classes at various Universities in Seoul Korea.

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## **Tom Klobe**

Tom Klobe is the Director Emeritus of the University of Hawai'i Art Gallery at the University of Hawai'i at Manoa where he was a faculty member from 1977 - 2006. He holds a MFA, 1968, and BFA, 1964, in Design from the University of Hawai'i at Manoa and completed post graduate work in Islamic art history at UCLA.

Mr. Klobe has lectured and published internationally and is the recipient of the Living Treasure of Hawaii, Honpa Hongwanji Mission Award, 2005; the Robert W. Clopton Award for Distinguished Community Service, 2003; the Chevalier de l'Ordre des Arts et des Lettres, Republic of France, 1999 and a five time recipient of the Print Casebooks: The Best in Exhibition Design, 1983, 1985, 1985, 1986, 1987.

With Reiko Brandon, Tom Klobe is the co-coordinator of the Textile Society of America's 11th Biennial Symposium, Textiles as Cultural Expressions, in Honolulu, Hawai'i, September 24 - 27, 2008. He is the project director for Writing with Thread: Traditional

Textiles of Southwest Chinese Minorities, a travelling exhibition installed at the University of Hawai'i Art Gallery, September 21- November 30, 2008. A 432-page illustrated catalogue documents the exhibition. The exhibition, the largest and most comprehensive of its kind to date, showcases costumes from the Miao, Yi, Dong, Tujia, Shui, Zhuang, Dai, Buyi, Yao, and Zang. The needlework and silverwork of each ethnic group show variations in their myths of origin and heroic combats, communal memories, and wish fulfillment. [klobetm@hawaii.edu](mailto:klobetm@hawaii.edu)

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**Karen K. Kosasa** is the Director of the Museum Studies Graduate Certificate Program and an Assistant Professor in American Studies at the University of Hawai'i. She has an MFA from the University of Hawai'i and an MA and a PhD in Visual and Cultural Studies from the University of Rochester. For 13 years she taught in the visual arts before moving into the field of Museum Studies. She is currently working on a book entitled *Sites of Erasure: Art, Museums, and Colonial Visual Culture in Hawai'i*. She is especially interested in documenting how settler museums are changing their displays of Native cultures as they change their relationship with Native communities.

**Deborah Kraak**, independent scholar will discuss the research methodology used, archival materials consulted, and the modern resources found for the reproduction of historic textiles. The palace tour will highlight the restored State Apartments on the first floor and compare them with the yet to be restored rooms on the second floor of this historic house museum. A special display of textiles from the collection will be on view during the week of the TSA Symposium. The seminar will end with a presentation by quilt scholar Loretta Woodard and the opportunity to view the spectacular but poignant crazy quilt made by Queen Liliu'okalani while she was imprisoned in an upstairs room of the palace in 1895. TSA gratefully acknowledges The Friends of 'Iolani Palace as a participating sponsor of this site seminar.

**Sumru Belger Krody** is Associate Curator of Eastern Hemisphere Collections at The Textile Museum and the Managing Editor of The Textile Museum Journal. She has curated several exhibitions, including most recently *Ahead of His Time: The Collecting Vision of George Hewitt Myers* (2007). She is the author of two exhibition catalogues, *Harpies, Mermaids, and Tulips: Embroidery of the Greek Islands and Epirus Region* (2006) and *Flowers of Silk and Gold: Four Centuries of Ottoman Embroidery* (2000). Sumru's recent research has focused on Central Asian garments constructed using ikat fabrics. She will present her research in an exhibition and a book in the fall 2009. Ms. Krody earned a B.A. from Istanbul University and an M.A. in Classical Archaeology from the University of Pennsylvania.

## L

**Chunghie Lee** (BFA & MFA from Hongik University, Seoul, Korea), an internationally renowned fiber artist, lecturer and freelance writer, has been teaching Pojagi at Rhode Island School of Design for ten years. She was a Fulbright Scholar to RISD in 1994 and has shown her works (16 one-person shows) internationally and recently curated Pojagi & Beyond: Bridging East and West, a touring exhibition shown in the U.S., Korea and other venues.

**Abby Lillethun**, Assistant Professor in the Textiles, Fashion Merchandising and Design Department at the University of Rhode Island, teaches courses centered on the cultural aspects of dress and textiles, including regional dress and textiles and fashion forecasting. She also teaches fashion theory. In 2007, she co-edited The Fashion Reader with Linda Welters. Her research includes contextualizing early twentieth-century influence from Southeast Asia in the American fashion and textiles canon, and the representations and presentation of batik and its makers in World's Fairs. She also researches Bronze Age Aegean dress (Minoan). As graduate of the University of Georgia, Florida State University, and Ohio State University, she lived in Thailand as a child in the 1960s where she remembers observing elegant gambiered silks worn by the Chinese.

**Shu Hwa Lin** is Assistant Professor at the University of Hawai'i at Manoa. She has demonstrated how textiles in Chinese Dragon Robes conveyed political rank. One area of her research examines important aspects in Chinese historical textiles in the University costume collection. Also, her research examining important advances in textile science, along with increased public concern for health, safety, function, and comfort issues relative to dress, has encouraged apparel industry efforts in producing new clothing forms to contribute to the health, protection, comfort, utility, and appearance concerns of individuals and groups with special needs. For thirteen years she worked in apparel manufacturing companies as a technical designer in charge of sample and production patterns and production management.

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USA**

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**Mary Littrell's** research focuses on business social responsibility, with special focus on artisan enterprises and fair trade. Across her research, she has examined how textile artisan enterprises achieve sustainability in the increasingly competitive global market, why some artisan businesses are sustainable and other fail, and how varying business

models impact artisans' lives and communities. She and Marsha Dickson co-authored *Social Responsibility in the Global Market: Fair Trade of Cultural Products* (Sage Publications, 1999). In recognition of their research, the co-authors were named Rockefeller Center Scholars in Bellagio, Italy. They are currently completing a second book that assesses socio-economic impacts of a fair trade business on artisans' lives in Mumbai, India. Mary Littrell serves as Department Head of Design and Merchandising at Colorado State University.

## M

**Marsha MacDowell** is professor at Michigan State University in the Department of Art and Art History and curator of folk arts at the Michigan State University Museum. She is coordinator of the Michigan Traditional Art Program (a statewide partnership program with the Michigan Council for Arts and Cultural Affairs) and the Great Lakes Quilt Center/MSU Museum. She is past president of the American Quilt Study Group and a founding board member of the Alliance for American Quilts. Focused areas of scholarship include: folk arts in education; documentation and analysis of production, meaning, and use of traditional material culture (especially of Hmong, South Africans, Native Americans, and women); analysis of the role of museums in contemporary society in the US and in South Africa; and development and application of new media to collection use, including the Quilt Index. She has curated numerous exhibitions and authored numerous publications, including several on textiles. She received an M.F.A. in Studio Art and Ph.D. in Education from Michigan State University.

**Ronald Marchese** is Professor of Ancient History and Archaeology at the University of Minnesota at Duluth. A two-time recipient of a Fulbright-Hays senior research award, Marchese has conducted research in Greece, Turkey and Israel. He is currently a co-director of the Plataiai project, a major excavation in Greece. He has an extensive publication, conference and grants record in various aspects of the ancient world and has conducted extensive ethno-archaeological research in the Middle East. He is principal author, with M. Brey, of *Splendor and Spectacle: The Armenian Orthodox Church Textile Collections of Istanbul* (forthcoming from Çitlembik Ltd., Istanbul) and *Treasures of Faith: Sacred Relics and Artifacts from the Armenian Orthodox Churches of Istanbul* (in process), *The Fabric of Life: Cultural Transformations in Turkish Society* from Global Academic Publishing.

**Marques Marzan** is a noted Hawaiian fiber artist who works in Cultural Collections at Bishop Museum. There he provides opportunities for cultural practitioners to learn from the treasures of the past. He shares his understanding and passion of the fiber arts

through public presentations, demonstrations, and workshops that restore the living presence of rare Hawaiian forms, materials, and designs.

**Sonja Marzinzik** graduated with an M.A. in early medieval archaeology from University College London, after studying the archaeology of the early middle ages of the Continent at the University of Munich, Germany, and before moving on to a D.Phil. in Anglo-Saxon archaeology at the University of Oxford. She has been curator of the Insular Early Medieval Collections (comprising Anglo-Saxon and medieval-Celtic material from the British Isles) at the British Museum since 2005 and was recently elected a fellow of the Society of Antiquaries. Her main research interests are the interaction of the early Anglo-Saxons and Continental peoples such as the Franks and material culture, in particular dress accessories, and the way it was utilised to shape identities.

**Curator, Insular Early Medieval Collections, The British Museum, Dept. of Prehistory & Europe, UK-London WC1B 3DG**

**Yuka Matsumoto** is a professor of Faculty of Human Life and Environmental Science of Kochi Women's University, Japan. She teaches clothing science and culture there. She completed doctoral course of Graduate School of Nara Women's University and she received Ph.D. in 2007. The theme of her dissertation is Indonesian fashion designers' creativity and its cultural meanings. Her specialty is Indonesian clothing and textile culture and now she is also researching about Japanese clothing culture. There are her papers such as "The History and the People of Traditional Textile of Okinawa, Japan—A Narrative of the People in Miyako Island and Miyako-johu Textile", Textile Society of America 10th Symposium 2006 Proceedings, and "Indonesian Fashion Designers—Transformation from Traditional Textiles", Textile Society of America 9th Symposium 2004 Proceedings.

**Andrew McDonald** is a PhD Student/Research Assistant within the Centre for Advanced Textiles at the Glasgow School of Art. In July 2005, he graduated from the University of Strathclyde with a MEng DiplMan in Manufacturing Sciences & Engineering. Sponsored by IBM throughout his Masters degree, he undertook 4 industrial placements spanning many core business activities (over 20 months full-time experience). McDonald's Masters Thesis involved the development of a business model that enabled the customisation of T-shirts using a Flash-based interface. Following this preliminary study, he has attained a 3-year Arts and Humanities Research Council PhD Studentship at the Glasgow School of Art to continue the research.

**Linda McIntosh** has formally researched Southeast Asian textiles, specializing in Thai and Lao fabrics, for over ten years. She grew up listening to the repetitious beats of her Lao mother's loom and first learned how to weave from her mother at the age of six.

Linda studied textiles of the various Tai groups of Thailand for her Master's degree in Southeast Asian Studies from the University of Wisconsin, and is currently finishing her doctorate on Phuthai textiles from Simon Fraser University, Canada. Her latest exhibition, "Weaving Paradise: Southeast Asian Textiles and their Creators," was held at the Jim Thompson Art Center, Bangkok, Thailand, closing in January 2008. She curated "Status, Myth and the Supernatural: Ritual Tai Textiles," in 2005.

**Di McPherson** was raised and educated in Tasmania where she worked as a graphic designer, before moving to Britain, and later, to Africa. She returned to Australia in 1976 and acquired a degree in Visual Arts Education at the University of Tasmania. Her fibre commissions include works for The Tasmanian Museum and Art Gallery, Government House, and Hobart City Council. She has exhibited in Australia, the USA, and Japan, and also designed a 'Silk and Ceramic' product line. She began making natural dyes in 2000, after taking a workshop in Geelong, New South Wales, from a visiting Canadian dyer.

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**Wynne (Willy) Minkes** was born in Heerenveen, the Netherlands. She obtained her Master's degree in Archaeology and Cultural History of Indian America in 1995, the Leiden State University (RUL) and PhD in 2005, specializing in the archaeological textiles and modern Aymara weaving tradition of northern Chile. In 1996 and 1997, she was stationed in the Ixcán region, Guatemala, as international observer in the peace process and return program of civil war refugees. Between 1999 and 2002, she analyzed archaeological textiles at Centro Mallqui in Ilo and at Museo Contisuyo in Moquegua in the south of Peru, and the traditional textile production in the modern Quechua community of Cuyo Cuyo in southern Peru, which became the subject of her PhD dissertation. Her work *Wrap the Dead. The Funerary Textile Tradition from the Osmore Valley, South Peru, and its Social-Political Implications*. Her PhD thesis was published in the ASLU series 11, Leiden University, 2005.

**Victoria Mitchell** is Senior Lecturer in Critical Studies and Course Leader of the MA Textile Culture at Norwich School of Art and Design (U.K.). She draws on anthropology, history, philosophy, psychoanalysis and critical theory as a way of interrogating relationships between critical and material forms of textile. Examples frequently reference fine and applied arts and architecture, most recently in 'Drawing Threads from Sight to Site' (Textile: the Journal of Cloth and Culture) and the catalogue essay for textile artist Maxine Bristow, 'Clothing the Grid, Alternations and Alterations' (Sensual Austerity, The Hub). With Cathy Terry (Norfolk Museums and Archaeology Service) she has developed the Norwich Textiles Project, [www.norwichtextiles.org.uk](http://www.norwichtextiles.org.uk), from which the

current research of pattern books has grown. She is the book reviews' editor of *Textile: the Journal of Cloth and Culture*.

**Ann Marie Moeller** is a Japanese textile specialist based in Washington, D.C. She has curated the last four National Cherry Blossom Festival Kimono Exhibitions and Japanese textile exhibits at the Embassy of Japan and the Kennedy Center. The Textile Museum hosts her as a frequent speaker as do many other museums, The Asia Society and the Smithsonian Associates. From 1998-2007 she was head of the Kimono and Japanese Doll Departments at Arise, a wholesale and retail antique emporium. Now she is finishing *Reading Kimono: Symbols and Motifs in Japanese Textiles* (Schiffer Publishing, 2008), an encyclopedia of Japanese symbolism illustrated with kimono from Arise. Ann Marie has traveled extensively in Asia, Africa (where she was a Peace Corps volunteer), the Middle East and Europe. Her A.B. is from Harvard.

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**Marcia Morgado** is an Associate Professor in the Apparel Product Design & Merchandising program at the University of Hawai'i. Prior to pursuing graduate work in American Studies, she was active in the rag trade as a buyer of Hawaiian youth-trend apparel, an assistant store manager, and a group sales manager for Hawai'i's Liberty House Stores, and as an independent sales rep for Indonesian textile and apparel products. Her research interests deal with fashion as popular culture. From 1997 to 2004 she served as an associate editor of the *Clothing & Textiles Research Journal*.

## N

**Carol Nagano** was first introduced to Kumihimo during the summer of 1997. As a third generation Japanese, born and raised in Hawai'i, she was familiar with the cord used around the obi on a kimono. However, she did not know that that cord is a traditionally hand-woven, silk Kumihimo cord and that there are many different types of these exquisitely beautiful cords. Impressed by their beauty, she began studying Kumihimo in October 1997. In May 1998, she studied Kumihimo at the Hakubi Kyoto Kimono School in Tokyo, Japan. The intensive two-week course was designed to train her to teach beginning level Kumihimo braids to people in Hawai'i. The two-week course at the Hakubi Kyoto Kimono School exposed her to a world of Kumihimo that she had never known. It was her first exposure to the beautiful braids created on the ayatake and taka dais in addition to the maru and kiso dais. She vowed at that time to continue studying Kumihimo with the ultimate goal of braiding on the takadai. In 1999, she received a State Foundation on Culture and the Arts grant to study Kumihimo under master sensei, Mrs. Noriko Sand. Carol is continually awed by the beauty in Kumihimo cords and

intrigued by the unique methods used to create them. She is also concerned about the need to preserve this awesome traditional craft. Kumihimo cords are being used less and less with the diminishing use of kimonos in Japan. To preserve the craft, Kumihimo cords are being crafted into accessories such as necklaces, key chains, etc. In Hawai'i, knowledge of traditional Kumihimo is still fairly limited to people involved with kimono and obi dressing, a very small percentage of the community. However, almost everyone seeing Kumihimo cords for the first time is impressed with their beauty and the unique process for creating them. As a result, a growing number of people of various ethnic backgrounds want to learn this traditional Japanese craft. Carol is committed to sharing the knowledge gained from her apprenticeship program through Kumihimo craft workshops for the community. She is a volunteer Kumihimo craft instructor for the Moiliili Community Center Senior Citizen Program and the Japanese Cultural Center of Hawai'i. She also conducts workshops at the Kamana Senior Center in Hilo, Hawai'i.

**Venny Nakazibwe** is a designer and art historian, currently lecturer and Deputy Dean of the Margaret Trowell School of Industrial and Fine Arts, Makerere University, Uganda. She holds a PhD in Art History (Middlesex), a Masters degree in Textile Design and a BA (Fine Art) of Makerere University. Her research interest is the history of African textiles focusing on design and decorative techniques, as well as the contemporary use of indigenous materials. She has done extensive research on bark-cloth and has presented her research findings at national and international conferences. In 2007, the Arts Council of the African Studies Association honored Nakazibwe with a Roy Sieber Award for her outstanding PhD dissertation on bark-cloth of the Baganda of Southern Uganda, which she completed in 2005.

**Judy Newland** is faculty associate in museum anthropology at Arizona State University and serves as the exhibit developer for the ASU Museum of Anthropology. She has worked in the museum field for ten years at a variety of university museums. Opportunities to teach exhibition and textile courses have led to experimentation with the many ways textiles can be used as teaching tools in the university environment and how experiential learning affects educational outcomes. Judy received advanced degrees at the University of Colorado at Boulder (M.S. Museum Studies/Anthropology 2000) and the University of Nebraska at Lincoln (M.A. Textile History, 2007). She is a practicing tapestry weaver and her research includes archaeological textile fieldwork in Peru and indigo dye processes and cultural practices around the world.

**Nao Nomura** is a research student in the Graduate School of Arts and Sciences at the University of Tokyo. She holds a Master of Arts degree in Textile History/ Quilt Studies and Museum Studies from the University of Nebraska-Lincoln. Her co-authored paper "From Fibers to Field Work: A Multifaceted Approach to Re-examining Amish Quilts" was

published in "Uncoverings," American Quilt Study Group's journal in 2006. She served as Collections Manager at the International Quilt Study Center from 2005 to 2007 and recently returned to Japan, where she grew up, to continue her graduate studies. She is particularly interested in the trans/cross national/cultural meanings of American quilts.

**Elizabeth Nunan** is a graduate student in the Art Conservation Program at Buffalo State College, where she focuses on objects conservation with a particular interest in ethnographic objects. She began her undergraduate conservation education at the University of Denver, and worked with the conservators at the Denver Art Museum as part of the curriculum. As a pre-program intern at the National Museum of the American Indian conservation labs, she worked closely with Native community representatives and textile conservator Susan Heald to develop treatment and handling protocols for an exhibition showcasing American Indian dresses. Her summer internship at the Bishop Museum in Honolulu, Hawai'i was a great opportunity to research and stabilize three feather cloaks, highlights of the museum collection. She is currently researching and treating five 19th century folding hand fans from the Buffalo-Erie County Historical Society as part of her master's thesis.

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**Sara Nunes-Atabaki** holds a degree in anthropology and an MFA in art (fiber arts). In 1992, research for a textile history class began a seven year family project that culminated in the publication in 1999 of *The Shishu Ladies of Hilo: Japanese Embroidery in Hawai'i*, which she co-authored with her mother, Shiho S. Nunes. The book pays tribute to her Japanese grandparents and their pupils, celebrating their stories, stitching community, and achievements with needle, thread, and cloth. In her own work as a fiber artist, Ms. Nunes-Atabaki uses plant materials to create sculptural forms. She has exhibited in Hawai'i and on the mainland. She works at the University of Hawai'i-Manoa as a faculty specialist/academic advisor.

**Celia Nyamweru** taught for over 20 years in Kenya and since 1991 has been at the Department of Anthropology, St. Lawrence University, Canton, New York. Her research interests include: bark cloth in Uganda; environmental, esthetic and economic aspects of an indigenous craft and environmental conservation and the status of sacred groves in Kenya and other African countries. Among her recent publications, co-authored with Dr. Catherine Gombe, are 'Barkcloth in Uganda: an ancient craft in modern times' *Old Africa Magazine* Issue 13, 2007; 'From coronation robes to car seat covers: the changing uses of Ugandan barkcloth' *Kenya Past and Present* Issue 36, 2006; 'Barkcloth panel' in *Hazina: traditions, trade and transitions in Eastern Africa*, ed. Lagat and Hudson. Nairobi: National Museums of Kenya, 2006.

## O

**Amy Oakland** has taught art history at California State University East Bay in Hayward, California since 1989. She received her PhD in Art History from the University of Texas (1986) and holds a Master Degree in Fine Art in Textile Design from the University of Georgia (1979). Her interest in Andean archaeological textiles discovered in context began in Bolivia with a Fulbright Fellowship in 1979. In 1989 she received an Interpretive Research Grant from the National Endowment for Humanities to study ancient textiles in San Pedro de Atacama, Chile and in 1998 she was awarded a Collaborative Research Grant from the National Endowment for Humanities to study archaeological textiles from northern Peru.

**Elisabeth R. O'Connell** is Research Curator in the Department of Ancient Egypt and Sudan, The British Museum, where she is responsible for late antique ("Coptic") collections. She earned her PhD in Ancient History and Mediterranean Archaeology from the University of California, Berkeley in 2007. Her research engages methods for the integrated study of ancient texts and archaeological contexts.

**Nancy Odegaard** is Head of the Preservation Division, Arizona State Museum, University of Arizona. Her doctorate in Applied Sciences is from the University of Canberra. She has been working with basketry and textiles in the Americas for more than twenty-five years.

**Soon-Hee Oh** is a Professor of the Department of Fiber and Fabric Arts at Duksung Women's University in Seoul, Korea and an active fiber artist for the last 30 years. She received a Master of Fine Arts degree in Fiber Arts from Indiana University, Bloomington, Indiana, U.S.A. Upon her graduation, she taught at Auburn University, Auburn, Alabama as an assistant professor. She also received a diploma as a Post Graduate in textile design from Ecole National Supérieure des Arts Décoratifs in Paris, France. After her graduation, she returned to Korea and has been teaching Weaving and Printed & Dyed Textiles as a professor at Duksung Women's University. She published "Embroidery Artist Park Eul Bok-The Beauty at the End of a Needle," and "Computer Weaving." This book is the result of her research as a visiting scholar at RISD in Providence during 2002-2003, concentrating on computer-interfaced loom weaving and electronic Jacquard loom weaving. Soon-Hee Oh was born in Gae-Seong, North Korea. She now resides with her husband, Chul Chung, an architect, in Pyung-Chang Dong, Seoul, Korea.

**Margarete Ordon** is a M. S. student in Design Studies in the School of Human Ecology at the University of Wisconsin-Madison, with an expected graduation date of May 2008. In her thesis, she examines how museum exhibits on fashion address the body and

senses. Her thesis research was funded through the 2007 Costume Society of America Stella Blum Research Grant. She received her undergraduate degree from the University of Oklahoma in Letters, an interdisciplinary program that allowed her to fuse her interests in social history, consumer culture, philosophy, art, and design. At the UW-Madison, she has worked with the Design Gallery, Helen Louise Allen Textile Collection, and Ruth Ketterer Harris Library. Her research interests span dress, fashion, textiles, embodiment, material culture, museums, and cross-cultural design.

**Margaret T. Ordoñez**, a Professor in the Textiles, Fashion Merchandising and Design Department at the University of Rhode Island, teaches the four textile conservation classes that the department offers as well as textile science, history of dress, and historic textiles classes. She is the director of the Historic Textile and Costume Collection and the Textile Conservation Laboratory. A graduate of the University of Tennessee and Florida State University, her research involves fifth-century Maya textiles, seventeenth-century Native American textiles from southern New England, textile conservation problems, and historic textiles and apparel. In 2004 she was selected as a Fellow of the Costume Society of America and in 2006 as the International Textile and Apparel Association's Prentice Hall Lecturer in recognition of outstanding contributions to the field.

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## **P**

**Michael Pili Pang** is the Arts Director and founder of Halau Hula Ka No'eau, a Hawaiian dance company. He studied under hula master Lake and master chanter Paulani Kanakaole Kanahale. With Halau Hula, Mr. Pang takes the folklore of the Hawaiian Islands—the true culture—to audiences throughout the islands and the mainland. Through traditional hula, styling, music and chant he presents emotional and stirring performances. Under Mr. Pang's guidance, Halau Hula Ka No'eau has won top honors at hula and chant competitions throughout Hawaii and has performed in New York City, British Columbia, Minnesota, Arizona, Pittsburg and for a number of professional dance companies and universities.

**Anne Peranteau** received her Master's in fine art conservation from the Winterthur/University of Delaware Program in 2004. As part of her graduate training, she was fortunate to work with a diverse and high caliber array of textiles, costume and colleagues at institutions such as the Museum of Fine Arts-Boston, The Metropolitan Museum of Art's Costume Institute, and the National Museum of the American Indian. In 2004-05 she completed an Andrew Mellon advanced post-graduate fellowship in textile conservation at the Philadelphia Museum of Art (PMA). As part of her fellowship, Anne

completed research travel throughout India and Bangladesh, and worked with the Indian and Himalayan Art Department researching collections for the PMA exhibit *Nakshi Kantha: Women's Embroidered Quilts of Bangladesh and West Bengal*.

**Ann Svenson Perlman** is a textile conservator in private practice. In addition to many significant collections throughout the United States, Ms. Perlman has served as a textile conservator at the UCLA Fowler Museum, The Los Angeles County Museum of Art, and Shangri La – The Doris Duke Foundation for Islamic Art in Honolulu, Hawaii. Ms. Perlman works from her textile conservation studio on the island of Maui where she receives textile artifacts for treatment and has based her “have needle, will travel” approach to solving textile conservation problems throughout the islands and the mainland. Ms. Perlman is currently a TSA publications task representative, designing and editing the current program and the upcoming digital post-prints.

**Helen Persson** is a curator (collections management) in the Asian Department, Victoria & Albert Museum, London. She is responsible for the Museum's collection of textiles from China, Central Asia and Middle East pre-1300. Her special interests include the archaeologist Sir Aurel Stein (1863-1943), his extensive collections, the Silk Road and the use of textiles as money. Helen Persson has lectured and published extensively on the V&A Stein collection, among others *Textiles from Dunhuang* in *UK Collections*, edited by Zhao Feng, was published in spring 2007.

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**Lisa Lee Peterson** is a fourth-generation American who was born in Hawai'i as were her two grandmothers, her parents, brothers, and countless relatives. She attended primary and secondary schools in San Francisco, the California College of Arts and Crafts in Oakland, and the University of California Berkeley. She is currently professor and chair of the Division of Art & Design in the Patti and Rusty Rueff Department of Visual and Performing Arts at Purdue University in West Lafayette, Indiana, where she has been teaching fiber arts and textile design for nearly twenty-five years. Prior to Purdue, she worked as a jacquard textile designer for Boris Kroll Fabrics and Jack Lenor Larsen in New York City. Lisa has lectured, and exhibited her textile work in Europe, Asia, and the Americas.

**Elena Phipps** is Senior Museum Conservator, Metropolitan Museum of Art, where she has worked for over 30 years. She was awarded the PhD in Pre-Columbian art from the Department of Art History and Archaeology, Columbia University (1989). Her research is focused on the history of textile materials and techniques in relation to cultural

perspectives, and especially, though not limited to the Andes. In 2004 she was co-curator of an exhibition and co-author of the catalogue *The Colonial Andes: Tapestries and Silverwork 1430-1830*, at the MMA. The catalogue was awarded both the Alfred Barr Jr. award from College Art Association, and the Mitchell Prize, in 2006.

**Sue Prichard** is curator of contemporary textiles in the Department of Furniture, Textiles and Fashion at the Victoria & Albert Museum, London. She has curated a number of displays including 'Recent Acquisitions: A Decade of Collecting Textiles', 'Concealed-Discovered-Revealed: New Work by Sue Lawty and 'Penelope's Thread - Contemporary Tapestry in the V&A's Collection'. She is currently on secondment to the Research Department working on a major quilt exhibition which will showcase the V&A's quilt collection. Sue Prichard has lectured and published papers and articles on contemporary textiles. Her most recent essay on the artist Henry Moore's textile designs, in collaboration with the Henry Moore Foundation, will be published in Spring 2008.

## Q

**Junedale Lauwa'eomakana Quinories**, born on the Island of Hawai'i, of Hawaiian, Chinese, and Portuguese ancestry, learned to quilt from her mother, Matilda Kapina Leborio (1900-1968). The youngest of eighteen children, Quinories grew up playing under the quilting horse, or frame, on which she herself now quilts. Quinories continues the tradition using old patterns from her mother's cherished collection and also creating original designs. Her work reflects and is a part of the current Hawaiian renaissance in which many of the old crafts have been revived. Her work incorporates complex straight-line quilting patterns based on the intricately incised designs found on nineteenth-century kapa beaters (i'ekuku). She is one of the few currently experimenting with this technique, so popular in the early twentieth century. She also has been instrumental in reawakening interest in Hawaiian red work (outline embroidery in red cotton thread). An accomplished draftsman, she began sketching as an exercise in learning the names of flowers and plants around her, creating a pattern line of contemporary designs. Since the mid-1980s, Quinories has organized annual Hawaiian quilt exhibitions to coincide with the Merrie Monarch Hula Festival in Hilo. Her quilts reside in private collections, hang in island exhibitions, and appear in books and magazine articles. Her work was showcased in the thirteen-part PBS series, *Hawaiian Quilting*, produced in 1992. Currently, she teaches Hawaiian quilting at Kamana Senior Center in Hilo.

## R

**Fran Reed (1943 - 2008)** grew up on the beaches in La Jolla, California. After graduation with a degree in art education from University of Oregon, she and her husband moved to Alaska where she taught weaving and related fiber arts at the Tanana Valley Community College. After twenty years of teaching she redirected her fiber arts interest and since 1986 has been constructing basket forms using gut and fish skin. "Fran Reed's use of fish-skin as a medium draws upon a rich heritage of Native use of Alaskan natural resources. For centuries women made waterproof bags, windows, and parkas from the gut inner-skins and outer-skins of various animals. Reed transforms these natural materials into a range of self-expressive forms, facilely integrating them with contemporary manufactured materials. Once dried into this elegant shape, translucent salmon skins provide no clue to the challenge slippery wet materials present to the artist attempting to shape them into a basket." (Looking North: Art from the University of Alaska Museum, 1998). She is a recipient of the Rasmuson Artist Fellowship, the WESTAF/NEA Fellowship, the Lila Wallace-Reader's Digest Artists in Giverny, France Fellowship and was selected to design and construct the Governor's Arts Awards for the state of Alaska. Ms Reed has done extensive independent research on the ethnographic collections containing fish skin and gut work from the circumpolar region. She is a member of the Northwest Designer Craftsmen organization and has been published in several books regarding contemporary basketry.

**Andrew Reilly** is Assistant Professor in the Apparel Product Design and Merchandising program, Department of Family and Consumer Sciences, at the University of Hawai'i, Manoa. He received his PhD from Ohio State University in 2004 and taught for three years in the mid-west. His areas of interest include cultural and aesthetic representations of fashion and the body. He is a member of the International Textile and Apparel Association and is co-editor of the Men's Fashion Primer (Fairchild, 2008).

**Justine Richardson** is a documentary video-maker and educational media specialist, currently working at MATRIX: The Center for Humane Arts, Letters and Social Sciences Online at Michigan State University. Ms. Richardson serves as project director and manager for a number of MATRIX development and project activities including the Quilt Index and the Quilt Treasures projects. She has ten years experience in film and video production for public television, community development and nonprofit organizations. For six years she worked at Appalshop, an Appalachian media arts center located in her hometown of Whitesburg, Kentucky. There she produced several documentary productions including Girls' Hoops, a history of girls' basketball in Kentucky, which was broadcast on PBS in 2000. She grew up loving quilts and surrounded by excellent traditional quilters in her community. Her academic background includes a bachelor's degree in art history from Yale University and a master's degree in American Studies from Michigan State University.

**Lesli Robertson** is an artist and researcher living in Dallas, TX. In 2006, she received her M.F.A. in Fibers from the University of North Texas and is now teaching weaving and three-dimensional fibers courses there. In 2005, she began traveling to Uganda to work with non-profit organizations while researching the cultural arts. She received several grants through the University of North Texas, as well as the Surface Design Association's Personal Development Grant to fund her research. Currently, she is working to promote Ugandan barkcloth and plaited mat making through lectures, writing and her artwork. In addition, she is working with Kimani Muturi, (Lecturer, Kyambogo University, Uganda,) on projects relating to plaited mat making.

**Denise Ava Robinson** graduated with a BFA (Hons) from the University of Tasmania in Launceston in 2000, which included a one year exchange with the University of Hawai'i School of Art. For the past five years Denise has lived and worked on the remote north coast of Tasmania, developing her own unique technique and artistic language. She has been a recipient of several state and federal government arts grant awards and in 2001 was a recipient of the Arts Tasmania Wilderness Residency. Denise has been represented regularly in major group and solo shows locally, nationally and internationally since the late 1990s and has also worked on numerous community art and cultural projects, including Artist in Schools residencies. Denise is now undertaking her MFA at the Tasmania School of Art in Hobart, Tasmania.

**Ana Roquero** was trained on textile techniques at the Arts & Crafts School (Madrid), Centre International d'Étude des Textiles Anciens (Lyon), Schutzen Textile Atelier (Breujeuls, France) and Frederiksen Textile School (Altea, Spain). She has specialised, since 1975, on the study of ancient dyes. She was curator of exhibitions about historical dyes at the Real Jardín Botánico and Archaeological Museum in Madrid. Since 1986 she has worked on the research and rescue of traditional dyes and techniques in communities of Mexico, Guatemala, El Salvador, Costa Rica, Ecuador and Peru with the support of the Instituto del Patrimonio Histórico Español, Asociación Mexicana de Culturas Populares (AMACUP), and Fomento Cultural Banamex (México). Her recent major publication is *Tintes y Tintoreros de América*, Instituto del Patrimonio Histórico Español, Ministerio de Cultura, Madrid 2006.

**Ann Pollard Rowe** is Curator of Western Hemisphere Collection at the Textile Museum, Washington, D.C. She has been at the Textile Museum since 1972 and is the author of numerous books and articles on Andean textiles. Her recent publications include *Inca Weaving and Costume* in the *Textile Museum Journal*, vols. 34-35, 1995-96, pp. 5-53, issued 1997; *Costume and Identity in Highland Ecuador*, editor and co-author. The Textile Museum, Washington, and the University of Washington Press, Seattle, 1998; *Hidden Threads of Peru: Q'ero Textiles*, with John Cohen. The Textile Museum,

Washington, and Merrell Publishers, London, 2002. and *Weaving and Dyeing in Highland Ecuador*, editor and co-author. The University of Texas Press, 2007.

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## S

**Eulanda A. Sanders**, Ph.D. is an associate professor at Colorado State University in the Department of Design & Merchandising, where she teaches Apparel & Merchandising. Eulanda uses material culture research, semiotics, literary analysis, and chaos theory as foundations for creative scholarship/artistry in the areas of textile design (structural and surface), apparel design, and wearable art. She has had 42 designs in juried and invited exhibitions.

**Maria Sardi** received her BA in History of Art from the National University of Athens, Greece. She holds an MA and MPhil degree in History of Islamic Art and Archaeology from the School of Oriental and African Studies, University of London. She has written articles on the Mamluk artifacts of the Benaki Collection in Athens and contributed chapters in *Benaki Museum: A Catalogue of the Museum of Islamic Art* where she has worked as an assistant curator. She teaches Islamic art at the Hellenic-American Educational Foundation. Currently, she is doing research on the Islamic textiles of the Antonis Benakis' collection and completing her Ph.D. dissertation on the subject of Mamluk textiles.

**Sarah Scaturro** is the textile conservator at the Cooper-Hewitt, National Design Museum, Smithsonian Institution in New York City. A recent graduate of FIT's MA program in Fashion and Textile Studies, she is writing her thesis on fashion's appropriation of military camouflage. Besides camouflage, Sarah researches the intersection of fashion and textiles with technology and sustainability, a relationship which is explored in her forthcoming article for the Fall 2008 issue of *Fashion Theory*. Sarah also contributes to *Fashion Projects*, an independent journal and website exploring the cross-section between fashion and art.

**Michael Schuster** was appointed Curator of the East-West Center Gallery in January 2004. He is an ethnographer, arts administrator, performer, designer, teacher, and presenter focusing on the arts of Asia and the Pacific.

*Schuster holds a Ph.D. in Asian Theatre from the University of Hawai'i. He began studying the arts of Asia and the Pacific in 1973, and has trained with master artists from India, Burma/Myanmar, Indonesia, and Japan. He has researched and recorded artists from*

*China, Korea, Tibet, Japan, India, Okinawa, Laos, Malaysia, Indonesia, Thailand, Sri Lanka, Cambodia, Samoa, and Hawai'i. A specialist in the puppetry of South and Southeast Asia, he has also studied iconography, carving techniques, costuming, and history, religion and philosophy as they relate to the arts of Asia and the Pacific region.*

In the late 1970's he began designing, performing, and touring professional productions of puppet theatre based on studies in Indonesia and India, and was a founding member of the Train Theatre in Jerusalem in 1981. In 1989, he received a Fulbright grant to research folk theatre in South India, and subsequently received a grant from the East-West Center to pursue doctoral work. His dissertation concentrated on the visual art of gombeyata theatre, a unique Indian puppet theatre with an emphasis on woodcarving, iconography, and its relationship to cultural meaning. Schuster previously served as Folk Arts Coordinator for the State of Hawai'i, and as the folklorist for the National Organization for Traditional Artists Exchange.

**Duncan Ka'ohuoka'ala Seto**, a graduate of Kamehameha Schools has been weaving pandanus for twenty-three years under the guidance of five Native Hawaiian Master Weavers. His work has been exhibited in Hawai'i and internationally. He has been invited to New Zealand to participate in a Maori Weaving Wananga (Gathering) and three Contemporary Art Gatherings. An "Art Ambassador" with the Honolulu Academy of Arts, he teaches, lectures, and provides fiber demonstrations to schools, communities and special interest groups throughout Hawai'i.

**Orit Shamir's** area of specialization is ancient textiles, loomweights and spindle-whorls in Israel. His Master degree thesis is entitled "Textile Production in Eretz-Israel at the Iron Age in the Light of the Archaeological Finds". His PhD dissertation is entitled "Textiles in the Land of Israel from the Roman Period till the Early Islamic Period in the Light of the Archaeological Finds". Shamir's PhD is from The Institute of Archaeology, The Hebrew University, supervised by Prof. Gideon Foerster (Institute of Archaeology - The Hebrew University) and Dr. John Peter-Wild (Department of Art, History and Archaeology - University of Manchester). Orit Shamir's current position is that of Curator of Organic Materials, Israel Antiquities Authority.

**Alan Shaw** is the Industry Coordinator for the Centre for Advanced Textiles at Glasgow School of Art. He holds a BA (Hons) in Printed Textiles and an MDes in Printed Textiles from Glasgow School of Art. During his MDes, Alan spent five months working at Coats Viyella where he worked on Stork TCP printers and the initial trialing of the Stork Amethyst production printer. The resulting new knowledge was used to showcase his collection of interior prints. On completion of his MDes Alan took up post at GSA, compiling technical research for the successful SHEFC funding application. This resulted in the Centre for Advanced Textiles (CAT) being established in 2000. Alan's present role

involves collaborative research, textile consultancy, and management of the Centre's commercial activity. His research interests include investigating the role of facilitating designers/makers to integrate digital technology into their practice, helping to address perceptions of the technology and transferring acquired textile knowledge and skills. Before working at CAT, Alan spent four years at the Glasgow textile printing firm Timorous Beasties overseeing print production and finishing. He has lectured at various Scottish colleges and continues to design and produce textiles on a freelance basis.

**Nazanin Hedayat Shenasa** is a textile artist and art historian residing in San Jose, CA. She received her Master of Fine Art in Fiber from the Cranbrook Academy of Art (1996) and Master of Art from San Jose State University (2007), with a concentration in Islamic art and textiles. Nazanin has recently exhibited her textile-based installations at the De Young Museum in San Francisco, CA, the San Jose Museum of Art, and San Jose Museum of Quilts and Textiles. In 2007, she was awarded first place for her graduate thesis research in a competition including 22 campuses in the California State University network. She is an independent curator and lecturer at De Anza College in Cupertino, CA.

**Angela Sheng**, Assistant Professor in Chinese Art History at McMaster since 2005, began researching Chinese textiles in 1981 at University of Pennsylvania where she obtained her doctorate in 1990. She also studied weaving and textile analysis with Alice Marcoux at the Rhode Island of Industrial Design (summer 1984), the late John Becker at the School of Industrial Design in Copenhagen (fall 1984), Monique Lévi-Strauss at L'École des Hautes Études en Sciences Sociales in Paris (winter 1985), and the late Gabriel Vial at the Centre d'Études des Textiles Anciens in Lyon (fall 1991).

In 1985 Sheng joined the tenure-track curatorial staff in Textiles Department at the Royal Ontario Museum in Toronto, in charge of the Asian textile collection. For family reasons of extended stay in Asia, she resigned in 1994. She continued her research while teaching courses on Chinese history, art history, and textile history as well as gender and social change as Adjunct or Visiting Professor at Fu Jen University in Taipei (1993-94), Temple University in Japan and Keio University in Tokyo (1996-99), and McGill University in Montreal (2001). She also worked as a cross-cultural consultant.

Since 1996 when Sheng participated in the Luce-funded and Yale-Beijing University-sponsored project Reuniting the Treasures of Turfan, she has published extensively on textiles of the Silk Road. In 2005 Sheng began working on textiles of the Southwest Chinese minorities, with in mind to link the Southwest with the Northwest trade routes. In 2007 Sheng began collaborative research to compare the visual arts of the Chinese minorities with those of the Inuit in Canada's Eastern and Central Arctic.

**Jennifer Siegler** is a Ph.D. student in the Art History Department of Emory University in Atlanta, GA, where she is continuing her work on Andean textiles and Ancient Costa Rican art. Jennifer received her M.A. in Art History from Tulane University in 2007; her thesis explored the production and iconography of textiles in Mexico during the Aztec Empire. Her recent research includes investigating the provenance and iconography of a Chimu textile from the Michael C. Carlos Museum and fieldwork in Tanzania exploring changing patterns of Maasai beadwork and fashion aesthetic. Jennifer's research interests include the commodification of art and the interactions between central Mexico and the Andes in Ancient Costa Rican art.

**Emory University, Art History Department, 581 S. Kilgo Circle, 133 Carlos Hall, Atlanta, GA 30322**

**Catherine Smith** is a lecturer in the Department of Clothing and Textile Sciences, University of Otago, New Zealand. She has degrees in archaeology (University of Melbourne, Australia) and the conservation of cultural materials (University of Canberra, Australia). Catherine has worked in cultural institutions in New Zealand (Otago Museum) and Australia (Museum Victoria, the Australian Museum) as an objects conservator, as well as in private practice. Her research interests include material culture, archaeological textiles and the ethical issues of conservation practice.

**Garrett and Bronwen Solyom** have studied the art of Indonesia since their first visit in 1967, returning over the years to conduct fieldwork in southern Sumatra, Java and Bali. Together they have curated exhibitions, most recently *Echoes of an Island Culture: an Introduction to the Art of Lampung, Indonesia*. They have coauthored or contributed to a number of books and exhibition catalogs, including *The Dyer's Art* with Jack Lenor Larsen and Alfred Bühler, *The World of the Javanese Keris*, and *Fabric Traditions of Indonesia*. Both hold degrees from the University of Hawai'i. Garrett has an M.A. in Asian art and works as an independent art consultant. Bron has masters in both Southeast Asian studies and library science. She is currently Curator of the Jean Charlot Collection at the University of Hawai'i at Manoa Library.

**Frieda Sorber**, involved in textiles in the Belgian Museum world since 1976, is curator for the historical collection of the Fashion Museum of the Province of Antwerp, and associate researcher at the Royal Institute for Cultural Heritage in Brussels, Belgium. Her work in recent years includes the reorganization of collection registration in Antwerp, and the study of textiles in medieval relics and their presentation forms in Belgium. An interest in pre-industrial textile technologies has involved fieldtrips to Western and non Western countries. In 2007, together with Marie-Rose Rabaté (France") she published "*Berber Costumes of Morocco, traditional Patterns*". In 2006 she worked on the textile workshops, installed by the Austrian Prince Charles de Lorraine in his castle near Brussels

in the 2nd half of the 18th century, for the exhibition and catalogue "Un Hobby Princier, les ateliers de Charles de Lorraine" at the Burssele Museum for Art and Industry.

**Kaye Durland Spilker** is curator of costume and textiles at the Los Angeles County Museum of Art. Holding a B.F.A. from Syracuse University and an M.A. in art history from University of California, Los Angeles, she pursued an earlier career in Belgium as an artist before joining the museum in 1987. She has been a participating curator in a number of exhibitions, and has also curated shows on Los Angeles designer Gilbert Adrian, on the museum's holdings of Ballets Russes theater costume, and most recently co-curated *Breaking the Mode: LACMA's Contemporary Fashion Collection* with an accompanying exhibition catalog. Spilker has done several gallery installations of the museum's ancient Andean textiles, and in 2001, featured LACMA's collection in *Dress Codes: Abstraction in Wari Textiles of Peru*.

**Lotus Stack** has been head of the textile department at the Minneapolis Institute of Arts for thirty years and during that time she has curated more than thirty five exhibitions and written numerous catalogues and articles for professional journals. She was a founding president of the Textile Society of America and has served on the boards of various other noted textile organizations. She lectures frequently on such diverse topics as South Asian and Central Asian textiles, contemporary fiber art, and European tapestry.

Stack's work on Central Asian textiles includes field research in 2005, 2007 and 2008 that resulted in two exhibitions as well as the production of the book *Uzbek Embroidery In The Nomadic Tradition*.

**Barbara B. Stephan** is a researcher, writer and part-time photographer residing in Honolulu. She studied at Wellesley College and received her M.A. in Japanese history from the University of Hawai'i. First captivated by Japanese papermaking and traditional paper embellishment while living in Japan, she later shifted her research to Japanese textile dyeing, especially the stencil and freehand paste-resist techniques known as *katazome* and *tsutsugaki*. Her publications include *Japanese Stencil Dyeing* (with Eisha Nakano, 1982), *Japanese Bookbinding: Instructions from a Master Craftsman* (translated and revised, 1986), and *Textile Art of Okinawa* (with Reiko Mochinaga Brandon, 1990). Working with Reiko Mochinaga Brandon, then Curator of Textiles at the Honolulu Academy of Arts, she co-curated the 1994 exhibition *Spirit and Symbol: The Japanese New Year*, and co-authored the book length publication of the same name.

**Kisook Suh** is assistant conservator in the Department of Textile Conservation at The Metropolitan Museum of Art. She received her M.A. in Museum Studies from the Fashion Institute of Technology (FIT), State University of New York. *The Analytical Study and Conservation of a Rank Badge from the Qing Dynasty* is the title of her Master's

thesis. She was awarded Andrew W. Mellon Conservation Fellowship with her research on East Asian embroideries of China, Korea and Japan. She was previously employed by the National Folk Museum of Korea for several conservation projects on excavated costume and textiles from the Joseon dynasty.

**Mi Young Suh** is an instructor at the Department of Clothing and Textiles, College of Human Ecology in Chungnam National University. She received the degrees of B.S., M.S., and PhD from Chungnam National University and was Visiting Scholar at the University of Hawai'i at Manoa from July 1, 2005 to June 30, 2007. In the islands I taught people to wear the Korean traditional costume for "Mixed Plate Series" of KITV in Hawai'i. I attended exhibitions in Toronto, Paris and Seoul as a member of the Korean Society of Knit Design and the Korean Society of Costume. The area of my study includes traditional costumes and textiles of South Korea and other countries, and knit wear. I thank Kil Soon Park.

**Howard Sutcliffe** initially trained as a tapestry designer at Duncan of Jordanstone College of Art in Dundee, Scotland. After developing an interest in the conservation of historic tapestry he continued his studies at the Courtauld Institute of Art and Textile Conservation Centre graduating in 1999 with a Post-graduate Diploma in textile conservation. He went on to work for National Museums Liverpool before accepting Mellon Fellowships in the United States at the American Textile History Museum and Philadelphia Museum of Art. In 2004 he returned to the United Kingdom to work at the National Trust Textile Conservation Studio and to undertake an MA in Museum and Gallery Management at City University in London, a qualification he gained in 2006. Howard currently serves as the Conservator of Textiles at the Detroit Institute of Arts.

## T

**Sharon Takeda** is Senior Curator and Department Head of Costume and Textiles at the Los Angeles County Museum of Art (LACMA). Her major exhibitions and catalogues include *Breaking the Mode: Contemporary Fashion from the Permanent Collection*, *Miracles and Mischief: Noh and Kyōgen Theater in Japan*, and *When Art Became Fashion: Kosode in Edo-Period Japan*. Other exhibitions and publications include *Japanese Fishermen's Coats from Awaji Island* for UCLA's Fowler Museum of Cultural History, *American Craft, Curator*, *The Dictionary of Art*, *The Encyclopedia of Contemporary Japan*, *Orientalisms*, and *Edo: The Art of Japan 1615-1868* for the National Gallery in Washington D.C. She serves on the Directing Council of the Centre International d'Etude des Textiles Anciens (CIETA), an organization for professional textile historians based in Lyon, France.

**Ulara Tamura** and **John Wells** are collaborators in ethnographic documentary filmmaking in Turkey and Japan. Tamura is a Ph.D. candidate in anthropology at Kyoto University, Kyoto, Japan. From June 2005 to December 2006 she conducted cultural and economic anthropological field research on transformations of traditional carpet producing villages in Milas, Turkey. Recent research interests include the social implications of çeyiz (dowry) in both traditional and modern commodities. Wells ([www.kisetsuga.com](http://www.kisetsuga.com)) is a documentary filmmaker/photographer based in Kyoto, Japan, and the co-founder of the film and television production company Mediaworks Japan. Other recent work includes as director of photography *Blue Alchemy: The Story of Indigo*, and as director *The Secret* by Daniel Kelly. Solo photography exhibitions include *Nostalgia for Nationalist Squid and Other Tales* at the National Palace of Culture, Ulaanbaatar, Mongolia.

"BOZALAN" (2008), Filmed and Edited by John Wells, Edited and Translated by Ulara Tamura

Produced and Directed by Ulara Tamura & John Wells, 38min., <http://bozalan.com>

**Terri Tanaka** is a doctoral candidate in Near Eastern Religions at the University of California, Berkeley. Her dissertation research looks at the ways that clothing is used to convey meaning in the ancient Near East.

**Takako Terada**, Ph.D., is an Associate Professor in the Faculty of Wellness Studies and Department of Design and Science for Human Life at Kwassui Women's College, Nagasaki. She is Vice President of the International Workshop and Exhibition for Shellfish Purple, Tokyo, and holds a Doctorate in Engineering Science and a Masters of Home Economics. Among awards she has received a prize from the Foundation for the Advancement of Garments and Apparel Research, Japan, and she has studied shellfish in numerous countries worldwide. Her current research involves combined mollusc and lichen dye experiments which were presented to the Dyes in History and Archaeology conference at the 2007 Vienna meeting.

**Sadae Torimaru** is an independent scholar of textile weaving technology with a special focus on Asian textiles. Her extensive research career includes nearly 40 years at the Fukuoka Prefecture Textile Research Institute where she introduced a computerized system to the regional hakata textile industries. Sadae has authored three books on Miao textiles which have served as critically important technical records: "Fabric Graffiti: a photo essay on 13-year exploration and textile research study of the Miao people in Guizhou, China;" "Spiritual Fabric: 15 years of field research among the Miao in Guizhou, China;" and "Imprints on Cloth: 18 years of field research among the Miao in Guizhou,

China." Sadae received a PhD in Cultural Anthropology from Osaka University of Arts, Japan, where she recently was also a professor.

**Tomoko Torimaru** is an independent scholar of textile history and technology with a special focus in Japanese, Chinese and other traditional Asian textiles. Well-versed in Chinese weaving, dyeing and embroidery techniques, Tomoko recently authored the upcoming book, "One Needle, One Thread: Miao (Hmong) Embroidery and Fabric Piecework from Guizhou, China," and co-authored the bilingual publication, "Imprints on Cloth: 18 years of Field Research among the Miao People in Guizhou, China." Previous lecture and teaching engagements include Western Washington University, Handweavers Guild of America's Convergence 2006, World Shibori Network's International Shibori Symposium 2005, and TSA Symposium 2004. Tomoko earned a MFA (2000) and PhD (2004) in Chinese textile history and technology from the Donghua University in Shanghai, China, and received a BFA in Chinese language from the Takushoku University in Tokyo, Japan.

**Mary-Louise Totton** is currently an Assistant Professor of Asian-Pacific art history (Frostic School of Art) and the Director of Arts in Java Program at Western Michigan University (Kalamazoo, MI). She holds a PhD (art history) and M.A. (South and Southeast Asian Studies) from The University of Michigan (Ann Arbor, MI) as well as a Bachelor of Fine Arts (painting). She recently curated the traveling exhibit, Fiber Face: Cross-Cultural Batik Collaborations, Indonesia 2008 and edited its catalog of the collaborative batik art works of Agus Ismoyo and Nia Fliam. Her manuscript on Lampung tapis is forthcoming (Dartmouth College) and she is currently working on a book that uses the prism of network thinking to interpret the ornamental program of ninth-century Candi Loro Jonggrang in Prambanan, Indonesia.

## U

**Liliana Ulloa** is Professor in the Department of Anthropology, Faculty of Social Science, University of Tarapaca, Arica, Chile. She is completing her PHD in Social Anthropology, Universidad de Barcelona, Spain. She has published numerous articles on textiles and textile traditions from the region, beginning in 1974 which include: 2002, Briones L. and L. Ulloa. Arte en el Desierto, In: Pueblos del Desierto, entre el Pacífico y los Andes: 85-100. Universidad de Tarapaca; 2002, El arte de tejer en los Andes Universidad de Tarapaca; Ulloa, L, V. Gavilán y V. Standen 2000 Estudio de una prenda textil asociada al Inka en la costa del norte de Chile (Camarones-9): las mantas que envuelven los cuerpos. Chungara 32: 259-261. among others.

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**Consuelo J. Underwood** has exhibited and lectured nationally and internationally for more than twenty five years. Her work is part of the permanent collections of museums such as the Smithsonian American Museum of Art, Museum of Art & Design in NY, the National Hispanic Center for the Arts, NM, and the Mexican Museum in San Francisco. Her contributions to the contemporary Fiber arts have been referenced in multiple critical publications. Consuelo J. Underwood was born in Sacramento, CA and received her BA and her MA from San Diego State University in 1981. She began teaching fiber art at San Jose State University in 1987. "My work reflects the quiet rage that has permeated the Americas for more than five hundred years."

## V

**Malia Van Heukelem**, Collections Manager, has eighteen years experience working with collections in museums and galleries. Work has focused on hands on care of collections, registration, inventory and development of policies and procedures. She created disaster plans and collections management policies for the Iolani Palace and Art in Public Places Collections. She began working with exhibits at the University of Hawai'i Art Gallery, followed by work as a preparator and later collections manager for the State Foundation on Culture and the Arts, where she was involved with the opening of the Hawai'i State Art Museum, until she moved to Iolani Palace in 2004.

## W

**Yoshiko Iwamoto Wada** is an artist, curator and textile researcher with a career spanning 30+ years. She holds a BFA in Textile Art from Kyoto City Fine Arts University and an MFA in Painting from the University of Colorado, Boulder. Author of the definitive publication, *Shibori: the Inventive Art of Japanese Shaped Resist Dyeing* (fourteenth printing), and the subsequent *Memory on Cloth: Shibori Now* (fifth printing), she has also curated exhibitions for The Textile Museum, Washington DC, the Philadelphia Museum of Art, and the Museum of Craft & Folk Art, San Francisco. Wada was recipient to: a Japan Foundation Fellowship in 1979 and 1996; an Indo-US Sub commission for Education and Culture; the Matsushita International Foundation; and the Renwick Fellowship at the Smithsonian Institution. Yoshiko is President of the World Shibori Network-World and will Co-chair its 7th International Shibori Symposium in November'08 in Paris, France.

**Ying Wang**, Associate Professor of the Department of Art History of the University of Wisconsin-Milwaukee, former editor of the *Wenwu* Press of Beijing. Her field is Bronze

Age China, and her interest include silk textile of later time and different regions. Recent publications: "Rank and Power among Court Ladies at Anyang," in K.M. Linduff, ed., *Gender and Chinese Archaeology*. AltaMira Press, 2004; "Royal Hunting of the Shang and the Salt Lake at Hedong." *Huaxue*, Vol. 8. 2006; and presentations: "Silk, Power, and Status in Shang China" (AIA). "Bone Spatulas as Male Power Indicators in the Tombs of Taixi, Shang China" (AAS).

**John Wells** and **Ulara Tamura** are collaborators in ethnographic documentary filmmaking in Turkey and Japan. Tamura is a Ph.D. candidate in anthropology at Kyoto University, Kyoto, Japan. From June 2005 to December 2006 she conducted cultural and economic anthropological field research on transformations of traditional carpet producing villages in Milas, Turkey. Recent research interests include the social implications of *çeyiz* (dowry) in both traditional and modern commodities. Wells ([www.kisetsuga.com](http://www.kisetsuga.com)) is a documentary filmmaker/photographer based in Kyoto, Japan, and the co-founder of the film and television production company Mediaworks Japan. Other recent work includes as director of photography *Blue Alchemy: The Story of Indigo*, and as director *The Secret* by Daniel Kelly. Solo photography exhibitions include *Nostalgia for Nationalist Squid and Other Tales* at the National Palace of Culture, Ulaanbaatar, Mongolia.

**Elizabeth Wichmann-Walczak** is Professor of Theatre and Director of the Asian Theatre Program in the University of Hawai'i at Manoa Department of Theatre and Dance. Her scholarly publications concern the performance structure and aesthetics of Chinese theatre, and the negotiations involved in the creation of new performance pieces. She has also translated and directed six *Jingju* plays at the University of Hawai'i, three of which have toured to mainland China at Chinese invitation. She is the first honorary (and first non-Chinese) member of both the National Xiqu (Chinese "opera") Institute and the Chinese Theatre Artists Associations of Shanghai and Jiangsu Province, and has received national awards in China for "excellence in research, creation, and performance," and for "outstanding achievements in promoting and developing *Jingju*."

**Moira White** is Curator - Humanities at the Otago Museum, Dunedin, New Zealand and is on the committee of New Zealand's national textile interest group. She has research interests in Melanesian material culture, antiquities legislation, and anthropological and museological history, and has curated or co-curated a number of textile-related exhibitions.

**Lee S. Wild** is a fifth generation descendant of American Protestant missionaries who arrived in the Kingdom of Hawai'i in the late 1830s. With her background, Lee has a strong sense of the changes that have taken place in the Islands. Her employment and her community service both reflect her concern that the history of the Islands be

preserved for future generations As an employee and volunteer, Lee has worked for the Hawaiian Mission Children's Society (dba Mission houses Museum) in Honolulu. She is a member of the Board of Directors of the Daughters of Hawai'i, an organization that preserves and operates two royal palaces in Hawai'i. She is also a founding member of the Hawaiian Quilt Research Project and has served in a variety of capacities on its Board of Directors. She has written several essays for books on Hawaiian quilts.

**Christina Hurihia Wirihana**, Ngati Maniapoto – Raukawa: Ngati Whawhakea: Ngati Pikiāo. Sharing my passion for weaving alongside of my mother, friend and mentor, Matekino Lawless, has been my life. I respect my role as kaitiaki (guardian) of Toi Raranga (the art of weaving) and will ensure the repository of knowledge continues in the different learning environments throughout Aotearoa, whether it is through Wananga (workshops) or in my lecturing role.

I previously lectured in visual arts at Waiariki Institute of Technology, Rotorua, as a Senior Lecturer in Maori Art and Design, a position I held for seventeen years. My current position is a shared position as Academic Programme Leader of Te Toi Whakareī - Visual Arts, at Te Whare Wananga o Awanuiarangi, Whakatane.

I will graduate with Masters of Maori Visual Arts from Massey University, Palmerston North, May 2008.

I currently hold the position of Deputy Chairperson of Te Roopu Raranga Whatu o Aotearoa, a position I have held for over two years. Te Roopu Raranga Whatu o Aotearoa is a National Weavers group that was formed in 1984 to support the vision of weavers throughout Aotearoa, New Zealand.

I tribute my extensive weaving knowledge to my Tupuna, (my ancestors) for leaving the guardianship of weaving to me, to ensure the dissemination of knowledge continues. In recent years I have shared this knowledge with my Aboriginal brothers and sisters abroad, and more recently in 2006. I was the successful recipient of Toi Sgwigwialtxw House of Welcome Artist Residency, The Longhouse Education and Cultural Centre, Evergreen State College, Olympia, State of Washington, USA, a residency co – sponsored with Te Waka Toi: Creative NZ.

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**Leigh Wishner** has been an associate at Cora Ginsburg LLC, a gallery specializing in antique costume and textiles, since 2001. Her background includes a B.A. in Art History and Archaeology from Barnard College, NY, and a M.A. in Fashion and Textile History at Bard Graduate Center, NY. Ms. Wishner's publications include her Master's thesis, "How

the Leopard Changes Its Spots: Leopard in Western Fashion History, 1720–1960” (2004); she has been a contributor to the yearly Cora Ginsburg catalogue since 2002. In 2005, Ms. Wishner co-curated “Fabricating Modernity: The Spirit of Art Deco in French Textiles and Fashion, 1910-1940,” a collaborative exhibition with Leonard Fox Ltd. She has also been a guest lecturer for the Graduate Program at Fashion Institute of Technology, NY, on the subject of 20th century textiles.

**Loretta G. H. Woodard** is Project Director for the Hawaiian Quilt Research Project (HQRP) in Honolulu, Hawai'i. An independent quilt historian, researcher, author, curator, and lecturer, her work explores the interplay between traditional Hawaiian and western cultural values reflected in Hawaiian quilting of the late nineteenth and early twentieth centuries. Publications include: “Hawaiian Outline-Embroidered Quilts,” *Uncoverings* 1997; “Communities of Quilters: Hawaiian Pattern Collecting, 1900-1959,” *Uncoverings* 2006 and; “Quilts,” in *Finding Paradise, Island Art in Private Collections*, Honolulu Academy of Arts, 2002. She also is co-author of *Hawaiian Quilts, Tradition and Transition*, Honolulu Academy of Arts, 2003 and *The Queen's Quilt, 'Iolani Palace*, Honolulu, 2004. She holds a B.S. in Fashion Design and an M.A. in East Asian History from the University of Hawai'i.

**Warren Woodfin** earned his Ph.D. in art history in 2002 with a dissertation on late-Byzantine liturgical vestments and their relation to the dress of the imperial court. He has since completed a book manuscript on the subject, *The Embodied Icon: Vestments and Sacred Power in Byzantium*. He authored the catalogue essay and several entries on liturgical textiles for the Metropolitan Museum's recent exhibition “Byzantium: Faith and Power.” He has several articles published and in press dealing with the phenomenon of images on costume. Dr. Woodfin has held teaching positions in art history at Duke University, the Cooper-Hewitt National Design Museum, and the University of Pennsylvania, and research fellowships at Dumbarton Oaks, Princeton University, and the University of Pennsylvania, where he is currently Visiting Scholar.

**Mary Worrall** is an Assistant Curator at the Michigan State University Museum. Among her activities at the MSU Museum, Worrall has served as project manager for the Quilt Index, curated numerous interpretive exhibitions including *Mary Schafer: A Legacy in Quilt History*, *Quilts Old and New: Reproductions from Michigan State University Museum*, and *Redwork: A Textile Tradition in America*, and has written on quilts and quilting. She is currently a board member of the Alliance for American Quilts. Principal areas of research interests include quilts and quiltmakers, women's history, and American Art. Worrall holds a bachelor's degree in Public History from Western Michigan University and a M.A. in Art History from the University of Illinois at Urbana-Champaign.

## Z

**Emily Zilber** is the Jeanne and Ralph Graham Collections Fellow at Cranbrook Art Museum in Bloomfield Hills, Michigan, where she researches and curates exhibitions on nineteenth- and twentieth-century decorative arts and design. She has a B.A. in Art History from The University of Chicago. In 2007, she received her M.A. from the Bard Graduate Center in New York, where she focused on textile and craft history, culminating in her thesis, "A delicate link with their far away country:" The Scuola d'Industrie Italiane (1905-1927) and the Translation of the Nineteenth Century Italian Reproduction Textile Workshop into an American Context." She has also worked with textiles as a graduate fellow of the Ratti Textile Center at the Metropolitan Museum of Art. In 2006, she attended the Textile Society of America's conference in Toronto as a recipient of a student and new professional scholarship.