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The Changing Politics of Textiles as Portrayed on Somali Postage Stamps

Heather Akou

When Somalia became an independent nation in 1960, the change in power was celebrated with new postage stamps. Departing from the royal portraits and vague images of "natives" favored by their colonizers, Somalis chose to circulate detailed images of local plants, animals, artisanal products, and beautiful young women in wrapped fabrics. In the early 1960s, these images were fairly accurate representations of contemporary fashions. Over the next twenty years, with a few notable exceptions, these images became more romanticized focusing on the folk dress worn by nomads in the late nineteenth and early twentieth century. Confronting drought, corruption, and economic interference from the West, dictator Siad Barre (who came to power in a military coup in 1969) longed openly for the "good old days" of nomadic life. As the country became increasingly unstable in the 1980s, leading to the collapse of the national government in 1991, postal depictions of textiles and wrapped clothing became even more divorced from reality: surface patterns unrelated to the drape of the cloth, fabrics that were too thin or wrapped in impossible ways, and styles of dress that were nothing but fantasy. This paper is based on an analysis of postage stamps collected by the author dating from the 1920s to 2000. As a form of material culture closely tied to national governments, postage stamps provide a fascinating window into the changing political landscape of Somalia.

Dr. Heather Marie Akou is an associate professor of Dress Studies and Fashion Design at Indiana University (Bloomington) in the department of Apparel Merchandising and Interior Design. She is also a member of the African Studies, Islamic Studies, and Middle Eastern Studies programs as well as an adjunct faculty member in Anthropology. Her book, the *Politics of Dress in Somali Culture* was released by Indiana University Press in June 2011. She is currently gathering new data on contemporary Islamic fashion along with how native-born converts to Islam in North America decide to change or not change their appearance over time.

Weaving to Decontaminate History: A Response to Bosnia's Ethnic Cleansing

Azra Aksamija

This paper investigates the potency of textile art as a medium of documenting, analyzing and interviewing in crisis and political conflict. It explores the modalities through which textile art - and more specifically, the tradition of kilim weaving - can offer a critical response to nationalism, while facilitating social healing of communities damaged by war and genocide. I aim to address these issues through my art project "Monument in Waiting," a wool kilim hand-woven by female victims of the 1992-95 war in Bosnia-Herzegovina. Inspired by "Afghan war rugs," the pattern of this seemingly traditional Bosnian kilim represents abstracted facts and personal memories about the ethnic cleansing in Bosnia, depicting the story of nine destroyed and recently rebuilt mosques. The systematic destruction of religious architecture showed that nationalist extremists recognized them as evidence of coexistence, and targeted it specifically to recreate Bosnian territories ethnically and religiously pure. This story depicted on this kilim focuses on mosque architecture with regard to the way in which the wanton destruction created a rupture in the cultural continuity of Bosnian Muslims, and made its witnesses, and the next generation much more aware of the function of the mosque as a marker of cultural, spiritual and national identity. The argument posed in my paper views kilim weaving as a medium for countering the nationalists' premise of cultural purification through the act of reweaving those memories of existence and coexistence erased in the war. The project "Monument in Waiting" was exhibited at the 54th Venice Biennale.

Azra Aksamija is an artist and architectural historian, currently Assistant Professor in the Visual Arts at MIT's Art, Culture and Technology Program. She holds M.Arch. degree from Princeton University (2004) and Ph.D. from MIT (Architecture, 2011). In her interdisciplinary practice, Aksamija investigates the potency of art and architecture to facilitate transformative mediation of conflicts through cultural pedagogy. Her artwork takes shape through different types of media, including textile, video, performance, sculpture and/or new media. Recent exhibitions include the Royal Academy of Arts London (2010), Jewish Museum Berlin (2011), and the 54th Art Biennale in Venice (2011).

The Impact of Dividing One Ethnical Community to Two or More Subgroups by a Political Act

Yaser Al Saghrji

The impact of dividing one ethnical community to two or more subgroups by a political act has always showed its outcomes on that group's weavings. The Beluchies are a classical example. However nowhere have I seen the outcome results of such a case as clear as we did in the Kurdish area divided between north western Syria (Afreeen) and south eastern Turkey. On the Syrian side of the border weavings for home use only unlike their cousins across the border in Turkey a country that became a destination for kilim-buyers from all over the world. I went to the area rented a home met the last few living weavers collected more than 150 pieces and studied them well. We have also showed those to dealers and experts and asked their opinions. I saw how the arbitrary drawing of the middle east map by the end of 19th century and the beginning of the 20th worked unconsciously well in keeping the textiles of that area from corruption that altered those made by the same group across the border. Very few types of textiles came to a halt being affected by commercializing. political act in this case kept those pieces in a "pure" form.

1980 started to work in textile retail business in Damascus Syria 1992 graduated from Damascus University B A in English literature 1993-1996 freelance textiles buyer in Turkey, Iran some central Asia and north Africa 1996 established Yanakilims kilim business 1996 current first Syrian published in hali exhibited in historic sites in Damascus and dubai lectured on tribal weavings and had talk tour in usa 2002-2005 partnered in Arabesque textiles business in London UK 2003 with my wife co-started Alwan Afreeen weaving 1968 born project Current I work on my website my book about Kurdish rugs from north western Syria and live with my wife and two boys in MD USA

Embroidered Politics

Miriam Ali-De-Unzaga

A magnificent embroidered tunic was found in 1968 at the Monastery of OÒa in Burgos, Spain (one of the richest and most influential monasteries during the Iberian Medieval period). The significance and great value of this embroidery, produced in al-Andalus, is threefold: 1) Its high material value: made of silk and gold of extremely high quality. 2) Its visual value, which includes Arabic inscriptions (eulogies and qur'anic verses) and the iconography of a royal figure and sixty-six animals. 3) Its historical value: used and reused by Andalusí and Castilian rulers, the embroidery is an unexpected witness of the political relationships between these two contexts. However, despite its historical and artistic value, this piece remains unknown and has not been given its rightful prominent place in the history and culture of the Iberian Peninsula. My contribution: 1) Presents new data based on iconographic analysis and documentary sources, which determine with high certainty the identity of the figure of the embroidery and its production and use under the Andalusí Umayyad Caliphate as a prestigious robe of honour. 2) Explores the embroidery's various biographies within Muslim and Christian courts revealing a complex framework of relationships between Andalusí and Castilian political elites (10th- 11th centuries); and focus on how the materiality of the embroidery illustrates political and cultural aspects of Islamic civilization within al-Andalus, which in turn helps to understand the aspects which brought cross-cultural-dressing to the Castilian milieu.

Miriam Ali-de Unzaga' has carried out pioneering research on textile culture for more than a decade. She holds a Master's degree in Islamic Humanities from the Institute of Ismaili Studies, in London; M.Phil & D.Phil from the Institute of Anthropology & Museum Ethnography, University of Oxford. Doctoral thesis: Weaving Social Life. She has been awarded postdoctoral fellowships by the ROM, Toronto, the University of Oxford, and Harvard University. Her publications focus on Andalusí and Fatimid textiles and those social actors involved with them. Currently Visiting Scholar at the Papyrus Museum-Austrian National Library carrying out research on Egyptian medieval textiles.

Samplers, Sewing, and Star Quilts: Changing Federal Policies Impact Native American Education and Assimilation

Lynne Anderson

Illustrating the U.S. federal government's changing policies on the assimilation of Native American children is the role of needlework instruction in the schooling of Indian girls. Described and discussed are three examples of 19th and 20th century policy, with emphasis on the textiles resulting from those policies. Early 19th century policy supported mission schools for Indians. Learning to sew was a valued domestic skill in 19th century female education, culminating in the making of a needlework sampler. This focus was adopted in mission schools, illustrated by Christeen Baker's 1830 sampler stitched at the Choctaw Mission School in Mayhew, Mississippi. Shortly after its completion the Choctaw were forcibly removed to "Indian Territory", with nearly half dying on the way. Late 19th century policies embraced the building of military style boarding schools and forcing Indian children to attend, purposefully removing them away from tribal influences. Female students were compelled to spend half their time sewing items essential for sustaining the school - an example of enforced labor, not education. Shared are the written memories of students and a list of more than 7600 items sewn at one school in one year. Twentieth century policies embraced more local control of education and a reduced effort to eliminate native language and culture. Teachers were often Native American and a blending of cultures resulted. Illustrative is the important role Star Quilts now play in the culture of the Lakota Sioux, often sewn for "giveaway" events such as memorial feasts, celebrations, naming ceremonies, and marriages.

Dr. Lynne Anderson is professor of education at the University of Oregon and Director of the Sampler Archive Project, an NEH funded project awarded to the University of Delaware to create an online searchable database for information and images of all known American samplers and related girlhood embroideries (17th to 19th centuries). Dr. Anderson is an internationally recognized scholar in the field of technology in education, and an emerging scholar of historic needlework. Her most recent publication is *Samplers International: A World of Needlework* (2011). She is also editor of *Columbia's Daughters: Girlhood Embroidery from the District of Columbia* (2012).

Textiles, Political Propaganda, and The Economic Implications In Southwestern Nigeria

Adebowale Areo and Margaret Areo

The indigenous political structure among the Yoruba is pyramidal with the traditional, divine, paramount ruler at the peak. Though the attainment of this apogee is monarchical and hereditary among this tribe, textile is used as a distinguishing factor for those on different rungs of this political ladder, with the overall ruler traditionally expected to be the wealthiest and most elaborately dressed. The success of any ruler's reign is not only measured by how peaceful his reign was, but also by how comfortable his subjects were under his rule. Next to food, their comfortability is gauged by the number and quality of cloths they could afford. For instance, historical accounts of royal pomp and pageantry among the Yoruba are replete with accounts of how some notable rulers used textiles in asserting their political influence and economic affluence. Textile therefore has always been a veritable tool in manifesting the unique status of Yoruba rulers. With exposure to foreign political cultures, particularly from the West, democratic form of politics, which requires political campaign and propaganda to win the electorates votes, has been adopted by Nigerians. And textiles have become the strongest tool of campaign propaganda used in convincing the electorates of the leadership capabilities of candidates. This paper looks at the significance of textile as an indispensable, ubiquitous tool of Nigerian political campaigns. It traces the origin of its usage, the party symbols and their meaning in the people's world view, and the economic impact of these textiles on the producers and the larger society

Dr. Adebowale Areo was born in December 1955 in Keffi, Nasarawa State Nigeria. He attended Baptist Day Primary School Keffi, after which he proceeded to Baptist High School Ejigbo for his secondary school. He was admitted into the University of Lagos where he read botany with second class upper division in 1979. He did his compulsory National Youth Service Corps (NYSC) in 1979/80. He was employed the National Museum as a botanist in 1980. He has since been working there and rose to the post of a deputy director in the Department of Monument, Heritage and Sites.

Margret Olugbemisola Areo was born in August 1960 in Ile-Ife, Osun State Nigeria. She attended St. Peter and Paul, and Bernard Catholic Primary Schools. She was in Our Lady (Girls) Secondary School also in Ile-Ife. She graduated with second class in Fine Arts from Obafemi Awolowo University, Ile-Ife in Osun State. She did her compulsory National Youth Service corps (NYSC) in 1984/85. She works in the Fine and Applied Arts department of Ladoké Akintola University of Technology (LAUTECH) Ogbomosho, Oyo State as a Lecturer of Textiles. She has risen to the post of a Senior Lecturer.

The Foremothers Revisited: The Continuing Story of Icelandic National Identity Creation with Textiles and Women's Dress

Karl Aspelund

In Iceland, textiles and politics are entwined in a 250-year-long development of national identity by small-group networks of culture creators. A deliberate and continuous manipulation of textiles and women's apparel created a structured and class-based system of national self-identification. Throughout the long 19th century, textile crafts and apparel were ever-more strongly emphasized as representations of an ancient "national" culture in a movement for independence from Denmark. Culture-creators, mostly male (themselves in continental fashions,) focused on the female image in establishing a national identity. These efforts culminated in a successful 1870's counter-culture of vernacular dress and embroidered patterns, in deliberate opposition to the "Danish" (European) fashions. However, soon after, the radical nationalist imagery was co-opted by a new "half-Danish" ruling class into an official state nationalism. Furthermore, the establishment of schools for young women linked textile crafts to the emerging bourgeoisie's continental mores, rather than the vernacular "non-Danish" culture. By the 1920's the symbolism and patterns of dress and embroidery were set into a national iconography that remained static until the 1990's. Then, searching for authenticity, a new generation of female culture-bearers appeared. A new small-group culture of traditional textiles and dress seems to have begun yet a new phase of identity creation in this otherwise modernized nation of globalized fashions. They have turned away from 19th-century invented traditions, in a revival of eighteenth-century modes. This re-positioning of the female image outside the frame of official national symbolism may foretell a reconfigured national identity in opposition to modern global culture.

Karl Aspelund teaches design and related courses in the Department of Textiles, Fashion Merchandising and Design at URI. He recently completed a Ph.D. in Anthropology and Material Culture from Boston University, where he examined the state and nature of Icelandic national dress. The role of apparel in the ethnic and national identity-creation is central to his research interests. He is currently involved in a cross-disciplinary research project with scholars at the University of Iceland on 19th century culture creation. Karl has over 20 years of design experience and is the author of two textbooks: "The Design Process" and "Fashioning Society."

Fabric, Folk Tales and Politics

Jacqueline Atkins

Tradition figures largely in Japan. Strongly binding social beliefs and practices trade on an implied continuity with the past to promote certain values or behaviors, and heroes from legend and history offer useful identification patterns and images for the propagation of state ideals that can then be spread through visual propaganda. During the wartime years (1937-1945), traditional Japanese folk tales featuring instantly recognizable hero-figures proved especially useful in this regard. One such figure was Momotar (Peach Boy), a boy warrior who was viewed as a symbol of filial piety and virtue. As Japan moved closer to total war in the 1930s, he was gradually revamped by the government into a more aggressive persona and incorporated into the national propaganda to promote the militaristic ideology of the time. In a new soldier/warrior guise, Momotarō appeared in animated films, schoolbooks, and trendy magazines as well as a featured motif in a number of bright and lively textile designs (see examples attached) that appealed to adults and children alike. Textile manufacturers quickly recognized the value of including Momotarō's image in their products. Not only did it show them aligned with national polity but also provided a way to exploit a creative and potentially lucrative outlet for sales. Adults might find the designs amusing as well as patriotic, and for young boys they served as an effective visual indoctrination into the prevailing military ideology. This presentation will review Momotarō's evolution from benign to aggressive and how this was presented in textile design.

Dr. Jacqueline M. Atkins is a textile historian and consulting textile curator. She lectures and writes on American and Japanese textile and costume history, contemporary fiber art, and folk and decorative arts. Her most recent publication is "Novelty Textiles," in *The Brittle Decade: Visualizing Showa Culture in 1930s Japan*, published by the Boston Museum of Fine Arts (2012). Atkins holds MA and BS degrees from Columbia University and a Ph.D. from the Bard Graduate Center. She was awarded a Fulbright Senior Research Grant for research in Japan and is on the Board of Directors for Studio Art Quilt Associates.

What's Your Status?: A Q'ing Vest

Hilary Baker

The Q'ing dynasty of China held its position of power from 1644-1911. Towards the end of their reign, the practice of selling ranks to citizens became commonplace in order to help fund the failing dynasty. The University of Rhode Island acquired a Q'ing dynasty vest (accession number 90.01.11), which is presumably a female's piece of dress dating from the late nineteenth century. This vest is missing the rank badge that would normally be positioned on the front and back of the vest. Because the rank badge is missing, this paper will focus on the embroidery surrounding the empty space to determine the civil status of the wearer, the location of the vest's production, and what different symbols in the embroidery represent. These different avenues of discovery will lend themselves to examining the politics of the era by concentrating on the social practices that surround this female Q'ing vest.

Hilary Baker is a graduate student in the Textiles, Fashion Merchandising and Design program at the University of Rhode Island. Her undergraduate degree is in Fashion Merchandising from Texas State University, but she is currently focusing on the historic aspects of the field of textiles and clothing. Recently her review of the exhibition *Grace and Glamour: 1930's Fashion* was published in the *Costume Society of America Northeastern Region Newsletter*, and she co-curated *Top Hats and Trimmings: Fine Fashion Accessories of the Eighteenth to Early Nineteenth Century* for the *Pettaquamscutt Historical Society*, Kingston, Rhode Island. This is her first conference presentation.

Iberian Carpets and the Making of Modern Spain

Carol Bier

Carpets of the Iberian Peninsula, woven in the 15th and 16th centuries, represent diverse cultural traditions at a time of great political transformation. With the fall of Granada in 1492, Christian dominion was firmly reestablished. Despite radical shifts in patronage from Muslim to Christian in previous centuries, the weaving of carpets with wool pile seems to have flourished in established production centers. Following the Arab and Berber conquests of Andalusia in the early 8th century, there is scant evidence for rug-weaving but a significant group of carpets survives from the 15th century, which stylistically reflects earlier traditions of carpet-weaving from Turkey, the Caucasus, and Central Asia. Iberian carpets of the 16th century herald styles of the Renaissance, reflecting the cultural reorientation of the Iberian Peninsula from the Islamic east to an emerging Europe. Carpets, today preserved in museum collections, exhibit design elements that draw from local Iberian sources and patterns of Roman pavements, as well as from motifs associated with Christian art and Islamic geometric interlace. Despite the diversity of sources and the blending of cultural traditions, Iberian carpets bear a unique weave structure based upon a single-warp knot and multiple wefts, which distinguishes this weaving tradition from all others. Based on analysis of weave structure and design in Iberian carpets at The Textile Museum, Philadelphia Museum of Art, and Hispanic Society of America, this paper seeks to document the ways in which carpets mark the complexities of cultural and political transformations that led to the making of modern Spain.

Carol Bier is Visiting Scholar at the Center for Islamic Studies, Graduate Theological Union in Berkeley, CA (2010-12) and Research Associate at The Textile Museum in Washington, DC (2001-12), where she served as Curator for Eastern Hemisphere Collections (1984-2001). She was President of the Textile Society of America (2006-08). Her publications include *Science, Crafts, and the Production of Knowledge in Iran and Eastern Islamic Lands* (co-edited special issue of *Iranian Studies*, 41/4 [2008]), *The Persian Velvets at Rosenborg* (Copenhagen, 1995), and *Woven from the Soul, Spun from the Heart: Textile Arts of Safavid and Qajar Iran* (Washington 1987).

The Politics of Cloth in the Colonial West Indies: The Bower Textile Sample Book, 1771

Amy Bogansky

Over the course of the eighteenth century, the trade in textiles from England to her colonies expanded considerably, particularly from 1750 to 1775. It was during this period that London's competitors in Northern manufacturing towns such as Manchester eventually usurped the capital's position as the primary supplier of textiles to the British colonies and pattern books played a key role in this process. The Bower sample book contains hundreds of swatches from a Manchester textile firm that represent the kinds of fabrics colonists used every day including brightly colored checked and striped cottons. The sheer number of samples reveals the value of variety to British producers and consumers. However unintended, this expansion of choice also affected the millions of enslaved and free persons of color who worked within the British plantation system. In the Caribbean, where all cloth was imported, most Anglo visitors unflinchingly comment on the "showy" clothing worn by both slaves and free persons of color. Using the extant fabrics in the Bowers book as well as contemporary accounts and depictions of the clothing worn, purchased, and traded by non-whites, this paper will explore the intersection between fashion, sexuality, and commodification in the West Indies and will argue that fashion and the participation of non-whites in the textile market served as signifiers of both liberty and repression in a world marked by distinct yet unstable racial and social stratifications.

Amy Bogansky, a Doctoral Candidate at the Bard Graduate Center, is the Research Assistant for The Interwoven Globe exhibition. Ms. Bogansky worked as an Associate Curator of Exhibitions with the American History Workshop where she helped produce several exhibits including New York Divided: Slavery and the Civil War and French Founding Father: Lafayette's Return to Washington's America at the New-York Historical Society. In addition to her work with The Interwoven Globe, she is also conducting research on her dissertation, which focuses on the material culture of the early-modern Caribbean and its relationship to the Atlantic World.

The Soviet “Invasion” of Central Asian Applied Arts: How Artisans Incorporated Communist Political Messages and Symbols

Irina Bogoslovskaya

The physical imposition of Communist rule in Central Asia was accompanied by parallel attempts to expand the Soviet footprint in the realms of ideology and aesthetics. This paper discusses the Sovietization of Central Asian applied art: specifically, the way that Soviet political messages and symbols were actively promoted and incorporated in traditional art production - such as ikat silk and other textiles, carpets, skull caps and pottery - in the period 1920-1960. In this way, decorative and applied art became a platform to communicate Soviet ideas and ideology. Yet it would be incorrect to assume that hammers and sickles, tractors and Kremlin towers, were used by Central Asian artisans only under compulsion to decorate their works. These symbols and ornaments also became part of the artisans' repertoire, absorbed into their sensibilities and modified according to their traditional canons of taste (as had been happening for centuries in a region at the crossroads of many political, cultural and aesthetic influences). Furthermore, the process of incorporating messages about Soviet aspirations and ideals in their art works could reflect artisans' genuine pride of country - as, for example, in the spontaneous appearance of space symbols on hats and dresses in honor of the first cosmonaut Yuri Gagarin. This paper explores the different semantic, aesthetic and psychological currents at work in the reaction and commentary of Central Asian artisans as Soviet power and ideology gripped their region.

Dr Irina Bogoslovskaya is an ethnographer and art historian from Uzbekistan. Her doctoral work focused on the symbolism, genesis, and ethno-cultural parallels of ornament design in the applied art of the semi-nomadic Karakalpaks. Earlier she was chief of Central Asian ethnography at the State History Museum in Tashkent, and chief curator of the Jewelry Museum. She is the co-author of *Skullcaps of Uzbekistan, 19th-20th Centuries* and of many scholarly and popular articles on Central Asian art and textiles. Most recently she has been a speaker at the *Volkmanntreffen* in Berlin and *ICOC XII* in Stockholm.

Thomas Jefferson's Blue Coat: Style, Substance and Circumstance

Joshua Bond

Thomas Jefferson is arguably the most highly regarded and studied revolutionary and post-revolutionary politician after Washington himself. And as with politicians today, Jefferson had both a private persona and a well-crafted public image. This public image is encapsulated in his writings and the many portraits for which he sat: dressed and posed in a manner intended to impress for both his contemporary audience and for posterity. However, in the absence of modern audio, photographic, and video recording technologies, we have much less insight into the life of Jefferson the private citizen, particularly after his time serving as President. In this context, we present a detailed examination and analysis of a blue coat (see attached photo) that dates from his retirement period. The fabric details and construction elements of this garment provide a window into textile and tailoring practices of the early 19th century. But more interestingly, the garment's series of stylistic and functional alterations and repairs - it's repurposing if you like - are consistent with a man with a more frugal attitude to private attire rather than public image.

Joshua Bond is Assistant Professor of Costume Technology, The College of Charleston, SC. He has a BFA in costume technology from Virginia Commonwealth University, and a MFA in costume technology from Ohio University. His research interests are in menswear, with emphasis on historical dress of the 18th and 19th century. For almost a decade before joining the College of Charleston faculty, Bond held a staff position in the theater department at the University of Virginia. He has extensive hands-on experience in several repertory and seasonal theaters as well as in numerous feature films, modern dance, ballet and opera productions.

Knitting a New World

Carrie Brezine

Although pre-historic Andean textile artists explored almost every textile structure ever invented, knitting was unknown in the Pre-Columbian Andes. Recent excavations at the colonial town of Magdalena de Cao Viejo on the north coast of Peru have uncovered what may be the earliest surviving examples of knitting in the Americas (see image). Along with disease, bureaucracy, Catholicism, violence, and other effects of colonization, the technique of knitting was imported to South America after the Spanish Conquest in 1532 and was adopted and adapted by indigenous Andeans. The discovery of early New World knitting, exciting enough in itself, inspires further questions about colonial Andean textile production and knowledge transfer in a rapidly shifting and potentially dangerous political climate. Who brought knowledge of knitting to the Andes? Were indigenous people intentionally taught to knit? Where did they get knitting needles? What kinds of knitted items were created? And what was the political significance of people making and wearing knitted garments? As a brand-new textile technique in a world overwhelmed by enforced social and political changes, knitting could have been used to express assimilation, resistance, or a hybrid of the two. Probably the use of knitting had a complex variety of meanings as both Andeans and Spanish re-negotiated their roles and identities in colonial Peru. This talk examines the known colonial knitted artifacts, and investigates their implications for textile production practices and the creation of political identity in the colonial Andes.

Carrie Brezine completed her PhD in Archaeology / Anthropology at Harvard University in 2011. † Her doctoral research focused on clothing and textiles in colonial Peru; she has also carried out ethnographic research in the Andean highlands and has studied ancient Andean textiles of all periods. † For the past 10 years Dr. Brezine has been deeply involved in the study of khipu, Inka knotted-string record-keeping devices. † She is currently working on a history of Andean mathematics as expressed in textiles. † A weaver, knitter, and seamstress, Dr. Brezine enjoys recreating ancient techniques and exploring the potential of varied textile structures.

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

Carrie Brezine

The Spanish Conquest of the Andes in 1532 paved the way for the imposition of a new political order on what was previously the Inka Empire. Along with bureaucracy, violence, and forced labor, the Spanish introduced unfamiliar weaving technology, European methods of tailoring, and new expectations about how a Christian citizen should be clothed. When the Spanish arrived Andean people had never seen a floor loom or spinning wheel, had never touched sheep's wool, and had never used buttons. Nevertheless, the millennia of outstanding textile production in the Andes suggest that indigenous Andeans would have been able to "read" new textiles as they were introduced. They would have easily comprehended woven structures and the technologies behind them, and would have understood how dress was deployed by the Spanish to negotiate and maintain personal power. Using archaeological textile artifacts from the colonial town of Magdalena de Cao Viejo on the north coast of Peru, this presentation explores how Andean textile creators reacted to the influences of floor looms, imported fabrics, and European conventions of appropriate dress. Archaeological evidence shows that there were indeed immense changes in colonial cloth technology and garment construction. Indigenous political identities were negotiated and maintained in part through imitation and emulation of Spanish fashions, but also through new hybrid techniques of textile production. These changes in the practice of dress illuminate one way in which indigenous Andeans positioned themselves in a rapidly changing political environment.

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Invisible Tapestry: An Assyriologist's Perspective

Stanley Bulbach

Upon earning my doctorate from New York University in Assyriology (the study of the earliest literate Mesopotamian cultures) I began drawing upon ancient Near Eastern traditions and techniques for a medium with which to create expressive original contemporary art. My "canvas" is flatwoven prayer carpets, carpet beds, and flying carpets, all made from lustrous natural handspun colored wools and vegetal dyes. The traditional uses and understandings of these carpets allude to our various states of consciousness, and to life's key events: sleeping and dreaming, conceiving and giving birth, convalescing or dying, and prayer and meditation. In addition to my work in this ancient art form, my presentation will explore questions about how curatorial and academic art research practice are executed on the field of contemporary tapestry and fiber art, and will suggest ways to correct the problems of the field's invisibility.

Stanley Bulbach has a Ph.D. from New York University's Department of Near Eastern Studies. Using historically prized materials and techniques of the timeless Near Eastern carpet weaving arts as the vehicle for his abstract contemporary art, his flatwoven prayer carpets, flying carpets and carpet beds of handspun Lincoln longwools and natural dyes aesthetically explore surfaces, states of consciousness, New York City, and our Western culture's little examined ancient Near Eastern roots. He is widely known for his probing writing about research practice on contemporary fiber art and his community advocacy in Manhattan. More at www.bulbach.com.

Drawing on the Past, Making the Future: Domestic Textile Practices as a Force for Change in Kyrgyzstan

Stephanie Bunn

Kyrgyzstan has experienced extreme political and economic disruption since independence, most notably economic collapse and two subsequent revolutions. In the Soviet era, women's domestic textile practices, especially felt-making, continued, albeit less frequently than prior to the Russian conquest. During my first fieldwork in the early 1990's, felt was largely made at home. Most often it was found in the homes of people's grandmothers, although younger women did still make felt shyrdaks to give to daughters for weddings. Great experts were feted by Soviet officials, given medals, and work was sold in tourist shops, but in general, all textile arts were a domestic affair. Twenty years later, there has been a textile renaissance. Seen as a means of transcending political and economic circumstances, felt shyrdak making has been seized upon by rural groups to make goods for export, while for the younger generation, fashion, design and the possibility of global success has led them to draw on their ancestors' skills in felt, weaving, leatherwork and embroidery, synthesizing the textiles of the old 'felt-road' with new materials and technologies as new global 'silk road links' are re-established. This paper explores how domestic textile practices among Kyrgyz women over the past 20 years, while drawing from a dynamic tradition of great historical depth, have engaged with and challenged political and economic developments during the transition to the global market. Particular attention is given to the period (March-April 2011) of the anniversary of the second Kyrgyz revolution.

Stephanie Bunn is Lecturer in Social Anthropology at the University of St Andrews. She has been conducting research in Kyrgyzstan, Kazakhstan and Tajikistan for the past twenty years. Her research themes include pastoral nomadism; art and material culture, especially textiles and clothing; perception, skill and creativity; relationships with the environment; and inhabitation and space. Her recent publications include *Nomadic Felts*, (British Museum Press 2010) and *Kyrgyzstan - Antipina, Paiva and Musakeev* (ed). Her current research project is about women's fashion in Kyrgyzstan in the context of changing craft practices and global trade initiatives.

The Year That Craft Broke: Performing Political Identities and the Co-option of the Crafted Aesthetic

Nicole Burisch and Anthea Black

The most recent "craft revolution" has included many lofty claims about the inherent politics of craft. This paper argues that such claims, along with the dialectics of slow craft/fast culture and DIY/mass production are also leading to the "movement's" undoing. We will examine a selection of textile-based artworks including: Cindy Baker's "Personal Appearance" in which she constructs and wears a full-sized mascot costume of herself; Carole Lung's "KO Enterprises" in which she remakes a Columbia Sportswear rain jacket from plastic bags sewn on a bicycle powered sewing machine; and Kelly Cobb's "100 Mile Suit," an outfit constructed using only local materials. These works will be examined alongside similar projects and experiments such as the 100-Mile Diet, "No Impact Man," and Natalie Purschwitz's "Makeshift" project that see artists or authors following exaggerated or impractical year-long projects to attempt sustainable lifestyles. By looking at these popularized forms of slowness, DIY and craft, we will trace their political efficacy, corresponding rise in popularity, and ultimate co-opting of particular forms of "alternative" fashion or subcultural identification into the market. We will investigate how a handcrafted aesthetic is frequently used to identify these practices as authentic, sustainable or alternative. We ask: to what extent are these projects within the capitalist structures that they seek to critique? Alternately, we examine how practices such as Baker, Lung and Cobb's might actively resist commodification.

Anthea Black and Nicole Burisch are Canadian artists and cultural workers. Their collaborative research on curatorial strategies for politically engaged craft is included in *The Craft Reader* and *Extra/ordinary: Craft and Contemporary Art*, and presented at numerous conferences, galleries, and institutions. Together they founded the online arts publication *Shotgun-Review.ca*. Black has exhibited as part of *QIY - Queer It Yourself: Tools for Survival and Gestures of Resistance* at the Museum of Contemporary Craft. Burisch holds an MA in Art History from Concordia University and is curating an exhibition of craft-based materials at *Artex* (Montreal) in fall 2012.

The Chilean Arpilleristas: Changing National Politics through Tapestry Work

Dayna Caldwell

At present, a popular opinion maintains that the education of women in developing countries benefits a society's economic and social development and improves individuals' well-being. Economic studies and statistics have proven this idea to be true, however there are other processes by which women attain a higher quality of living without becoming educated. It can even be said that uneducated women have the ability to change a nation's political system. Although this scenario is unlikely, it is not altogether hypothetical and its occurrence is well-documented in history. During the Pinochet dictatorship (1973-1989), the Chilean arpilleristas combined their collective memories of brutality with their traditional gender roles to at first privately share grievances of their "disappeared" loved ones and eventually to protest the regime in place. These poverty-stricken women of shanty towns met in clandestine workshops and formed a grassroots organization to create tapestries woven from their own garments and hair to sell to foreign markets. The arpilleristas soon realized the power held by their collective memory and tapestry work. Politically mobilized, the women began to outwardly protest the government's attempts to conceal and ignore their memories. National and international attention to their cause resulted in democracy's defeat of Pinochet's regime. This essay will show how a collective memory framework of persecution led to a political awakening for these women. An exploration such as this will uncover that perhaps the most enduring political movements begin with the uneducated whose blood, sweat, and tears are found within its basis.

Dayna L. Caldwell is curator of the Mildred Huie Museum on St. Simons Island, Georgia, an institution showcasing the life works of a local impressionist artist. Currently, Dayna, a native of Flint, Michigan and a graduate of Michigan State University, is a Master of Arts candidate in Art History at Savannah College of Art and Design in Savannah, Georgia. Completion of this degree is expected in Spring 2012 with a thesis project focused on Native North American Art. Dayna also writes a professional blog exploring current issues in the museum and art gallery worlds through the perspective of art history.

Peruvian Textile Traditions: Stability and Transition

Nilda Callanaupa Alvarez

The Centro de Textiles Tradicionales del Cusco was founded in 1996 at a time when textile traditions in the Cusco region of the Andes were in danger of disappearing. Younger generations were not learning to weave nor were they familiar with the cultural history underlying weaving and dyeing. Today the center serves over 350 adults and 250 children in nine Andean communities. The story of this transition reflects the center's goals of revival and preservation and their focused growth over 15 years. Topics to be discussed in this paper include the center's dedication to: producing high quality textiles, establishing community-based weaving associations, formation of mentoring partnerships for teaching weaving between older women and children, establishing a study collection of textiles for weavers and an exhibition gallery for visitors, and contributing to tourism through weaving demonstrations and classes for guests. As the center has grown, new challenges have emerged. The need for product innovation and change in the increasingly competitive market must be balanced with fostering continuity with the past, one of the Center's major objectives. Maintaining a fair trade approach to paying fair wages for the intensive labor involved in weaving is tested at a time when customers are experiencing an economic downturn. Finding ways to create a democratic organization among individuals who vary widely in age, education, and experience, given cultural norms of respect for elders and their leadership, presents another area for exploration. The paper will address both how the center is addressing these issues and how the artisans are responding.

Nilda Callanaupa Alvarez is founder and Director of the Center for Traditional Textiles in Cusco, Peru. The nonprofit organization has worked to revive and preserve the extraordinary tradition of finely woven Andean textiles and to promote economic development. As a master weaver, spinner, and knitter, she has traveled widely, giving lectures workshops, and demonstrations at institutions such as Harvard University, Cornell University, the University of Colorado, the Peabody Museum of Fine Arts, the M.H. de Young Museum, and the International Folk Art Museum in Santa Fe. Ms. Callaupa has authored *Weaving in the Peruvian Highlands: Dreaming Patterns, Weaving Memories*.

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

Emily Candela

For the post-war British government, design and science were political issues. At the dawn of the Atomic Age, bringing together science, the arts, and industry was thought to be "essential 'if Western Civilisation [was] to survive'". [1] Science had to be embedded safely within the public realm, and the post-war government's drive to domesticate and democratize science was key to its 1951 national exhibition, the Festival of Britain. This paper explores how the textile patterns of the Festival Pattern Group (FPG), a project for this exhibition, were deployed toward the government's goals of uniting science with design and democratizing both scientific knowledge and 'sophisticated' taste amidst the emergence of a new mass culture. The FPG brought together manufacturers and scientists to produce surface designs based on diagrams of the atomic structures of matter. The project was to educate the public on a new complex science, promoting the friendly 'atomic' of atomic structures over the destructive connotations of nuclear science. The effort to pursue government aims through pedagogical patterns also extended to the FPG's remit within the larger legislation of public taste associated with officially-sanctioned 'good design' in post-war Britain. My original archival research, focusing on the visual materials of the FPG, examines the group's struggle and ultimate failure to design patterns that achieved these goals. I analyze their inability to educate and communicate with the public through the language of pattern, and draw out points of resonance with efforts to communicate the increasingly political realm of science through textile design today. [1]. Official Festival of Britain planning document quoted in Becky E. Conekin, 'The autobiography of a nation': The 1951 Festival of Britain (Manchester: Manchester University Press, 2003), 58.

Emily Candela is a PhD student undertaking an Arts & Humanities Research Council funded Collaborative Doctoral Award across the Royal College of Art and the Science Museum. Her research focuses on the interface of the science of X-ray crystallography and material culture in post-war Britain.

When Dyes Were Weapons

Dominique Cardon

This paper will discuss the crucial role of the quality of the dyes and beauty of the colours in the commercial war between France and England in the 18th century to dominate the markets for broadcloth in the Levant and other parts of the world. The discussion will be illustrated with dyers' notebooks with samples and sample cards of new trend shades that were distributed to the local correspondants of the clothiers. Parallels will be made with the present situation of world economy.

Dominique Cardon is a world-renowned textile historian, specialising in cloth of the Middle Ages and also an authority on the subject of dyes and their history. Her books include "Le Monde des Teintures Naturelles" and "Natural Dyes: Sources, Tradition, Technology and Science" (Archetype Books). She is the recipient of numerous honours and awards, including a UNESCO award for 'Thinking and Building Peace' through her coordination of an international workshop on Natural Dyes in November 2006 in Hyderabad, India.

Sustainable Collaborations: Color Collective

Sarah Gotowka, Carissa Carman, Johanna Autin

How do you re-establish a conscious intimate relationship to material in a culture where material sources are so disconnected and removed from the hands? What aesthetics and qualities are lost in each degree of removal from handmade to technologically made fabric? The session will investigate the relationship between organically grown natural dyes and video, and question the contemporary appropriation of ancient traditions where materials and skill sharing function as a common language. Where does the artwork exist in a multi-disciplinary, collaborative exchange in new media and agriculture? Since 2009 The Color Collective project has sustainably grown and harvested plants for natural dyeing processes, cultivating by hand with the absence of machinery, pesticides, and chemical fertilizers. This invested research and appropriation of ancient knowledge resulted in *Color Rhythm*, an immersive video and sound installation that captured the repetitive rhythm surrounding the labor of these actions. This collaboration speaks to the emotional distance between people and cloth, people and food, people and earth, while it also bridges the distance through a literal merging of the two mediums; the handmade and technology.

THE COLOR COLLECTIVE (Johanna Autin, Carissa Carman, and Sarah Gotowka) is a collaboration of color as a sustainable medium, a physical experience and a spiritual practice that investigates the ritual surrounding the cultivation of color. This is a two year project that began with the support from Concordia University Greenhouse to evolve into a partnership with La Ferme L'Égumes Aux d'Hiverts in St-FÉlix-de-Valois, Quebec.

"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

Oregon's Willamette Valley was home to a relatively unknown US commercial linen industry from late 19th through mid-20th century. The dream was to create an industry to compete internationally with Ireland and Belgium, and through the 1920s it appeared this dream would be realized. For example, in 1915, a major flax processing plant was established at the Oregon State Penitentiary, allowing farmers to increase flax acreage, get flax processed with low labor costs, and provide private mills with high quality fiber tow. The early industry produced rope and twine and, by late 1920s, such woven products as draperies and toweling. In the 1930s, although Oregon joined the Works Progress Administration to construct three new processing plants, their linen industry struggled through federal protectionist economic policies and high tariffs of the depression. The 1940 plea of mill workers in the paper's title was made not by workers without jobs, but employees without fiber to spin or weave. A further appeal in their petition to the state Board of Control, "Please do not ship the fiber away," illustrates a complex set of state and federal political factors, including public vs. private production, anti-prison labor sentiment, gender issues, and a lack of appropriate logistics control systems. This paper focuses on the role state politics played in production for these workers in the 1940s and how political ambiguities and inadequacies hastened the demise of Oregon's linen industry. It is a compellingly relevant story in the history of US textile production.

Vanessa A. Casad is a graduate student at the University of Idaho, School of Family and Consumer Sciences. For her master's thesis, she is researching Oregon's historical linen industry, examining the products of the industry and causes of its demise from 1920 to 1960. Vanessa has been a graduate teaching assistant for University of Idaho's undergraduate apparel design and construction studio courses and the senior capstone course. She holds a bachelor's degree (2009) in Clothing, Textiles & Design from University of Idaho and expects to graduate with her master's of science degree in spring 2012.

Susan J. Torntore, PhD, is faculty at University of Idaho; she teaches textiles, research methods, dress history and cultural perspectives, and material culture studies. She has 30 years experience as a collections curator, has designed museum facilities, and curated major exhibitions. Current research focuses on understanding issues of sustainability related to production and use of coral as a natural resource. Her second book, "Guide to the Identification of Precious and Semi-Precious Corals in Commercial Trade" (2011), was published by World Wildlife Fund (WWF). She holds a master's (1999) and PhD (2002) from University of Minnesota.

The Politics of Purple

Karen Diadick Casselman and Takako Terada

Dyes from shellfish ('murex') and lichens ('orchil') originated before 1000 BCE. Murex and orchil became symbolic of Roman privilege. Purple also attained iconic value as an emblem of wealth and power. Politics played a role in dye manufacture, as witness the male-dominated purple dye works which were later 'invaded' by female workers. This present study investigates these political issues by replicating the actual murex and orchil method. As we are a female team, our work here confronts references to so-called secret methods which women were (according to earlier historians) unlikely to grasp. Experiments undertaken by our Japanese-Canadian team have revealed features of purple which shed light on political issues. For example, murex and orchil were often used TOGETHER, a strategy that may have developed as a response to depletion of one organism or the other at times of ecological stress. Ancient texts hint at murex/orchil combinations as subterfuge, interpreted by some present historians as fraudulent dyes. By contrast, our work shows that together, murex and orchil produce an IMPROVED dye, one with enhanced fastness and great beauty. There was also a concomitant economic bonus with murex/orchil dyes. Murex was more labour-intensive, and so adding orchil saved time and money. Our replication of murex and orchil purples provides a lens through which to view political and cultural aspects of ancient purple manufacture.

Karen Diadick Casselman, author of *CRAFT OF THE DYER* and *LICHEN DYES: THE SOURCE BOOK* has worked as a dye practitioner and dye instructor in more than 20 countries. She holds a doctorate in History and is also a lichenologist. Currently Karen collaborates on dye research with colleagues in the USA and Japan. Her particular interests include purple, and the role of gender in dyeing.

Takako Terada is a professor at Kwassui Womens University, Department of Design and Science for Human Life, in Nagasaki, Japan, and a vice president of the International Workshop on Shellfish Purple Dyeing. She holds a doctorate in Engineering Science and a master's degree of Home Economics. Her current areas of research interest include shellfish purple and Japanese embroidery. Her field research has been done in 22 countries.

Political Love-Hate as Embodied in Meifu Li Women's Head Cloths

Lee Chinalai

While textiles and clothing have obvious political importance among tribal cultures in terms of identity, status, age and gender, TSA's 2012 topic inspired me to look more deeply: how, for instance, do the various tribal groups- who are almost unvaryingly minority peoples within their countries - view, interact with, adapt to, depend on, conflict with, confront or become absorbed by the dominant culture and government, and how might all of this be illustrated through their textiles? By focusing on one group of textiles from one tribal group to exemplify others, I intend to formulate a possible response. Several years ago, doing research on the Meifu Li, a sub-tribe of the Li of Hainan, China, I engaged a translator to read the Chinese characters that Meifu women often embroidered in silk on their cotton head cloths. The resulting article described the head cloths but it did not analyze them from a political standpoint. Yet these particular textiles are a paradigm of the hierarchical relationship between men and women and between the sub-culture and the prevailing culture and government, in this case the Han Chinese. Even unreadable characters convey meaning: the majority culture is ascendant, its symbols are exotic and potent; the government holds political, military and economic sway over the minority. Is the outcome for tribal people admiration or resentment, a desire to emulate or distance themselves, none of this or all, and how is this reflected and represented through the Meifu Li head cloths?

Lee Chinalai and her husband Vichai have lived and worked in Thailand and Bahrain and traveled in Southeast Asia and China for their business, Chinalai Tribal Antiques. They've curated several textiles exhibits; and in 2005 received a Rockefeller Foundation residency. Lee attended graduate school in Asian Studies at UC, Berkeley, and has authored and co-authored a number of articles, including "Written in Silk, Meifu Li Head Cloths with Writing" and "Ceremonial Dragon Covers of the Li" for HALI Magazine. Lee has spoken about textiles for the Textile Arts Council at the De Young Museum and at previous TSA symposiums.

Politics and Economics of Cotton in India: Organic by Default

Mani Chinnaswamy

India has the distinction of being the world's largest planter of cotton with 12 million hectares under cultivation. Of this, a fraction produce organic cotton and account for 51 per cent of the world's organic cotton production. On the flip side, India has the largest numbers of farmer-suicides every season. In the last 10 years, more than 200,000 farmers have taken their own lives, desperate about not being able to pay their debts and purchase seeds and other inputs. Since independence, cotton farming in India has undergone a sea change, from centuries-old traditional organic farming, through input-heavy 'green revolution' monoculture and development of hundreds of hybrids, to current GMO technology. It is time for the cycle to return to India's heritage of traditional organic cultivation. Today 90 percent of Indian cotton is GMO. Many cotton farmers are small-holders, owning less than a hectare of land that is fast losing its fertility. These resource-poor farmers are automatic victims of dirty politics, unfair policies, corrupt administration and an exploitation by input suppliers and middlemen. Now climate change also contributes to their misery. The Indian economy is vibrant and growing, which in turn puts tremendous pressure on farming communities to produce more. Chemical input-based farming, can never revive the depleted soils. This is the right time to encourage the conversion of conventional cotton farming to organic. Sustained empowerment and policy intervention could come to the rescue of thousands of small-holder cotton farmers and support them in converting to organic cultivation.

Mani Chinnaswamy, born on 10th February 1968, hails from a 3rd generation cotton family, in Tamil Nadu, India. He is an M.B.A, from Philadelphia College of Textiles & Science (Philadelphia University), Philadelphia, U.S.A. He pioneered the Cotton Contract Farming Model in India and partnered with his wife Vijayalakshmi Nachiar to launch India's first "Ethical Fashion Label – "ETHICUS", an inclusive growth project involving resource poor organic farmers of Western Ghats and the traditional handloom weavers of Pollachi. He is a member of Organic Cotton Advisory Board & Working Group on National Fibre Policy, Ministry of Textiles, Govt. of India.

Sisters and Others: The Power and Politics of Weaving Supplementary Weft Textiles in a Sa'dan Toraja village

Maria Christou

The weaving of textiles in Sa'dan Toraja, a district on the island of Sulawesi in Indonesia, is layered with many social and cultural influences. Based on my ethnographic fieldwork in three Sa'dan Toraja villages, I suggest the matriarchial social organization of the village life is the most significant factor influencing the production and sales of textiles. The status and hierarchy of the matriarchies is controlled by the local belief system adhered to by the Sa'dan Toraja known as adat. Several government proposals for weaving cooperatives have been assigned and distributed throughout the Sa'dan Toraja area, however only two have been accepted by the local population due to the social and political organization of the local hierarchical matriarchies. The weaving co-operative projects are supported by local government legislation, but when it is time for distribution of the funding only the weavers belonging to the high status matriarchies will come forward and receive the funds. Weavers from lower status matriarchies will not come forward because by doing so they would be going against the religious and socio-cultural customs governing their society. The high status matriarchies also control the weaving of textiles by not sharing their knowledge of the supplementary weft techniques and most importantly, the knowledge of warping. Without this technical skill no weaving can take place. Traditional weaving knowledge is passed from one group of sisters to their daughters and shared only within this social group; thereby, preserving their knowledge and maintaining their exclusive status.

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 participants's award that enabled her to locate the Sa'dan Toraja field area.

Uncut

Hazel Clark

Uncut: The materiality of textiles and the politics of sustainment in fashionable clothing In the contemporary world, where visual communication gains greater authority, human beings are becoming more detached from the materiality of their clothing. Fashionable garments in particular are promoted, sold and bought on how they look, not what they are made of. Arguably this encourages the excessive waste that surrounds fashion, where clothes become relegated to the status of mere perishables. In production, similarly, an estimated 15% of the fabric used to create a piece of clothing ends up in a landfill. This paper examines this situation conceptually and practically, and in doing so proposes that the politics of sustainment in fashionable clothing must acknowledge further the materiality and wholeness of the textiles from which clothes are produced. Conceptually, the paper draws upon 'thing theory' and in particular the recent work of political theorist Jane Bennett on 'vital materiality'. This provides a framework to analyze the work of designers who are well known for their respect of the integrity of cloth, such as Issey Miyake in Japan, alongside designers who have reused fabrics, or who have engaged with 'zero waste' methods of pattern cutting, such as Natalie Chanin, Yeohlee Teng, Timo Rissanen in the United States, or Julian Roberts in the U.K., all of whom are known internationally. Through these examples, it will be argued that consideration of the material condition of textiles is a crucial factor, both theoretically and practically, in the politics of more sustainable clothing.

Hazel Clark is Research Chair of Fashion at Parsons the New School for Design, New York, where she recently initiated the MA in Fashion Studies, and MA in Design Studies. She is a design historian and theorist with a specialist interest in fashion, textiles, and design and cultural identity. Her publications include *The Cheongsam* (2000), the co-edited *Old Clothes, New Looks: Second Hand Fashion* (2005), *The Fabric of Cultures: Fashion, Identity, and Globalization* (2009), *Design Studies: A Reader* (2009), and the forthcoming, co-authored, *Fashion and Everyday Life: Britain and America, 1890-2010*.

Politics and Production in China's Silk Industry during the Korean War (1950-3)

Robert Cliver

The Chinese Communist Party's seizure of power in 1949 brought tremendous changes to China's society, economy and political system. But the outbreak of war in Korea in 1950, especially China's entry into that war against the U.S., South Korea and U.N. troops in October of that year, proved to be a powerful impetus for revolutionary change in the People's Republic of China. During the Korean War the CCP implemented campaigns to eliminate counter-revolutionaries from Chinese society, to implement a far-reaching program of land reform, to discipline government officials and errant capitalists, and to promote patriotic production competitions and donations for the war effort among urban manufacturing businesses. While none of these developments was as widespread or successful as claimed by either the Chinese Communists or foreign observers, the changes in society, politics, patriotism, and factory life were often quite profound. In the case of the two branches of the silk industry, developments in industrial production during the Korean War help to highlight the stark differences in the experiences of revolution among different groups of workers. Shanghai's silk weavers, who were mostly men and among the best-paid and most privileged textile workers, gained a great deal from the revolution and the increase in silk exports to the Soviet Union during China's war in Korea. In contrast, silk thread mill or filature workers, who were mostly young women who reeled thread from cocoons under miserable working conditions, found that little or nothing changed following the Communist seizure of power. Male supervisors continued to exploit and oppress female workers through a brutal and patriarchal managerial regime that, when combined with the political mobilization for the war effort produced hardship, injustice and inevitably resistance.

Dr. Cliver received his Ph.D. in modern Chinese history from Harvard University in 2007. His forthcoming book "Red Silk: Class, Gender and Revolution in China's Yangtze Delta Silk Industry" is a study of Yangtze Delta silk workers in the 1950s, comparing the experiences of female filature workers and male silk weavers in China's Communist-led revolution. He currently teaches history at Humboldt State University in California.

Local Politics of a Senegalese Textile Cooperative, and a Global Textile Market

Laura Cochrane

Woven textiles, with a 1,000 year history in West Africa, are today tools for sustainable development in many communities. Central Senegal shares in this weaving history, yet it also has a recent history of drought that has destroyed local economies. The village of Ndem, in central Senegal, has drawn on its past as a weaving village to create an artisanal cooperative, to revive its local economy. This cooperative has grown to attract European clients for its woven and tailored clothing and household goods. Ndem's cooperative, though, continues to struggle to bridge cultural and political gaps between its local weavers and tailors, and its clients in a global textile market. Drawing on ethnographic interviews with leaders of the Ndem cooperative, this paper will address these struggles. While Ndem's tailors may not understand European expectations for tailored clothes, their European clients do not understand the conditions in which the weavers and tailors work, including a lack of water and electricity. Ndem's administrators are mediators between the local political structures of the cooperative, and the global markets in which there is no room for product error. Ndem's experiences highlight the complex relationships between rural textile producers and global markets, particularly in the midst of international economic crises. How do local efforts at sustainable development work within such a difficult environment?

Laura L. Cochrane is Assistant Professor of Anthropology at Central Michigan University. She received her Ph.D. in Anthropology from Washington University in St. Louis in 2007. Her book *Weaving through Islam* in Senegal analyzing everyday practices of Sufism in two weaving communities is forthcoming with Carolina Academic Press. Her ongoing research concerns religious identities, visual arts, and environmental and economic concerns within Senegal.

From Silk Road to Cotton Field: Weaving Uzbek Identity

Mary Elizabeth Corrigan

Beginning any research project necessitates casting a large net. The language used by an object's creators, scholars, collectors and critics must be analyzed with an eye to Bourdieu's observation that classifications can be used to study the classifiers and the classified. Through the analysis of an early twentieth-century men's silk and cotton ikat robe from the present-day Republic of Uzbekistan, this research draws together seemingly unrelated threads. Threads backward through time situate the robe as part of the Silk Road; other threads connect current media attention to the Uzbek cotton industry and labor practices. Ikat fabrics are currently mass-produced in Uzbekistan, while at the same time master weavers are depicted as reviving a lost tradition out of the ashes of post-Soviet Central Asia. Ikat weavers' collaboration with fashion designers lend credibility to Uzbek ikat techniques and aesthetics, while the Uzbek President's daughter had her 2011 New York Fashion Week show canceled after protests over Uzbekistan's human rights record. Uzbekistan was once a region of independent Silk Road cities. During the nineteenth century, it was conquered by the Russian Empire because of their cotton production, then became part of the Soviet Union. Uzbekistan's President is forging a strong national identity rooted in the region's history, but faces problems of post-colonial nation-building with overlapping borders of culture, religion, language and ethnicity. Using the ikat coat as a focal point for this study, the political and historical factors that influenced its creation and interpretation will situate this coat in its cultural context.

Mary Elizabeth Corrigan is a graduate student at the University of Rhode Island, studying Textile Conservation within the Textiles, Fashion Merchandising and Design department. Her interest in textiles was fostered by her mother's collection of costume books and fabrics. Her professional experience includes volunteering and interning at costume collections, living history sites, co-curating and installing exhibitions in URI's Textile Gallery and managing the Textile Conservation Lab at URI. She relishes figuring out tricky period construction methods and identifying mysterious objects. Someday Mary Elizabeth will finish the reproduction eighteenth-century quilted petticoat that is collecting dust while she writes her thesis.

Clothing as Interface: Cross Cultural Muslim Identity

Annet Couwenberg

Clothing as Interface: Cross Cultural Muslim Identity. The headscarf as a signifier of demarcation as it is relevant to religion, politics, identity and belonging come together with the concept of clothing as interface to create a clear statement to the observer. Clothing as interface, clothing for the body is a non-verbal way to communicate of whom we are, to create a link, to connect, to fuse or divide us. This presentation is mining the headdress focusing on political intercultural relations, cultural displacement and integration of Muslim immigrant women. With the polarization of the veiling issue in the media and in politics, there has been very little space for acknowledgement of the diversity of Muslim women's perspective on the headdress. By establishing Sewing Sessions and participating in Turkish Oya lace making workshops in a community center back in my home country, The Netherlands it was my specific interest to mediate a conversation about cultural displacement/ integration with immigrant women like myself. In this collaborative participatory project I reached out to non-Dutch born Muslim women to address issues surrounding the headdress, learn from each other, have open dialogue and an exchange of beliefs and viewpoints about the clothes they wear and how it shapes their identity. Cultural heritage offers a way of understanding and bridging cultural differences. Textile is a richly coded site for addressing issues of cultural heritage and diversity. Sewing and handicrafts become powerful conduits of communicating heritage, values and norms and can create safe environments to exchange ideas.

Born in The Netherlands, received a MFA from Cranbrook Academy of Art, MI and one from Syracuse University, NY. Telos Art Publishing published a Monograph in 2003. Has exhibited nationally and internationally, including HOMA Museum in Seoul, Korea, Museum of Arts & Design in NYC; Delaware Center for Contemporary Arts; 28th Street Studio, NYC; Contemporary Museum, Baltimore, MD; City Gallery, Atlanta, GA; Decorative Arts Museum, Little Rock, AK; Textiel Museum, Tilburg, NL. Reviewed in Le Monde, Los Angeles Times, Washington Post, New York Times, Christian Science Monitor, Baltimore Sun, The Atlanta Constitution, Philadelphia Inquirer, Fiberarts. Surface Design and Sculpture Magazine.

Neeg tawg roq*: Linguistic consciousness in the Hmong Diaspora

Geraldine Craig

This paper examines how new Hmong textile forms that started in Ban Vinai refugee camp have served as dialogical performance, spiritual and political agency, and transnational commodity in the diasporas. These textiles create a hybrid social language that draws from a diversity of linguistic consciousnesses in a culture where there was not a universally understood writing system until the mid 20th century. Traditional paj ntaub (flower cloth) garments in Laos were a primary indicator of Hmong identity and can be seen as an alternate text. The complex, layered geometric patterns in paj ntaub established ethnic group identification and offered passive resistance to state-making projects. Hmong women helped impede appropriation into national majority culture with an active but informal strategic dimension. However, politics of the Vietnam War brought radical change to Hmong textile production and aesthetics as the Hmong fled into Thai refugee camps and immigrated to the United States or other countries involved in the war. New textile forms developed in the refugee camps traveled back to villages in Laos: story cloths with escape narratives embroidered in pictorial representation, messianic scripts that were transcribed into reverse appliqué and embroidery, re-purposed paj ntaub into Western garments. Mediators of the refugee experience hybridized Hmong textiles serve as a liminal site for staging identity as a displaced people. Simultaneously, they maintain a specific textile tradition upholding a compelling linguistic or narrative capacity, Bakhtin's "single utterance" that is global and transnational for Hmong in Southeast Asian villages or Minneapolis/St. Paul.

Geraldine Craig is Associate Professor/ Department Head of Art at Kansas State University (since 2007), was Assistant Director for Academic Programs, Cranbrook Academy of Art (2001-07) and the James Renwick Senior Fellow in American Craft, Smithsonian Institution (1994-95). She received her MFA from Cranbrook Academy of Art (1989). Her textile work has been exhibited around the United States and in England, Japan, Canada, and Mexico. She has published a monograph on sculptor Joan Livingstone (Telos: London) and ninety-five articles, reviews and chapters in numerous books and periodicals. Her writing has been translated into Korean and Mandarin for publications in Asia.

* war-torn people

Textiles of War

Deborah Deacon

Textiles of War: Women's Commentaries on Conflict in Iraq and Afghanistan Shortly after the events of September 11, 2001, patriotic imagery in the form of American flags began appearing in traditionally patterned rugs woven by Navajo women and beadwork sold on the reservation. This was not the first time women's textiles provided a political commentary on the destruction resulting from warfare. During the Soviet occupation of Afghanistan from 1979 to 1989, rugs featuring Soviet weaponry and vehicles appeared in the markets of Peshawar. Created by nomadic Beluch women who experienced the impact of war first-hand, the war rugs helped the women cope with the violence surrounding their everyday lives and served as a source of income for families devastated by warfare. War rugs, whose production had ceased with the Soviet withdrawal, again appeared in Peshawar and the United States after September 11 - this time made by individual women and in factories by men, women and children. The iconography and color palette also differ from the originals, as these rugs serve as a means of showing solidarity with Americans as well as providing sources of income for families once again surrounded by violence. In the U.S., war imagery became a subject for American textile artists as well. Imagery on quilts displayed at shows across the country reflected the artists' support for or protest against American military involvement in the region. These same sentiments appear in the works of embroiderers, knitters and beaders as they reflect on the impact of the war on American society, those fighting overseas, and their own lives.

Deborah Deacon grew up in Pennsylvania. She earned a BA in French from Albright College, then joined the U.S. Navy. As a naval officer, she earned a Master of Arts in Humanities from Old Dominion University and a Master of Science in Transportation Management from the Naval Postgraduate School. After retiring, she returned to school, earning a BA and a Ph.D. in the Theory and History of Art. She curated Stitches of War which examined women's expressions of the impact of war through textiles. Her current research includes anime/manga, war art, and women's public art.

Abduction of Helen: A Western Theme in a Chinese Embroidery of the Late Sixteenth Century

Joyce Denney

The theme of the Trojan War has a long history in works of European tapestry, with examples surviving from the fourteenth century onward. With the rise of European powers in the global trade of the sixteenth century, the Trojan War went global, too. A large embroidered and painted hanging on this theme from the late sixteenth century is in the collection of The Metropolitan Museum of Art. In this paper, *The Abduction of Helen*, part of a series on the theme of the Trojan War, will be discussed in detail; comparative works, both Chinese and European, will also be shown. A multifigural monumental composition on this very Western theme, with Western architecture and ship in the background, the piece nonetheless affirms its Asian origins: The cotton twill foundation cloth probably originated in India. A large number of incidental details - such as stylized waves and clouds, phoenix-like birds in the border, and particular embroidery techniques - stand out as Chinese interpretations. The interweaving of elements from Europe, India, and China points forcefully to the multinational trade empire of Portugal as the most likely suspect in this "abduction" of Helen to Chinese shores and her "ransoming" in the export trade back to Europe.

Joyce Denney has been an Assistant Curator in the Metropolitan Museum of Art's department of Asian Art since 2007, specializing in East Asian textiles. She has curated and co-curated special gallery installations at the museum including *Astonishing Silhouettes: Western Fashion in Nineteenth-Century Japanese Prints* (2009) and *Celebration: The Birthday in Chinese Art* (2010). She has also contributed essays and catalogue entries on textiles and dress to exhibition catalogues such as *The World of Khubilai Khan* (2010), *The Colonial Andes: Tapestries and Silverwork, 1530-1830* (2004), and *Turning Point: Oribe and the Arts of Sixteenth-Century Japan* (2003).

Can We Study Textiles from Other Cultures without Ethnocentrism? The Andes as a Case Study

Sophie Desrosiers

The Andes as Case Study Textile studies look like a field where the materiality of the objects cannot allow us a distorted view. Nevertheless, the textile education we received, and some methods and tools we use, sometimes impede us from seeing and understanding what is under our eyes. In some ways, we are not fully ready to recognize the originality and achievement of Andean weavers' thoughts, a question which is as political, as it is scientific. One example is the importance given in Western culture to the direction of the warp to indicate the orientation of tapestries. As long as scholars focused on this feature when looking at pre-Hispanic tunics woven in the highlands - mainly Wari and Inca - with horizontal warp threads and those woven on the coast with vertical warp threads, it was not possible to understand that distinction as part of a large set of oppositions. Only when it became clear that pre-Hispanic Andean weavers attached more importance to the threads visible on the surface, the weft threads for tapestry, did the full meaning of the horizontal/vertical opposition emerge. In some areas from the Early Horizon, this opposition reveals a geographical contrast between coastal and highland male tunics, and, if considering also the direction of the openings for head and arms, a gender contrast between female and male main garments in both regions and in the Amazonian piedmont. Considering these and other examples will demonstrate how difficult it is for Western eyes to take off their culturally-colored glasses when looking at Andean textiles.

Sophie Desrosiers, PhD in anthropology, Ecole des Hautes Etudes en Sciences Sociales, Paris (1979) is maître de conférences since 1990. She was technical secretary, Centre International d'Etude des Textiles Anciens (CIETA), Lyon for 5 years. Her research deals with Andean textiles, silks between China and the West, and archeological textiles. Among her publications, are catalogues of the Andean textiles of the Musei Civici di Modena (*Tessuti precolombiani* with Ilaria Pulini, Modène: Franco Cosimo Panini, 1992) and late antique and medieval Cluny Museum textile collections (*Soieries et autres textiles de l'Antiquité au XVI^e siècle*, Paris, Réunion des Musées Nationaux, 2004).

Luxurious Merovingian Textiles Excavated from Burials in the Saint Denis Basilica, France, 6th/ 7th century

Sophie Desrosiers and Antoinette Rast-Eicher

A new examination of the textile fragments found in the Merovingian burials in the basilica of Saint Denis, near Paris, has recently underscored the diversity of fabrics used to make garments in which members of the royal court were buried. Among them, some woolens of fine quality had been dyed with indigotin. The most astonishing fibre found belongs to a mixed textile (not skin) with beaver fibers and wool. Silks contained shellfish purple and in one case kermes?two dyestuffs associated with royalty and privilege. Along with this was large number of gold threads, probably produced locally and that were used in tablet-woven borders or for embroideries. In addition, several figured silks, of oriental origin, testify to the importance of this "foreign" material and the taste for textiles woven with complex techniques and probably what had originally had beautiful designs. Although none of these designs have been preserved and many colors have been greatly damaged, the technical characteristics of the remnants indicate proveniences as far as Byzantium, Sassanid Persia and the Chinese court. Such precious textiles show the high social status and political power of the Merovingian court, a testament to their ability to access such luxurious and costly textiles through diplomacy and/or trade with other powerful empires. The examination of these rare textiles along with other fine silks and luxury objects from the same period found in France expand our view of the fundamental role of textiles in the political sphere of this early period of European history.

Sophie Desrosiers, PhD, anthropology (1979), Ecole des Hautes Etudes en Sciences Sociales, Paris, has been maître de conférences there since 1990. For 5 years she was technical secretary at the Centre International d'Etude des Textiles Anciens (CIETA), Lyon. She considers textiles as fine identity, social and intellectual indicators. Her research deals with Andean textiles, silks between China and the West, and archeological textiles from Xinjiang and Europe. Publications include catalogues of collections in the Musei Civici di Modena (*Tessuti precolombiani*, with Ilaria Pulini, 1992) and the Cluny Museum (*Soieries et autres textiles de l'Antiquité au XVIe siècle*, 2004)

Dr. Antoinette Rast-Eicher, born in Bern, studied archaeology and history in Bern, 1994/95 scholarship from the Swiss National Foundation (UMIST/Manchester). Her Ph.D was on Celtic textiles in Switzerland. She has been a free-lance archaeologist since 1992, with projects in Switzerland and European countries on archaeological textiles. Her main subjects are fibres, early medieval and Celtic textiles.

A Lover of the Beautiful: Harriet Coulter Joor's Textile Designs and the Pursuit of the American Arts and Crafts Ideal

Margaret Dimock

Although not as consistently well-preserved or heavily studied as furniture, pottery and other decorative items of their era, American Arts and Crafts textiles from the first decades of the twentieth century were often less expensive and more readily attainable than other home furnishings of the same style. These textiles offered middle-class Americans an opportunity to incorporate the Arts and Crafts aesthetic into their homes. As this paper will show, artist and designer Harriet Coulter Joor (1875-1965) not only helped to establish the prevailing stylistic conventions of Arts and Crafts textiles in the United States, she also encouraged American women to create their own domestic textiles by hand. In doing so Joor introduced and popularized the ethos of the Arts and Crafts Movement - an outlook that prized objects made by hand using simple, humble materials. Recently it has come to light that Joor designed many of the needlework household textiles sold by American Arts and Crafts impresario Gustav Stickley. She also wrote instructional articles on textile design, published in many popular shelter publications and women's magazines of the time including *House Beautiful*, *Good Housekeeping*, and Stickley's magazine *The Craftsman* - the leading mouthpiece of the Arts and Crafts Movement in the United States. This paper will examine Joor's contribution to the aesthetic conventions of American Arts and Crafts textiles in the early twentieth century, and consider how her published design articles advocated for the incorporation of handicraft into the lives of newly emerging middle-class American women.

Margaret Dimock holds a Masters degree in the History of Decorative Arts from the Corcoran College of Art and Design in partnership with The Smithsonian Associates. Her thesis, "'A Lover of the Beautiful:' Harriet Joor and the Pursuit of the American Arts and Crafts Ideal" was submitted in spring 2012. She studied Art History and Anthropology at St. Mary's College of Maryland. Margaret currently serves as assistant to the art committee at the Cosmos Club in Washington D.C. and coordinates the digitizing of historic music periodicals at the Library of Congress.

Getting Through the Day: Textiles as Memory

Frances Dorsey

The Bayeux Tapestry is among the oldest textile documents about war. Tellingly, its subject matter deals more with the preamble to the Norman Invasion of Britain; who did what, where and to whom; than the battle itself or its aftermath. Reference to that can be found at the British Cemetery entrance, for those who died during D-Day 900 years later. "We who were conquered have returned to liberate our conquerors". History has a long memory and the past is never neutral. In Santa Barbara on Sunday at dawn participants gather to unfold rows of wooden markers that commemorate Americans who died in the current conflict in Iraq and Afghanistan. Their movements echo weaving, the fabric they lay on the beach a kind of tablecloth. My work concerns aftermath and memory; an empty place at the dinner table, the nostalgic, precious memory that is polished, gilded, transformed into a persona, almost palpable, never absent. The dinner table is the site of earliest learning, whether how to hate, how to forgive or simply how to get through the day as gracefully as possible. The used cloth associated with eating (stained and worn tablecloths, napkins) offers its material presence to underline the emotional, sensory language of loss and transformation. We cherish garments worn by beloved people, smell their scents, touch the empty contours. No material better communicates corporeal presence or absence. This presentation explores relationships between these seemingly disparate notations, forged by textile structure.

Frances Dorsey, Associate Professor at the Nova Scotia College of Art and Design, Canada, has exhibited nationally and internationally and her work is in public and private collections. She has also received grants from Canada Council and other organizations. Trained as a weaver, for many years her work has engaged dye and print processes. Working with used table linens, natural dyes and extracts, and dirt, mud and oxides, she explores the metaphoric, symbolic and physical characteristics of cloth and human experience. Her work frequently addresses issues of war and dislocation, drawing upon personal and familial memories.

The Lausanne International Tapestry Biennials (1962-1995)

Giselle Eberhard Cotton

For over thirty years the International Tapestry Biennials were held in the city of Lausanne (Switzerland), making it the world capital of contemporary textile art. The event had come into being thanks to the encounter of Pierre Pauli (1916-1970), the then director of the Decorative Arts Museum in Lausanne, with Jean LurÁat, the French painter and tapestry designer, who had instigated the revival of French tapestry after World War II. The Lausanne exhibition was the first platform - and for many years the only one - to give textile artists the opportunity to explore new techniques and materials. As a result, textile art enjoyed thirty years of spectacular development. Artists began abandoning cartoons in favour of autonomous weaving, transforming the classic wall tapestry into a form of spatial and environmental art. They investigated the technical and expressive possibilities of unusual materials, as well as inventing and implementing new techniques. During the 1960's and 1970's, many artists from Eastern Europe - at that time behind the Iron Curtain - were invited to participate. Switzerland had remained neutral during WWII and was thus the perfect venue for international shows, far from the political tensions of the Cold War. It provided a platform for total freedom of artistic expression. Some examples of artists from Poland, Bulgaria and Romania will show how a small city such as Lausanne, with no textile tradition of its own, could help launch them on international careers.

Giselle studied art history at the University of East Anglia (GB) and at the Ecole du Louvre (Paris) before going back to Switzerland, her home country. She has a long experience both working as curator of private and public collections in Swiss museums and in the auction world. She joined the Fondation Toms Pauli in 2002, right after its setting up by the state. She is also director of the ICOM Museum Studies program in Switzerland. In 2010 she edited the catalogue of the Toms Collection of Tapestries (16th-18th centuries).

Were the Nasrid Sultans Seated on the Same Carpets as the Kings of Aragón?

Heather Ecker

It has long been established that the demand for fine, woolen carpets in the Spanish lands under Christian dominion in the fourteenth- and fifteenth-century was satisfied by production largely from the region of Albacete. The mechanisms and economics of production and patronage, from sheep to household interiors have not been well published to date. Also, not well studied is the place of this particular craft practice within the tradition of art of carpet-weaving in the Peninsula. These all-wool carpets are made almost entirely with a distinctive single-warp knot, and in a predominantly bluish palette. Their knot count is high, their structure fine and even, their length sometimes considerable though they have no significant distortion due to uneven warp tensions. Contrasting with their high level of finish, their designs—mainly derived from imported, early Turkish carpets—are folkloric, containing elements such as confronted and addorsed stylized birds, country women with outstretched fingers (possibly raised in prayer), women on horse or mule back, chicken coops etc. While these carpets may have satisfied the need for household splendor of the Christian Spanish aristocracy (particularly with added heraldic shields), there is no evidence that they were used at or patronized by the contemporary Nasrid court. Indeed, the Nasrids looked elsewhere for design ideas for carpets as significant items of palace furniture that would enhance their prestige, chiefly in the early 15th century to Mamluk Egypt and to Timurid Iran. This paper will propose a new model of production of carpets in Spain that distinguishes between those made for the Nasrid court and those made by Mudéjars chiefly for ‘export’.

Heather Ecker is the Head of Curatorial Affairs at the Aga Khan Museum Project in Toronto. Previously, she was Curator of Islamic Art and Head of the Department of the Arts of Asia and the Islamic World at the Detroit Institute of Arts. She received her doctorate in Islamic Art and Archaeology from the University of Oxford in 2000. In 2004, she was the curator of Caliphs and Kings. The Art and Influence of Islamic Spain at the Arthur M. Sackler Gallery, Smithsonian Institution. With Teresa Fitzherbert, she is the co-author of "The Freer Canteen, Reconsidered," forthcoming, *Ars Orientalis*.

Ribbons and Buttons in the House Collection

Farar Elliott

Many textiles survive from presidential campaigns of the 19th and 20th centuries. Far fewer from congressional campaigns are extant. This paper will present a survey of campaign ribbons in the collection of the U.S. House of Representatives, and the use of textiles in 19th century congressional campaigns. Discussion of the role of ribbons in political campaigns, particularly as they relate to the more durable campaign buttons and pinbacks, will be pursued. Iconography and text commonly used in ribbons will also be discussed, as well as proposed reasons for their greater prevalence in national campaigns.

Farar Elliott is the Curator of the House of Representatives. Her office is the custodian of the over 5,000 works of art and historical artifacts in the House Collection. Farar's academic background is in art history, beginning at Bryn Mawr College and continuing at the George Washington University. Her work has taken her to the Smithsonian Institution, the Richmond History Center in Richmond, Virginia, and the Ethan Allen Homestead Museum in Vermont. She has been at the House of Representatives since 2002, where in addition to her responsibilities in the House she has been involved in the development of the Capitol Visitor Center and in the local and national museum and arts communities.

Charles Grant Ellis

Thomas Farnham

Although important oriental carpet collections existed in the United States by the late nineteenth-century, Americans of that time showed no interest in the study of carpets. In fact, with the sole exception of Arthur Upham Pope, they doggedly maintained their indifference to carpet studies throughout the first half of the twentieth century. But during the post-war years, a second American, Charles Grant Ellis, joined the ranks of carpet scholars. Unlike Pope who studied only Persian carpets and who based his attributions on design and local lore, Ellis was fascinated with Caucasian, Egyptian, Central Asian, and Turkish as well as Persian carpets and based his attributions not on design or local lore but on carpet structure. Working as a Research Associate of The Textile Museum, he traveled the world examining and preparing detailed notes on carpets. His publications appeared regularly in the Textile Museum Journal and culminated in his most important work, *Carpets* in the Philadelphia Museum of Art. Fifteen years after his death, many of his conclusions regarding the provenance and dating of carpets have been called into question, and as a result, his publications attract far less attention than they once did. The Ellis Archive at The Textile Museum, on the other hand, remains a treasure trove of information in part because his extensive correspondence provides unique insights into the thinking of late twentieth-century carpet scholars and furthermore because his notebooks contain a record of carpets in depositories large and small throughout the world.

Dr. Thomas J. Farnham is a historian, archivist, and author. He is Professor Emeritus, Connecticut State University System. He received his PhD degree from University of North Carolina. He has taught American history at the University of North Carolina and the Connecticut State University System. He has multiple affiliations. He is a Trustee and Charles Grant Ellis Archives Research Associate at The Textile Museum. He also serves as Chair, Publications Committee and member of the executive committee of the International Conference on Oriental Carpets.

The Political Dimensions of Consumer Demand for Omani Textiles in East Africa

Sarah Fee

This paper considers the political dimensions of the western Indian Ocean trade in handwoven "Muscat cloth". Today little-known or remembered, these striped and checked wrappers and turbans were woven in silk and cotton by pitloom weavers in Oman's port towns for both local use and export. Especially in the 19th century, a large quantity was shipped to East Africa. While the volume of this trade may have been small relative to imports of cottons from India, Europe and America, evidence shows that the qualitative impact of Muscat cloth on East African dress, arts, ritual and economy was significant and enduring. This paper explores the political dimensions to this trade, namely the strategies and roles of the Sultan in channeling imports and exports through Zanzibar; the use of Muscat cloth as political insignia for governors of Swahili towns; its general association with Muslim elites, and the use of the cloth by local African rulers. Ultimately, the political, economic and religious meanings of the cloth are difficult to disentangle and together account for the popularity of the cloth.

Dr. Sarah Fee is Associate Curator of Eastern Hemisphere Textiles and Costume at the Royal Ontario Museum. She holds degrees in anthropology and African studies from Oxford University and the Institut National des Langues et Civilisations Orientales. With a primary research interest in Madagascar, she also studies the handweaving traditions of the western Indian Ocean.

Spoliated Textiles and Power Display in Medieval Iberia

Maria Judith Feliciano

In my proposed talk, I intend to elucidate the issue of medieval textile spolia in the construction of Medieval Iberian power, both regal and ecclesiastic. While there is no doubt that a market-driven taste for luxury textiles influenced consumption patterns in the Iberian Peninsula--as in the rest of the Mediterranean world--two other sources of coveted luxury goods also influenced the Castilian and Aragonese sartorial vocabulary of power. The appropriation of luxury textiles as booty of war at the end of successful military campaigns against Andalusian territories and the frequent use of rich cloth as *parias* (tribute payment) to Castilian and Aragonese rulers constituted parallel supply lines that were secured through appropriation and dominance. In evaluating the role of spoliated textiles, my aim is to develop a nuanced discourse that balances taste and the force of the markets (local and Mediterranean) with the symbolic weight of appropriation in medieval Iberian visual displays of power.

Maria J Feliciano studies the material culture of the medieval and early modern Iberian world. She specializes in the study of the so-called "mudejar" arts from the perspective of luxury objects and consumption.

Ancient Designs for the Modern Era: Artists Interpret Andean Textiles

Blenda Femenías

Artistic re-interpretation of the works of earlier centuries has become a mainstay of modern design. Textiles bearing Andean designs that appeared on pre-Columbian objects and the products of contemporary weavers using motifs from their own cultural traditions are well represented among cloth items used and marketed in Peru today. Only 150 years ago, however, pre-Columbian Andean textiles were little known. In the early twentieth century, knowledge of indigenous American cultures increased rapidly as archaeologists excavated previously unimagined cultural riches. Simultaneously, the international modernist movement toward streamlined design pushed artists and designers to seek inspirations for their bold new efforts. Especially but not only for Peruvian artists, both ancient and contemporary Andean cultures provided abundant inspiration. This paper explores the politics of representation revealed in twentieth-century interpretations of Andean textile designs and structures. It focuses on the production of artists who discovered Peru's ancient heritage and, inspired by the aesthetic and technical virtuosity shown in textiles, created their own, related art works, whether paying direct homage to the original creators or freely adapting the designs and structures. Prominent among these are three women, all born in the late 19th century but closely associated with 20th century modernism. Each promoted indigenous artistry as she produced her own, Andean-inspired works: Elena Izcue and Julia Codesido (both Peruvian), and Anni Albers (German). The paper contextualizes these developments within the realm of creativity writ large, examining how indigenous artists and artisans placement within contemporary art scenes academic fine" arts education.

Blenda Femenías (Ph.D., Cultural Anthropology, University of Wisconsin-Madison) teaches anthropology at the Catholic University of America and the University of Maryland-University College. A specialist in gender, race, ethnicity, and art in Latin America, she has conducted research in the Andes for almost three decades. Current projects include the history of Peruvian national museums and the transregional configuration of Andean identity in Argentina. The author of *Gender and the Boundaries of Dress in Contemporary Peru* (University of Texas Press, 2005), "In Cloth We Trust" and numerous other articles, she is also the author-editor of *Andean Aesthetics: Textiles of Peru and Bolivia*.

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

Maria Ferreira

Among the many goods that offer visible testimony of the transmission of Asian material culture westwards, as a result of the Portuguese Overseas Expansion, Chinese textiles deserve special attention. Made entirely of silk and following Chinese designs, or adapted to Portuguese taste, these textiles began reaching by Portugal by way of Guangzhou and Macau, from at least 1557, and quickly became part of the decorative displays conceived for extraordinary sacred events performed in Portugal until the 18th century. Careful analysis of contemporary printed texts describing these ceremonies reveals how textiles were intensely used in church decoration programs. Chinese textiles, although different in iconographic, plastic, material, technical and even chromatic aspects from the European, enjoyed enormous prestige among Portuguese and were considered valid decorative options in solemn sacred celebratory events. However, this paper intends to demonstrate how the use of this vivid and exotic items intended to be more than ornamental; living testimonies of Portuguese experience in China, a nation of paramount importance in the Portuguese overseas empire in the economic and missionary perspective, these textile works held a clear political and symbolic valence that in these occasions were stressed out to remind and project the responsibilities for that enterprise, rather in particular the Portuguese crown and the Society of Jesus.

She has a bachelor degree in Conservation and another in Decorative Arts from the Fundação, o Espírito Santo Silva, where she taught as well as at the Universidade Técnica de Lisboa and the Universidade Lusófona. She has a Master's degree in History of Art from the Universidade Luslãda de Lisboa and PhD in Portuguese Art History from the Universidade do Porto where she studied Chinese textiles for the Portuguese market. She is currently a post-doctoral fellow at the Centro de HistÚria de AlÈm-Mar, Universidade Nova de Lisboa, where she is studying the usage of textiles in Portugal (16th to 18th centuries).

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

Jill Forshee

The retilau can destroy everything, concludes Luisa de Jesus' morality tale of the omnipotent power of textiles inherited through generations in her family. Imbued with motifs and potency of snake spirits, Luisa reports massive loss of such fabrics --during decades of political violence when Indonesia occupied her country (1974-1999). Weavers historically guarded techniques, materials, and exclusive family designs. But years of war left countless fabrics incinerated or stolen from rightful owners. As East Timorese resistance groups battled Indonesian soldiers, ordinary people were trapped in the middle, often vulnerable to both sides. From her burning home in 1981, Luisa saved only the precious strips of cloth her grandmother had passed onto her. A UN-sponsored referendum in 1999 enabled East Timorese to vote overwhelmingly for independence but pro-Indonesian militias ravaged the territory, destroying much of the Indonesian-built infrastructure. Luisa recalls fears and losses through years of tumult--emphasizing eventual supernatural retribution. She describes how, during the mayhem of 1999, the retilau exercised its power with a vengeance. Swarms of snakes laid waste to the land of wrongdoers. Luisa's folkloristic account symbolically settles some wrongs for her, re-empowering local, kin-based, animistic forces of "the right ordering of the world." Snakes in her account virulently inflict harm upon those breaking customary laws, especially the privileged rights of lineages. Through her story, an ancient ethical system resurges, reinvigorating ancestral authority and local powers persisting through cloth.

Jill Forshee teaches anthropology at Columbia College Chicago. She received her doctorate in Social-Cultural Anthropology from the University of California, Berkeley. Her publications include "Between the Folds: Stories of Cloth, Lives, and Travels from Sumba" (2001) and "Culture and Customs of Indonesia" (2006). Forshee spent 2009 carrying out field research in Indonesia, funded by a Fulbright Senior Research Scholar Award. Her continuing research in East Timor under the auspices of the UCLA Fowler Museum has been funded by the Asian Cultural Council and the University of California Pacific Rim Research Program.

Size Matters: Large Scale Abstract Textiles and 1970s Feminism

Cynthia Fowler

This paper is an examination of large scale abstract textiles made by women artists from the late 1960s into the 1970s as they relate to the emergence of the feminist movement in America. Specifically, the paper will argue that the large scale of these abstract textiles is fundamental to our understanding of them: As objects occupying public space, they serve as a metaphor for the reclamation of space by women traditionally rendered to the invisible domain of the domestic realm, in which their large size insists upon recognition of the political act of reclamation. The gendered discourse around the significance of size as it relates to textile production is clearly reflected in the negative critique of the small scale works of textile artist Sheila Hicks as studies rather than completed works. Hicks herself tried to address this misunderstanding of her smaller work by creating larger ones. Further focusing the lens of analysis, the paper will specifically consider large scale works that expressly evoke women's bodies. Claire Zeisler's *Red Preview* (1969) and Barbara Chase-Riboud's *Confessions to Myself* (1972) provide two examples of works for consideration in this paper. These works raise important questions about 1970s feminism as it relates to issues such as women's sexuality and the position of women of color within the feminist movement. Overall, the paper will reflect upon 1970s textiles by women as they relate to the mandates of the feminist movement and the position of women in 1970s American culture.

Cynthia Fowler is an associate professor at Emmanuel College. She received her Ph.D. in art history from the University of Delaware in 2002. Her dissertation examined the modernist embroideries of Marguerite Zorach. Her publications related to textiles include "Materiality and Collective Experience: Sewing as Artistic Practice in Works by Marie Watt, Nadia Myre, and Bonnie Devine," in *American Indian Quarterly*; and "Hooking Magic: Transforming Women's Handicraft into Art," in *Threading Women: Gender and the Material Culture of Textiles*. Her book *Hooked Rugs and American Modernism* is expected in 2012. In 2007, she received the James Renwick Fellowship in American Craft.

The Mizo Thangchhuah Puan

Barbara Fraser

The Mizo are a large sub-group of the Chin (also known as the Zo, Lai or Kuki), a loosely related group of two million people living in the hills of western Myanmar (Burma), northeastern India, and southeastern Bangladesh. The Mizo strive to attain merit through success in hunting, war, accumulation of wealth, and communal feast giving involving a series of five separate feasts. A Mizo man who has either hosted two complete series of five communal feasts or killed an entire series of wild animals attains the greatest merit and is known as Thangchhuahpa. Such men were held in high esteem. A textile called the Thangchhuah puan announces these accomplishments. No image of an early Thangchhuah puan has yet been published. This paper recounts the politics involved in the acquisition of three of these important Mizo cloths made before 1930: one by the Pitt Rivers Museum through a British administrator (figure 1 [detail]), one by the British Museum Centre for Anthropology through a British missionary who had obtained it from the warrior chieftain Savunga and one by The Textile Museum in Washington, D.C. through US researchers (figure 2 [detail]) who had obtained it from the granddaughter of the maker, Mitinchhingi (figure 3 on left), whose husband completed the feast series. It discusses the importance and ceremonial use of these cloths in the Mizo culture. It describes the material makeup, the structure and pattern of the cloths. And it relates the continued use of these cloths in modern Mizo culture.

Barbara G. Fraser for over a decade has studied the textiles of the Chin focusing on their cultural use. She has spoken internationally about her research including in Singapore, Bangkok and Washington, D.C. She has co-curated exhibitions of these textiles at The Textile Museum and the University of Pennsylvania Ross Gallery. She has co-authored several articles and a book, *Mantles of Merit: Chin Textiles from Myanmar, India and Bangladesh*, which was awarded both the Millia Davenport Publication Award of the Costume Society of America and the R.L. Shep Book Award of the Textile Society of America.

Asymmetry: Aesthetics and Politics of Ply-Split Braiding

David Fraser

Symmetry has been a dominant feature of ply-split braiding, particularly bilateral symmetry in traditional camel paraphernalia from Rajasthan (image 1) and radial symmetry in modern fiber art vessels (image 2). Exceptions exist, most notably in camel straps with representational figures, but they stand out as such. In recent years, however, artists have begun to experiment with more radically asymmetric forms worked in ply-split braiding. This paper explores reasons for and effects of the shift away from symmetry. In traditional work, much stake was put in technical control of material and tension. In much traditional work and symmetric ply-split fiber art, emphasis was placed on elaborate surface design, rigorously executed (image 1,2). Both desiderata were spotlighted by symmetry. The move to asymmetry draws on alternative aesthetic and political ideas. Aesthetically, asymmetry greatly expands the range of forms that can be created. Breaking the constraints of symmetry has permitted exploration of complex surfaces, free-form openwork (image 3), and webs of interconnected stalks (image 4). Politically, asymmetry challenges prevailing criteria of quality by introducing sculpture. However, inspection of asymmetric ply-split objects shows that successful efforts generally require mastery of techniques important for creating high quality symmetric ply-split braiding. These include making of tightly plied cords, controlling tension, anticipating the shaping effect of added and removed cords, and ensuring the compatibility of structural and surface design choices. Thus, criteria for judging success in asymmetric ply-split constructions include but extend beyond those already in place for symmetric work.

David W. Fraser is a fiber artist, specializing in vessels worked in ply-split braiding, a technique traditionally used by men in Rajasthan to make straps and other decorative paraphernalia for camels. His exploration of symmetric vessel forms has been published in *Shuttle, Spindle & Dyepot* magazine and in the proceedings of the 2010 biennial symposium of the Textile Society of America. His recent work emphasizes asymmetric forms with complex surfaces and webs of stalks. He and Barbara Fraser received the R. L. Shep Award for their book *Mantles of Merit: Chin Textiles of Myanmar, India and Bangladesh*.

According to Emery: Finding a Voice in her Archives

Lydia Fraser

Irene Emery is undoubtedly one of the most widely recognized textiles scholars. Her publication, *The Primary Structures of Fabrics*, became a definitive text upon first publication in 1966; the phrase, "according to Emery," has since become a familiar element in many textile presentations, publications, and conversations. Irene Emery's intent in writing *The Primary Structures of Fabrics* was to provide an aid in identifying and unambiguously describing fabrics that was accessible to the knowledgeable and lay alike. Given the widespread inconsistency at the time in the treatment of textiles in published works, this was certainly no small feat. It is difficult to convey the sheer volume of work Emery amassed during the nearly twenty years in it took to complete her book. She consulted thousands of published works (close to 1250 are listed in the book's bibliography), traveled across the country examining hundreds of textiles, and had innumerable structural diagrams constructed that possessed a clarity not seen before. Always an assiduous researcher, Emery also kept copious notes on materials consulted as well as the evolution of her work. The Textile Museum is the fortunate steward of these fascinating, informal documents which hold the story of Emery's journey in creating her classification. This paper presents an overview these myriad archival materials held in The Textile Museum's collections and explores multiple ways in which they can offer a fresh view of Emery's work.

Lydia Fraser is Librarian of Arthur D. Jenkins Library at The Textile Museum. She has filled a number of roles at the Museum since 1997 including Assistant Curator of Eastern Hemisphere Collections and Curatorial Associate for the Lloyd Cotsen Textile Documentation Project. Born in Canada, Ms. Fraser earned a B.A. in Asian Studies from the University of Toronto and an M.L.S from the University of Maryland.

Kala Raksha: From Cultural Identity to Intellectual Property

Judy Frater

Through Kala Raksha we explore the dynamic relationship between fashion and tradition, and examine how mutual influence shaped and reflected changing identity among traditional embroidery artisans of Kutch, India. In India, ethnic affiliation has predominated over individuality. Traditional embroidery eloquently expressed this cultural identity. Styles evolved, but visual expression of group affiliation remained clear. Commercialization of embroidery indirectly influenced the development of fashion. Women had less time for hand work, but now had purchasing power. Fashion in turn impacted embroidery. Commercialization eroded the artisans' aesthetics. Cultural identity was devalued and traditions were diluted. Kala Raksha used cultural heritage as a key resource. This valuation of traditional styles activated creativity and revived pride in cultural identity. For a decade, Kala Raksha successfully promoted contemporary crafts with cultural integrity. In the New Millennium, fashion and increased choice encouraged the concept of the individual. Kala Raksha began to think away from the industrial model, and to consider intellectual property. The Trust returned to maintaining and valuing cultural identity realizing that the artist is the steward of tradition. In 2005, the Trust founded Kala Raksha Vidhyalaya, the first design school for artisans, as a sustainable solution for the survival of traditions, and in 2010, it launched Artisan Design, a trademark to certify that a product is an artisan's own creative innovation. The cultural evolution of a stronger individual identity created a space for the concept of intellectual property. Artisan Design accesses intellectual property for development and greater value.

Judy Frater is Co-founder and Project Coordinator for the Kala Raksha Trust, a 1,000 person artisan group in Bhuj, India. She has guided the enterprise through their 17 years, culminating in the first design school in India specifically for traditional artisans. Ms. Frater has been awarded an Asoka Fellowship for Social Entrepreneurship and the 2009 Sir Misha Black Medal for Distinguished Services to Design Education. She is author of *Threads of Identity: Embroidery and Adornment of the Nomadic Rabaris*. Ms. Frater has also served as Associate Curator of the Eastern Hemisphere Collections at the Textile Museum, in Washington, DC.

Body of Evidence: Slave Clothing Descriptions as Evidence of Political Attitudes Towards Slavery in Brazil, 1815-1840

Kelly Gage and Sarah Olson

Shock, dismay and revulsion are expressed in diaries written by European travelers confronted with the culture of slavery in Brazil in the early decades of the nineteenth century. These travelers were often experiencing slavery for the first time and recorded detailed impressions of the living conditions of slaves, including their clothing, from the vantage point of their anti-slavery countries of origin. Countering these written interpretations of slave dress are runaway slave advertisements, written for Brazilian slave owners in effort to obtain the return of their slave. These advertisements provide detailed descriptions of clothing and body descriptors with a very different representation of slave treatment in terms of textile and clothing wear. Focusing on twelve traveler diaries and 75 runaway slave advertisements produced between 1815 and 1840, this paper presents contrasting views and opinions on clothing, culture, and political attitudes held by the writers and surrounding nineteenth-century slavery in Brazil. In light of the fact that extant AfroBrazilian slave garments and dress artifacts are very limited, evidence found in alternative text and archival-based sources is all the more important in assessing the true nature of slave dress and political factors that affected individual's reactions to that dress. Comparative analysis of runaway slave advertisements and diary descriptions balanced with visual images provides examples of clothing, culture and ritual of AfroBrazilians. Through interpretation of this evidence, obvious distinctions between clothing of social classes in Brazil emerge that are highly charged with political and ideological leanings of pro- versus anti-slavery systems of government.

Kelly Gage received her doctorate from the Department of Design, Housing and Apparel at the University of Minnesota in 2008. With a background in art history and interest in material culture studies, Kelly approaches dress with an interest in clothing as a means of communication, tied to cultural and contextual influences. Her research focus centers on socio-cultural aspects of clothing with particular attention to the dress of the African slave population in nineteenth-century Brazil using runaway slave advertisement, travel diaries and photographs as bases for analysis. She is currently an Assistant Professor at St. Catherine University.

Sarah Olson graduated from the University of St. Thomas in May 2010 with a B.A. in Art History. She interned in the Decorative Arts and Textiles department at the Minneapolis Institute of Arts for a year. Sarah is currently in the Second Major Certificate program at St. Catherine University focusing on fashion. Sarah works with Dr. Kelly Gage researching travel diaries and assisting with the historic costume collection. Sarah is exploring graduate programs to reach her career goals of a research-based job with historic clothing and accessories.

Textile's Expression and Implication in Contemporary Chinese Art

Xia Gao

This paper will look into depiction and expression of textiles in contemporary Chinese art in reflecting and questioning social happenings and changes. Textile, both in its dimensional forms and surface embellishments, has been regarded as significant indicators to signify political and social status and social norms in traditional Chinese culture, in which there were specific regulations on color, decorative motif, and material use of textile to differentiate social castes. This textile's social political dimension had been expressed in Chinese traditional art forms- in figurative painting and sculpture. In addition to textiles' political implication, textile, with its common use in people's daily life, readily embodies social happenings and changes. Contemporary Chinese art has widely responded to China's fast socioeconomic and cultural changes and transformations. Even though textile has not been majorly employed as a focus in concept expression, its appearance is widely noticeable in contemporary Chinese art. Textile has been employed to express individuality, sexuality, gender and social issues and carried new meanings to reflect changing social norms of current China. This article will highlight textile's expression and implication in selected artworks from contemporary Chinese arts including painting, sculpture, photography, installation, and performance. Instead of an avoidance of reference to tradition, a strong link between past and present have clearly presented in contemporary Chinese art. While in referencing to textile traditions and meanings in Chinese culture, Chinese contemporary artists have interpreted their themes with distortion, manipulation, and juxtaposition to reflect contemporary China.

Xia Gao is a visual artist who primarily works with textile/fiber, printing, and installation. Her work often addresses personal and cultural adaptation and transformation. Gao, received her MFA from the University of Wisconsin- Madison, is currently an Assistant Professor in the Department of Art and Art History at Michigan State University. Before joined MSU, she was a faculty member at the University of Nebraska-Lincoln and Donghua University in Shanghai, China. Gao has shown her work in juried exhibitions and presented at conferences nationally and internationally. Her creative work has been supported through funds and fellowships.

Permaculture for Dyers: Why Plants Give Us What We Need

Michel Garcia

Society at large has become increasingly aware of the importance of natural dye when it comes to sustainability. For practitioners of textile making and other industries, developing dyed products such as cosmetics and food, knowledge of sustainable natural dye processes is absolutely crucial. No one has embraced this area of study with as much acuity and understanding as this panelist, who commands a great depth and breadth of insight into nature's dyes and colors and their varied applications. A proclaimed dyer, chemist, botanist, historian, naturalist, and humanist, his approach is akin to permaculture - of working with rather than against nature, of protracted and thoughtful observation, of looking at plants in all their functions. From his perspective, the overarching aim should be to create stable and productive systems that provide for human needs, to design a system where each element supports and feeds the other, and if designed well enough to be self-sustaining, will have a place where humans play an integral role. But can large-scale consumption of goods still fit into this system? The panelist presents a series of ingenious solutions to this question, offering insight into a variety of elements available to us on this planet and explaining unforeseen ways in which one affects the other.

Michel Garcia is a botanist, chemist, dyer, and naturalist. He is the founder of Couleur Garance (1998) in Lauris, France, and established Le Jardin Conservatoire de Plantes Tinctoriales (Botanical Garden of Dye Plants) in 2000 as a horticultural resource for chemists, natural dye researchers, and botanists. He has been instrumental in revitalizing the natural dye scene in France and abroad. Garcia's efforts have been pivotal to cultivating a greater understanding of natural dye history and teaching more sustainable adaptations for current practice. For many years, he has been fascinated by the resources provided by plants and by the diversity of colors that can be obtained from a single bath dyeing of cotton fabric, varying the proportions of mordants. In the past, this diversity of tones obtained was also sought, and was the origin of traditional styles in different parts of the world. In Europe, the polychrome effects from this practice are designated under the name *harmonie naturelle*. Thus, through a patient review of old methods, he tries to adapt a variety of techniques to a modern and colorful practice. He does not strive simply to mix "primary colors," but instead uses the greatest variety of shades from the same plant to uncover this natural harmony.

The Effects of War on Textile Production Contrasting with the Effects of the End of Communism on that of Uzbekistan

John Gillow

Afghanistan before 1979 was a treasure trove of textiles produced domestically by peasant and nomad alike and by artisans working on a small scale all over the country. The diversity of the items produced reflected the diversity of the inhabitants; Uzbek and Turcoman in the north, The Hazara in the Hindu Kush Mountains and the Pushtun in the centre and south. 30 years of war have wiped out nomadism with the irreparable loss of many types of textiles though some professional weaving has survived in an attenuated form. In contrast the end of communism in Uzbekistan in 1990 has stimulated textile production particularly of embroidery and ikat. Free market capitalism in the form of the merchants of the Istanbul bazaar has provided both the capital and a market for the revival of traditional textile production. This paper will look at the effects of the war on Afghani textiles and look to a possible future perhaps based on the Uzbekistan model.

Author, lecturer and collector of textiles of 40 years standing.

Etienne-Joseph Feldtrappe's *La Traite des Nègres* (ca. 1815)

Céble Gontar

Comprised of four abolitionist-themed vignettes, Etienne Feldtrappe's mulberry-on-white roller-printed cotton toile, *La Traite des Nègres* was manufactured in Normandy circa 1815. The scenes that Feltrappe assiduously copied and arranged onto the cloth into a semi-narrative grouping were not of his own devising. They originated with separate sets of paintings by the English artist George Morland (1763-1804) and by FrÈret, an obscure French painter. Morland's canvases, *The Slave Trade* (1788) and *African Hospitality* (1790), produced during a crest of anti-slavery sentiment in England, are well known. FrÈret's original pictures from his *Le Mythe de Bon Noir* (*The Story of the Benevolent Black*) have not been located. Yet, both the Morland and FrÈret canvases provided London printmaker John Raphael Smith and Parisian engravers Citoyenne Rollet and Nicolas Colibert source material for their respective mezzotints. It was from those widely circulated prints that Feldtrappe crafted his inspired toile, versions of which may now be found in ten important museums, including three in the US. This paper will identify, for the first time, all four of Feldtrappe's scenes and their sources, together with the artists who devised them. *La Traite des Nègres'* specific domestic use and northern French market will be examined within the context of other abolition-inspired objects, prints, and writings from America and Europe. Among many such printed toiles whose scenes are routinely biblical, mythological, or historic, *La Traite des Nègres* stands as an anomalous example whose ardent political message was reinforced by the cotton it was printed on.

Cyble T. Gontar teaches American Decorative Arts (1650-1850) at Sotheby's Institute of Art in New York City. Gontar is completing a PhD in American art at the Graduate Center of the City University of New York and earned an MA in the History of Decorative Arts and Design at Cooper-Hewitt, National Design Museum. She is a principal author of *Furnishing Louisiana: Creole and Acadian Furniture 1735-1835* (December 2010) and has written for *The Magazine Antiques*, *Antiques and Fine Art*, the *Metropolitan Museum Journal* and *Heilbrunn Timeline of Art History*.

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

Neil Goss

In 2011, I set up an outdoor dyeing and weaving studio that also functioned as a sculptural installation, The Earthway Studio. The purpose was multi-dimensional: to educate the university community and the public about culturally pluralistic fiber processes such as spinning, dyeing and weaving, to glean and process a bulk of my materials on site and to inspire others through demonstrations and performances to ignite a relationship with the land and to offer the concept of tolerance for diversity when looking at different approaches to living life. The purpose of this conference presentation is to share the experience of the Earthway Studio with a larger audience interested in the ways that performance, fiber arts, politics, and nature intersect. As a 21 year-old undergraduate, I found that it was possible and necessary to negotiate institutional regulations and policies in order to set up an outdoor installation on the university campus for an unusually long period of time. The point of the project was to highlight ways in which we can live as part of the world and with the Earth. This is in contrast to the majority simply living upon it while being stimulated by digital technology and being controlled by social norms and political formalities. By working with the University it was possible to both honor institutional policy while working and living in an unconventional studio space in an autonomous fashion.

Neil Goss has been concentrating his concepts, materials and work around natural Earth processes while contemplating, incorporating, and responding to human impacts upon those processes. He is a senior achieving his BFA in Textiles and Ceramics with a minor in Art History from the University of Kansas School of the Arts. Goss has been in multiple group shows, will have his first solo show this spring, and is the recipient of numerous scholarships and awards including the Doris Carey Scholarship, TSA workshop scholarship, Hollander Family Fund Scholarship, and KU SOTA research travel funds.

The Cultural Politics of Textile Craft Revivals

Jillian Grylak

This proposal is for a joint presentation by professor and graduate student critically appraising the cultural politics of textile revitalization projects. We envision our presentational framework to be modeled on a conversation, which compares the implications of our different experiences as a folklorist doing fieldwork in Colorado's San Luis Valley and a weaver participating in a workshop located in the Bargath district of Orissa, India. One of our main interests, which is conditioned by the assumption that "all tradition is change," examines the political basis for such workshops that attempt to revive traditional crafts as economic redevelopment projects. Questions arise for us pertaining to the marketing of cultural identity and ethnic heritage via material culture (specifically weaving and embroidery), gender politics, aesthetic practices, class (or caste) dynamics as well as authenticity, conservatism, cultural transmission, and artistic choice. Above all, we query the very essence of craft revitalization movements in terms of individual creativity relative to an agenda of reviving or transforming a "waning" or moribund craft practice for socio-economic purposes. Our experiences initially converge when we discuss how ethnoaesthetic criteria operate in these workshop situations and the relative degrees of local women's autonomy (socially, politically, and economically). We diverge when it comes to the successes and longevity of projects (e.g., why some externally funded textile revitalizations take hold and endure while others disappear), the subversive tactics or complicity of women artisans vis-à-vis goals of external funding organizations, plus the aesthetic and economic viability of these textile craft revitalizations in light of political authority, social structure, and power.

With a BFA from the School of the Art Institute of Chicago Jillian Grylak has done freelancing as an artist and object maker for spectacle theater. Jillian's interest in cultural expressiveness led her to India and Indonesia where she lived with and learned from female weavers. Afterwards she began as a teaching artist. While continuing to make public art with youth about social justice issues, she pursues her MA at DePaul University researching cultural motifs and color symbolism in handwoven textiles. Jillian is also Art Director for Ag47, an all female arts mentorship program serving youth in Chicago.

Sogdian Textile Design: Political Symbols of an Epoch

Elmira Gyul

Sogdian fabrics produced in Central Asia became one of the shining symbols of the Early Middle Ages, characterized by the blossoming of city cultures of the region, the broad international contacts created by the emergence of the Great Silk Road, and the active interaction of urban and nomadic societies. These silk fabrics were highly appreciated for their quality and variety of design. As a rule, the designs of Sogdian fabrics were considered from the point of view of their cult or religious character. The general high demand of these fabrics in the countries of both the West and the East, possessing various religious systems (Christianity, Buddhism, Zoroastrism, Totemism, etc.) allows us to interpret their designs not as having cult meanings, but rather as political symbols of the epoch which are related to the state interests of the various societies based on the various cultural-religious backgrounds. For example, one of the universal symbols with political implications we can identify is the motif of the "tree of life", the expression of a vertical power protected by divine force. Also among state and power symbols are the image of the wild boar, horse or goat (an embodiment of Veretragna, the god of the war and victory), the image of the lion (force, power, prosperity) etc. The universality of the design of Sogdian fabrics is one of the reasons that have made these fabrics an important key factor in the political climate of this epoch.

Elmira Gyul, an art historian from Uzbekistan, is a graduate of the faculty of history, Tashkent State University. Since 1990 she was a senior Academic Associate in the Carpet Department under the direction of L.Kerimov of the Institute of Architecture and Art (Azerbaijan). From 1997 until the present she is a leading Academic Associate at the Fine Arts Institute of Academy of Sciences of Uzbekistan, and an associate professor at the State Arts and Design Institute. Dr. Gyul is the author of two monographs and over one hundred scholarly articles on the history and methodology of Central Asia art.

Locally Grown & Sustainable Textiles: Exploring Current Possibilities

Faith Hagenhofer

Whether one speaks of food, energy, or - as here - textiles, conversations on "sustainability", a term that has been used to describe a conflicting array of methods and materials, have been expanding. The food activist movement has coined the term, "local", equating high quality foodstuffs with small carbon footprint. This borrowed term in the textile world often refers to locally assembly from imported materials. Together, "local and sustainable" must refer to specific places. I use my farm as an example. 20 Years ago I began working with hand felted wool as an art medium. For six years farming and art making have been moving toward a soft collision in my life; Daily activities can be acts of artisanal farming and farmeric artistry. Currently 90% of the wool I use in my sculptural work originates with the sheep I raise. I relish this intimate involvement with my art supplies - physically, practically and conceptually. I have long examined cultural associations of fiber/textile media, practices, and techniques. Recently, I've been investigating issues of local and sustainable fibers/textiles from my ground up. I've also explored sustainable textiles worldwide, reading the literature and contacting numerous producers. The field changes constantly as "Sustainability" and "Localness" are hot topics, about which there are numerous opinions and from which many want to profit. I've drawn conclusions about textile production, consumption, and industry, which show me that finding more farmer's markets to carry locally grown yarn is not, by far, the only way forward to realizing local sustainable textiles.

Faith Hagenhofer was raised in Staten Island, New York and has lived in Tenino, Washington since 1983. Faith Hagenhofer has been a feltmaker for 20 years, and has been shepherding a flock of sheep with wool that meets her medium's specific needs for the last 10. Her textile work ranges from flat felt yardage to sculptural conceptual pieces, sometimes functional sometimes not. Some pieces can fit in your hand while others need a large room to appreciate them. Her work is held in many private collections and has been exhibited regionally and in group shows throughout the Untied States. Most recently she exhibited at the Textile Museum in Washington D.C., the Pratt Fine Arts Center, Seattle, WA, the ARC Gallery, Chicago, IL, Pendleton Center for the Arts, Pendleton, OR and the Centrum Gallery at Oregon College of Art & Craft. She holds a BA from the Evergreen State College, an MLS from the University of Arizona, and a Certificate of Craft from Oregon College of Art & Craft. Faith has taught workshops for many schools, colleges, and guilds for roughly 15 years. She is also a printmaker and book artist.

Margareta Taub Kapitan and the Long Arm of the Suharto Regime

Roy Hamilton

Suharto's "New Order" regime (1967-1998) produced a massive interjection of the bureaucratic apparatus of the state into local affairs throughout Indonesia. Beginning in the late 1960s, a village headman was appointed by the central government to serve as its administrator in every village. When her husband was appointed the first headman in their community, Margareta Taub Kapitan (1934-2011) was automatically delegated to head the village's PKK (Pembinaan Kesejahteraan Keluarga, or Family Welfare Advancement) group. In order to develop an income-earning activity for the women of her group, Margareta seized on a particular type of weaving, known in Insana as buna, or supplementary weft wrapping. This laborious technique had previously been used primarily as a minor decorative element, but Margareta realized its potential for producing more elaborately decorated forms of cloth. She began teaching her techniques to the weavers in her PKK group, and soon the groups in other villages in Insana began asking her to teach them. By the 1980s the fully decorated buna skirt had become a distinctive hallmark of Insana, immediately distinguishable from the skirts of any other region of Timor. Through hard work, intelligence and determination, Margareta parlayed the opportunities presented by changing political circumstances into her status as the widely recognized leader of weavers in Insana. Her success was nevertheless undeniably tied to the promulgation of new structures of power at the village level during the era of the now-despised Suharto regime.

Roy W. Hamilton is Senior Curator for Asian and Pacific Collections at the Fowler Museum at UCLA. His book "Material Choices: Refashioning Bast and Leaf Fibers in Asia and the Pacific" (co-edited with B. Lynne Milgram; 2007), won TSA's R. L. Shep Award. Previous books include "The Art of Rice: Spirit and Sustenance in Asia;" "From the Rainbow's Varied Hue: Textiles of the Southern Philippines;" and "Gift of the Cotton Maiden: Textiles of Flores and the Solor Islands." At present Hamilton is co-editing a book on the textiles of Timor, which will accompany a 2014 exhibition.

Stitching Race: A Tool for Historical Memory

Karen Hampton

This paper examines the use of textiles as a vehicle for speech. From 2001 through 2010, I created a series of art works that provide a visual narrative of the mixed race communities of Eastern Florida. With embroidery as the tool, I use mapping, portraits, and direct quotes to create a conceptual landscape of this early history. Although mixed race communities existed in a few pockets of the American frontier during the late 18th Century through the middle of the 19th Century, the most successful mixed race communities of that period thrived in Eastern Florida. Families living in this Territory included Europeans, African slaves and their descendants, Majorcans and Native Americans from the Cree and Seminole tribes. It was under the Spanish Flag that race mixing began and families created alliances, built community, established schools and formed business partnerships across the color line. In Spanish Florida it was not uncommon for British landholders to marry or to take as life partners African American women. These mixed heritage women ran businesses, taught school and were plaintive in court cases throughout the territory. Though the Spanish regime ended in 1821, when Florida became a territory of the United States, my embroidery will show how the landscape of East Florida continued to be affected by these early pioneers, who were never forgotten by their descendants.

Karen Hampton (Mount Rainier, MD) is a mixed media textile artist whose work is steeped in oral history and is an expression of the narrative. A storyteller at heart, she imparts conceptualized stories about the "other" in society. She views herself as a vehicle for ancestral stories to transcend history and remain as historical memory. The canvas of her work varies from a coarsely woven to a fine silk cloth that is aged and imbued with conceptualized images of a forgotten part of the American story. Using images and text she embeds the cloth with the hopes and visions of African American lives, telling their stories from a maternal perspective. In 2008, Hampton received the Fleishhacher Foundation's Eureka Fellowship. She has exhibited since 1993, holds an MFA from University of California, Davis (2000). She teaches in the Fashion Design program at Howard University.

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

Marin Hanson

This paper will report on preliminary research into the relationship between a certain historical Chinese patchwork garment, the baijia pao or "one hundred families robe," and a recent commemorative practice within the community of American adopters of Chinese children, the making of "One Hundred Good Wishes Quilts." For centuries, Han Chinese mothers made patchwork baijia pao as gifts for their sons to celebrate auspicious birthdays. Ideally, the robe's patchwork body was constructed from fabrics donated by numerous local well-wishers, the so-called "hundred families." The fabrics, symbolizing the combined strength of the donors, were believed to help the young boy resist or deflect evil spirits and ghosts. More recently, the baijia pao appears to have inspired a new tradition called the "One Hundred Good Wishes Quilt" (OHGWQ). American parents in the process of adopting a child from China solicit pieces of fabric from family and friends, which they use to construct a bed quilt that celebrates and welcomes their new child. OHGWQ websites frequently cite Chinese tradition as inspiration and use the Chinese term baijia bei, or "one hundred families quilt" to describe their projects, suggesting and/or constructing a link between the traditional Chinese baijia pao and this new form of commemorative patchwork. This paper will place the baijia pao and the OHGWQ in their individual cultural contexts and investigate the possible connections between them. In doing so, it will also explore complex issues of trans-national identity, cultural appropriation, and meaning-making, and will suggest avenues for further research.

Marin F. Hanson is the Curator of Exhibitions at the International Quilt Study Center & Museum (IQSC) at the University of Nebraska-Lincoln (UNL). She holds undergraduate degrees from Grinnell College and Northern Illinois University and earned her MA in museum studies and textile history from UNL. She is the co-editor of "American Quilts in the Modern Age, 1870-1940," the first publication in the IQSC's comprehensive series of collections catalogs (University of Nebraska Press, 2009). Ms. Hanson is currently pursuing doctoral research on cross-cultural quilting practices, with particular emphasis on China and the United States.

Embroidered Relations in Kutch: Women, Stitching and the Third Space

Michele Hardy

The embroidery of Gujarat State in India is relatively well known to Western textile enthusiasts. Often referred to as shisha or abla embroidery in reference to the tiny mirrors it includes, it is the subject of numerous books and exhibitions some of which were organized to help preserve traditions from the 1960's. Jain's seminal work, *Folk art and culture of Gujarat* (1980), for example, catalogues the Shreyas Collection, developed in the late 1970's in anticipation of the demise of many folk crafts in Gujarat. This paper examines the fraught context of embroidery in Kutch, the largest district in Gujarat, since the late 1960's. There have been profound changes within the district politically, economically, environmentally, and culturally?changes which have effected traditional lifestyles. For the Mutwa, for example, their livelihood as pastoralists was completely undermined in one generation. Embroidery emerged at this point as an income generating activity for women. With improved roads and transportation, embroidery is also attracting increasing numbers of tourists drawn by the area's reputation for fine crafts and apparent timelessness. Embroidery is also viewed as backward, provincial, and even detrimental to development. New embroidery is often dismissed as lacking in authenticity. Mutwa women are not unaware of these contradictions. I argue that embroidery is akin to Bhaba's "third space" (1994). Characterized by conflict, tension, and creativity, embroidery as third space negotiates change, forges new power relations and effects evolving, hybrid identities.

Michele A. Hardy is a cultural anthropologist and Curator with The Nickle Arts Museum, University of Calgary, in Calgary, Alberta, Canada. In this capacity she curates exhibitions, publishes catalogues, and conducts research into the museum's rug and textile collections. She regularly teaches courses in Museum and Heritage Studies, and since 2009, is the Program Coordinator. Her recent publications include: *The Embodied Embroiderer: Crafting Bodies in India*, *Cahiers mÈtiers d'art:::Craft Journal* and *The Fyke Collection of Afghan War Rugs* (http://www.ucalgary.ca/fyke_war_rugs/). Research interests span critical museology, the anthropology of art, issues of representation and identity, Asian textiles and contemporary craft.

Creating a Future: The Expanding Political and Economic Role of Textiles, Education of Foreigners, and Creation of External Markets in Cuzco, Peru

Andrea Heckman

This paper is based on thirty years of field research in Andean communities of indigenous Quechua speaking people living near Cuzco, Peru. It includes comparisons of textile innovations and attempts to create markets for weavings produced in Ausangate (Pitumarka Valley and Pacchanta-Ocongate), highland regions above the Sacred Valley, and the Patacancha Valley near Ollantaytambo. It explores adaptations of textiles produced for tourist markets, in various forms (runners, pillows, book bags, purses, and pencil holders) and sizes (miniatures). The successful role model of the Center for Traditional Textiles of Cuzco has inspired weavers to modify traditional textiles used for specific purposes within the cultural context in order to satisfy perceived market demands. The key issue is whether weavers' families continue to use textiles with meaningful symbols denoting status, power, and prestige for the wearer. Do weavers dress up to project ethnicity for outsiders, or do they wear traditional clothing signifying communal identity while demonstrating weaving for tourist groups? Do commercialization and the money economy effect what is produced? Do weavers have control over choices about what they make or are these choices based on what sells? Are they retaining their cultural integrity related to their textile heritage? Do young people want to weave? What are the benefits of being a legal weaving cooperative in Peru? This presentation will address these questions based on recent fieldwork updated in 2011-2012.

Andrea Heckman (Ph.D. UNM, Latin American Studies, Anthropology and Art History) has researched Andean textiles and festivals for over thirty years. She was a Fulbright Scholar (Peru 1996) and published *Woven Stories: Andean Textiles and Rituals*, which won the John Collier Award for Excellence in Visual Anthropology. She is a documentary filmmaker: *Ausangate* (Peru 2006); *Mountain Sanctuary* (New Mexico 2009); *Bon: Mustang to Menri* (India, Nepal 2011) and *Woven Stories: Weaving Traditions of Northern New Mexico* (2011). She teaches Anthropology and Media Arts for the University of New Mexico and serves on the Society for Visual Anthropology Board (American Anthropology Association).

Arashi Shibori

Ana Lisa Hedstrom

This Japanese process, no longer practiced in traditional form, has been embraced and re-invented by a new generation of international artisan designers. Arashi shibori was invented in 1880 by Kenezō Susuki as the industrial revolution swept through Japan. His invention allowed hand-dyed yukatas (summer kimonos) to be produced with relative speed and facility, accommodating the 400 intricate variations eventually developed. Contemporary Western shibori is likewise intrinsically linked to the economy and culture of our time, filling a growing niche market of consumers who prefer limited-edition fashion to mass production. It is a process that perfectly reflects the Slow Fiber movement. I will show examples of antique arashi as well as fabric by Japanese designers who have embraced the Western experimental approach, using new fabrics and surface applications. We will examine images of arashi pleats by international designers such as Karen Brito and Anne Selby, naturally dyed scarves from Aranya in India, and my own design production. I will discuss the differences and similarities of these textile productions and demonstrate how the process has evolved. By bringing disappearing hand-craft skills into the 21st century paradigm, we preserve cultural traditions and continue the evolution of the creative process.

Ana Lisa Hedstrom is known for her signature textiles based on contemporary adaptations of shibori. Her textiles are included in the collections of major museums including the Cooper Hewitt, the Museum of Art and Design, and the De Young Museum. Her work has been exhibited and published internationally. She has taught and lectured at numerous international Shibori conferences and schools. Her awards include two NEA Grants and she is a fellow of the American Craft Council.

Patronage, Photography and Politics: The Influence of Archduchess Isabella on Design

Sandra Heffernan

Aristocratic woman played an important role disseminating design, notably, Archduchess Isabella in the Austro-Hungarian Empire. Her influence on aesthetics and production of peasant inspired design was considerable at the turn of the nineteenth century. A member of the wealthiest branch of the Habsburg family, she lived on vast modern, well equipped, mechanised estates in Hungary. Significantly, the brightly coloured costumes of the Bélye estate's Slovak Slav immigrants from the south attracted her attention. She developed social and economic concerns for aspects of peasant life. She was ambitious, had a feel for politics and worked to provide opportunities for rural women to gain income. She promoted education and embroidery training initiatives that drew support of the Austro-Hungarian government. Another motivating factor was the impact of the Austro-Hungarian exhibition embroideries in a special pavilion at the Paris Women's Arts Handicrafts Exhibition in 1892. The same year Home Industries were established for women to learn embroidery and sell designs both at home and abroad. Isabella and her family wore Clifer Home Industry designs and as a skilful photographer she promoted the Clifer school in the Sunday Journal in 1898. Later, in 1902 Norman and Stacey's Tottenham Court Road Emporium sold Home Industry dress. This paper highlights Isabella's influence on peasant inspired dress including rare unpublished and published photographs to reveal her political influence on dress aesthetics, production, materials and use.

Dr Sandra Heffernan is interested in textile and dress design theory and practice and new studio approaches in textile design. She has published material culture object based artefact research and undertakes the development of new bi-product materials. Her studio practice focuses on sustainable dye approaches.

Knitting as Dissent

Tove Hermanson

Primarily a feminine duty or pastime, knitting has a deliciously rich history of political subversion in fiction and life. As a preemptive measure just prior to the Revolutionary War (1775-1783), American colonists boycotted British goods, spinning their own yarn and knitting and weaving all their own clothing. Madame Defarge, from Charles Dickens' "A Tale of Two Cities" (1859), knitted constantly in the background; the domestic pastime belied a sinister agenda; readers learn she had been knitting a registry of all those condemned to die in the name of the new republic. Largely abandoned with the invention of knitting machines, there has been a youth-driven revival of yarn arts in recent decades, a statement against mass production and reclamation of women's crafts. Activists have begun incorporating large-scale knit and crocheted pieces into political public art statements. Called "yarn bombing" or "yarn graffiti," these installations may beautify public spaces and add a touch of the handmade to our industrialized environments - drab urban landscapes are the usual targets if temporarily. More overtly political yarn bombers may target military tanks or relevant statues; Marianne Joergensen stitched a pink blanket over a combat tank to protest Denmark's involvement in the Iraq war in 2006 [figure 1]. Contrary to its innocuous grannie associations, knitting can 'politicize'.

Tove Hermanson is a freelance writer and lecturer on fashion history and culture with a background in English, Film Theory, Art History, and Costume Design. She explores everyday culture through a fashion-historical lens to gain insight into politics, social and class struggles, gender and sexual identity themes, race issues, and more. She currently publishes articles in the Huffington Post, the academic fashion blogs Worn Through and her own Thread for Thought, in addition to ad hoc lectures. Additionally, she is the Editor of the Costume Society of America's monthly E-Newsletter.

Mao's Words, Man's Writing and Woman's Embroidering --Political Slogans on Shidong Miao Clothes

Zhaohua Ho

Based on my ethnographic research in Shidong 2006-2007, this paper aims to reveal how by "asking words"--the popular texts of Chairman Mao -- from Shidong Miao literacy men that were embroidered on clothes in Southwest China during the Mao Era (1950's-1980) acted as a "civilized fashion" for Shidong Miao illiteracy women to raise self-identity during a severe political atmosphere. The time while Mao was in power (1949 to 1978) was marked by a series of violent movements, which resulted in great impacts on society, politics, economy and ideology. People spoke of the myriad of meetings they had to attend. Among the gatherings, women had to perform: Shidong women could "read and write." Of course, their reading and writing abilities were exaggerated or simply not true. However, the embroidery of slogans and Mao's texts became a fashion during this era. This paper tries to answer the following questions: How illiteracy Miao women learned Chinese characters by embroidery? How men did transferred Chairman Mao's words for local Miao women? What political and cultural agency of Shidong Miao was expressed in this special form of clothing, and how did the words of Chairman Mao impact Shidong Miao in their daily lives. There is reason to believe that Chairman Mao's texts were more than fashion or simple decorative patterns. I argue that through the excuse of civilization to Shidong people, Chairman Mao's words were revealed the power of politics and the manner of assimilation as well as resistance.

Zhao-hua Ho (何兆華) She is an Associate Professor in the Textiles and Clothing Department, Fu Jen Catholic University, Taiwan, and also the Executive Director of Textiles Design Division at the same institute. She completed her BA Chinese Literature, Masters in Textiles and Clothing, both at Fu Jen Catholic University. She received her PhD from the Institute of Anthropology at National Tsing Hua University in 2011. Her thesis title is that "Gifts to Dye For: Cloth and Person among Shidong Miao in Guizhou Province." Her scholarly interests include the anthropology of clothes, anthropology of art, Chinese fashion history, Miao ethnography, textiles in museum displays, and the reconstructions of Taiwan aboriginal textiles.

A History of the Development of Judicial Robes

Mathew Hofstedt

A history of the development of judicial robes with emphasis on those worn by the Justices of the Supreme Court of the United States. To include the evolution of robes from English court dress, symbolism of judicial robes, and notes on the historical robes worn by the members of the nation's highest court.

Matthew Hofstedt is the Associate Curator in the Office of the Curator at the Supreme Court of the United States, where he develops historical exhibitions and manages the Court's collection. He holds a MA in Museum Studies from George Washington University and a BA in History and English from the University of Notre Dame.

Revitalization of Ikat Weaving in Flores Island, Indonesia

Alfonsa Horeng

Textiles have been an intrinsic part of life across Indonesia for 2,000 years. They have bound communities together and played an integral role in the social, spiritual, and economic lives of the people. In respecting those traditions, Lepo Lorun, (Women's Weaver Cooperative), made up of 863 women in 17 villages in Flores Island, was established in 2003 with a three-fold mission: to preserve the ancestral traditional ikat textile techniques, to create a structure for economic empowerment for its members, and to share weaving culture with the global community. Its success has not been an easy journey. The women initially questioned continuing weaving, rather than holding more lucrative jobs on farms. Through the work of Lepo Lorun, they realized that woven cloth could be a source of income, and they began to value older traditions like preparing dyes from local plants. The younger generation would rather pursue careers in the cities that they deem better opportunities. In place of ikat, their generation prefers wearing western clothes. The cooperative encouraged its members to pass on their love of weaving to the younger members. Lepo Lorun struggles with new product development, accessing larger markets and fair trade pricing. They watch government resources pour into Bali to help artists, unable to capture assistance for weavers in rural islands. Through the challenges, the cooperative has made great strides in empowering local women to turn weaving from something they do in their spare time into a skill they can rely on financially.

Alfonsa Horeng is Founder and President of the Women's Weaver Cooperative at the Lepo Lorun Center in Flores Island, Indonesia. The cooperative's goals, among their over 800 weavers in 17 villages, include preserving Sikka ikat weaving traditions, creating new ikat patterns, bringing back natural dye processes, encouraging women to exchange farm work for weaving, and creating global economic opportunities for women. As a master backstrap weaver, Ms. Horeng has received numerous international awards. She has exhibited, made presentations, and conducted workshops across Europe, and in Australia, Indonesia, and the United States.

Political Alliances and Persianate Patterns: Seventeenth-Century Ceremonial Textiles at the Amber Court

Sylvia Houghteling

In a 1986 "Textile Museum Journal" article, Ellen S. Smart used inscriptional evidence written onto the corners of summer carpets and durbar velvets to demonstrate the central importance of the Amber (now Jaipur) court collection to the history of seventeenth-century South Asian textiles. As Smart pointed out, the textiles collected by the Kacchawaha dynasty, the ruling family of contemporary Jaipur, represent the largest and best-documented group of carpets, chintzes and silks from seventeenth-century South Asia. Moreover, as I argue in my dissertation, the Amber-Jaipur collection has great historical and interpretive possibilities as well. In this paper, I will analyze the political meaning of fabrics collected during the reign of the Amber ruler, Mirza Raja Jai Singh (r. 1621-1667), a historical figure best known for his close alliance with the Mughal emperors, Shah Jahan (r. 1628-1658) and Aurangzeb (r. 1658-1707). I will use a series of seventeenth-century cotton rumals, or ceremonial cloths made in Golconda, to explore the visual manifestations of this unique political alliance. Just as Mirza Raja Jai Singh was singular among the Hindu Rajput rulers for his ties to the Mughals, so too do these painted cotton cloths used at the Amber court represent a melding of Persianate motifs favored by the Mughals with local, Indic colors and designs. Furthermore, by re-imagining these ceremonial cloths in their courtly uses, this paper addresses more than the iconographic or aesthetic content on the textiles; it proposes that the rumals, and textiles more generally, played an active role within seventeenth-century political life.

Sylvia Houghteling is a PhD candidate in the History of Art at Yale University. Her dissertation, "Trade Patterns: The Mercantile Aesthetics of South Asian Cloth ca. 1700," supervised by Edward Cooke, Tim Barringer and Ruth Barnes, uses the Amber-Jaipur collections to study the evolution of textile patterns with the flourishing of interior trade and the rise of global markets for Indian cloth. In 2007, Houghteling completed her M.Phil in History at the University of Cambridge under the supervision of C.A. Bayly. Houghteling's undergraduate thesis at Harvard University studied a 19th-century movement that promoted sericulture in rural American households.

Gu Family Embroidery and the Politics of Shanghai Local Identity and Heritage

I-Fen Huang

From a small sea-going market town in southeast China, Shanghai rose to become a treaty port and then a global city during the last few centuries. In the course of this process, the local elite and scholars exploited a local specialty of women's needlework, called Guxiu, or Gu Family embroidery, as part of their program in constructing their regional identity and promoting local culture. In this paper I shall explore the ways in which this identity politics influenced the aesthetics, production, collecting, and study of Guxiu in late imperial and modern China. I have organized my paper in four parts, each focusing on one stage of the transformation of Guxiu: First, as a luxury commodity of literati taste of late Ming and Qing; Second, as an "applied art" ("gongyi meishu") that might save the failing Chinese textile industry under the pressure of the Western machine-based textile production; Third, as "national treasure" sent to international expositions; Fourth, and finally, as a designated member of the "national intangible cultural heritage" in 2006. The reception of Guxiu as the pure, artistic expression of female talent also is an "invented tradition." It was established through the efforts of avid promoters of Shanghai local culture and adopted uncritically by later scholars and local enthusiasts. It is within this framework that we may best understand the current revival of Guxiu in Shanghai and the cultural heritage movement in contemporary China.

I-Fen Huang is PhD candidate of History of Art and Architecture at Brown University. She works at the intersection of art history, cultural history, and women's studies, with a special interest in pictorial textiles of late imperial China. She is currently writing her dissertation entitled 'Gu Family Embroidery in Late Imperial and Modern China: from Women's Needlework to Cultural Legacy'.

A Pattern of Holes: Knitting, War, and the Body

Barb Hunt

I lived in the United States during the Vietnam War and I have strong memories of its impact on individuals and families. I am now an artist living in Newfoundland, Canada, a province settled for the most part by Irish fishers. Knitting, once essential to survival, continues to be ubiquitous here, and this has influenced my art practice. I began a life-time's work: to knit each one of the over 350 types of antipersonnel land mines, in various shades of pink. The colour pink is connected to textiles. It was named after the Dianthus flower whose notched edges look like they were cut with pinking shears - from "pinck" in Dutch, which refers to the small ornamental holes in cloth made by these shears. And knitting itself is holes - "lumps of air with wool around them", from a popular WWI song about knitting. With its warm comfort, knitting was often a means of expressing care for distant soldiers; not only socks but bandages were once knitted by hand. However, changes in the character of war have produced new weapons and civilians have become targets. Antipersonnel land mines are a deadly 'crop' planted (for the most part) in the southern hemisphere, but manufactured in the northern hemisphere, a horrible extension of global colonialism. My antipersonnel project reminds the viewer of home and the body while contemplating the products of war.

Barb Hunt studied studio art at the University of Manitoba, Canada and completed an MFA at Concordia University, Montreal. Her current work is about the devastation of war; she knits replicas of antipersonnel land mines in pink wool and creates installations from worn camouflage army uniforms. Her work has been shown in Canada, the US and internationally. She has been awarded residencies in Canada, Paris and Ireland, as well as grants from Canada Council and the President's Award for Outstanding Research from Memorial University of Newfoundland, where she teaches in the Grenfell Campus Visual Arts Program.

Ottoman Fabrics During 18th-19th Centuries

Selin Ipek

Sponsored by the Turkish Cultural Foundation

Beginning of the 16th century sultans costumes' fabrics were created at the special workshops within the body of the palace by court masters (ehl-i hiref). The designs for the fabrics used for court apparel were created by court designers known as hassa nakkaşları, and the fabrics for court apparel were woven by the court weavers known as hassa dokumacıları. A plan showing a weavers' workshop which is kept today in the Topkapı Palace Archive is to be attributed to the court weavers. Because the palace workshops were unable to meet the demand, orders were also given to workshops in Istanbul and Bursa. Fabric was also ordered from the renowned weaving centers of the West in Italy, like Venice, Genoa and Florence. The western culture had started to influence Ottoman art in 17th century and its influence massively increased in 19th century. Initially, westernization entered into military dress, subsequently had its reflections in the men's fashion and then in women's fashion and children's fashion. The tailors' journals are the most important documents that give evidence to women's fashion transforming into a Western style and emergence of one-piece dresses and two-piece dresses with a skirt and a jacket. These journals are particularly outstanding because they represent the orders of court ladies taken by tailors, fabric varieties, and women's fashion of the time, "harem" women and their lives. In its collection, the Victoria & Albert Museum has a fabric sample notebook that once belonged to a Greek merchant. This book contains fifty samples of Savai and Selimiye fabrics sold in Istanbul between the years 1790-1820. By using the cost journals of tailors at Topkapı Palace archive and fabric sample notebook at V&A Museum and visual material, this paper will try to introduce selected examples of fabrics prepared in the workshops during 18th -19th centuries.

I received my B.A. in Art history in 1999 and M.A. degree in 2003 on the subject "Religious Fabrics in the Topkapi Palace Museum Sent to Mecca and Medina" Islamic Arts at Mimar Sinan Fine Arts University. Barakat Trust grant of 2003 enabled me to extend my comparative research to the Islamic religious textiles of the V&A Museum. I wrote three articles about Kaaba coverings which were published in Turkey. Another article entitled "Ottoman Ravza-ı Mutahhara Covers Sent from Istanbul to Medina with the Surre Processions" was published in Muqarnas (V. 23, 2006). I am working at the the Topkapi Palace Museum since 2006, as the assistant of Museum President Prof. Dr. İlber Ortaylı. I completed my PhD on the subject "Fashion of the Court Women's Attire of the Eighteenth and Nineteenth Centuries in the Light of Written and Visual Sources kept in the Topkapı Palace Museum" in 2009 at Mimar Sinan Fine Arts University. I presented a paper entitled "Merchants Meeting in the Commission Book of Beyhan Sultan", Tradition, Identity, Cultural Crossings and Art, in Honor of Professor Günsel Renda, Hacettepe University, Ankara in 2005 and my article entitled "Festive Clothes of the Harem: The Account-Book of the Dressmaker Matmazel Kokona" was published by ACTA TURCICA Online Thematic Journal of Turkic Studies, July 2009. Finally, last year I presented a paper entitled "Women's Fashions at the Ottoman Court in the 18th and 19th Centuries", International Costume Conference ENDYESTHAI Historical, sociological and methodological, approaches at Athens' Benaki Museum.

Re-creating Military Sashes, Reviving the Sprang Technique

Carol James

The scene is a battlefield. In a time before modern methods of communication, how do you tell who's who? How are commanding officers identified in the heat of the fighting? Army dress is functional, protecting the body and facilitating combat. It also includes design elements that identify groups and rank. Military sashes were frequently the mark of command on the field. Well into the 1800s, non-commissioned officers, as well as generals, wore sprang sashes. Re-enactors of the War of 1812 have created a demand for these items. What is sprang? And how were these sashes made? Sprang is a technique, partway between braiding and weaving. Each row of work moves across the warp to produce two rows of mirror-image fabric. The author has been using the sprang technique to replicate military sashes based on pieces in museum collections. How are the patterns created? What materials best imitate the original sashes? How, exactly, would a person set up a small test piece? What kind of frame best holds a larger work? The author investigates these questions and speculates on qualities of sprang that would have recommended it as the method of choice for these sashes.

Carol James is a textile artist specializing in off-loom techniques such as fingerweaving and sprang. She has been making sashes for military re-enactors and museums for 15 years. Author of two books, she has been teaching these techniques across North America and Europe. She has presented at conferences such as the Centre for Rupertsland Studies, Handweavers Guild of America, and the Braid Society.

Cloth as Economic Product & Cloth as Communication: N.S. Harsha's 'Nations' in context

Janis Jefferies

The economics and the semiotics of cloth unite with powerful effect in N. S. Harsha's 'Nations'. His solo exhibition was curated by Iniva (Institute of International Visual Arts, London, UK) from 16 September-21 November 2009. Mimicking the regimental rows of industrial machinery that typify the production lines found in Asian sweatshops, as they churn out cheap garments to meet the insatiable demands of the rag trade, Nations consists of 192 "Butterfly" treadle machines draped in the flags of different nations. Each machine is connected to the next by a web of multicolored loose threads. In response to N. S. Harsha's Nations, I will explore the wider issues around migration, the use of cheap labour by the West's garment industry, the marginalization of individual freedom within the global market economy, the use of cloth as a cultural symbol and political tool, and the "romance" of unity through difference.

Janis Jefferies is an artist, writer and curator. She is Professor of Visual Arts and Director of the Constance Howard Resource and Research Centre in Textiles and Artistic Director of Goldsmiths Digital Studios, Goldsmiths. She is recognized by her peers as one of the leading practitioner-theorists of her generation, through exhibitions, conferences, residencies, visiting professorships, and curating. She has published 42 journal articles, 10 catalogue essays, 2 edited books and several anthology chapters. She was one of the founding editors of *Textile: The Journal of Cloth and Culture* and is a member of the international advisory board for *Craft*.

A Patchwork History of Textile Use in Southeastern Turkey: Examination of a Rare Set of Kurdish Work Clothing

Charlotte Jirousek

In 1919 a pair of refugees fleeing from strife occurring in Southeastern Turkey arrived at a mission station in Mardin wearing well-worn Kurdish everyday clothing as a disguise. Subsequently the mission worker who received the couple donated these ensembles to our costume collection. These rare garments are artifacts of the original wearers, as well as of the experience of the refugees, presumably Armenian, who were fleeing from the terrible events of this period. When clothing is saved, it is usually special occasion clothing, not the sort commonly worn for daily work. One of the most interesting features of these garments is the extensive patching. There are more than twenty different fabrics, including several types of handwoven, sometimes naturally dyed and hand block-printed textiles. There are also industrially woven print cottons. Therefore these garments are rare documents of late 19th-early 20th c. multicultural textile production, trade and use in this region. Although today we may think of southeastern Turkey as isolated, it was then a nexus of trade routes, including the major river systems of the Tigris and Euphrates, and the network of roads that connected into the trade routes generally termed the Silk Road. These garments will also be discussed in the context of field research on traditional textiles and dress done in this region. In addition, historical images and eyewitness descriptions of late nineteenth and early twentieth century Kurdish dress will provide context.

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

Queen Alexandra's 1902 Coronation Gown

Donald Johnson

Queen Victoria's wearing black mourning clothes for 40 of the 63 years of her reign prompted much discussion between fashion-setting Prince Edward and Princess Alexandra about what should the new queen wear for her coronation, the first state occasion in which they, as king and queen, could define taste and fashion for what was to become the Edwardian era. With such a long interval of time since the last coronation there were no strong expressions of traditional attire for such a ritual occasion which prompted the new king and queen to think expansively about the roles and functions the coronation attire would project to the world. In 1901 Lady Curzon, wife of the Viceroy of India, returned to England from India and at a social event met the new queen. Lady Curzon wore a dress made from Indian cloth that so impressed Alexandra that she requested Lady Curzon upon her return to India to make her coronation gown as well as three additional dresses. The gown, embroidered with gold, magnificently portrayed the pomp and grandeur of a coronation as well as vividly demonstrated the extraordinary textiles India produced. Queen Alexandra's use of Indian fabric in her gown however markedly contrasted with the attire worn by British women in India who steadfastly used British cloth for their gowns and dresses. This paper analyzes Queen Alexandra's coronation gown, British power, imperialism, and the textile traditions of India from which its fabric came.

Donald Clay Johnson grew up in Wisconsin and received his bachelors and doctorate from the University of Wisconsin. He trained as a librarian at the University of Chicago and worked as a professional librarian for 44 years, half which he was Curator of the Ames Library of South Asia of the University of Minnesota. He began collecting textiles as an undergraduate. In 2011 the Goldstein Museum of Design of the University of Minnesota had an exhibition "Beyond Peacocks and Paisleys: Handcrafted Textiles of India and its Neighbors" using textiles from his collection.

The Use of Imported Persian and Indian Textiles in Early-Modern Japan

Yumiko Kamada

It is well known that high-quality imported textiles have long been used as status symbols by various elites around the world. Japan is no exception. From the early 17th century, despite the policy of seclusion being in place, Japanese rulers received Persian and Indian textiles and carpets as diplomatic gifts from the Dutch. How and why were imported Persian and Indian textiles used by the ruling class in Japan? Why were these imported textiles valued by the Japanese generally? What were the similarities and differences in the reception of these textiles among the Japanese and Europeans? How did the Japanese merchants and ordinary people get access to these imported textiles? In order to consider these issues, this paper will discuss, from an art historical perspective, the variety of uses of imported Persian and Indian textiles in Japan. For instance, a tradition developed of using these textiles as covers for the tea caddies used in the tea ceremony. Persian and Indian textiles were also pasted on albums which then continued to be valued by successive generations. This paper concludes with a discussion of the political and cultural significance of the use of Indian carpets in Shinto festivals. From the 18th century, Indian carpets, especially those from the Deccan, were imported into Japan by the Dutch and used as float covers during the Kyoto Gion Festival and also, as this researcher discovered, during the Nagahama Hikiyama Festival, a tradition which continues to this day.

Yumiko Kamada, Ph.D. 2011- Assistant Professor, Waseda Institute for Advanced Study, Waseda University, Tokyo 2011 Ph.D. Institute of Fine Arts, New York University (Islamic Art History) Dissertation: "Flowers on Floats: The Production, Circulation, and Reception of Early Modern Indian Carpets" 2008-2010 Fellow at the Metropolitan Museum of Art, New York 2004 M.A. The University of Tokyo (Art History) 2002 B.A. Keio University, Tokyo (Art History) Research field of interest: Islamic art in general and specifically carpet and textiles, illustrated manuscript painting, history of collecting, and reception of Islamic art objects in the East.

The History & Conservation of Sixteen Mughal Carpets in the Maharaja Sawai Man Singh II Museum, City Palace, Jaipur

Tina Kane

This paper will discuss a number of the 17th century carpets in the collection of the Maharaja Sawai Man Singh II Museum in The City Palace of Jaipur in India. In 2008 the author was brought in as a consultant to Princess Diya Kumari, Maharini of Jaipur, to propose a program of conservation of Her Royal Highness' Mughal carpet collection. There will be a description of the sixteen carpets examined; a discussion of the conditions in which the carpets are currently stored and exhibited; and, more generally, an overview of the history of this unique and renowned collection of Indian carpets.

Tina Kane, a textile conservator in private practice, since 1970. She worked in the Textile Conservation Department at the Metropolitan Museum of Art from 1978 to 2010, where she specialized in medieval tapestry restoration, and also served as Adjunct Instructor at Vassar College, from 2002 to 2010, where she taught a course on medieval tapestry and narrative. Her recent publication is *The Troyes MÈmoire: The Making of a Medieval Tapestry* (Boydell Press, 2010). In 2008, she was consultant to Princess Diya Kumari, Maharini of Jaipur, for conservation for Her Royal Highness's Mughal carpet collection.

Analyses of Dye, Weaving and Metal Thread in Ottoman Silk in Ottoman Silk Brocades and their Reproductions

Recep Karadag, Emine Torgan, and Yusuf Yildiz

Sponsored by the Turkish Cultural Foundation

Some Ottoman silk brocades samples were provided from Topkapi Palace Museum collection in Istanbul. In this study, an analytical method based on a RP-HPLC-DAD is developed for the identification of dyestuffs in the historical art objects. The extraction of dyestuffs from the silk brocades was carried out with hydrochloric acid / methanol / water solution. The most important dyestuffs detected were natural dyes apigenin, indigotin, carminic acid, ellagic acid, etc. dyes which are found in historical silk brocades. Analyses of historical samples were compared with analyses of unmordanted silk, mordanted silk, biological sources, silk dyed according to historical recipes and standard dyestuffs. The colour measurements values of the for historical textiles and reproduction silk brocades were measured by $CIL^*a^*b^*$. The surface morphology and chemical composition historical silk brocades were investigated by FESEM-EDAX. The investigation showed that the metal threads were damaged most probably due to the uncontrolled environmental conditions. The detected metals as a result of EDAX analysis of the metal threads from the historical silk brocades are presented in this work. Weaving techniques of the Ottoman silk brocades were analyzed by the optical microscope. According to the results of dye, metal threads and technical analyses, yarns of the new brocades were dyed and weaved with same material, same conditions, same techniques and same dye sources. Reproduction silk brocades were compared with Ottoman silk brocades. Both of the reproduction and Ottoman silk brocades are same characteristically.

Dr. Recep Karadag graduated in Chemistry from the Marmara University in 1986. He received his Master's degree in Chemistry from the Institute of Sciences in 1990, and in 1994, completed the Doctoral program (PhD) in Analytic Chemistry. He became an Associate Professor in the area of Textile Technologies in 2004, and in 2009, became a professor. He is presently a member of the teaching faculty of Marmara University and serves as a consultant for the Turkish Cultural Foundation. He works in the areas of natural dyeing, different analyses from historical and archaeological art objects, and natural pigments.

Emine Torgan was born in Istanbul in 1983. After graduating from Bayrampaşa İnan, Technical High School, she went on to the Chemistry Teaching department of Marmara University's Atatürk Education Faculty and graduated in 2006. In 2008, she completed her Master's degree in Analytical Chemistry at the Marmara University Institute of Sciences. She presently serves as a specialist at the Turkish Cultural Foundation Natural Dyes Research and Development Laboratory.

Yusuf YILDIZ, Ph.D. Marmara University, Istanbul Turkey, 2000. Post-doc. Technion, Inc. Research Laboratories, Nutley, New Jersey-USA, 2003 Senior Research Scientist in Analytical/Organic Chemistry Gibraltar Laboratories My current research is Method Development and Validation on organic natural products and herbs by using HPLC, Gas Chromatography & GC/Mass Spectrometer.

Progress toward Establishing a Knitting Heritage Museum

Karen Kendrick-Hands

The concept of a Knitting Heritage Museum arose from a perceived need to collect, preserve, document and share knitted and crocheted objects, tools, and related study materials. This entity would raise the status of knitting and crochet, and create opportunities for scholarly research and enhanced visibility, as achieved by quilting and other fiber art centers. The author has concluded, after interactions with various museums and textile collections, that knitting and crochet are generally underrepresented. For valid reasons, documentation of objects that do exist is often incomplete or inaccurate and access for both study and exhibit is extremely limited. Although a rich popular literature of techniques, designs and history exists, that information is not frequently accessed by museum professionals. A Knitting Heritage Museum is one means of bridging this gap. This organization would preserve and promote the past, present and future of knitting and crochet; increase access to and the accuracy of its documentation in historic, costume and textiles collections; create a home for the source materials of leading practitioners and designers, as well as exemplars from the ethnic groups who brought their fiber traditions to America; and foster the continued evolution of knitting and crochet as expressive art forms. This organization may create a digital collection, develop a physical collection -or create a public space for exhibitions, and interaction. Next steps will be explored at a Symposium co-hosted with the Wisconsin Historic Society, November 8-10, 2012, in Madison WI.

Karen D. Kendrick-Hands is an attorney, community activist and lifelong, obsessive knitter: artisan, published designer, retailer and educational consultant. Inspired in part by quilt collections and study centers, and spurred by the limited access to knitting and crochet in existing museum and research settings, she is leading the effort to develop a knitting heritage museum. In cooperation with the Wisconsin Historic Society and a team of likeminded yarn artists and industry professionals, she is developing a Symposium (November 8-10, 2012) to explore how best to collect, preserve, document and share knitted and crocheted objects and their inherent meaning.

Comforter Art Action: A materialist review of a material aid art project

Lois Klassen

For ten years, the production of handmade, charity blankets has been a subject in my photographs, texts, performances and installations. I have hosted sewing circles in galleries, museums, and community sites. The blankets have been distributed to displaced people internationally and locally. As an on-going project, Comforter Art-Action is both a social art practice and a materialist critique.

Comforters are things in motion: they are constituted of textiles that have been manufactured, remaindered, reconstructed, bundled, transported, distributed, shared. To recognize their perpetual motion is to understand how things carry evidence of social conditions. In the current iteration of Comforter Art Action, I am situating the materialist possibilities of the project as a site for interaction. With each blanket equipped with its own QR code and website, the blanket becomes a portal for makers and users to encounter visual evidence of the blanket's material and social lineage. This project is enabled by the uptake of cell phone technology in the developing world, and Africa in particular.

Whereas, Comforter Art Action began in response to the escalation of displacement following the events of September 11 2001, the project has provided North American participants a means to respond to various disasters: local homelessness, post-Katrina evacuation, others. Currently, the confluence of famine and war in east Africa is a motivator to sew. Comforter is a social action that facilitates an ethical reckoning of North American luxuries.

The collaborative and interdisciplinary artworks of Lois Klassen combine materialist and social art practices. They appeared in public galleries (Richmond Art Gallery, Western Front, Centre A, aceArtinc, Art Gallery of Southwestern Manitoba), museums (The Glenbow Museum, The Reach Gallery Museum), residencies (MOPARRC, Banff New Media Institute, The Hammock Residency) and various festivals. Her curation projects have appeared at VIVO 2010: Safe Assembly, and World Peace Forum. Lois Klassen is a recent graduate of the MAA (VA) program at Emily Carr University of Art + Design. She works part time for the Emily Carr University Research Ethics Board.

The Final Art Taboo: Identity Politics of Motherhood

Kate Kretz

Female artists have gained some ground over the past few decades, but there are still unspoken rules remaining: artists who happen to be mothers tend to keep it quiet lest they be written off, and heaven forbid they make art about it. While art historians have always studied and noted the influence of travel, friends, and milieux on the work of male artists, the most profound and life-altering experience of all has been ignored in these discussions of creative inspiration, because it is an exclusively female phenomenon. This paper will feature work done by cutting edge contemporary textile artists who have artistically "come out" as mothers, addressing the topic with humor, depth, and sometimes, shocking candor. Fiber, a medium that references protection, nurturing, and other motherly attributes, serves as the perfect vehicle for art evoking the complex nature of contemporary motherhood. In addition, this paper will briefly follow one artist's use of fiber to chronicle the journey of motherhood: from stitches created while confined to bed rest early in the tenuous pregnancy, to work embroidered with hair from a mother's head during the gestation period, carrying a physiological record of the pregnancy. Despite all the signs that undertaking this subject matter could constitute career suicide, more women artists are coming to the same conclusion: if you want to be true and honest in your work after the visceral, emotionally transformative experience of a lifetime, how could you possibly make art about anything else?

Kate Kretz's work has appeared in the NY Times, ArtPapers, Surface Design, Vanity Fair Italy, ELLE Japon, and PASAJES DISEÑO. Exhibitions include the Museum of Arts & Design, Van Gijn Museum, Kunstraum Kreuzberg, Wignall Museum, Katonah Museum, Frost Museum, Fort Collins MOCA, Telfair Museum, Museo Medici, Lyons Wier Ortt & 31Grand Gallery, and Packer/Schopf in Chicago. She's received numerous state fellowships and a Millay Colony Residency. Kretz earned a certificate from The Sorbonne, a SUNY Binghamton BFA, and a University of Georgia MFA. She currently works in her Washington, DC, studio while giving workshops and lectures at various universities.

Ahead of His Time: George Hewitt Myers and his Legacy

Sumru Belger Krody

This presentation will discuss the collecting activities of The Textile Museum's founder George Hewitt Myers as well as how his collection and the manner in which he used it mirrors his philosophy and approach to textile arts. Myers began collecting textiles "by accident" in the 1890s. His attraction sprang from the fact that textiles, whose makers tend to be unknown, are usually judged on the object's intrinsic merits rather than the name or reputation of an artist. For Myers, these anonymous textile artists inherited a genius for color and exhibited much patience and considerable pride in their work. Myers was also impressed by the history and longevity of this art form and found that the early weavings from non-Western cultures were unmatched both aesthetically and technically. In the early 1920s, Myers began collecting more methodically in order to expand the breadth and depth of his collection. He orchestrated the transformation of his house into a museum and of his private collection into a public one in 1925. After this point, his collecting focus increasingly shifted toward the historically important or technically unusual textiles regardless of their condition. Myers was well aware that museums, besides being arbiters of taste, were repositories of objects for further study and preservation, and he was interested in adding to the knowledge of textile history. Myers wanted people to appreciate textile arts, good craftsmanship, design, ingenuity and beauty. He worked to have textiles accepted as an important component of art history and to encourage scientific research on the care and conservation of textiles. Through the documents in the George Hewitt Myers archives, this presentation will chronicle this transformation of the mind and the development of the Museum's collections.

Sumru Belger Krody is Senior Curator of Eastern Hemisphere Collections and Head of the Eastern Hemisphere Curatorial Department at The Textile Museum and the Managing Editor of The Textile Museum Journal. She has curated several Textile Museum exhibitions and is the author of three books written to accompany her exhibitions. Born in Izmir, Turkey, Ms. 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, Central Asian ikats, and Oriental carpets.

A Group of Heated Stamp Designed Textiles in the Topkapi Palace Museum

Tuba Kurtuluş

The Topkapi Palace Museum textiles collection holds a number of kaftan, kolluk (sleevelet/armlet), takke (skullcap) and salvar (shalwar) that are made of stamp designed silk materials. These stamp designs were applied onto the materials as cotton, velvet and silk fabrics such as satin, tafta (taffeta), canfes (fine taffeta), kutnu by a technique called embossing or gaufrage (in French). The patterns, in this technique, were formed by making the fabrics settled/caved in. Stamping process applied into the satin fabrics looks very similar to the leather bookbinding technique called "tooling". As applied onto the upholstery fabrics like velvet, today, we do not have any knowledge for the Ottoman period, about how this technique was applied. The heated stamp technique which was applied into Ottoman textiles since 15th century was also used in Europe and Asia. Stamp designed velvets and silk fabrics are available in the West countries like England, Germany, Italy and Spain. Stamping patterns onto cloth was a traditional decorative technique in Northern India and Persia. Additionally this technique was also used into metal thread fabrics in India. The use of this technique in different geographic areas at the same time indicates that there was a cultural interaction. Moreover it is also possible that the use of these textiles became an international fashion. This paper will try to show samples of the textiles decorated with heated stamp technique and produced in various geographies, comparing them with Ottoman samples.

Tuba Kurtuluş was born in Istanbul. Her undergraduate program was about the Traditional Turkish Handicrafts, MA thesis was about A Group of Prayer Rugs from the Topkapi Palace Museum, doctorate thesis is about the Heated Stamp Designed Textiles from the Topkapi Palace Museum. She worked as a lecturer in the Fine Arts Faculty of the Canakkale 18 Mart University. She has been working in the Topkapi Palace Museum since 2005 as the curator of the Avadancilar department which is hold Ottoman religious textiles. She participated some handicrafts exhibitons and wrote some catalog items, article and papers for exhibitions and congress.

A Silent War: Batik Revival as Economic and Political Weapon in 17th Century Java

Ruurdje Laarhoven

Sultan Agung of the highly respected Javanese inland agrarian state of Mataram, first had sought the assistance of the Dutch in an attempt to expand his commercial interests. The Dutch declined. This was a major offense to the Indonesian ruler and made the Sultan very angry. It was made even worse when the sultan twice failed to seize Batavia in the late 1620s to dislodge the hated Dutch. From that time onwards a silent war began which lasted throughout the 17th century. Since local rulers and their men could not fight Dutch might, retaliation was instigated by the wife of the sultan with the assistance of thousands of women and slaves associated with the courts. Local rulers in towns controlled by the Dutch quietly aligned themselves with the women by prohibiting their subjects from buying Indian textiles from the Company, and their message and campaign spread far and wide. A decline of the Company's textile trade set in, while women everywhere rekindled the weaving of their own cloths and import substitution was promoted. The most striking silent weapon the Javanese women used was the revival of batik as an industry that started in the latter part of the 17th century. Batik effectively substituted for imported painted textiles thereby declaring the power of women, backed by the sounds of their looms clicking in their thousands.

Ruurdje Laarhoven, originally from Amsterdam, the Netherlands, trained there as a teacher before emigrating to Australia from where seven years later she moved to the Philippines, which culture intrigued her. She consequently studied anthropology at the renowned Ateneo de Manila University. The publication of her MA thesis, "Triumph of Moro Diplomacy," led to a scholarship at the Australian National University where she undertook her doctoral studies on the textile trade of the Dutch East India Company (VOC) based predominantly on the company's primary source materials. Currently she lectures in anthropology and humanities at Hawaii Pacific University in Honolulu.

Making Relations Material: the smallest of politics

Judith Leemann and Shannon Stratton

Drawing on their recent experience curating *Gestures of Resistance*, an exhibition of performative craft that unfolded over the course of five months at the Museum of Contemporary Craft, Portland, OR, the authors, embedded and implicated, mine the layered manifestation of participating artists' contributions for insight into the complex play of materiality and micro-politics that characterized the emergent exhibition.

The exhibition, itself an extension of the authors' research into craft, performance, and the politics of slowness, here becomes the site of inquiry, this time into the performativity of materials themselves. Taking the approach that the material and its attendant processes both make possible certain kinds of performances and also do themselves perform/act/generate, the authors seek to articulate the active operations of materials with their affordances, associations, resistances.

Of equal interest are the mischievous structures artists devise to realize new kinds of relational interaction through the canny dispatch of materials within particular social spaces. First, as a means of surfacing, amplifying, and making legible otherwise invisible relational dynamics; and second, as the material scaffolding for a maker's fiction, the essential narrative fulcrum across which new kinds of relationship among makers, institutions, and public can be imagined.

Focusing on artists using textile processes in this role, the authors also include observations about other exhibition artists' deployment of the kindred handcraft processes of carpentry and pottery as a way of seeing where textile processes behave in kind and where their operations differ significantly.

Shannon Stratton is co-founder and Executive & Creative Director of 'threewalls' Chicago, a not-for-profit residency and exhibition space. Stratton teaches at The School of the Art Institute of Chicago. Judith Leemann is an artist, educator, and writer. She is Assistant Professor in Studio Foundation at the Massachusetts College of Art and Design in Boston, and Artist-in-Residence at the Design Studio for Social Intervention. Stratton and Leemann co-curated *Gestures of Resistance* at the Museum of Contemporary Craft in Portland, Oregon (2010). Their chapter on craft, collaboration and new curatorial models will be published in 2012 in *Collaboration in Craft* (Berg).

ARTivention: Utilizing Fiber Arts for Activist Engagement

Margaret Leininger

ARTivention is a collective that utilizes fiber art techniques to engage the public about social, political and aesthetic dilemmas in contemporary society. All projects undertaken by ARTivention include a communal making component and an action component. This is accomplished through either the maker or the viewer not only thinking about the work, but also taking action whether in the form of writing letters to representatives, making monetary donations or serving others in some capacity that empowers the larger community. Incorporating familiar textile techniques such as quilting or knitting links the familial language of textiles to larger social issues we face today. Projects completed to date include Care Packages, Found Objects and Trans/plant. Care Packages consists of 17 quilted prayer mats were constructed by Muslim and Christian community groups in the Chicago area and sent to Guantanamo Bay Uighur detainees. In addition to making the prayer mats, individuals also sent letters of protest to the Department of Defense. A larger communal based project, Found Objects, utilized the talents of knitters around the country by knitting and placing tiny sweaters in public places with a tag attached asking the finder to make a monetary donation to the National Coalition for the Homeless. Trans/Plant is the latest development for ARTivention that will explore the refugee and migratory populations of Phoenix, AZ through the production of a tactile installation. The final goal of ARTivention is to exist outside the confines of the art commodification system and making art once again, accessible to the populace.

Maggie Leininger incorporates observations of social interactions, various ethnographies and complex systems into her studio practice. Exploring the various techniques associated with textile production, Leininger positions her art within the context of the familiar alluring the viewer to interact with the work on multiple levels. To date, Leininger's work has questioned situational identity, language and communication, socio-political issues and the role of the artist within society. Leininger received her BFA from the School of the Art Institute of Chicago and a MFA from Arizona State University, where she currently is a visiting assistant professor.

The Politics of Christian and Muslim Women's Head Covers

Christina Lindholm

Women have been covering their heads since before recorded history. In Mesopotamia, it signified noble status while the lack of a head cover identified a slave or harlot, who, if caught covering her head, could be subjected to flogging, having boiling pitch poured on her head or having her ears cut off for daring to misrepresent herself. There are examples dating to the present of women who regularly use a textile to cover their head on either an occasional or daily basis. It can denote anything from a religious preference, an expression of cultural pride or tradition, to a fashion statement, yet these covering are met with a variety of sentiments, ranging from approval to disdain to even fear. Christian women from Ethiopia wear large white scarves with brightly colored woven decorative ends with no repercussions, yet hijab, the Muslim woman's head cover is the cause of over a decade of controversy in France, Turkey, Egypt and Belgium and other European nations. They are denounced in France while at the same time Hermes, a traditional French company, has introduced a series of scarves aimed at the Muslim market. How can a cloth create so much debate, confusion and prejudice? This paper explores the multiple meanings and shifting political tolerances towards women's head covers in the Middle East and the views of the women who demand the right to wear these covers.

Christina Lindholm has served since 2008 as the Associate Dean for Undergraduate Studies for the 3000 VCUarts students. This follows a five year position as Dean of the VCU Qatar campus where she managed the transition from a sponsored program to the first official off-shore branch campus of an American university. Dr. Lindholm earned her PhD at the University of Brighton, and a BS and MS at the University of Missouri-Columbia. Her area of research is the dress of the Middle East. She is a member of several professional organizations including the Textile Society of America, the Popular Culture Association and the Phi Kappa Phi Honor Society. Among her publications are articles in the Berg Encyclopedia of World Fashion (2010), the 3rd edition (2002) of Dictionary of American History (Charles Scribner's Sons) and the 2nd Edition (2002) of The St. James Fashion Encyclopedia (Visible Ink Press). She has served as a consultant to many companies, including Proctor and Gamble, DuPont, Play, Timberland, and Olivvi.

Mary Walker Phillips and the Knit Revolution of the 1960s

Jennifer Lindsay

In 1978, Mary Walker Phillips won the American Craft Council Fellows Award for being "the first to introduce knitting as a form of artistic expression." Phillips's work in the 1960s bridged industrial design and studio craft; her wall hangings pushed knitting outside traditional associations with home craft and into the realm of modern art, architecture and interior design. Phillips trained as a weaver at Cranbrook Academy of Art in the 1940s and the 1960s with Marianne Strengell and Glen Kaufman. Her initial forays into knitted textiles were experimental responses to prominent contemporaries, Anni Albers and Jack Lenor Larsen, who believed that knitting had the potential to replace weaving as the dominant mode of 20th-century textile production. From designing adventurously conceived knitted prototypes for mass-production and use in architectural and industrial settings, Phillips discovered greater freedom in making wall hangings, often at architectural scale, which demonstrated her extraordinary command of knitting's technical and expressive possibilities. Using non-traditional materials, Phillips's refined, quintessentially modern compositions revealed her fascination with architectural sources, and with the historic and ethnic textiles that inspired many fiber artists of the 1960s. This presentation on Mary Walker Phillips's journey from industrial designer to studio artist in the medium of knitting will address major influences on her work, both personal and broadly expressed within the emergence of art fiber during the 1960s, including a perception that hand craft was consistent with the democratic goals, values and aesthetics of American modernism.

Jennifer Lindsay holds an M.A., History of Decorative Arts, from Smithsonian Associates/Corcoran College of Art + Design, 2010.† A lifelong passion for knitting inspired her Master's thesis on Mary Walker Phillips (1923-2007) and the emergence of knitting as a contemporary art medium.† Lindsay coordinated public outreach for, design and installation of the Smithsonian Community Reef, a community-made, crocheted replica of a coral reef featured in the National Museum of Natural History's 2010-2011 exhibition of the Hyperbolic Crochet Coral Reef -- a global, interdisciplinary, collaborative fiber art project that raises environmental awareness and promotes marine stewardship through craft.

Building Community in the Nation's Capital with a Collaborative Fiber Art Project

Jennifer Lindsay

The Smithsonian Community Reef, a "satellite" of the Institute For Figuring's Hyperbolic Crochet Coral Reef project, was created in just five months in 2010 at the Smithsonian National Museum of Natural History, and was a highly successful local expression of a global fiber art project that has its theoretical roots in Feminist theory and interdisciplinary connections to hyperbolic geometry, marine science, environmental conservation, and community activism. Using crochet, a single element technique popular in the 1960s, participants of all ages and abilities can make playful, tactile forms that, when assembled, resemble a living coral reef. In making the reef, participants learn to work with new materials like plastics and recyclables, to take collective ownership over the project's success, and to become individually and collectively empowered. To promote broad participation in the Smithsonian Community Reef, I developed workshops to describe the purpose of the project and transfer the hands-on fiber skills. The research I did for my Master's thesis on Cranbrook Academy of Art and its pedagogy, and the discussions I was privileged to have with Cranbrook-educated fiber artists who worked in the 1960s, helped me to better understand and express not only the essential content of the coral reef project, but also its open invitation to creativity and experimentation. I will discuss some of the positive outcomes of this project, and how it compares or differs from similar collaborative installations in fiber and other media, past and present.

Jennifer Lindsay holds an M.A., History of Decorative Arts, from Smithsonian Associates/Corcoran College of Art + Design, 2010. A lifelong passion for knitting inspired her Master's thesis on Mary Walker Phillips (1923-2007) and the emergence of knitting as a contemporary art medium. Lindsay coordinated public outreach for, design and installation of the Smithsonian Community Reef, a community-made, crocheted replica of a coral reef featured in the National Museum of Natural History's 2010-2011 exhibition of the Hyperbolic Crochet Coral Reef -- a global, interdisciplinary, collaborative fiber art project that raises environmental awareness and promotes marine stewardship through craft.

The Slow Cloth Manifesto: An Alternative to the Politics of Production

Elaine Lipson

Modern production, whether of textiles, art, or ideas, encourages sameness, speed, efficiency, and mediocrity. Slow Cloth is a philosophy that returns meaning to making, whether the making is by hand or machine, is an individual artistic enterprise or a commercial endeavor, is a means for cultural expression in a community or a means for personal exploration. Influenced by the Slow Food movement, there are several textile-related practitioners and organizations now claiming the slow descriptive, yet few have articulated a framework or reference for what slow means. In the context of my definition, which I began conceiving and writing about in 2007, slow is far more than the time it takes to complete something. Its qualities connect us deeply to the past and the future, to tradition and to a sustainable future, while informing us in the present. Slow Cloth is not a project or a technique; it's a focus on process, quality, skill, mastery, joy, community, sustainability, contemplation, and preserving tradition while honoring innovation and expression. This approach lends itself naturally to weaving, knitting, sewing, embroidery, quilting, fashion design, textile design, rugmaking, beadwork, or any other form of working with textiles. Slow Cloth embraces related ideas of slow fashion, slow craft, and a sustainable approach to life. This paper explores the qualities encompassed by the concept of Slow Cloth that give meaning and relevance to working with textiles and fiber in the twenty-first century.

Elaine Lipson is a writer, editor, artist, and author of *The Organic Foods Sourcebook* (Contemporary Books, 2001) and *The International Market for Sustainable/Green Apparel* (Packaged Facts, 2008), the first comprehensive market research report for sustainable textiles. From 2009 to June 2012, she was an editor in the books division of Interweave. With 15 years of expertise as a writer and educator in the natural and organic products industry, and a lifetime as a textile artist, scholar, and writer, Elaine developed an original philosophy of Slow Cloth in 2007 on her blog; she also maintains an international Slow Cloth community page on Facebook.

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

Mary Littrell

This paper considers use of readily available raw materials in many less developed countries?used clothing from North America?as catalysts in innovative and potentially sustainable new product development for the global market. In Guatemala, a visit to the weekly village markets finds Maya families scouring pile of used clothing arriving from North American charity organizations and commercial rag sorters. Storefronts (pacas) offer additional men's, women's and children's attire. For the past three years an internationally recognized rug artists from the U.S. has worked with Mayan Hands, a Guatemalan artisan group, to teach rug hooking to Guatemalan weavers who are eager for new product development, given market saturation for their existing products. Central to the project is the use of cloth strips cut from recycled clothing. Although a new technology to the weavers, by focusing on familiar motifs from their culture's intellectual property (huipil designs), the artisans assess that they are drawing on "what we own" to create unique, one-of-a-kind rugs for the international marketplace. The paper will discuss a variety of challenges the artisans have faced in learning the new technology. As an example, Mayan women traditionally express their deep affection for color by filling their textiles with an array of primary hues. The U.S.-introduced concept of "popping" a design by surrounding it with neutral colors tested the weavers' sense of aesthetics. A next step for the project is a "design school" for eight of the artisans to become teachers in order to sustain the project and allow the U.S. designer to exit the venture.

Mary A. Littrell is Professor and Department Head Emeritus in Design and Merchandising at Colorado State University. Dr. Littrell's research addresses multiple facets of business social responsibility, with special focus on artisan enterprises. In her research she examines models for how textile artisan enterprises achieve viability in the increasingly competitive global market for artisan products. Her research illuminates the daily lives of textile artisans and the challenges they face in attaining sustainability. Recent books with co-author Dr. Marsha Dickson include *Social Responsibility in the Global Market: Fair Trade of Cultural Products and Artisans* and *Fair Trade: Crafting Development*.

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

Michael Londrigan

Cotton has long been a staple of the US economy and has now turned into a global commodity propped up by US subsidies paid to US cotton farmers and constrained by tariffs here in the US and the world, specifically China. The US produces on average 15.8 million bales of cotton per year (past 6 year average) with a bale of cotton averaging 480 pounds. Of the 15.8 million bales produced in the US 75.6% roughly 12 million bales will be exported worldwide with China being the single largest importer of US cotton. US mills have consumed on the averaged 3.85 million bales over the past six years. The purpose of this paper is to look at the importance of US cotton in the global economy and examine why tariffs originally put into place to protect the US cotton farmer, the mills, and the garment producers in the United States has failed and the political ramifications surrounding the use of subsidies paid to US farmers. In addition the paper will look at the current tariff system in place and its impact on consumer prices. If the tariff system that is currently in place is not protecting the jobs that it set out to protect then why is it still in place? Why do the tariffs remain at such high levels as to have a significant effect on the price of all things that consume cotton?

MICHAEL LONDRIGAN Chairperson, Fashion Merchandising Department Industry veteran Michael Londrigan is the Chairperson of LIM College's Fashion Merchandising department. Professor Londrigan arrived here in 2008 with nearly 30 years of experience in the apparel industry focusing on retail, wholesale and textiles. He has a strong background in product development along with extensive executive sales, marketing and merchandising skills. He holds an MBA in Marketing from Fairleigh Dickinson University. Professor Londrigan is the author of the textbook *Menswear: Business to Style*, published by Fairchild Books. This groundbreaking text allowed colleges throughout the country to introduce a course specifically in menswear marketing.

Made in Haiti

Carole Lung aka Frau Fiber

This presentation explores the project Made in Haiti (MIH) as a model for grassroots garment production addressing: the global rag trade, honorably paid garment production, and sustainable economic development in Haiti. Initiated in 2009, MIH explores the possibilities of re-purposing Pepe (second hand clothing imported from US), hiring Haitian tailors at honorable wage (at the time Bill Clinton proposed sweat shop labor as the solution to Haiti's economic woes), and building a Haitian customer base. Located in Port Au Prince, in an area identified by the UN as a Red Zone, because its inhabitants receive no aid from the numerous NGO's, which are Haiti's primary economy, the neighborhood supports itself with automotive repair / painting, tailoring, woodcarving, and artistic production. This project initially resulted in the production of 39 one-off garments. Today MIH produces a small collection every four months, consisting of stenciled and hand dyed t-shirts, wrap dresses, shirt aprons, lap top covers, messenger bags and back packs. MIH employees two tailors, one translator, and five artisans. Items sell on Etsy and in pop up shops in the United States.

Following a twelve-year career in the couture bridal gown industry, Carole Frances Lung received a BFA and MFA in Fiber and Material Studies from the School of the Art Institute Chicago. As Frau Fiber, textile worker and activist, Lung has created site-specific performances of garment production labor in United States, Germany and Ireland. In 2006, she began the project Sewing Rebellion, a national campaign to STOP SHOPPING AND START SEWING. Lung is the recipient of numerous artist fellowships and awards, and has lectured internationally. She is Assistant Professor in the Art Department at California State University Los Angeles.

Branding Chanderi: Community, Cloth and the Politics of Ownership

Jane Lynch

A recent headline reads: "Be Indian, buy Indian." Although suggestive of a nationalist slogan from the late colonial period, this headline signals a critical turn in the politics of everyday life in contemporary India. What does it mean to "buy Indian" now? How have the expansion of a consuming middle class and the proliferation of brands in local markets changed the ways in which goods--and textiles, in particular--are made, circulated, distinguished, and owned? Given its historical depth and broad significance in South Asia, the handloom textile industry offers unique perspectives on the changing political economy of India. Taking into account shifts in government policies and new initiatives to brand Indian handlooms, the primary ethnographic and archival research discussed in this paper investigates the ways in which these handloom textiles mediate social and political life. Three textiles in particular, each woven in the historic town of Chanderi, are examined: a stole designed for the 2010 Commonwealth Games hosted in New Delhi; a black and gold sari that was gifted to Bollywood actress, Kareena Kapoor, by her co-star, Aamir Khan; and a curtain produced for sale in the Indian retail store, Fabindia. Following the trajectories of these three textiles, this paper provides insights into the multiple "regimes of value" that are navigated--and produced--by traders, government officials, consumers, and artisans in the contemporary handloom textile industry, including ideologies of aesthetics and taste, moral claims about production and consumption, and locally mediated conceptions of how to fashion an Indian lifestyle.

Jane Lynch is a Doctoral Candidate in Anthropology at the University of Michigan. She holds a M.A. in Anthropology from the University of Michigan (2010), a M.A. in Social Science (2007) from the University of Chicago and a B.A. with honors in Anthropology (2001) from Columbia University. Her dissertation research on the handloom textile industry in India has been supported primarily by fellowships from Fulbright and the Wenner-Gren Foundation for Anthropological Research. She has presented aspects of this research at the South & Central Asia Fulbright Conference and the Annual Conference on South Asia at the University of Wisconsin.

The Politics of Pastoralism: Navajos, Churros, and the Challenges of Sustainability in a Globalizing World

Kathy M'Closkey

Navajos, or Dine', were dramatically affected by rapid changes in two of the three largest post-Civil War domestic industries: agriculture and textiles. In my 2010 TSA paper, I revealed how changes in the wool tariff triggered an escalation in textile production by thousands of Navajo weavers, as traders sought ways to market the unstandardized wool clip. Another underresearched aspect of Navajo history concerns how the federal government's haphazard attempts in upbreeding Navajo flocks to national market standards triggered a failed development policy, resulting in the reduction of one-half their livestock during the Depression. For sixty years the government restricted traders from purchasing breeding stock in order to ensure Navajos' self-support. This proscription coupled with a lack of price supports for purchase of non-breeding stock to relieve overcrowding, resulted in an overgrazed range. Thus, conflicting government policies culminated in stock reduction which targeted churros, the coarse-woolled breed preferred by spinners and weavers. Weisiger (2009) reveals how this centerpiece of John Collier's conservation reforms failed because Navajo women, owners of all of the goats and most of the sheep, were shut out of the political process. Many Dine' resisted upbreeding since churros have resilient characteristics lacking in other breeds. Given women's high status traditionally, as reflected in their Creation narratives and matricentered social geography, Navajos' relational ontology incorporates k'e, networks of reciprocity encompassing the non-human world. These networks persist, as revealed in the film *Weaving Worlds*, confirming how the empirically based ecological understandings of Dine' are intimately tied to their social structures.

Kathy M'Closkey, anthropologist at the University of Windsor, Ontario, has received funding from the Social Sciences and Humanities Research Council of Canada since 1998. She is also a research affiliate with the Southwest Center, University of Arizona, Tucson, the sponsor of *Swept Under the Rug: A Hidden History of Navajo Weaving* (UNM Press, 2002, 2008). Her forthcoming book *Why the Navajo Blanket Became a Rug: Excavating the Lost Heritage of Globalization*, repositions weavers and woolgrowers within a globalization framework. Kathy has curated five exhibitions of fiber work by women. She served as research director for the PBS documentary *Weaving Worlds*.

The Cultural Politics of Textile Craft Revivals

Suzanne MacAulay

This proposal is for a joint presentation by professor and graduate student critically appraising the cultural politics of textile revitalization projects. We envision our presentational framework to be modeled on a conversation, which compares the implications of our different experiences as a folklorist doing fieldwork in Colorado's San Luis Valley and a weaver participating in a workshop located in the Bargath district of Orissa, India. One of our main interests, which is conditioned by the assumption that "all tradition is change," examines the political basis for such workshops that attempt to revive traditional crafts as economic redevelopment projects. Questions arise for us pertaining to the marketing of cultural identity and ethnic heritage via material culture (specifically weaving and embroidery), gender politics, aesthetic practices, class (or caste) dynamics as well as authenticity, conservatism, cultural transmission, and artistic choice. Above all, we query the very essence of craft revitalization movements in terms of individual creativity relative to an agenda of reviving or transforming a "waning" or moribund craft practice for socio-economic purposes. Our experiences initially converge when we discuss how ethnoaesthetic criteria operate in these workshop situations, and the relative degrees of local women's autonomy (socially, politically, and economically). We diverge when it comes to the successes and longevity of projects (e.g., why some externally funded textile revitalizations take hold and endure while others disappear), the subversive tactics or complicity of women artisans vis-à-vis goals of external funding organizations, plus the aesthetic and economic viability of these textile craft revitalizations in light of political authority, social structure, and power.

Suzanne P. MacAulay is an art historian, folklorist and chair of the Department of Visual and Performing Arts at the University of Colorado in Colorado Springs. She is the author of 'Stitching Rites: Colcha Embroidery Along the Northern Rio Grande' (University of Arizona Press). Her research interests focus on material culture, the sensate experience of objects, and narrative and performance while her work addresses themes of cultural politics, memory, arts revitalization movements, creativity and diaspora.

The Politics of Aristocratic Dress in Ancient Greece

Anthony Mangieri

Athenian men and women dressed elegantly in embellished textiles populate the world of sixth and early fifth-century BCE Greek vase-painting and sculpture. The decorative borders, hems, and all-over patterns of these garments mark their wearers' elite status, and distinguish the textiles from masses of unadorned clothing. While scholars have acknowledged these decorated textiles as important signs of wealth and status, their conspicuous display has not been studied in light of contemporary concerns about the political status of aristocrats in the Archaic period. This paper argues that the embellished textiles represented in Greek art should be interpreted within the broader political and economic discourses over the changing role of the aristocracy in Archaic Athens with the emergence of democracy. An ambivalence towards luxury and debates over class and wealth are also seen in the laws and writings of Solon, who was a statesman and legislator who revised the Athenian constitution at a time when the city was on the brink of civil war because of unrest between the aristocracy and the poor. The representation of luxurious garments in art reflects the changing fortunes and anxieties of the elite in Athens at this time, giving visual expression to aristocratic attempts to maintain their status and political hegemony. By studying the images of embellished textiles in Greek art against the contemporary politics of class ideology and power, we can learn more about the Archaic aristocracy at a time when the burgeoning Republic was threatening their traditions and way of life.

Anthony F. Mangieri is Assistant Professor of Art History at Salve Regina University, Newport, Rhode Island. He received his Ph.D. in Art History from Emory University, specializing in ancient Greek and Roman art. Mangieri's research focuses on Greek vase-painting and iconography, gender and sexuality, and dress and adornment in the ancient world. Currently he is working on a book that explores the representation of dress and embellished textiles in Greek vase-painting.

Exile and the Transmission of Textile Art: the Case of the Sephardi Diaspora

Vivian Mann

On March 31, 1492, Ferdinand and Isabella signed an edict expelling all Jews from Castile and Aragon in order to effectuate the religious and political unification of Spain. This event was preceded by emigration following pogroms in 1391, when whole Jewish communities were destroyed or ravaged, and by the expulsion of Jews from Andalusia in 1483. The majority of the 1492 refugees fled to North Africa, the Italian peninsula, and the Ottoman Empire, which resulted in the dispersal of Spanish culture. This paper examines the transmission of textile forms, patterns, and iconography following the Expulsion from Spain. Since Jews had been active in the production and marketing of textiles in medieval Iberia, the refugees contributed to the textile industry in their new homelands, even in the court ateliers of the Ottoman Empire. Specific cases to be examined include: 1) the transmission of ceremonial forms to lands of the Sephardi diaspora. Their commonalities suggest these forms were based on Spanish prototypes even when no additional evidence exists. 2) Spanish textile patterns and metallic embroidery techniques that appear in the art of Morocco, both on domestic textiles and as decoration in other media. 3) the introduction of new iconography to prayer rugs produced in the Ottoman Empire. It should also be noted that the eminent position of Sephardim in international trade was a factor in the dispersal of textile forms and patterns from the lands of exile to other countries.

Vivian B. Mann is Director of the MA Program in Jewish Art, Graduate School, the Jewish Theological Seminary, and Curator Emerita of the Jewish Museum. She has authored numerous articles on medieval and Jewish art. Her latest book, *Uneasy Communion. Jews and Altarpieces in Medieval Spain* was published in 2010. Mann has received numerous fellowships, and in 1999, the Jewish Cultural Achievement Award from the National Foundation for Jewish Culture. In 2009, she was elected a Fellow of the American Academy of Jewish Research. Mann is a senior editor of *Images. A Journal of Jewish Art and Visual Culture*.

The Evolution of Kuna Molas: Politics and Cultural Survival

Diana Marks

Abstracts: The Kuna Indians of Panama have become identified with the mola blouses worn by Kuna women. It will be argued that this is the result of astute political leadership by the Kuna Indian chiefs from the early 20th century. The colonisation of Panama, resulting in transculturation could have resulted in the destruction of the Kuna people. However, transculturation also gave access to the materials needed to sew molas which were subsequently used as a signifier of political resistance. Beginning in 1919 the Panamanian government instituted policies which amounted to ethnocide, in an attempt to destroy Kuna culture, by progressively prohibiting components of Kuna womens' dress. The Kuna Revolution in 1925 resulted from resistance by the Kuna to the Panamanian government edicts for the Kuna people to adopt Western clothing and lead to the granting of an independent Kuna territory. Kuna women continue to sew and wear mola blouses and Kuna society is structured to provide sufficient time for the labour intensive appliqué work on mola panels. The isolationist policies of the Kuna leaders, including restricting tourism whilst promoting the commercialisation of molas, have deliberately promoted the continuation of Kuna society and culture. The mola is a key component of a strategy of cultural survival. Museum collections of molas enable a detailed study of the evolution of Kuna molas. A sample of molas in four American museums, from ten collectors, will be used as a resource to compare and assess molas in the years immediately preceding the Kuna Revolution with those collected in the subsequent two decades.

Diana Marks is a doctoral student in the School of Fashion & Textiles, RMIT University, Melbourne, Australia. She is nearing the completion of her dissertation on the evolution of Kuna Indian molas from 1900. She is looking forward to being in Washington for the TSA Conference and visiting the Textile Museum, the National Museum of Natural History and the National Museum of the American Indian which hold excellent collections of Kuna molas.

My Journey of Knitting Wildlife

Ruth Marshall

This artist hand knits interpretations of exotic animals endangered by the illegal pelt trade. Each of her one-of-a-kind textiles represents an individual animal she spends months researching. This work brings attention to illegal wildlife trade and species loss in a way that unites a new, widened audience of scientists, art enthusiasts and the general public. Her textile pelts exemplify how artisan goods have the potential to have higher commercial value than a poached skin on the black market. The result would be a paradigm shift of the incentive in wildlife trade, which is the third largest illegal trade in the world. Her textiles reinforce that support of conservation and a society's culture is a more sustainable, viable and lucrative endeavor than the illegal wildlife trade. For over a decade the artist worked at the Bronx Zoo. She now researches animal pelts for her art at top institutions including the Museum of Natural History and the Peabody Museum. Her current project, the Tiger Pelt Project reproduces and interprets full-size tiger pelts as knitted textiles. Research so far has been conducted at the American Museum of Natural History and the Berlin Zoo, from pelt collections and captive live animals. There are thought to be only 3500 Tigers left in the wild, the artwork will draw attention to the plight of this iconic species.

Australian Ruth Marshall received a BFA in sculpture and printmaking at Royal Melbourne Institute of Technology. Marshall was awarded the Samstag Scholarship to attend Pratt Institute in Brooklyn, NY, where she received her MFA in sculpture. She also worked at The Bronx Zoo (home of the Wildlife Conservation Society) for 14 years. Marshall has become internationally known for her hand knit pelts of exotic animals endangered by the illegal skin trade. Each of her one-of-a-kind textiles represents an individual animal she spends months researching at various institutions. She currently resides in New York City.

Reskilling

Luanne Martineau

Post-studio practice (the rejection of the studio as a socially relevant seat of practice), and high production value art is discussed as it relates to the current deskilling of studio praxis. Within contemporary art practice, deskilling has promoted the degradation of work, a suspicion of craft and a premium on time. Through deskilling, studio mastery has become synonymous with tedium and lack of intellectual rigor. How Minimalism and Post Minimalism has informed our current ideas of "making" as being both fundamental and peripheral provides the discursive structure for this presentation. The scope of the paper traverses a broad range of history relevant to the conversation of deskilling and the newly emerging interest in 'reskilling'^a, and how such ideas have informed studio praxis. The current focus upon the "unmonumental" exhibition thematic (popularized with the exhibition at the New Museum in New York) has opened doors for the increased inclusion of craft practices and its informing discourses. Artistic practices that focus upon ideas of reskilling are frequently included within the curatorial thematic of the unmonumental without differentiation. Although reskilling and the unmonumental spring from a shared arena of conceptual concern, many of the convictions and strategies of reskilling (both articulated and assumed as common "folk" wisdom) are in direct opposition to those of the unmonumental, particularly as it has been conceived by art historians John Roberts and Helen Molesworth. This paper considers the notion of reskilling as a strategy of socio-aesthetic resistance within contemporary studio and textile practices.

Known primarily for her hybrid felt and wool sculptures, Luanne Martineau belongs to a generation of artists who use traditional craft techniques and materials to produce critically engaged artworks. Martineau is an Associate Professor of Painting and Drawing at Concordia University in Montreal, Quebec. In 2009, she represented British Columbia and the Yukon for the Sobey Art Award of Canada. Martineau has most recently exhibited work at the National Gallery of Canada, the Vancouver Art Gallery, the Power Plant, and MusÈe d'art Contemporain de MontrÈal. Her work will be exhibited at MASS MoCA beginning in May 2012.

Sails: Textiles of Empowerment

Bettina Matzkuhn

For hundreds of years, sails provided the means for trade between distant places, for exploration and territorial expansion. They facilitated fierce competition between countries, rivalry that still exists in international sailing races. Sails signified the ship's origins, sometimes the crew's religion and culture. As working textiles, they were not always decorated, but the ones that were carried symbols and meaning beyond the purpose of the voyage itself. Sails have featured different textiles, from hemp in medieval Europe to the translucent mylar of today's racing yachts. They have their own aesthetic and practical presence, and can signify both extreme wealth and a dogged, even desperate self-reliance. They have been likened to wings and their worn panels used to swaddle dead sailors as their bodies were consigned to the waves. My current body of work "Sail" included learning how to make a simple set of sails (mainsail and jib) and to devise a system to display them in a gallery. I have embroidered them with double-sided embroidery that references pilot charts, tide charts, cloud formations and the relentless patching necessary on the long voyages of sailing ships. My intent is to examine ideas about the communal and individual knowledge in the maritime community, and by extension, in other peoples who are closely tied to the environment. As oil becomes a source of global warming, dire pollution and political instability, sails might be reconsidered as a means of propulsion and a statement of change.

Bettina Matzkuhn has worked in textiles for over 30 years with an emphasis on embroidery and fabric collage. She holds a BFA in Visual Arts and an MA in Liberal Studies from Simon Fraser University. Her work has been shown in public galleries nationally and internationally, and she has given many talks and presentations. Bettina writes professionally on the arts and contributes to the regional editorial board of Studio Magazine. Since 2006, she is a sessional instructor at the Emily Carr University of Art and Design. Currently she serves as a board member for the Craft Council of BC.

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

Woolen trade blankets produced in the United Kingdom since the seventeenth century were invaluable commodities sent out with colonial missions to be gifted and traded with indigenous peoples in Canada, the USA, and Aotearoa/New Zealand. Evidence of these trade exchanges can be seen in colonial visual culture and archival records. Of all commodities produced in the United Kingdom destined for export at the height of its colonial ambition, it is the woolen trade blanket that has continued to 'enchant' wherever it touched down and has become entrenched in regional memories and oral histories. The blankets presented in this project have become contaminated with accusations and debates around colonialism, and yet the use of these blankets in varied nexuses demonstrates how people manage colonial legacies through material culture and an engagement with a collective remembering. The cultural economy and value of objects gets translated across time and becomes visible today through the use of woolen blankets by contemporary artists, designers, and craftspeople in varied contexts. This presentation will visually trace out the divergent uses of woolen blankets from a commodity to their current consumption in contemporary art, design, and craft. The various uses of blankets from traditional indigenous regalia in Southeast Alaska, to site-specific installations in Toronto, to the use of blankets in sculptural works in the Antipodes offers up an original perspective on the varied personal and political narratives that are attached to blankets. As such, the social, economic, and political dimension of blankets becomes illuminated through their aesthetic consumption.

Fiona P. McDonald is a PhD Candidate at University College London (UK) in the Department of Anthropology (Material Culture and Visual Anthropology). She has held positions as a Visiting Scholar with the Sealaska Heritage Institute (Juneau, Alaska) and is a Visiting Research Fellow at Massey University in the School of Visual and Material Culture in Wellington, New Zealand.

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

Marie McLoughlin

In 1942 the British Government introduced the Utility scheme to control the manufacture and sales of fabrics, clothing and furniture. It went beyond the rationing regulations of the previous year to introduce, in the words of Sir Raymond Streat, Chairman of the Cotton Board, 'a floor for quality and a ceiling for prices'. Also in 1942, in stark contrast to the somewhat austere woven fabrics produced under the Utility scheme Jacquar designer Arnold Lever produced a series of colourful propaganda prints for the wives of government ministers including, 'Fall-in the Firebomb Fighters' for Ellen Wilkinson MP, who worked for the Ministry of Home Security. These fabrics were to be made up into clothes by Bianca Mosca, one of the designers who helped design a Utility prototype clothing collection. This group was led by the Irish Capt Molyneux who, together with several other Parisian couturiers, arrived in London in 1940 following the fall of France. Whilst their contribution to British wartime fashion is well documented that of other ÈmigrÈs, fleeing the rise of fascism in Europe from the mid 1930s, to the British textile industry, is less well known. This paper intends to examine how the opposing demands of Utility and propaganda were met and the contribution made by designers escaping from mainland Europe.

Marie McLoughlin trained initially as a fashion designer at St Martin's School of Art, London. In 2010 she completed a PhD on 'Fashion, the Art School and the role of Muriel Pemberton in the development of degree level fashion education in the UK'. Pemberton was the founder of the iconic fashion course at St Martin's and taught both Marie, and her supervisor Professor Lou Taylor. Marie is currently an Associate Lecturer at the University of Brighton in the UK.

Ritzi Jacobi's Monumental Tapestries: Subverting Political Ideology

Jane Milosch

The presenter, a curator of contemporary art and craft, draws on her 2009 interview with Romanian-born German fiber artist Ritzi Jacobi (b. 1941, Bucharest) for the Smithsonian's Archives of American Art Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America. Jacobi's achievements set a stage from which to consider how artists can use fiber art as a personal and political response to ideologies and the repression of artists. While Romanian folk art and textiles inspired Jacobi's work, these also helped her to circumvent the censorship of the Romanian communist government, which forbade artists from working in an abstract manner. Jacobi, recognizing that tapestries are, by their nature abstract, chose this historically rich form to create groundbreaking fiber art. Ritzi Jacobi's formative training in, and ultimate escape from, Romania--one of the most repressive communist dictatorships in former Eastern Europe--bears examination. Her international career began in the late 1960s and 70s in collaboration with her former husband, Peter Jacobi. Their work reached the world stage through two seminal exhibitions, alongside other emerging Eastern European artists including Christo and Magdalena Abakanowicz: The 4th International Biennial of Tapestry, Lausanne, Switzerland (1969), which ignited a new genre of monumental tapestries and fiber installations; and the Venice Biennale (1970). Through subsequent exhibitions and workshops in the US, including at venues such as Penland School of Crafts and the California College of Art and Craft, Ritzi Jacobi's work influenced a generation of emerging American fiber artists.

Jane Milosch is director of the Provenance Research Initiative, Office of the Under Secretary for History, Art, and Culture at the Smithsonian Institution, where she has also served as Senior Program Officer for Art, directing pan-institutional, interdisciplinary art projects, and as Curator, Renwick Gallery. She recently co-curated the Hyperbolic Crochet Coral Reef exhibition project at the National Museum of Natural History and contributed to contemporary fiber art exhibitions: Green from the Get Go: International Contemporary Basketmakers and Stimulus: Art and Its Inception. A former Fulbright Scholar to Germany, her research interests include modern and contemporary art, craft, and design.

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

Kathleen Morris

Post-industrialism left crafts education with a crisis of identity. The broad-based denunciation of hands-on fabrication that began in the latter part of the 20th century infiltrated curricula of art and design institutions in both overt and subtle ways. Across North America, craft disciplines commonly became subsumed within departments of Design, the curious and deficient categorization belying the fact that their intent was to fabricate. Design leaves hands clean; it conveys clear boundaries; it entices Western students to draw on their technological prowess and play in virtual worlds, leaving the messy act of fabrication behind. It is not, however, a synonym for craft. The rift between higher education and craft rests partially on semantics, the craft designation open to both illustrious and embarrassing connotations. More importantly, the distancing reflects a mounting discomfort in Western institutions with craft's reliance upon, and glorification of, the human hand. In the field of textiles, so closely embedded in craft traditions, its stubborn dogma of embodied fabrication has been unapologetically co-opted by the DIY movement, an awkward cousin that post-secondary institutions keep at arm's length. While the shadow of industry has long shaped craft as a site of opposition, it is the DIY movement that has defined itself as an active voice of dissent, critiquing capitalist power structures that privilege particular interests and silence others. In this conversation, design institutions ally themselves with hegemonic interests, increasing distance from the culturally shunned act of making, and by doing so, tacitly sanctioning the prevalent paradigm that supports its stigmatization.

Kathleen Morris is a Toronto-based textile designer and educator. She has a Bachelor of Design from the Ontario College of Art and Design (OCAD) and is currently completing her Master's work at the Ontario Institute of Studies in Education (OISE). Her graduate work focuses on material practice and its role in a post-secondary environment. Kathleen is an artist-educator in the Toronto District School Board and an instructor at OCAD University in the department of Material Art and Design.

Clothing or Decoration: Exploring the Penis Sheath

Catherine Murphy

In 2009, the University of Rhode Island obtained a koteka, or penis sheath, from Papua New Guinea that was donated by a resident of Rhode Island. The koteka was mounted and accompanied by an image of three men, presumably from Papua New Guinea, wearing penis sheaths. Kotekas are an adornment worn by native men of Papua New Guinea to cover their genitalia. This research delves into the political and social meanings of what this adornment is, who wears it, and why it is considered clothing. Besides clothing, the koteka is also a way to show one's affiliation with a certain tribe. Due to changing times, the koteka is less common, however, many men still wear it. The nation's decision to try to force men to wear additional clothing along with the koteka, may have been influenced by other cultures. This paper explores why certain customs are acceptable and others are not and how the modern world may have affected those that lived and grew up with the tradition of wearing only a koteka as clothing. The goal of this paper is to show the importance of the penis sheath and its effect on the culture and tradition of Papua New Guinea. By comparing this research with the practices of other such traditions such as the codpiece and the loincloth, it is noticed that the idea of using materials to cover the male genitalia has been around for centuries.

Catherine Murphy is a second year Masters student in the University of Rhode Island's Textile, Fashion Merchandising and Design program. She comes to textiles from a background in design and merchandising with a degree from Framingham State University in Fashion Design and Retailing. Catherine is currently focused on the study of historic textiles and apparel. Her interests include nineteenth-century Western dress as well as ethnic textiles. One day she hopes to obtain a position in academia or the museum field.

The Tropical Myth and Brazilian Textile Design

Luz Neira

In 1930, the populist Vargas government embarked on a programme of rapid industrialisation and became responsible for the development and progress of the nation. Traditionally, the national textile industry had been associated with slaves and the poor and the wealthier classes despised Brazilian textile goods which they regarded as common and preferred imported goods instead. In modernising the industrial sector, and diversifying production, the government and industry felt compelled to change people's ideas about national products and in this way sought to stimulate the growth of internal consumption and encourage the nation to have a positive image of itself. To achieve this, national textiles had to be associated with a Brazilian aesthetic ideal and thus be clearly distinguished from any comparable foreign products. In this situation, certain patterns were chosen as genuinely nationalistic by embodying an iconographic repertoire drawn from the tropical environment, and based on the arts. In this way, "Brazilian fabrics" took on simple forms and striking colours and recaptured features of tropical flora and fauna which made it exotic. However, it also spread the false idea that these creations were devoid of any foreign influences. This study seeks to show that there is nothing genuine in these representations and that they only reflect the illusions of populist political speeches. Although it is recognised that there is a need for a standard image, such as that of the tropical myth which could identify the people with unspoiled nature despite of the widely varying economic condition of the people.

Luz Neira is graduated in Fine Arts and has a Master's degree in Social Communication from the University of São Paulo - USP. At present, writes a PhD thesis in Aesthetics of Pattern Textiles in Brazil. She is teacher in postgraduate programs in Fashion Design in a Faculdade Tecnológica Senai Antoine Skaf in São Paulo. Currently she works in a research about textiles from the Rui Barbosa House Museum in Rio de Janeiro.

Andean Royal Tombs and their Patrons

Amy Oakland

In the Andes, ancient textiles have been discovered in abundance in the elite tombs of royal personages. The arid climate particular to the coast of Peru and northern Chile has preserved outstanding collections of these textiles. Exquisite textiles at the site of Chimu Capac in the Supe Valley on Peru's central coast were discovered in the beginning of the twentieth century by German archaeologist Max Uhle sponsored by Californian Phoebe Hearst. Many of the artifacts from Chimu Capac attest to elite status and the site may have been a burial ground for Wari administrators or even perhaps Wari royals in the tenth and eleventh century. More recently the excavations of the Huaca Cao Viejo Moche pyramid in the Chicama Valley of the north coast of Peru were sponsored the Lima banker Guillermo Wiese. The excavations inadvertently opened a cemetery of well-preserved funeral bundles covering the pyramid surface dating to the tenth and eleventh century. The "fill" that provided cover for the cemetery was really the slumped adobe Moche pyramid built from the fifth to the eighth century. Although few Moche textiles survive, the Royal tombs uncovered inside the Huaca Cao have preserved textile fragments that provide a rare view of early north coastal textile techniques in the context of these elite sites. This paper will discuss a selection of these important groups of textiles, and will examine the ways that modern-day private patronage has attributed to preservation of these Andean textile treasures.

Amy Oakland, PhD, University of Texas (1986) is Professor of Art History at California State University, East Bay, Hayward, California (1989-present). Since her 1979 Fulbright Fellowship to study textiles in Bolivia, her interest continues in textile collections in archaeological contexts in South Central Andes, Bolivia, southern Peru, and northern Chile. Recent publications include "Telas Pintadas de Chimu Capac, Valle de Supe, Peru" in Max Uhle (1856-1944) *evaluaciones de sus investigaciones y obras*, (PUCP 2010), "Pre-Hispanic Northern Peru" and "Ancient Attire of the Southern Andes" in *Berg Encyclopedia of World Dress and Fashion (Vol 2) Latin America and the Caribbean* (2010).

The Imperial Textile Collection of the Shoso-in, Nara, Japan

Atsuhiko Ogata

The textile collection of the Shoso-in, the treasure house in Nara, Japan represents the history of the textiles of the Nara Period (8th century A.D.) It has been stored under the auspices of the Imperial Household Agency in the special facility since the 8th century, when the collection was first organized. The textiles in the collection provide a full picture of Japanese textiles of the period, and come from several sources. These include the textiles from the daily life of Emperor Shomu (reigned 724-749) donated by the Empress Komyo after his death, the textiles used for the ceremony of the great Todai-ji Buddhist temple and the clothes of artisans working in the Todai-ji temple, among others. Owing to the preservation and repair of the Shoso-in textiles over the past hundred years since the Meiji era (19th century) until today, the textile collection counts over 100,000 items. This is one of the most important repositories of eighth century oriental textiles that have been preserved worldwide. The paper will present the history of the Imperial textile collection, and focus on several of the most important examples.

Atsuhiko Ogata is the Chief of textile arrangement and research section of The Office of the Shoso-in Treasure House, in The Imperial Household Agency, Nara, Japan. He has worked with the ancient textile collection there for many years.

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

Sumiyo Okumura

Sponsored by the Turkish Cultural Foundation

A Kaaba curtain is a door curtain which covers the door of the holy Kaaba, the most sacred site of Islam in Mecca. Upon the occasion of the conquest of Egypt and Hejaz by Sultan Selim I in 1517, Selim I donated a Kaaba door curtain to the Bursa Grand Mosque, one of the five most important mosques in the Islamic World. This Mamluk curtain is very different from Ottoman Kaaba curtains in both its shape and design motifs. It is noticeable that five fragments, including a piece of inscription, hang down from the upper border. We see a similar shape in the piece of the Mamluk curtain in the Topkapı Palace Museum Collection. Although the Mamluk Kaaba curtain is quite worn, it is decorated with beautiful Dival embroideries, using white and yellow gold metallic threads. Blazons of the Dawadar are visible within the embroidery. We also examine and compare six Mamluk textiles and one Mamluk carpet in the Washington Textile Museum collection, which also bear Mamluk blazons. With the reading of the inscription, this paper will bring to light the Kaaba door curtain in the Bursa Grand Mosque, and consider the background of Mamluk-Ottoman political relations. We will discuss the blazon of the Dawadar and how its holders' importance and enormous power are reflected in textiles. The paper will also trace the origin of the Dival embroideries.

Dr. Sumiyo Okumura was born in Kyoto. After graduating from Doshisha University, she worked as an assistant at the National Museum of Modern Art, Kyoto. She then completed masters and doctoral degree in Turkish and Islamic Arts at the Turcology Institute of Marmara University in Istanbul. Since 2007, she has worked at the Turkish Cultural Foundation. Okumura presents her paper on the Mamluk Kaaba door curtain in the Bursa Grand Mosque. She examines and compares it with six Mamluk Textiles and one Mamluk carpet in the Washington Textile Museum Collection. This paper will consider the background of Mamluk-Ottoman political relations.

'The Political Handkerchief' a Study of Politics and Semiotics in Textiles

Emma Osbourn

Over many thousands of years there have been political, social meanings woven into the very fabric of cloth. Fabric is politically and semiotically charged even before it has any further imagery added to it. With the production of cheaper cotton and mass printing techniques in the eighteenth century the handkerchief, kerchief or bandana become the perfect vehicle for political messages, signifying complicity or resistance to political ideologies. I will trace the rise of the use of propaganda handkerchiefs from political protest such as Berthold's Political Handkerchief, which was a British working class newspaper that was printed onto cotton in 1831 to avoid a tax on paper, to American examples, which exist from the early 19th century. I will be examining examples of handkerchiefs which are expressions of nationalistic ideologies, such as commemorative handkerchiefs from the Boer and First World Wars, these reinforced the propaganda messages of the ruling classes, messages of duty, aimed at both soldiers (men) and women. I will be looking at World War 2 Jacquard scarves, assessing both agitation and integration propaganda within these contexts; following through to the use of handkerchiefs in American Political campaigns. Using the work of the Structuralists - Barthes, Baudrillard, Lévi-Strauss as well as Gramsci and Marx, I will examine the historical relationship between cloth, propaganda and semiotics, and using these to explore the notions of the handkerchief as a complex form of political communication; to look at these ideas not as mutually inclusive or exclusive but to explore their shades of complexity.

Emma Osbourn is an artist and researcher based in the UK. She graduated with an MA in Fine Art (specialising in textiles) in 2010 from the University of Lincoln, UK. Her research interests focus on the semiotics of textiles with an interest in propaganda. Her practice seeks to explore textiles as a medium with its own distinct discourse. She uses and subverts materials and processes to evoke a sense of the strange or of the familiar-made-strange. She combines textiles with video; questioning the blurred and contentious borders between art and craft, and redrawing the boundaries between analogue and digital. www.emmaosbourn.co.uk

Dahomey Appliqué Wall Hangings and the Politics of Production

Holly Paquette

The graduate course entitled Ethnic, Dress, and Textiles offered in Fall 2011 at the University of Rhode Island was organized around the Textile Society of America's 2012 Symposium theme: Textiles and Politics. One of the goals of the course was to become active participants in our field by learning how to become independent researchers and developing the skills to present this information to a wider audience. Following this concept and the goal of the class, I centered my research on the political significance of West African appliqué wall hangings originating in the Kingdom of Dahomey. Politics surrounding West African appliqué can be found throughout its timeline starting with its origins and ending with its tourist trade. The West African tourist trade produces these textiles in a wider social circle generating questions of what is "authentic" and who owns the rights to the traditional designs of a Dahomey appliqué cloth. The research presented in this paper closely examines the political motive that encompasses the Dahomey appliqué tourist trade and its effects.

Holly Paquette is a graduate student in the University of Rhode Island's Textiles, Fashion Merchandising and Design program. She earned her bachelor's degree in Arts Administration and Communications at Simmons College in Boston, MA. In 2011, she co-curated the exhibition Top Hats and Trimmings for the Pettaquamscutt Historical Society in Kingston, RI, and in 2009, she presented her thesis paper at the international seminar Women and Society: Emerging Challenges and Trends held at the Guruyayuracpan Institute of Management in Coimbatore, India. Holly is focusing her studies on merchandising and hopes to pursue a career in the fashion industry.

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

Claire Park

The politics of creating art pertains to assumptions relating to a given cultural sphere or theory that are concerned with power and status in society. From the perspective of an artist and educator, I will question prevalent assumptions in the contemporary culture of making and teaching art, and present alternative approaches inspired by textile artists from diverse cultures. What makes art "strong" - must we assume attitudes and mediums traditionally in the male domain? Are art students encouraged to "fit in" to the current scene, as opposed to developing their own creative integrity? Does "pushing the envelope" necessarily mean "beyond sacred"? What are the pressures to create art quickly? Is craftsmanship of any significance in contemporary art? Is there an expectation to create for and market to elites only? Examples of work and creative philosophies from both traditional and contemporary textile artists will be included, such as; D Y Begay, Itchiku Kubota, James Bassler, Moroccan Berbers, Mary Babcock and myself.

Claire Campbell Park is an artist, lecturer, educator and author. Her artwork has been included in Made in California 1900-2000 at the Los Angeles County Museum of Art and the International Textile Competition, Kyoto. Lecture venues include the Louvre; Seian College of Art, Kyoto; Apeejay College of Fine Arts, India; the Center for Middle East Studies, Tucson; the East/West Center; the South Australian School of Art. She developed her creative philosophy through research and teaching extremely diverse audiences, on five continents and is the author of Creating with Reverence; Art, Diversity, Culture and Soul. <http://sotolbooks.com/clairpark/>

"By your exertions conjointly with ours": British printed cottons in Brazil, 1827-1841.

Sarah Parks

Beginning with the arrival of Portuguese colonists in 1500, Brazil attracted the attention of traders throughout the Atlantic world. England's close commercial and political ties with Portugal, and later with Brazil itself, allowed British merchants to dominate trade with the South American state. By the second quarter of the nineteenth century, the production of printed cottons in Britain had expanded thanks to technical and chemical innovations. Simultaneously, the new nation of Brazil developed trade policies favoring British goods, including desirable printed textiles. In 1834, just twelve years after declaring independence from Portugal, Brazil became the single largest market for English printed cottons. A letter-book known as the Potiers Diary presents an invaluable lens on the execution of the textile trade with Britain during the first decades of Brazil's independence: It records the correspondence sent from five British merchant firms operating in three Brazilian port cities between 1827 and 1841. The letters capture market reactions to specific prints, as well prices and import duties. Conflicts within Brazil, competition among importers, and evolving trade regulations shaped the conduct of business among these traders. Cotton goods, in particular, provided a medium through which British merchants, forbidden from direct participation in the slave trade, could profit from the importation of Africans to Brazil—a trade that continued until 1856. This paper will explore how these merchants negotiated local and trans-Atlantic politics in the trade in British printed cotton to Brazil during the second quarter of the nineteenth century, through the lens of their correspondence.

Sarah Parks is Associate Curator of the Nantucket Historical Association in Nantucket, Massachusetts. She holds a B.A. from Wellesley College (2005) and an M.A. from the University of Delaware's Winterthur Program in American Material Culture (2010), from which she received the E. McClung Fleming Thesis Prize for "Britain, Brazil, and the Trade in Printed Cottons, 1827-1841." Previously, Sarah worked in the curatorial and education departments of the New Bedford Whaling Museum in New Bedford, Massachusetts. Her research interests revolve around the material culture of seaports and the ways in which coastal communities facilitate the exchange of goods and ideas.

Identity, Innovation and Textile Exchange Practices at the Paracas Necropolis, 2000BP

Anne Peters

Elayne Zorn's detailed ethnographic research demonstrated interrelationships between the organization of textile production, exchange relationships within and beyond Andean communities, persistence and innovation in style, and the meanings ascribed to textile-based iconography. We seek to demonstrate that all these issues can - and should - be addressed in the analysis of textile assemblages from documented archaeological contexts in the southern Central Andes, revealing evidence for complex and historically dynamic socio-political relationships. The Paracas Necropolis cemetery, approximately 150BC-AD200, is the largest set of relatively well-preserved and well-recorded burials documenting early complex society on the desert coast of the Central Andes, one of the few regions of the world preserving evidence of textile history and its social contexts. In the Necropolis sectors, conical mortuary bundles constructed around each buried individual incorporate layers of large cotton plain-weaves, fine garments elaborately embroidered in polychrome camelid hair, and regalia created with diverse textile structures, product of one to six or more post-mortem rituals. Based on the physical evidence, we model production processes of the textile artifacts and their use to construct the mortuary bundles, transforming the recently deceased into an ancestral figure. Distinctions in technique and style permit us to construct style groups that can be traced among different burials, to consider the cemetery as the residue of practices that mobilized social networks and changing relationships of power among polities in the surrounding region. While our analysis includes all artifacts in each Paracas Necropolis assemblage, textiles appear consistently as the principal material agent of social significance.

Ann Hudson Peters began study of Paracas Necropolis embroidered imagery as part of a history of non-western, textile-based art, and went on to study and practice ethnographic and archaeological research methods. Her dissertation (1997) documents contemporary archaeologically excavated contexts to ground a social analysis of the Paracas Necropolis cemetery (2100-1750BP). She has explored mediums and messages of textile-based imagery (1991, 2000, and in press) and the structure and significance of headdress elements (2004, 2006) in approximately contemporary production traditions throughout the south-central Andes. Since 2004 Peters has been documenting Paracas Necropolis burial assemblages in collaboration with Peruvian and international colleagues.

An Andean Colonial Tapestry: the 17th century New World and its Global Networks

Elena Phipps

A Colonial Andean tapestry in The Metropolitan Museum of Art, with its central field filled with European-style scrolling designs, a central motif attributed to a misunderstood Asian phoenix or dragons, border imagery that combines Old Testament biblical references and Andean women wearing their traditional llicllas (shoulder mantles) and acsus (wrapped dresses) and Renaissance grotesque creatures exuding from the corners, has it all. The intersecting meanings between the religious, cultural, social and political elements of a global world that is linked through trade and exchange in the 16th- 18th centuries is manifest in the design and technique of this unique and engaging tapestry. Made by Andean weavers, following traditions of the region, woven with native camelid-hair yarns, in a tapestry technique that extends back to the Inca era, it draws from influences of European concepts of history, functionality and narrative, yet distinctly originating in the New World. This paper will explore the interwoven elements of culture and identity through an examination in detail, of this and related Colonial Andean textiles.

Elena Phipps, the current President of the TSA, was a Senior Museum Conservator at the Metropolitan Museum of Art from 1977 until her retirement in 2010. Her interests involve curatorial perspectives relating to the history of textile materials, techniques, and dyes, particularly in the Americas. In 2004 she co-curated the Metropolitan's exhibition *The Colonial Andes: Tapestries and Silverwork 1430-1830*, which won the Alfred Barr Jr. Award (2006) for best exhibition catalogue, 2004-2005 and the Mitchell Prize. She has written many publications including *Cochineal Red: the Art History of a Color* (2010) and the forthcoming *Looking at Textiles: a Technical Terminology*.

The Cutting Edge of Velvet Research

Barbara Pickett

Here are two extraordinary tales where ingenuity and knowledge of velvet technology served the military defense of England. Richard John Humphries of the Humphries Weaving Company is renown for his expertise on fine silk production for royal regalia and restorations. He told me how he acquired his lathe-turned, teak velvet bobbins. He had salvaged his velvetloom and velvet wire collection from the closure of the Warners mill in 1971. However, he had no velvet bobbins. One day a person from the War Department approached him with the theory that a cloth could shield the fuselages of aircraft and prevent heat-seeking missiles from locking onto them. The woven fabric would have polyester thread crossed with nickel-plated copper wire. First Richard tried warping with the polyester and inserting copper wire. However, the specifications were extremely exacting and the slight unevenness of the beat exceeded the tolerance level. In a stroke of genius, he switched, wound the wire on made-to-order bobbins, polyester for weft. Success, he wove these anti-radar shields for helicopters for years. Eugene Nicholson, former Keeper of Industrial Technology at the Bradford Industrial Museum, related that the Lister's Manningham Mills grew to prominence with the advent of its face-to-face velvet powerlooms. In WWII it developed a top-secret cloth crucial to Patton's decoy army. Listers, the King of Plush, modified its velvet technology, produced a double pile fabric that could be coated with rubber and inflated into 3-D forms. From aerial surveillance these balloons would appear to be military trucks and tanks.

Barbara Setsu Pickett is an Associate Professor Emeritus in Department of Art, University of Oregon. Her art and research focus on velvetweaving, Jacquard design, and shibori. She has researched velvetweaving in Italy, France, Britain, Japan, China, Turkey and Uzbekistan. Her son Michael and she run Mihara Shibori Studio and create silk shibori scarves. She has received awards from NEA Individual Artist, Fulbright Research, Institute of Turkish Studies, Gladys Krieble Delmas Foundation, Rockefeller Foundation Bellagio, and Asian Art Museum in San Francisco.

The Fallen

Vita Plume

My work confronts the aftermath of war. In my woven and dyed pieces, I reflect upon the impact of war on my ÈmigrÈ Latvian household imbued with the memories of the refugee survivors. My work addresses the reality of living in Canada, within a family and a culture divided by the Iron Curtain. My use of visual icons to investigate the dislocation, historical context, personal fear, and cultural mythology reveals that the perception of my family was as much a product of the immigrant imagination as it was the experience of the Cold War. I moved to the United States in the weeks before Sept. 11, 2001. Now living in a country fighting two wars, both in the name of democracy (Operation Iraqi Freedom and Operation Enduring Freedom), the psychological legacy of my own family's experience produced discomfort and anxiety. My examination and reflections on these wars led me to produce a textile installation displaying woven portraits of the eyes of the fallen soldiers. To date I have woven all 157 Canadian soldiers who have died in Afghanistan and 160 US soldiers, just 2.7% of the over 6,000 who have died in both wars. The installation serves as a space of reflection, provoking a confrontation of the incongruities between the messianic mythology of war and its devastating personal repercussions.

Vita Plume sees portraits and patterns as holders of specific cultural information. She weaves and dyes patterns that, when merged on a digital Jacquard loom with selected portraits, create ghostly distortions of the portraits and patterns. She uses these contortions to explore the instability of visual and cultural identity. She received her MFA from the Nova Scotia College of Art and Design, Canada, and she is Associate Professor at North Carolina State University's College of Art and Design. She has exhibited in Canada, the US and internationally, and received Canada Council grants and a North Carolina Arts Fellowship.

America Under Foot: Politics, Patriotism, and the Liberty Rug

Amy Poff

In January 1918 President Woodrow Wilson was given a Karnak Wilton carpet woven by the Shuttleworth Brothers Company of Amsterdam, New York, and inspired in part by the Statue of Liberty lighting ceremony he officiated in 1916. Featuring at its center the Statue of Liberty, surrounded by symbols of America's past and present, the rug remained at the White House throughout Wilson's presidency. Presented shortly after America's entrance into World War I and just weeks after Wilson's now-famous "Fourteen Points" speech, this "Liberty Rug" provided a symbolic narrative of the triumph of American progress while serving as physical proof of the country's manufacturing prowess. More than just a chronicle of history, however, the Liberty Rug was an emblem of the period's cultural embrace of order and industry, as well as the fervent patriotism associated with Progressive-era political notions of expanding American democracy. This presentation will discuss the Karnak Liberty Rug's manufacture and primary motifs as they relate to issues of national identity, and political and industrial power in America during the war. A brief introduction will address the history of American carpet manufacture and the role of the Shuttleworth Brothers Company in particular. In addition, the rug will be situated within the broader history Western of carpet-making and politics. Finally, I will discuss the relatively short-lived popularity of the rug, and what that may suggest about America's changing politics. Key research sources include marketing materials, period news and popular accounts, and literary references.

Amy Poff is a freelance art historian, educator, and artist working in the Baltimore-metropolitan area. She received her B.A with Honors in American Studies from University of Maryland, Baltimore County, studied fine art and historic preservation, and is completing her M.A. in the Smithsonian-Corcoran History of Decorative Arts program. She works as an adjunct instructor at Harford Community College and the Community Colleges of Baltimore County, teaching courses in art and design history. Her paper *The Tropics in Your Living Room: Barkcloth and the Escape to the American Home* was selected for presentation at the 2010 Smithsonian-Corcoran HDA Graduate Symposium.

Ancient Emblems, Modern Cuts: Weaving and the State in Southeastern Indonesia

Ian Pollock

Since antiquity, the peoples of the modern state of Indonesia have used textiles to communicate identity. Lines of male and female descent, clan and caste, allegiance to kingdoms both old and new, religion and spiritual accomplishment, and many other identifying characteristics are encoded into the hundreds of discrete textile traditions that continue to thrive across the archipelago. For the last fifteen years, the Indonesian state has actively engaged with traditional textile culture in ways that co-opt and alter these systems of meaning. The evolving relationship between traditional weavers and the state offers a window onto a nation struggling to reconcile its past with its future. In 1997, the government of the southeastern province of Nusa Tenggara Timur ordered government employees to purchase uniforms made from local traditional cloth. In a concurrent move, the Ministry of Industry formed weaving cooperatives in villages around the region, and encouraged them to mass-produce versions of local textiles using simplified motifs and time-saving chemical dyes. The new policies set in motion a slow, grinding battle over the meaning of textiles, and the identities of the people who weave and wear them. This paper will address the social, economic, and spiritual issues surrounding this unique intersection of textiles and politics: are traditional textiles commodities, or sacred heirlooms? Are the women who weave them skilled artisans, or priestesses? What is the proper relationship between the state and the older social systems expressed in textile culture? What is the meaning of "traditional" textiles produced in factories in Java, or made into Western-style garments?

In the few short years since his graduation from Pomona College, Ian Pollock has bounced from the Metropolitan Museum of Art in New York to the World Bank in Jakarta, and many points in between. Ian is currently field research director with the Threads of Life Center for the Indonesian Textile Arts, and its sister organization, the Foundation for Sustainable Culture and Livelihood (Yayasan Pecinta Budaya Bebalı). He has lived in Indonesia since 2007

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

Margaret Powell

Women of the World War II home front adjusted to war related fabric shortages and rationing through the use of ingenious alternatives. While yard goods were subject to war rationing, and ready to wear garments were redesigned to use less fabric, a segment of the American population took advantage of another option. These families continued to create a number of attractive garments and household items throughout the war from a type of cotton percale which was available for free and classified as an unrestricted industrial good. The cotton commodity bag or cotton feed sack, gained popularity as an alternative to traditional yard goods throughout rural communities. This tradition began at the turn of the 20th century and continued to grow with the support of grain manufacturers and the Department of Agriculture, which published a number of pattern booklets designed specifically for commodity bags. Three 100 lbs sacks of grain could make an average sized adult dress and packaging companies hired notable fabric designers from Europe and New York City to create colorful dress prints for their cotton packaging. This tradition continued into the 1960s, bolstered by the annual industry sponsored Cotton Bag Sewing Queen contest. The contest was held at state fairs nationwide throughout the 1950s and 1960s to maintain consumer interest in the cotton bag at a time when the paper commodity bag began to grow in popularity with manufacturers.

Margaret Powell received her MA in the History of Decorative Arts in 2012 from the Smithsonian Associates/Corcoran College of Art and Design. She is interested in researching the use and production of textiles in Great Britain and the United States.

Spectres of Liberty

Olivia Robinson

As an artist representing the "now" period in fiber art, I will discuss Spectres of Liberty (an artist collaborative) that creates large-scale temporary spaces and cultural events to bring attention to hidden histories of resistance. Two Spectres of Liberty projects are hybrid-media, public projects integrating flexible pliable media and moving image technology to create projects inspired by the history of the movement to abolish slavery in the United States. The first project is "The Ghost of the Liberty Street Church." Built in 1840 in Troy, New York, the Liberty Street Church was an important meeting place for organizers of the Underground Railroad. Destroyed in 1940, it is no longer apart of our visual landscape or communal memory. We created an inflatable 1:1 scale reproduction of the church and installed it at its former location, which is currently a parking lot. We animated this ghost church through video projections, sound, and digital animations representing the church's first reverend (H.H. Garnet) and his words. The second project, "The Great Central Depot in the Open City," looks to history for connections with contemporary political issues. Inspired by anti-slavery sewing circles and anti-slavery fairs, this project also established a creative working space for production and political discussion. In both projects Spectres of Liberty uses textiles and flexible planar materials to create space, meaning, and quick transformation, which, in combination with other media incorporated into the installations, define a cultural space for interacting with erased histories that continue to affect us today.

Olivia Robinson is a multimedia artist whose work spans performance, installation, research, and community engagement. Robinson's diverse body of work, which ranges in scale from hand-built textile circuits to architectural-scale inflatable structures, investigates issues of justice, identity, community, and transformation. She has received awards and honors from the National Endowment for the Arts, New York State Council on the Arts, Franklin Furnace Fund, Harpo Foundation, New York Foundation for the Arts, Sculpture Space, and Center for Land Use Interpretation. Her work has been recognized in books, journals, and CD/DVD releases, and has been presented at internationally recognized venues.

Stealth

Ellen Rothenberg

Stealth is a series of related works begun post-9/11 and developed during the U.S. invasion of Afghanistan and the Iraq war. The installation attempts to measure unquantifiable distances between the contested geographies of war and daily life in the United States. Research began with a visit to the Natick Soldier Systems Center, a Department of Defense installation responsible for technology development and engineering of US military food, clothing, shelters, airdrop systems, and soldier support; the group that develops and tests camouflage. Stealth includes wall-sized maps made from the cut seams of camouflage clothing. There's an oversized storage system for camouflage bundles and a how-to diagram with instructions for the storage and containment of this dangerous and invasive material. Stealth functions as a site for performance and production, using the tradition of "El Lector," a reader collectively paid by fellow workers at cigar factories to read aloud literature, political texts, and the news of the day. In Stealth a team of cultural workers produce bundles of recycled camouflage clothing in an effort to "get camouflage off the streets!" while writers read works responding to war and landscape.

Social movements, politics, and history inform Rothenberg's public projects, installations, and performances. Her work has been presented in the US and Europe at The National Museum of Contemporary Art, Bucharest; Royal Festival Hall, London; Neues Museum Weserburg, Bremen; Boston's Institute of Contemporary Art and Museum of Fine Arts; and The Museum of Contemporary Art, Chicago. Selected awards include grants and fellowships from the National Endowment for the Arts, Rockefeller Foundation, the Bunting Institute at Radcliffe College and Harvard University, and the Illinois Arts Council. An Adjunct Professor at the School of the Art Institute, Rothenberg lives and works in Chicago.

The French Cult Administration, the Pontifical Vestments and Politics during the Concordat period (1801-1905)

Maria Anne Privat Savigny

After the Concordat of 1801, the French Church has a new status: the Cult Administration has been founded and becomes a powerful mean for controlling and financing religious art projects as well as a strong political implement for each political regime during the 19th century. We propose to study the impact of this policy on the orders and financing of pontifical vestments for bishops when they celebrate the Mass in their cathedral. Pontifical vestments are at the center of the Mass celebration as a symbol of the agreement existing between the State and the Church. This financing policy has been done by all the political regimes in the French 19th century through the Cult Administration and also through the prince personal "liste civile", especially during the Monarchie de Juillet and the Second Empire. We propose to demonstrate how and why the pontifical vestments for cathedrals became an efficient and strategic politic mean.

Chief Curator and director of Gadagne museums in Lyon (city museum and international puppets museum, since 2011) Main publications and exhibitions in textile history (16th and 19th centuries) and in decorative arts history. Teacher in the Ecole du Louvre Former director and chief curator of the musÈe des tissus and the musÈe des arts dÈcoratifs of Lyon (2004-2010) Former curator in the Research and Conservation Center for French museums (1998-2001) and in the national museum of Renaissance art (Ecouen Castle, 2001-2004) PhD in history of art (2010) Institut national du patrimoine (1998) Ecole du Louvre (1994) ESSEC (MBA in management level, 1993)

Lang Dúlay: Art, Power and Women's Work

Cherubim Quizon

Lang Dúlay doesn't know exactly when she was born, but she was already a young mother at the time of the Japanese Occupation of the Philippines (1942-1945). All her life she has woven t'n-lak, the cloth T'bŪli women make from abac· fiber grown in the highlands of Mindanao. In 1998 Lang was awarded the prestigious Philippine national prize for traditional artists (G·wad Manlilik· ng B·yan). In return for the lifelong stipend that accompanies the award, she has established a school to teach her skills to younger T'bŪli weavers. Lang also traveled to Washington, D.C. as a featured artist at the 1998 Smithsonian Folklife Festival. When Lang received her award, she understood quickly that her principal task of teaching weaving could not be achieved outside the context of T'boli kinship ideology or the traditional roles that confined women of her generation to the domestic sphere. In this presentation, I will discuss Lang Dúlay's success as a weaver and instructor in relation to existing T'boli modes of leadership open to women. Lang's case can be seen as a prominent yet highly unusual example, as she has made use of her status as Gawad awardee to assert her position as senior weaver and also as the leader of her extended co-residential kin group. Finally, I will contrast Lang's career with the ways in which three younger women, one of whom accompanied her to the Smithsonian Folklife Festival, have navigated traditional and modern modes of female leadership.

Cherubim A. Quizon received her doctorate in Cultural Anthropology from Stony Brook University and is currently Associate Professor at Seton Hall University. Her expertise on Bagobo abaca ikat textiles derives from her dissertation research, which combined multi-site fieldwork alongside an evaluation of early twentieth-century American museum collections. She has published articles addressing Bagobo cognitive categories of costume and dress, as well as early loom and fiber technology in Southeast Asia and the Western Pacific. Her current research looks at how Bagobo and other Mindanao highlanders interpret their own heritage as they move in and out of transnational social spaces.

Contemporary American Textiles & Promoting Democracy in Postwar Europe

Margaret Re

Between 1951 and 1952 twelve exhibitions were prepared by the Traveling Exhibition Program (TEP)¹ for the State Department and circulated by the High Commission for Germany. Recognized as an asset to prestige, modernist designers recommended by Museum of Modern Art staff were contracted to develop and fabricate exhibitions that illustrated American culture. Three exhibits showcased consumer goods, organized by industry. Each was accompanied by a catalog that included object, designer and manufacturer names. My talk considers one exhibition, Contemporary American Textiles (CAT) designed by the Knoll Planning Unit under the direction of architect Florence Knoll. By using select textiles to create display panels that surfaced a demountable frame, Knoll designed a freestanding structure through which an audience could walk in and around, whose spatial arrangement was compared to a Mies van der Rohe house.² Using archival materials including recently discovered catalogs,³ I will establish that TEP and the State Department collaborated to construct political authority in postwar Europe on behalf of the United States government. I will present that in a time of scarcity and need; textiles were used to make the implied promises of democracy visible. I will argue that CAT was directed toward women, a political entity understood by the State Department to play an important part in Europe's regeneration.⁴ And, I will conclude that CAT was used to embody the ideals of what has been called the American century by equating the principles of democracy with domestic consumption. 1. A quasi-governmental organization headed by Annemarie Henle Pope that operated under the National Collection of Fine Arts, TEP became the Smithsonian Institution Traveling Exhibition Service (SITES). 2. "Knoll's Kaleidoscopic Knock-Down," *Interiors* (December 1952): 112-115, 175. 3. These materials include catalogs and U.S. government archival materials that document CAT's conte

Margaret Re is an Associate Professor at UMBC where she teaches in the Department of Visual Arts. Re is investigating a series of traveling exhibitions funded by the United States Department of State for circulation in post World War II Europe as part of the Marshall Plan. Conceived to equate democracy with innovation and accessibility, these exhibitions employed the language of modernism. Re has received numerous awards and fellowships, including a 2002 National Endowment for the Arts, in the category of history and preservation. A practicing designer, she received her M.F.A. from The University of Michigan.

Towards a Proactive Perspective

Linda Rees

This paper focuses on two factors that directly affect visibility in the field of tapestry: instruction and analytical dialog in university programs and visibility in art exhibitions and publications. A casual debate in 1998 lead me to the disturbing conclusion that contemporary tapestry in America had few documented critical reviews of trends in our recent history or about the artists producing tapestries in the last half of the 20th century. It was not the first time I had wished for more commentary regarding major developments shaping our direction. However, this time I had a means to contribute my part by chronicling the prolific career of Muriel Nezhnie Helfman, who chose challenging topics and expressive imagery, especially her "Images of the Holocaust" series. Through documenting Nezhnie's contributions, and getting the book, NEZHNIIE: Weaver and Innovative Artist into print, I gained a greater overview of the problems the medium faces. The decreasing number of textile programs at universities that offer tapestry instruction also reduces the potential for academic research about the contemporary field. Scanty coverage in weaving journals, with only occasional survey articles, has not helped either. Being editor of an international tapestry newsletter for 6 years provided me one means to encourage communication about our ongoing progression in lieu of expecting a diminishing academic base to have resources for the task. Awareness of these underlying reasons for taking a proactive approach in promoting and recording contemporary tapestry's developments can create the visibility the medium deserves.

Linda Rees has woven for 47 years sustained by a daily practice creating tapestries. Her extensive career as an exhibiting artist, writer for fiber journals and active participant in both fiber related and community arts organizations has provided her a point of reference for understanding the trends occurring in the medium over the last half century. A heightened awareness that little documentation of contemporary tapestry artists exists served as catalyst for Rees to write the book NEZHNIIE: Weaver & Innovative Artist, published in 2004, and motivated her to become editor of the American Tapestry Alliances quarterly newsletter from 2003-2009.

The Kanga, a Cloth that Reveals Co-production of Culture in Africa and the Indian Ocean

Phyllis Ressler

The Kanga is one of Africa's least understood textiles. As a simple cotton, colorful, hand and machine printed cloth it embodies dynamic historical co-production of culture throughout African and Indian Ocean trade networks. Exploring African mercantile trade history, the co-production and exchange of iconography, the diverse use and meanings of the Kanga, suggests a valuable discursive role for this textile. Despite its longevity of more than 150 years, its significant role in creation of identities, and its contribution to communication through design and social meaning, the Kanga, receives limited attention in textile research. Though seen by many as a simple machine printed cloth, inexpensive and worn for daily use, it continues to carry a high degree of value across diverse societies far beyond the east African coast where it is thought to have originated. Its historical connections within and beyond the African continent present a view of cultural co-production and exchange not often acknowledged in this region. Background materials for the research were drawn from a multi-lingual literature review and more than 50 interviews which have been collected over a two year period, by the principle researcher in collaboration with The National Museums of Kenya, Department of Cultural Heritage team of Anthropologists. This research contributes to a small but scholarly collection of data on the Kanga, filling a gap in the study of African textiles.

Phyllis Ressler Professor of Cultural Anthropology and Communications, Webster University, Geneva Switzerland and Eastern Mennonite University, Harrisonburg Virginia Phyllis Ressler holds a Masters degree in Anthropology from the School of Oriental and African Studies, London. Her research has focused on textiles in east Africa and the Indian Ocean region, specifically the kanga. Most recently, she supported the work of the National Museums of Kenya, and the British Museum, in research on the kanga and development of a major exhibition. Other related work includes research, publication and exhibition on indigenous textiles from Asia, Africa and the Middle East.

The Influence of Tribal Conflict, the 'Great Game', and Trade on Qaraqalpaq Costume

David Richardson

Formed as a small confederation of Turkic tribes on the middle Syr Darya in the mid-sixteenth century, the Qaraqalpaqs continually sought defensive alliances with the more powerful sedentary states and nomadic hordes that surrounded them, even attempting to gain the protection of Imperial Russia by swearing allegiance to the Empress in 1743. As the Qazaqs of the Junior Horde steadily forced them south into their present homeland in the Aral Delta they increasingly came under the domination of the Khivan Uzbeks. The material culture of the Qaraqalpaqs was not only changed by the cultural influence of the Khivans but came close to annihilation as a result of increasingly repressive taxation. It was rescued thanks to the Russians, who began their military advance into Turkestan in the mid-nineteenth century culminating in the conquest of the remote Khanate of Khiva in 1873. The majority of Qaraqalpaqs finally became citizens of Russian Turkestan. Russia's newly emerging textile industry was quick to exploit its newly-opened colonial markets. As the prosperity of the Qaraqalpaqs began to improve they not only gained exposure to Khivan semi-silk ikat, pure silk sashes, polished alacha and the culture of farmed cotton, but also had access to Russian woollen broadcloth, inexpensive printed chintz and woollen shawls. Over time they began to incorporate these new textiles into their costume. At first the changes were modest but by the start of the twentieth century the new textiles had inspired stunningly new decorative embroidery designs and dramatic new fashions.

Dr. David Richardson and his wife Sue are the foremost Western experts on the Qaraqalpaqs and other peoples of the Aral Sea region in western Central Asia, having studied their history and culture for the past fourteen years. They have visited the region repeatedly, liaising with local academics and museum curators, whilst accumulating almost everything that has ever been written about it, including a vast amount of material published in the Russian language. They have lectured and written about their findings in Europe and America. Their definitive book, *Qaraqalpaqs of the Aral Delta*, is scheduled for publication in August 2012.

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

Rowland Ricketts

I believe that one of art's central functions is to shift our perceptions of ourselves and the world we inhabit. As an indigo farmer and dyer, I pursue this belief not only in what I make, but also how I make it. I have come to understand my art as not merely the end-point of the arduous process of indigo farming and dyeing, but as objects built of the energy I expend in the growing and making of the dye. My current creative activity strives to make this implicit content more evident by directly involving the public in the growing and processing of indigo as well as through installations that combine dyed works, raw materials, and video. Through a presentation of the IndiGrowing Blue Project and recent installations I will discuss the artistic intentions and political overtones of growing indigo by hand in United States. The slowness of the indigo process forges a connection to older creative traditions in which objects were crafted from locally gathered or raised materials; traditions which were sustainable in their scope; traditions which when engaged as artistic expression in 21st century America raise questions of how we live and work, current patterns of production and consumption of natural dyestuffs in a globalized world, and our relationship as makers to the environment.

Rowland Ricketts utilizes natural dyes and historical processes to create contemporary textiles that span art and design. Trained in indigo farming and dyeing in Japan, Rowland received his MFA from Cranbrook Academy of Art in 2005 and is currently an Assistant Professor in Textiles at Indiana University's Henry Radford Hope School of Fine Art. His work has been exhibited at the Textile Museum, Cavin-Morris Gallery in New York, and Douglas Dawson Gallery in Chicago and has been published in Textiles Now, FiberArts, Selvedge, Surface Design Journal, and Hand/Eye Magazine.

Felt Space: Responsive Textiles, Fabric Dwellings and Precarious Housing

Kirsty Robertson

Abstracts: Recently, a number of architects and designers working with smart textiles and responsive architecture, have created projects that re-imagine architectural and domesticate space as deeply and emotionally imbricated in the lives of its inhabitants and occupants. These projects suggest an ambient felt space that has untapped possibility for creating communities of sentiment that might in turn offer a radical potential for rethinking both space and connection. In each case, works draw on new and old technologies, and also on an etymology of networking built directly into the language of textiles - the material, the interwoven, the connective, the tissue. From the fleece jacket/building Sweaterlodge, (the recent Canadian entry to the Venice Biennale of Architecture), to several knitted houses, and a room of breathing pillows, artists, architects and designers have begun to ask how tactile space might encourage new modes of thought and being, and might lead to radical forms of community building. My argument, however, takes a slightly different path, and analyzes such structures in their very materiality, connecting them to other forms of fabric dwellings - tents, bivouacs, emergency shelters - that are often associated with precarity, exile, and loss of community. Moving from refugee camps and housing shelters created by the sub-prime mortgage crisis, to high tech laboratories and art exhibitions, this paper analyzes both the utopian and dystopian extremes of fabric dwellings, suggesting that in textiles can be found a metaphor for the precarity of home in the twenty-first century.

Kirsty Robertson is an Assistant Professor of Contemporary Art and Museum Studies at the University of Western Ontario. Her research focuses on activism, visual culture, and changing economies. She has published widely on the topic and is currently finishing her book *Tear Gas Epiphanies: New Economies of Protest, Vision, and Culture*. More recently, she has turned her attention to the study of wearable technologies, textiles, craft and activism. She considers these within the framework of globalization and burgeoning 'creative economies.' Her co-edited volume, *Imagining Resistance: Visual Culture, and Activism in Canada*, was released in 2011.

Sleeping Amongst Heroes: Copperplate-Printed Bed Furniture in the 'Washington and American Independence (sic) 1776: The Apotheosis of Franklin' Pattern

Whitney Robertson

The proposed paper will investigate the history and iconography of copperplate-printed bed furniture in a pattern known as "Washington and American Independence (sic) 1776: The Apotheosis of Franklin" or "The Apotheosis of Franklin and Washington," produced in England for the American market c. 1795. The pattern features two of America's founding fathers surrounded by representations of liberty and various aspects of the American Revolution. After a brief overview of the development of cotton "washing furnitures" and the copperplate-printing technique, the paper will then look critically at the pattern's iconography in the context of contemporary prints and copperplates featuring revolutionary and patriotic themes. Bed furnitures made from this pattern were ubiquitous-- or remarkable-- enough that many extant pieces are present in the collections of museums ranging from the Metropolitan Museum of Art to smaller organizations like Anderson House and Dumbarton House in Washington, DC. The paper will conclude by using provenance records and written materials to approach questions about the use and ownership of these hangings. Who owned these textiles, and where did they live? What kinds of chambers were they used to decorate? What sort of people fell asleep surrounded by images of America's most celebrated heroes, or ushered their guests into rooms adorned with the symbols of American liberty? By analyzing these pieces from origin to end use, this paper aims to develop a deeper idea of how domestic textiles contributed to the political environment of everyday life in the fledgling American republic.

Whitney A. J. Robertson is currently the Museum Collections Manager at the Society of the Cincinnati in Washington, DC and an adjunct professor at Marymount University in Arlington, VA. Mrs. Robertson is a 2009 graduate of the Fashion Institute of Technology's Fashion and Textile Studies: History, Theory, Museum Practice MA program, and her thesis, titled "George Washington: Dominion, Democracy, and Dress," examined the historical and cultural implications of George Washington's sartorial choices throughout his life. Mrs. Robertson has also worked with textiles at a variety of Washington cultural institutions including The Textile Museum, Sewall-Belmont House, and Dumbarton House.

Colonial Legacies and the Politics of Weaving in Consuelo Jiménez Underwood's Fiber Art

Clara Román-Odio

Consuelo Jiménez Underwood, a contemporary Chicana fiber artist from San José, California chronicles with hallucinatory imagery the colonial legacies of the Americas: brutal domination of the land and indigenous cultures, marginalization of the vanquished, tarnished environment and poverty, cultural and spiritual mestizaje, and maximum exploitation of human capital and natural resources for gold to benefit those in power. The daughter of migrant workers—a Chicana mother and a father of Huichol Indian descent—Jiménez Underwood combines traditional textile materials with those not commonly used (barbed wire, plastic-coated wire, safety pins) to undermine contemporary gendered and racialized distinctions between art and craft and engage the viewer in political reflection about national territories. Her aesthetics is informed by "Domesticana," or the "Sensibility of the Chicana Rasquachismo" (Amalia Mesa-Bains, 1996, 156-63); a Chicana feminist art theory that situates art in the domestic sphere as a way of resisting the majority culture. In this presentation I will examine imagery from her recent exhibition, *Undocumented Borderlands* (September 2011), in which the artist combines textiles and politics to compel us to reflect about subaltern knowledge production and the possibilities of disrupting global designs of coloniality. Hence, in response to Gayatri Spivak's question "Can the Subaltern Speak?" (1988) Jiménez Underwood offers a politics of weaving that undeniably puts "the cultural battlefield" of the Americas back on the political agenda; and it forcefully answers that the Subaltern not only can but should and will speak.

Clara Román-Odio, Professor of Spanish and Hispanic American literature at Kenyon College, authored *Octavio Paz en los debates críticos y estéticos del siglo XX* and co-edited *Transnational Borderlands in Women's Global Networks: The Making of Cultural Resistance*, and *Global and Local Geographies: The (Dis)locations of Contemporary Feminisms*. She researches theoretical and artistic models in feminist movements of women of color. Her forthcoming publication, *Sacred Iconographies in Chicana Cultural Productions: Feminism and Empowerment in Transnational Networks*, examines Chicana literature and visual art within a transnational framework analyzing connections between U.S. feminisms, globalization, transnational feminisms, and religious iconography in Chicana cultural productions.

Central Highland-Central Coast Textile Interaction during the Inca Empire

Ann Pollard Rowe

During the period of the Inca Empire, many highland textiles, not only Inca ones but also of other highland styles, were transported to the coast where they were preserved in the coastal desert cemeteries. This presentation focuses on one style of tunic found on the central coast that has obvious highland technical features and appears also to have influenced local coastal style tunics. The style can be identified as from the period of the Inca Empire partly because a few of the local pieces use Inca designs. The paper will examine a range of examples from both the highland and coastal styles in order to trace their interactions. A preliminary review of the evidence suggests that a surprising number of late pre-Hispanic tunics from the central coast show influence of this highland style to varying degrees. The available documentation suggests that the area of influence was Chancay and its vicinity so the tunics therefore also help to begin to define the Chancay style of this period. It is harder to identify the highland source, since archaeological textile documentation is lacking because of poor preservation conditions in the highlands, but it may be possible to find some relevant historical records. This evidence enables us to reconstruct something of the political relationships of two provinces within the Inca Empire, both with each other and with the Inca Empire itself.

Ann Pollard Rowe spent most of her career as Curator of Western Hemisphere Textiles at The Textile Museum in Washington, DC, and is now Research Associate there. She has curated many exhibitions, and wrote catalogues for *Warp-Patterned Weaves of the Andes*, *A Century of Change in Guatemalan Textiles, Costumes and Featherwork of the Lords of Chimor*, and *Hidden Threads of Peru: Q'ero Textiles* (with John Cohen). She also co-authored and edited three books on Ecuadorian textiles. These books and her many articles describe the stylistic development and the techniques and structures of both archaeological and ethnographic textiles of Latin America.

The Politics of Textiles Used in African American Slave Clothing

Eulanda Sanders

Osnaburg, homespun, and linsey-woolsey (Warner & Parker, 1990), broadcloth and Negro cloth (Hunt & Sibley, 1994; Warner & Parker, 1990; Williams & Centrallo, 1990) and kersey (Hunt, 1996) are typical textiles used to create the clothing worn by slaves and are often described in narratives written by African American slaves. The stories of African American slaves are a wealth of information on the lives of all individuals living in chattel environments, but particularly slaves who were usually not photographed. Since textiles are used to create inherently personal items, they are often described in narratives to help the reader's understand the complexity of the narrator's life. The guiding question for this research is whether there is an historical and/or political link between the production of these textiles for slave uniforms and the production of natural fiber crops in the United States through the use of slaves as labor? In this paper the researcher will provide an overview of typical fibers and fabrics used to create slave clothing based on information gained from published African American female slave narratives and a review of literature. In the presentation, the researcher will also compare textile information to records of crop production in the south eastern region of the United States between 1830 - 1865 to determine if and what textiles were produced specifically for slave clothing. The presentation will also include how textiles produced for slave clothing represent the slave's position in society prior to the Emancipation Proclamation. Hunt, P. (1996). Osnaburg overalls, calico frocks and homespun suits: The use of 19th century Georgia newspaper notices to research slave clothing and textiles.

Eulanda A. Sanders is an associate professor of design and merchandising and director of the center for women's studies and gender research at Colorado State University. She primarily teaches courses in the apparel design and production concentration. She received her PhD from the University of Nebraska-Lincoln. Her research and creative scholarship interests include historical meanings of African American appearance, knit wear production, wearable art, material reuse, and computer-aided design technologies.

Cultural Politics in a Calabrian Town: Local Identity, the Textile Arts, and Marketing Heritage

Joan Saverino

This paper examines the cultural politics surrounding the marketing of local heritage and the textile arts. In recent years, the Italian government has joined with local interests to market tourism in the mountainous Sila region of Calabria. In the town of San Giovanni in Fiore, promoted as "centro artigiano" (arts center) of the Sila, cultural heritage is commodified through a nostalgic capitalization of its peasant past in which the production of folk arts, particularly textile arts, is central. The woman in traditional costume (la pacchiana), always portrayed as a weaver or embroiderer, serves as the central promotional image and as the key symbol of local identity. Symbols convey a sense of fixed identity and imply a collective memory that is a unified consensus of the past. Collective memory, however, is often a contested site, differing individually and along lines of class, age, and gender. The cultural politics of heritage production appropriates and privileges certain interests at the same time as it displaces others. In San Giovanni in Fiore, the woman as weaver and embroiderer is rendered iconic but narrative and practice indicate a subtext of discord and ambivalence in the local imagination. In order to unpack the layers of meaning encoding the symbolic female representation, the social history of gender based textile and embroidery production will be analyzed. This paper contributes to the growing body of literature on cultural politics and identity by exploring the complex meaning of the woman as gendered symbol of local identity.

Joan Saverino, Ph.D., is an adjunct professor, Department of Sociology and Anthropology, Arcadia University, and is a lecturer at the University of Pennsylvania in Urban Studies. She has worked for over 30 years in education and museums and as a private consultant. She is currently working on a manuscript that uses the lens of needlework and dress to investigate embodied social relations of Calabrian and immigrant women to West Virginia. A chapter from this work will appear in the forthcoming edited volume, *Stitches in Air: Women's Domestic Needlework from the Italian Diaspora*.

Bizango: Textiles of a Haitian Vodoun Secret Society

Sarah Scaturro

In July 2011 I traveled to Port-au-Prince as a volunteer textile conservator for the Smithsonian Haiti Cultural Recovery Project. As the only textile expert involved in the project, I was assigned to work on the Marianne Lehmann Collection of Vodou artifacts. The collection of 4,000 objects has many textile objects including sequined flags, RaRa costumes, dolls, and life-size fabric-covered statues called Bizangos. The goal of my trip was to establish conservation procedures, train local staff, and carry out treatments. The Lehmann Collection, arguably the largest and most important Vodou collection in the world, has been little researched, documented or accessed. Thus, I was exposed to objects that have never before been seen by textile experts. The Collection is particularly strong in artifacts from the Bizango secret society, which is the largest and most powerful secret society in Haiti. An informal shadow government, the Bizango acts as a guiding community authority, offering assistance, arbitrating disputes and doling out punishment. Members of the Bizango society are very active in the Vodou religion - it is not uncommon for a Houngan (holy man) to also be a high-ranking Bizango leader. This has led to the creation of Vodou ceremonial objects that are distinctly related to the Bizango society. This paper will first give a brief background of the Lehmann Collection and my work on it. The main focus will be on the use of textiles in Vodou ceremonies by the Bizango secret society as evidenced through artifacts in the Lehmann Collection.

Sarah Scaturro is the textile conservator at Cooper-Hewitt, National Design Museum, Smithsonian Institution. She is also an instructor in the Fashion and Textile Studies MA program at FIT and the Fashion Studies MA program at Parsons The New School For Design. She has written for *Fashion Theory*, *Hand/Eye*, *Journal of Design History*, *Selvedge*, *Fashion Projects*, and *Worn Fashion Journal*, among many others. She lectures internationally on fashion and textile history, with expertise in sustainable fashion, fashion and technology, and fashionable camouflage. She recently curated the exhibitions *Ethics + Aesthetics = Sustainable Fashion* and *"Principals of Design: Pratt Fashion Alumni"*.

Luxurious Mongol Textiles - an Intercultural Political Language?

Kristin Scheel

Textile production, trade and activities connected to the industry were fundamental for 13-15th century's livelihood and economics. Textile trade generated revenues and commercial exchanges introduced new technologies and design aesthetics that were transferred or emulate for social, economic and political gain. Adopting certain aspects of interculturality mattered in a period marked by political dependence on luxury necessities for social acceptance, political survival and economic gain. This paper discusses the visual content of Central Asian and Chinese hybrid iconography appearing on luxury textiles between the 13-15th centuries. It shows how certain textiles from this period reached a pinnacle in combining advanced weaving techniques and luxurious materials with transcultural decorations. Focusing on their representation in contexts of exotic cultural borrowing and receptiveness, specific textile fragments and costumes woven in silk and gold demonstrate how adopted iconography displayed on luxury commodities became incorporated into a political system as critical ingredients for social acceptance and economical survival. The paper discusses the function and significance behind the visual language and shows how these valuable textiles became one of the most important cultural transmitters. It highlights how luxurious textiles were important vehicles of power in Eurasian political context and how their global existence intensified political and economic contact in Eurasian trade expansion under Pax Mongolica. Their value and interculturality were partly adopted in the West during a period of profound cultural transmission and economic development marking the 13-15th centuries Euroasia and shows a link between a desire for foreign exotics, political relations and economic gain.

Kristin Scheel is a PhD candidate at SOAS, London University specializing in 13th -14th century Silk Gold textiles from the Mongol period. She is fascinated by their hybrid visual representation and purpose in cultural, social and economic contexts including their political motives in local and global context. Her current academic work pursues their narrative purposes as agencies presented in public displays. Her focus also evaluates their role as foreign exotics related to elite circles. Prior to her return to academia Kristin worked several years in the textile commercial industry, in particular in China. She draws inspiration from and parallels to this vibrant international textile community.

The Wool-Murex Connection in Tyre

Jane Schneider

Taking a lead from John Murra's well-known 1950s argument for the importance of textiles to Inka rulers' power, wealth, and capacity for expansion, this essay considers the possible role of "textile rivalries" among the urban centers of the Bronze Age Eastern Mediterranean as they maneuvered for position in a "world system" of communication and exchange. A brief comparative overview suggests several variables that elevate a cloth tradition to exceptional reputation and prestige -- the kind and quality of fiber, labor-intensive refinements in spinning and weaving, the range and saturation of colors, the iconography and aesthetics of pre- and post-loom decoration. Such an overview further reveals a challenge, frequently encountered and acknowledged in many textile traditions: how to produce a lightweight (easily transportable) fabric in colors that consistently attract the eye (above all, shades of red). This challenge will be used to frame a reflection on the emergent power of Tyre, a precocious Phoenician trading city where exotic raw materials, skilled labor, and big ideas came together in what must have been a smashing textile for its time: fine woolen cloth dyed with the "royal purple" of the murex shellfish.

Jane Schneider is professor emeritus in anthropology at the City University of New York Graduate Center. She is the co-editor with Annette B. Weiner, for *Cloth and Human Experience* (1987), and author of several essays on cloth and clothing. Her anthropological field research has been in Sicily and has led to three books, co-authored with Peter Schneider: *Culture and Political Economy in Western Sicily* (1976); *Festival of the Poor: Fertility Decline and the Ideology of Class in Sicily* (1996); and *Reversible Destiny: Mafia, Antimafia and the Struggle for Palermo* (2003).

A Hidden Textile Treasure from a Cave near Jericho - 9th-13th century CE

Orit Shamir and Alisa Baginski, Israel Museum, Jerusalem

768 textile fragments were discovered at a cave near Jericho, Israel. They display a remarkable variety of materials (silk, cotton, linen, wool and goat-hair) and techniques suggesting their diverse geographical origins. Most significant are the silk fragments made in various techniques, some of them requiring sophisticated looms, and a large group of textiles with S-spun linen warps and Z-spun cotton wefts which is unique to the site. Most of these fragments were parts of clothing (e.g. trousers, tunics, coifs). Others could be recognized as bags, wrappers and strips for tying. Why was such a large quantity of used textiles stored in the cave? It can be assumed that the people who stored them there were rag collectors or merchants who collected them for the paper industry which was introduced by the Arabs from China through Central Asia in the eighth century CE and became popular in the region using mainly textiles as its raw material. Because of the unrest due to the frequent fighting between the local population and the various conquerors who invaded the area in the tenth-thirteenth centuries, they couldn't return back to the cave to take the textiles with them. This political situation enabled us to discover these finds at the cave.

Orit Shamir's area of Specialization: Ancient textiles, Loomweights and Spindle-Whorls in Israel. Master degree thesis: "Textile Production in Eretz-Israel at the Iron Age in the Light of the Archaeological Finds". Ph.D dissertation: "Textiles in the Land of Israel from the Roman Period till the Early Islamic Period in the Light of the Archaeological Finds". Institute of Archaeology, The Hebrew University. Supervised by: Prof. Gideon Foerster (Institute of Archaeology - The Hebrew University) and Dr. John Peter-Wild (Department of Art, History and Archaeology - University of Manchester). 2006 Position: Curator of Organic Materials, Israel Antiquities Authority. Textile researcher.

I (Alisa Baginski) was born in January 1930 in Germany and brought in 1932 to Tel Aviv. After graduation in 1947 I went to study in Jerusalem at Bezalel Art Academy weaving and textile design till 1952 with an interval of army service. I started a family with three daughters, I did some weaving and some teaching. In 1969 I went back to school and studied at the Hebrew University in Jerusalem Art history and Islamic Art and Archaeology till 1978. From 1976 I worked as a curator and researcher of textiles at the L.A Mayer Museum for Islamic Art in Jerusalem curating some small exhibitions and a major exhibition of Textiles from Egypt 4th - 11th centuries. In 1982 I was appointed senior lecturer at Shenkar College of Design and Engineering in Ramat Gan for textile history and curator of textiles of the study collection and archive. I did also some research of archaeological textiles and after retiring in 1997 worked for 3 years at the Israel Antiquities Authority. Since then I am volunteering at the Israel Museum as textile expert and docent.

The Political Voices of Three Left Coast Artists: Linda Gass, Gyongy Laky, Linda Mac Donald

Barbara Shapiro

Northern Californian has a long history of protest and political involvement. For Linda Gass, Gyongy Laky and Linda MacDonald the passion they bring to political issues is reflected in their artwork and the paths their lives have followed. Based on personal interviews and research, this paper will shed light on their views and the artistic means used to express them. Each of these artists is engaged in political activism in her own way. In each case we are drawn in by the form, beauty or humor of the textiles. Closer inspection makes us think deeply about significant political issues. Linda Gass is a silk painter and quilter who thinks globally and acts locally. She has studied where the water used in her Silicon Valley neighborhood comes from, where it is treated, and where garbage and waste go. The delicacy of her medium belies the gravity of water policies she illustrates. Her artwork has become the banner for her political activism. Gyongy Laky's sculptural assemblages of field cuttings with textile antecedents lament the misuse of natural resources. Her legacy at UC Davis Textiles Dept attests to her commitment. Recent work has a strong anti-war message. Words take on a deeper meaning when modeled by Laky's deft hands. Forest conservation issues have long been subject of Linda Mac Donald's painted whole-cloth quilts. Humorous imagery is her vehicle for serious content. Her ongoing engagement with "big lumber" is documented in her art. For all three artists, political fever informs their life and art.

TSA Board Member Barbara Shapiro brings an academic approach to the study of historic and ethnic textiles that inspire her artwork. With 30 years exhibiting of nationally and international, her work appeared in *500 Baskets*, *Woven Shibori*, *The Surface Designer's Handbook*, *Ikat*, *Surface Design*, *Twist, SS and D*, and *Fiberarts*. She writes frequently for textile journals and recently publishing her translation of *Jequier's Le Tissage aux Cartons dans L'Egypte Ancienne* (1916). Her teaching experience includes Textiles at San Francisco State, SFSU's Osher Lifelong Learning Institute, and workshops emphasizing contemporary approaches to traditional craftsmanship in indigo, shibori, weaving and basketry. www.barbara-shapiro.com

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

Madelyn Shaw

Before the start of the American Civil War, the word 'shoddy' had a relatively benign meaning within the textiles industry and virtually no recognition outside it. Only in connection with the scandals that emerged in 1861-62, after Union soldiers complained bitterly about the quality of some of their uniforms did the word "shoddy" take on a new, universal, politically charged meaning. Shoddy is "cast-off ... woolen and worsted articles, reduced ... to their original flocculent state, respun and woven... alone or mixed with new wool, into a variety of fabrics." Shoddy factored into the cheapest grades of textiles marketed by British manufacturers to American slave-owners before the Civil War. A Philadelphia weaver's draft book from 1860 includes several thick, twill-woven fabrics with shoddy wefts, meant for workmen's wear. 2 Even during the war, shoddy sometimes found a respectable place: one Confederate Quartermaster planned in 1864 to open a blanket factory that would use shoddy in the weft. This paper examines misconceptions about shoddy, and how hearings held in the emotional atmosphere of Union defeats and devastating casualty reports transformed this technical term for a recycled textile into "a synonym for miserable pretence in patriotism" during the Civil War.3 1 Manufactures of the United States in 1860.

Madelyn Shaw is an independent curator specializing in the exploration of American history and culture through textiles and dress. She has held curatorial and administrative positions at the New Bedford Whaling Museum, The RISD Museum, The Textile Museum (Washington, DC), and the Museum at FIT (New York). Her most recent project is a Civil War sesquicentennial book and traveling exhibition titled: *Homefront & Battlefield: Quilts & Context in the American Civil War* for the American Textile History Museum, Lowell, Massachusetts, with colleague Lynne Zacek Bassett.

Glen Kaufman: Culture and Commentary

Josephine Shea, Edsel and Eleanor Ford House

As an artist, teacher, scholar and world-traveler whose career in fiber began in the 1950s, Glen Kaufmann is both an eyewitness and participant in the evolution of the fiber medium from "then" to "now." Cross-cultural dialogue through fiber and the history of world textiles is a consuming interest in his work and academic life. As he began teaching in the 1960s, he wanted students to know more about the history of textiles that he'd discovered as a Fulbright scholar in Denmark with the opportunity to visit many wonderful collections. At Cranbrook, he encouraged the direct study of historic and contemporary examples of textiles, including exposure to non-woven structures and the potential of industrial dyes; he continued this emphasis in the program he established in fabric design at University of Georgia, where students were encouraged to become well rounded in all aspects of fabric. This grounding enables an artist to successfully create. He has enjoyed watching students emerge as artists, empowered to produce their contemporary commentaries. His work has blended many fiber processes, both weaving and surface design. He has also been concerned with installation works with a cohesive concept. His work is diverse, at times overtly political. He has embraced and "re-made" many traditional textiles, engaging in a dialogue with fabric and with garments, with people and with traditions that are constantly undergoing change. These pieces reflect his varied contemporary interests and increasingly, the influence of Japan, where he has been living for part of the year since 1984.

Josephine Shea is curator of the Edsel & Eleanor Ford House, an historic house museum outside Detroit. Completed in 1929, the home has a rich collection of fine and decorative art, reflecting the Fords' patronage of the arts. Shea was an interviewer for Smithsonian's Archives of American Art Nanette L. Laitman Project for Craft Documentation and worked with guest curator Kate Bonansinga on the 2009 Renwick Craft Invitational. Shea holds a BA in the history of art from Michigan State University and MA in the history of decorative arts, The Smithsonian Associates / Corcoran College of Art + Design.

The Keffiyeh: The Politics of Visual Symbolism in the Islamic Republic of Iran

Faegheh Shirazi

The keffiyeh, without which Palestinian Yaser Arafat was seldom seen, is a traditional desert garment, protecting wearers from hot sun and dust in summer and cold in winter. Traditionally, keffiyeh is a visual identifier to denote different Arab tribes. However, today this head-kerchief with its various colors and designs carries other meaning in addition to its intended original political connotations. The black and white keffiyeh is associated with Fatah (a major Palestinian political party and the largest faction of the Palestine Liberation Organization, the PLO) It is also now highly fashionable in the West, adorning the shoulders of both Palestinian-sympathizing ordinary people, and celebrities such as singer Sting, and personalities in the public eye. Since its establishment, the Islamic Republic of Iran has been introducing new symbolism, promoting some rituals, and has made some changes in the popular religious practices. Among the visual changes is ample use of keffiyeh (Chefiyeh in Persian). This paper focuses on the keffiyeh of Palestinian men as a visual symbolic icon with flexibility (meaning) in the contemporary politics of the Islamic Republic of Iran. In doing so the role that keffiyeh plays on the sociopolitical arena in the Islamic Republic of Iran will be addressed. In addition to its constant visual presence among the political figures of the Iranian government the "flexible" keffiyeh has been able to assume a multiple layer of meaning in contrasting political camps opposing to the government. In 2010 during the Green Movement uprising in Iran, keffiyeh was used as a political symbol of freedom against the government of Ahmadinejad in national and International demonstrations. The research data is based on the published photograph analysis in the electronic and published media.

Faegheh Shirazi, is a Professor in the Department of Middle Eastern Studies, at University of Texas, Austin. She earned her Ph.D from Ohio State University, MS at Kansas State University and a BA from University of Houston. Shirazi's specializations and research interests includes popular religious practices; rituals and their influence on gender identity, discourse in Muslim societies, with primary focus on Iran, Islamic veiling, Material culture, and textile & clothing. Shirazi has numerous publications in diverse academic journals at national and international levels. Shirazi is the author of *Velvet Jihad: Muslim Women's Quiet Resistance to Islamic Fundamentalism*. Gainesville: University Press of Florida (2009) (2nd printing 2010), *Muslim Women in War and Crisis: From Reality to Representation* (edited). Austin: University of Texas Press (2010) (2nd printing 2011), and *The Veil Unveiled: Hijab in Modern Culture*. Gainesville: University Press of Florida, 2001 (2nd printing 2003).

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

Yeonok Sim

Jeok-ui is the exquisite brocade ceremonial robe for a queen or empress during the Jo-seon Dynasty (1392-1897) and Dae-han Empire (1897-1910). It was originally adapted from China during their Ming dynasty (1368-1644), and this ceremonial robe's fabrics and wearing system had always been influenced by the national and international changes in politics in Korea and China. In the early Jo-seon Dynasty, the kings and queens wore a set of official robes, which were bestowed on them during the Ming dynasty (which was ruled by Han people). After the Ming fell, the Jo-seon rulers decided not to follow newly founded country Qing in China, which was ruled by Mongolians, and the royal family began to develop their own robe style and system. It went through another change during Dae-han Empire. One of surviving Jeok-ui was worn by the consort of imperial Prince Ui and it is stored in the National Palace Museum. The other one, worn by Empress Sunjeonghyo, the consort of Emperor Sunjong, is now in Sejong University Museum. Empress Sunjeonghyo's Jeok-ui features prominently twelve rows of woven pheasants with *Prunus salicina* blossom (Yiwha), and the symbol of Royal Authority; meanwhile the consort Imperial Princess Yeong's robe has nine rows of pheasants. Princess Yeong's robe is single layered, made of dark indigo brocade, and bordered with a dragon and flame design in red twill with golden supplementary wefts. This presentation will start with the introduction of two Jeok-ui and their differences in the weave structure and pattern designs. The focus of the paper will be how historical and political circumstances in the Jo-seon Dynasty and Dae-han Empire have influenced Jeok-ui making, especially the weaving of fabrics that were exclusively commissioned for Jeok-ui. Also, where the fabrics for two surviving Jeok-ui were woven will be discussed; cross-referencing with other records found in China and Japan.

Sim, Yeon-ok, A textile historian, completed her master's degree in Korean textile history at Kookmin University, Seoul in 1982. Obtained her doctoral degree in Chinese textile technology at the China Textile University (present day, East China University), Shanghai in 1995. Now a professor at Korean National University of Cultural Heritage. Also a Special Committee of Korean Cultural Properties Administration. A member of the Centre International d'Etude des Textiles Anciens as well as a Research Associate of the Chinese Centre for Textile Identification & Conservation at China National Silk Museum in Hangzhou.

Knitting the News and Other Stories

Adrienne Sloane

Knitting shapes have long been defined by the human form. By moving the context of knitting from clothing geometry to sculpture, knitting becomes a medium with a link to a rich and complex fiber tradition that has the power of history behind it. Aspiring to dissolve the boundaries between craft, art and politics, I knit to rejoin the frayed and unraveled places I see around me. As I work, I am responding viscerally to the constant assault of the unsettling news that pours out of the radio in my studio. To protest recent wars, I have often worked with body and flag imagery. My most recent work *A House Divided* responds to the national political logjam and was knit in summer of 2011. This is a disassembled and knotted flag, an image of which I will be sending to all members of Congress as a protest of current partisan politics. Marrying a background in anthropology with a passion for textiles I have also consulted on (and been inspired by) knitting projects in Bolivia and Peru where the local economics are entwined with political realities. While the structure of my work is knit, I use whatever tool suits the material to achieve desired effects. This includes knitting machines, needles or even a jig for heavier gauge wire work. I am interested in technical excellence and all my work is knit to shape.

Sloane has shown her work nationally for over 20 years. A hand and machine knitter, she teaches sculptural fiber internationally and has also worked with indigenous knitters in Bolivia and Peru. Her work has been published in *Fiberarts*, *American Craft*, the *Surface Design Journal*, *The Culture of Knitting* and is profiled in *Knitting Art*. Sloane has work in the Philadelphia Museum of Art, the Goldstein Museum of Design, The American Textile History Museum and the Kamm Collection. Sloane's curatorial work includes *Beyond Knitting and Primary Structures* at the San Jose Museum of Quilts and Textiles and *Metaphoric Fibers* in Minneapolis.

Provenance; the Story of a Textile and its Journey to the Slave Quarters

Jessica Smith and Susan Falls

In the decades preceding the civil war, coverlets became popular in white rural American households, often woven by itinerate professional male weavers at the specification of women for use in their homes; these coverlets represent a distinctly American tradition that reflects a rich legacy of Folk textiles. There is a curious set of these coverlets from the well-documented Acacia Collection on exhibit at the Telfair Museum of Art's Owens Thomas House Slave Quarters in Savannah, GA. These textiles are particularly interesting not because of their uniqueness within American textile production in the first half of the 19th century, but because they are attributed, in the context of the museum display, to African American slave production. There is a distinct contrast between the aesthetics of the slave house textiles (bold, hand spun, artisan woven overshot and double weave undulating geometrics) and those of the main house (romantic, polychromatic European imported printed and woven designs). This paper will examine how these textiles arrived in the Acacia Collection, how their placement in the Slave Quarters positions them in a history of African American slaves' material culture when in fact they might have been cast offs from an owner or commissioned by a free woman, and finally, in investigating the politics of preservation aesthetics and exhibition, how appearances resulting from mode of production can shape interpretations of material artifacts' histories.

Jessica Smith is an artist/designer who lives and works in Savannah, Georgia. Her creative work is informed by research into the social and political role of decorative pattern in western culture. Currently she is collaborating with anthropologist Susan Falls on a series of articles analyzing the role that Transnational Artisan Partnerships (TAP's) play in Branding Authenticity. They presented this research at the Design History Societies annual conference in 2009. As an artist she creates subtly subversive installations merging digital technology with hand-production. Her work is exhibited across the country including the MOD Atlanta, Design Miami, Copper Hewitt, and the Walker Art Center. Smith's work has been widely published including the New York Times, The Times (London), I.D. Magazine, Fiberarts, American Craft, and Print. She is currently a Fibers Professor at the SCAD.

Susan Falls is a cultural anthropologist whose work focuses on the intersection of aesthetic practices, semiotics and political economy. She is most interested in exploring how ideology is reflected in the production, marketing, display and consumption of material culture, and has worked with diamonds, public art, ikat silk, and now, quilts. She is particularly interested in sharing methods and theory with scholars from outside of her own field for the purposes of research, analysis, and write-up; she has worked with Jessica Smith in several such partnerships. Falls teaches Anthropology at the Savannah College of Art and Design.

Hemp for Victory?

Joanna Smith

"Hemp for Victory?" Hemp is a variation of cannabis sativa. It is the most useful plant known to mankind. Cannabis (hemp) sativa (useful) means useful. Producing over 25,000 different products, most of which are superior alternatives to less environmentally friendly products. It is hailed as the crop for the future, not just now, but even George Washington said "Make the most you can of the hemp seed & sow it everywhere." During WWII the US the federal government launched a "Hemp for Victory" campaign, a film was produced and farmers were encouraged to plant hemp to help the war effort. Yet hemp remains a politically persecuted plant. Dupont and Hearst lead a smear campaign, in order to protect their own economic interests, timber and nylon. The result: hemp production in the US is outlawed. Hemp is produced the world over and the US is the world's largest importer. In Laos hemp is planted high in the mountains, so far production isn't commercial. Laos a landlocked country in S.E.A is home to over 49 officially recognized ethnic groups. A mountainous country, it was until recently cut off from the outside world. This dual remoteness means that the lifestyles of many groups are still culturally intact. The Hmong (7% of the population) reside in the cool high mountains, where they plant, produce and weave hemp cloth. This paper will present the historical facts of hemp, look at the politics behind it and present the Hmong's traditional methods of production and usage.

Born in Northern England, 1975. Schooled at Kingsmead, Claremont Fan Court, Boxhill, Brooklands College, Manchester Metropolitan University. Studied; French, Photography, History of Art. Worked for: Wallpaper, Gourmet, Musik, Mixmag, Destinasia. Co-founder: Ock Pop Tok, Fibre2Fabric Foundation. Currently works at Ock Pop Tok. Lives in Luang Prabang, Laos. Consultant: Value Chain Analysis; Lao National Tourism Administration. Studies: yoga, textiles, natural dyes. Does: cooking, badminton, swimming, yoga, design. Aspiring: rock climber, activist, teacher, photographer, violinist, mixologist, dj.

The Parenthetical Notation Method for Recording Yarn Structure

Jeffrey Splitstoser

Until now, describing yarn structure has been more art than science, especially for complex yarns and cordage like those encountered at Cerrillos, a Paracas (ca. 900-100 B.C.E.) site in the Ica Valley of Peru, where yarns and cordage frequently involve multiple colors, sub-structures, and materials (e.g., Image 1). My early attempts at describing yarn structures using notation were essentially undecipherable to others. Likewise, narrative methods proved too wordy and no less confusing. (For instance, a narrative description of the structure of specimen 2001-L185-B1654-S001, a rope-like yarn pictured in Images 2 and 3, would be: Twelve Z-spun-singly-ply yarns Z-twisted with six two-ply yarns, each Z-spun-S-plied, the resulting yarn being doubled and twisted S.) Using a depictive (diagrammatic) method of recording structure (Image 4), albeit unambiguous, nonetheless proved difficult-to-impossible to reproduce as text on a printed page (i.e., it must be treated as an image). As an alternative to these unsatisfactory methods, I developed a new technique called parenthetical notation, which can describe any yarn, however complex, in a way that is both intuitive and flexible. Using parenthetical notation, the yarn in Images 2 and 3, for instance, is described as $S(2z(12z+6S(2z)))$. Among its other practical benefits, parenthetical notation makes it easy for researchers to tabulate yarn structures so they can be sorted and statistically analyzed. In this talk, aside from presenting a brief history of yarn-structure notation, using examples from my research, I will demonstrate how parenthetical notation works so people can apply it to their own projects.

Jeffrey Splitstoser is currently the textile specialist for the Huaca Prieta Archaeological Project directed by Tom Dillehay and Duccio Bonavia, an endeavor that is allowing him to study the oldest cotton textiles ever excavated. He is currently fulfilling a post-Doctoral research fellowship in the Archaeological Institute at Mercyhurst College, Erie, Pennsylvania, where he is conducting scientific texting on the Huaca Prieta textiles. In addition, Splitstoser is a research associate of the Institute for Andean Studies, the Vice President of the Boundary End Archaeology Research Center in Barnardsville, North Carolina, and the managing editor for its peer-reviewed journal, *Ancient America*. Splitstoser received both his Masters degree (1999) and his Ph.D. (2009) in anthropology from The Catholic University of America, Washington, D.C., specializing in the Early Paracas (ca. 850-200 B.C.) textiles of Cerrillos. Splitstoser was the textile specialist for the Cerrillos Archaeological Project from 2000-2003, and he provides consultation on Andean textiles for the National Museum of the American Indian. From 2005-2006, he was a Junior Fellow at the Dumbarton Oaks, and he is a Cosmos Club scholar.

Blinded by the Veil: Muslim Canadians encounter QuÈbec's Sovereignty, Secularism and Proposed Niqab ban

Laura Stemp-Morlock

This paper considers how the intersection of religious ideology, gender, culture and history affect the role Muslim women in QuÈbec navigate for themselves in a society suspicious of veiling. QuÈbec's proposed niqab ban is the latest in a series of events spotlighting the friction between the province's avowed secular policy and its residents for whom religion is not a private practice. When Muslim women wear their veils in public, many QuÈbecois perceive this as a hostile practice directly confronting their "secular values" of equality and liberty, and a symbol of repressive social values and structures. While this is a common debate throughout the Western world, QuÈbec has a unique history underwriting these events. Les QuÈbecois are a minority in the predominantly Anglophone Canada, who are fiercely proud and protective of their culture and language. This heritage is older than the nation itself, and these rights were enshrined when Britain gained control of New France. This past is very much present in the lives of modern QuÈbecois, and is further influenced by the Quiet Revolution of the 1960s (in which QuÈbec overthrew centuries of Catholic hegemony in favour of a secular state). Canada's official federal policy of multiculturalism is a direct response to Francophone language and culture. But does QuÈbec's hostility toward public displays of Islam, and its associated oppressive religious rule, accurately reflect these Muslim women's lived experiences? And do these women understand the Francophone cultural context in which they live? Or, are both sides blinded by the veil?

Ms. Stemp-Morlock is a PhD candidate in Religious Studies at the University of Waterloo, in Ontario, Canada. Her research focuses on Mennonite responses to the Muslim hijab in Canada in light of their own veiling traditions, and Muslim responses to these perceptions. She also works as an oral historian with Mennonite Central Committee in the Refugee Sponsorship Program.

Knitting and Scholarship

Susan Strawn

Knitting is ubiquitous, an unremarkable part of everyday life that tends to fade into the historical background. Unfortunately, the craft of knitting has also suffered from sad associations with impoverishment and from its reputation as frivolous, Victorian-era "women's work." Women have in fact written much of their personal and social history in textiles, including knitting. Making textiles is "the key to the inner story of the existence of women," wrote textile scholar Candace Wheeler. The scholarly study of certain hand-produced textiles—especially quilting and weaving—was overlooked in the past. Such study has now been acknowledged as a valuable way to understand cross-cultural artistic, social, and historical experiences, for women in particular. Knitting, however, remains largely neglected by scholars and curators despite the extraordinary popular interest shown within contemporary society. Therefore, a review of literature was conducted, which revealed the contributions of a relatively small but significant number of scholarly works focused on knitting. In this paper for the panel, I present an overview of refereed publications, dissertations, and exhibitions to date. In addition, I summarize the range of disciplines for which knitting has proven a valuable topic of study and elaborate on the specific contributions to these disciplines. Knitting may follow the same trajectory as quilting, which in the past was overlooked and undervalued and now is appreciated in collections, exhibitions, and a designated study center. Knitting offers a similar potential for valuable contributions to future research, scholarship, collections, and exhibitions.

Susan M. Strawn is a professor, author, and knitter with broad interests in historical/cultural dress and textiles. She completed her Ph.D. in textiles and clothing from Iowa State University in 2005; her dissertation research focused on community-based restoration of Navajo-Churro sheep on the Navajo Nation. Research interests include historical documentation and social interpretation of hand knitting; exploration of historical knitting designs; and dress history within communal, academic, and religious societies. She is an associate professor at Dominican University, Chicago, and the author of *Knitting America, a history of American Hand knitting* (Voyageur Press, 2007).

Re-Draping the Old Senate Chamber

Scott Strong

The Old Senate Chamber, U.S. Capitol, served as the Senate's meeting place from 1810 to 1859. It was restored in the early 1970s to recreate its appearance at the time of the Senate's departure. Although the primary architectural features had survived, subsequent occupancy by the U.S. Supreme Court and later use as a meeting and function space had obliterated all of the room's original decorative features. Research begun in the early 1960s, and extending through the end of the restoration in 1976, used Congressional records and contemporary illustrations to develop a decorative plan. However, the dearth of reliable contemporary images and the complete absence of color images left many details of the historical decorative scheme open to wide interpretation. In 2011 an opportunity arose to conduct extensive repairs in the room, and to replace the 35-year-old drapery. Using digital records and contemporary images discovered since the original effort, the Office of Senate Curator sought to develop a more accurate interpretation of the room's historic draperies. Despite new historical resources, significant hurdles to accuracy still existed; some of which were actually exacerbated by the very increase in resources available. This discussion will outline the challenges faced and the process used to develop a new interpretation for the drapery and to manufacture it as accurately as possible.

Bio: ???

The Politics of Textile Entrepreneurship - Loja Saarinen and her Weaving Studio in the Cranbrook Art Community

Lenna Svinhufvud

In 1925 the Finnish architect Eliel Saarinen (1873-1950) was commissioned to design the campus for Cranbrook Educational Community in Bloomfield Hills, Michigan (USA). The patrons were the newspaper magnate George Gough Booth and his wife Ellen Scripps Booth, by then also well known patrons of the American Arts and Crafts Movement. Eliel Saarinen moved to Cranbrook and all of his family was deeply committed to this project. Educated originally in sculpture, Loja Saarinen (1879-1968), the wife of Eliel, founded in 1928 the Studio Loja Saarinen to produce textiles for Cranbrook buildings. This weaving studio soon merged its activities into the programme of the Cranbrook Academy of Art (est. 1932) and Loja Saarinen headed the weaving department until 1942. Loja Saarinen has later been acknowledged as pioneering American textile artist. Her role in the Cranbrook project, however, remains ambiguous. This paper will look at her work as entrepreneurship and examine the Cranbrook community in a wider economic and social historical context. The concept of bourgeois modernity has been used to describe the complex networks of industrialists and artists that produced the framework for emerging modern architecture and design in Europe in the early 20th century. Using this concept, I will examine Loja Saarinen as an economic actor and discuss the meanings of her studio in the Cranbrook project. This paper relates to my current research project on hand weaving as medium for woman designers. My academic framework is in art history, design history, economic and social history and gender studies.

Leena Svinhufvud, b. 1965 Ph. D. 2009, University of Helsinki Current position: Postdoctoral researcher, University of Helsinki / Institution of Art History - Research project: The handloom and modern design. Weaving by hand as a medium for women designers, funded by The Kone Foundation 1.1.2011-31.12.2012 Educational Curator, Design Museum Helsinki 1998- Curator of several exhibitions of textile art in Finland, for example: - Sidos - The Friends of Finnish Handicraft 120 years (Design Museum Helsinki,1999) - Hands and all - Textile Artists TEXO ry 50 years, with Hannu Castrén (Amos Anderson Art Museum, Helsinki 2006) - The Finnish Ryijy-Rug (Design Museum Helsinki, 2009) Selected publications Svinhufvud, Leena. Hand-woven fabrics by yard. Unveiling modern industry of the interwar period. *Scandinavian design. Alternative Histories*. K. Fallan ed. Berg Publishers. 2012. Svinhufvud, Leena 1998. *Finnish textile art en route to modernity. Finnish Modern Design*. M. Aav & N. Stritzler-Levine (Eds.). Bard Graduate Center for Studies in the Decorative Arts. New York.

Dragon Ascendant: The Rise and Reign of Imperial China's Primary Political Symbol

Lee Talbot

Dragons are among the most venerable and widely evoked motifs in traditional East Asian weaving and embroidery. Early Chinese texts such as the *Shujing* and *Liji*, compiled in the first millennium BCE, mention the dragon motif as one of twelve designs decorating sacrificial robes worn by the ruler and his highest officials. Over the centuries, however, dragons outstripped these other patterns to become the primary symbol of the emperor and political authority, a phenomenon that remains little explored in modern scholarship. Using an interdisciplinary approach that examines extant textiles in light of historical accounts, cosmological treatises, and other period literature, this paper will trace the ascendance of the dragon motif as China's foremost symbol of political power. The paper will explain that during the Han dynasty (206 BCE - 220 CE), which consolidated the political unification of China, the various types of dragons populating the mythology and art of the empire's culturally disparate peoples coalesced in a form that combined regional styles and ideas. Equated in Han and later texts with water, the yang principle, and powers of creation and regeneration, dragons also symbolized the cosmic unity of heaven, earth, and mankind—the three principle elements of the Chinese universe. These strong associations with cultural and cosmic unity reinforced imperial claims to political legitimacy and sacral efficacy, and dragon patterns rendered in shimmering silk provided particularly powerful visual expressions of imperial ambitions. After outlining the dragon motif's rise to supremacy in imperial iconography, the paper will use examples from a dragon-themed textile exhibition on view in DC during the TSA symposium to illustrate ways that stylistic manipulations of dragon designs on late imperial court costume could express political hierarchies both within China and between China and its border states.

Lee Armstrong Talbot is Curator of Eastern Hemisphere Collections at The Textile Museum in Washington, D.C. Recent exhibitions include *Woven Treasures of Japan's Tawaraya Workshop* (2012), *Dragons, Nagas, and Creatures of the Deep* (2012), *Second Lives: The Age-Old Art of Recycling Textiles* (2011), and *Green: the Color and the Cause* (2011). He is on the editorial board of *Textile: The Journal of Cloth and Culture*, The Textile Society of America's R.L. Shep Award committee, and is juror of the American Tapestry Alliance's American Tapestry Biennial 9.

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

Takako Terada

The southwest islands of Japan known today as Okinawa were once called 'Ryukyu'. The Ryukyu Kingdom was an independent kingdom from the 15th to the 19th century. It extended to the Amami Islands in modern-day Kagoshima prefecture, Japan, and also the Sakishima Islands, near Taiwan. This kingdom played a central role in the maritime trade networks of medieval China, Korea, Japan, and Southeast Asia, but Ryukyu also had a unique culture all its own. For political reasons the senior Noro priestesses were systematized into a female priesthood, and officially appointed to specific regions by the court. Noro means 'to pray' (and also 'a person who prays'), so in every community, priestesses were religious and political consultants and leaders. Their costumes and accessories symbolized power and were given to the priestesses by the Ryukyu king. I have investigated the Noro costumes and textiles for six years and observed two specific embroidery techniques, including a 'herringbone' and also a 'surface' stitch. These two stitches are significant because neither is generally seen in Japanese embroidery. In this paper the political influence of the embroidery motifs and stitches have been investigated to shed light on historical Ryukyu clothing and textiles belonging to important and powerful women.

Takako Terada is a professor at Kwassui Womens University, Department of Design and Science for Human Life, in Nagasaki, Japan, and a vice president of the International Workshop on Shellfish Purple Dyeing. She holds a doctorate in Engineering Science and a master's degree of Home Economics. Her current areas of research interest include shellfish purple and Japanese embroidery. Her field research has been done in 22 countries.

The Reluctant Reformer: May Morris' United States Lecture Tour of 1909-1910

Natasha Thoreson

Known in America both as the daughter of beloved British Arts and Crafts leader William Morris and as the talented designer and embroiderer of Morris & Company's sensational Fruit Garden portieres, May Morris arrived in New York in October 1909 to begin a five-month lecture tour of the United States. Bombarded by questions from an excited press relating to her work and the Arts and Crafts movement, Morris was caught off-guard by questions on a topic she did not expect: her thoughts on America's burgeoning women's rights movement. As a woman confidently treading new ground in the textile arts, Morris was expected to use her tour as a platform to advocate for both her art and her gender. Though initially hesitant to engage in American politics, May Morris emerged an outspoken advocate for trade unions and guilds for female textile artists. However, she also emerged a bitter enemy of those she felt limited women's rights to fair wages and creative work, including American Arts and Crafts leader Gustav Stickley. This presentation will offer new scholarship about May Morris' American lecture tour and discuss her ideas on the state of female textile artists in the challenging political environment of early twentieth century America. By attending suffrage rallies in New York City, living at Hull House for a month in Chicago, and dazzling women's clubs and handicraft guilds everywhere in between, Morris used her celebrity to build trans-Atlantic camaraderie between women in the arts during this exciting time of activism and awakening.

Natasha Thoreson is an emerging textiles scholar with a focus on 19th and 20th century American and English textiles. Since receiving her Art History MA from UC Riverside, she has worked as an intern in the Decorative Arts, Textiles, and Sculpture department at the Minneapolis Institute of Arts. Currently, Natasha is preparing two exhibitions on American quilts in addition to conducting research on the museum's collection of European lace. As the MIA's new administrative assistant for the Arts of Africa and the Americas department, she also works closely with garments and textiles from these diverse areas of the world.

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

Rebecca Trautmann

In large wall tapestries, towering blanket stacks, small stitched samplers, and complex installations, Marie Watt explores the personal and collective memories embodied in wool blankets. The artist employs old blankets that are worn with use, faded in color, and stretched out of shape to evoke memories of the many ways blankets comfort and protect us from birth until death. *Forget-Me-Not: Mothers and Sons* (2008) is an installation piece conceived in response to Watt's dissatisfaction with media coverage of the Iraq and Afghanistan wars, and the young lives lost in combat. Desiring to personalize and humanize the stories of soldiers killed in the wars, she created a series of small, hand-stitched memorial portraits. In the installation, the cameo-like portraits hang from a web made from reclaimed wool blankets that surrounds and envelops the viewer. An accompanying, more abstract piece titled *Blossom*, comprised of hundreds of handmade fabric blooms and a large basalt stone, memorializes the civilian lives lost in the wars. This paper examines Watt's use of "reclaimed" wool blankets to create a very different kind of war memorial, one that employs color, texture, and story to stir memory and emotion, that builds a sense of community and creates an intimate space for contemplation and remembrance. Watt draws inspiration from Joseph Beuys's concept of social sculpture, his interest in the creative potential of all people, and his belief that art can and should have a role in shaping society and the world.

Rebecca Head Trautmann is a curatorial researcher working with modern and contemporary art exhibitions and collections at the Smithsonian's National Museum of the American Indian. She is an art historian who did her graduate work at the University of New Mexico, with a focus on modern and contemporary Native American art. Trautmann curated NMAI's 2010-11 exhibition, *"Vantage Point: The Contemporary Native Art Collection,"* and organized the first U.S. performance by Canadian artist Kent Monkman (Cree) in 2012. Since 2003, she has helped organize numerous exhibitions for NMAI, including the work of George Morrison, Fritz Scholder, James Luna, and Brian Jungen.

Weaving Diplomacy: Government Sponsored Weaving Projects During the Cold War

Virginia Troy

Textiles were important components of post-WWII international reconstruction campaigns. The UN Technical Assistance Administration, the US Foreign Operations Department, and UNESCO supported various textile, fiber, and weaving projects to assess the resources and craft traditions of friendly nations. Marianne Strengell, Dorothy Liebes, and Jack Lenor Larsen were among those who traveled to places including the Philippines, India, Jamaica, the American Southwest, and Vietnam as craftsmen ambassadors to exchange information about fibers, dyes, and weaving techniques with instructions to document and revive regional cottage industries. Simultaneously, US textile, chemical and machine manufacturers began to globalize and outsource labor and production of textiles to newly established non-Western branches. Interestingly, some of these weavers worked as consultants for these companies. Textiles, because of their global and historical significance as both high art and mass-produced commodity, are pivotal to our understanding of this period politically, artistically, and technically. Textiles were used to instigate changes in national trade and diplomatic agendas, to exploit natural resources and labor pools, to serve as segues to postwar unification projects, and to revive handcrafts and traditional customs. This paper will examine the political impact of textiles for domestic, corporate, and international diplomacy, while seeking to reveal details about these missions and how they were impacted by American corporate expansion into the global textile market. Research for this project has and will continue to be conducted at the Archives of American Art, and at the UN and State Department Archives.

Virginia Gardner Troy is an art historian who examines twentieth century textiles for their visual, technical and contextual significance. She has studied how textiles instigated and reflected developments in modern art and design, how textiles served as gateways to Western understanding of non-Western art, and how textiles impacted the development of industrial design, consumer culture, and museum display between 1890 and 1970. She has authored *The Modernist Textile: Europe and America 1890-1940* (2006), and *Anni Albers and Ancient American Textiles: From Bauhaus to Black Mountain* (2002) and articles on Appalachian weaving and Marie Cuttoli.

Julia Parker: Weaving the Body Politic

Deborah Valoma

Julia Parker is a master basket weaver of the Coast Miwok and Kashaya Pomo tribes. Over the last fifty years of diligent study and experimentation, Parker has emerged as one of the preeminent Native American basket makers in California. Respected elder of the Federated Indians of Graton Rancheria and long time resident of Yosemite Valley, Parker is prolific artist, teacher, and storyteller. As a cultural interpreter for at the Yosemite Museum since 1960, Parker acts as an ambassador from her nation to the American public, teaching that California Indian basketry is not extinct, but a thriving, ever-changing art form. Crafted from living materials collected along the edge of water, each basket is a composition of botanical information, technical expertise, aesthetic innovation, spiritual understanding, and cultural identity. As a holder of age-old knowledge, Parker carries with grace and conviction the traditional knowledge of generations of women, keenly sensitive to the burden placed in her hands. A humble woman of quiet wisdom, Parker nonetheless asserts a powerful political statement of cultural continuity. With each stitch, Parker commits an act of resistance, weaving the body politic of her people - past, present, and future. Thus, each Parker basket can be read as a manifesto of perseverance and survival. "Julia Parker: Weaving the Body Politic" will present Parker's work through images of the artist, her work, and family members who are carrying the traditions forward. Comments will include first-hand observation and quotations, the accumulation of fifteen years of research and conversation with the artist.

Deborah Valoma is Associate Professor and Chair of Textiles at California College of the Arts, where she teaches a series of courses on textile history and theory. Valoma has lectured, written articles, and edited journals on the cultural history of textiles and currently is writing a book on Julia Parker, the preeminent Native American weaver of California. As former Director of Fine Arts at CCA, she organized the Craft Forward Symposium in 2011. Also an artist, Valoma explores the conceptual and poetic nuances of the medium through a hybrid practice incorporating traditional hand processes, digital weaving, costume design, and performance.

Rehabilitation through Labor: A Look at Task Work at Two Early Philadelphia Almshouses through the Examination of Archaeologically Recovered Textile Fragments

Heather Veneziano and Mara Katkins

This paper presents a discussion of early American institutional textile manufacturing and the impact of its production both on the individual maker as well as the role it played in shaping America's social welfare system. Informing the discussion are textile fragments recovered from the excavation of the 1st Philadelphia City Almshouse's privy as well as historical records from its replacement, the Bettering House. Philadelphia's 1st City Almshouse was one of the earliest institutions in North America set up to aide the local poor, operating from 1732-1767. The Bettering House carried on the practices instituted there, and like many similar institutions of the time period, able-bodied residents of the almshouses were expected to earn their keep through on-site labor involving a variety of tasks, few of which were desirable. In addition to hopefully adding to the institution's income, the labor was intended to reform moral character and keep their 'idle' minds and bodies occupied, lest they become unruly. The Philadelphia Almshouse excavation recovered hundreds of artifacts related to task work including textile fragments, which indicate hand woven cloth manufacturing was taking place, a fact verified through historical written documentation. This paper will take a detailed examination of the various types of cloth recovered, as well as associated artifacts and historical records, and relate them to the role task work played in almshouses and similar institutions in early America.

Heather Veneziano is a full time staff member and adjunct instructor in the Fibers & Material Studies Area of Tyler School of Art, Temple University. She received a Bachelor of Fine Arts in Crafts with a concentration in Fibers from the University of the Arts in Philadelphia and a Master of Fine Arts from Edinburgh College of Art, University of Edinburgh. Her interdisciplinary studio practice is maintained in Philadelphia and has exhibited her work and lectured locally as well as internationally. Her academic research interests include regional textile history, Victorian hairwork, religious and cultural rituals, and folk traditions.

Mara Kaktins is a registered professional archaeologist with a master's degree in historical archaeology and is also a PhD candidate at Temple University. Her interests include the study of material culture and researching the changing treatment of the poor throughout the 18th and 19th centuries in America. Analysis of recovered artifacts from her dissertation excavation involving the first Philadelphia City Almshouse have revealed surprisingly well preserved 250 year old fabrics associated with some of the poorest individuals in colonial society, which are the focus of the paper being presented at this conference.

The Twenty-first Century Voices of the Ashanti Adinkra and Kente Cloths of Ghana

Carol Ventura

Craft production and use are continually adapting to meet the needs of consumers and the market in order to survive. The Adinkra and Kente cloths of Ghana are no exception, having maintained their visibility and viability by addressing changing and challenging economic and political realities. Fabric strips are sewn together to produce rectangular Adinkra and Kente cloths that are wrapped around human bodies in styles determined by gender and rank. These cloths are not only beautiful, but communicate as well. Old and new symbols representing proverbs, beliefs, and politics are woven into Kente and printed onto Adinkra cloths. Commemorative fabrics are produced to mark special occasions. Adinkra means "good bye," and was only worn during funerals, but today is seen elsewhere and communicates much more. Adinkra and Kente cloths are also metaphors for the Ashanti, who join together to form their extended family, ethnic group, religious community, and nation. Today many types of Adinkra and Kente cloths are produced to satisfy the demand for less expensive products. Adinkra and Kente patterns and colors are also found on inexpensive industrially produced cloth used to produce men's and women's western styled clothing. Patterns and colors that were at one time restricted to the Asantehene and his family are now available for all in a variety of media. This research (done in Ghana in 2008 and 2009) will look at Ashanti Kente and Adinkra production adaptation and the political messages communicated by color combinations, symbols, and how the cloths are worn.

Dr. Carol Ventura worked with a backstrap weaving cooperative in Guatemala as a Peace Corps volunteer from 1976-80. She later wrote her dissertation about Maya weaving and three books about the type of tapestry crochet done there. As the only art historian at Tennessee Technological University, Carol's classes cover many topics, including textile history. Her scholarly papers and articles have been published in the Berg Encyclopedia of World Dress and Fashion, Testimony of Images: Pre-Columbian Art, Piecework, Ars Textrina, FiberArts, Handwoven, and Shuttle Spindle & Dyepot. Fiber artists and craftspeople from around the world are featured in her web pages.

Profiling the Archduchesses of the Spanish Netherlands as Collectors of Tapestries: Margaret of Austria, Mary of Hungary and Isabella Clara Eugenia

Barbara von Barghahn

This lecture focuses upon tapestries acquired by three important female regents who governed on behalf of the Holy Roman Empire and Spain from 1507 until 1633. Select tapestries will be discussed, as well as their thematic context at the Hapsburg court. Margaret of Austria (1480-1530), the daughter of Emperor Maximilian I and Mary of Burgundy, owned a spectacular tapestry of the Legend of Notre Dame de Sablon, a gift by Francesco de Tassis (1459-1517), the appointed imperial postmaster of Burgundy and the Low Countries in 1501. Bernard van Orley was asked by Tassis in 1516 to design the panel, and the celebrated painter completed four cartoons. The portrait of the Hapsburg official appears prominently in the tripartite composition of the extant tapestry in Brussels. Completed in 1518, the work additionally includes Margaret of Austria's portrait. Notre Dame de Sablon introduces the notion of the archduchess's active role as guardian of Philip the Fair's children, as well as her political position as regent of Belgium. Attributed also to the invention of Bernard van Orley, the Metropolitan Museum tapestries called the Twelve Ages of Man were commissioned in 1525, the same year Margaret's nephew, the Holy Roman Emperor Charles V, defeated the French sovereign Francis I at Pavia. The quartet of panels, which perhaps were woven by Peter de Pannemaker, exhibit Roman deities who personify the annual seasons and evoke the concept of terrestrial harmony. For this reason, the set likely was designed to affirm again Margaret's capability to administer good government from her residence in Mechelen. Margaret of Austria's successor in 1530 was her widowed niece, Mary of Hungary (1505-1558), who commissioned several fine sets of tapestries on behalf of her brother Charles V, including twelve panels of Ovid's Vertumnus and Pomona designed by Jan Cornelisz Vermeyen and woven in the 1540s by Guillermo Pannemaker. Concurrently with the panels portraying the pagan god of the c

Barbara von Barghahn is a tenured professor at George Washington University, where she has specialized in Spanish, Portuguese, Flemish and Latin American art. Author of publications on royal patronage and cultural crosscurrents, she is knight commander of the Portuguese Order of Prince Henrique the Navigator. Her Ph.D. and M.A. degrees are from New York University, Institute Fine Arts; her B.A. is from the University of Iowa. Her recent lectures have addressed the Pastrana Tapestries of King Afonso V of Portugal (National Gallery of Art, Meadows Museum). Her book *Jan van Eyck and Portugal's "Illustrious Generation"* is forthcoming (Pindar Press, 2012).

Ethical Consumerism: from Jamdani to Afro-American Quilt

Yoshiko Wada

The textile and fashion industries are based on producing consumer goods based on trends and styles, which leads to wasteful consumption. A successful fashion and lifestyle company is creating a new culture that uses the waste inherent in the commodity-driven fashion industry. The company founder combines unique design talent with strategic thinking about resources and human needs. Her company and similar design studios, particularly in Japan, publicize their philosophies of empowering workers and reducing waste by repurposing materials. They encourage people to consume less but cherish more the things they buy and wear, thus appealing to consumers who appreciate value both in the product and in the production process. This innovative designer has worked with traditional craftspeople in Bosnia, Cambodia, China, India, Kenya, Korea, Mexico, and Peru, encouraging their individual creative expression. She is noted for extensive use of traditional materials, like Indian bandhani cotton, for which she employed roughly 500 women artisans. Her extensive research (often with scholars and textile experts) generates ongoing partnerships that typically last a minimum of three years, not just one fashion season. Staying in touch with artisans through good times and bad, she builds long-term, trusting relationships. She appreciates not only the textures, colors, shapes and patterns of materials but also their histories and identities, the multiple lives they may have led while traveling from a Yoruba cloth market in West Africa or an Indian women's sewing cooperative to the company's retail showroom in downtown Los Angeles.

President of World Shibori Network, co-chaired 8 international Shibori Symposia. Founder of Slow Fiber Movement. Adjunct Professor of Hong Kong Polytechnic University, China. Producer of educational films with Studio Galli Production. Consultant: R&D for Christina Kim of Dosa Inc. Advisory Board of Fabric Workshop & Museum. Awards include "Distinguished Craft Educator-Master of Medium" by Renwick Alliance of American Craft, Smithsonian Institution; Matsushita International Foundation Grant for "Amarras replication and comparative study of ancient pre-Columbian shibori tradition"; The Japan Foundation Fellowship twice, in 1992 and 1979; and Indo-US Sub-Commission Fellowship, 1983. Publications includes a seminal work *SHIBORI and Memory on Cloth*.

On the Edges

Linda Wallace

Personal engagement with social and ecological issues Two artists, geographically separated, began a loosely collaborative partnership ten years ago, out of which they quietly tilt at windmills. Refuting suppositional barriers, we create, curate, exhibit and challenge the parameters of how contemporary tapestry weaving is defined. Dorothy Clews is quietly, passionately, concerned with ecological issues. Through her tapestries she explores the evolution of something regarded as unchangeable and enduring into something fragile and mutable. Her art work references the slow erosion of the belief that interactions between humanity, the environment and ecology will remain stable and continue to support life, as we know it today. My own art work engages ideologically with those on the perimeter of the societal mainstream and questions the complexities presented by imbedded Eurocentric attitudes to infertility, mortality/immortality, and shifting perceptions of time and beauty. Working in several, related media, all my work is created with small, obsessively repetitive hand movements, making time and the investiture of hours of my life, as evidenced by my mark making, components underscoring the concepts While we each have our own focus, our techniques at times mirror one another. For example, by intentionally allowing their precious, handmade textiles to decay in the earth, to then remove, conserve and re-present them as valued objects, by devoting hours to contemplative weaving and stitching, the artists engage both the conceptual edges of control, creation, reclamation and beauty, and contemporary valuation of time.

Growing up in a Vancouver Island beach house, living in the High Arctic and aboard boats, and childlessness have firmly placed Linda Wallace along the edges of the world. Following a midlife BFA (with distinction) and five years on the Board of the American Tapestry Alliance (including Co-director), she now balances her studio practice with ongoing research and presentations to the scientific, academic and art communities. Various public and private collections in Canada and internationally include her tapestries. Many recognize her work both as artist and curator evidenced by articles in *Fiberarts*, *American Style* and *Fiber Art Now*.

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

Morgan Walsh

Starting in 1947 and lasting through the mid-sixties, the political attitudes and cultural mentality of United States Cold War crept into design, imposing codes of conduct by means of material goods and a distinct domestic aesthetic. In direct response to fear associated with the possibility of devastated nuclear landscapes, nature-inspired motifs on curtains and draperies allowed inhabitants to create a controlled situation, enclosing the interior of the home and shutting out the perils of manmade destruction outside. Likewise, seemingly abstract patterns mimic scientific images of atomic energy, atom and h-bombs, and airplanes, providing a new common visual language to help acclimate citizens in an uncertain world through decoration and the use of space. Scholarly research has focused on the influence of modern artists on mid-century textile designers, concurrently aiding in the elevation of textile design from craft to high design. Yet an examination of work by those such as Alexander Girard, Ruth Adler Schnee, and Angelo Testa, among others, shows that the Cold War culture, a largely uninvestigated area, was also deeply imbedded in contemporary design and held similar sway. As containment culture asked, American citizens collaborated with designers to construct the idyllic American domestic space, simultaneously keeping thoughts of nuclear warfare at bay and maintaining high morale. This exploration aims to present thorough research regarding the reciprocal relationship between Cold War culture and textile design, providing a richer understanding of how textiles and politics can be used in tandem to promote political action as well as the aesthetic of an era.

Morgan Walsh is a recent graduate of the School of the Art Institute of Chicago, where she earned an MA in Arts Administration and Policy and an MA in Modern and Contemporary Art History, Theory and Criticism with a focus in Design History. She was a Curatorial Fellow for the 2011 MFA Thesis Exhibition and the 2012 AIADO (Architecture, Interior Architecture and Designed Objected) Thesis Exhibition and has served as the Assistant Coordinator of the Art Institute of Chicago's Architecture & Design Society since 2010. Morgan holds a BA in Art History from the University of Kansas.

Charles L. Freer (1854-1919) and Collecting Chinese Textiles in Early-Twentieth-Century America

Daisy Yiyou Wang

The presentation investigates the art historical and socio-political contexts in which Chinese textiles were circulated and received in the early twentieth-century America through a study of Charles L. Freer, the founder of the Freer Gallery of Art (fig. 1). Little is known about Freer as an avid collector of Chinese textiles and his collection of nearly 200 pieces of many types and periods purchased from international dealers and collectors between 1902 and 1919, including a Ming carpet for \$7,500 (fig.2). This understudied collection and the uniquely detailed purchase records constitute an unparalleled resource for the study of collecting Chinese textiles in America. The paper provides the first quantitative analysis of the market conditions reflected in Freer's acquisitions, and sheds new light on the provenance and the changing uses and understanding of Chinese textiles in America. In 1911 Freer purchased in Japan an eighth-century Chinese brocade, currently considered a crowning jewel in his collection, as an "old Japanese silk" for \$45. A large number of Chinese textiles Freer collected, including two eighteenth-century court chair covers, were cut to decorate his remounted Asian paintings (figs. 3, 4). Freer's collection also raises the question about the definition and status of Chinese textile. Several pictorial silk tapestries he collected were inventoried not as textiles but as paintings in the fine art category. The Freer stories will be considered along with factors such as international commerce, the scholarship on Chinese textile in Freer's time, and the dispersal of art collections caused by turmoil in China.

Daisy Yiyou Wang is the Chinese Art Project Specialist at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution. An expert in the history of collecting Chinese art in the U.S., Wang has published extensively, and contributed to numerous exhibitions, including *Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan* at the Smithsonian, and *Asian Journeys: Collecting Art in Post-War America* at the Asia Society Museum in New York. Her work has been merited with a Smithsonian Grand Challenges Award and a Getty Museum Leadership Fellowship. Wang holds a Ph.D. in Art History from Ohio University.

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

Ann Wass and Deborah Fuller

Great Britain discouraged her American colonies from manufacturing textiles as she wanted that market for her own goods. Even after the United States won independence, Americans bought British products, including fine wool fabrics for men's wear, as home production could not meet demand. George Washington, however, made a political statement by wearing a suit of domestically-manufactured wool broadcloth for his 1789 inauguration. His Secretary of the Treasury, Alexander Hamilton, saw the need to wean Americans from foreign manufactures. He therefore encouraged Congress to enact tariffs on imported fabrics to stimulate domestic manufacturing and raise revenue. (Hamilton's policies sowed the seeds of partisan politics as they met opposition from Thomas Jefferson and fellow proponents of the agrarian way of life.) This paper surveys the fledgling American wool industry and related domestic wool production. The manufacture of fine fabrics required high-quality raw wool, and much of this, too, was imported. George Washington Parke Custis (Washington's step-grandson) held sheep shearing fairs to encourage improvement of native breeds. Elsewhere in the U.S., others imported Merinos, which produced top quality wool, from abroad. Politics intervened again as first Jefferson and then James Madison advocated embargoes on foreign trade that cut off the supply of British textiles. The 1812 declaration of war not only put an end to trade with Great Britain but also increased demand for wool fabrics for military uniforms and equipment. The story continues through the war years as these developments impacted production of the raw material and the finished product.

Ann Buermann Wass is a history/museum specialist at Riversdale, a Federal-era historic house museum of the Maryland-National Capital Park and Planning Commission, where she coordinates programs and exhibits. Ann has a Ph.D. in costume and textile history from the University of Maryland. She researches a variety of aspects of American life in the early nineteenth century in addition to costume and textiles. Ann also researches, designs, and constructs her own ensembles for Federal period living history interpretation. She lives in the Maryland suburbs of Washington, DC.

Deborah Fuller is an independent museum educator and textile historian focusing on the history of knitting and heritage breed sheep. She has worked for many of the historic sites in the Washington, DC, area as well as the Smithsonian and the Women in Military History of America Memorial at Arlington National Cemetery. Currently she gives spinning demonstrations and presentations on the textile industry in ancient Rome and in America from Colonial times through the 19th century at historic sites, schools, and conferences.

A New Interpretation of Certain Bobbin Lace Patterns in Le Pompe, 1559

Laurie Waters

Volume 1 of the 16th century pattern book "Le Pompe" was printed by the Sessa brothers for Matio Pagano in 1557. Volume 2 appeared in 1560 with a new set of patterns. These works are among the earliest existing devoted entirely to bobbinlace. The patterns are drawings meant to be interpreted by the lacemaker. Most are highly adaptable to the plaited techniques we now associate with Venice. But more flowing designs are also present (fig 1), and seem to point the way toward tape lace development, or perhaps a side branch that was not fully developed in subsequent years. Little lace from this period survives, and it has been a challenge for modern lacemakers to interpret the more advanced patterns using modern techniques. This may not be the best approach. A new example has come to light which exactly copies one of the Le Pompe designs (fig 2), even matching the scale of the original plate. The piece is of fine linen and of a surprisingly advanced technique bearing little resemblance to modern interpretations. This paper will present a technical analysis of the piece, compared and contrasted to contemporary plaited laces, later tape laces, and modern attempts at copying such designs.

Dr. Laurie Waters is a handmade lace researcher, maker, and collector. She cataloged the Minneapolis Institute of Arts and the Minnesota Museum of Arts lace collections in the late 1970's. In 1980 she was the only American ever accepted as a student at the French Atelier National du Point d'Alençon. In 2008 she organized the exhibition, "Handmade Lace, From Fine Art to Folk Art" and lectured on the subject at the Santa Fe Wheelwright Museum. She constantly seeks opportunities to apply her training as a physicist to the analysis of this complex textile art, and currently authors the LaceNews blog.

The Four Parts of the World: Expressions of Global Aspirations in Western Europe

Melinda Watt

Personifications of the Four Continents made their way into the vocabulary of the decorative in the sixteenth century, as global exploration and trade expanded. This paper will present the particular iconography of two versions of the Four Continents; both found in The Metropolitan Museum of Art's collection. One version of the theme appears in two English embroidered panels of the late 17th century, and another in a suite of French tapestries and coordinating upholstery made at the Beauvais manufactory circa 1790. The similarities and differences between the two interpretations, whose maker and intended consumers were separated by nearly 100 years and the English Channel, will be explored.

Melinda Watt is an Associate Curator in the department of European Sculpture and Decorative Arts and the Supervising Curator of the Antonio Ratti Textile Center at The Metropolitan Museum of Art. She specializes in post-Renaissance European textiles. Her latest project was *English Embroidery from The Metropolitan Museum of Art 1580-1700: 'T'wixt Art and Nature*, a collaborative exhibition with the Bard Graduate Center (December 2008- April 2009). She also assisted in the 2007 renovation of the Wrightsman Galleries for French eighteenth-century decorative arts, as well as the organization of the seminal exhibition *Tapestry in the Renaissance: Art and Magnificence*.

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

Tali Weinberg

Brooklyn, NY has become one hotbed of activity for alternative economies defined as small, intimate, and artisanal. This includes emergent practices in "local" and "handmade" textiles—particularly by young women—that have recently caught the attention of scholars. Based on ethnographic fieldwork centered at the new Textile Arts Center in Brooklyn, this paper explores how and why producers of such textiles are inscribing their practices of making and the materiality of textiles with new meanings and intentions as they navigate the systems they seek to change. It further explores how their practices, and their understandings of these practices, are linked to globalized systems and ideologies that both constrain and make possible actors' abilities to make the changes they desire. Scholars have begun to tackle this topic in terms of DIY and Craftivism, stating the ways in which these makers "resist" and "rebel" against capitalism and the mass production of commodities. However this paper addresses a set of politically and socially engaged practices that do not fit within these bounds. I discuss local articulations of ecofashion; a newly implemented garden and curriculum for natural dyes; and makers whose fiber art and textile craft engage politics of labor from the domestic sphere to global trade. Beyond resisting and rebelling, the young women I met in Brooklyn during my fieldwork often express their practices in terms that speak more of connection, intimacy, and engagement.

Tali is an artist, activist, curator, and scholar of textiles and social change. Her work explores the relationships between labor, economy, and material culture and has been shown at the Wattis Institute for Contemporary Arts in San Francisco, and Pratt, NYU, and Textile Arts Center galleries in New York. In 2011, she curated Good Work, an exhibition on textiles and labor. Tali holds a BA and MA from New York University and is currently completing her MFA at California College of the Arts. She has worked for nonprofits in human rights and fair trade advocacy, community organizing, and grassroots development.

Made in America-Yarns from the Heartland

Wendy Weiss

Approximately 40 million knitters and crocheters live in the USA. According to Becky Talley, Sheep Industry News, Associate Editor, in 2007 Brown Sheep Co. was the largest producer of natural fiber knitting yarns in the United States. They sell their yarn at local yarn retailers, Internet sales from their own web page and those of their retailers. This paper teases out the story of a family run operation in western Nebraska that serves the appetite of a population of yarn consumers, primarily at the handcraft level. Owner/operators, Peggy Wells, the daughter of Harlan Brown, founder of the company, and her husband Robert Wells, forged relationships with likeminded textile businesses to help sustain one another. First hand accounts from manufacturers in the handcraft textile industry, such Barry Schacht and Jane Patrick of Schacht Spindle Company, will describe how these businesses survive the ebb and flow of passions for handwork, and have evolved over the decades. They have forged a successful collaboration that yields customers and profits to both entities. This paper explores the day-to-day operation of this business and how the owners have adapted to a changing environment. For example, the Wells have implemented sustainable water use practices and have updated equipment from the original used mill machinery. The Wells reflect on their experience in the industry to explore the questions: "What political factors have influenced the production and distribution trends for yarn products in this specialized sector?" and "What is the future for the handcraft textile industry in the USA?"

Wendy Weiss is professor of textile design in the Department of Textiles, Clothing, and Design at the University of Nebraska-Lincoln and director of the Robert Hillestad Textiles Gallery. She was awarded a 2009 Fulbright Nehru Senior Scholar Award to document ikat textiles in India, and is recipient of two Nebraska Arts Council Artist Fellowships, as well as a Winterthur Residential Fellowship. She exhibits work in solo and group shows in the USA, Europe and Asia. Professor Weiss collaborates with her husband, Jay Kreimer, to create installations of hand woven, naturally and synthetically dyed fabric with sound, sculpture and movement.

Dishtowels and Diatribes

Carol Westfall

When a Dutch curator invited my students and me to join an international group of felt makers to create felt balls for peace, I sent mine to them encased in barbed wire. My life has been marked by war. My Dad fought in the Second World War, my high school colleagues in the Korean War and those who returned joined me as freshmen in college. My husband served in Vietnam and various acquaintances in my hometown of Jersey City, New Jersey served in the first Gulf War and now serve in Afghanistan and Iraq. At age 4, I was so frightened by the nightly news broadcasts about World War II that I grabbed a couple of pillows and dove under the bed in order to be safe if the Germans began to bomb Williamsburg, Virginia. Being older, I was more circumspect about my behavior during the Korean War and rarely sought comfort in a cloth. Vietnam was another story. Each evening I was alone in my little kitchen in Baltimore, Maryland. (My 2 children enjoyed time with Daddy while I did the dishes.) So - armed with my dishtowels, I fought many losing but very pithy verbal battles with the likes of Spiro Agnew, Richard Nixon, and Henry Kissinger. I broke my share of dishes but felt so much better at the end of my battles for not only did I cleanse my kitchen but my very soul as well.

Professor Carol Westfall taught at the Maryland Institute during her four years of graduate study there. With MFA in hand, the artist took a position in the Fine Arts Department at Montclair University and spent 30 years there. Carol also taught for 10 years at Teacher's College, Columbia University and at Seian Women's College in Nagaoka-kyo shi, Japan Professor Westfall's interest in politics and the use of textiles within this context is of a 20-year duration. Her interest is also long term in the area of the "smart" textile.

The Political Stitch: Voicing Resistance in a Suffrage Textile

Eileen Wheeler

While on a hunger strike within the walls of Holloway Prison in 1912, a woman recorded her experience in an embroidered handkerchief. Her deliberate stitching presents us with an intimate artifact that embodies an individual experience and a pivotal collective moment in Western women's history. The textile engages us with her act of resistance in a struggle for a political voice for herself and womankind. This singular textile communicates a powerful sense of self and, with its provocative content, a prescient anticipation of a future audience. Through personal examination of a number of suffrage textiles housed in the Museum of London and an analysis of new historical viewpoints, this study promotes the efficacy of textiles as historical sources. Using an interdisciplinary approach, the construct of voice in textiles is used to challenge 'received' history that has marginalized some experience. Textiles imbued with women's negotiation of historical circumstance during the suffrage movement can be viewed now, on its centenary, as a response to converging social, economic and political factors. The Holloway embroideries juxtapose the 'delicate' domestic skill of embroidery with the grim reality of oppressive prison sentences. Embedded within the textiles of the embroiderers, once dismissed as irrational bourgeois women, was a new political force. Cognizant of the power of symbolism, women employed their amateur craft skills crossing class boundaries to enact resistance and propel enfranchisement onto the public stage. It is timely to examine these acts of commemoration and performance, infused with agency, identity and desire for social change, through the language of textiles.

Eileen M. Wheeler is an educator and writer. her research focus is on the intersection of women, textiles and history. She 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, is the subject of her thesis *Engaging Women's History through Textiles: Enhancing Curricula with Narratives of Historical Memory* (2005). Based on this research, a paper given at the TSA Conference in Toronto in 2006 explored the narrative of a Latvian knitter who knitted for her family's survival during the Second World War. In Lincoln in 2010 she presented research on the revival of weaving within the Coast Salish aboriginal community. Eileen Wheeler holds an Advanced Certificate of Textile Arts from Capilano University and taught Textile Design, encompassing history and studio practice, at Kwantlen Polytechnic University in Richmond, BC, Canada in the degree program (B.A.) of Fashion Design and Technology 2006-2011.

Uniforms in the Capitol - Labor and Signification of Difference

Felicia Wivchar

When thinking of a uniform in the U.S. Capitol today, the first image conjured is most probably a middle-aged man in a dark suit. Business attire has long been the standard dress for both Members of Congress and their office staff. However, this de facto uniform is not the only dress code for the Capitol complex. Within these grand and historic buildings, it is often taken for granted that spaces will appear pristine and practical functions will be seamlessly maintained. The groups of laborers that have long helped maintain this illusion have also long been clad in assigned uniforms specific to their division - carpenter, painter, electrician, among others. House Pages, students who have (up until the fall of 2011) served as errand runners for Member's offices, are also part of the uniformed class of the Capitol. These useful but essentially invisible people have historically been uniformed, making them clearly identifiable as a separate class of workers within the Capitol. Rooted in the principles of analyzing material culture, this paper aims to investigate and discuss, through examples of historic clothing in the House Collection and archival images, the nature of these garments and how they functioned both practically in regards to labor functions and symbolically as signifiers of difference. The textiles used, the components of the uniforms, and the appearance in relation to other groups of workers will all be addressed to this end.

Felicia Wivchar is part of the curatorial staff of the House of Representatives, where she has written and presented on a variety of subjects, including 19th century stereo views, prints, ephemera, and paintings. Felicia received her BA from Boston University and her MA in Art History from George Washington University. She previously worked at the Phillips Collection, the National Gallery of Art and the Museum of Fine Arts, Boston.

New Light on Chinese Imperial Silk Textile Production and Management in the Qing Dynasty (1644-1911)

Yan Yong

Imperial silk textiles represented the crowning achievements of the Qing dynasty textile production. Existing scholarship, however, often focuses on motifs, styles, or techniques based only on the study of objects, or concerns economic history using primarily textual evidence. This paper will shed new light on the unique but little understood role of the imperial textile production management, examining both a large body of archival materials such as *Archival Records of the Department of Imperial Household* and the extensive textile collection at the Palace Museum, Beijing, including finished products as well as fabrics, design drawings, containers, and inscribed labels.

The production of Qing imperial silk textiles was well managed. The top governing body was the Department of Imperial Household. In charge of the court's internal affairs, the Department provided direct service to the emperor and other royal family members. Its scale was impressive; under the Department were seven divisions and three academies. The Department was responsible for obtaining the approval from the royal family, controlling the quality and quantity of the products, assigning projects, distributing funding, and storing finished products. The Department's projects were assigned to textile bureaus in Jiangning (Nanjing), Suzhou, and Hangzhou in South China. As the centers of textile industry, these cities were home to the most skilled workers in China, who painstakingly produced the most sumptuous items with exquisite and rich designs for the court. The management was characterized by its effective distribution of labor, clear production procedures, and tight quality control, ensuring the highest level of craftsmanship in the imperial textiles. This paper will provide new perspectives on the management structure, scale and modes of production, shipping and storage, as well as the use of Qing imperial textiles.

Yan Yong holds a BA from the Department of Archaeology at Jilin University and M.A. from the Institute of Qing History, Renmin University in 2001. He has been working at the Palace Museum in Beijing since 1989. Currently, Yan heads Division of Textiles, in the Department of Court History at the Palace Museum, Beijing. He is also a researcher at the Palace Museum, and member of Committee of Collection and Appraisal of Antiquities at the Palace Museum. At the Palace Museum, Yan oversees the preservation, exhibition and research of imperial textiles and has organized many large-scale exhibitions. A leading expert in the Qing dynasty court costume, weaving, and embroidery, Yan has published extensively.

Art and Politics in the Andes: Contemporary Arpilleras

Flora Zarate

In explaining connections between art and politics in my arpilleras (appliquÉ pictures), I discuss themes drawn from my life, my relatives' and other Peruvians' lives, and the experiences of fellow immigrants in the United States. In Alcamenca (Ayacucho, Peru), where I was born, we inherit from our ancestors the arts of spinning, weaving and sewing. In our isolated town, we lived from raising animals, agriculture, and textile production, and by barter except at the weekly market. As a child I wanted to leave, when people returned from the city for fiestas, with new clothes and jewelry. Later we did follow our relatives to those cities. In my town the sky is big and free for everyone, but in huge cities such as Lima, neither the space nor the sky above is yours, the houses are very close together, and pollution darkens the sky. We struggled to learn Spanish (coming from a Quechua-speaking community) and adapt to big city life - transportation, street vending, getting robbed. We dreamed of having our own home, building shanty towns of cardboard houses without running water, and suffering from illness and malnutrition. I also show the national elections, with carnival-like campaigns, as the media carries endless promises and lies. In my community as well, the parties offer tractors although there isn't even a highway, computers without electricity, and cell phones with no towers. Peru's many economic, political, and social problems pushed us to seek new horizons in neighboring countries, Europe, and for me the U.S. Here, I continue to develop my art, using new themes such as migrants' struggles for legal status.

Flora Zarate is an indigenous Quechua (Inca) woman from the highland region of Ayacucho, Peru. Arpilleras are appliquÉd hangings with three-dimensional elements and embroidery. Zarate adapts indigenous Quechua and Hispanic folk textile traditions, which she learned as a child in Ayacucho, to make contemporary artistic creations. Her arpilleras demonstrate an exceptional mastery of technique and a unique, wide-ranging artistic vision, whether depicting scenes of rural life, urban strife, social violence, or environmental destruction. Zarate has participated in and earned awards at individual and group exhibitions in Peru, Argentina, and the United States, including the Santa Fe International Folk Art Market.

**ORGANIZED SESSION ABSTRACTS
AND
SESSION CHAIR, MODERATOR, AND DISCUSSANT BIOGRAPHIES
BIOGRAPHIES**

(in alphabetical order)

Andalusi Textiles: Crossing Borders, Constructing Politics

Olga Bush

In the last decade scholars who study textiles made in medieval al-Andalus, have argued convincingly that the term "Islamic," usually applied to these objects, is too constrictive to encompass their multiple meanings. Andalusi textiles, valued for the quality of their materials, the skillfulness of their execution, variety of their designs, traversed the permeable borders of the multi-confessional, multilingual and multicultural societies of the medieval Mediterranean world. The esteem attached to the textiles was constant in both Christian and Muslim courts in the Iberian Peninsula and elsewhere in the Mediterranean basin, but their use often varied with the political, religious and social settings in which they appeared. Textiles with Arabic inscriptions, for instance, were reused as Church vestments, and a military banner of a Muslim army could be displayed centuries later in the religious processions of modern Spain as a reaffirmation of the Christian Reconquest completed in 1492. This panel has a two-fold aim: first, is to expand on recent studies and further explore the aesthetics, perception, manufacture and employment of Andalusi textiles in the framework of articulation of royal and religious power during medieval period; and second, to examine the use of these textiles and their later derivatives in the staging of imperial power in early-modern Spain, and later, in the formation of modern Spanish national identity.

Olga Bush received her Ph.D. in Islamic Art and Architecture at the Institute of Fine Arts, New York University. She has taught at the State University of New York and Vassar College, and worked as Senior Research Fellow in the Islamic Department at The Metropolitan Museum of Art, New York. She has also been a Scholar-in-Residence at the Doris Duke Foundation in Honolulu, Hawai'i, and a Visiting Scholar at the Kunsthistorisches Institute-Max-Planck-Institute in Florence. She has published on architecture and poetic epigraphy in the Alhambra; visual perception in medieval optics and architectural design; fourteenth-century Islamic textiles; and American Orientalism.

Textiles on the Hill

Farar Elliott

The legislative and judicial branches of government deal primarily in the world of the abstract. Resolutions, laws, opinions - expressed on paper, they constitute the bulk of the material culture on Capitol Hill. Where do textiles fit into this world of text? Often, they create the unspoken meanings the undergird the spoken work of the Supreme Court, House of Representatives and Senate. This panel explores several ways in which textiles have illuminated and informed our understanding of the legislative and judicial processes. Two papers explore highly specialized uniforms on the Hill. One paper addresses the curatorial role in interpreting and recreating textiles from the past. And a fourth paper brings to bear on the subject the role of textiles in the popular imagination's understanding of the denizens of the Hill.

Farar Elliott is the Curator of the House of Representatives. Her office is the custodian of the over 5,000 works of art and historical artifacts in the House Collection. Farar's academic background is in art history, beginning at Bryn Mawr College and continuing at the George Washington University. Her work has taken her to the Smithsonian Institution, the Richmond History Center in Richmond, Virginia, and the Ethan Allen Homestead Museum in Vermont. She has been at the House of Representatives since 2002, where in addition to her responsibilities in the House she has been involved in the development of the Capitol Visitor Center and in the local and national museum and arts communities.

Journeys to Clarity: Primary Sources of our Textile Community

Lydia Fraser

As the field of textile studies matures, authoritative voices of our past naturally become passive and part of contemporary conversations only through interpretation of static books and articles. However, for each authoritative statement ensconced in our textile ontology and published corpus there was likely a dynamic journey of false-starts, contradictory observations, and muddled confusion which can be as equally enlightening as the end products. Thankfully, the voices from these journeys are not always lost but can be held within personal archives of informal documents and observational notebooks left behind.

The Textile Museum is most fortunate to hold archival material of three foundational figures in textile studies -- George Hewitt Myers, Irene Emery, and Charles Ellis. Each 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. Beyond technology, place and time become critical elements in the contemporary analysis of previous scholarly contributions; such context is possible only through historical perspective to which archives also contribute significantly. This panel will explore how the informal documentary records of these individuals allows for fresh engagement with and interpretation of the work at the foundations of our disciplines.

Lydia Fraser is Librarian of Arthur D. Jenkins Library at The Textile Museum. She has filled a number of roles at the Museum since 1997 including Assistant Curator of Eastern Hemisphere Collections and Curatorial Associate for the Lloyd Cotsen Textile Documentation Project. Born in Canada, Ms. Fraser earned a B.A. in Asian Studies from the University of Toronto and an M.L.S from the University of Maryland.

Textiles, Politics and Pedagogy

Blaire Gagnon

Textiles, Politics, and Pedagogy an important part of graduate education is to teach students how to become part of their professional field. Preparation for this can be developed in many different ways, but often includes learning how to become independent researchers and developing the capacity to present this information to a wider audience. A commitment to moving one's field forward and the dissemination of research are key aspect of higher education. To this end, a graduate course entitled Ethnic, Dress, and Textiles offered in the Fall of 2011 in the University of Rhode Island's Masters Program in Textiles, Fashion Merchandising and Design (TMD) was organized around the Textile Society of America's (TSA) 2012 Symposium theme: Textiles and Politics. The goals of this integration were many and included several deliverables such as a large hallway glass case display that was a evolving presentation of the student's work throughout the semester, submissions to TSA's 2012 symposium, object based research using the TMD Historic Textile and Costume Collection, development of a exhibition for mounting in the Department's Textile Gallery, and creation of conference level poster presentations. The over arching goal was to integrate classroom learning, research, and an ethical responsibility to outreach on many levels. This panel seeks to offer a window into and an opportunity for reflection on this pedagogical experiment through a presentation of the student research that was conducted during the course, details on the previously mentioned deliverables, and instructor/student reflections on the course's goals and outcomes.

Blaire Gagnon is an anthropologist and Assistant Professor of Textiles, Fashion Merchandising and Design at the University of Rhode Island, Kingston, Rhode Island. Her interest in material culture and textiles comes from her background in quilting. Blaire's research focuses on the relationship between people and objects, inter-cultural markets, and the construction of value particularly in relation to ideas of authenticity and power. She has investigated Egyptian appliqués produced for the tourist market, Native American powwow arts and crafts markets, and is currently, developing a research project on Latin American vendors that market their artesenas in the United States.

Video and Politics: Weavers' Stories from Island Southeast Asia

Roy Hamilton

"Weavers' Stories from Island Southeast Asia" is a video project organized by the Fowler Museum at UCLA. The core of the project comprises eight short videos produced between 2005 and 2010 in four countries (Indonesia, Malaysia, Philippines, Timor-Leste). The videos were featured in an exhibition at the Fowler Museum in 2010 and will be published together with a book in early 2012. This session brings together four anthropologists who served as consultants for the videos. Each speaker will show one video and then offer an analysis of the content pertinent to the symposium theme, textiles and politics. While previous exhibitions have acknowledged the idea that weaving is the archetypal form of women's labor in Southeast Asia, this project offered museum visitor a chance for the first time to engage at length with individual weavers telling stories about their own lives. The videos were not scripted. Each woman chose what she wanted to communicate to an American audience. The videos reflect the remarkable strength of character of these master textile artists and explore the challenges that each has faced. Only one of the weaver's stories is overtly political, dealing with the aftermath of the Indonesian occupation of Timor-Leste, but each story holds important clues about how the weavers coped with the political environment in which they live and work. The speakers draw upon these details for their analysis, and, taken together, the three stories document the remarkable resilience with which the women have managed their careers in shifting political winds.

Roy W. Hamilton is Senior Curator for Asian and Pacific Collections at the Fowler Museum at UCLA. His book *Material Choices: Refashioning Bast and Leaf Fibers in Asia and the Pacific* (co-edited with B. Lynne Milgram; 2007), won TSA's R. L. Shep Award. Previous books include *The Art of Rice: Spirit and Sustenance in Asia*; *From the Rainbow's Varied Hue: Textiles of the Southern Philippines*; and *Gift of the Cotton Maiden: Textiles of Flores and the Solor Islands*. At present Hamilton is co-editing a book on the textiles of Timor, which will accompany a 2014 exhibition.

Andean Textiles: In Memory of Elayn Zorn

Andrea Heckman and Blenda Femenias

In honor of our dear friend and colleague, the respected textile researcher Elayne Zorn, we have shaped six presentations around several interrelated political themes: heritage, identity, status, cultural continuity and economic sustainability, especially for the indigenous women and men who make the cloth. The titles and the themes draw inspirations from Elayne's book *Weaving a Future*, published in 2004. The first three papers address these issues in relationship to Andean societies of the past, using artifacts and archaeological and historical perspectives. The final three papers, while concerned with broadly similar issues, focus on prospects for the future and explore how weavers, and other textile artists, shape their futures as strongly related to tourism, education of foreigners, and national politics. Together these presentations explore ancient and contemporary Andean textiles as contextual messengers and powerful symbols of status and political affinities as well as how current decisions are affecting the future of textile Andean traditions.

Andrea Heckman (Ph.D. UNM, Latin American Studies, Anthropology and Art History) has researched Andean textiles and festivals for over thirty years. She was a Fulbright Scholar (Peru 1996) and published *Woven Stories: Andean Textiles and Rituals*, which won the John Collier Award for Excellence in Visual Anthropology. She is a documentary filmmaker: *Ausangate* (Peru 2006); *Mountain Sanctuary* (New Mexico 2009); *Bon: Mustang to Menri* (India, Nepal 2011) and *Woven Stories: Weaving Traditions of Northern New Mexico* (2011). She teaches Anthropology and Media Arts for the University of New Mexico and serves on the Society for Visual Anthropology Board (American Anthropology Association).

Blenda Femenias (Ph.D., Cultural Anthropology, University of Wisconsin-Madison) teaches anthropology at the Catholic University of America and the University of Maryland-College Park. A specialist in gender, race, ethnicity, and art in Latin America, she has conducted research in the Andes for almost three decades. Current projects include the history of Peruvian national museums and the transregional configuration of Andean identity in Argentina. The author of *Gender and the Boundaries of Dress in Contemporary Peru* (University of Texas Press, 2005), *In Cloth We Trust* and numerous other articles, she is also the author-editor of *Andean Aesthetics: Textiles of Peru and Bolivia*.

Aftermath: Three American-Canadian Artists Respond to War

Barb Hunt

Historically the state establishes the shape of a nation's memory. Art about war plays an important role in forming national identity and mythology. In both the United States and Canada, there have been few official war artists, so unofficial artists' projects become important for the maintenance of collective memory. This session will focus on the aftermath of war, as expressed in the work of three well-known Canadian textile artists with strong ties to the United States. Two of them were born there; one currently works there; and one, the daughter of an American WWII Rifleman, also lived in war-time Vietnam. Each artist will present research and material related to her particular focus on war. One creates woven portraits focusing on the eyes of fallen American and Canadian soldiers. She has been inspired by her experience of the immigrant imagination in her family of Latvian refugee survivors. The second artist creates large installations of dyed, printed and embroidered fabric panels, conceptually linked to the family table and mealtime, including text by her father and imagery from her memories of war-time Saigon. The third artist creates knitted replicas of antipersonnel land mines, weapons often left behind in the aftermath of war. Textiles are closely associated with the body, and all three artists use these embodied and domestic practices to call into question the purposes of war. In their work, pivotal colonial and post-colonial issues emerge. These textile reflections will join the record of our nations' memories and myths about war.

Barb Hunt studied studio art at the University of Manitoba, Canada and completed an MFA at Concordia University, Montreal. Her current work is about the devastation of war; she knits replicas of antipersonnel land mines in pink wool and creates installations from worn camouflage army uniforms. Her work has been shown in Canada, the US and internationally. She has been awarded residencies in Canada, Paris and Ireland, as well as grants from Canada Council and the President's Award for Outstanding Research from Memorial University of Newfoundland, where she teaches in the Grenfell Campus Visual Arts Program.

Knitting: New Scholarship, New Direction

Karen Kendrick-Hands

The theme of this organized session is the value of knitting as a topic for scholarship and an underutilized resource in the interpretation of political, economic, aesthetic, and cultural studies. Unlike such crafts as quilting and weaving, the near-ubiquitous practice of knitting has received scant scholarly attention. In this session, inter-related papers elaborate on recent research that demonstrates the potential of knitting scholarship. An historian of knitting presents a review of the limited amount of existing scholarly literature on knitting and illuminates the overlooked potential for cross-disciplinary applications. As a specific example, an anthropologist shares her research exploring the earliest examples of knitting from Colonial Peru and the evidence for social domination in the transfer of knitting from Europe to South America. A scholar in the history of decorative arts discusses the influence of mid-century fiber artist Mary Walker Phillips (1923-2007), recognized for her role in promoting knitting as a form of artistic expression during the 1960s. The session concludes with a paper that argues for the establishment of a Museum of Knitting History that will recognize and preserve knitting as document, technology, metaphor, and ritual object. (Fariello, M. Anna. (2004). "'Reading' the language of objects." In *Objects and meaning: New perspectives on art and craft*. Lanham, MD: Rowman & Little Publishing Group.) A coordinated collection repository and database of knitting materials would create a rich and largely untapped resource for innovative research, scholarship, exhibition, and teaching.

Karen D. Kendrick-Hands is an attorney, community activist and lifelong, obsessive knitter: artisan, published designer, retailer and educational consultant. Inspired in part by quilt collections and study centers, and spurred by the limited access to knitting and crochet in existing museum and research settings, she is leading the effort to develop a knitting heritage museum. In cooperation with the Wisconsin Historic Society and a team of likeminded yarn artists and industry professionals, she is developing a Symposium (November 8-10, 2012) to explore how best to collect, preserve, document and share knitted and crocheted objects and their inherent meaning.

Political Strings: Tapestry Seen and Unseen

Christine Laffer

Political Strings: Tapestry Seen and Unseen Shaped by a wide range of political forces, artists working in the medium of tapestry express concern about its survivability. Issues regarding production, valuation, visibility, and politicization are overdue for analysis and discussion. This session will look at contemporary tapestry and changes in its processes to discern signs of viability. Is tapestry seen only through the lens of the past? How can it project a strong position in our predominantly visual culture? If the art world can be viewed as an ecosystem what factors affect tapestry's sustainability? In what way and within what frame does a textile become political if not as strands of history, belief systems and identities? Should we become more political? Four speakers will play upon the dual political strings of art making and art exhibiting. These include: an Assyriologist who weaves in the tradition of rug making while living in New York City where he assesses the tenuous position of hand woven art; a tapestry artist and author who surveys the notable yet rarely acknowledged career of Muriel Nezhnie Helfman and the challenges ahead in recording contemporary issues in the tapestry medium; one of two artists who work in a dialogue that ranges from experimentation to reflection on political engagements with the land and bodies they inhabit; and, a professor of Hispanic American literature speaking on the layered textile practices of Consuelo Jiménez Underwood, a Chicana artist who works eloquently at the borderlands of political struggle.

Christine Laffer shifted into textiles after studying architecture at the University of Illinois in Chicago, finally completing her MFA in Spatial Arts at San Jose State University (1995). Her most formative education took place at the San Francisco Tapestry Workshop (1982) and the Manufacture Nationale des Gobelins in Paris (1985). Laffer has shown her tapestries in exhibitions across the U.S. and a book has been published, *Christine Laffer: Tapestry and Transformation* (2008). She has held positions in several arts organizations, such as WORKS/San Jose, the Textile Arts Council at the De Young Museum, and the American Tapestry Alliance.

Pride and Prejudice: Textiles in the Middle East

Christina Lindholm

Textiles telegraph vast amounts of information about the wearer. Among many things, they may declare gender, religious observance, social status and economic wealth, as well as pride in cultural affiliation. Westerners have learned to decode Euro-American textiles, but textiles from the Middle East still remain largely unexplored and have given rise to misunderstanding, apprehension and even prejudice since the 9/11 attacks a decade ago. The focus of this panel is to shed some light on three examples of textiles and textile representations from the Middle East. The textiles in each paper have some aspect of national/cultural pride but each also has been or is still subject to various forms of political manipulation or social prejudice. The Politics of Christian and Muslim Women's Head Covers compares textile head wraps from various areas of the Middle East and explores why some are accepted and others are vilified. The Changing Politics of Textiles as Portrayed on Somali Postage Stamps explains how textile representations on postage stamps evolved from colonial images (prejudice), to accurate depictions (pride) and finally to fantasy images, divorced from reality. The Keffiyeh: The Politics of Visual Symbolism in the Islamic Republic of Iran relates how the government of Iran is introducing new symbolism and promoting some rituals and some changes in popular religious practices. This paper explores how the keffiyeh, the traditional head cover of the late Yasser Arafat, the Palestinian freedom fighter, is used as the visual icon by various political camps.

Christina Lindholm has served since 2008 as the Associate Dean for Undergraduate Studies for the 3000 VCUarts students. This follows a five year position as Dean of the VCU Qatar campus where she managed the transition from a sponsored program to the first official off-shore branch campus of an American university. Dr. Lindholm earned her PhD at the University of Brighton, and a BS and MS at the University of Missouri-Columbia. Her area of research is the dress of the Middle East. She is a member of several professional organizations including the Textile Society of America, the Popular Culture Association and the Phi Kappa Phi Honor Society. Among her publications are articles in the *Berg Encyclopedia of World Fashion* (2010), the 3rd edition (2002) of *Dictionary of American History* (Charles Scribner's Sons) and the 2nd Edition (2002) of *The St. James Fashion Encyclopedia* (Visible Ink Press). She has served as a consultant to many companies, including Proctor and Gamble, DuPont, Play, Timberland, and Olivvi.

Global Artisan Enterprises: Challenges for Sustainability

Mary Littrell (chair) and Karen Hazelkorn (moderator)

Global Artisan Enterprises: Challenges for Sustainability Around the globe, artisans groups such as Centro de Textiles Tradicionales del Cusco (Peru), Kala Raksha (India), Mayan Hands (Guatemala), and Women's Weaver Cooperative (Indonesia) have reached a level of economic success while also contributing to social, political, and educational empowerment for their members. Each organization illustrates the dynamic nature of craft traditions through accumulation, innovation, and transformation for old and new markets. Despite these impacts and changes, many artisans continue to live in poverty at the margins of their societies; artisans voice their desperate need for expanded income. As artisan groups progress toward a next level of development, organizational leaders identify a set of opportunities and challenges for continued sustainability. In this organized session, artisan group leaders and researchers will present papers that address issues centered around: * organizational management, given long-standing cultural practices for decision making as they intersect with members' age, formal education, and social status; * interplay of tradition, old and new textile technologies, and fashion for product development; * artisan work as intellectual and cultural property; * mentoring a next generation of leadership with the strength, enthusiasm, and passion of the pioneer founders; * expansion of multiple markets in a fluctuating international economy; * design education for indigenous artisans as a means of reducing reliance on outside designers; * management of gender conflicts; * maintenance of craft traditions among young people who are seduced by ready cash from other employment; and * sustainability of materials and production.

Mary A. Littrell is Professor and Department Head Emeritus in Design and Merchandising at Colorado State University. Dr. Littrell's research addresses multiple facets of business social responsibility, with special focus on artisan enterprises. In her research she examines models for how textile artisan enterprises achieve viability in the increasingly competitive global market for artisan products. Her research illuminates the daily lives of textile artisans and the challenges they face in attaining sustainability. Recent books with co-author Dr. Marsha Dickson include *Social Responsibility in the Global Market: Fair Trade of Cultural Products and Artisans* and *Fair Trade: Crafting Development*.

Karin S. Hazelkorn, has held senior leadership roles at Cisco Systems in San Jose, CA, where her worldwide responsibilities included design and implementation of programs to develop new business in emerging markets, along with roles in marketing and sales. Ms. Hazelkorn also managed business development programs at the British Council in Jerusalem and the Turkish-U.S. Business Center in Istanbul, and held program management roles at The University of Arizona. She holds an MBA from Thunderbird Global School of Management. She advises Lepo Lorun Women's Weaving Cooperative, in Flores Island, Indonesia, and is a member of the Board of Directors of the San Jose Museum of Quilts & Textiles and the Textile Arts Council of the Fine Arts Museums of San Francisco.

Central Asian Textiles: Politics and Process

Christine Martens

This session will examine patterns of Sogdian textiles as religious and political symbols of the early Middle Ages, characterized by the active interaction of urban and nomadic societies and international contacts created by the emergence of the Great Silk Road. We will explore the influence of the Khivan khanate on Qaraqalpaq culture as well as the Russian conquest of the mid 19th century, when ikat, polished alacha, woolen broadcloth and printed chintz were introduced to the Qaraqalpaqs, inspiring stunning new decorative embroidery and fashion design in the early 20th century. Between 1920-1960, the imposition of Communist rule in Central Asia was accompanied by attempts to expand the Soviet footprint in the realms of ideology and aesthetics through the promotion of Soviet political messages and symbols in traditional art production - such as ikat, carpets, and skullcaps. Images of hammers and sickles, tractors and Kremlin towers, became part of the artisans' repertoire, absorbed and modified according to their traditional canons of taste. Since the collapse of the Soviet Union in 1991, Kyrgyzstan has experienced economic collapse and two revolutions. As a means of transcending political and economic circumstances, older rural groups have begun to make felt shyrdak for export. For the younger generation, fashion, design, and the possibility of global success has led them to their ancestors' skills in felt, weaving, leatherwork and embroidery, synthesizing the textiles of the old 'felt-road' with new materials and technologies. Particular attention will be given to the 2011 anniversary of the second Kyrgyz revolution.

Christine Martens is an independent researcher documenting and writing about textile traditions of Central Asia in relationship to women's rituals and ceremonies. She was the recipient of a Fulbright scholar award, and an Asian Cultural Council grant for work in Central Asia and Mongolia, as well as Artists' Fellowships from the New York Foundation for the Arts and the New Jersey State Council on the Arts. She is currently researching patchwork traditions in Central Asia under the auspices of the International Quilt Research and Study Center in Lincoln, Nebraska and teaching at the Spence School in New York.

The Politics of Early Modern Trade Textiles, Then and Now

Amelia Peck

This talk will serve as an introduction to the proposed organized session on The Metropolitan Museum's upcoming 2013 exhibition *The Interwoven Globe: Worldwide Textile Trade 1500-1800*. As coordinating curator of the show, I first searched through The Metropolitan's collections database and as expected, found that the museum owns an extensive collection of trade textiles from all over the world, including exceptional examples of textiles made in China for the European market, in India for the Southeast Asian and Japanese markets, as well as the European market, in Europe for the American market, in the Andes of Peru for the European market, etc. However, most of these textiles weren't on view in the museum's galleries, and in fact, some of the most beautiful examples had never been on view since the day they were acquired by the museum. For many pieces this meant that they hadn't seen the light of day for more than a century. As chair of the panel, I will introduce the themes of the show and the other speakers from the exhibition team. They will speak about the political nature of certain textiles that will be highlighted in the exhibition, including the iconographic significance of the Trojan War and the personification of the Four Continents, the blending of European narrative structures with Andean materials and techniques, and the place of cloth in Caribbean slave societies. I plan to make a brief PowerPoint presentation to show a few other of the extraordinary textiles that have "fallen between the cracks," and then explore the politics of why these fascinating textiles have been relegated to perpetual storage due to a rigidly departmentalized museum structure. I intend to make the case for museum exhibitions that reach across both geographical and scholarly boundaries to encourage a broader international vision of art and material culture.

Amelia Peck, Curator in the Department of American Decorative Arts at the Metropolitan Museum of Art, specializes in American textiles and period rooms. She has curated numerous exhibitions and is the author of many books including *American Quilts and Coverlets in the Metropolitan Museum* (1990, 2007) and *Candace Wheeler: The Art and Enterprise of American Design, 1875-1900* (2001). In addition to overseeing major renovations to the American Wing's seventeenth and eighteenth century period rooms and galleries, she also designed a new public access computer cataloguing system for the Luce Center in the American Wing, which opened January 2012.

Across the Spectrum: Exploring the Politics of Colour in Cloth

Elena Phipps (chair and discussant)

Colour has a profound capacity to carry meaning. The semiotics of colour can be approached on many different levels. Throughout human history, the agency of colour has been dynamic, powerful and deeply political. In cloth, this agency can be seen through well-known and not so well known iterations, from the restricted wearing of Tyrean Purple in classical antiquity to the folk traditions of inner Eurasia using red thread as apotropaea. The use of rare or labour-intensive dyestuff preparations only partially explains the complex relationship of colour as a politically charged phenomenon, specifically as applied to cloth. This session explores the politics of colour in cloth in historical context.

Elena Phipps, the current President of the TSA, was a Senior Museum Conservator at the Metropolitan Museum of Art from 1977 until her retirement in 2010. Her interests involve curatorial perspectives relating to the history of textile materials, techniques, and dyes, particularly in the Americas. In 2004 she co-curated the Metropolitan's exhibition *The Colonial Andes: Tapestries and Silverwork 1430-1830*, which won the Alfred Barr Jr. Award (2006) for best exhibition catalogue, 2004-2005 and the Mitchell Prize. She has written many publications including *Cochineal Red: the Art History of a Color* (2010) and the forthcoming *Looking at Textiles: a Technical Terminology*.

Royal Patronage and Textile Collections

Elena Phipps

Textiles that are a part of royal patronage and collections around the world will be the subject of this panel. Presentations will represent a broad view of the role of royal patronage and the making and collecting of textiles by the nobility in Asia, the Middle East, Europe and the Andes in different periods of history. These royal collections represent the taste of the periods, amassed through the imperial power networks. Their social meaning, personal association with rulers and kings and their continued care and preservation for posterity provide a view into the subjects of not only the aesthetics of social privilege and political power, but also to the role and importance of textile collections as cultural entities and their legacy for the caretaking of history.

Elena Phipps, the current President of the TSA, was a Senior Museum Conservator at the Metropolitan Museum of Art from 1977 until her retirement in 2010. Her interests involve curatorial perspectives relating to the history of textile materials, techniques, and dyes, particularly in the Americas. In 2004 she co-curated the Metropolitan's exhibition *The Colonial Andes: Tapestries and Silverwork 1430-1830*, which won the Alfred Barr Jr. Award (2006) for best exhibition catalogue, 2004-2005 and the Mitchell Prize. She has written many publications including *Cochineal Red: the Art History of a Color* (2010) and the forthcoming *Looking at Textiles: a Technical Terminology*.

Material Matters: The Politics of Materials and Making

Ruth Scheuing (chair), Ingrid Bachmann (discussant), and Lisa Vinebaum

In conjunction with work toward a second edition of the book "Material Matters", this panel will explore the complex politics of textile materials and making. The field of textiles may be characterized on the one hand by its diversity and polyvalence, and on the other as a web of practices grounded in the material and the political. In an era of globalization and rapid technological advances, textiles provide a unique nexus within which to explore a wide range of cultural, social and economic issues including identity, gender, labor, skill, social relations, globalization, ethics and sustainability.

The presentations in this panel explore the politics of textile materials and making as they relate to notions of skills sharing and reskilling, the radical potential of craft to enact political change, collectivity in the service of sustainability, and the performance of labor as an antidote to the unequal distribution of resources. Further, these presentations explore the everyday, ritual and function, the relationship between cloth and the nation, and innovative exhibition strategies that unleash the performative power of both materials and making. The diverse range of case studies presented here by academics, practitioners and curators will interrogate the polyvalent politics of textiles together with their modes of production and dissemination in our challenging, contemporary political context.

As an artist, educator and writer Ruth Scheuing explores how textiles communicate through patterns, language and mythology. Her recent focus has shifted to the relationship between nature and technologies, Jacquard weaving, Cyborgs and GPS tracking. Recent works include 'Silkroads', an artist residency at the Surrey Art Gallery Tech lab and 'Walking the line', a web project organized by the Textile Museum of Canada. Published writings include 'The Unraveling of History: Penelope and other Stories'. She co-edited 'material matters: the Art and Culture of Contemporary Textiles' with Ingrid Bachmann. She currently teaches in the Textile Arts Program at Capilano University.

Dr. Lisa Vinebaum is an interdisciplinary artist, critical writer, curator and educator. She is an Assistant Professor in the department of Fiber and Material Studies at the School of the Art Institute of Chicago. She holds a PhD in Art from Goldsmiths, University of London (UK), an MA in Textiles also from Goldsmiths, and a BFA in Fibres from Concordia University in Montreal. Her recent practice, research and writing interrogate the unmaking of worker's rights and the performance of globalization and economic resistance in contemporary craft and fiber art projects.

Ingrid Bachmann is an interdisciplinary artist who explores the complicated relationship between the material and virtual realms. 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 co-editor (with Ruth Scheuing) of Material Matters, a critical anthology on the relationship between material and culture. Bachmann is a founding member of the Interactive Textiles and Wearable Computing Lab of Hexagram and is the Head of the Institute of Everyday Life.

Rewind: 1960s to Now, Revolutions and Evolutions in Fiber

Josephine Shea

By the 1960s, experimental openness fostered by progressive institutions like Black Mountain College and Cranbrook Academy of Art led to a revolution in fiber as artists explored traditional textile techniques, like knitting, macramÉ, basketry and bobbin lace, and adapted techniques for dyeing, spinning, knotting and weaving used in other world cultures, both ancient and modern, in new and experimental ways to create contemporary fabrics and works of art. "Fiber" became synonymous with stretching boundaries, risking new approaches to form and material, and freely expressing both "content" and "intent" derived from current discourse and cross-cultural interchange, including politics, Feminism, and Race. Since the 1960s, the fiber medium has evolved and changed, but as enrollment in fiber programs experiences a resurgence, and as artists and "outsiders" alike work across boundaries and between mediums to address 21st century issues - globalization, environmental justice, gender identity -- we can see more than an echo of the 1960s. The panel includes artists, curators, scholars and educators whose experience and expertise extends backward to the 1960s and forward to today. Through short presentations followed by dialogue with the audience, the panel examines continuities and dissonances in fiber "then" and "now." Each panelist will separately address the questions "what defines or redefines the relevance of fiber as a medium today" and "what, if anything, links 'then' with 'now,'" using the work of specific artists and projects to chart an evolution of the fiber medium that focuses on materials and methods that fuse artistic creation with cultural commentary.

Josephine Shea is curator of the Edsel & Eleanor Ford House, an historic house museum outside Detroit. Completed in 1929, the home has a rich collection of fine and decorative art, reflecting the Fords' patronage of the arts. Shea was an interviewer for Smithsonian's Archives of American Art Nanette L. Laitman Project for Craft Documentation and worked with guest curator Kate Bonansinga on the 2009 Renwick Craft Invitational. Shea holds a BA in the history of art from Michigan State University and MA in the history of decorative arts, The Smithsonian Associates / Corcoran College of Art + Design.

Unraveling Political Knitting

Adrienne Sloane

From Mme Defarge (in *A Tale of Two Cities*) onwards, knitters have been incorporating the political into their stitches. Select artists in the current wave of sculptural knitters are addressing issues of the day with visceral responses to contemporary issues of war, climate change, species preservation as well as bringing knitting in the public square. Each of the artists in this panel of active practitioners will discuss what motivates their work as well as the techniques that they use to achieve the powerful effects that make their art so compelling. Each artist will present 10-15 digital slides of their work as a basis for the panel discussion which will follow culminating in a dialogue with those in attendance.

Sloane has shown her work nationally for over 20 years. A hand and machine knitter, she teaches sculptural fiber internationally and has also worked with indigenous knitters in Bolivia and Peru. Her work has been published in *Fiberarts*, *American Craft*, the *Surface Design Journal*, *The Culture of Knitting* and is profiled in *Knitting Art*. Sloane has work in the Philadelphia Museum of Art, the Goldstein Museum of Design, The American Textile History Museum and the Kamm Collection. Sloane's curatorial work includes *Beyond Knitting* and *Primary Structures* at the San Jose Museum of Quilts and Textiles and *Metaphoric Fibers* in Minneapolis.

The Making of Things with Slow Fiber: Perspectives in Sustainable Textile production

Yoshiko Wada

We often think of a product's sustainability only in relation to the environment - is it organically grown, does it deplete resources, does it waste energy. The aim of Slow Fiber - a term adapted from the popular Slow Food movement - is to expand our perspective to a more holistic view of textile production (growing, making, and using) by also considering human resources, methods of commerce, and traditional practices. In loose terms, Slow Fiber represents a thoughtful approach to 'the making of things' and a careful consideration of what contributes to a product's ascribed 'goodness'? On this panel, we explore the "Politics and Economics of Organic Cotton in India," examining the real work involved in producing cotton - from soil to stylish living - and breaking open systems that support and sometimes stunt the organic sector. "Permaculture for Dyers" illustrates a chemist/botanist's ingenious methods for dyeing and coloring based on careful observation and deep understanding of nature. "Ethical Consumerism: from jamdani to Afro-American quilt" describes the work philosophies of a successful fashion and lifestyle company and offers a case study in how to repurpose materials and thereby minimize waste while empowering female workers. Arashi shibori was invented in 1880 in response to the industrial revolution and is being reinvented by a new generation of international artisan designers. This panel presents real world sustainability within different facets of production and offers glimpses of innovative ways to address critical issues as we look ahead to an ever-evolving future.

President of World Shibori Network, co-chaired 8 international Shibori Symposia. Founder of Slow Fiber Movement. Adjunct Professor of Hong Kong Polytechnic University, China. Producer of educational films with Studio Galli Production. Consultant: R&D for Christina Kim of Dosa Inc. Advisory Board of Fabric Workshop & Museum. Awards include "Distinguished Craft Educator-Master of Medium" by Renwick Alliance of American Craft, Smithsonian Institution; Matsushita International Foundation Grant for "Amarras replication and comparative study of ancient pre-Columbian shibori tradition"; The Japan Foundation Fellowship twice, in 1992 and 1979; and Indo-US Sub-Commission Fellowship, 1983. Publications includes a seminal work *SHIBORI and Memory on Cloth*.

FILMS ABSTRATCS AND FILMAKER BIOS

Woven Stories: Weaving Traditions of Northern New Mexico

Andrea Heckman

Woven Stories: Weaving Traditions of Northern New Mexico (2011: 40 minutes, DVD-NTSC)
The beauty of northern New Mexico has traditionally inspired artists to create. Whether they choose fiber, wood, silver, clay, paint, film, paper, stone, or other materials, they attempt to express their spirit in relationship to the light, landscape, and stories of the place. Many of the stories they tell are about traditions and the arts they have learned from those who came before them. Weaving in Northern New Mexico has joined three distinct cultures into a human tapestry with a common love of fiber and this spirit of place. These traditions continue in the small communities of Mora, Taos, Tierra Amarilla, El Rito, Espanola, Truchas, Las Trampas, and Chimayo, each one bringing a specific contribution to the art and practicality of fiber. Every culture contributes to the richness and diversity in the world. Weaving is an art many people live with daily. As important as art, it is a historical part of living cultures. This documentary film focuses on northern New Mexico weavers, spinners and fiber guilds or artisan groups that help people express themselves in fiber and provide for their families. In Taos, it especially honors the work of two influential weavers and teachers for the last five decades, Rachel Brown and Kristina Wilson. The film was made possible by a NM New Visions Contract Award and the New Mexico Film Office and with help from the NM Fiber Arts Trail.

Andrea Heckman (Ph.D. UNM, Latin American Studies, Anthropology and Art History) has researched Andean textiles and festivals for over thirty years. She was a Fulbright Scholar (Peru 1996) and published *Woven Stories: Andean Textiles and Rituals*, which won the John Collier Award for Excellence in Visual Anthropology. She is a documentary filmmaker: *Ausangate* (Peru 2006); *Mountain Sanctuary* (New Mexico 2009); *Bon: Mustang to Menri* (India, Nepal 2011) and *Woven Stories: Weaving Traditions of Northern New Mexico* (2011). She teaches Anthropology and Media Arts for the University of New Mexico and serves on the Society for Visual Anthropology Board (American Anthropology Association).

Woven Lives

Carolyn Kallenborn

Drawing upon the richness of sights, sounds and beauty of the people and landscape of Oaxaca, Mexico, *Woven Lives* provides a fascinating look at contemporary Zapotec weavers from six different villages. This colorful documentary celebrates their extraordinary textiles and illustrates how the art of weaving cloth has helped the Zapotecs retain their culture and identity for thousands of years. The story traces the integration of ancient techniques with new technologies and explores how the artisans are now looking to the past to help them move forward into the future. *Woven Lives* examines how traditional art and design play an active role in the cultural sustainability of the Zapotec communities in Oaxaca. This documentary, which describes the development of the weaving process from the first people in the valley to the present day, uniquely blends the perspectives of art, design, business, history, ethnic studies and cultural anthropology. The weaver's work is filled with color and textures from dyes and yarns. The workroom is filled with the clack of the looms, the noise of the chickens in the yard, and the voices of the weavers as they speak with pride of their work. Photos can capture an instant. Written words can describe the scene and pass on tremendous amounts of information, but only through movement, color and sound can one really communicate the experience of the process, their connection to their culture and the beauty of their extraordinary textiles.

Carolyn Kallenborn is an Assistant Professor at the University of Wisconsin-Madison in Design Studies. For 5 years, Kallenborn co-lead study abroad trips to Oaxaca, Mexico, staying in small indigenous villages and working with the artisans. She has worked on multiple design and teaching collaborations with Oaxacan textile artists and the Museo Textil de Oaxaca. The inspiration for her own artwork comes from the rich exchange of ideas and culture with the artists and craftsmen in Oaxaca. In the summer of 2010, she returned to Oaxaca with a film crew to capture the energy, creativity and complexity of the artisan's culture

Blue Alchemy: Stories of Indigo

Mary Lance

Indigo dye has been in use worldwide since antiquity. For centuries it was the world's only blue textile dye. When trade routes opened in the 1500s, Europeans discovered tropical indigo and over the next 300 years, it became a valuable commodity in world trade. It was a truly global product, in increasing demand due to the tremendous upsurge in textile production during the Industrial Revolution. Colonial enterprises produced massive amounts using forced labor and slavery. Indigo dyed all blue textiles from military uniforms to silks to workers clothing, including the first blue jeans. At the end of the 19th century, this came to a sudden end when synthetic indigo was brought onto the market. But outside the industrial world, in traditional societies, indigo dyeing continued to be culturally and artistically important. In many places it still survives. And indigo is being revived in vital new projects that are working toward the reduction of poverty and sustainable development. BLUE ALCHEMY tells the stories of the people who are using indigo according to their cultural traditions and those who are reviving it to improve their communities. The stories are told against an historical background along with explanations of what indigo is and how it works.

Mary Lance is an award-winning filmmaker with over thirty years' experience in documentary production. Her independent documentaries include "Blue Alchemy: Stories of Indigo" (2011), "Agnes Martin: With My Back to the World" (2002), "Diego Rivera: I Paint What I See" (1989), and "Artists at Work: A Film on the New Deal Art Projects" (1981). They have been distributed widely in the USA and abroad, have won numerous awards, and have been funded by the National Endowment for the Humanities, the National Endowment for the Arts, and major foundations. Mary Lance also works as a producer for television and has produced numerous programs for museums.

Weaving Worlds

Kathy M'Closkey, Bennie Klain, and Jennifer Denetdale

In this compelling and intimate portrait of economic and cultural survival through art, a Navajo filmmaker takes viewers into the world of contemporary weavers and their struggles for self-sufficiency. Highlighting untold stories and colorful characters involved in the making and selling of Navajo rugs, *Weaving Worlds* explores the lives of Navajo artisans and their unique--and often controversial--relationship with Reservation traders. The documentary portrays in intimate detail family life and the hard work involved in raising sheep and struggling to sustain traditional lifeways. *Weaving Worlds* artfully relates the Navajo concepts of kinship and reciprocity (k'e), and cultural connections to sheep, wool, water and the land, revealing how indigenous artisans strive for cultural vitality and environmental sustainability in the face of globalization by "reweaving the world." Viewers become aware of the confluence of spiritual, creative and economic motivations activated through weaving. The film provides a platform for critical reflection on the broader politics of Navajo-American relations, art, cultural identity, appropriations facilitated by globalization, and survival. It reveals how the world of art collecting simultaneously commodifies art and disconnects production realities from the aesthetics that define value. *Weaving Worlds* is a co-production of TricksterFilms LLC and the Independent Television Service (ITVS) in association with Native American Public Telecommunications (NAPT) with major funding provided by the Corporation for Public Broadcasting (CPB). The one-hour documentary is in DVD format.

Kathy M'Closkey, anthropologist at the University of Windsor, Ontario, has received funding from the Social Sciences and Humanities Research Council of Canada since 1998. She is also a research affiliate with the Southwest Center, University of Arizona, Tucson, the sponsor of *Swept Under the Rug: A Hidden History of Navajo Weaving* (UNM Press, 2002, 2008). Her forthcoming book *Why the Navajo Blanket Became a Rug: Excavating the Lost Heritage of Globalization*, repositions weavers and woolgrowers within a globalization framework. Kathy has curated five exhibitions of fiber work by women. She served as research director for the PBS documentary *Weaving Worlds*.

Jennifer Nez Denetdale is a citizen of the Navajo Nation and originally from Tohatchi, New Mexico. An associate professor of American Studies at the University of New Mexico, she is the author of *"Reclaiming Dine' History: The Legacies of Chief Manuelito and Juanita"* (University of Arizona Press, 2007). She is a member of the Navajo Nation Human Rights Commission and is currently working on a study of Dine' women, gender, and the politics of tradition.

Navajo filmmaker Bennie Klain is founding partner of Trickster Films. Before earning his BS degree in Radio-Television-Film Department at the University of Texas at Austin, Bennie premiered two films at the Sundance Film Festival. Bennie directed *Weaving Worlds*, a feature PBS documentary that sheds light on past and current dilemmas confronting Navajo weavers, their arts and their culture. *Weaving Worlds* has won many prestigious awards, including the Deuxieme Prix de Rigoberta Menchu for social justice films at the Montreal First Peoples' Festival, and Awards of Commendation from the American Anthropological Association (2008), and the Royal Anthropological Institute, London UK (2011).

