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Author Biographies

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A

Filiz Adigüzel is Research Assistant in the Institute of Fine Arts, Dokuz Eylül University in Izmir, Turkey, where she received her Master of Arts degree with honors from the Traditional Turkish Arts Department in 2000. She has studied Turkish manuscripts and illumination at the British Library and in the National Art Library at the Victoria & Albert Museum in 1998-99. She also received a postgraduate diploma from the Asian Art Department of The British Museum's Islamic Art Programme in 2004. Currently, she is writing her Ph.D. dissertation about the signs of sultanate in the Ottoman Miniature Paintings of 16th century.

Jeni Allenby is director of the Palestine Costume Archive (www.palestinecostumearchive.org), Canberra. Former Curator at the National Gallery of Australia, her exhibitions include "Portraits without names: Palestinian costume," with conference presentations on Middle Eastern/Islamic heritage including the 8th and 9th Symposiums of the Textile Society of America, *Senses and Sentiments of Dress: a Symposium Recognizing the Career of Joanne B Eicher* (University of Minnesota), *Arts and Human Rights* (Australian National University) and *Islam, Human Security and Xenophobia* (Melbourne).

Cecilia Gunzburger Anderson is Assistant Curator for Special Projects at The Textile Museum in Washington, DC, where she currently manages exhibition and cataloguing projects. Her research has focused on indigenous textiles of the Americas, and she recently edited *The Textile Museum Thesaurus*, a cataloguing terminology for textiles. She received her M.A. in fashion and textile studies from SUNY's Fashion Institute of Technology. A weaver herself, she has also worked with textiles at the Museum at FIT and at the Brooklyn Museum of Art.

Jennifer Angus is an artist, writer and curator living in Madison, Wisconsin. She is Associate Professor of Textile Design at the University of Wisconsin - Madison. Jennifer received her education at the Nova Scotia College of Art and Design (B.F.A. 1984) and at the School of the Art Institute of Chicago (M.F.A. 1991). She has exhibited her work internationally including Australia, Spain and Japan. She has been the recipient of numerous awards including Canada Council and Ontario Arts Council grants. Three of her works are in the permanent collection of the Canadian Embassy in Bangkok, Thailand. Recently she exhibited "A Terrible Beauty" at the Textile Museum

of Canada and has an upcoming show at the American Museum of Art and Design in New York City.

Elvan Anmac is Associate Professor in the Traditional Turkish Arts Department at Dokuz Eylül University in Izmir, Turkey, where she completed her doctorate in 1997. Her research focuses on the study of traditional designs and techniques of Turkish carpets from Kula, Milas, Konya and elsewhere; she has undertaken field research at traditional weaving centers in Anatolia and Aegean regions. She has published extensively and contributed to several exhibitions of decorative textiles.

Lucy Arai earned her Master of Fine Arts degree (1983) and Graduate Certificate of Museum Practices (1985) from the University of Michigan and a Bachelor of Fine Arts degree (1979), cum laude, from the University of South Carolina. She learned sashiko while apprenticing under her uncle in Japan as a young teen and continues to practice and refine this folk textile technique. Mathematics infuses her life, beginning with basement sessions taught by her mathematician father and architectural engineering studies, continuing through her applied geometry by laying out temari (Japanese embroidered balls) patterns on spheres with her mother. Arai has an innovative approach to sashiko, combining her Japanese and Western art backgrounds by using handmade papers for collage and sculpture. Arai is an independent artist who is an active participant in the U.S. Department of State Arts in Embassies Program, a nominee for the 2005 Louis Comfort Tiffany Foundation Biennial Award, and the San Francisco Asian Art Museum AsiaAlive artist in residence for December 2005/January 2006.

B

Ingrid Bachmann (www.ingridbachmann.com) is an interdisciplinary artist who explores the complicated relationship between the material and virtual realms. Recent developments in the field of bio materials provoke some interesting and disturbing observations of our understanding and conception of the body and our complex relationship to human, animal and machine life. Bachmann uses redundant, 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 presently Associate Professor in Studio Arts at Concordia University in Montreal, Quebec and is the co-editor of *Material Matters*, a critical anthology. She is also a founding member of the Interactive Textiles and Wearable Computing Lab of HEXAGRAM: Institute for Research and Creation in the Media Arts.

Michelle Beauvais se permet ici de tracer l'itinéraire d'un travail de recherche en construction textile. Son apprentissage de la technique du "fléché" (du plus simple au plus complexe), son historicité (du moins ce que l'on en sait) et une formation en teinture végétale s'échelonnent sur une période de 4 ans (1976-1980). De la confection de ceintures fléchées de type traditionnel et de facture ancienne, à l'enseignement de cette technique unique en passant par des conférences et des ateliers, elle devient en 1997 membre d'une Guilde de Tisserands : " Plus j'apprends à tisser,

plus je comprends que le " fléché " est un tressage ". En 2004, elle met sur pieds une Guilde des étoffes tressées / the Braided Fabrics Guild. Comme il y a absence de manuels en français qui abordent les structures de bases des étoffes, cette affirmation porte à innover et lui sert alors de motivation. Cette recherche l'amène à publier en 2005 une monographie spécifique au "fléché " Le tressage au-delà du trois brins.

Kimberly Berman, Department of Textiles and Apparel Cornell University Ithaca NY, is an M.A. student at Cornell University in Textiles and Apparel, with the related field in Development Sociology. Her M.A. thesis addresses "Development of a Sustainability Model for Turkish Handwoven Carpet" and she expects to graduate in summer 2006. In Fall 2003 she enrolled in an M.S.-level course in Fiber Science at Kansas State University. She received her B.A. in 2002 in Costume Design from Cornell University. In summer 2004 she worked as a Photographer/Archivist, at the Center for Folklife and Cultural Heritage, Smithsonian Institution, Washington, DC, and in spring 2004 she was Archive Manager for Documentary Educational Resources, Waltham, MA, responsible for organizing the photographic archives.

Zane Berzina is an artist, designer and researcher, originally from Latvia. She works on interdisciplinary projects across the fields of science, technology and the arts. Her practice and research evolves around responsive and interactive textiles, new textile materials, processes and technologies as well as biomimetic practices. In 2005 Zane accomplished a practice-based Ph.D., "Skin Stories: Charting and Mapping the Skin" at the University of the Arts London using analogies of human skin in relation to her textile practice. She is exhibiting extensively around Europe and is actively involved in the cultural debate across design, art, technology and creativity. She is a co-founder of 'E-Text and Textiles' project in Riga in collaboration with Prof. Joseph Tabbi, University of Illinois, Chicago. Currently she is lecturing at the Goldsmiths College, University of London.

Vandana Bhandari has wide and varied experience in the teaching, research and documentation of Indian Textiles. She has studied the traditions, and lifestyle of the people of Rajasthan and has an intimate knowledge and affinity with the subject and recently written the book titled Costume, Textiles and Jewellery of India - Traditions in Rajasthan. Extensively published in journals and magazines, Dr. Bhandari has authored and compiled books on Fashion and Textile; her education is in Textiles and Clothing and the subject of her doctoral work was Women's Costume in the Thar Desert. Dr. Bhandari is working towards promoting hand skills in textiles through her work in the craft sector. She is currently Professor in the Fashion and Textiles department at the National Institute of Fashion Technology, New Delhi, India.

Carol Bier is Research Associate at the Textile Museum, Washington, DC, where she served as Curator, Eastern Hemisphere Collections (1984-2001); Chair, Research, Library, Publications and Education Task Force (1987-2001); Department Head (1984-2001); Co-Editor, The Textile Museum Journal (1992-2002). Her research and recent publications focus on patterns as intersections of art and mathematics; she currently serves on the Editorial Board of the newly established Journal of Mathematics and the Arts. She lives in Berkeley, CA, where she teaches and lectures on Islamic arts and culture. She is Vice President/President-elect of the Textile Society of America.

Jerry Bleem earned degrees from the School of the Art Institute of Chicago (M.F.A.) and the Catholic Theological Union at Chicago (M.Div.) Currently an adjunct assistant professor at the former institution, he has taught, lectured and exhibited internationally. His writings examine the intersection between art and religion. His essay "Devoted to Art and Truth" considered religious influences in the works of artists Jesse Howard and Roger Brown for the recent exhibition *Now Read On*. A Franciscan friar and priest, Bleem regularly contributes to U. S. Catholic magazine. His studio practice focuses on the cultural construction of meaning, the value of the overlooked and the everyday, and traditional techniques (including textile processes) in contemporary art production. The Aron Packer Gallery in Chicago represents his work.

Neil Brochu began studying Oriental rugs within the context of Toronto while completing his Master of Museum Studies at the University of Toronto between 2001 and 2003. Since graduation he has worked as a collections specialist for the City of Toronto's artifact collection and as a research associate with an appraisal firm. These positions have directed his knowledge of decorative art and have expanded his research into aesthetic taste within the local urban context. He curated two exhibitions, *Romance Underfoot: Oriental Rugs in Toronto Home 1880 - 1940* (2003) for the City of Toronto Museum and Heritage Services and *Oriental Rugs by Mail* (2004) for the Canadian Postal Museum in Ottawa. This paper is an outgrowth of these two projects.

Sarah Stopenhagen Broomfield studied at Antioch-Appalachia in Beckley, West Virginia and is currently a student at Berea College in Berea, Kentucky, majoring in Women's Studies. She has been Designer at Churchill Weavers, responsible for research and design for four product lines of hand-woven items. While designing at Churchill Weavers, she worked in collaboration with Gerhardt Knodel to oversee production of hand-woven yardage to his specifications for corporate installations in the U.S. during the 1980's. Sarah was Design Consultant to Berea College's Weaving Department before returning to school. She is a long-standing exhibiting member of the Kentucky Guild of Artists and Craftsmen, a member of WARP, and a founding mother of PeaceCraft, a Fair Trade store in Berea, Kentucky.

J. Penney Burton is currently completing her M.A. in the Special Individualized Program at Concordia University, combining Art and Craft History and Studio Art. She received her Interdisciplinary B.F.A. from the Nova Scotia College of Art and Design in 2004. She has been the recipient of a Canada Graduate Master's Scholarship from the Social Science and Humanities Research Council of Canada, as well as a Concordia University Graduate Fellowship, a Campaign for the New Millennium Scholarship, and the Carolyn and Richard Renaud Graduate Teaching Assistantship to develop a database of contemporary Canadian craftswomen. Current research interests are contemporary North American craft history, with an emphasis on Fibers and Textiles, and the mind and body connection artists experience while working in fiber techniques and processes.

Nilda Callanaupa is the Director of the Center for Traditional Textiles in Cuzco, Peru. She was born in Chinchero, Peru, in 1960 and received her Master's degree in Tourism from the Universidad Nacional de San Antonio Del Cusco in 1997. She speaks her native Quechua along with Spanish and English. She has taught numerous Andean weaving workshops, given lectures and participated in many conferences in the United States since 1970. In 1996, she helped establish CTTC to aid in the survival of Incan textile traditions which helps provide support to eight communities of about 400 weavers and 280 children. CTTC has established a permanent exhibit and gallery to represent the weavers in Cuzco. She was a dear friend of the late Ed Franquemont.

Linda Carlson received her M.S. from Colorado State University, where she is curator of the Historic Textiles and Costume Collection and teaches historic textiles and museum studies. Her research interests include dress reform in the 19th century.

Lee J. Chinalai and her husband, Vichai, have a business selling Asian and ethnographic antiques, with an emphasis on the textiles from mainland Southeast Asia and South China. They travel frequently to Asia, and have lived and worked in Thailand and in the Middle East. Lee attended graduate school for Asian Studies at the University of California, Berkeley, and has written and co-authored a number of articles, including "Yantra, Mystical Talismanic Cloths and Charms", "Ceremonial Dragon Covers of the Li", "Yao Lan Tan Shamans' Robes" and an essay on Meifu Li ceremonial head cloths with writing. Last Fall Lee and Vichai spent a month on a Rockefeller Foundation residency in Bellagio, Italy, working on a book on yantra, the subject of this year's presentation.

Maria Christou received her B.A. degree in cultural anthropology from the University of British Columbia. As a student curator at the UBC Museum of Anthropology, she became interested in woven structures, and continued her studies at Capilano College, receiving a Diploma in Clay and Textiles. She received her M.A. degree from the University of Alberta. Her thesis is titled "An ethnographic study of the loom and weaving of the Sa'dan Toraja of To'Barana'." She was granted a World University Service of Canada participant's award that enabled her to locate the Sa'dan Toraja field area. Currently, Maria Christou is living in North Vancouver, BC, Canada and is pursuing her interest in looms and weaving.

Lucy Commoner has been Head of Textile Conservation at the Cooper-Hewitt, National Design Museum, Smithsonian Institution, in New York, since 1977 and has been responsible for the design and implementation of the conservation laboratory and collection facilities, as well as numerous exhibition installations. She was the Consulting Conservator for the Museum's \$20-million-dollar renovation and creation of the Cooper-Hewitt's Design Resource Center that houses the Museum's collections and study centers. She also has been Adjunct Professor, at the New York University Institute of Fine Arts, Conservation Center, teaching textile conservation, since 1987 and has lectured and published widely. In 1988, she was elected a Fellow of the American Institute for Conservation (AIC) and has been involved in materials research throughout her professional career.

D

Wade Davis is an anthropologist, botanist, best-selling author and adventurer who received his Ph.D. in ethnobotany from Harvard University. He spent more than three years in the Amazon and Andes as a plant explorer, living among 15 indigenous groups in eight Latin American nations while making some 6,000 botanical collections.

His work later took him to Haiti to investigate folk preparations implicated in the creation of zombies, an assignment that led to his writing *Passage of Darkness* (1988) and *The Serpent and the Rainbow* (1986), an international best seller which appeared in ten languages and was later released by Universal as a motion picture. His other books include *Penan: Voice for the Borneo Rain Forest* (1990), *Nomads of the Dawn* (1995), and *Shadows in the Sun* (1992). His latest book, *One River*, is a biography of the plant explorer Richard Evans Schultes, published by Simon & Schuster in September, 1996. A research associate of the Institute of Economic Botany of the New York Botanical Garden, Davis is also a board member of the David Suzuki Foundation, Ecotrust, Future Generations, and Cultural Survival-nongovernmental organizations dedicated to conservation-based development and the protection of cultural and biological diversity. Davis brings those experiences to us through his writings, lectures and photographs - teaching us that there are other ways of seeing and experiencing the world. The core of his work has been to catalogue these rare and distant cultures as the threat of the modern world is making them disappear at an alarming rate. While textiles have not been a focus for his attention, he has noticed, and made thoughtful comment about the metaphoric and practical roles textiles have played for some of the people and cultures he has encountered.

Leah Decter is a visual artist whose practice is focused on large-scale installations that incorporate a wide range of media. Her work has been exhibited locally and nationally. Recent exhibitions include 'here' at the Art Gallery of South-western Manitoba and the video bookwork *here #4: back to front touring the UK with the McCleave Gallery of Fine Art*. Decter's work has been featured in publications *Border Crossings* and *Martriart* and on *The Arts Tonight* on CBC Radio. She has appeared on panels and has given artist talks, lectures and workshops both locally and nationally. As well as continuing to work on 'here', Decter is currently collaborating on several projects with Toronto artist Michael Caines, including *Cold Comfort*, which will be exhibited in Los Angeles in 2006.

E

Assoc. Prof. Dr. **Zeynep Erdoğan**, Ankara University, School of Home Economics, Department of Handicrafts M.S. and Ph.D., teaches courses in Fiber Technology and Material Science at the undergraduate level, and *Traditional Turkish Fabrics* at the graduate level. She serves as advisor for students in the M.S. and Ph.D. programs. Her research interests include textile fibers and Turkish traditional handweaving. She was a Visiting Fellow at Cornell University in the Department of Textiles and Apparel February-September 2001.

F

Michelle Webb Fandrich is a costume and textile history consultant. She holds a Master of Arts degree in Visual Culture: Costume Studies from New York University and began her career at The Metropolitan Museum of Art's Costume Institute as a research assistant. While there, she assisted the curatorial staff with the exhibitions "Rock Style" and "Curios and Treasures" and coordinated the initial catalogue digitization project for the Institute. She later joined the staff of the department of Costume and Textiles of the Los Angeles County Museum of Art, managing the department's catalogue digitization project and assisting with exhibitions such as "A Century of Fashion," "Erté/Opera & Ballets Russes/Dance," and "Breaking the Mode." She is currently completing a survey of the work of Elza Sunderland and the designer's contribution to California fashion design.

Sarah Fee holds degrees in African Studies and Anthropology from Oxford University and the Institut National des Langues et Civilisations Orientales (Paris). Her Ph.D. dissertation, "A study of Tandroy weaving traditions, the social significance of cloth and ceremonial gift exchange," will be published by Peters Press. In 2002 she was guest curator at the Smithsonian's National Museum of African Art for the exhibition "Gifts and Blessings: the Textile Arts of Madagascar," and wrote the lead chapter for the accompanying catalogue, *Objects as Envoys*. She has contributed chapters to recent collected works on Indian Ocean and Malagasy Textiles. In 2005, with a grant from the US Ambassador's Cultural Preservation Fund, she worked to preserve the oldest remaining handwoven cloth collection in Madagascar.

Lizou Fenyvesi is senior textile conservator at the US Holocaust Memorial Museum, where she has worked since 1992. Between 1988 and 1991 she worked at the Textile Museum of Washington DC. Prior to 1988 she was a conservator in private practice. After earning an undergraduate degree in theater, she studied conservation at the University of Maryland and at the Center for Museum Studies in Budapest, Hungary.

Jacqueline Field is an independent scholar resident in Portland, Maine. She is a graduate of Edinburgh College of Art, Scotland, where she studied textiles. In the UK she had experience as a designer in the textile industry, and taught at Callendar Park College. After moving to the United States, she received her M.A. in American and New England Studies from the University of Southern Maine. She taught textiles at the University of Southern Maine, and at Westbrook College where she was also curator of the costume and textile collection. She has presented papers and published articles on dress and textiles. She has extensively researched the American silk industry and co-authored the book, *American Silk 1830-1930. Entrepreneurs and Artifacts*, forthcoming early 2007.

Valerie Foley received a Master's degree in Japanese textile history from Tama Art University (Tama Bijutsu Daigaku), and is working on a Master's degree in arts administration at The Fashion

Institute of Technology. She is the curator of "The Secret Life of Japanese Textiles," which will be shown at The Morikami Museum and Japanese Gardens in 2007.

Mary Frame is a Fine Arts Historian who has specialized in Andean textiles. Since receiving her M.A. in 1982, she has researched both ancient and contemporary textiles of the Andes. Her collections of village textiles are primarily housed at the UBC Museum of Anthropology in Vancouver, Canada, the city where she lives. Her publications include a book, museum catalogues, and more than 20 articles. The interplay between fiber technology, pattern, and imagery continues to be a central focus in her published work, and is the subject of short courses and workshops she occasionally teaches in North and South America.

Fenella G. France received her Ph.D. in Textile Science from Otago University, New Zealand. After lecturing at Otago, she was textile scientist for the Star-Spangled Banner project at the National Museum of American History, Smithsonian Institution. As an international specialist on textile aging, she focuses on links between mechanical properties and chemical changes from environmental damage, and is developing a comparative deterioration protocol relating environmental conditions and the state of textiles. Since 2001 Dr. France has supported APS as research scientist on projects such as the World Trade Center artifacts, Ellis Island Immigration Museum, the Fiber Reference Imaging Library (FRIL) and continued work with the Star-Spangled Banner. She also works with various cultural and standards organizations on the development of textile and lighting standards.

Christine Robinson Franquemont is an anthropologist, ethnobotanist, and non-profit administrator who has worked in Peru since 1967, when she and the late Ed Franquemont were student members of a Harvard archaeological team. A graduate of Radcliffe College with a Ph.D. from Cornell University, she was a Fulbright Scholar in Peru and has held many other grants and appointments. She is President of Cultural Constructions, Inc., a consulting firm, and Acting Executive Director of the New Haven Land Trust. As a founder and Treasurer of the Center for Traditional Textiles of Cuzco, she works actively to support the work of weavers. Her writing on the Andes includes *The Ethnobotany of Chinchero and Coca and Cocaine*, and articles on textile topics including learning to weave and the meaning of woven designs. Christine lives in New Haven, Connecticut.

A New Zealander by birth, **Sylvia Fraser-Lu** graduated from Otago University and spent many years as an educator in a variety of teaching and administrative positions in East and Southeast Asia. Her growing interest in Asian arts and crafts led her to begin writing articles for *Arts of Asia* and reviews for *Oriental Art* in the late seventies-early eighties. Books for Oxford Press soon followed, including *Indonesian Batik: Patterns Processes and Places* (1986), *Handwoven Textiles of South-East Asia* (1988), and *Silverware of South-East Asia* (1989). In recent years she has turned her attention to Burma with publications such as *Burmese Lacquerware* (Orchid Press, 1985 and 2000, Bangkok), *Burmese Crafts: Past and Present* (Oxford Press 1993, Singapore), and *Splendour in Wood: The Buddhist Monasteries of Burma* (Orchid Press, 2001).

G

Christine Giuntini is the textile and organic artifact conservator for the Arts of Africa, Oceania and the Americas at The Metropolitan Museum of Art in New York, where she has worked since 1981. She is also a consulting textile conservator for several East coast museums and institutions. She attended the Conservation program at the Institute of Fine Arts and studied textile conservation under Nobuko Kajitani at The Metropolitan Museum of Art. Currently, she is serving as a board member for the North American Textile Conservation Conference. She served in several officer positions for the Textile Specialty Group of the American Institute for Conservation.

Patricia Marks Greenfield received her Ph. D. from Harvard University and is currently Distinguished Professor of Psychology at UCLA, where she is the founding director of the FPR-UCLA Center for Culture, Brain, and Development. She has done field research on child development, social change, weaving apprenticeship, and textile design in Chiapas, Mexico since 1969. This cumulative work is presented in a book entitled *Weaving Generations Together* (SAR Press, 2004), which has just been awarded the 2005 R. L. Shep Book Award of the Textile Society of America. Her central theoretical and research interest is in the relationship between culture and human development. She is a past recipient of the American Association for the Advancement of Science Award for Behavioral Science Research and has held fellowships at the Bunting Institute, Radcliffe College, the School of American Research, Santa Fe, and the Center for Advanced Study in the Behavioral Sciences, Stanford.

H

Roy W. Hamilton is Curator of Asian and Pacific Collections at the Fowler Museum of Cultural History, University of California Los Angeles. He is the editor and principal author of *Gift of The Cotton Maiden: Textiles of Flores and the Solor Islands* and *From the Rainbow's Varied Hue: Textiles of the Southern Philippines, as well as The Art of Rice: Spirit and Sustenance in Asia*. Hamilton is a member of the editorial board of the *Fowler Museum Textile Series*, one of the leading publishers of textile books in the U.S. His latest project involves recording video interviews of contemporary weavers in Southeast Asia and in 2007, as a Getty Curatorial Fellow, he will be conducting research on the textiles of Timor.

Karen Hampton received her M.F.A. in Textile Arts and Costume Design from University of California, Davis in June 2000. She has taught textiles at College of Marin since fall 2000. Her artwork is based on the re-memory of African American women's lives and textiles from 1750 through the early twentieth century. She focuses on the creation of cloth which holds their emotional imprint and gives voice to these women. She lectures frequently on "African American Textile Artisans during Slavery" and "The Historical Role of Textiles in Providing Cultural Continuity through the African American Diaspora."

Michele Hardy joined The Nickle Arts Museum at the University of Calgary as Curator of Decorative Arts and adjunct professor in Anthropology in 2003. She has a Ph.D. in Cultural Anthropology (UBC, 2003) and an M.A. in Clothing and Textiles (University of Alberta, 1995). Hardy's curated exhibitions include *Made in Afghanistan: Rugs and Resistance, 1979-2005* and *Collecting China: Beyond the Curio Cabinet*. She has participated in many conferences including TSA 2000 in Santa Fe and the American Anthropological Association's 2005 meeting in Washington DC. Publications include: "Crafts and Knowledge," in Owen & Fariello, *Objects and Meaning in Late 20th Century Art* (2004). She is currently working on a major exhibition of Oriental carpets drawn from the Jean and Marie Erikson Collection at the Nickle for autumn 2007.

Andrea M. Heckman (Ph.D. University of New Mexico in Latin American Studies, Anthropology and Art History) has researched Andean textiles near Cuzco for over twenty years. She researched rituals and textiles near 20,800' Ausangate when she lived there as a Fulbright scholar in 1996. Her book, *Andean Textiles and Rituals* was published by University of New Mexico Press (2003). She is finishing a documentary film, *Ausangate*, scheduled for November 2006 release. She has worked as a cultural and trekking guide for twenty-five consecutive years in remote Andean areas such as Carabaya, Huayhuash, Vilcabamba and Cordillera Blanca where she continues researching changes in textiles. She teaches anthropology (*The Anthropology of Art, Indigenous Voice through Film, Symbolic/Ritual Behavior, Latin American Studies*) at UNM-Taos where she resides when in the USA.

Jessica Hemmings holds a B.F.A. (Honors) in Textile Design from the Rhode Island School of Design, an M.A. in Comparative Literature (Africa/Asia) from the University of London's School of Oriental and African Studies and wrote her Ph.D. at the University of Edinburgh on the role of cloth in the fiction of Zimbabwean author Yvonne Vera. She is a regular contributor to publications such as *The Surface Design Journal, Embroidery and FiberArts* and is a contributing editor to *Selvedge, Future Materials and Modern Carpets and Textiles* magazines. Jessica has taught at the Rhode Island School of Design and Central Saint Martins and is currently Programme Leader of Textiles, Fashion and Fibre at the Winchester School of Art.

I-Fen Huang is a Ph.D. student at the Department of History of Art and Architecture, Brown University. She has been trained as an art historian at National Taiwan University and New York University, specializing in Chinese painting and textiles. Her M.A. thesis is entitled "Han Ximeng and the Pictorial Embroidery in the Gu Style: Interactions between Gender, Art, and Market in Seventeenth Century China." In 2001 she co-organized an exhibition for a private collection in Taiwan and co-authored the catalogue *Enchanting Images: Late Chinese Painting and Calligraphy* from the Shih-t'ou Shu-wu Collection. She also worked as a graduate intern at the International Center of Photography in New York (2003-2004). She has been continuing working on pictorial textile of late imperial China.

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. At FIT in 2001, she co-curated an exhibition plan and design, "Work in Uniform: Dressed for Detail." In 2004, she was awarded a grant for field research on contemporary Korean hemp.

J

Janis Jefferies is Professor of Visual Arts, Computing department, at Goldsmiths College, University of London, UK. During the last 30 years she has made significant contributions to the practice and theory of contemporary textiles in visual and material culture at an international level, through solo exhibitions of work (UK, Poland, America, Canada and Australia), conferences and professional seminars and conferences and artist residencies at the Universities of Wollongong and Newcastle (Australia), visiting professorships at Art Institute of Chicago, and University of South Australia. She has 14 curated shows, 43 journal publications, 12 catalogue essays for artists of international standing, 2 edited books and several chapter contributions to anthologies distributed by Manchester and Edinburgh University Presses, Telos Art Publishing, Berg Publishers, and the School of the Art Institute of Chicago, USA.

Teena Jennings-Rentenaar received her Ph.D. in Textiles and Clothing from The Ohio State University in Columbus, Ohio. Her dissertation research was directed towards material culture studies, specifically to gain an understanding of the intricate relationships and often unconscious factors that motivate people to continue making the arts and crafts that symbolize their cultural group. She is currently teaching all textile-related courses at The University of Akron, in Akron, Ohio, to undergraduate students interested in fashion merchandising or interior design and graduate students focusing on material culture studies. In addition to her academic pursuits, Teena continues to work in her spinning and weaving studio.

Charlotte Jirousek is Associate Professor and Curator, Department of Textiles and Apparel, at Cornell University in Ithaca, NY, where she teaches design foundations, and cultural and historical aspects of textiles and dress. She is also curator of the Cornell Costume and Textile Collection. Her research focuses on Turkish and Ottoman textiles and dress. Since 1992 she has been conducting a field survey of surviving textile technologies in Turkey, and attempting to place these survivals in the context of the Ottoman era textile production and trade at the western end of the Silk Road.

K

Tina Kane is Conservator in the Department of Textile Conservation at The Metropolitan Museum of Art; Principal of Tina Kane, Textile Conservation & Restoration in Warwick, New York; and adjunct instructor at Vassar College, where she teaches a course of Medieval Tapestry and Narrative. She received an M.A. in Comparative Literature from the University of California, Berkeley, and has published articles on tapestry and other subjects.

Miwa Kanetani received her Ph.D. in Cultural Anthropology from the Kyoto University, Japan. The artisan community and textiles of Kutch, India are the subjects of her dissertation, especially the ways that producing and consuming clothes create social relations between castes and religion. Also at the Osaka Shoin Women's University and Kansei-gakuin University, she teaches anthropology, and is a research member of the National Museum of Ethnology, Osaka. In 2005, She published "Tie-dyed Cloth Production as "Handicraft," "Dyer's Adoption to Changes in Demand for Indian Textiles" (Bulletin of the National Museum of Ethnology, 29, 3), "Kinship and Affinity in a Business Network of Indian Muslims" (Bulletin of the National Museum of Ethnology 29, 4), Creation of Folk Craft: Comparative Study between Yanagi Soetsu and Ananda K. Coomaraswamy (eds., Kumakura and Yoshida), and Yanagi Soetsu and Japan Folk Art Movement (Shibunkaku Publications).

Barbara Karl studied art history and languages at the University of Vienna, Ecole Normale Supérieure in Paris, Universidad Nova of Lisbon, and University of Innsbruck. She received her Ph.D. in art history from the University of Vienna in 2004. Her dissertation's title was "Colchas - Indian Textiles of the 16th and 17th centuries from Bengal and Gujarat commissioned by the Portuguese." She worked in the Textile departments of the Museu Nacional de Arte Antiga in Lisbon and the Museum für Angewandte Kunst in Vienna. At the moment she is enrolled in a post-doc project on objects of the Islamic world in the collections of the Medici at the Scuola Normale Superiore in Pisa. She has published articles on Portuguese commissions of embroidered Indian textiles.

Susan Warner Keene is a Toronto artist working in textiles and handmade paper who has been exhibiting her work in Canada and abroad since 1980. Her work can be found in public, corporate and private collections. In 1991 she was awarded the Prix Saidye Bronfman Award for Excellence in the Crafts. Co-Head of the Textiles Studio at Sheridan College, Oakville, from 2001-2003, Keene has taught numerous courses and workshops at such institutions as the Ontario College of Art & Design, Banff Centre, Arctic College, and Haystack Mountain School of Crafts. She has served as a member of the Public Art Policy Advisory Committee for Metropolitan Toronto and as a Trustee of The Textile Museum of Canada. Her exhibition reviews and feature articles have been published in Fiberarts, Surface Design Journal, International Tapestry Journal, Artichoke, and Ontario Craft. She is represented by David Kaye Gallery, Toronto.

Sumru Belger Krody is Associate Curator for Eastern Hemisphere Collections at The Textile Museum and Managing Editor of The Textile Museum Journal. She curated several Textile Museum exhibitions, including most recently Harpies, Mermaids, and Tulips: Embroidery of the Greek Islands and Epirus Region (2006). She is the author of two exhibition catalogues, Harpies, Mermaids, and Tulips (2006) and Flowers of Silk and Gold: Four Centuries of Ottoman Embroidery (2000). Born in Izmir, Turkey, Krody earned a B.A. from Istanbul University and an M.A. in Classical Archaeology from the University of Pennsylvania. She has presented many lectures and written many articles on Ottoman and Greek Island embroidery traditions in public and scholarly forums. The most recent travel grant she has received from the Getty Foundation enabled her to study embroidered textiles at museums in Greece and the United Kingdom. Her findings serve as primary research for her most recent book and exhibition at The Textile Museum.

Anuradha Kumra received a Master's degree from Delhi University in 1993. She went on to train at Nottingham Trent University, UK and Color Association of US in New York, under the UNDP fellowship in the areas of fashion forecasting, exhibition design and costume studies. Currently she is an Associate Professor with the Department of Fashion and Textiles at the National Institute of Fashion Technology, New Delhi. She has done extensive work in the craft sector under various government initiatives and has coordinated several exhibitions on Traditions in Indian Textiles and Costume at international events. Her exhibition Living Culture at the MET Museum, Manila, in 2004 showcased contemporary collections using traditional Indian techniques and design repertoire. She is currently researching Indo-Portuguese textiles and is actively involved in Cluster development initiative in craft sectors in Madhya Pradesh.

L

Wendy Landry is pursuing interdisciplinary doctoral studies in humanities at Concordia University (Montreal), examining crafts practice and education through an in-depth case study of ancient velvet weaving that blends art education, material culture, and history with over thirty years experience as a practicing hand-weaver. Holding both an M.F.A. in textiles and an M.A. in art education, she occasionally teaches courses in textile and crafts history, as well as weaving courses, at NSCAD University in Halifax, Nova Scotia, Canada. A past recipient of an international award for her own textile design, she has also curated the work of other textile artists and presented papers about velvets and textiles history.

Barbara Layne is a faculty member at Concordia University in Montreal and a founding member of Hexagram: the Institute for Research and Creation in Media Arts and Technologies. She received her M.F.A. in Textile Design at the University of Kansas in 1982. Layne has lectured and exhibited internationally, most recently at Future Textiles: Fast Wear for Sport and Fashion exhibition in England and SIGGRAPH 2006 in Boston. Her work has been supported with numerous grants including the Canada Council for the Arts, SSHRC, and the Conseil des arts du Quebec. She is the Principal Investigator of a major infrastructure grant from the Canadian Foundation for Innovation.

Yuhang Li is a Ph.D. student at the Department of East Asian Language and Civilization in the University of Chicago. Her research interests involve looking at the way in which women's artistic and literary practices are mediated by material culture and ritual action in late imperial China. Before coming to study in the United States, she worked as an assistant curator at the Beijing Art Museum in Beijing, China where she co-organized various exhibitions on Chinese late imperial paintings, crafts, furniture, and Buddhist sculptures and published a catalogue entitled Ming and Qing Buddhist Sculpture in 1997. In 2003 she worked as an independent researcher of the Chinese textile collection at the Field Museum of Natural History.

Abby Lillethun received her Ph.D. in the history of textiles and dress from Ohio State University. Her dissertation examines batik practice in America to 1937. Research on Asian influences in early

twentieth-century Western design includes 2004 TSA Symposium presentation "Javanesque Effects: Appropriation of Batik and Its Transformations in Modern Textiles." She also investigates Bronze Age Aegean (Minoan) dress and published *The Reconstruction of Aegean Cloth and Clothing* (METRON, 2003). As part of the Cultural Olympiad in Greece (2004) she presented "Apparent Movement and Character of Pleated Cloth in Bronze Age Aegean Skirt Flounces." She co-edited *The Fashion Reader* with Linda Welters, to be published in 2007 by Berg. At the University of Rhode Island, she teaches historic, social, and cultural aspects of dress.

Mary A. Littrell received her Ph.D. from Purdue University and is Professor and Chair of the Department of Design and Merchandising at Colorado State University. Her teaching and research scholarship focuses on fair trade, tourism, and marketing systems for cultural products.

Hazel A. Lutz is an independent scholar of textiles and dress, a South Asian Specialist and fiber artist. Lutz earned her doctorate researching the interplay between Design and Tradition in an India-West Africa Trade Textile: Zari-Embroidered Velvets. From discovering the global dimensions of the design of these velvets, she has turned her attention to India's khadi cloth. Lutz started her own company, Unusual Cloth, in 2004, importing khadi and other hand made textiles from India. In her artwork, she ravel and reworks portions of khadi cloth to create global collaborations in fiber art. She also makes quilts with khadi. Lutz is a co-editor of *The Visible Self*, a college textbook examining cultural perspectives on dress around the world. She occasionally teaches Costume History and Dress, Society & Culture at the University of Minnesota.

M

Suzanne P. MacAulay, Ph.D., is Chair of the Visual & Performing Arts Department, University of Colorado at Colorado Springs, and former director of the Quay School of the Arts, Wanganui Polytechnic, Wanganui, New Zealand. MacAulay is working on a manuscript on memory, Diasporas, culture, and identity politics inspired by New Zealand expatriate narratives. The initial stage of this narrative study of immigration received an Australian Sesquicentennial Gift Trust Award. Other research interests include ethno-aesthetics and material culture (Hispanic and South Pacific textiles). She has also researched and written on Hispano village life in the Southwest, the history of migration into that region, vernacular architecture, and Penitente ritual practices as they are being revitalized in southern Colorado.

Diane Maglio received an M.A. in Museum Studies -clothing and textiles from the Fashion Institute of Technology, NY, specializing in the history of American menswear. She is full time faculty at Berkeley College, N.Y. in the Fashion Merchandising and Marketing program. She developed, and currently teaches, *The History of American Menswear* in the graduate studies program at FIT. Her research paper "Luxuriant Crowns: Victorian Men's Smoking Caps" was published in *Dress 2000*. She was special editorial consultant to "A Century of Men's Fashion" published by DNR. She received the Evelyn Welch Livingstone Award I 2005 to research Palm

Beach fashion for men. Most recently, she presented "Silk Underwear for New York Swells in the Gilded Age" for the annual symposium of the Costume Society, England.

Andrea Kolasinski Marcinkus is an Assistant Professor in the fashion department at Mount Mary College in Milwaukee, Wisconsin. She received her M.S. from the University of Wisconsin ñ Madison, and is currently a doctoral candidate there. Her dissertation concerns nature fancywork objects and literature, and how these objects bridged the disparate worlds of home, science, art, and the workings of the natural world. Marcinkus has presented a paper on fancywork wreaths at the 19th Annual Ars Textrina Conference on Textiles. She also wrote a history on the legacy of Helen Louise Allen, founder of the textile collection of the same name and published in *The Challenge of Constantly Changing Times: From Home Economics to Human Ecology* at the University of Wisconsin-Madison, 1903-2003 (2003).

Lois Martin is an artist and a writer. Her articles have appeared in *American Artist*, *American Craft*, *Art Nexus*, *Fiberarts*, *Hali*, *JAB: The Journal of Artists Books*, *Sculpture*, and *Surface Design Journal*, and *Textile*. As Coordinator of the Selz Andean Textile Project at the Brooklyn Museum, she spent six years working with their collections of Latin American ethnographic and archaeological textiles. She has lectured on pre-Columbian textiles for Barnard College, Cooper Union, the New York City Board of Education, the Brooklyn Museum, and the Rhode Island School of Design, and presented seminar papers at the Haffenreffer Museum at Brown University (1991) and the Ethnographic Museum in Gothenberg, Sweden (2001). Martin has an M.A. in linguistics and an M.F.A., and currently teaches Fashion Design at the Art Institute of New York City.

Marion T. Marzolf is Professor Emerita from the University of Michigan, where she taught classes in journalism, American and Scandinavian Studies from 1967 to 1995. When she retired, she turned to weaving and writing about fiber arts. Her articles have appeared in *Fiberarts* magazine and in *Shuttle, Spindle and Dyepot*. She is co-author with Marie A. Gile of the forthcoming *Fascination with Fiber, Michigan's Handweaving Heritage* (University of Michigan Press, Spring 2005). She has published articles and book reviews in scholarly journals on journalism history and Scandinavian studies and books: *Up from the Footnote: A History of Women Journalists* (1977), *Civilizing Voices: American Press Criticism 1880-1950* (1991), and *The Danish Language Press in America* (1979). She served as president and vice-president of the Michigan League of Handweavers (1999-2003).

David Masunaga teaches mathematics and design science at The Iolani School in Honolulu HI. Recognized nationally for his outstanding contributions to math education, he received his formal training at Harvard University and Northwestern University. He has received numerous awards for excellence in mathematics teaching and outreach, and has participated in many projects relating art and architecture to mathematics. He is actively involved with the National Council of Teachers of Mathematics.

Yuka Matsumoto received her Master in Home Economics from Nara Women's University and is currently studying for her Doctorate. Her theme of dissertation is Indonesian fashion designer's creativity and its cultural meanings. She teaches clothing science and culture at Kochi Women's

University, Japan. Her specialty is Indonesian textile culture and now she is also researching about Japanese traditional textiles. In 2004 she published, "Indonesian Fashion Design and National Politics," Asian Climate and Its Costume Culture, Domyou, Mihoko and Tamura, Teruko (eds.), Tokyo: The University of The Air, pp.211-222 (Japanese).

Bettina Matzkuhn has worked in fibre for 30 years with an emphasis on embroidery and fabric collage. She holds a B.F.A. in Visual Arts and an M.A. in Liberal Studies from Simon Fraser University. In the 1980's she animated and directed three award-winning films using textiles for the National Film Board of Canada and an interest in narrative through serial imagery continues to inform her work. She has exhibited nationally in solo and group shows and gives talks and workshops in conjunction with her exhibits. Bettina also writes professionally on the arts, teaches as a sessional instructor at the Emily Carr Institute of Art and Design, and is an ongoing volunteer for the Crafts Association of British Columbia.

Marcia McLean received her M.A. in Textiles and Clothing from the University of Alberta in 2005. Her thesis focused on how home sewers constructed their identities through prevalent discourses of sewing, homemade clothing and femininity in the 1950s and 60s. Using objects and stories collected from her research participants, she created the exhibit *Patterns and Variations: The Many Meanings of Home Sewing in Alberta, 1950 - 1970*, displayed at the University of Alberta and at the Alberta Legislature Interpretive Centre. She currently holds the position of Museums Advisor with the Alberta Museums Association. She has worked in museums since 1996, including with Asian textiles from the Mactaggart Art Collection and with the Clothing and Textile Collection, both at the University of Alberta.

Lynn A. Meisch set out for the Andes in 1973 in search of adventure, and was smitten by the land, people, culture and arts, especially textiles. She has spent many years in highland Ecuador, Peru and Bolivia enduring terrifying bus and boat rides, dodging bandits, eating strange food, sleeping on dirt floors, freezing, getting parasites, dancing at fiestas, acquiring several dozen godchildren, and having the time of her life while researching ethnographic textiles. Living conditions in some places may be minimal but the kindness and generosity of Andeans in putting up with the weird gringa have been maximal. She looks forward to retiring from her academic job so she can return to her real vocation: documenting and writing about this ancient, beautiful and compelling textile tradition.

B. Lynne Milgram is a professor in the Faculty of Liberal Studies at Ontario College of Art and Design, an adjunct faculty member in the Graduate Department of Anthropology at York University, and a research associate at the Royal Ontario Museum. She obtained her doctoral degree in social anthropology in 1997 from York University. She has received several grants from the Social Sciences and Humanities Research Council of Canada for her on-going research in the Philippines. She has co-edited the books *Artisans and Cooperatives: Developing Alternative Trade for the Global Economy* and *The Transformative Power of Cloth in Southeast Asia* and has published numerous articles and book chapters.

Rachel Morris has conducted research on Asian and Asian-American identity expressed through the material culture of textile and dress. She earned her Master of Arts in Visual Culture: Costume Studies from New York University and her Bachelor of Arts in Cultural Anthropology at the University of California, Santa Barbara. Recent publications include "Enter the Sultan's Tent: Seventeenth Century Kalamkari Textiles in the Brooklyn Museum," in the November-December 2004 issue of Arts of Asia. She has also presented at several conferences on Indian cinema and the transmission of national fashion from 1947 to 1957. Currently, Rachel is Research Assistant for the Mellon Costume Documentation Project at the Brooklyn Museum.

Skye Morrison is a Canadian folklorist and textile designer. She holds a Ph.D. in Folklore from The University of Pennsylvania and a M.A. in Design from Cornell University. For 22 years Skye taught at Sheridan School of Crafts and Design in Oakville, Ontario taking early retirement, or "re-invention," to pursue research projects. She demonstrated her kite expertise through the award winning TVOntario series "Kite Crazy." in 1990, visiting Japan, China, Singapore, Malaysia, Indonesia, Europe countries and North America. In 1999 Canada Post selected one of her kites as a postage stamp. With Dorothy Caldwell in 1999 she co-curated the exhibition "Stitching Women's Lives: Sujuni and Khatwa from Bihar, India" at the Textile Museum of Canada. She curated the Adivasi Indian and Canadian Inuit collaborative exhibition, "Images tell the Stories: Thread has a life of its own," at Harbourfront, Toronto in 2004. Her work in India continues through technical writing, forming a sujuni group in Bihar and a khatwa group of Santal (Adivasi) women in Jharkhand and in Canada with Inuit textile artists from Baker Lake, Nunavut. Skye wants to discover extraordinary stories in everyday life.

Robin Muller has been teaching weaving and other disciplines at the Nova Scotia College of Art and Design since 1979. She has lectured extensively on craft history and ethnographic textiles. She holds a B.F.A. degree from Virginia Commonwealth University (1976) and a M.F.A. degree from University of Michigan (1978). She has exhibited her weavings and artists books in the US, Canada, Europe, China and Korea. Her work is included in permanent collections including The Nova Scotia Art Bank, the Museum of Civilization and the National Library, both in Ottawa. She co-curated The Handbound Book in Nova Scotia at the Mary Black Gallery in Halifax in 2002 which included a video and 32- page catalogue. She presented "Silk Velvet and Brocade Book Bindings of 14th & 15th Century England & France," at the 2002 TSA meeting in Northampton.

N

Natalia Nekrassova received her Master's Degree in History of Art from the Moscow State University (Russia). Since 2002 she has been the Oriental Carpets and Textile Curator at the Textile Museum of Canada. From 1975 to 1999, she was Senior Research Fellow, Curator of the Rug and Decorative Art Collection at the State Museum of Oriental Art in Moscow, Russia. In 1997 - 1999 she lectured on Islamic art in the Islamic University in Moscow. Her publications include articles and catalogue essays on rugs of Central Asia, the Caucasus, Turkey and Iran published in Russia and abroad. She presented papers on rugs and textiles at ICOC in 1986 in Leningrad and

Baku, at Al Albeit University in Jordan in 1996, at the Ataturk conference on Turkish art in Ankara in 1997, at Marmara University in Istanbul in 1998 and at many national and international conferences on Oriental Art.

Rebecca Nelson is a textile artist and a Presidential Scholar at the State University of New York at Potsdam, majoring in anthropology and archaeology. Her research interests include prehistoric and historic non-woven textiles. She has been working with fiber for ten years, and has taught knitting classes and workshops. Her work has been exhibited in multiple venues, including the Creative Spirit Art Center.

O

Prof. Dr. Özlen Özgen Ankara University, School of Home Economics, Department of Family and Consumer Sciences M.S. and Ph.D. - Teaches courses at the undergraduate and graduate level on aspects of home management, Consumer policy, Women's Entrepreneurship, Marketing and Consumer Ethics, and Socio-Economic Development and Biotechnology: Field Studies and their Methodologies. Her research interests include consumer sciences and women studies.

P

Becky Peterson is currently a doctoral candidate in the English Department at the University of Minnesota. Her interests are interdisciplinary, and her work draws from anthropology, art history, labor history, and feminist studies as well as literature and art. She has written on the labor poet Sarah Norcliffe Cleghorn, and she teaches classes in multicultural U.S. literature at the University of Minnesota.

Elena Phipps co-curated *The Colonial Andes: Tapestries and Silverwork, 1530-1830* at the Metropolitan Museum of Art (Sept 27- Dec 12, 2004). Her catalogue was awarded the Alfred H. Barr Jr. Award by the College Art Association, in 2006. She has a Ph.D. from Columbia University in Pre-Columbian Art History and Archaeology and has been a conservator in the Textile Conservation Department at The Metropolitan Museum of Art since 1977. She has widely published on Andean textiles, focusing on the relationship between cultural and technical aspects of textile history, and was recently invited as *Directeur d'Etudes Invitée* at the *Ecoles des Hautes Etudes en Sciences Sociales*, in Paris to teach a seminar on the subject.

Barbara Setsu Pickett heads the Fibers Area in the Department of Art at the University of Oregon. For the past twenty years, handweaving silk velvet has been the focus of her research and creative practice. She explores pattern and symmetry using manual Jacquard looms, compu-dobby shaftlooms and now computerized Jacquard looms. Her geometric designs plays with values and the illusion of depth. She has received numerous grants and fellowships to support her

research. Among them have been the Oregon Arts Commission Individual Artist, the Fulbright Research fellowship, the Gladys Krieble Delmas award, the Institute of Turkish Studies award, and a Rockefeller Foundation Bellagio residency.

Vita Plume has exhibited her work throughout Canada and the US, as well as in Japan, Poland, Latvia and Finland. She holds a Master of Fine Art degree from the Nova Scotia College of Art and Design, in Halifax, Nova Scotia. Plume is currently an Assistant Professor in Art and Design at the College of Design at North Carolina State University in Raleigh, NC. She was the Head of the Textiles Studio at the New Brunswick College of Craft and Design, Fredericton, NB (1999 - 2001) and Coordinator and Assistant Professor in the Fibres Program of the Faculty of Fine Arts at Concordia University in Montreal, Quebec (1995-1998). She currently shares her time between her home in Jemseg, New Brunswick and teaching in North Carolina.

R

Elizabeth A. Richards, a Ph.D. candidate in the History of Art and Archaeology at Cornell University, is finishing her dissertation titled, "Fabrics in Modern and Contemporary American Art: Unraveling Threads of Discourse." She formerly taught a course based on her dissertation research at Cornell University titled, "Not Your Grandma's Macrame: Fabrics in Modern and Contemporary American Art." She has presented her research at the Textile Society of America Ninth Biennial Symposium, the Visual Culture Colloquium at Cornell University, the Department of Textiles and Apparel Research Seminar also at Cornell, and various other venues. Her papers *Domestic Ritual in the Art of Anne Wilson* and *The Ties that Bind: Surrogates for the Physical Boundaries of the Body* are both in the process of publication.

Andie Robertson is a Senior Lecturer on the B.A. (Honors) Textiles and Surface Design at Buckinghamshire Chilterns UC (UK), where she coordinates print and dye technology. She is also director of first year studies of the Bachelor of Arts programme. Her background is in printed textiles designing, freelancing in fashion and furnishing print. She graduated from Loughborough College of Art in 1992 and Winchester School of Art, 1995. Current design interests include devoré textile innovation, a response to researching the history of the devoré textile, 1880 to the present. She received her Ph.D. in September 2005 and is now developing a devoré research website, with the aim of presenting historical and contemporary devoré textiles, plus a new body of work for exhibition in 2007.

S

Jennifer E. Salahub completed both her undergraduate and Master's degrees in art history at Concordia University in Montreal. She received her Ph.D. in the history of Design from the Royal College of Art, London, England, in 1998. The title of her dissertation, *Dutiful Daughter*:

Fashionable Domestic Embroidery and the British Model, 1764-1911, reflects her ongoing interest in domesticity, embroidery and identity. In 2001 she was the recipient of the Veronika Gervers Fellowship at Toronto's Royal Ontario Museum. She taught art history at Concordia University and Marianopolis College in Montreal and at the University of Ottawa. She is currently teaching Textile History, Craft History and Art History at the Alberta College of Art and Design in Calgary.

Sandra Sardjono is an assistant textile curator at the Los Angeles County Museum of Art beginning of September 2006. She was previously a textile conservator at the Cooper-Hewitt, National Design Museum, Smithsonian Institution, NYC. She received an M.A. in Art History and Archaeology, and a Diploma in Conservation from the Institute of Fine Arts, NYU. She studied under Nobuko Kajitani, Lucy Commoner and Milton Sondag. Her main research interest in the past was the material and manufacture of Islamic, European, and Chinese silks. At LACMA she will expand her research to include South East Asian textiles.

Pamela Scheinman teaches Textile Design and Introduction to the Visual Arts at Montclair State University in New Jersey, where she and Glashausser were colleagues in Fibers since 1975. An expert on Mexican and Latin American crafts, Scheinman is researching Mazahua embroidered capes for a volume to be edited by Margot Schevill. Her chapter "Ixcacles: Maguey-Fiber Sandals in Modern Mexico," appears in *The Latin-American Fashion Reader*, edited by Regina Root (Berg, 2005). She also surveys contemporary fiber, folk art and photography for *American Craft*, *Fiberarts* and *Surface Design Journal* and writes catalog essays. Until 1985 Scheinman exhibited shibori. More recently, she photographed and videoed street art and artists. Her short documentary, *Mariana Yampolsky: With Your Actual Eyes* was shown in 2005 in a retrospective at the San Ildefonso Museum in Mexico City.

Ruth Scheuing is an artist with an interest in textiles as language, myth or metaphor. Her work ranges from altered men's suits, metal dresses and busts to weavings. More recently her work has focused on Jacquard weaving and implications of various technologies, including relationship between 'nature' and 'mediated' nature. Her works have been exhibited widely in North America and Europe. Her writings have been published in various places and she co-edited a book of essays entitled "material matters: the art and culture of contemporary textiles." Currently she teaches in the Textile Arts Program at Capilano College in North Vancouver.

Margot Blum Schevill received her M.A. in Anthropology from Brown University. *The Persistence of Maya Backstrap Weaving in the Highlands of Guatemala* was the subject of her thesis. Subsequently she has published extensively on Maya and Andean ethnographic textiles and recently completed a Video-DVD entitled "Splendor from the Highlands; Maya Weavers of Guatemala." Curatorial work includes twenty years of museum experience in art and anthropology museums, corporate venues, and the San Francisco Airport Museums. Currently she is a consultant of folk art and textiles, based in Berkeley, California, where she will curate an exhibition, "The Maya Textile Tradition," at the Phoebe A. Hearst Museum of Anthropology, University of California, Berkeley, in 2008.

Roxane Shaughnessy received her M.A. in Anthropology specializing in the prehistory of South America and is currently Collections Manager and Curator at the Textile Museum of Canada. In 2002, she curated *Cloth & Clay: Communicating Culture*, an exploration of Mexican, Central and South American culture through the collections of the Gardiner Museum of Ceramic Art and the T.M.C. She also co-directed the Virtual Museum of Canada project to develop the accompanying website http://www.textilemuseum.ca/cloth_clay/home.html. In 2005 she worked on the content development of the web site *Canadian Tapestry: The Fabric of Cultural Diversity*, which features an on-line database of the Museum's collection <http://www.canadiantapestry.ca/>. She combines research interests in the Central, South American and South Asian collections at the Museum, with an interest in using computer technology and the web to engage the public in the exploration of textiles through multiple perspectives.

Madelyn Shaw is Vice President for Collections and Exhibitions at the New Bedford Whaling Museum in New Bedford, MA. She served as Curator of Costume & Textiles at the Museum of Art, Rhode Island School of Design and before that she was Director of the Lloyd Cotsen Textile Documentation Project at The Textile Museum, Washington DC. Before that she was Assistant Curator of Textiles at The Museum at The Fashion Institute of Technology, New York. She writes and lectures on topics in American textile, fashion, and cultural history. Recent exhibitions she has curated or co-curated include "Silk in New England Society, 1730-1930" at the Smith College Museum of Art, "Term Limits: Textiles in Contemporary Art," "Infinite Variety: American Quilts and Coverlets," "From Paris to Providence: Fashion, Art, and the Tirocchi Dressmakers Shop, 1913-1947" and "The Far Traveler" at the RISD Museum. A graduate of the Master's Degree Program in Museum Studies at the Fashion Institute of Technology in New York, she has also taught there, and at the Cooper-Hewitt/Parsons School of Design Master's Program in American Decorative Art at the Smithsonian Institution in Washington DC.

Assist. Prof. Dr. **Feryal Söylemezoğlu**, Ankara University, School of Home Economics, and Department of Handicrafts M.S. - Thesis: A research on some technological properties of woven rugs produced in Uşak-Eşme district. Ph.D. - Dissertation: Research on the quality of silkworm cocoons and some technological properties of silk fibers produced in Antalya district. She teaches courses in Fiber Technology, Basketry, Handwoven Carpets, as well as a graduate course in Analysis, Control and Research Methods in Fiber Technology. Her research interests include textile raw materials, traditional textiles and clothing, traditional hand weaving and traditional Turkish handicrafts.

Courtney Stewart holds a B.A. Honors in Comparative Literature and Culture from the University of Western Ontario and a Master of Museum Studies from the University of Toronto. Currently she works as the collections manager for the CBC Museum. She also works as the Educational Coordinator and Chalmers Design Centre Exhibit Coordinator at the Design Exchange, Toronto.

Janet Stoyel is the owner of a small West Country textile business *The Cloth Clinic*. The business works to a strict environmental policy. Her qualifications: a N.D.D. in Surface Pattern, a B.A.(Hons) Constructed Textiles, University of Central England and a Master of Philosophy RCA, entitled *Fabric Finishes & Treatments for Apparel & Interior Applications*. City & Guild

qualifications: Pattern Cutting, Fashion & Dress, Embroidery & Teacher Training. The positions of Adjunct Professor: RMIT, Melbourne, Australia & Senior Research Fellow AMD at the University of West of England (Bristol) are complimented by the title: Fellow of Designer Craftsmen, Hiram Wingate Fellow, Winston Churchill Fellow, Kellogg Scholar & Queen Elizabeth Scholar.

Laura Strand is the director of the Textile Arts program at Southern Illinois University, Edwardsville where her multi-disciplinary program supports both traditional and contemporary practice. Her artwork encompasses both surface design work, including extensive engagement in indigo dyeing and industrial jacquard weaving. Both bodies of artwork engage textile books and text. She has been featured in *Fiberarts* (cover, January 2002) and *Surface Design Journal*. She has also written review and articles for both publications, and she is increasingly involved in curating exhibitions of textile art and artists. She is the recipient of 2006 Illinois Council of the Arts Fellowship in Crafts and serves on the Textile Society of America Board as External Relations Director and listserv manager.

Susan M. Strawn received her Ph.D. from Iowa State University and is Assistant Professor in the Department of Apparel Design and Merchandising at Dominican University in River Forest, Illinois. Her teaching and research interests include artisan sustainability, cultural analysis of dress, and elements of 20th century dress.

Kisook Suh is associate curator and textile conservator at the National Folk Museum of Korea in Seoul. 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 did internships at the Antonio Ratti Textile Center and at the Textile Conservation Department of the Metropolitan Museum of Art. She was previously employed at the Museum at FIT to work on the textile collection. As an Andrew W. Mellon Conservation Fellow, she is currently conducting a study on East Asian embroideries of China, Korea and Japan at the Textile Conservation Department at the Metropolitan Museum of Art.

Bobbie Sumberg received her M.A. and Ph.D. from the University of Minnesota, Department of Design, Housing, and Apparel. Her field research in Nigeria and Cote d'Ivoire focused on production and use of cloth historically and culturally. She is currently the Curator of Textiles and Costume and African Art at the Museum of International Folk Art where she is pursuing her long held interest in the many meanings of textile production with this research.

T

Dr. Sema Özkan Taği, Ankara University, School of Home Economics, Department of Handicrafts Ph.D., June 2003, Thesis: *Some properties of hand woven carpets produced in Simav district*. M.S., September 1996, Thesis: *Traditional women's clothing at Azdavay in Kastamonu*. From 1994-present Research/Teaching Assistant for Basketry, Textile fibers, Carpet Weaving, Handweaving

courses. Her research areas are Traditional women's clothing, traditional hand woven fabrics and carpets and handicrafts in Turkey.

Harriet J. Taylor, D.F.C., B.B.A., B.F.A., M.Ed., has been Head of Surface Design at the New Brunswick College of Craft and Design since 1989. She has lectured in Canada, the US and the Caribbean. Her artwork has been represented in Atlantic Canada and the US, and she has exhibited internationally in the US. Her textile art is held in several private collections and in the Province of New Brunswick's Permanent Collection. Harriet has worked as a freelance designer for the textile industry as well as a gallery artist. She shares a studio practice, Taylor Murray Design Studio, with her husband Stephen Taylor, and they also collaborate on research into textiles, embellishments, symbolism and historical technical innovations in textile production.

Stephen A. Taylor, B.Ed, M.Id.St, was born in Scotland and immigrated to Canada in 1973. After moving to New Brunswick in 1998 he received his Bachelor of Education and Master of Interdisciplinary Studies from the University of New Brunswick. Stephen has taught business courses and CAD for surface design and fashion, at both the College of the North Atlantic, and the New Brunswick College of Craft and Design. His expertise includes VLE design, fashion design, CAD for surface design, digital print techniques, textile history, anthropology, and leather tanning and dyeing. Stephen's varied background has led him through many transitions in his career from fashion designer to gallery owner, to teacher, artist and historian. Stephen's work is held in private collections as well as the Permanent Collection in Ottawa.

Susan J. Torntore holds a Master's (1998) and Ph.D. (2002) from the University of Minnesota, and B.A. in Historic Costume Studies from University of Washington (1982). She is Assistant Professor of Textiles and Clothing and Curator of the Center for Visual Learning in Textiles and Clothing at Iowa State University. She teaches dress and culture, the history of dress and fashion, and museum studies. Her research explores themes related to the production and use of dress and textiles as material culture from a cross-cultural perspective. Her publications include Fashion Foundations: Early Writings on Fashion and Dress (2003), and Cloth is the Center of the World: Nigerian Textiles, Global Perspectives (2001). She has over 20 years experience as a collections and exhibitions curator in history museums.

Mary Lou Trinkwon is a Vancouver based textile artist and educator whose practice includes exhibiting, teaching and most recently curatorial. She has also done production of one-of-a-kind functional pieces. She is currently the Coordinator of the Textile Arts Program in the faculty of Visual and Performing Arts at Capilano College as well as an instructor there. In 1990 Mary Lou graduated from Simon Fraser University's Centre for the Contemporary Arts with a B.A. in Dance. After working, training and performing within the field of modern dance for a number of years, she decided to pursue another interest - textiles. In 1996 She completed a diploma in textile arts at Capilano College and has been exhibiting and teaching within this field ever since. Mary Lou received a VADA grant to study Jacquard weaving at the Centre for Contemporary textiles in Montreal. She has been featured in numerous exhibitions including "If Images Speak A Thousand Words" an exhibition of contemporary Canadian image based textiles artists and 'The Language of Craft' an exhibition of contemporary craft artists from across Canada.

Virginia Gardner Troy is an art historian whose scholarship focuses on late nineteenth and early twentieth century art and design, specifically textiles, and more specifically, how textiles have facilitated cross-cultural and cross-historical interaction during the modernist period. Her 2002 book, *Anni Albers and Ancient American Textiles: From Bauhaus to Black Mountain*, documents Albers's admiration for and adaptation of textiles from ancient Peru. Her forthcoming book, *The Modernist Textile: Europe and America 1890-1920* (Ashgate/Lund Humphries, 2006), studies textiles as the primary exemplars of change and innovation within the context of twentieth century design theory. Dr. Troy is associate professor of art history at Berry College, Georgia. She received her Ph.D. in art history from Emory University, her Master's degree in art history from the University of Washington, and her Bachelor's degree in art from Western Washington University.

U

Uzamma is a founding Trustee of Dastkar Andhra Trust, supporting the cotton handloom industry of India, and of the Decentralized Cotton Yarn Trust, which promotes small-scale cotton yarn production for hand weaving and is currently researching the development of small-scale pre-spinning processes. Dastkar Andhra led the revival of artesian natural dyeing in India. The Trust now develops new products in cotton handlooms, markets cotton handloom fabrics, and undertakes policy research. Uzamma has promoted Andhra crafts in general, particularly Kondapally painted wooden figures, Nirmal painted wood, Etikoppakka lacquered wood and Kalahasti Kalamkari [hand-painted temple cloths]. She is also a practicing goldsmith. Uzamma organized international seminars on Natural Dyeing and participated in the Traditional Science Congresses of 1993, 1995 and 1997. Uzamma lives in Hyderabad, India.

V

Gerda de Vries is Associate Professor in the Department of Mathematical and Statistical Sciences at the University of Alberta by day and an award-winning quilt artist by night. Her quilts often are based on abstract geometric designs; they seldom are created for the purpose of conveying a particular mathematical concept, but instead reflect a structured approach to design, and are the brainchild of someone who has little choice but to think mathematically. She has a long-standing interest in the connection between math and art, and is particularly interested in hands-on activities that can be used to teach mathematical concepts through art.

Jan-Ru Wan's work is a labor of love, involving the meditative processes of weaving, stitching, printing, and the use of unusual materials. Scale and detail are key aspects of her work. Many of the works are suspended from the ceiling in an effort to create a dynamic setting within which viewers may contemplate. Wan was born in Taipei, Taiwan. She studied and worked as a Fashion Designer before moving to the United States to attend The School of Art Institute of Chicago. Wan threw herself into fiber art and sculpture, earning a B.F.A. in 1993, and a M.F.A. in Fiber Art at the

University of Wisconsin-Milwaukee in 1996. Wan has exhibited her work internationally and received many awards and fellowships. Upcoming solo exhibitions include the Fayetteville Museum of Art, Fayetteville, NC, and Constance Gallery, Graceland University, Lamoni, Iowa. Wan is currently an Assistant Professor at East Carolina University, Greenville, NC.

Seta K. Wehbé wrote her Master of Arts dissertation in Fashion and Textile Studies: History, Theory, Museum Practice, at The Fashion Institute of Technology in New York on different aspects of La Mode à l'Écossaise. The study was sparked by a silk tartan bodice in the Costume Collection of the Putnam County Historical Society & Foundry School Museum in Cold Spring, NY. Seta has a Master of Sciences in Bacteriology & Virology from the American University of Beirut, Beirut, Lebanon, and a Master of Arts in French Literature, from The Villanova University, Villanova, PA. She is now the Assistant Collections Manager at the Antonio Ratti Textile Center, the textiles study and storage facility at The Metropolitan Museum of Art in New York.

W

Wendy Weiss is professor of Textiles, Clothing and Design in the College of Education and Human Sciences at University of Nebraska-Lincoln, where she has been on the faculty since 1986. She is director of the Robert Hillestad Textiles Gallery. She teaches woven and non-woven textile design, surface design, foundation and graduate level courses. In 2002 she earned a Winterthur Museum and Library Residential Fellowship where she studied weaving manuscripts to adapt complex weave structure for contemporary artwork. In her current creative work she is collaborating with Jay Kreimer to make environments that integrate sound, movement, video and hand woven sculpture. In September 2006 a new collaboration will be included in *The Space of Change* at the District of Columbia Art Center.

Eileen Wheeler received her M.A. in Curriculum Studies from the University of British Columbia. The possibilities of textiles as a means to articulate voice and express agency, and its uses in education, are the subject of her thesis *Engaging Women's History through Textiles: Enhancing Curricula with Narratives of Historical Memory* (2005). With a focus on *Surface Design*, she holds an Advanced Certificate of Textile Arts from Capilano College and previously manufactured accessories for fashion boutiques. She is a member of the faculty of Kwantlen University College, Richmond, BC, Canada where she teaches a textile and world culture course in the third year level of the degree program in *Fashion Design and Technology (B.A.)* that engages the history of various textile processes, both traditional and contemporary, and explores their studio practice in relation to the fashion industry.

Cory Willmott is Assistant Professor of Anthropology at Southern Illinois University Edwardsville where she teaches courses in Cultural Anthropology, Native Studies and Museum Studies. Her research interests are diverse, ranging from Great Lakes ethno-history through contemporary Native Canadian fashion design to Qing Dynasty Chinese textiles, with a focus on textiles, clothing, visual culture and cross-cultural encounters. Current research projects include a

comprehensive history of the roles and functions of clothing and textiles in the history of cross-cultural relations in the Great Lakes region, 1760-1930, and a study of textiles collected by missionary women in West China, 1900-1950, which now reside in museum and family collections in Canada, U.S.A. and England. Recent publications include "From Stroud to Strouds: The Hidden History of a British Fur Trade Textile" [2005, Textile History 36(2):196-234] and "The Lens of Science: Anthropometric Photography and the Chippewa, 1890-1920" [2005, Visual Anthropology 18(4):309-37].

Alexandra Griffith Winton is a design historian specializing in the history and theory of the modern domestic interior. She received her A.B. with High Honors in art history from Smith College, and her M.A. from the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture. She is currently writing a book on Dorothy Liebes, to be published by Princeton Architectural Press. Her research on Liebes has been supported by grants from the Graham Foundation, New York State Council on the Arts, the Center for Craft, Creativity and Design, and the Beverly Willis Architecture Foundation. She has written for both scholarly and popular design publications, including the Journal of Design History, ID, and Dwell.

Z

Elayne Zorn is Associate Professor of Anthropology in the Department of Anthropology, at the University of Central Florida, Orlando, Florida, USA. She received her Ph.D. in anthropology from Cornell University in 1997, and has a B.F.A. in textile arts, and an M.A. in Latin American Studies. Her research interests focus on material culture (textiles/cloth), crafts and crafts commercialization, and communitarian tourism in highland Peru and Bolivia. Her book, *Weaving a Future: Tourism, Cloth, and Culture on an Andean Island* (2004), examines the relationship between crafts production and tourism on Taquile Island, Peru; her articles and book chapters examine various topics including textile techniques, nationalism, and tourism. While on sabbatical in Bolivia during 2006, she started research on a long-term project on communitarian tourism in Bolivia.