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2012 Final Program

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FINAL PROGRAM

Tuesday, September 18, 2012

4:00-6:00 REGISTRATION, Atrium Ballroom Lobby

Wednesday, September 19, 2012

8:00-5:00 REGISTRATION, Atrium Ballroom Lobby

9:00-4:00 TSA BOARD MEETING, Capitol Room

9:00-5:00 PRE-SYMPOSIUM TOURS:
See page 18 for descriptions

- A Baltimore Album Quilts
- B Mt. Vernon and Gunston Hall

9:30-4:30 WORKSHOPS:
See page 16 for descriptions

- A Armbands and Hand Cuffs: Central Asian and Contemporary Western Feltmaking
Embellishment Techniques
Instructor: Jorie Johnson
Location: Arlington Arts Center

- B Southwestern Textile Identification and Analysis
Instructors: Ann Hedlund, Cathy Notarnicola, Susan Heald
Location: National Museum of the American Indian Cultural Resources Center

- C Warp-Patterned Weaves
Instructor: Ann Pollard Rowe
Location: The Textile Museum

- D The Many Shades of Cochineal Red
Instructors: Michel Garcia, Yoshiko Wada
Location: Arlington Arts Center

- E A Day in Figured Velvet: Technique, Pattern, Loom
Instructor: Julie Holyoke, Lisio Foundation
Location: Washington Court Hotel, Montpelier Room

5:30-8:30 Buses circulate to U.S. Botanic Garden

6:00-8:00 OPENING RECEPTION, U.S. Botanic Garden

DINNER ON YOUR OWN

Thursday, September 20, 2012

8:00-5:00 REGISTRATION, Atrium Ballroom Lobby

8:15-8:30 WELCOME AND ANNOUNCEMENTS, Atrium Ballroom

8:30-9:45 PLENARY ADDRESS, Atrium Ballroom
Joyce Scott, Artist

Thursday, 9/20, continued

9:45-10:00 COFFEE BREAK, Lower Lobby

10:00-6:00 INTERNATIONAL TEXTILE MARKETPLACE, Executive Room
Open to symposium attendees only

10:00-12:00 FIVE CONCURRENT SESSIONS:

A THE AMERICAN TEXTILE INDUSTRY, Atrium Ballroom
Moderator: Cecilia Gunzburger Anderson, Smithsonian Institution/George Mason University

1. "Without Being Obligated to Send 3000 Miles for the Cloth:" The American Wool Industry, 1789-1815

Ann Wass and Deborah Fuller

2. "A Wide and Disgraceful Significance:" Shoddy in the American Civil War

Madelyn Shaw

3. "We, the Undersigned, Employees of the Salem Linen Mills, Want to Work" The Role of Politics in the Decline of Oregon's Linen Industry, the 1940s

Vanessa Casad and Susan Torntore, University of Idaho

4. Hemp for Victory?

Joanna Smith

5. Cotton: Implications for the Global Economy, Subsidies, Tariffs and the Consumer

Michael Londrigan, LIM College

B TEXTILES IN RELIGIOUS CONTEXTS, Springwood Room
Moderator: Julie Geschwind, The Baltimore Museum of Art

1. The Mamluk Kaaba Curtain in the Bursa Grand Mosque and Comparing it with other Mamluk Textiles in the Washington Textile Museum Collection

Sumiyo Okumura, Turkish Cultural Foundation

2. Sacred Political Threads: Chinese Textiles in Solemn Portuguese Religious Celebrations, 16th-18th Centuries

Maria Ferreira, CHAM -Centre for Overseas History, Universidade Nova de Lisboa

3. Bizango: Textiles of a Haitian Vodoun Secret Society

Sarah Scaturro, The Costume Institute, Metropolitan Museum of Art

C INTERNATIONAL FIBER ART, Montpelier Room
Moderator: Patricia Hickman, Textile Society of America

1. The Chilean Arpilleristas: Changing National Politics Through Tapestry Work
Dayna Caldwell, Savannah College of Art and Design

2. Weaving to Decontaminate History: A Response to Bosnia's Ethnic Cleansing
Azra Aksamija, MIT Program in Art, Culture and Technology

3. Woolen Trade Blankets in Contemporary Art: Tracing the Personal and Social Politics of Art and Material Culture in Canada, the USA, and Aotearoa, New Zealand

Fiona McDonald, University College London

4. Textile's Expression and Implication in Contemporary Chinese Art

Xia Gao, Michigan State University

5. Felt Space: Responsive Textiles, Fabric Dwellings and Precarious Housing

Kirsty Robertson, University of Western Ontario

Thursday, 9/20, continued

- D** TEXTILES IN TRADE, Hermitage Room
Moderator: Sumru Belger Krody, The Textile Museum
1. Luxurious Mongol Textiles - An Intercultural Political Language?
Kristin Scheel, SOAS University of London
 2. The Use of Imported Persian and Indian Textiles in Early-Modern Japan
Yumiko Kamada, Waseda Institute for Advanced Study, Waseda University
 3. "By Your Exertions Conjointly With Ours": British Printed Cottons in Brazil, 1827-1841
Sarah Parks, Nantucket Historical Association
 4. The Political Dimensions of Consumer Demand for Omani Textiles in East Africa
Sarah Fee, Royal Ontario Museum
 5. The Kanga, a Cloth that Reveals Co-production of Culture in Africa and the Indian Ocean
Phyllis Ressler, Webster University/Eastern Mennonite University
- E** TEXTILES AND SLAVERY, Madison Room
Moderator: Mary Anne Jordan, The University of Kansas
1. Etienne-Joseph Feldtrappe's La Traite des Nègres (ca. 1815)
Céble Gontar, Sotheby's Institute of Art
 2. Body of Evidence: Slave Clothing Descriptions as Evidence of Political Attitudes Towards Slavery in Brazil, 1815-1840
Kelly Gage and Sarah Olsen, St. Catherine University
 3. The Politics of Textiles Used in African American Slave Clothing
Eulanda Sanders, Colorado State University
 4. Provenance; The Story of a Textile and its Journey to the Slave Quarters
Jessica Smith and Susan Falls, Savannah College of Art and Design
- 12:00-1:30 GENERAL MEETING LUNCHEON, Grand Ballroom
Student/New Professional Awards
Founding Presidents Awards Nominees
- 1:30-3:15 Five Concurrent Sessions:
- A** POLITICAL STRINGS: TAPESTRY SEEN AND UNSEEN (Organized session),
Atrium Ballroom
Chair: Christine Laffer, American Tapestry Alliance
1. Invisible Tapestry: An Assyriologist's Perspective
Stanley Bulbach
 2. Towards a Proactive Perspective
Linda Rees
 3. Colonial Legacies and the Politics of Weaving in Consuelo Jiménez Underwood's Fiber Art
Clara Román-Odio, Kenyon College
 4. On the Edges
Linda Wallace
- B** TEXTILES AND MIGRATION, Springwood Room
1. Exile and the Transmission of Textile Art: The Case of the Sephardi Diaspora
Vivian Mann, Jewish Theological Seminary

Thursday, 9/20, continued

2. Cross-Cultural Commemoration: Historical Chinese Patchwork Inspires a New Tradition in America

Marin Hanson, International Quilt Study Center & Museum

3. British Textile Design in the Second World War and the Contribution Made by Refugees from Fascism

Marie McLoughlin, University of Brighton, UK

4. Neeg tawg rog*: Linguistic Consciousness in the Hmong Diaspora

Geraldine Craig, Kansas State University

C VIDEO AND POLITICS: WEAVERS' STORIES FROM ISLAND SOUTHEAST ASIA

(Organized session), Montpelier Room

Chair: Roy Hamilton, Fowler Museum at UCLA

1. Margareta Taub Kapitan and the Long Arm of the Suharto Regime

Roy Hamilton, Fowler Museum at UCLA

2. Luisa de Jesus and the Plague of the Retilau: Political Violence and Metaphysical Retribution in East Timor

Jill Forshee, Columbia College, Chicago

3. Lang Dúlay: Art, Power and Women's Work

Cherubim Quizon, Seton Hall University

D KNITTING: NEW SCHOLARSHIP, NEW DIRECTION (Organized session), Hermitage Room

Chair: Karen Kendrick-Hands, Knitting Heritage Museum

1. Knitting and Scholarship

Susan Strawn, Dominican University

2. Knitting a New World

Carrie Brezine, University of Michigan

3. Mary Walker Phillips and the Knit Revolution of the 1960s

Jennifer Lindsay, The Smithsonian Associates/Corcoran College of Art and Design

4. Progress Toward Establishing a Knitting Heritage Museum

Karen Kendrick-Hands, Knitting Heritage Museum

E TEXTILES AND STATUS IN EAST ASIA, Madison Room

Moderator: Anita Jones, The Baltimore Museum of Art

1. Dragon Ascendent: The Rise and Reign of Imperial China's Primary Political Symbol

Lee Talbot, The Textile Museum

2. A Study of Jeok-ui (Ceremonial Robe for a Queen or Empress) Textile's Changes Through Historical and Political Circumstances

Yeonok Sim, The Korean National University of Cultural Heritage

3. Embroidery Costumes and Textiles of 'Noro' Priestesses in the Political System of Okinawa

Takako Terada, Kwassui Women's University

3:15-3:30

COFFEE BREAK, Lower Lobby

Thursday, 9/20, continued

3:30-5:30 FIVE CONCURRENT SESSIONS:

A ANDEAN TEXTILES: IN MEMORY OF ELAYNE ZORN (Organized session), Atrium Ballroom
Chairs: Andrea Heckman, University of New Mexico and Blenda Femenías, Catholic University of America

1. Can We Study Textiles From Other Cultures Without Ethnocentrism? The Andes as Case Study
Sophie Desrosiers, Maître de Conférences at the Ecole des Hautes Etudes en Sciences Sociales, Paris
2. Identity, Innovation and Textile Exchange Practices at the Paracas Necropolis, 2000BP
Ann Peters
3. Central Highland-Central Coast Textile Interaction during the Inca Empire
Ann Pollard Rowe, The Textile Museum
4. Ancient Designs for the Modern Era: Artists Interpret Andean Textiles
Blenda Femenías, University of Maryland University College and Catholic University of America
5. Creating a Future: The Expanding Political and Economic Role of Textiles, Education of Foreigners, and Creation of External Markets in Cuzco, Peru
Andrea Heckman, University of New Mexico
6. Art and Politics in the Andes: Contemporary Arpilleras
Flora Zarate

B NATIONALISM IN TEXTILES, Springwood Room

1. The Foremothers Revisited: The Continuing Story of Icelandic National Identity Creation with Textiles and Women's Dress
Karl Aspelund, University of Rhode Island
2. The Tropical Myth and Brazilian Textile Design
Luz Neira, University of São Paulo
4. The Politics of Aristocratic Dress in Ancient Greece
Anthony Mangieri, Salve Regina University
5. Patronage, Photography and Politics: the Influence of Archduchess Isabella on Design
Sandra Heffernan, Massey University

C THE EFFECTS OF WAR ON TEXTILES, Montpelier Room
Moderator: Nina Olson

1. A Patchwork History of Textile use in Southeastern Turkey: Examination of a Rare set of Kurdish Work Clothing
Charlotte Jirousek, Cornell University
2. The Impact of Dividing one Ethnical Community to Two or More Subgroups by a Political Act
Yaser Al Saghrji, Alwan Afreen
3. The Effects of War on Textile Production Contrasting with the Effects of the End of Communism on that of Uzbekistan
John Gillow
4. The Cutting Edge of Velvet Research
Barbara Pickett, University of Oregon
5. Politics and Production in China's Silk Industry During the Korean War (1950-3)
Robert Cliver, Humboldt State University

Thursday, 9/20, continued and Friday, 9/21

D AMERICAN ART STORIES, Hermitage Room Moderator: Carol Ross

1. Size Matters: Large Scale Abstract Textiles and 1970s Feminism
Cynthia Fowler, Emmanuel College
2. The Final Art Taboo: Identity Politics of Motherhood
Kate Kretz
3. Stitching Race: A Tool for Historical Memory
Karen Hampton, Howard University
4. Sails: Textiles of Empowerment
Bettina Matzkuhn, Emily Carr University
5. ARTivention: Utilizing Fiber Arts For Activist Engagement
Margaret Leininger, Arizona State University

E POLITICAL IMAGERY ON TEXTILES, Madison Room

1. Sleeping Amongst Heroes: Copperplate-Printed Bed Furniture in the 'Washington and American Independence (sic) 1776: The Apotheosis of Franklin' Pattern
Whitney Robertson, Society of the Cincinnati Museum at Anderson House
2. America Under Foot: Politics, Patriotism, and the Liberty Rug
Amy Poff, The Smithsonian Associates-Corcoran College of Art and Design
3. The Political Handkerchief: A Study of Politics and Semiotics in Textiles
Emma Osbourn
4. Textiles, Political Propaganda, And The Economic Implications In Southwestern Nigeria
Adebowale Areo, Commission for Museums and Monuments, and Margaret Areo, Ladoko Kintola University of Technology
5. Mao's Words, Man's Writing and Woman's Embroidering--Political Slogans on Shidong Miao Clothes
Zhao-hua Ho, Fu Jen Catholic University

DINNER ON YOUR OWN

Friday, September 21, 2012

- 8:00- 5:00 REGISTRATION, Atrium Ballroom Lobby
- 8:45-9:00 WELCOME AND ANNOUNCEMENTS, Atrium Ballroom
- 9:00-10:00 PLENARY ADDRESS, Atrium Ballroom
"Lest We be Ashamed:" Italian Renaissance Taste for Textile Ensembles
Rosamond Mack, National Gallery of Art
- 10:00-10:15 COFFEE BREAK, Lower Lobby
- 10:00-6:00 INTERNATIONAL TEXTILE MARKETPLACE, Executive Room
Open to the public

Friday, 9/21, continued

10:15-12:00 FIVE CONCURRENT SESSIONS:

- A** POLITICS OF EARLY MODERN TRADE TEXTILES, THEN AND NOW (Organized session),
Atrium Ballroom
Chair: Amelia Peck, The Metropolitan Museum of Art
1. Abduction of Helen: A Western Theme in A Chinese Embroidery of the Late Sixteenth Century
Joyce Denney, The Metropolitan Museum of Art
 2. An Andean Colonial Tapestry: the 17th Century New World and its Global Networks
Elena Phipps, Textile Society of America
 3. The Four Parts of the World: Expressions of Global Aspirations in Western Europe
Melinda Watt, The Metropolitan Museum of Art
 4. The Politics of Cloth in the Colonial West Indies: The Bower Textile Sample Book, 1771
Amy Bogansky, The Metropolitan Museum of Art
- B** MAKING OF THINGS WITH SLOW FIBER: PERSPECTIVES IN SUSTAINABLE
TEXTILE PRODUCTION
(Organized session), Springwood Room
Chair: Yoshiko Wada, World Shibori Network/Slow Fiber Studios
1. Ethical Consumerism: From Jamdani to Afro-American Quilt
Yoshiko Wada, World Shibori Network/Slow Fiber Studios
 2. Politics and Economics of Cotton in India: Organic by Default
Mani Chinnaswamy, Appachi Cotton Company
 3. Permaculture for Dyers: Why Plants Give Us What We Need
Michel Garcia
 4. Arashi Shibori
Ana Lisa Hedstrom
- C** AFTERMATH: THREE AMERICAN-CANADIAN ARTISTS RESPOND TO WAR
(Organized session), Montpelier Room
Chair: Barb Hunt, Memorial University, Grenfell Campus
1. A Pattern of Holes: Knitting, War, and the Body
Barb Hunt, Memorial University, Grenfell Campus
 2. Getting Through the Day: Textiles as Memory
Frances Dorsey, NSCAD University
 3. The Fallen
Vita Plume, North Carolina State University
- D** CENTRAL ASIAN TEXTILES: POLITICS AND PROCESS (Organized session),
Hermitage Room
Chair: Christine Martens, The Spence School
1. Sogdian Textile Design: Political Symbols of an Epoch
Elmira Gyul, Fine Arts Institute, Academy of Sciences of Republic of Uzbekistan, Tashkent
 2. The Soviet "Invasion" of Central Asian Applied Arts: How Artisans Incorporated
Communist Political Messages and Symbols
Irina Bogoslovskaya, Tashkent Institute of Arts

Friday, 9/21, continued

3. Drawing on the Past, Making the Future: Domestic Textile Practices as a Force for Change in Kyrgyzstan
Stephanie Bunn, University of St Andrews

4. The Influence of Tribal Conflict, the 'Great Game', and Trade on Qaraqalpaq Costume
David and Sue Richardson

E TEXTILES AND POLITICS IN THE U.S., Madison Room

1. Thomas Jefferson's Blue Coat: Style, Substance and Circumstance
Joshua Bond, The College of Charleston

2. Rehabilitation through Labor: A Look at Task Work at Two Early Philadelphia Almshouses through the Examination of Archaeologically Recovered Textile Fragments
Heather Veneziano, Tyler School of Art, Temple University and Mara Katkins, Temple University

3. Samplers, Sewing, and Star Quilts: Changing Federal Policies Impact Native American Education and Assimilation
Lynne Anderson, University of Oregon

4. The Politics of Pastoralism: Navajos, Churros, and the Challenges of Sustainability in a Globalizing World
Kathy M'Closkey, University of Windsor

12:00-1:00 AFFINITY LUNCH, Grand Ballroom

1:00-4:30 FILM SCREENINGS, Springwood Room

1. Woven Lives

Carolyn Kallenborn, University Of Wisconsin – Madison

2. Woven Stories: Weaving Traditions of Northern New Mexico
Andrea Heckman, University of New Mexico

3. Weaving Worlds

Kathy M'Closkey, University of Windsor

Bennie Klain, Trickster Films

Jennifer Denetdale, University of New Mexico

4. Blue Alchemy: Stories of Indigo

Mary Lance, New Deal Films, Inc.

1:00-1:15 Buses and walking groups (indicated by *) leave for site seminars

1:30-4:30 FIFTEEN CONCURRENT SITE SEMINARS:

See page 20 for descriptions

A Uzbek Velvet Ikat Weaving, Hermitage Room

B Freer Gallery of Art and Arthur M. Sackler Gallery

C The Textile Museum

D National Museum of the American Indian Cultural Resources Center

E National Museum of Natural History Museum Support Center

F Library of Congress*

G Sewall-Belmont House & Museum*

H National Gallery of Art*

I Anacostia Community Museum

Friday, 9/21, continued and Saturday 9/22

- J Daughters of the American Revolution Museum
 - K Renwick Gallery of the Smithsonian American Art Museum
 - L The Japan Information and Culture Center, Japanese Embassy
 - M Hillwood Museum, Estate, and Gardens
 - N Tudor Place Historic House and Garden
 - O Dumbarton Oaks Museum
- 4:45-5:00 Buses and walking groups return to Washington Court Hotel
- 5:30-8:30 Buses circulate to The Textile Museum
- 6:00-8:00 EXHIBITION PREVIEW of *The Sultan's Garden: The Blossoming of Ottoman Art*,
The Textile Museum
- DINNER ON YOUR OWN

Saturday, September 22, 2012

- 8:00-9:30 REGISTRATION, Atrium Ballroom Lobby
- 8:15-8:30 WELCOME AND ANNOUNCEMENTS, Atrium Ballroom
- 8:30-10:15 SIX CONCURRENT SESSIONS:
- A TEXTILES ON THE HILL (Organized session), Atrium Ballroom
Chair: Farar Elliott, U.S. House of Representatives
 1. Uniforms in the Capitol - Labor and Signification of Difference
Felicia Wivchar, U.S. House of Representatives
 2. A History of the Development of Judicial Robes
Matthew Hofstedt, Supreme Court of the United States
 3. Re-Draping the Old Senate Chamber
Scott Strong, U.S. Senate
 4. Ribbons and Buttons in the House Collection
Farar Elliott, U.S. House of Representatives
 - B REWIND: 1960s TO NOW, REVOLUTIONS AND EVOLUTIONS IN FIBER
(Organized session), Springwood Room
Chair: Josephine Shea, Edsel & Eleanor Ford House
 1. Glen Kaufman: Culture and Commentary
Josephine Shea, Edsel & Eleanor Ford House
 2. Building Community in the Nation's Capital with a Collaborative Fiber Art Project
Jennifer Lindsay, The Smithsonian Associates/ Corcoran College of Art and Design
 3. Ritzi Jacobi's Monumental Tapestries: Subverting Political Ideology
Jane Milosch, Smithsonian Institution
 4. Spectres of Liberty
Olivia Robinson

Saturday, 9/22, continued

- C** ANDALUSI TEXTILES (Organized session), Montpelier Room
Chair: Olga Bush
Moderator: Carol Bier
1. Were the Nasrid Sultans Seated on the Same Carpets as the Kings of Aragón?
Heather Ecker, Aga Khan Foundation Canada
 2. Iberian Carpets and the Making of Modern Spain
Carol Bier, Graduate Theological Union in Berkeley, CA; The Textile Museum
 3. Spoliated Textiles and Power Display in Medieval Iberia
Maria Judith Feliciano
 4. Embroidered Politics
Miriam Ali-De-Unzaga
- D** TEXTILES AT ROYAL COURTS, Hermitage Room
Moderator: Sarah Fee, Royal Ontario Museum
1. Profiling the Archduchesses of the Spanish Netherlands as Collectors of Tapestries:
Margaret of Austria, Mary of Hungary and Isabella Clara Eugenia
Barbara von Barghahn, George Washington University
 2. Political Alliances and Persianate Patterns: Seventeenth-Century Ceremonial Textiles at the Amber Court
Sylvia Houghteling, Yale University
 3. Ottoman Fabrics During 18th-19th Centuries
Selin Ipek, Topkapi Palace Museum
 4. The French Cult Administration, the Pontifical Vestments and Politics During the Concordat Period (1801-1905)
Maria Anne Privat Savigny, Musées Gadagne
- E** ARTISTS' MATERIALS AND FORMS, Madison Room
Moderator: Mary Anne Jordan, The University of Kansas
1. Dishtowels and Diatribes
Carol Westfall, Montclair State University
 2. Asymmetry: Aesthetics and Politics of Ply-Split Braiding
David Fraser, The Textile Museum
 3. Branding Chanderi: Cloth, Community, and the Politics of Ownership
Jane Lynch, University of Michigan
- F** TEXTILES, POLITICS AND PEDAGOGY (Organized session), Grand Ballroom III
Chair: Blaire Gagnon, University of Rhode Island
1. From Silk Road to Cotton Field: Weaving Uzbek Identity
Mary Elizabeth Corrigan, University of Rhode Island
 2. Clothing or Decoration: Exploring the Penis Sheath
Catherine Murphy, University of Rhode Island
 3. Dahomey Appliqué Wall Hangings and the Politics of Production
Holly Paquette, University of Rhode Island
 4. What's Your Status?: A Q'ing Vest
Hilary Baker, University of Rhode Island

10:15-10:30 COFFEE BREAK, Lower Lobby

Saturday, 9/22, continued

10:00-6:00 INTERNATIONAL TEXTILE MARKETPLACE, Executive Room
Open to the public

10:30-12:30 SIX CONCURRENT SESSIONS:

A ROYAL PATRONAGE AND TEXTILE COLLECTIONS (Organized session), Atrium Ballroom
Chair: Elena Phipps, Textile Society of America

1. The History & Conservation of Sixteen Mughal Carpets
Tina Kane

2. The Imperial Textile Collection of the Shoso-in, Nara, Japan
Atsuhiko Ogata, The Imperial Household Agency

3. Andean Royal Tombs and their Patrons in the Andes
Amy Oakland, Cal State University East Bay

4. Luxurious Merovingian Textiles Excavated from Burials in the Saint Denis Basilica, France, 6th/ 7th century
Sophie Desrosiers, Maître de Conférences at the Ecole des Hautes Etudes en Sciences Sociales, Paris and Antoinette Rast-Eicher

5. New Light on Chinese Imperial Silk Textile Production and Management in Qing Dynasty (1644-1911)
Yan Yong, Palace Museum, Beijing

B MATERIAL MATTERS: THE POLITICS OF MAKING AND MATERIALS
(Panel discussion); Springwood Room
Chairs: Ruth Scheuing, Capilano University and Lisa Vinebaum, School of the Art Institute of Chicago
Discussant: Ingrid Bachmann, Concordia University

1. Cloth as Economic Product & Cloth as Communication: N. S. Harasha's "Nations" in Context
Janis Jefferies, Goldsmiths, University of London

2. Comforter Art Action: A Materialist Review of a Material Aid Art Project
Lois Klassen, Emily Carr University of Art + Design

3. Stealth
Ellen Rothenberg, School of the Art Institute of Chicago

4. Making Relations Material; The Smallest of Politics
Judith Leemann, Massachusetts College of Art and Design and Shannon Stratton, School of the Art Institute of Chicago

5. Reskilling
Luanne Martineau, Concordia University

6. Sustainable Collaborations: Colour Collective
Sarah Gotowka, Carissa Carman, and Johanna Autin, Concordia University

7. The Year that Craft Broke: Performing Political Identities and the Co-option of the Crafted Aesthetic
Nicole Burisch and Anthea Black, Concordia University

8. Made in Haiti
Carole Lung aka Frau Fiber, University of California State - Los Angeles

Saturday, 9/22, continued

- C** TEXTILES AND IDENTITY IN SOUTHEAST ASIA, Montpelier Room
Moderator: Joanne Eicher
1. A Silent War: Batik Revival as Economic and Political Weapon in 17th Century Java
Ruurdje Laarhoven, Hawaii Pacific University
 2. The Mizo Thangchhuah Puan
Barbara Fraser
 3. Ancient Emblems, Modern Cuts: Weaving and the State in Southeastern Indonesia
Ian Pollock, Threads of Life Center for the Indonesian Textile Arts/ Foundation for Sustainable Culture and Livelihood (Yayasan Pecinta Budaya Bebali)
 4. Political Love-Hate as Embodied in Meifu Li Women's Head Cloths
Lee Chinalai
 5. Sisters and Others: The Power and Politics of Weaving Supplementary Weft Textiles in a Sa'dan Toraja Village
Maria Christou
- D** UNRAVELLING POLITICAL KNITTING (Organized session), Hermitage Room
Chair: Adrienne Sloane
1. Knitting the News and Other Stories
Adrienne Sloane
 2. My Journey of Knitting Wildlife
Ruth Marshall
 3. Knitting as Dissent
Tove Hermanson
- E** TECHNIQUES, STRUCTURES, AND MEANING, Madison Room
Moderator: Nina Olson
1. Analyses of Dye, Weaving and Metal Thread in Ottoman Silk Brocades and Their Reproduction
Recep Karadag, Turkish Cultural Foundation and Marmara University
 2. A Group of Heated Stamped Designed Textiles in the Topkapi Palace Museum
Tuba Kurtulus, Topkapi Palace Museum
 3. A New Interpretation of Certain Bobbin Lace Patterns in Le Pompe, 1559
Laurie Waters
 4. The Parenthetical Notation Method for Recording Yarn Structure
Jeffrey Splitstoser, Archaeological Institute at Mercyhurst College
 5. A Hidden Textile Treasure from a Cave near Jericho - 9th-13th century CE
Orit Shamir, Israel Antiquities Authority and Alisa Baginski, Israel Museum, Jerusalem
- F** SUSTAINABILITY AND TEXTILES, Grand Ballroom III
Moderator: Cecilia Gunzburger Anderson, Smithsonian Institution/George Mason University
1. The Slow Cloth Manifesto: An Alternative to the Politics of Production
Elaine Lipson, Interweave
 2. Locally Grown & Sustainable Textiles: Exploring Current Possibilities
Faith Hagenhofer
 3. Made in America-Yarns from the Heartland
Wendy Weiss, University of Nebraska

Saturday, 9/22, continued

4. Uncut

Hazel Clark, Parsons the New School for Design

5. Making (in) Brooklyn: Producing Textiles, Meaning, and Social Change

Tali Weinberg, California College of the Arts

12:30-2:00 LUNCH ON YOUR OWN

2:00-3:45 SIX CONCURRENT SESSIONS:

A TEXTILES AND WAR, Atrium Ballroom

1. From Feed Sack to Clothes Rack: The Use of Textile Commodity Bags in United States Households

Margaret Powell

2. Fabric, Folk Tales, and Politics

Jacqueline Atkins, Allentown Art Museum

3. Textiles of War

Deborah Deacon, Harrison Middleton University

4. Re-creating Military Sashes, Reviving the Sprang Technique

Carol James

B GLOBAL ARTISAN ENTERPRISES: CHALLENGES FOR SUSTAINABILITY (Organized session), Springwood Room

Chair: Mary Littrell, Colorado State University

Moderator: Karin Hazelkorn, The San Jose Museum of Quilts & Textiles

1. Kala Raksha: From Cultural Identity to Intellectual Property

Judy Frater, Kala Raksha Trust

2. Revitalization of Ikat Weaving in Flores Island, Indonesia

Alfonsa Horeng, Women's Weaver Cooperative

3. Rug Hooking in Guatemala: Income, Cultural Property and Sustainability

Mary Littrell, Colorado State University

4. Peruvian Textile Traditions: Stability and Transition

Nilda Callanaupa Alvarez, Center for Traditional Textiles

C TEXTILES AND COLONIALISM, Montpelier Room

1. Buttons, Breeches, and Bows: Weaving Colonial Identity in Peru

Carrie Brezine

2. The Evolution of Kuna Molas: Politics and Cultural Survival

Diana Marks, RMIT University

3. Queen Alexandra's 1902 Coronation Gown

Donald Johnson

D WEST COAST FIBER ART, Hermitage Room

Moderator: Barbara Shapiro

1. The Political Voices of Three Left Coast Artists: Linda Gass, Gyongy Laky, Linda MacDonald

Barbara Shapiro

2. Julia Parker: Weaving the Body Politic

Deborah Valoma, California College of the Arts

Saturday, 9/22, continued

3. Marie Watt's Forget-Me-Not: Stitched in Wool, a More Human War Memorial
Rebecca Trautmann

E FIBER ART EDUCATION, Madison Room

Moderator: Carol Ross

1. Challenging the Politics of Creating Art in the 21st Century - an Artist/Educator's Perspective

Claire Park, Pima Community College

2. The Stigma of Fabrication: Craft Education in the 21st Century

Kathleen Morris, University of Toronto - Ontario Institute for Studies in Education

3. The Wild Civilized: An Environmental Art Studio Installed Outdoors In An Institutional Space

Neil Goss, University of Kansas

3:45-4:00 COFFEE BREAK, Lower Lobby

4:00-6:00 FIVE CONCURRENT SESSIONS:

A ACROSS THE SPECTRUM: EXPLORING THE POLITICS OF COLOUR IN CLOTH

(Organized session), Atrium Ballroom

Chair: Irene Good

Discussant: Elena Phipps, Textile Society of America

1. When Dyes Were Weapons

Dominique Cardon, CNRS

2. The Wool Murex Connection in Tyre

Jane Schneider

3. Pastoral or Political? Art/Work, Public Engagement, and Indigo Farming

Rowland Ricketts, Indiana University

4. The Politics of Purple

Karen Diadick Casselman, Nova Scotia Institute for Natural Dyes and Takako Terada,

Kwassui Women's University

B TEXTILES IN THE COLD WAR, Springwood Room

1. Weaving Diplomacy: Government Sponsored Weaving Projects During the Cold War
Virginia Troy, Berry College

2. Contemporary American Textiles & Promoting Democracy in Postwar Europe

Margaret Re, UMBC

3. Interior Iron Curtains; American Textile Design of the Cold War Era

Morgan Walsh, The School of the Art Institute of Chicago

4. Democratizing Designs?: The 1951 Festival Pattern Group's Surface Designs for Textiles

Emily Candela, Royal College of Art/Science Museum

5. The Lausanne International Tapestry Biennials (1962-1995)

Giselle Eberhard Cotton, Fondation Toms Pauli

C PRIDE AND PREJUDICE: TEXTILES IN THE MIDDLE EAST (Organized session)

Montpelier Room

Chair: Christina Lindholm, Virginia Commonwealth University

1. The Politics of Christian and Muslim Women's Head Covers

Christina Lindholm, Virginia Commonwealth University

Saturday, 9/22, continued and Sunday 9/23

- 2. The Keffiyeh: The Politics of Visual Symbolism in the Islamic Republic of Iran
Faegheh Shirazi, University of Texas
- 3. The Changing Politics of Textiles as Portrayed on Somali Postage Stamps
Heather Akou, Indiana University
- 4. Blinded by the Veil: Muslim Canadians Encounter Québec's Sovereignty, Secularism and Proposed Niqab ban
Laura Stemp-Morlock, University of Waterloo
- 5. Clothing as Interface: Cross Cultural Muslim Identity
Annet Couwenberg, Maryland Institute College of Art

D WOMEN AND TEXTILES IN THE PROGRESSIVE ERA, Hermitage Room

- 1. The Reluctant Reformer: May Morris' United States Lecture Tour of 1909-1910
Natasha Thoreson, Minneapolis Institute of Arts
- 2. A Lover of the Beautiful: Harriet Coulter Joor's Textile Designs and the Pursuit of the American Arts and Crafts Ideal
Margaret Dimock, Corcoran College of Art and Design, The Smithsonian Associates
- 3. The Politics of Textile Entrepreneurship - Loja Saarinen and Her Weaving Studio in the Cranbrook Art Community
Lenna Svinhufvud, Helsinki University
- 4. The Political Stitch: Voicing Resistance in a Suffrage Textile
Eileen Wheeler

E REVIVIALS OF TEXTILE TRADITIONS, Madison Room
Moderator: Sarah Fee, Royal Ontario Museum

- 1. The Cultural Politics of Textile Craft Revivals
Suzanne MacAulay, University of Colorado, Colorado Springs and Jillian Gryzlak, DePaul University
- 2. Cultural Politics in a Calabrian Town: Local Identity, the Textile Arts, and Marketing Heritage
Joan Saverino, Arcadia University
- 3. Embroidered Relations in Kutch: Women, Stitching and the Third Space
Michele Hardy, The Nickle Arts Museum, University of Calgary
- 4. Local Politics of a Senegalese Textile Cooperative, and a Global Textile Market
Laura Cochrane, Central Michigan University
- 5. The Twenty-first Century Voices of the Ashanti Adinkra and Kente Cloths of Ghana
Carol Ventura, Tennessee Technological University

7:00-9:30 **BANQUET AND AWARD CEREMONY**
The Brandford/Elliott Award for Excellence in Fiber Art
R.L. Shep Ethnic Textiles Book Award
Founding Presidents Award

Sunday, September 23, 2012

- 8:30 **POST-SYMPOSIUM TOURS:**
See page 32 for descriptions
- C** Textiles at Winterthur
- D** Contemporary Textile Trends and Collectors
- 8:30-12:00 **TSA BOARD MEETING, Capital Room**

PRE-SYMPOSIUM WORKSHOPS

Wednesday, September 19, 2012

A ARMBANDS AND HAND CUFFS: CENTRAL ASIAN AND CONTEMPORARY WESTERN FELTMAKING EMBELLISHMENT TECHNIQUES

Instructor: Jorie Johnson
12:30 – 4:30 PM, Arlington Arts Center
Registration Fee: \$70
Materials Fee: \$10, payable to instructor
Maximum Participants: 24

The object of our focus will be an arm bangle, or wrist cuff, with embedded information about who you are in the 21st century. Learn to inlay, encapsulate, and enmesh designs into a wool base while fabricating a three-dimensional accessory and delve into ideas by varying the traditional nomadic means of marking felt. No experience is necessary but participants with some experience should enjoy this unique approach to contemporary “mad” feltmaking, in direct opposition to nomadic survival felts.

B SOUTHWESTERN TEXTILE IDENTIFICATION AND ANALYSIS

Instructors: Ann Hedlund, Cathy Notarnicola, Susan Heald
10:00 AM – 4:30 PM, National Museum of the American Indian Cultural Resources Center
Registration Fee: \$130
Materials Fee: \$5, payable to instructor
Maximum Participants: 18

Where to begin and how to proceed with understanding an unknown textile from the American Southwest, whether a Pueblo, Navajo or Spanish-American blanket, poncho or rug? We'll cover fibers, yarns and dyes; loom techniques; weave structures; and end, side and corner finishes. This workshop offers hands-on analysis of varied museum textiles under magnification, coupled with digitally illustrated discussions of diagnostic traits for identifying and dating Southwest textiles. Open to collectors, curators, scholars, artists, and others; no prior analytical experience necessary but careful handling of textiles is helpful.

C WARP-PATTERNED WEAVES

Instructor: Ann Pollard Rowe
10:00 AM – 4:30 PM, The Textile Museum
Registration Fee: \$130
Supply Fee: \$20, payable to instructor
Maximum Participants: 15

Understand the many different textile structures used to create pattern using warp floats on simple looms. Using Andean and Middle Eastern textiles from The Textile Museum's collection, learn to analyze the weave structures on graph paper. The workshop is intended for art historians, archaeologists, and museum curators and conservators who work with these kinds of textiles, as well as artists. Participants should have some knowledge of basic weaving.

- D** MANY SHADES OF COCHINEAL RED
Instructors: Michel Garcia, Yoshiko Wada
10:00 AM – 4:30 PM, Arlington Arts Center
Registration Fee: \$130
Materials Fee: \$25, payable to instructor
Maximum Participants: 16

Recently heightened awareness of ecology has engendered a new status for cochineal, the red colorant that was once the most desired export commodity from Middle America but that has been neglected since the introduction of synthetic dyes. Explore this precious dye to achieve a wide range of reds on animal fibers with conventional alum mordant, with traditional bioaccumulator plant of aluminum, or with no mordant but with tannin and citric acid, such as lemon juice. Dyers will gain additional perspectives on a sustainable dyeing practice. It is advisable that participants have experience in natural dyeing.

- E** A DAY IN FIGURED VELVET: TECHNIQUE, PATTERN, LOOM
Instructor: Julie Holyoke, Lisio Foundation
9:00 AM – 4:30 PM, Washington Court Hotel, Montpelier Room
Registration Fee: \$130
Materials Fee: \$15
Maximum Participants: 20

Deepen your understanding of European historic and contemporary figured velvet weaving, including cut, uncut, ciselé, double pile, lancé, brocaded, bouclé, floating pile, and space-dyed warp velvet. Learn to analyze and classify samples and drafts of figured velvets, view videos of velvet looms and weaving methods, and survey patterns used in figured velvets. Each participant will receive a set of figured velvet samples for use in class and to take home. A basic knowledge of weave families is recommended.

PRE-SYMPOSIUM TOURS

Wednesday, September 19, 2012

- A** Baltimore Album Quilts
9:00 AM - 5:00 PM
Cost: \$150
Maximum Participants: 30

Baltimore Album Quilts expressed the political and social beliefs of the women who created them. Visit Lovely Lane Methodist Church, home of four dated quilts made by church members, and the Baltimore Museum of Art, with its world-class collection, and explore the art and history of these unique quilts. Enjoy museum tours and behind-the-scenes quilt viewings with curators Anita Jones and Marylou McDonald, and a demonstration of quilting techniques from the Baltimore Appliqué Society. Includes lunch at BMA's award-winning restaurant, Gertrude's.

- B** Mt. Vernon and Gunston Hall
9:00 AM - 5:00 PM
Cost: \$150
Maximum Participants: 55

Visit Mt. Vernon, home of George Washington, and Gunston Hall, home of George Mason, two founding families of the United States, and explore the textiles they made and used, including needlework by Martha Washington and imported Indian palampores. Enjoy curator-guided tours of the houses and museums, behind-the-scenes textile collection viewing with curators Susan Showalter, Allison Bliss, and Emily Morris, and free time for exploring and shopping. Includes lunch at the Mt. Vernon Inn.

POST-SYMPOSIUM TOURS

Sunday, September 23, 2012

- C Textiles at Winterthur
8:30 AM – 8:30 PM
Cost: \$175
Maximum Participants: 55

Visit Winterthur Estate and Gardens in Delaware, home of Henry Francis Dupont and his unparalleled collection of early American decorative arts. Enjoy a guided tram tour of the extensive gardens and estate, textile-focused tour of the 71-room house and its early American textile furnishings, private behind-the-scenes viewing of the important printed textile and needlework collections with curator Linda Eaton, tour of the textile conservation laboratory, and free time for exhibition viewing, garden walks, and shopping. Includes lunch at Winterthur's Pavillion Restaurant and box dinner.

- D Contemporary Textile Trends and Collectors
9:30 AM – 6:00 PM
Cost: \$150
Maximum Participants: 30

Visit the private homes of two collectors of fiber art in the Washington, DC area, and an exhibition of emerging fiber artists at the Maryland Institute College of Art in Baltimore. Meet these established collectors of contemporary fiber art, view their collections, and discuss the historical development of fiber as an art form and their personal collecting philosophies. At MICA, view the exhibition of fiber department work, meet the artists and faculty, and discuss current trends in the field. Includes box lunch at a local restaurant.

SITE SEMINARS

Friday, September 21, 2012, between 1:00 and 4:00 PM

- A** UZBEK VELVET IKAT WEAVING, WASHINGTON COURT HOTEL, HERMITAGE ROOM
Maximum Participants: 25

Rasul Mirzaahmedov, master velvet ikat weaver from Margilan, Fergana Valley, Uzbekistan, and his assistant Aziz Murtazayev will introduce the many steps of the velvet ikat process from cocoon to the final product. An illustrated lecture will be followed by a demonstration of the binding of warp threads that will resist the dye. Participants will untie the final warp, learn how to prepare the silk for threading and experience the actual treadling. Multiple silk warps representative of each step of the tying and dyeing process, yardage, and finished products in adras (silk and cotton), silk, silk velvet and cotton will be shown. Mirzaahmedov, a fifth generation ikat weaver, was awarded the UNESCO Seal of Excellence for restoring the old designs of Bukhara velvet.

- B** FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY
Maximum Participants: 25

The Smithsonian's Freer and Sackler Galleries are devoted to the study, exhibition, and sheer love of Asian art. Participants will hear two talks based on objects in the museums' collections: "Charles L. Freer (1854-1919) and Collecting Chinese Textiles in Early-Twentieth-Century America" by Daisy Yiyong Wang and "Gu Family Embroidery and the Politics of Shanghai Local Identity and Heritage" by I-Fen Huang (Freer Conference Room, 1:15-2:05 p.m.). Afterwards, participants will view and discuss examples from the small but distinguished collection of Chinese textiles from the Tang (618-907) to Qing dynasty (1644-1911) in storage (Freer Storage, 2:10-2:50 p.m.). After the storage visit, participants may explore the world-class permanent collections on view and a wide range of special exhibitions, including *Nomads and Networks: The Ancient Art and Culture of Kazakhstan*, *Roads of Arabia: Archaeology and History of the Kingdom of Saudi Arabia*, *Shadow Sites: Recent Work by Jananne al-Ani*, *Perspectives: Ai Weiwei*, and *Reinventing the Wheel: Japanese Ceramics 1930-2000*, as well as the recently reinstalled *Peacock Room*, currently interpreted to 1908 when installed at Freer's Detroit residence.

- C** THE TEXTILE MUSEUM: JOURNEYS TO CLARITY:
PRIMARY SOURCES OF OUR TEXTILE COMMUNITY
Maximum Participants: 12

The Textile Museum is most fortunate to hold the archives of George Hewitt Myers, Irene Emery and Charles Grant Ellis. Working in a pre-digital era, they left for us rich and textured collections of correspondence, notes, and drawn sketches reflecting a kind of intimacy with the objects of their study seldom seen today in our world of emails and digital cameras. For each authoritative statement put forth by our founding scholars there was often a journey of false starts, contradictory observations, and muddled confusion, which can be as equally enlightening as the end products. Attendees will see first-hand a fine selection of these archival mate-

rials, and hear presentations by Lydia Fraser and Sumru Belger Krody, followed by tours of the exhibitions *The Sultan's Garden: The Blossoming of Ottoman Art* and *Dragons, Nagas, and Creatures of the Deep* by the curators Sumru Belger Krody and Lee Talbot.

D NATIONAL MUSEUM OF THE AMERICAN INDIAN CULTURAL RESOURCES CENTER
Maximum Participants: 24

The unique design of NMAI's Cultural Resources Center was conceived and executed with the direct involvement of Native communities and reflects numerous Native American cultural and design principles. The design inspires respect for the museum's collections and the cultures it represents, and at the same time, creates a welcoming atmosphere. In small groups, participants will tour both collections and conservation areas and view native North, Central, and South American textiles from the collections with conservators and collections management staff.

E NATIONAL MUSEUM OF NATURAL HISTORY MUSEUM SUPPORT CENTER
Maximum Participants: 25

Take a unique behind-the-scenes look at select pieces of "political" cloth held in the extensive collections (1,000,000+) of the Anthropology Department of the NMNH with curator Paul Michael Taylor and research associate Sarah Fee. In the 1850s, a new law required U.S. Presidents to turn over most diplomatic gifts they received from foreign countries to the Museum. We will look at examples including brocaded silk wrappers given by the Queen of Madagascar, Kashmir shawls presented by a diplomatic mission from Oman, gifts of fabric received by Commodore Perry in Japan, as well as other "political" cloths, such as regalia from the Americas, printed African "commemorative" wrappers, and imperial Chinese "dragon" robes.

F LIBRARY OF CONGRESS
Maximum Participants: 40

Tour the Great Hall in the Italian Renaissance Thomas Jefferson Building and enjoy a special viewing of materials from the collections with librarians. Collections will include the Ipswich, MA lace collected by the first Secretary of the Treasury, Alexander Hamilton as well as a variety of resources including wool samples from Thomas Jefferson's papers, embroidery patterns from the Shippen papers, the Massachusetts Sheep Census, the Samuel Wetherill dye books, papers of the ship "Unicorn," which carried "plain cotton British manufacture" from Liverpool to Maryland, 1789, etc. and other items.

G SEWALL-BELMONT HOUSE & MUSEUM
Maximum Participants: 35

The Sewall-Belmont House houses one of the most expansive and unique collections from the women's suffrage and equal rights campaigns. A guided tour will focus on the National Women's Party (NWP)'s use of persuasive language and imagery to secure suffrage, including suffrage banners, costumes, capes, sashes, and

ribbons that were produced, worn, carried, and displayed by the NWP for parades, picketing the White House, and demonstrations from 1913-1945. Then, view additional textiles from the collection with Director of Collections Jennifer Krafchik and Textile Conservator Julia Brennan, as they talk about conserving the textile collection and developing the exhibition.

H NATIONAL GALLERY OF ART: DESIGN IN THE WORKS OF M.C. ESCHER

Maximum Participants: 15

David Masunaga will lead a special viewing of the masterpieces of the National Gallery of Art's M.C. Escher Collection, one of the world's largest and most complete collections of his works, focusing on the origins of Escher's analytic elements of design that have many commonalities with textile designs and patterns. The various types of print media which Escher used – woodblock, wood engraving and lithography, in both monochrome and color – as well as his discoveries in symmetry patterns provide a seminal discussion on the constraints that designs pose in being executed in various textile forms. Then tour the design and symmetry elements in the East Gallery itself to see how I.M. Pei's architectural vision correlates with the same textile issues viewed in the Escher tour.

I ANACOSTIA COMMUNITY MUSEUM: FINDING EMBEDDED MEANING: EXPRESSIONS OF RACE, CLASS, AND HISTORY IN QUILTS

Maximum Participants: 25

The Smithsonian Anacostia Community Museum seeks to understand contemporary urban communities with a focus on African-American history and culture. In this seminar, independent conservator Newbie Richardson and ACM Collections Manager Joshua Gorman will explore the social and material histories surrounding two quilts from the museum's collection. Looking at the expression of identity, class and race in these objects, these lectures will complicate the concepts of community identity and definition frequently projected onto material culture assemblages.

J DAUGHTERS OF THE AMERICAN REVOLUTION MUSEUM

Maximum Participants: 30

The DAR Museum collects American decorative arts and material culture prior to the Industrial Revolution. Curator Alden O'Brien will host a behind-the-scenes "hard-hat" gallery tour of the soon-to-open exhibition *Fashioning the New Woman* and discuss some new manikin and mounting techniques and materials. The exhibition explores the revolution in women's fashions that took place during the Progressive Era, largely due to women's expanding roles and circles of activity, including changing undergarments, sportswear, and a timeline of fashions from 1890-1925. Factory and office work, colleges, political activism, and World War One volunteering will be examined as well. Then enjoy self-guided tours of the museum's period rooms, containing a selection of the museum's over 30,000 objects.

K RENWICK GALLERY OF THE SMITHSONIAN AMERICAN ART MUSEUM

Maximum Participants: 25

Tour the exhibition *40 under 40: Craft Futures* with curator Nicholas Bell, featuring forty American artists born since 1972 working in craft, decorative arts, and design. The textiles in the exhibition, by artists Jeff Garner, Sabrina Gschwandtner, Jenny Hart, Stephanie Liner, Christy Matson, Cat Mazza, Olek, LJ Roberts, Laurel Roth, Jamin Uticone, and Anna Von Mertens, invite the public to investigate many topics including politics, war, technology, identity, sustainability, and the economy. Afterwards, Rebecca Stevens will moderate a panel discussion between artists, and participants can tour the permanent collection on their own.

L THE JAPAN INFORMATION AND CULTURE CENTER, EMBASSY OF JAPAN: JAPANESE E-GASURI (PICTURE IKAT): FROM EVERYDAY ORNAMENT TO SYMBOLS OF VICTORY

Maximum Participants: 25

Curator Ann Marie Moeller will lead a tour of the exhibition *Abstractions and Variations of Traditional Symbols in Japanese Picture Ikat (E-gasuri)* introducing the technique of e-gasuri and exploring motifs commonly found on this fabric. Then return to the Washington Court Hotel to hear a talk on how Japanese artisans translated both traditional themes and new, industrial images into visual statements of military success on e-gasuri textiles following the Russo-Japanese War (1904-5). Their victory was a powerful affirmation to the Japanese that they had attained the status of an important member of the modern, industrial world. Dr. Jeffrey Krauss, whose pieces will be included in the exhibit and talk, will also discuss how he took advantage of a unique opportunity to create an important e-gasuri collection.

M HILLWOOD ESTATE, MUSEUM & GARDENS

Maximum Participants: 35

Hillwood Estate, Museum & Gardens showcases founder Marjorie Merriweather Post's foremost collection of Russian imperial art in the United States and outstanding French furnishings and objects, including over 2,500 textiles ranging from Russian liturgical textiles, French tapestries, European embroidery, needlework, lace, and 20th century clothing and accessories worn by Mrs. Post and her family. Curators Liana Paredes and Howard Kurtz will lead a mansion tour highlighting the textiles on view, a special behind-the-scenes look at a selection of textiles and costumes, and an opportunity to tour the special exhibition of exquisite trompe l'oeil paper costumes of prominent Belgian artist Isabelle de Borchgrave.

N TUDOR PLACE HISTORIC HOUSE AND GARDEN: SIX GENERATIONS OF TEXTILES OF A WASHINGTON, D.C. FAMILY

Maximum Participants: 30

Visit Tudor Place, home of Thomas Peter and his wife, Martha Custis Peter, granddaughter of Martha Washington, located in historic Georgetown. A guided tour of the house will focus on furnishing textiles and clothing on display, including Federal period furnishings and clothing worn by Caroline Ogden-Jones Peter (1894-1965), the wife of Armistead Peter 3rd. A special viewing of textiles and costume from the

collection with curator Erin Kuykendall will spark discussion on changes in fashion over time, construction techniques, weave structures, dye composition, and alterations and modifications from ca. 1750 to the 1950s.

○ DUMBARTON OAKS MUSEUM
Maximum Participants: 30

The Dumbarton Oaks Museum is known for its specialized collections in Byzantine and Pre-Columbian art. Curators will lead gallery tours and behind-the-scenes special viewings of textiles, including so-called Coptic fragments of tunics as well as significant and unique wall hangings from the Byzantine collection, and Andean textiles and feather works from the Wari, Chavin, Paracas, Nasca, Chimu, Chancay and Inca cultures. Free time will allow exploration of the special exhibition, European tapestries in the house collection, and the estate's lovely gardens.