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Heather J. Abdelnur

Women Who Kneel Not Only in Prayer: The Shifting Dynamics of Gender in Highland Guatemala, 1500-2000

1 B. Social Change and Textile Innovation in Latin America

Prior to Spanish arrival in Central America, weaving had long been an essential part of Maya women's sphere of duties, with almost as much precious time devoted to care of family and preparation of food as for creation of essential textiles. Soon after crushing the remaining Maya kingdoms in the 1520s, Spanish conquistadors introduced their European-style wooden treadle looms to the area; what emerged over the course of the next 300 years was the gradual and permanent division of technological labor based not only on racial heritage of Native American versus Iberian, but also on gender of male versus female. To be a true "man," according to master Spanish weavers, one had to sit at the loom with the latest technology of pulleys and peddles. To be a "woman" was to kneel with the inferior portable threads attached from body to post or tree. Towards the end of the colonial era, what had emerged was the distinction of women's textile production being relegated to the marginality of cotton back-strap loom production, however exquisite the design or quality of their traditional Maya patterns for the family and home usage. Male production developed into woolens or foot-loomed rough cotton pieces of inferior quality for the lower classes, while those of Iberian heritage continued their guild memberships copying European styles or they imported European, East Indian, and Chinese fabrics. In the late 19th and throughout the 20th, indigenous peoples retained both types of loom technology split along gender lines, whereas Ladinos moved into purchasing sewing machines and working with ready-made fabrics, and with those of the upper classes leaving textile production altogether. More recently, Maya peoples have adapted to a globalized marketplace. This study seeks to illuminate gender adaptations in textile production and consumption over five hundred years utilizing archival and field research.

Dr. Abdelnur, a graduate of Tulane's Latin American Studies M.A. and TCU's Latin American History Ph.D. programs, is currently Associate Professor of History at Georgia Regents University. Her ethnohistorical research concentrates on indigenous textiles in highland Guatemala as well as women, material culture, and petty theft in the Caribbean Basin periphery. Her most recent publication on the exoticism of Maya women in 19th century Anglo-American travel accounts appeared in the inaugural issue of the Journal of Research on Women and Gender. She teaches Pre-Modern World History, Modern U.S. History, and Latin American History undergraduate courses.

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Sonya Abrego

Changing the Idea of Quality: A Case Study in Cone Mills' Denim

8 C. Textile Industry: Histories, Knowledge, and Change

This paper examines a significant cultural shift in how quality denim is evaluated in the current international market. Cone Mills' White Oak plant has manufactured denim in Greensboro, North Carolina since 1902. White Oak supplied denim for jeans made by Levi Strauss & Co., Lee, Wrangler and others for much of the twentieth century. The original jeans, particularly those pre-dating the 1950s, are now highly sought after by collectors and dealers in the vintage clothing market who evaluate design details, history, and price points online through sites such as Rawr Denim, Sanforized, and RagTop Vintage. The connoisseurial knowledge and appreciation from this community has played a significant role in escalating current fashionable trends for workwear and "heritage" or "vintage inspired" designs from brands such as Ralph Lauren's RRL line and Comme des Garçons menswear. These designers promote a nostalgic image of the turn-of-the-century American laborer and the rugged aesthetic of early workwear. Generations of technological progress at White Oak have altered the

nature of its denim. Since the 1960s changes to ring spinning frames and high-speed looms have improved the smoothness and consistency of the textile. Their denim producers have perfected a more uniform, refined textile yet the current specialty market prefers rougher qualities; favoring the weight, inconsistencies, and fading of vintage denim. Cone currently works in collaboration with several specialty brands in an effort to re-create the look and feel of denim from the early twentieth century, employing outdated looms and reinserting imperfections in imitation of the older coarser textiles suited to the tastes of the vintage denim aficionado. This paper will evaluate the divergent definitions of quality and the division of White Oak's denim production along three axes; its historical past, its present position as an American denim manufacturer, and the emotionally charged, nostalgic place in between.

Sonya Abrego is a PhD Candidate at the Bard Graduate Center focusing on ready to wear clothing in the United States. She is currently completing her dissertation "Westernwear and the Postwar American Lifestyle 1945- 1965" while working as a visiting instructor at Pratt, and as an editor at Worn Fashion Journal.

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Carolina Agüero

Rethinking the Tiwanaku Phenomenon in San Pedro de Atacama Through the Study of Textiles of Solcor-3 and Their Associated Contexts (400-1000 AD)

Organized Session Participant: 6C. Textiles from the Southern Andes: Tiwanaku

From San Pedro de Atacama, Chile we examine the alleged relationship with Tiwanaku. Our investigation focuses on elaborate and plain textiles with associated ceramics and recent bio-archaeological data that allow us to question this relationship. We see a heterogeneous and unequal society in San Pedro rather than one that responds to a superior political entity and a culture born from a strong tension between dominant and subordinate groups. Discussing the funeral bundles discovered in Solcor-3 we characterize individuals who wear Tiwanaku textiles with their contextual associations and compare them to others who do not wear such textiles. Solcor-3 presents contexts with textiles of the styles of both Tiwanaku Provincial and Tiwanaku where stylish clothes indicate prestige goods within a local context. It appears that some individuals constitute a privileged group who maintain special relationships with others who moved these objects. The conclusions have lead us to understand that San Pedro society was living with strong tension and internal conflicts that emerged through some members who had long distance contacts and access to foreign resources. These data suggest two expressions of the same male power of shamans and caravanners, expressions that gestated for centuries creating what we know archaeologically as Culture San Pedro, but that says little about their daily lives. This vision denied the participation of other actors, such as women and people without exceptional offerings, all those who disappear in statistical calculations. The recognition of all actors who participated in the history of San Pedro will improve our understanding of local society and will help us to explain the change that occurred at the end of the Middle Period around 900 AD, which led to the Late Intermediate Period.

Carolina Agüero is an archaeologist of the University of Chile (1994). She holds the Master in Anthropology from the Universidad Católica del Norte (2006) and the Ph.D. in Archaeology (Andean Studies) in the Pontificia Universidad Católica del Perú (2012). She is Academic Researcher of the Institute of Archaeological Investigations and Museum (IIAM) of the Universidad Católica del Norte in San Pedro de Atacama (Chile) and Editor of Books IIAM. As a researcher she has specialized in Southern Andean archaeology from the Formative (1000 b.c) to the Inka period (1450 AD) particularly working from the perspective of analysis of archaeological textiles. Her publications include: Helena Horta & Carolina Agüero 2012 Inkunas Prehispanicas del Norte de Chile (1100-1500 d.c) ; 2012, El Rol del Vestuario en la Sociedad Pica-Tarapacá (800-1300 d.c.).

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Tanya Aguiñiga

Pre-Symposium Workshop Participant: Artists Studio Tour, Highland Park and Atwater Village, Los Angeles

Tanya Aguiñiga (b. 1978) is a Los Angeles based designer and artist who was raised in Tijuana, Mexico. She holds an MFA in furniture design from Rhode Island School of Design. She created various collaborative installations with the Border Arts Workshop, an artists' group that engages the languages of activism and community-based public art. She founded the group, Artists Helping Artisans, through which she helps spread knowledge of craft by collaborating with traditional artisans. Her work has been exhibited from Mexico City to Milan. She is a United States Artists Target Fellow in the field of Crafts and Traditional Arts, a GOOD 100 2013 Recipient and has been the subject of a cover article for American Craft Magazine and included in PBS's Craft in America Series.

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Sandra Alföldy

Cyber Comfort: Textiles as Markers of Care in Video Games

3D. Tech, Text, & Textiles

The main character in Sony PS3's "Little Big Planet" is "Sackboy, the cutest burlap chap." His customizable surface includes textiles from knitted and quilted skins to embroidery. Gaming sensation "Minecraft" employs textile-based texture packs players use to personalize their "crafted" worlds. Nintendo DS's "Animal Crossing" references textile history, like Charles Rennie Mackintosh roses and red and white American quilts. Gamers play for hours to purchase or design textiles. They win challenges, craft lands, and care for their characters with fabric as the end goal. This provides comfort to players on a number of levels: as markers of game success, to delineate the safety of their gaming territories, and to subconsciously provide a link to the domestic world that surrounds them as they play. The increase in real crafts from these games reinforces players' need for haptic experiences; Spoonflower is now featuring a line of Minecraft fabrics. Why do textiles play such a vital role in video games? What is driving the popularity of textiles that bring these cyber crafts to life? This paper will explore the relationship between textiles, video games and comfort using a combination of popular culture theory, feminist theory, and craft history.

Dr. Sandra Alföldy is Professor of Craft History at NSCAD University and Associate Curator of Fine Craft at the Art Gallery of Nova Scotia and author of The Allied Arts: Architecture and Craft (2012), Crafting Identity (2005), editor of NeoCraft: Modernity and the Crafts (2007), and co-editor of Craft, Space and Interior Design (2008). She curated the Canadian Craft exhibition at the 2010 Vancouver Winter Olympics and the 2009 Cheongju International Craft Biennale. Her new research project "Craft and Popular Culture" is funded by the Social Sciences and Humanities Research Council of Canada. Her website is www.craftandpopularculture.com

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Frank Ames

Sikh Heritage of the Kashmir Shawl

7 B. New Studies: South and Southeast Asia

One of the biggest cultural shifts to take place in India was the virtual take over of the Punjab by the Sikhs during the first half of the 19th century.

Prior to this Afghans, Mughals, Pathans, Marathas, Rohillas and eventually the British, all clashed over this

piece of land the size of Rhode Island, otherwise known as the Land of Five Rivers. Out of this warring chaos, the Sikhs rose victoriously under the leadership of Maharaja Runjit Singh, who annexed Kashmir in 1819. Within this landscape appeared a new pool of Kashmiri artists, developing an innovative vocabulary of patterns that veered radically and tangentially to traditional shawl embellishment, giving rise to a major school of artistic expression both on the Subcontinent and in Europe.

The aim of this paper is to show that during this time of Sikh ascendancy the Kashmir shawl, around 1825, underwent within a few years a dramatic change in both format and design, from a tradition of simple Paisley repeats at each end of a long swath of pashmina, to one of a dynamic pattern that expanded over the whole area of the shawl.

Further, the paper will show that from this complex ethnographic region a close correlation exists between the nature of these patterns and the artistic, religious and military environment that evolved under Runjit Singh.

From what sources did this new "artistic expression" of the Sikh period spring? Did it come from the sacred literature of the Sikh? European trade textiles? Persia's Qajar dynasty? This particular era of Indian shawl history is critical to the advancement of our understanding of how textiles such as, embroideries, printed cloth, Oriental rugs, costumes, sculpture, architecture, painting and works on paper, to name a few, were shaped by and simultaneously reflected the cultural and social force of the politics, wars, and religious milieu in which they were produced.

As an art dealer for the past 40 years specializing in rare and exotic textiles, I spend my time between New York, Europe and India working with collectors and institutions. Besides the many articles and essays I've published, my two books, THE KASHMIR SHAWL AND ITS INDO-FRENCH INFLUENCE, and WOVEN MASTERPIECES OF SIKH INFLUENCE, have become standard reference works in the field.

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Cecilia Anderson

Weaving Cultural Identity in Chicahuaxtla, Mexico through Technical Innovation

1 B. Social Change and Textile Innovation in Latin America

San Andrés Chicahuaxtla is a village of Triqui speakers in the Mixteca, a mountainous area of the southern Mexican state of Oaxaca, in which women traditionally weave. During the mid-twentieth century increasing economic contact between this remote village and the dominant Mexican culture brought commercially-manufactured garments, reducing the types of textiles woven by Triqui women but not the cultural importance of weaving. In fact, their huipils, hand-woven tunics that are indigenous women's most visible marker of cultural identity, became much more elaborate over this period. Chicahuaxtla women also pride themselves on their weaving skill in comparison to weavers in neighboring villages, whose textiles are not as elaborately patterned or technically complex. While many Mixtecan huipils have red horizontal bands, only Chicahuaxtla weavers use an ingenious technique to create red weft-faced bands on a balanced plain weave ground fabric by weaving on alternate warp yarns. In the resulting weave structure, the unwoven warp yarns float on the back of the finished fabric. Analysis of Triqui and other Mixtecan textiles woven throughout the twentieth century reveals that the technique was in fact invented by Chicahuaxtla weavers in the mid-twentieth century. I posit that this innovation in weaving technology occurred as part of a complex response to increased cultural contact and participation in a market economy. Chicahuaxtla women selectively replaced hand-woven items with manufactured goods and concentrated their weaving energy on the technical and aesthetic elaboration of their most culturally expressive textiles. Based on my fieldwork in San Andrés Chicahuaxtla in 2002 and analysis of

textiles at The Textile Museum, the Field Museum, and the San Diego Museum of Man, this paper will present the innovative weaving technique and trace its genesis in the 1960s, as Triqui women engaged in negotiating their cultural identity within this context of intercultural contact and exchange.

Cecilia Gunzburger Anderson is Faculty in The Smithsonian Institution/George Mason University M.A. program in the History of Decorative Arts. Previously a curator at The Textile Museum in Washington, DC, she holds an M.A. in Fashion and Textile Studies from the SUNY Fashion Institute of Technology and a B.A. in Anthropology.

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Lynne Anderson

Text on Textiles: Using Online Digital Archives to Uncover the Who, What, When, Where, Why, and How
6 E. Text, Data, Wikis: Sharing Knowledge and Digital Resources in the Study of Textiles

From the late 16th to mid 19th century, girls in western civilizations learned to write text with needle and thread - usually before, and often instead of, learning to write with pen and ink. In 1598 Jane Bostocke took needle in hand and commemorated the birth of a young cousin "ALICE LEE WAS BORNE THE 23 OF NOVEMBER BEING TWESDAY IN THE AFTER NOONE 1596". She stitched these words, along with her name and year, on unbleached linen cloth using silk thread colored with natural dyes. Jane's embroidery is the earliest known needlework sampler to include a date, and the first in a long line of girlhood embroideries on which text is a central element. The practice of incorporating text onto girlhood samplers has left tens of thousands of textile artifacts bearing many types of text: alphabets and numbers; aphorisms, poems, hymns, Bible verses, stories, riddles, acrostics, speeches, essays, extracts, genealogies, letters, memorials, historical events, and memories. Nearly all represent a choice concerning what was educationally important at the time. Most are copied from unreferenced sources, and few indicate the author. A tiny minority suggests the maker was writing from the heart, not copying from a model. Studying the text on textiles such as historic samplers is hampered by the fragile nature of the objects themselves, their relative obscurity and geographic distribution, unfamiliar cultural and religious contexts, archaic language, and the need for information external to the textile document. Newly emerging online digital archives have had a transformational effect on the ability of scholars to answer important questions such as: *Who authored the text? What is it about? Where was the text published? When was it written? Why was it important?* and *How did it fit into the curriculum?* The answers, always revealing, can also be surprising, heartrending, even hilarious.

Dr. Lynne Anderson is a professor of education at the University of Oregon. She is also Director of the Sampler Archive Project, funded by the NEH to create an online database of information and images of all known American samplers and related girlhood embroideries from the 17th to 19th centuries.

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Cecilia Aneer

Technical Skill in a Theoretical Perspective - Teaching Textile History at Uppsala University, Sweden
Organized Session Participant: 5E. Histories of Textile Arts-and How to Teach Them

Uppsala University in Sweden has been giving courses in Textile history since the late 1980's. Today the education encompasses a bachelor, a master and a postgraduate level. The department also hosts projects by senior researchers. The education, although quite young, draws upon a long tradition of textile research at the department of conservation at the National Heritage Board. This background has given a focus on object

centered studies, based upon a substantial knowledge in craftsmanship, and supplemented by written and pictorial sources. The textile history taught in Uppsala has its focus on Scandinavian and European textile development from prehistoric times to the present day. It covers the manufacture, supply and use of textiles and dress within a technical, cultural, social and economic context. In addition to theoretical knowledge, taught through lectures and seminars, skills in reading objects and practical knowledge of textile techniques are seen as a basis for research within the textile field. These skills are trained through workshops in textile crafts and practical exercises in how to document, analyze and draw conclusions in relation to textile objects. Knowledge and skills are complemented by theories of Material Culture and methods for archival research. A focus on objects and craftsmanship has, together with a tradition of using written primary sources, also influenced the studies performed by the senior researchers trained in the Uppsala tradition.

Cecilia Aneer is a senior lecturer in Textile History at Uppsala University in Sweden. She graduated with a PhD in Textile History from Uppsala University in 2009 and is also a trained tailor. Cecilia teaches textile and dress history, as well as theory and method. Her main field of research is renaissance and baroque dress and tailoring from a Scandinavian perspective. She has in her research worked in collaboration with several Swedish museums; among them are the Royal Armoury and the Vasa Museum in Stockholm.

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Margaret Areo & Adebowale Areo

Dynamic Faces and Marketing Strategies of Aso-Oke Amidst Phases of Massive cultural Change
5B. Africa: New Sources, New Directions

"Aso - oke" the hand-woven traditional prestige cloth of the Yoruba of Southwestern Nigeria is ubiquitous to the people's socio - cultural milieu. Indigenously woven, within particular families from one generation to the next, the cloth remains an essential feature of the many rites of passage traditionally celebrated by the people. Originally of three types, namely Sanyan, Alaari, and Etu, external influences and internal developments such as, dwindling number of apprentices, flooding of the Yoruba markets with assorted textiles, introduction of new materials in form of yarns and synthetic dyes, cross-cultural fashion trends resulting from access to social media, among many other challenges have impacted on "Aso - Oke" production. "Aso - Oke", however remains extant in spite of all these challenges. Rather than becoming obsolete, this textile has remained dynamic, ever evolving due to the resilience, deft innovativeness, and creativity of the weavers, fashionistas, and the market intermediaries. The paper, an art historical study based on field research, traces the origin, production and usage of the cloth in its various phases of evolution, and identifies the key influences to its developments, resilience, persistence, aesthetic dynamism, and marketing strategies that have given the cloth a competitive edge in a constantly culturally evolving environment and that has made the cloth an indispensable feature of all Yoruba traditional ceremonies.

Areo Margaret Olugbemisola a Nigerian, obtained her Bachelor of Arts degree from the University of Ife, now Obafemi Awolowo University. She worked for over a decade as an entrepreneur in textile and fashion designing. She obtained her Master of Fine Art (MFA) degree from the same institution, with a focus on the production of leather, its usage for resist techniques and Fashion embellishments. She obtained Ph.D which focused on Five decades of Adire in Southwestern Nigeria, from Ladoko Akintola University where she lectures as a Senior Lecturer. Her interest spans Textile Designing, Interior Decoration, Fashion Designing, Textile, and Art History.

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Carmen Artigas

Cultural Misappropriation in the Era of Ethical Fashion

Organized Session Participant: 6A. Conflict, Appropriation and Certification for Artisan Production

Cultural appropriation happens every day in the world of fashion and is framed around the acts of borrowing, sharing and being inspired by other cultures. The key issue of concern is the commercial use of cultural property that fails to share the benefits or acknowledge the custodians of what can be called "Traditional Cultural Expressions". This tension was most recently expressed through the response of those in South Pacific cultural heritage circles to a Nanette Lepore dress design (RST 2013). Lepore used a design that was based on traditional tapa and masi (bark cloth) patterns from the South Pacific, however, she labeled it as an Aztec dress. This blatant mistake underscores the lack of research and integrity that can be found in fashion companies today when sourcing inspiration for their designs. In this paper I will address the lack of cultural sensitivity and aloofness displayed by fashion designers when it comes to addressing their sources of inspiration and the technologies that enable this. While the latest technologies and global trade allows brands to digitize and print original textiles quickly and efficiently, the problem reemerges when traditional embroideries e.g. Mexican or Guatemalan are sent abroad and reinterpreted in countries such as India or China rendering a cheaper version by hand or machine. I believe the current technologies will allow for certain misuse and abuse of indigenous designs and assert that it is crucial to protect artisans and their cultural heritage. The new era of digital printing needs to be examined and intellectual cultural property protection put into place. Sadly, it is a global issue and we need to establish ethical parameters based on the premise that more should be done to apply consciousness and respect when finding inspiration in other cultures' heritage.

Carmen has worked in fashion for nearly 20 years, most recently in sustainable design, consulting, and sourcing. Working in India in 1999 with artisan communities reviving endangered crafts and later developing a yoga line using certified organic cotton and natural dyes exposed her to the challenges of developing sustainable products. She spearheaded the development of sustainable design curricula and undergraduate programs at three major design universities: Parsons: The New School; Fashion Institute of Technology; and Pratt Institute. Carmen is currently on the advisory boards for two ethical fashion brands, VOZ and Green Design Link.

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Sarah Baitzel

Under Age, Underground, and Under Wraps: A Comparison of Funerary Textiles from Two Child Burials, Omo 10, Moquegua, Peru

Organized Session Participant: 6C. Textiles from the Southern Andes: Tiwanaku and Beyond

Extensive studies of the Middle Horizon Tiwanaku textile tradition of the south-central Andes have established that weavers of this pre-Inca society commanded a remarkable set of technological expertise. While weaving mostly addressed the quotidian needs of clothing in the form of plain warp-faced cloth, the culmination of the Tiwanaku textile tradition was the production of intricately designed high-status tapestry tunics, which may have played an important part in Tiwanaku society and politics.

Recent mortuary excavations at the provincial Tiwanaku site of Omo M10 in southern Peru (A.D.700-1050) led to the discovery of two exceptionally preserved child mummy bundles. While one of the individuals was wrapped in two rather conservative plain warp-faced garments, the other had been endowed with four elaborate and unique tunics. All four garments, including a classic Tiwanaku banded tapestry on red ground, and a second coarser bold-patterned tapestry tunic, display evidence of technological and stylistic innovations such

as the use of discontinuous warp elements and trapezoidal shapes.

A comparison of these two funerary textile assemblages from Omo M10 highlights the uniqueness of the high-status child bundle. In addition to juxtaposing conservative quotidian garments with the ostentatious elite attires of the Tiwanaku state, this study also has implications for the social relations and socio-economic circumstances surrounding the burials of these two children. By investigating the contexts and spatial associations of these different textiles, it is possible to make inferences about the social role of children, about relationships of inequality and ethnic boundaries in Tiwanaku society.

*Sarah is a graduate student at University of California, San Diego where she is working on her PhD in the Anthropology Department. She is working on archaeology in Moquegua and has presented her work on Tiwanaku mortuary practices based on her field work over the past several years. She has received grants from the National Science Foundation and Fulbright-Hays. Her publications include: Baitzel, S.I. and P.S. Goldstein. "Manifesting Ethnic Identity in an Ancient Society: Evidence from a Tiwanaku cemetery in Moquegua, Peru." In *Ethnicity from Various Angles and Through Varied Lenses*, edited by C. Hunefeldt and L. Zamosc, pp.30-45. Sussex Academic Press. 2011, and a forthcoming Somerville, A.D., P.S. Goldstein, S.I. Baitzel, S. Raubenheimer, L. Yzuriaga, M.J. Schoeninger. *Unwrapping Tiwanaku Diet: Carbon and Nitrogen Isotope Data from the Mummies of Rio Muerto, Moquegua, Peru*. San Diego: Proceedings of the American Association for the Advancement of Science Pacific Division.*

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Elizabeth Wayland Barber, Discussant

Organized Session Participant: 1D. Fiber Revolutions: Change and Innovation in Textile Materials and Production in the Ancient Old World

*Elizabeth Wayland Barber is professor emerita of Archaeology and Linguistics at Occidental College, Los Angeles, and research associate at the Cotsen Institute of Archaeology at UCLA. She received her bachelor's degree from Bryn Mawr in archaeology and Greek and her doctorate from Yale in linguistics. Her numerous books include *Resplendent Dress from Southeastern Europe: A History in Layers* (2013), *The Dancing Goddesses: Folklore, Archaeology, and the Origins of European Dance* (2013), *The Mummies of Ürümchi* (1999), *Women's Work—The First 20,000 Years* (1994), and *Prehistoric Textiles* (1991). Her research interests include the origin and development of textiles and dress in western Eurasia, and the evolution of myth, ritual, dance, clothing and other modes of transmitting information.*

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Joanna Barkman

Unfolding the Textiles of Baguia, Timor-Leste

4A. Textiles of Timor Island in the Woven Sea

This presentation will compare the past and present textile production practices of the Makasae speaking peoples of Baguia village, located in Baguia Sub-District, East Timor. It will explore the process of 'returning' photographic images of textiles (rabi and kola, M) from the collection of the Museum der Kulturen, Basel, Switzerland that were acquired in 1935 from former Portuguese Timor. Based on responses from weavers to this textile collection, the presentation will consider the changes, shifts as well as continuities of textile production in Baguia. Thus the past and present significance of textiles within this community will be articulated.

Joanna Barkman is a curator of Southeast Asian art and currently a doctoral candidate at the Australian

National University researching the Baguia collection held at the Museum der Kulturen, Basel . She also works as an independent curator of Asian Art, currently contracted to the National Gallery of Australia. Joanna co-curated and co-edited Textiles of Timor: island of the woven sea with Roy W. Hamilton.

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Ruth Barnes

Textiles and Museum Displays: Visible and Invisible Dimensions

Organized Session Participant: 8A. Communicating Textiles within and Beyond Museum Walls: New Directions

The paper discusses changing attitudes towards textiles and their displays in museum collections. As a curator of textiles who has worked in two major university museums, at the Ashmolean Museum in Oxford and the Yale University Art Gallery, over a stretch of more than twenty years, I document a change in attitude to textile history and collections. Much of it is positive, as textiles have moved from a Cinderella role into a position where they are taken seriously both in art and social history.

The two museums mentioned above were recently the subjects of dramatic building projects, and I was involved in both renovations. At the Ashmolean I curated a new Textile Gallery that for the first time ever had displayed a selection of the Museum's significant textile collection. At Yale my brief as the inaugural curator of a new Department of Indo-Pacific Art meant that the important collection of Indonesian textiles had to be given a prominent place in the new gallery space.

The paper follows two strands of analysis and interpretation. One is chronological, presenting the shift in attitude towards textile displays over the years, both in the choice of context and the suggested ranking of textiles in the overall museum display. The second one looks at the role of textiles in museums that do not primarily focus on the history or ethnographic context of objects, but want to see them first of all as art, as objects with a strong aesthetic value. This can create a tension between factual and perceived interpretation, which should be of concern especially for university museums where teaching from the collections is a declared goal. As this addresses the issue of how to cross cultural barriers of understanding, I consider this to be of particular relevance.

Ruth Barnes received a D.Phil. from the University of Oxford, based on her research in eastern Indonesia. Her doctoral dissertation was published as The Ikat Textiles of Lamalera. A Study of an Eastern Indonesian Weaving Tradition (Leiden, E.J. Brill 1989). She has written extensively on Indonesian weaving and related art forms.

From 1990 to the end of 2009 she was textile curator at the Ashmolean Museum, Oxford, where she focused on early Indian Ocean trade networks. She published Indian Block-Printed Textiles in Egypt. The Newberry Collection in the Ashmolean Museum (Oxford: Clarendon Press 1997) and co-authored (with Rosemary Crill and Steven Cohen) Trade, Temple and Court. Indian Textiles from the Tapi Collection (2002). Most recently she co-edited with Mary Kahlenberg Five Hundred Years of Indonesian Textiles. In January 2010 she left the Ashmolean and moved to Yale, where she now is Senior Curator of the Yale University Art Gallery's newly endowed Department of Indo-Pacific Art.

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Annin Barrett

Considering Historic and Futuristic Textiles from the Perspective of Media Theory

3D. Tech, Text, & Textiles

Perhaps no other man-made material carries as much cultural meaning as textiles. They function as metaphors for almost every aspect of life and provide a parallel text to written history. If you want to understand a culture, analyze its textiles. For example, at the same time Gutenberg's printing press returned Europe to a level of literacy unknown since Roman times, an exodus of Byzantine silk weavers fleeing Ottoman Turks arrived in Italy revolutionizing Renaissance fabrics and bringing back cultural knowledge lost during the Middle Ages. The Renaissance represents an era of extreme change, very much like our own. Marshall McLuhan recognized this similarity in The Gutenberg Galaxy, a profound book that could be loosely summed up: if you want to understand a culture, analyze its media. My argument is, the history of media technology and textiles is linked. Cross-referencing them gives great insight into human destiny. Considering textiles from the perspective of media theory, this paper compares how textiles inform human consciousness with examples from past and present. Much has been written about the profound connection between textiles and text. The digital revolution brings a different dynamic to this equation, but remains enmeshed in concepts derived from textiles. Citing the futuristic digital approach to textile design in fashions by Iris van Herpen and Anouk Wipprecht, this paper examines the role of textiles from the philosophical view of how media culture and textiles remain intertwined.

Annin Barrett lectures on design theory, textiles and fashion history at The Art Institute of Portland and also serves as a U.S. Exhibition Reviews editor for Bloomsbury's Textile: The Journal of Cloth and Culture. She has presented papers at two previous Textile Society symposia and at the Pasold Conference on Textile History in the UK. Recipient of a 2013 Oregon Arts Commission grant to conduct research about textile databases. Her studio practice includes felted hair sculptures referencing art and fashion history.

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Joanna Barrkman

Unfolding the Textiles of Baguia, Timor-Leste

4A. Textiles of Timor, Island in the Woven Sea

This presentation will compare the past and present textile production practices of the Makasae speaking peoples of Baguia village, located in Baguia Sub-District, East Timor. It will explore the process of 'returning' photographic images of textiles (rabi and kola, M) from the collection of the Museum der Kulturen, Basel, Switzerland that were acquired in 1935 from former Portuguese Timor. Based on responses from weavers to this textile collection, the presentation will consider the changes, shifts as well as continuities of textile production in Baguia. Thus the past and present significance of textiles within this community will be articulated.

Joanna Barrkman is a curator of Southeast Asian art and currently a doctoral candidate at the Australian National University researching the Baguia collection held at the Museum der Kulturen, Basel . She also works as an independent curator of Asian Art, currently contracted to the National Gallery of Australia. Joanna co-curated and co-edited Textiles of Timor: island of the woven sea with Roy W. Hamilton.

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James Bassler, Panelist

Organized Session Participant: 2E. The Masculine Mystique: Men and Fiber Art & Keynote Opening Reception Co-Introducer

Bassler joined the art faculty at UCLA in 1975 and taught textile art there until his retirement in 2000. He was named to the American Craft Council College of Fellows in 1998. He continues to create work in his studio and is represented by galleries in New York City and Santa Fe, New Mexico.

B.A., M.A., UCLA. Working in the fiber/textiles medium. Exhibitions: 1st Biennale du Lin En Haute, France; U.S. Embassy Poland, Art Institute of Chicago; Oakland Museum of Art, Minneapolis Institute of Art, North Dakota Museum of Art.

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Ninna Berger

The Archaeology of Restructural Clothing. Presenting a Methodological Design Process on How to Reposition the Old as New

7 A. Contemporary Artists Respond to Landscape and Sustainability

Restructural Clothing methodologically recycles used clothing into new designs. Re-using as many parameters as possible of the disposed garment; silhouette, material, pattern construction and whole garments are modified. In this method the hierarchy of material value are shifted. In the context of restructure a polyester material or a woven material is more valued than a natural fibre as to its longevity as a stable material come to its chemical combination and textile technique. Having limited resources of every quality of fabric a resourceful design method has to be invented. In the design process a cut and paste and scrap method is used. Every piece of material is cared for. Restructural Clothing is an artisan waste-product-design. When working with rejected clothing, the marks, tears, smell and dust are all indicators of the garment's history - being close to a body. As materials lasts longer than a fleeting trend, through the act of re-construction, life of the material is prolonged. In the piece "The archaeology of Restructural Clothing" the de-constructed parts of a pair of trousers make up a schedule of possibilities. By reassembling the parts as a yard of fabric, a sculpture emerge. The many folds and three dimensional shapes appear as a result of the original cut of the trousers. The act of reassembly creates a continuous piece of fabric which is then ready to once again become a new garment. Presented in the paper will be the practical and theoretical way of working with the waste of trend and a way for limitations to be turned into process and possibilities. As over consumption offers a waste supply of material there are large space for new directions in design process.

Ninna Berger has a MFA in Textiles from Konstfack University College of Arts, Crafts and Design in Stockholm and titles herself as a Textile Artist. When working with her master degree project in 2007, she coined the term Restructure. Berger has exhibited in Helsinki, Chicago, Berlin, Copenhagen and Stockholm.

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Tharron Bloomfield

Maori Cloaks, Maori Voices: Examining Objects from the Past and Creating Relationships for the Future

4B. Maori Cloaks

The Fowler Museum at UCLA contains a collection of Maori cloaks from New Zealand. The collection had remained largely unseen until an exhibition in October 2013. The curator knew that if the collection were to be displayed it would require consultation and input from Maori representatives. Two Maori scholars based at UCLA and two Maori weavers from New Zealand were invited to work with the curator. The involvement of Maori scholars and weavers provided valuable input and ensured the goal of including Maori perspectives occurred. The outcome was an exhibition that contained not only Maori cloaks, but also Maori voices.

Tharron Bloomfield is currently a Teaching Resident of the UCLA/Getty Conservation Program, Tharron has previously worked as a conservator, curator and lecturer in Australia and in his native New Zealand

and specializes in Maori and Pacific art and culture. Tharron worked on the exhibition Maori Cloaks, Maori Voices with Roy Hamilton, Dr. Erai, Karl Leonard, and Rangit Te Kanawa.

Birgitt Borkopp-Restle, Organizer and Chair

Organized Session Chair: SE. Histories of Textile Arts - and How to Teach Them

Textile objects - woven fabrics, embroideries and lace, tapestries and costume, from archaeological finds to modern art works - form an important part of our cultural heritage. In museums and collections, both public and private, large collections of historic textiles have been assembled, and specific techniques of conservation and presentation have been developed to preserve them and make them available to a wider audience. In recent years, an increasing number of research projects have considered the role of textiles in the context of archaeology and cultural history at large, or in very specific situations and circumstances. But still, most of the persons we call "textile historians" or "textile specialists" look back on the early stages of their individual careers as a period of "training on the job", of learning from individuals they chanced upon, and of gradually acquiring knowledge in the course of research projects. Considering the sheer amount of historic textiles requiring professional attention, and the important role textiles have held for centuries in political, economic and art history, it must seem astonishing that it was, for a long time, almost impossible to acquire the requisite qualification in a well-structured program similar to those dedicated to other art forms. Only in recent years have efforts been made to create graduate and post-graduate programs, with a view to offering intellectually rigorous and stimulating approaches to students interested in these objects and their history, and to train professionally qualified staff for museums and research institutions. This panel aims at presenting the most ambitious of these programs and at stimulating a discussion of their goals and strategies.

Birgitt Borkopp-Restle is Professor for the History of Textile Arts (The Werner and Margaret Abegg Chair) at the Institute of Art History, Bern University (Switzerland). After graduating with a PhD in art history from Bonn University, she began her museum career as an exhibition secretary at the Schnütgen Museum, Cologne, and as a curatorial assistant at the Germanisches Nationalmuseum, Nuremberg. In 1993 she was appointed curator of the Department of textiles and costume at the Bayerisches Nationalmuseum in Munich; based on the museum's collection, she curated exhibitions, published, and taught courses on the history of textile arts at the universities of Augsburg and Bamberg. From 2005 until 2008 she was Director of the Museum of Applied Arts in Cologne. Parallel to her research projects in textile history, she continued to teach at the universities of Bonn, Dortmund, Düsseldorf and Basel. Since 2009 she has established an MA- and a PhD-program for the History of Textile Arts in Bern. Her main subjects of research are medieval and early modern textiles, the role of textiles in court ceremony and representation, and the exchange between the Orient and the West during the 16th to 18th centuries. Birgitt Borkopp-Restle is President of CIETA (Centre International d'Etude des Textiles Anciens).

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Pascale Gorguet Ballesteros

A New Program for the History of Dress, Fashion and Textiles at the University of Paris IV - Sorbonne

Organized Session Participant: SE. Histories of Textile Arts-and How to Teach Them

France, so renowned for its fashion, has only recently begun to consider it as a subject of theoretical study; and French historiographical projects, when they dealt with fashion, were primarily concerned with the history of dress and the work of the designers, but hardly took the textile fabrics into account. The stuff of which fashion is made, its particular materiality, its history and its impact on the history of dress and fashion were too often overlooked. In 2012, the President of the University Paris-Sorbonne (Paris IV) decided to start a program for the

study of dress, textiles and fashion at its Department of Art History. The project took shape in 2013 with courses beginning in September of that year, taught by Pascale Gorguet Ballesteros, curator in chief at Palais Galliera. The University of Paris-IV pursues the objective of stimulating and establishing scholarly research in the field of dress, fashion and textile history. The Sorbonne program is concerned with historical and methodological approaches to a history of dress, textiles and fashion. Textile fabrics are considered for themselves as well as in their relationships with dress and with fashion. Innovation in textiles is one of the main motors of fashion. Thus dress, textiles and fashion are united in a triangular relation - inextricable, but real and worth researching. Furthermore, the Centre André Chastel, renowned French research centre specialising in Art History and affiliated to Paris-Sorbonne, is developing a research program in the field of Materials directed by Jérémie Cerman, Associate professor in the decorative arts. Textiles are now part of this field as their study is included both in the teaching and the research programs.

*Pascale Gorguet Ballesteros is Curator in Chief of Palais Galliera, Fashion Museum of the City of Paris. After graduating in History and History of Art, she sat for two state competitions which allowed her to become a territorial and a city of Paris curator. Her training period included studies in several costume and textile museums (The Costume Institute, New York; Museu Textil i Indumentaria, Barcelona). In 1991, she was appointed curator of the Department of 18th Century Costume in Palais Galliera. She curated exhibitions on 18th century dress and fashion such as *Fastes de cour et cérémonies royales* with Pierre Arizoli-Clémentel (Musée national du Château de Versailles, 2009), but has since extended her interest to contemporary topics with *Histoires du jean 1750-1994* (Palais Galliera, 1994-1995). She is currently researching and preparing an exhibition on *Sports and Fashion*. She has been teaching 18th century dress and fashion at the Ecole du Louvre and is presently establishing an MA course on Dress, Textile and Fashion at Paris-Sorbonne (Paris IV).*

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Boatema Boteng

Adinkra and Kente Cloth in History, Law, and Life

LACMA Plenary Participant: Indigenous Systems of Knowledge: Identity and Intellectual Property

Adinkra and kente cloth have changed significantly in the course of their history first as markers of Asante royal power and then of Ghanaian cultural distinction. Once handmade and reserved for the exclusive use of the Asante ruler, cheap mass-produced reproductions now proliferate in Ghanaian markets. In attempting to use intellectual property law to regulate their appropriation, the Ghanaian state has set the conditions for further changes in these fabrics, their designs, and their sources of authority. This paper examines the implications of changing political and regulatory contexts for the past present and future meanings of adinkra and kente cloth for the people who produce and use them.

*Boatema Boteng is Associate Professor in the Department of Communication at the University of California San Diego. Her main research focus is on the regulatory dimensions of knowledge and its production, as embedded in legal (and other) regimes and in cultural objects and practices. She has published several essays on cultural production in relation to intellectual property law, globalization, gender, and nationalism in continental and diasporic Africa. Her book, *The Copyright Thing Doesn't Work Here: Adinkra and Kente Cloth and Intellectual Property in Ghana*, was published by the University of Minnesota Press in 2011.*

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Laurie Anne Brewer

Organized Session Chair, 7 E. Designing Traditions: A New Way of Looking, Learning, and Creating from a University Collection

The RISD Museum has one of the finest collections of historical textiles and items of dress in this country, with a range that spans the centuries from at least 1500 BCE to the present and that includes representative cloth and clothing from as many geographic areas as possible. A collaborative exhibition project begun in 2008 entitled *Designing Traditions* has grown to a series of biannual juried exhibitions which highlight student textile designs produced in response to textiles and clothing from the Museum's renowned permanent collection. The impetus for this project derived in part from a desire to bring the vision and taste of collectors involved with the early development of the Museum into the present and their donations into the sight of RISD students. Innovative handmade, woven, silkscreen, knit, and computer-generated textile designs produced by the newest generation of RISD designers offer brilliant testimony to the creativity sparked by even the smallest details of traditional craftsmanship. This session will examine the creative ways in which we have afforded collections access to students and visitors to the Museum. From the perspective of curator to faculty member to textile designer we will discuss the many ways in which this collaborative exhibition concept has fostered a unique manner of utilizing historic collection objects for inspiration and creation. A lively and richly illustrated session will afford the audience a window into the working process of the RISD Museum and its unique place as a teaching collection. In celebration of the recently opened study gallery for the Costume and Textiles department we will discuss how the *Designing Traditions* project informed many of the design and installation choices for this dynamic new exhibition space.

*Laurie Anne Brewer is the assistant curator in the Department of Costume and Textiles at the RISD Museum. Her recent exhibition work includes *Artist/Rebel/Dandy: Men of Fashion*, with Kate Irvin with an accompanying book co-published by Yale University Press; *Queen of the Insects: The Art of the Butterfly*; and *Asian Textiles and the Grammar of Ornament: Design in the Victorian Age*. Her M.A. thesis, "Natural Fashions: An Introduction to the Animal Products Industry in London via the Caricatures of Edward Linley Sambourne for *Punch*, 1867-1874," explored the environmental and social impact of fur and feather Victorian fashions.*

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Laurie Anne Brewer

From Storage Into the Light: Revealing the Creative and Educational Process of a Teaching Collection to Visitors While Inspiring Young Designers

Organized Session Participant 7 E. Designing Traditions: A New Way of Looking, Learning, and Creating from a University

Curators in the Museum's Costume and Textiles department, together with faculty in the School's Textile Department, select as reference works textiles and garments ranging in style and technique from a Pacific Island tapa cloth made of paper mulberry bark to a textured and embellished tunic from Gujarat to a shimmering Sumatran kain songket. The *Designing Traditions* project serves as a way to bring the RISD Museum textile collections into the present and into the sight of RISD textile design students.

Some of the first gifts to the Museum now fall under the auspices of the Asian textiles collection. These objects were regarded from the outset as a design resource for RISD students and were made accessible by Mrs. Eliza Radeke (President of RISD, 1913-1918; President of the Board of Trustees, 1918-1931) in 1907 by the creation of a textile study room. Stimulated by gifts from the astute Mrs. Radeke and by Lucy Truman Aldrich's 1935 gift and 1955 bequest totaling over 700 objects, the Asian costume and textile collection has grown steadily throughout the 20th century and now provides a wealth of material for both exhibition and teaching purposes.

The *Designing Traditions* project came about as a way to expose the creative process and way in which RISD students utilize the Museum of Art collections. As a curator, we present collection items to RISD classes but often

we never see the final works- the ultimate products of the interaction with the collection- so for selfish reasons we were curious and we felt that the public would also be quite engaged in viewing this creative process too. As a Museum affiliated with a design institution what better way than to present student works alongside the collection items that inspired them.

Laurie Anne Brewer is the assistant curator in the Department of Costume and Textiles at the RISD Museum. Her recent exhibition work includes Artist/Rebel/Dandy: Men of Fashion, with Kate Irvin with an accompanying book co-published by Yale University Press; Queen of the Insects: The Art of the Butterfly; and Asian Textiles and the Grammar of Ornament: Design in the Victorian Age. Her M.A. thesis, "Natural Fashions: An Introduction to the Animal Products Industry in London via the Caricatures of Edward Linley Sambourne for Punch, 1867-1874," explored the environmental and social impact of fur and feather Victorian fashions.

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Helena Britt

Interwoven Connections: Examining the History of Scottish Carpet Design to Inform Future Learning, Teaching and Research

8 C. Textile Industry: Histories, Knowledge, and Change

As with much of the textile industry in the United Kingdom, carpet manufacturing in the West of Scotland was once thriving. Powder was ground, paint mixed, design papers painted, yarn dyed, spools set and carpets woven. The history of the carpet manufacturing innovators, Stoddard Templeton, dates back to 1845 when James Templeton, a Scot and then Alfred Francis Stoddard, an American, began to produce carpets from disused Paisley shawl mills. The story is one of growth, expansion, worldwide prominence and unfortunately eventual decline. Stoddard Templeton produced carpets for a highly prestigious array of events and interiors including royal coronations and weddings, ocean liners such as the Titanic and Queen Mary, for the Festival of Britain, for cathedrals, palaces and other significant residences including the White House. Carpets also graced the floors of many homes, hotels and offices. However, consumer trends and preferences for other flooring surfaces led to a decline in Scottish carpet manufacturing. Stoddard International PLC entered into receivership in 2005, with assets liquidated in 2009. At this time a consortium formed to purchase and safeguard the historically significant company archives. Within the remains were unique books, rare portfolios, textiles, intricate design sketches and exquisitely painted design papers. This paper describes a project that utilised this resource and in particular The Stoddard Design Library held by The Glasgow School of Art. By examining the past it has been possible to establish the workings of the Stoddard Templeton design studio, explicate the carpet design process, evidence utilization of design library items within the creative process and examine the impact of digital technology. Dissemination activities have been used to tell the story of this once significant industry and provide inspiration to learning, teaching and research. Examining the past continues to influence the designers and design researchers of the future.

Helena Britt is a lecturer at The Glasgow School of Art. Responsibilities include undergraduate pathway coordination, facilitating printed textiles learning and teaching, research representation for fashion and textiles and the Centre for Advanced Textiles. Areas of research activity include investigation surrounding contemporary and historical utilisation of archive resources by creative practitioners; the impact of digital technologies on textile design and production; textile design education, the educator role; research, practice, scholarship and teaching linkages; practice-focused methodologies. Helena has worked as a textile designer on a freelance and commission basis for a range of clients.

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Mary Brooks

Substitute Innovation: Rethinking the Failure of Mid-Twentieth Century Regenerated Protein Fibres and their Legacy

3D. Tech, Text, & Textiles

Politicians and planners in Europe and America in the 1930s and 1940s were increasingly anxious about the availability of wool for military requirements and actively encouraged research into substitute fibres. Innovation energised by the needs of war informed the development of processes to transform proteins normally used for food (milk, soya, corn, and fish) or perceived as waste (egg whites, chicken feathers and slaughter-house products) into fibres. This paper explores both innovative technology and conceptual models of innovation as applied to substitute fibres which were intended to result in both technical and cultural shifts. Substitute innovation was used to modify existing technology used to produce regenerated cellulosic fibres was modified to make regenerated protein fibres. Moderately successful in the unusual economic conditions of war and marketed as modernistic, patriotic and utopian fibres, regenerated protein fibres lost their price advantage to competing petrochemical fibres. Their physical disadvantages outweighed their benefits and they rapidly faded from popular memory and are only scantily represented in museum collections. The brief trajectory of these fibres prompted a revision of the traditional conceptualisation of innovation as developed by Usher and Schumpeter. Innovation is influenced by producers' technological and tacit knowledge and skills and public policies. A new model of substitute innovation is proposed here to aid understanding of attitudes to the acceptability of new fibres which is relevant for the development, marketing and popular acceptance of today's regenerated protein fibres. This paper will be illustrated with case studies of American and English fibres including Aralac, made from milk, Henry Ford's soyabean fibre, Ardil made from peanuts and today's milk and soyabean fibres, promoted as innovative, environmentally sensitive and health-giving.

Mary Brooks trained at the Textile Conservation Centre (TCC) and has worked as a conservator and curator. She was Head of Studies and Research at TCC and became Reader/Programme Leader for their MA Museum & Galleries. She since worked at York University and York Castle Museum before joining Durham University.

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Stephanie Bunn

Woven Communities: Researching Scottish Vernacular Basketry by Interweaving New Media and Basketry Practice

5 D. Community Building in Contemporary Art

The Woven Communities Project has developed new ways of understanding past practices in Scottish vernacular basketry through a collaborative research project between Stephanie Bunn of the University of St Andrews and the Scottish Basketmakers Circle. The project draws upon a variety of innovative research methods to elicit new information, including practical interventions, basket-makers working alongside museum curators in collections, and creation of an interactive, ongoing web-publication of our research project, drawing in old and new practitioners from Scotland and abroad. This working site continues to grow, and can be seen at <http://wovencommunities.org/>. As woven constructed textiles, Scottish vernacular baskets have at times been deemed rather homely and workaday. This project reveals just how much these 'homely highland things' have been an integral part of the fabric of society in Scotland until recently, and how a focus on this ubiquitous textile form can contribute new perspectives to our understanding of the role of textiles in social change, telling an important story of intergenerational learning mediated through basketry. The story told is not just textual,

historical and photographic, but textured, embodied and mediated. Our Woven Communities include past and present basket makers, basket users, enthusiasts, collectors and scholars who entwine different domains of knowledge and social life. These include fisher-folk, crofters, travellers, home industry workers, farmers, factory workers, curators, basket-makers and other textile professionals and ethno-botanists. Alongside the textile history revealed, the project is an examination of 'the wanting to know' past skills; the value of basketry practice in promoting talk and thought; the role of new media in researching textile knowledge; and the dynamics of intergenerational 'transmission' of embodied knowledge and skill. Dr Stephanie Bunn, University of St Andrews, Scotland 4th October 2013.

Stephanie Bunn lectures in Anthropology in St Andrews, Scotland. She collected and curated the first ever British Museum Central Asian nomadic textile exhibition, Striking Tents, leading to her publication Nomadic Felts of the World. She is currently developing the Woven Communities project, an ethno-historical study of Scottish vernacular basketry. www.wovencommunities.org/

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Tara Bursey

Pulling Strings: Textiles, Community and DIY in Post-Industrial Hamilton

5 D. Community Building in Contemporary Art

In the city formerly known as Canada's Steeltown, the economic recession of the 1990s, suburban sprawl, and the collapse of Hamilton's steel industry had a devastating impact on the city's vitality. An exodus of commercial retail and corporate tenancy from the core of the city left many buildings vacant. In the last decade, Hamilton's creative community has emerged as a major force in downtown renewal, neighbourhood building, and civic engagement and pride. How do histories of manufacturing and processes of deindustrialization permeate local maker culture? How does a city's history of industrial production intertwine with contemporary local craft and textile-based initiatives and activity? This paper will examine intersections of textiles, DIY and place among artists and craftspeople in Downtown Hamilton. Using Pulling Strings, a collective and its quarterly textile event and lecture series as a vehicle for research and community building, findings will be presented that reflect on the collective's first year of grassroots work making an accessible and dynamic space for critical dialogue and a place for practitioners from across disciplines to come together around a shared material interest in textiles. This research questions how post-industrial communities carry the collective memory of industry forward into creative practices of the present.

Tara Bursey is an interdisciplinary artist and independent curator who has exhibited her work across Canada and in Berlin, Copenhagen and Eye, Suffolk UK. Previously a Curatorial Assistant at the Textile Museum of Canada, she has studied at Toronto School of Art and Maryland Institute College of Art, and is a recent graduate of OCAD University's Criticism and Curatorial Practice program.

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Meredith Busey

Screen-Printed Modernity: Reconstructing Schiffer Prints' 1949 Stimulus Collection

7 C. Modern Design: Art and Industry, 1900-1950

Hailed by the New York Times as "unquestionably the most brilliant single collection of all modern prints introduced since the war," the Stimulus Collection, released by Schiffer Prints in 1949, united six well-known figures in art and design to create a line of textiles suitable for the new modern interiors taking shape after World War

II. The collection debuted in June 1949, and coincided with an explosive popularity for screen-printed utilitarian fabrics. The collection was featured in publications ranging from Ladies Home Journal, Look, and the previously mentioned New York Times, but despite its popularity and press coverage over time, knowledge of the full scope of the original collection has gotten lost. This line of fabrics, originally numbering thirty-two has become defined by a mere fraction of the original number. Recognizing this void, I have worked to reconstruct the original 1949 Stimulus Collection, and in doing so these fabrics are contextualized within the designer's oeuvres, showcasing the designers themselves as practitioners of the emerging and cohesive "Modern Design." Through my research I used museum holdings, copyright records, newspaper articles, exhibition catalogues, and commemorative goods reprinted with the textile motifs. While the six contributing designers are better known for other endeavors, the textiles designed by the six are worth the attention of historians for their depiction of the changing nature of interiors in Post-War America. And such a diverse collection, nuanced in each point of view, illustrative in the different interpretations of modern, simply cannot be filtered to one fabric out of many.

Originally interested in fashion design, Meredith Busey's fascination with the history and significance of textiles lead her to the NYU Master's program in Visual Culture. Her research interests include anthropological influences on textile perception, textile depiction in portraiture, and printed fabrics in post World War II America. She spent a year assisting in the Anna Wintour Costume Center's acquisition of the Brooklyn Museum Costume Collection, and she co-curated and managed the graphic design of the exhibition "Double Vision: Duality in Dress." Most recently, she provided historical research for the costume designers of an upcoming major motion picture.

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Jean Cacicedo

Obiko Digital Archive Project

1A. California Dreaming: Then and Now

This presentation will discuss the origin and development of a digital archive documenting the Art Wear movement in the Bay Area during the 80s and 90s. The co-producers, Jean Cacicedo and Ana Lisa Hedstrom, members of the Board of Directors of The Textile Art Council of the De Young Museum Fine Arts Museum of San Francisco will share visuals from the archive and address the issues in constructing this project.

It was decided that parameters were necessary, and the archive focuses on the designers for OBIKO, a boutique/gallery founded in the 70's by Sandra Sakata.

She was a creative force in this movement and became an icon in her own right as a brilliant stylist and muse. The years between the 70's and 90's saw a remarkable artisanal production of unique and hand crafted clothing. These designers drew from ethnic costume, and traditional craft processes such as Shibori, katazome, patchwork, and hand knitting. In many ways these artisans were an early force in post modern design.

The archive takes advantage of digital technology in many ways: the oral recording of interviews with 4 designers, the transfer from VHS to DVDS of 4 fashion shows, a gallery of 26 designers, with images, bios and memories, and written statements with leaders in the field of fashion and design

The support of the Textile Art Council and the Jill D'Alessandro, textile curator of the DeYoung, was essential to the process. We will share the basic budget and funding of the archive.

We will also discuss the decisions in structuring the information, and share the challenges we experienced.

Archives in the future will be digital and available through the cloud or by streaming. We hope this presentation will be informative . . . not only for the subject matter, but as a guide and inspiration for other digital archive projects.

Jean Williams Cacicedo received a BFA in Sculpture from the Pratt Institute, New York, in 1970. Based in Berkeley, Jean has been both teacher, curator, lecturer and visiting artist in many schools including California College of the Arts, Oakland, Penland School North Carolina, and internationally in France, The Netherlands and Australia.

Cacicedo was a prime innovator in the Wearable Art Movement of the 70's. Known for her "signature coats", her pieced and sewn, slashed, felted and dyed constructions have been both published and exhibited throughout Western Europe, Japan and the United States. In 2000, a 30-year retrospective of her work was featured at the Museum of Craft and Folk Art, San Francisco, California. Her work can be found in the permanent collections of the de Young Museum, San Francisco, Oakland Museum of California, and Museum of Art and Design, NYC. Jean received an NEA Fellowship Grant in 1976. She is currently a Board Member of the Textile Arts Council of the de Young Museum, San Francisco.

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Dominique Cardon

Pre-Symposium Workshop Leader: Explorations into Natural Dyes Early Dyebooks and the Investigation of the Science of Color, Getty

Dominique Cardon, TSA Board member, and Emeritus Scientific Researcher, CNRS is the world renowned specialist on natural dyes. Her publication Natural Dyes: Tradition, Science and Technology (Archetype Press, 2007) is the pre-eminent source for information about natural dyes worldwide.

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Dominique Cardon

Session Organizer and Chair: 3A. Explorations into Natural Dyes

This session offers an opportunity to discover and discuss four examples of work of exceptional importance, illustrating the major issues in the field of natural dyes to-day: preservation of traditional knowledge, revival of uses, inspiration for creativity and innovations.

One is the story of a couple of artists' life based on the reviving of silk production and uses of natural dyes in a South American country, Venezuela, where they had nearly disappeared, illustrating natural dyes as sources of inspiration. The second presents the field- and laboratory-work of a Vietnamese biologist and environmentalist currently recording traditional indigo dyeing processes among ethnic minorities in remote mountain areas of Vietnam. Some plants and processes studied are unknown by most specialists in the field, or were thought extinct. Prospects for new methods of production and industrial applications are examined. The third presenter is writing a PhD thesis in chemistry on the colouring resources of the Flora of New Caledonia, including the first program of identification of the colorants in historical Kanak textiles preserved in different museum collections, while also exploring the colouring properties of endemic plants never studied before and their prospects for economic applications. These two researches totally correspond to the themes of TSA 2014: "Examining the Past, Creating the Future". The last presentation illustrates different ways of reintroducing natural dyes into industrial textile production, from a US-based experience.

The presenters are all pioneers in their explorations of different domains of research and development of natural dyes. The session is a call, both for preserving humankind's intangible cultural heritage of colours and for reintroducing natural colorants into our daily life.

Dominique Cardon is Emerita Scientific Researcher at the National Centre of Scientific Research, Lyons, France. Her research themes are the history and archaeology of textile production and dyeing. One of her books on Natural Dyes was awarded an "Art and Science of Colour Prize" of the L'Oréal Foundation in 2003. She received the UNESCO Medal "Thinking and Building Peace" in 2006 for the scientific direction of International Symposiums on Natural Dyes in India, Korea and France, and the Silver Medal of CNRS in 2011.

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Dominique Cardon

"Extreme" Dyeing with Natural Dyes

Organized Session Participant: 3A. Explorations into Natural Dyes

How did people manage to colour their textiles, skins, mats, baskets, in the most ancient periods, in the most hostile environments, and how can we know it now?

A presentation of state-of-the art methods of dye identification and the contributions of experimental archaeology, illustrated by the presenter's recent researches: on Bronze Age textiles from a recently discovered site in the Taklamakan desert of Xinjiang (China); on the dyeing resources available to Norse settlers in Greenland.

Extreme cases, in terms of historical period, scarcity of resources, difficulty of research.

Bio: see Cardon above.

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Deborah Frazee Carlson

The Crafted Textile and Social Change

7D. Facing Challenges: Global Development

"We are in the midst of an immense, worldwide movement - it's made up of individuals and collectives, decentralized yet unified in mission, who together are creating meaningful change at every level." *Paul Hawken, Blessed Unrest (New York: 2007)*

There is a movement of craft professionals working along the blurred intersection of craft practice and social consciousness; a wave of artists, and designers working at the borders of their fields to place their knowledge and expertise in the service of the social good, particularly in under served communities.

Contemporary craft has long worshiped at the merge of fine art and craft, the pushed boundaries of tradition, and inquisition of history, context and substantive innovation and expertise. The making of fiber art finds most professionals alone in their studios, the work appearing later in galleries to be judged and, hopefully, collected. The object then lives isolated from human touch in private or public collections.

But creating objects once served either the sacred or the utilitarian needs of the community, with the maker being an integral member of that community. The current profound shift in direction of many creative professionals returns craft to the arena of service.

Many makers are driven by the enormity of the need they see as they step out of their studios and engage in communities at home and in the developing world. Sheila Kennedy's Portable Light Project takes cutting edge technology to indigenous weavers to give them solar light. Through Ammach Labs' Empowering Women Project (Kerala, India), Lulan Artisans' (Southeast Asia) alliance of textile designers and hand-weavers, Skye Morrison's (India) and Tanya Aquiniga's (Mexico) narrative projects, village women are finding economic independence in cottage industries. In each case, the vision is to empower people to lift themselves to a better quality of life through the vehicle of making textiles.

Deborah Frazee Carlson was born in Oakland, California USA, and currently resides in Boylston, Massachusetts. She been awarded a National Endowment Visual Arts Fellowship, Ohio Arts Council's Artist Fellowship Grant and Artist's Project Grant, the Michigan Council for the Arts Individual Artist's Grants. Carlson earned her MFA from Cranbrook Academy of Art, and her BFA, summa cum laude, from the University of Michigan, Ann Arbor. She is currently Professor of Artisanry at the University of Massachusetts, Dartmouth, and works for Embracing the World, an NGO based in Kerala, India.

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Caroline Hayes Charuk

Rematerializing: Interviews with Emerging Artists About Physicality, Pattern and Textile Techniques

1A. California Dreaming: Then and Now

This paper will be a presentation of emerging Bay Area artists who draw upon textile materials, forms, and processes, but who refuse the label of 'textile artist' in favor of a more ambiguous relationship. References to textiles may be foundational for the work, or brought in as a means to an end. The conceptual basis of their work is contained within its physicality, and they acknowledge (or knowingly set aside) histories of handwork. Each artist has a practice that necessarily slides on a line between the dematerialization of conceptual art and a rematerialization that recognizes haptic experience as indispensable and compelling. I will develop this presentation through artist interviews about how they modulate their affinity or ambivalence towards textile techniques and histories. Questions will center around aesthetic lineage and heritage, and materiality and technique within art and craft.

Caroline Hayes Charuk is an artist whose materials-based practice aims to undermine language and structure in favor of gut responses. She holds an MFA from California College of the Arts in textiles and sculpture, and a BFA from the New York State College of Ceramics @ Alfred University.

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Leslie Clark

Post-Symposium Tour Leaders: Private Textile Collections from Southeast Asia, The Andes, and Africa

Lesley Clark has an MFA degree from George Washington University and is a painter. After an overland trip to West Africa in 1993, she has since spent half of each year crossing the desert, developing her interests in, nomadic cultures and painting. The Sahara desert and Niger specifically have become the focus of her work.

The Nomad Foundation

William Conklin

Organized Session Discussant: 6C. Textiles from the southern Andes: Tiwanaku and Beyond

Session Abstract, see Amy Oakland

Architect and Andean textile scholar, William Conklin is a Research Associate at the Textile Museum in Washington, a long-standing member of the Institute of Andean Studies, University of California, Berkeley, and received the distinction as The Ailsa Mellon Bruce Senior Fellow at the Center for Advanced Study in the Visual Arts in the National Gallery.

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Gerry Craig

TSA's 1st Juried Exhibition of Contemporary Textiles

8D. Contemporary Textile & fiber Art Exhibitions: TSA Juried Exhibition and Hangzhou Triennial

The emergence of textiles as an art form that could be as experimental and contemporary as any medium was shaped by several early exhibitions. The Lausanne International Tapestry Biennial (1962-1995) was a significant development for artists working in fiber. Emerging artists and leaders in the field shared space in exhibitions that helped launch international recognition of innovative practices shaping the discipline. The Lausanne Biennial grew to prominence as other international biennials were developing throughout the art world. Other regular serial exhibitions sponsored by organizations such as the International Textile and Apparel Association in the apparel community helped shape an awareness of experimentation with cloth and the human form.

The prevalence of the Internet to share images and ideas changed the landscape of the art world. No longer were catalogs the primary visual reference from important exhibitions. Enter social media- modes of knowing and seeing changed again. Yet the desire for an experience with works of art has not diminished, as it remains distinct from information. With new exhibitions such as the Hangzhou International Triennial of Fiber Art, the scope and vitality of new textile practices around the world is reaffirmed.

This panel will include a round-table discussion of how current and future exhibitions play a role in the international arena. Gerry Craig and Eulanda A. Sanders, co-chairs of the first Textile Society of America juried exhibition, will moderate the panel. Presentations will include the Curators of the Hangzhou Triennial and two artists from the TSA New Directions exhibition at Craft and Folk Art Museum. There will be opportunity for audience members to share their thoughts about the continued role of exhibitions for fiber in the expanded field.

Geraldine Craig is an artist and writer whose research focuses on the intersections or relationships between textile history, theory and criticism, curatorial work, and studio practice. Her primary research interests are Hmong textiles and contemporary art/craft. Craig is a 2014 Fellow-in-Residence at the Women's International Study Center, Santa Fe; the 2012-2013 Dorothy Liesky Wampler Eminent Professor, James Madison University; Associate Fellow, International Quilt Study Center & Museum, University of Nebraska-Lincoln (2010); the

1994-95 James Renwick Senior Fellow in American Craft, Smithsonian Institution. She has published a monograph on sculptor Joan Livingstone, and more than ninety book chapters, essays, and reviews. She was Assistant Director for Academic Programs, Cranbrook Academy of Art (2001 – 2007) and has been Department Head of Art at KSU since 2007.

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Ben Cuevas, Panelist

Organized Session Participant: 2E. Panel Discussion: the Masculine Mystique: Men and Fiber Art

Cuevas sees his work as a reflection on the condition of embodiment, which begs the question: what does it mean to have a body, to inhabit a body, to be a body incarnated in, and interacting with, this world? He also considers how gender expression and identity function in relation to one another. Notions of an ideal male, wholly masculine, or of an ideal female, wholly feminine, are unrealistic. Fiber can potentially place a more nuanced and holistic model of gender onto the rigid binary.

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Lynne Cooke

Quilts and Contemporary Art: Quilts as Contemporary Art

LACMA Plenary Participant: Textiles in Museums

This paper will focus on two historic moments when traditional textiles entered the contemporary art arena: the 1970s and the early 2000s. In the first instance, despite great critical acclaim, their impact was short lived, and the normative hierarchical relationship between the fine and “minor,” or decorative, arts remained unchallenged. Framed by a different set of social and cultural conditions, the reception and impact in the contemporary art world over the past decade of the work of Gee’s Bend and other quilters, notably Rosie Lee Tompkins, has been altogether different, with the result that traditional distinctions between the fine and applied arts have become moot.

Lynne Cooke is Andrew W. Mellon Professor at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C. She served as chief curator and deputy director of the Museo Nacional Centro de Arte Reina Sofia in Madrid from 2008 to 2012 and as curator at Dia Art Foundation from 1991 to 2008. In 1991, Cooke co-curated the Carnegie International, and has helmed numerous major shows since, including the 10th Biennale of Sydney (1996), the traveling exhibition “Rosemarie Trockel: Cosmos” (2012), and “Cristina Iglesias: A Place of Reflection,” recently on view at the Casa França-Brasil in Rio de Janeiro. Among her numerous publications are recent essays on the works of Francis Alÿs, Zoe Leonard, Agnes Martin, Blinky Palermo, and Dorit Margreiter. She is currently working on a project researching the interface between mainstream and outlier artists in the United States in the twentieth century.

National Gallery, Washington, D.C.

Joe Cunningham

Organized Session Participant: 2E. The Masculine Mystique: Men and Fiber Art

Cunningham’s book, “Men and the Art of Quiltmaking” was the first book on its subject. In his words, “I have tried to absorb the aesthetics of the 19th century quiltmakers and apply them to 21st century quiltmaking. Since American quiltmaking constitutes a women’s realm, I am by definition an outsider in it, with all the rights and privileges that being an outsider brings. That includes the idea that I am making quilts primarily as an art project, not primarily as a domestic project.

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Charissa Bremer David,

Exploration of European Tapestries and Textiles

Pre-Symposium Workshop Leader: Exploration of European Tapestries and Textiles, Getty Museum

Charissa Bremer David, Curator of the European Decorative Arts Department, Getty Museum, specializes in French decorative arts and in particular, the tapestries and textile collection. Her publications include French Tapestries and Textiles in the J. Paul Getty Museum (1997). Her recent research has focused on Parisian luxury trades of the period and, in addition, on the twentieth century art market for these objects. She is currently curating the forthcoming exhibition Woven Gold: Tapestries from the French Royal Collection.

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Ngoc Anh Luu Dam

Reviving indigenous Knowledge of indigo Dyeing in Minority Communities of Vietnam

Organized Session Participant: 3A. Explorations Into Natural Dyes

Vietnam includes fifty-four ethnic communities living together with eight different language groups. Each community has its own unique traditional dress and colours. Indigo is the favoured dye in the clothing of most mountain minorities, including Mong-Dao and Tay-Nung groups. During my investigation across Vietnam, Indigofera and Strobilanthes species appeared to be the most commonly used.

Five species of Indigofera are widely used. In the high mountains of northern Vietnam, the H’mong people prefer Strobilanthes cusia as indigo source for their clothes; a good dye for their linen and hemp fabrics, it gives a purplish, shimmering effect by calendering the dyed fabrics with stone tools.

Under the guidance of an expert from CNRS, we re-discovered two traditional indigo plants used by Black Thai communities in Son La province, Northwest Vietnam: Wrightia laevis and Marsdenia tinctoria. We recorded the dyeing process with Wrightia laevis.

Minority communities have developed sophisticated knowledge of processes producing the exact tones of indigo desired for their clothes: light indigo for Tay people in Ha Giang area, blue-black for Tay people in Lang Son province, iridescent calendered indigo from Strobilanthes for Meo people. The indigo plants and vat techniques used determine the colours. Ethnic groups usually combine other plants with their preferred source of indigo, to facilitate fermentation and reduction in their vats (eg. Black Tai in Son La province). Dyed fabric may also be over dyed with other plants to strengthen tone and fastness (eg. white Tai and Lao people in Dien Bien province).

Vietnam has a rich biodiversity, with 12,000 species of vascular plants. Traditional dye plants and processes are part of its intangible cultural heritage. Recording and reviving this knowledge contributes to preserving the indigenous cultures. Additionally, the local flora may provide new sources of natural colorants for industrial applications and of income for minority communities.

Ngoc Anh Luu Dam is Researcher, Institute of Ecology and Biological Resources Vietnam Academy of Science and Technology, Hanoi, Vietnam.

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Maria Eugenia Dávila

Natural dyes and Aesthetic Search

Organized Session Participant: 3A. Explorations into Natural Dyes

We’re interested in presenting and transmitting our personal experiences through processes and materials which carry the imprint of peoples and places, which show us the relations between humankind and its environment. Color guides us, the route to follow is discovered through color.

Understanding the geographical and cultural context where the natural dyes come from is our guide and inspiration to interpret the geographical and cultural environment in which the textile work is done.

A vision to enhance a better understanding and appreciation of natural dyes as an element in textiles, its importance as a means to preserve and disseminate cultural values and as a medium of contemporary expression through the explanation of the concept and creative process of our recent exhibition Azul Indigo, a blue journey. New horizons for creation as a result of this experience.

Maria Dávila and Eduardo Portillo studied sericulture and weaving in China and India. Founders of Veneseda, dedicated to natural silk production from silkworm rearing to finished silk goods and Taller Morera, a textile design Studio in Mérida, Venezuela. Devoted, since 1983, to the world of silk, natural fibers, natural dyes and textiles, weaving in traditional hand looms and in computer assisted handlooms. Their work is driven by research lines which principal aim is to study textiles techniques, their relationship with the surroundings and how it can be communicated in a contemporary language. They participate with different International development cooperation projects and keep an internship program in order to receive weavers and sericulturist from other regions. Their work has been exhibited in different scenarios of Venezuela, Europe and USA and received recognition, including UNESCO for their contribution to the design and weaving of silk.

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Diane Davis-Sikora

How Does Your Garden Grow? - Pneu Explorations in Farming Textiles

LACMA Plenary Participant: New Directions: New Ways of Thinking

The use of textiles in architecture has gained currency in recent years. Once on the periphery of architectural design, 'soft structures' have secured a more centralized role with emerging research in the area of textile crafts and tectonics. Explorations in high-performance fabrics, woven systems, and fabrication technologies have enabled new opportunities for "fabric-formed environments" including more productive (ecological) uses for interior surfaces. This research project examines new models of indoor farming through an exploration of dimensional weaving techniques. Methods and outcomes in the crafting and testing of custom woven textile tray designs will be examined as prototypes for an alternative indoor soilless growing wall system. The proposed agricultural farm will incorporate aeroponic gardening within a modular (inflatable) fabric structure, the benefits of which include a recyclable, low-consumption irrigation system and a year-round, pesticide free, growing environment. Designed as an interim adaptive reuse strategy, these vertical farming textiles are proposed to convert large-volume, vacant spaces into productive farming environments. Analysis and discussion will include the feasibility of soft textiles as indoor farming walls and the viability of the proposed textile prototypes for short and long-term indoor applications. NASA research has led much of the technological advancement in air-supported structures in the US, and their work on farming for space travel has launched research into the coupling of inflatable architecture with enclosed farming systems. Based on these principles, this study aims to develop alternate textile designs engineered for seed germination and small crop cultivation, including micro-greens and sprouts. Components will be developed on a foundation of traditional textile structures integrated with new materials, and advanced membrane construction methods.

Diane Davis-Sikora is an Associate Professor in the College of Architecture and Environmental Design at Kent State University. She is a licensed architect whose research focuses on temporary membrane structures, and methods of narrative and documentary storytelling in architecture. Her short documentary on pneumatic architecture, 'Structures of Air', was an official selection at the 2012 VI Istanbul International Architecture and Urban Films Festival and the 2013 Architecture Film Festival Rotterdam (AFFR).

Deborah Anne Deacon

Stitches of War: Women's Commentaries on Conflict in Latin America

1 B. Social Change and Textile Innovation in Latin America

In the past thirty years, new forms of women's textiles began appearing throughout Latin America. The techniques used were not indigenous to the region, yet they were used as forms of self-expression of the horrors and sorrows the women experienced as the result of warfare in the region. In the 1970s Chilean artist Violeta Parra Sandoval introduced arpillera-making to women living in Santiago who experienced first hand the agony of having family members tortured, killed or "disappeared" at the hands of the government. Arpilleras use embroidery and appliqué to create scenes of repression, violence and loss. Banned within Chile and sold abroad to provide economic support, arpilleras were a private art form that became public art as their creators told the world of the violence in Chile. The arpillera tradition spread to Peru, whose population also experienced "disappearances" at the hands of the government. Cuadros use brightly colored appliqué to tell of the horrors of war, allowing the women to express feelings that are difficult to put into words. When brought to El Salvador, the technique gave women a means of expressing their feelings at the horrors they encountered during their civil war. While Chilean women also used non-native crewel embroidery to create tapestries that illustrated the violence experienced during the Pinochet regime, Mayan women produced embroidered textiles that told stories of poverty, fear and disrupted lives resulting from their civil war. Their works provide a means of exorcizing the horrors of war and supporting their families. For these sisters in thread, these textiles serve a therapeutic and economic role in their lives. These textiles and their creators became part of larger resistance movements, creating platforms for memory and justice, commemorating the dead, documenting historical events, giving a voice to the invisible, and helping them heal.

Deborah Deacon earned a Ph.D. in the Theory and History of Art. She curated the exhibition Stitches of War which examined women's expressions of the impact of war through textiles and is co-author of American Women Artists in Wartime, 1776-2010 and War Imagery in Women's Textiles: A Worldwide Study of Weaving, Knitting, Sewing, Quilting, Rug Making and Other Fabric Arts. Her current research includes anime/manga, textiles, and gender and war.

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Sophie Desrosiers

Pre-Symposium Workshop Leader: Two-faced/Warp-faced: Andean Complementary Belt-Weaving Logic and Practice, Fowler

Sophie Desrosiers teaches at the École des hautes études en sciences sociales in Paris. Raised in Lyon, France in the heart of the historic silk weaving industry, she worked with Gabriel Vial a key figure in the development of methodology for the analysis of ancient textile structures. She learned Andean weaving techniques in Bolivia in the 1970s and has published widely on the relationship between technical and cultural aspects of Andean textiles, as well as Medieval, early Chinese and other European textile traditions.

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Sophie Desrosiers

Andean Archaeological Textiles and Coast-Highland Interactions: New Methods to Reconstruct the Past Session Organizer and Chair: 5C. Andean Archaeological Textiles & Coast-Highland Interactions: New Methods to Reconstruct the Past

Because of climatic differences between the wet highland region and the dry desert coast that impact preservation, our knowledge of the history of Peruvian textiles shows great imbalance. While the large amount of early coastal textiles fosters research on that area, little is known about highland production. In order to discover evidence of these styles, specialists are using various methods, including the identification of highland artifacts among coastal finds, based on their designs and technical features, and the analysis of the influence of highland textiles on coastal examples. The five papers in this panel will examine the situation on the south and central coast during three different periods, the early part of the Early Horizon (ca. 850 – 500 B.C.E.) on the south coast, and, on the central coast, the Early Intermediate Period (ca. 200 – 700 C.E.), and a later period, consisting of Middle Horizon 3–4 and the early Late Intermediate Period after the fall of the Huari empire (ca. 950 – 1100 C.E.). They will show that close technical examination helps distinguish highland imports from coastal imitations, and how the latter integrated elements of the former and may help reconstruct them. In this way, they provide a better understanding of the mechanism of the influences between different textile traditions and suggest new methods to reconstruct the past in both areas. This session brings together an international group of scholars, and focuses especially on little-known and rarely published collections, many presently in Peruvian museums, interpreted by scholars mainly working in the region.

Sophie Desrosiers teaches History and Anthropology of Textiles at the école des Hautes études en Sciences Sociales, Centre de Recherches Historiques, Paris. She investigates the history of central Andean textiles in the "longue durée", comparing present weaving practices with those from the past as embodied in Pre-Columbian textiles.

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Sophie Desrosiers

[Highland Warp-faced Textiles and the Interlocking Fish Designs of the Lima Style, Central Coast of Peru, Early Intermediate Period \(ca. 200–700 ce\)](#)

Organized Session Participant: 5C. Andean Archaeological Textiles & Coast-Highland Interactions: New Methods to Reconstruct the Past

For more than a century, the geometric interlocking fish or snake designs appearing on Lima style artifacts – painted ceramics and walls, engraved gourds and wooden sculptures – have been considered as reproduction of designs created through textile means. An analysis of their characteristics shows that they fit well with designs obtained with weaving techniques still practiced today in the Peruvian highlands. This discovery allows reconstruction of the models of the interlocking designs. Then, comparing the reconstructed models with the small group of textiles with similar designs excavated in Lima sites, it becomes possible to understand better the mechanism at work in the imitation process. From a more global point of view, in tracing the origins of the development of these weaving methods, comparison with the south coast in an earlier period shows that the textile traditions at work were slightly different in these areas.

Bio, see above.

Zvezdana Dode

[New Finds of Clothing Mongolian Nomads in the South of Russia](#)

In the 13th – 14th centuries the North Caucasus became part of the Mongol Empire, called Ulus Djuchi or the Golden Horde. Textiles arrived here from different parts of Mongol Empire – China, Central Asia and Eastern Iran, and also from Europe, Italy in particular. Archaeological remains of the Golden Horde period are preserved in

this region, including textiles and garments. Finds of textiles in burial mounds are very rare. But during last few years each archaeological season has produced new finds of silk. So now we have a large number of silk textiles of the 13th – 14th centuries from archaeological sites, which is a very important historical resource. All textiles under investigation come from closed archaeological complexes, excavated during different periods of the past and beginning of the present centuries. This circumstance allows relying on textiles from the Golden Horde burials together with archaeological findings in China for the establishment of culture-chronological parallels for the textiles without a solid historical context.

Senior Scholar at the Southern Scientific Center of the Russian Academy of Sciences (SSC RAS), Rostov-on-Don. An expert on medieval costume and textiles of the North Caucasus and Central, she has published (in Russian) monographs that include Kubachi Reliefs: A Fresh look at Ancient Stones (Moscow, 2010); The Rich Golden Horde Graves in the Interfluvies of Don and Sal Rivers, VI (Stavropol, 2006); and The Medieval Costume of the Peoples of the Northern Caucasus (Moscow, 2001).

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Catherine Dormor

[Writing Textile, Making Text: Cloth and Stitch as Agency for Disorderly Text](#)

[3D. Tech, Text, & Textiles](#)

This paper focuses upon means and ways in which knowledge gained through textile practice can be expressed using language and imagery drawn from within that practice itself. In this it draws upon Žižek's feminine to develop a matrix of knowledge upon and within which text and textile intertwine. Here cloth and stitch are considered as co-agents for a disorderly text that dissolves boundaries between theoretical and practice-based concerns through a process that Bracha Ettinger refers to as 'borderweaving' (Ettinger 2006). In this paper such disorderly text or working in and through body, cloth and stitch, will be addressed through three points for departure: folding, fraying and seaming. Folding offers a focus upon ways in which the communication of tacit knowledge within practice initiates and generates new understandings and expressions of that tacit knowledge. The concept of fraying or fraying will be considered in terms of breaking down resistance at the edge, enabling a porosity between practice-based and theoretical perspectives. Seaming will consider how the processes of making can act as agency for written and aural modes of communication. The material processes of seaming suggest a generative and communicative conceptual-material model. These three models offer a materialisation and matrixation of Barthes' 'Text means Tissue' (1973, p.64), suggesting that the material activities of writing textile and making text are allied and intertwined modes of knowledge-generation. Such a disorderly text offers a space for tacit and communicable knowledge and meaning to mingle. Cited Texts Barthes, R., 1973. The Pleasure of the Text, New York: Hill and Wang. Ettinger, B., 2006. The Matrixial Borderspace, Minneapolis, Minn: University of Minnesota Press.

Catherine Dormor is an artist, writer, researcher and lecturer. Her artwork is in private and public collections and has been widely exhibited both within the UK and internationally. She was awarded her PhD by creative practice and thesis in 2012 by the University of the Arts, London and Norwich University of the Arts. Her key area of research interest is in the bringing the imagery, language and materiality of cloth together as philosophical-conceptual models to establish writing practice and making text as intertwined and concomitant practices. She is currently Lecturer in Visual Culture at Middlesex University.

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Penelope Dransart

Embodied Moments in the History of a Garment: Gendering and Memory Making in Isluga, Northern Chile *4C. Aymara Textiles*

The dress of Inka women has been less intensively studied than that of men. Consisting of a large cloth wrapped round the body of the wearer, the main garment of highland women of Inka and other ethnic groups in the Andes was modified from the sixteenth century onward. In some regions it became an outer garment, reduced in size, or it gave way completely to the full skirts introduced by the Spanish colonizers. This paper explores a modified form of Inka dress used by women in Isluga, a bi-lingual Spanish-Aymara community of Ila-ma and alpaca herders in the uplands of northern Chile. In the 1980s, women wore this dress on a daily basis to go herding but, when traveling beyond the limits of their own community, they donned Western style clothing. It is now only worn during festive occasions. On the basis of interviews with retired weavers, who remembered women in Chiapa (in a valley west of Isluga) wearing a wrapped dress, I examine gendered values of comportment and notions of prestige. I also consider parallels between Isluga dress and that of Chipaya women, to the east of Isluga in Bolivia. This paper endeavours to present an account of dress that is recovered from the petit récits (to use a phrase explored by Lyotard) of elderly women whose memories of a type of garment, derived from time immemorial, were inscribed in the very weaving and wearing of it.

Penelope Dransart is Reader in Anthropology and Archaeology at the University of Wales Trinity Saint David. Her publications include Textiles from the Andes (2011) and Earth, Water, Fleece & Fabric (2002).

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Jim Druzik

Pre-Symposium Workshop Leader: Explorations into Natural Dyes Early Dyebooks and the Investigation of the Science of Color, Getty

Jim Druzik, Senior Scientist, GCI has been a conservator and scientist at the Getty since 1985. He has been working on preventative conservation issues, particularly lighting in museum environments and its impact on colorants.

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Anna Dumitriu

Antibiotic Embroideries and Infective Textiles: Investigating Microbiology Through Stitch and Fibre *Organized Session Participant: 1E. Gone Viral: medical Science in Contemporary Textile Art*

This presentation describes a body of artworks by Artist 1, created in collaboration with Dr John Paul, Dr Rosie Sedgwick, and a shifting group of artists and scientists, who attempt to perform microbiological research through the methods textile art, stitch and dyeing. It questions issues around hierarchies of knowledge and access to information and facilities, and it encourages wide participation in debates about issues in infection control and emerging technologies in biomedical research.

“The Infective Textiles Dress” was created by staining cotton calico with bacterial pigments and using antibiotics to create patterns on it. The work used ‘garage science’ methods and ‘DIY’ microbiological processes to explore notions of infectivity. During a public ‘open lab’ event they cultured microbes from the local environment and stained silk thread with natural and clinical antibiotics. The dress was then placed in a ‘giant petri dish’ filled with DIY bacterial culture media made from supermarket products, upon which pigmented environmental

were grown. The dress was then pasteurised to make it safe prior to exhibition. Later works in the series also include the MRSA Quilt and the VRSA dress which use pathogenic ‘superbugs’ created partly in public participatory settings such as The Victoria and Albert Museum and partly in a microbiology lab for safety.

Anna Dumitriu's installations and performances employ a range of media including live bacteria, robotics, interactive media, and textiles. She is an Artist in Residence on the UK Clinical Research Consortium Project “Modernising Medical Microbiology” at The University of Oxford.

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Maximilien Durand

Antinopolis: Beyond Life, Beyond Fashion---Shadows of Elegance in the Desert *LACMA Plenary Participant: Textiles in Museums*

Textiles and garments excavated from a Roman and Byzantine necropolis in Antinopolis (also known as Antinoë) during the late nineteenth century by the French archaeologist Albert Gayet (1856-1916) will be the focus of this presentation. Objects from Gayet’s 1898 expedition, including complete tunics, coats, cloaks, shirts, veils, and belts were the subject of the exhibition, Antinoë, à la vie, à la mode: Visions d’élégance dans les solitudes, at the Musée des Tissus, Lyon in 2013-14. Maximilien will discuss his research and collaborations with Lyon dyers, weavers, the National Opera House of Lyon, a contemporary photographer, and The Louvre, which resulted in a striking museum presentation of the most remarkable artifacts from Gayet’s excavations.

Maximilien Durand is Director of the Textile Museum and Decorative Arts Museum in Lyon, France. He is also Professor of Early Christian Archeology and Byzantine Art at the École du Louvre in Paris. Previously, he was Director of the Preventive Conservation and Restoration Department at Les Arts Décoratifs in Paris. Maximilien has led many important research projects and has published extensively. He is a member of the Directing Council of the Centre International d’Etude des Textiles Anciens (CIETA).

Dinah Eastop

Innovation in Textile Design and Online Access

Organized Session Participant: 8A. Communicating Textiles Within and Beyond Museum Walls: New Directions

Innovation in the past, present and future will be considered by reference to an extraordinary but little known collection: the textiles and dress preserved in the Board of Trade Representations and Registers of Designs, 1839-1991. This set of records is held at The National Archives [of the UK government] and contains records of nearly 3 million designs, registered by proprietors worldwide (but mostly UK and mainland Europe). Innovation in the past will demonstrated by this registration scheme which encouraged investment in design by enabling copyright control over both ornamental and useful designs, for many materials and products. Recognising design as intellectual property encouraged interest in ‘good design’ and led to developments in art and design education, and to the establishment of the Victoria and Albert Museum. The Design Register, which includes designs by William Morris and Christopher Dresser, has hundreds of volumes of textile designs with details of who registered them and when. As well as being of excellent provenance, one distinctive feature of this collection is that many textile designs are represented by samples of cloth or artefacts (gloves, kerchiefs, bonnets), some in ‘as new condition’. Innovation in the present will be reflected in two ways. First, by the recent online delivery of the written records for each design registered 1839-1883/4, making these text records fully searchable. Second, by our user-engagement strategies, which include the provision of polynomial texture maps (PTM) to

enable user-friendly and effective online study of textiles and other textured surfaces. Innovation in the future will be demonstrated by new ways of engaging users who have grown-up in an age of spectacle and online interaction, e.g. intuitive Image browsing, which allows researchers to sort images in a way that suits them.

http://discovery.nationalarchives.gov.uk/SearchUI/s/res?_q=BT44 <http://blog.nationalarchives.gov.uk/blog/capturing-and-exploring-texture/> <http://blog.nationalarchives.gov.uk/blog/texture-mapping-part-two/> <http://blog.nationalarchives.gov.uk/blog/texture-mapping-part-three/> <http://blog.nationalarchives.gov.uk/blog/texture-mapping-part-four/> <http://blog.nationalarchives.gov.uk/blog/new-light-on-old-seals/>

Dinah D. M. Eastop, PhD, FIIC, ACR, has a BA degree in the history of art and an MA degree in the anthropology of art. She trained as a textile conservator with Karen Finch in the UK, and with Mechthild FluryLemberg at the AbeggStiftung, Switzerland. Her doctoral dissertation provided a material culture analysis of textile conservation. She was senior lecturer at the UK's Textile Conservation Centre (1999–2010) and founding director of the AHRC (Arts & Humanities Research Council) Research Centre for Textile Conservation and Textile Studies (2002–2007). Since November 2010 she has worked at The National Archives [UK] on the Board of Trade Design Register 1839–1991, a huge set of image-rich design records. She has honorary posts at the universities of Glasgow, London (Institute of Archaeology at UCL) and Southampton. She has worked with ICCROM (the International Centre for the Study and Preservation and Restoration of Cultural Property), notably for the CollAsia and the Sharing Conservation Decisions programs. She publishes widely (e.g. she co-edited 'Changing Views of Textile Conservation' (2011) - with Mary M. Brooks - for the Getty Conservation Institute's Readings Series). Dinah Eastop's research focuses on the interplay between the material properties and social attributes of museum objects and archival records. Many of her publications explore the effects of this interplay on conservation decisions.

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Joanne Eicher

Reflecting on Collecting: My romance with African Textiles

Chair, 5B. Africa: New sources, New Directions

As an academic arriving in Nigeria on a three-year university leave, I became fascinated by a wide variety of handcrafted textiles and began collecting them for personal use. I saw them everywhere as I traveled and found that little documentation seemed available. By the end of my stay, the collection had burgeoned. My paper provides an account of the intertwining of collecting and my academic curiosity, resulting in an introductory volume followed by unexpected depth of fieldwork related to a specific and unusual specimen that also led to a bigger project.

Joanne B. Eicher, Regents Professor Emerita, University of Minnesota and Editor-in-Chief, Encyclopedia of World Dress and Textiles, Editor of two book series, Dress, Body, Culture and Dress and Fashion Research, has written extensively on various aspects of dress and culture, in which textiles are always critical in understanding the dressed body. She has presented papers on four continents and developed a particular interest in the India to Africa textile trade.

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Deborah Emmett

Conversations Between a Foreign Designer and Traditional Textile Artisans in India: Design Collaborations From the Artisan's Perspective

5A. Current Issues in Intellectual Property and Global Intervention

Contemporary textile designers are part of a cultural shift that has brought into the mainstream a sense of ecological and social responsibility. Some are challenging the way the textile industry is conducted, questioning the existing business models. International media coverage has exposed the poor and unsafe working conditions of many of the people employed in this industry, cruelly demonstrated by the collapse in April 2013 of Rana Plaza, a garment manufacturing complex in Dhaka, Bangladesh, where 1127 workers died. This awareness has developed a social consciousness in many design communities, and as a result the development of ethical design practices. In India some foreign textile designers have developed ethical design business models through their collaborations with traditional textile artisans by including the artisans' techniques of embroidery, weaving and printing techniques in their products. Designers consider that their support enables the continuation of traditional skills while the perceived link of artisan communities with positive environmental practice reinforces the sustainable design ethos. Although the benefits of such collaborations cannot be underestimated, generally the position of the predominantly rural based artisan communities is problematic. Their low socio-economic status in Indian society as discussed in the 2011 Crafts Economics and Impact Study by the Crafts Council of India, 'is compounded by extremely low literacy and education levels.' The practicalities of language differences and geographic distances restrict foreign designers from direct contact with the artisans instead they rely on a city based agent or business owner. Through my research and design experience in India I have considered that it is important to go beyond the urban environment to record the voices of the artisans. This paper examines the textile artisans' perspective on their collaborations with foreign designers. I have asked the artisans if these collaborative business models will provide them with a sustainable future?

Since 2000 Deborah Emmett has used her design background in graphics and love of textiles to work with traditional textile artisans in India to develop a range of clothing and soft furnishings. She is also currently engaged in a research Masters in Design at UNSW in Sydney, Australia.

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Sarah Fee

Session Organizer and Chair: 8A. Communicating Textiles Within and Beyond Museum Walls: New Directions

Since their inception, museums in North America privileged textiles as a medium. Naturally, the perspectives from which textiles have been valued, studied, and exhibited have changed considerably over the past 150 years, as has their popularity with scholars and the public. Especially in the past 20 years, the motivations and methods for communicating the textiles to audiences have changed drastically, with the advent of new technologies, web development and social media. Archives, too, are embracing novel ways of sharing their fragile primary research materials relating to textile history. In this session, practicing museum curators and archivists present past, current and future case studies of how institutions and the public are using both conventional and innovative methods to engage a variety of audiences in experiencing the rich artistry and cultural diversity of textile making and meanings, both within institutional walls, and beyond.

Dr. Sarah Fee is Curator of Eastern Hemisphere Textiles and Costume at the Royal Ontario Museum, Canada's largest museum. She is responsible for the 12,000 textile objects from Africa, Asia and the Islamic World. She holds degrees in anthropology and African Studies from Oxford University and the Institut National des Langues et Civilisations Orientales (Paris, France). Her major research interests are the handweaving and historic textile trades of Madagascar and the western Indian Ocean rim, which have resulted in numerous publications and an exhibition at the Smithsonian Institution.

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Sarah Fee

From Study Room to Pinterest: Past and future trends in curating textiles

Organized Session Participant: 8A. Communicating Textiles Within and Beyond Museum Walls: New Directions

This paper examines the roots and future of textile museum collections, display and curation in North America. The first half looks back, to the origins of dedicated textile galleries, museums, museum departments, and curators, and examines why this one medium was systematically singled out for special attention in early museums, who the early audiences were, and the methods for communicating textile collections. The history of textile curation and display at the Royal Ontario Museum, of Toronto, Canada, founded in 1914 as an encyclopedic museum, is examined as a fascinating and classic case study in point. The second part of the paper examines the current (and future) broad trends in regards to the growth and direction of North America's museum textile collections, departments, galleries and exhibits.

Bio, see above.

Andrea Feeser

The Colors Embedded in Eliza Lucas Pinckney's 1750s White Wrap

8C. Textile Industry: Histories, Knowledge, and Change

Eliza Lucas Pinckney is credited for having established indigo in colonial South Carolina, a dye plant that made planter fortunes while contributing mightily to Britain's textile industry. Around 1750, Lucas Pinckney created and wore a fine silk wrap embroidered with an indigo design. This garment reflects her pride as an agricultural innovator and the sartorial values underpinned by her standing and investments as a colonial Briton of the planter class. One of her descendant's has lovingly preserved the wrap, a commitment that speaks to many South Carolinians' delight in their British heritage as well as histories that emphasize the achievements of colonizers in the Americas versus those displaced by them: natives alienated from their homelands, Africans removed from theirs, and both peoples enslaved. The white hue of the wrap metaphorically represents this condition. However, just as white is made up of many colors, so too are the dynamics that enabled Lucas Pinckney to produce the indigo that secured her stature. Her family's indigo plantation stood on former Indian lands and its property and structures were worked and maintained by black, Indian, mulatto, and mustee (part black and part native) slaves. These historical realities emerge from her letters and family records that mention slaves and identify their occupations. Although these people are by no means fleshed out as fully as Lucas Pinckney in historical memory and its contemporary renditions, it is possible to see these slaves as more than faint specters. For in conjunction with analyses of trans-Atlantic colonial trade in indigo and textiles; reflections on period and contemporary documents that reveal what blue might signify in native and African attire; and meditations on a reproduction eighteenth-century indigo-dyed slave skirt, black and native slaves' relationships to and places within South Carolina's indigo economy emerge clearly.

Andrea Feeser, an Associate Professor of Modern and Contemporary Art History, Theory, and Criticism is the 2014-15 Creativity Professor in the Art Department of College of Architecture, Arts, and Humanities at Clemson University, South Carolina. She teaches art history at Clemson University and researches the history of place as represented in art and material culture. She is the co-founder of the artist collective Downwind Productions and the author of Waikiki: A History of Forgetting and Remembering (2006, with Gaye Chan); Red, White, and Black M.

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Yuko Fukatsu

Traditional Textile Design for Social Innovation Toward Sustainability in Japan

Session Chair: 2D. Alternative Plant Fibers: Preservation, Development, Sustainability

Japanese local textiles are too traditional to fit in our time, however they are all earth-friendly materials those of which are significant for the sustainable society in our future. In this paper, possibilities of re-designing traditional textiles made of natural fiber are explored with local weavers at Okinawa and Nagano in Japan. Talking with craftsmen from local communities I realized that not only current issues of textile techniques and products but also those of local communities and environment should be discussed and solved at the same time.

Also, I realized that activities and creativities of young generations are necessary to solve problems. With people from local communities, students and my colleague, Yuka Kawai at Tama Art University, I have started to carry out a project, re-designing traditional textiles for social innovation toward sustainability since last year. In this paper, several progress of the project will be presented, and also social background of local textile productions in Japan will be analyzed.

Yuko Fukatsu Ph.D. has been associate professor of Tama Art University, Tokyo, Japan since 2012. She is former curator of Joshibi University of Art and Design Museum (Apr.2009-Mar.2012), visiting fellow at Tokyo National Institute of Cultural Properties(Apr.2007-Mar.2009), and Andrew W. Mellon Fellow at the Metropolitan Museum of Art(2000-2001). Her major field is textile design, history of textiles and costumes, and textile preservation. Recently she has been working with local manufacturer of natural plant fibers such as kudzu and basho in Japan, and has explored ways to recreate traditional textiles for social innovation toward sustainability.

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Blaire O. Gagnon

Wikispaces: Technology, Textiles, and Public Engagement

6 E. Text, Data, Wikis: Sharing Knowledge and Digital Resources in the Study of Textiles

In a world where technology is constantly changing and cultural institutions such as universities and museums are being asked to do more with less, the question becomes how to improve efficiencies but also expand access. University based museums and collections, have, perhaps, an even greater challenge because their faculty and staff may focus on teaching, service, and publication in ways that do not directly support or integrate their collections or their collection/object related projects are turned primarily inward, through such projects as student papers. On the other hand, they have the opportunity to engage students in object-based research that can not only build student and faculty skills, but also create a sustainable public engagement opportunity. This paper presents the development of an online wiki repository of undergraduate, graduate and faculty research, publication, and creative endeavors related to the University of Rhode Island's Historic Textile and Costume Collection (HTCC) housed in the Department of Textiles, Fashion Merchandising and Design. The HTCC contains over 20,000 textiles, apparel, and related objects. The wiki project began in a sophomore-level Honors course TMD 224: Culture, Dress and Appearance during the spring 2013 semester as a private course tool, but with the expectation to migrate the student work to a public wiki that can be added to by future classes and faculty, and accessed by outside constituencies. Students designed the original wiki format, conducted object-based and donor history research, and created wiki pages instead of traditional research papers. This paper presents the challenges and opportunities of the wiki platform for teaching, historic object analysis, and public engagement.

Blaire O. Gagnon is an anthropologist and Assistant Professor of Textiles, Fashion Merchandising and Design

at the University of Rhode Island, Kingston, Rhode Island. Her research focuses on the relationship between people and objects, intercultural markets, and the construction of value particularly in relation to ideas of authenticity and power.

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Julia Galliker

Textiles and Data: Application of Computer Vision to Cross-Collection Characterization of Historic Silk Textiles **6 E. Text, Data, Wikis: Sharing Knowledge and Digital Resources in the Study of Textiles**

This paper presents the results of my PhD research which applies computer-based imaging technologies to examine historic silk production evidence more intensively than was formerly possible. My program combines high-resolution images with a computer vision software application to measure identifiable quality and workshop characteristics for weft-faced compound weave figured silks attributed to Mediterranean workshops between ca. AD 600-1200. For a variety of reasons, research progress for this category of textiles has slowed in recent years. While essential to protect fragile textiles from damage, the consequence of conservation standards has been reduced collections access. Resource constraints and changes in museum practices mean that many institutions now focus on exhibitions rather than research. At some institutions, large textile collections built up on the heels of the antiquarian era now languish. Even at well-resourced institutions, there is little opportunity for research. Dramatic advances in digital imaging provide opportunities for the development of new methods for investigation and documentation. My research protocol combines a research grade digital microscope with a custom-built stand to perform precise digital 'sampling' for measurement of textile attributes including yarn characteristics, textile structure, density and pattern unit features. The computer vision application aids in error detection, providing a form of 'industrial inspection' for ancient textiles. The outcome is a set of objective and reproducible measurements enabling specific comparison of attributes across different collections. By using my portable equipment setup, I was able to record 127 silk fragments in ten different collections in North America and Europe. Analysis demonstrates patterns of work practices and imitative pattern reproduction among workshops. Results also help to re-unify textiles divided in antiquity or after excavation. In the future, this methodology could provide the basis for a shared database of images available to a broader community of researchers as well as supporting the work of conservators.

Julia Galliker is a PhD candidate in Byzantine History at the University of Birmingham, UK. Her dissertation examines production evidence for weft-faced compound weave figured silks from both primary textual sources and surviving fragments. She has developed two complementary computer-based methods to support her research. The application of advanced imaging techniques and custom software to aid objective characterization represents a significant advance in textile research. This new research methodology provides a means for textile scholars and museum professionals to evaluate the construction choices reflected in the material as well as to assess conservation status.

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Xia Gao

Changing Urban Landscape-Engage People and Environment in Art-making **7 A. Contemporary Artists Respond to Landscape and Sustainability**

The paper examines the new ways of artistic expressions in participative and onsite-build fiber/textile installations to address critical issues related to urban landscape and the urban dweller. Moved by the striking contrasts between fast transforming Chinese urban spaces and deteriorating Detroit city-scapes, both of which

I have observed closely, my ongoing project Changing Urban Landscape draws data from urban and social studies and reflects on issues, concerns, causes, and happenings of changing urban spaces and their dwellers through fiber art installations. This paper looks into the discovering process of my creative inquiries on this topic from a transnational and international perspective. The Changing Urban Landscape project highlights artwork's social focus and engagements. It brings social research outcomes and visual art expression together to amplify people's awareness toward important urban issues that interweave social, political, economical, cultural and environmental concerns in today's dynamic and interconnected world. It intends to engage viewers and the public not only through artwork's participative feature but also via outreach programs associated with exhibition. This project pushes fiber art's boundary by transforming repetitive fiber/textile making process into an important part for idea expression and public engagement in art making. It investigates new visual expressions by employing broadly defined fiber/textile materials, mixing traditions with new inventions, and engaging interdisciplinary collaborations. It explores fiber/textile's interplay with spaces as a form of soft sculpture/architecture in site-specific installations, which define, activate, and transform spaces to encourage questions and critical thinking important for human and natural/constructed environment interaction. This paper documents the development and dissemination of my Changing Urban Landscape project through participating artist residencies and conducting workshops, public lectures, and solo exhibitions. It presents meaningful artistic explorations in addressing key global issues, highlighting interdisciplinary and participative creative research approaches, and reinterpreting textile traditions for new ways of making, seeing and thinking.

Xia Gao is a visual artist, who primarily works with printing, sculpture, and installation. Her works often address personal and cultural adaptation and transformation. Her work has been exhibited nationally and internationally in numerous group and solo shows including international Fiber Biennales/Triennials and mixed-media museum exhibitions. She has received several international exhibition awards and her creative work has been supported through academic funding and foundation fellowships. Gao received her MFA in Textile Design and Art from the University of Wisconsin-Madison and currently is an Assistant Professor in the Art Department at Michigan State University.

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Mariachiara Gasparini

A Fragmented Treasure on Display: The Secularization of the Turfan Textile Collection in the Future Humboldt Forum

8 B. Changing Perspectives on the Ancient Old World

In the summer 2012, thanks to the Department of Central Asian Art of the museum and the International Dunhuang Project (IDP) at the British Library in London, UK, the so-called Turfan textile collection--gathered during the last century Prussian Turfan Royal Expeditions in the Tarim Basin--held in the Museum of Asian Art in Berlin, Germany, was finally microscopically analyzed and digitized. Except for a couple of pieces taken into account in previous studies as examples of comparison, the collection as a whole (ca. 350 pieces) has not enjoyed particular attention from scholars in the fields of Chinese or Central Asian art and textile studies. It includes pieces dated from the seventh to the thirteenth century; the comparison with the Dunhuang textile collections and other fragments discovered in the surrounding areas has been necessary for the analysis and the dating. The digitization of the fragments and technical data will be soon published online on the IDP database and the collection itself displayed in the future Humboldt-Forum adjoining the Museum Island in Berlin. The Forum will be a museum and study complex built behind the to-be renovated facade of the former Berlin Palace, destroyed in 1950 by the authorities of the former German Democratic Republic. Probably one of the most important European architectural and cultural projects, it will include the collections of the Museum

of Asian Art, the Ethnological Museum, the Prussian Cultural Heritage Foundation, various departments of the Humboldt University and the Central and Regional Library of Berlin. To be opened in 2019, the Forum will bring back to light and eventually secularize a magnificent unknown textile collection to complete the permanent exhibition of the Central Asian art gallery.

In 2005 she graduated from the Oriental Studies University of Naples. In 2008 she obtained the Diploma of Fashion Studies from Parson the New School of Design of New York City. In 2010 she was accepted to the Sotheby's Institute of Art in London where she specialized in East Asian Art. In the summer 2012 she catalogued and digitized the Turfan textile collection in Berlin supported by the IDP (International Dunhuang Project) at the British Library, London. Currently she is doing her PhD at the Cluster of Excellence Asia and Europe at University of Heidelberg, Germany.

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Margarita Gleba

Session Organizer and Chair: 1D. Fibre Revolutions: Change & Innovation in Textile Materials & Production in the Ancient Old World

Flax, wool, cotton and silk have been the primary textile fibres in Europe before the advent of synthetic materials. Their development, however, took millennia of evolution and went through several 'revolutions' whereby exploitation of a new raw material or its intensification revolutionised not only textile production but the entire organisation of past societies. Using a variety of sources and approaches the session participants will explore the crucial moments of adoption and development of new raw materials to make textiles: the implications of animal and plant domestication in the transition from wild resources to cultivation of flax during the Neolithic period; the advent of woolly sheep and the importance of wool use in the emergence of complex societies during the Bronze Age; diversification of sheep and wool types during the Bronze and Iron Ages as harbinger of modern sheep breeds and production of twills and diversification and optimisation of textile fibres in connection with large scale production for urban centres during the Iron Age

Dr. Margarita Gleba is European Research Council Principal Research Associate at the Institute of Archaeology, University College London, UK. Her work focuses on the development and social and economic role of ancient textile production and consumption. She is the author of Textile Production in Pre-Roman Italy (2008) and other books.

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Margarita Gleba, FPA Nominee

The Fabric for a City: Development of Textile Materials During the Urbanization Period in Mediterranean Europe

Organized Session Participant: 1D. Fibre Revolutions: Change & Innovation in Textile Materials & Production in the Ancient Old World

Ancient literary sources indicate that, by the beginning of the Common Era, different textile types and qualities were available to Roman consumers and many of the best fibres were produced in Italy, from where they spread throughout the Roman Empire in the form of sheep, raw materials or finished textiles. The variety observed during the Roman times reflects a long period of evolution, based on selective breeding and cultivation, as well as development of new and more effective processing, spinning and weaving technologies. Recent investigations demonstrate that major changes in fibre development and processing took place in the Mediterranean Europe sometime around the turn from the Bronze Age to the Early Iron Age. Thus, the change

in sheep coat involved the development from a primitive wool with very fine underwool and very coarse kemps to the appearance of much more uniform fleece without kemps, as well as subsequent diversification of fleeces during the 1st millennium BCE, possibly reflecting the coexistence of several sheep varieties. Meanwhile, linen production intensified when splicing was replaced by spinning as a means to produce yarn, possibly due to increasing demands for sail cloth. This diversification and optimisation of textile fibres was both the result of, and a requirement for, the specialised and large scale cloth production needed by the urban centres which developed in Mediterranean Europe during the Iron Age. The paper will explore the evidence for and the consequences of these changes.

Dr. Margarita Gleba is European Research Council Principal Research Associate at the Institute of Archaeology, University College London, UK. Her work focuses on the development and social and economic role of ancient textile production and consumption. She is the author of Textile Production in Pre-Roman Italy (2008) and other books.

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Paul Goldstein

Women of the Cloth: Outfits of a Possible Female Specialist Group from 3 Tiwanaku Cemeteries in Moquegua, Southern Peru

Organized Session Participant: 6C. Textiles from the southern Andes: Tiwanaku and Beyond

Studies of the Tiwanaku culture (A.D. 500-1000) often assume that elite clothing is used to mark with distinct status or specialist categories within the polity's social, ritual, and political structure. Usually these assumptions focus on elaborate prestige clothing types such as elaborate tapestry tunics and knotted four-pointed hats, which are believed to be associated with elite males. In recent research on burial assemblages from three Moquegua Tiwanaku cemeteries we have detected the presence of a possible female specialist group or social category, marked by highly similar outfits with distinctive patterns and embroidery. These female individuals were also interred with unique burial goods, such as pigment boxes and embroidered bags that were used to carry coca leaves, an important ritual plant. Through analysis of their outfits together with research on other associated contexts including burial patterns, burial goods, as well as dietary information, we are exploring the possible role of these women, in hopes of also illuminating the largely unknown structure of gender relations and categories within Tiwanaku culture.

Paul Goldstein is Professor, Anthropology and Archaeology Department, University of California, San Diego. He has a Ph.D. Anthropology, University of Chicago (1989). He has worked as an archaeologist, primarily in Moquegua, Peru for over 25 years. His publications include: 2005, Andean Diaspora: The Tiwanaku Colonies and the Origins of South American Empire, University Press of Florida; 2000 "Exotic Goods and Everyday Chiefs: Long-Distance Exchange and Indigenous Sociopolitical in the South Central Andes." Latin American Antiquity 11(4): 335-361; 1989 "Omo, a Tiwanaku Provincial Center in Moquegua, Peru." University of Chicago. Ph.D. dissertation.

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Maureen Daly Goggin

Threads of Feeling: Embroidering Craftivism to Protest the Disappearances and Deaths in the "War on Drugs" in Mexico

1B. Social Change and Textile Innovation in Latin America

Since 2006, at least 130,000 men, women, and children have been killed and another 27,000 have disappeared in the “War on Drugs” in Mexico. This violence affects all “socio-economic levels [who are being] plagued by kidnapping, extortion and murder.” Many connected to those who have gone missing or died have been demanding that authorities locate their loved ones. Frustrated with the lack of action, a Mexican activist group of artists called Fuentes Rojas Red Fountains came together in January 2011 to “raise the visibility for the victims of the US-Mexico Drug War” by, among other things, dying fountains red. Later that year, a subgroup from Fuentes Rojas formed calling themselves Bordados por la Paz #Embroidering for Peace. Their goal is to create an embroidered memorial for every victim of the drug war. On large white handkerchiefs, embroiderers parents, siblings, friends, neighbors, and colleagues come together in public spaces to stitch in red thread information about a victim’s death or disappearance. Shortly thereafter, this movement spread around the world to Latin America, Europe, Asia, and the US; groups are still going strong today to meet this colossal goal. In this presentation, I analyze this movement as one of a growing number of contemporary heteroglossic strategies of activism that involves textiles craftivism. Specifically, I examine practice making the embroidered handkerchiefs to show how this material praxis is saturated with conflicting traumatic emotions: anger, frustration, protest, discomfort, uncertainty, love, desire, and relief. In short, this paper demonstrates the robust emotional investment and release that embroidering manifests. Perhaps one of the craftivists, Teresa Sordo, captures some of the complexities well when she explains: “We embroider, perhaps, because a few hands can transform things and we need to transform them into beautiful things because so many hands are already doing appalling, unmentionable, incomprehensible things.”

Maureen Daly Goggin, Professor of Rhetoric at Arizona State University, is the author of Authoring a Discipline (2000); editor of Inventing a Discipline (2000), co-editor with Neal A. Lester of Racialized Politics of Desire in Personal Ads (2008); and co-editor with Beth Fowkes Tobin of four volumes on women and material culture published by Ashgate: Women and Things, 1750-1950 (2009), Material Women, 1750-1950 (2009), Women and the Material Culture of Needlework and Textiles, 1750-1950 (2010), and Women and the Material Culture of Death (2013). Finally, she edited The Materiality of Color (2012), with Andrea Feeser and Beth Fowkes Tobin.

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Clare Graham

Pre-Symposium Workshop Participant: Artists Studio Tour, Highland Park and Atwater Village, Los Angeles

Clare Graham (Mor York Gallery) Clare Graham is an artist with a special eye for recycling the castoffs of the modern world. He fills his extraordinary studio with monumental assemblages composed of items he has continuously collected. To quote the LA times article from August 2009 ‘Graham finds inspiration in lowly castoffs and consumer refuse: soda-pop cans, Scrabble tiles, yardsticks, dog tags and jigsaw-puzzle pieces. His mission, he says with a wry grin, is “to awaken people to the potential in garbage.”’

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Hero Granger-Taylor

The Good Shepherd and the Lamb of Good

Organized Session Participant: 1D. Fibre Revolutions: Change & Innovation in Textile Materials & Production in the Ancient Old World

We know from archaeological discoveries of the 1st century BC to the 3rd century AD that the production of wool textiles had reached a very high level by the Roman period: the wool, often also very expertly dyed, was

very carefully spun and woven, and these craft skills, applied to fibres which were often also very fine, could result in fabrics of outstanding quality.

The many images of sheep and shepherds in Early Christian Art (4th-6th century AD) illustrate how careful husbandry was the key to the production of these fine fleeces as well as reminding us of the other products derived from sheep, with milk probably being as important as meat, and much of the meat entering the market via the ritual sacrifice of lambs.

Hero Granger-Taylor is an independent scholar who has conducted research and published widely on textiles from the Greco-Roman world. Her major research on the textiles of Masada in a forthcoming publication Textiles from Masada (principally a catalogue of the textiles found at Masada), to be volume IX in the series Masada: The Yigael Yadin Excavations 1963-5 Final Reports, is due for completion mid 2014. She is currently working on another forthcoming publication Purple and Gold: Textiles and Clothing of the Classical Mediterranean, 500 BC to 500 AD, for Yale University Press.

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Karina Grömer

Development of Textile Materials and Techniques in Central Europe During Bronze and Iron Age

Organized Session Participant: 1D. Fibre Revolutions: Change & Innovation in Textile Materials & Production in the Ancient Old World

For over a millennium, the site of Hallstatt, located in the Austrian Alps, was a meeting point between north and south, east and west, serving as a melting pot of new ideas and innovations. About 300 textile units (more than 700 single fragments) from Bronze and Iron Ages are known from the prehistoric salt mines, dating from 1500-300 BC. They display a wide range of textile techniques and provide insight in different aspects of textile craft. Their outstanding preservation allows us to investigate many crucial steps in the chaîne opératoire of textile production. The 2nd millennium BC is a time, when a lot of innovations in textile craft can be recognized, and Hallstatt offers some key finds. Recently, wool measurements were carried out, sampling not only Bronze and Iron Age textiles from the Hallstatt salt mines, but also skins found there. This enables us to study the development of sheep wool and its preparation techniques over a long period of time. This new data demonstrates that outstanding Bronze Age textiles also have specialized wool, although we do not know at this point if these textiles are imports or were produced locally. The Hallstatt finds are displaying novelties from the perspective of textile craft, such as earliest twills, dyeing, specific sewing techniques and the patterned tablet weave known in Europe so far. The occurrence of these techniques in the Bronze Age Hallstatt seems to indicate that it was an important transfer site for textile innovations. Bronze Age textile art clearly represents an invention phase, while these techniques developed and came to full use in the Iron Age, when we see them fully integrated into society. They influenced the social organisation, ideology and economy, especially of the representational culture of the higher strata during the Iron Age.

Dr. Karina Grömer is member of the Department of Prehistory of the Natural History Museum in Vienna, Austria. Her work focuses on prehistoric textiles and experimental archaeology. She has published the prehistoric textiles from Hallstatt.

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Greg and Mechas Grinnell

Post-Symposium Tour Leaders: Private Textile Collections from Southeast Asia, The Andes, and Africa

Greg and Mechas Grinnell are collectors of ethnographic art. Greg is currently President of the Ethnic Arts Council of Los Angeles, a non-profit, 501(c)3 organization dedicated to advancing the interest in and knowledge and appreciation of ethnic art, particularly of Asia, Africa, the Pacific, and the Americas.

Gloria Granz Gonick

Innovation and Preservation of Manichaeian Textiles in Southern Coastal China in the 17th – 20th Centuries

6 B. Textiles in China: Identity, Literacy and Communication

For over five hundred years a group of wool tapestries created in China have been stored in Japan. The tapestries are woven of soft wool, their surfaces hand painted with unusual motifs on backgrounds dyed the soft orange-red hue produced by the safflower plant. Their motifs are identified with the ancient Manichaeian religion, considered extinct since the seventeenth century. The motifs and the layout of the tapestries' design suggests that they functioned as mantles used by religious leaders. The Chinese government outlawed the Manichaeian religion and prohibited its trappings, the laws strictly enforced as the Ming Dynasty (1368-1644) became firmly established. The tapestries were collected and destroyed, with a few sold off to ocean traders. In the following centuries the merchants of Kyoto were able to acquire some of the latter and have utilized them ever since to adorn their annual Gion Festival Procession. Meanwhile, in China, surviving religionists migrated southward to China's Southern Coastal communities. This migration, began as early as the Sung Dynasty (1127-1278), continued throughout the Yuan (1279 -1368) and Ming (1368-1644) Dynasties. The artisans, who were descendants of Uyghur Manichaeian clans who had settled in China as early as the ninth century, strived to perpetuate their sacerdotal costume tradition of decorated wool mantles. However, in their new environment in Southern Coastal China, the only sheep bred were marshland sheep, which produce a coarse rough yarn. The cherished red-orange dye was scarce as well, as safflower was cultivated in the North. Fine hand painting was replaced by wood-block printing. Taoist motifs, more acceptable to the Chinese Government, replaced the outlawed Manichaeian motifs. Nevertheless the designers, weavers, and dyers continued to produce the transformed tapestries in Southern Coastal communities, production continuing throughout the twentieth century.

Gloria Granz Gonick was born and educated in Los Angeles. She is married. After teaching school in Los Angeles and traveling in Eastern Europe, she became interested in textiles. A collection was begun and she owned a small textile gallery for ten years. Asian textiles became her focus and she returned to university to obtain her Master's Degree, studying East Asian textiles, Japanese language and culture. She became Museum Curator at L.A. Craft and Folk Art Museum and Visiting Curator at the Fowler Museum, speaker, and author of papers and books on Asian textiles and costumes.

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Louise Hamby

New Directions in Australian Aboriginal Fabric Printing

7 D. Facing Challenges: Global Development

Missionaries, teachers and art advisers during the 1970s introduced the process of fabric printing to Aboriginal people, particularly in remote areas. Printing was a means to encourage productive work and income generation. Early forms included lino block and stencil prints, followed by screen printing. Bima Wear, was the earliest cooperative to establish a business initially producing fabrics for their own clothing and then to sell to others. Historically men were the primary producers of artistic works dominating the production of

carvings, sculpture and painting. Designing for fabric printing opened up a new space for men and women to work freely with their own designs and without the same amount of cultural restraints. This democratic approach allows for drawing on traditions as well as inventing new motifs from the environment, narratives and abstract interpretations. Since the 1980s fabrics have been sought after by local communities, gallery and museum shops, fashion/interior and product designers, but there has always been a limited supply. Because of the slow methods and limited printing facilities combined with increased demand for these fabrics, outsourcing of the screen printing has become part of the business development of both remote and urban artists. At the same time, there is growing interest in digital printing, with one community purchasing a printer and others working with print bureaus. The hand produced, digital and hybrid fabrics are establishing their own market niches but not without controversy over decreasing work in communities, authenticity and copyright issues. Working digitally creates a niche for younger artists engaged with new technology and helps to maintain their cultural identity and still live in their community. Aboriginal fabric printing provides new ways for artists to draw on their traditional culture, engage with wider communities and present a cultural and economic path to the future.

Dr Louise Hamby is a Research Fellow in the Research School of Humanities and the Arts at The Australian National University in Canberra. She has researched Aboriginal material culture particularly objects made from fibre since moving to Australia in 1981. Her main emphasis has been on material from Arnhem Land highlighting bodywear and container forms. Museum collections from the first half of the twentieth century and their relationships to people are a key factor in her research. She has co-curated Selling Yarns 1, 2 and 3, the Indigenous Australian textile event in Australia.

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Rangina Hamidi

Kandahar Treasure: Production in a Region of Political Conflict

Organized Session Participant: 6A. Conflict, Appropriation and Certification for Artisan Production

"We are dedicated to reviving the rare and unique embroidery of Kandahar while empowering women in the process."

Kandahar Treasure was founded to address the dire need of women in Kandahar, Afghanistan whose voice and autonomy as women continues to be ignored by decision makers and leaders in the region (always men). Women are viewed as liability in all aspects of their lives in Afghanistan - always being taken care for by their men. This economic dependency has led Afghan women to fully authorize their menfolk to have complete control over their lives. This dependency and its implications on the life of women serve the foundation for many of the problems that women face in Afghanistan which leads to their continued violations of basic human rights. In this light, Kandahar Treasure envisions eliminating this dependency on men to enable women to enjoy their basic human rights. The strategy that Kandahar Treasure has adopted to bring about this change to women is to put in the spotlight the beautiful talent of fine-hand embroidery that only women can produce in the region to not only showcase their rare and fine skill but also bring them income to sustain their life and children.

While Afghanistan continues to struggle with the continued security threats to all form of life and structure in the light of the 2014 drawdown, the women of Kandahar will continue to embroider their dreams and visions into fine fabrics to express their desire for peace and development for their war torn nation. Their hope lies in the future of their children who are able to attend schools to prepare themselves to become future peaceful leaders of Afghanistan.

Rangina Hamidi was born in Afghanistan, fled with her family first to Pakistan as a child, and eventually immigrated to the U.S. where she received her B.A. in Religion and Gender Studies at the University of Virginia. In 2003, returned to her homeland of Afghanistan where she managed the Women's Income Generation Project of Afghans for Civil Society for five years. Using the leadership and management skills she had gained she founded Kandahar Treasure, the first women-run business in Kandahar Province and a nonprofit project of Afghans for Civil Society. Kandahar Treasure has now grown to over 400 women who produce exquisite hand-embroidered textiles for apparel and home décor while working in their homes. The textiles feature Khamak embroidery, a process unique to Kandahar and one of the world's finest embroidery techniques. Rangina has received numerous international awards and is a frequent speaker representing the voice of Afghan women on international platforms.

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Ann Hamilton

Recent Work

LACMA Plenary Participant: Textiles in Museums

Ann Hamilton will discuss her background in the textile arts and the influence that cloth and the making of textiles has had on her large-scale multi-media installations that have been exhibited in museums worldwide.

Ann Hamilton is a visual artist internationally recognized for her large-scale installations and related video, objects, and prints. The recipient of a MacArthur Fellowship, Guggenheim Memorial Fellowship, NEA Visual Arts Fellowship, United States Artists Fellowship, the Heinz Award; she represented the United States at the 1991 Sao Paulo Bienal and the 1999 Venice Biennale. Her temporary projects include commissioned installations for the Park Avenue Armory, the Solomon R. Guggenheim Museum; Pulitzer Foundation for the Arts; Contemporary Art Museum, Kumamoto; La Maison Rouge Fondation de Antoine Galbert; The Wanås Foundation; MASS MoCA; The Hirshhorn Museum and Sculpture Garden; The Musée d'art Contemporain; The Museum of Modern Art; The Tate Gallery Liverpool, and the Dia Center for the Arts. Public projects include The Ohio State University's William Oxley Thompson Memorial Library and The Seattle Public Library. Born in Lima, Ohio in 1956, Hamilton received a BFA in textile design from the University of Kansas in 1979 and an MFA in sculpture from the Yale School of Art in 1985. Hamilton has served on the faculty of The Ohio State University since 2001, where she is a Distinguished University Professor in the Department of Art.

Rose Ann Hamilton

Pre-Symposium Workshop Leader: Native American Basketry, Autry

Rose Ann Hamilton has been making baskets for 20 years. She was one of the first Cahuilla students of Donna Largo, the co-founder and president of the Southern California Indian Basketweavers Organization and the weaver behind the current revival of the Cahuilla tradition. Active in the Southern California Indian Basketweavers Association, Rose Ann teaches basket making at numerous venues, including Agua Caliente Cultural Museum and UCLA, and continues to further Donna's goal of passing Cahuilla basketry into the hands of a new generation

Roy Hamilton

Topogeny and the Distribution of Textile Styles in Timor

4A. Textiles of Timor Island in the Woven Sea

Anthropologist James Fox coined the term "topogeny" to refer to the poetic recitation of memorized lists of place names, a means by which social groups in the Austronesian world commonly track the movement of

their ancestors across the landscape and exercise their claims to temporal and ritual authority. In Timor, can such movements and social relationships also be traced, and displayed for all to see, in the stunning variations in textile patterning that have developed from one family or village to the next? This talk draws upon the research in both West Timor and Timor-Leste that went into the making of the exhibition, Textiles of Timor: Island in the Woven Sea, presenting some of the most interesting puzzles that have come to light pertaining to stylistic variation.

Roy Hamilton

LACMA Plenary Chair: Ancient Knowledge/Indigenous Voices

Wherever weaving and other textile arts are found in indigenous societies, they have likely become embedded as profoundly integrated components of complex religious, social, and economic systems. In this manner people construct meaning for their textile arts, using them to define their very identity—their inherited ancestral knowledge and their ways of being. Whether ancient or post-colonial, fragile or robust, such systems of knowledge and identity are always subject to change. The contemporary era of globalization has brought diverse cultures into ever closer contact and issues of identity have only become more hotly contested, as witnessed by several recent high-profile cases regarding intellectual property rights and cultural identity in the field of textile/fashion design. This session will examine these issues from diverse perspectives. Gary Urton explores the development of such an integrated system of knowledge in the ancient Andes and examines how it changed over time. Bonnie Benally Yazzie presents her experience of Diné (Navajo) weaving as the teachings of her grandmothers and ultimately of the sacred Spider Woman. Supported by this sacred pedigree, Diné weaving has transformed continually and dramatically over the course of the last 150 years and today it faces new challenges that Yazzie will explain from the point of view of a traditional weaver. Finally, Boatemala Boteng moves our discussion to West Africa, where adinkra and kente cloth once denoted Asante royal power. Today the Ghanaian people and government are struggling to define and maintain intellectual property rights with regard to these forms, which have become increasingly popular international symbols.

Roy W. Hamilton has been Curator of Asian and Pacific Collections at the Fowler Museum at UCLA since 1994. His first exhibition, Gift of the Cotton Maiden: Textiles of Flores and the Solor Islands was on view when TSA convened for its fourth biennial symposium at UCLA that year. His book Material Choices: Refashioning Bast and Leaf Fibers in Asia and the Pacific, co-edited with B. Lynne Milgram, won TSA's R. L. Shep Award for the best ethnographic textile book of 2007. Other exhibitions, each accompanied by a book, have gone on national tour, including From the Rainbow's Varied Hue: Textiles of the Southern Philippines (1998) and Weavers' Stories from Island Southeast Asia (2012). His current project, Textiles of Timor, Island in the Woven Sea, co-curated with Joanna Barrkman, will open when TSA meets again in Los Angeles in 2014.

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Liz Hammond-Kaarremaa

Coast Salish Spinning: Looking for Twists, Finding Change

Organized Session Participant: 3B. Inventing native American Textiles + Paper on Salish Spinning

Coast Salish textiles, from the Pacific Northwest (NW Washington State and SW British Columbia) are relatively rare and unknown, yet are masterpieces of sophisticated weaving and spinning techniques. Coast Salish blankets and robes, and the tools used to make them, have been the subject of only a few seminal works (Vanderberg, 1953; Marr, 1979; Gustafson, 1980; Loughran-DelaHunt, 1999), but other than the recording of the direction of twist, the spinning characteristics of the yarn itself has not been the subject of research. This gap in the research is curious given the uniqueness of Coast Salish spinning tools such as the Salish large spindle which

uses a tossing motion (Kissell, 1918), and the Indian Head spinner used to produce Cowichan sweater yarn (Gibson-Roberts, 1989), and, the impact of colonialism. This research project set out to look at what, if anything, the spinning characteristics can tell us. Over 60 Salish robes, blankets, sweaters and balls of yarn, with dates spanning from 1829-1982, in seven museum collections from three countries were investigated. Data was collected on the technical characteristics of the yarn (direction of spin and twist, twists per inch, angle of twist, and wraps per inch) used in the construction of the blankets. The objects representing three styles of textiles from three different time periods: classic patterned blankets (1800-1880); plain twill blankets (1830-1940); and Cowichan sweaters (1900-1950) are reviewed, along with observations on spinning from oral history, early explorers, settlers and Coast Salish spinners. Initial results indicate that spinning characteristics are important in three areas. First, they help to establish the yarn characteristics typical in each style. Second, the changes in the spinning characteristics reflect changes due to historical events, cultural influences and new technologies. And thirdly, the spinning characteristics may be useful in approximating a date for undated blankets.

Liz is currently in her last year of a six-year Masters Certificate in Spinning from Olds College in Olds, Alberta. She has spent ten years as Manager of Educational Technology, followed by ten years as Director of Research at a university in Coast Salish territory. All of which culminates in her research into Coast Salish spinning techniques.

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Michele Arlene Hardy

Salty and Sweet: Rann Utsav and Banni Embroidery

5 A. Current Issues in Intellectual Property and Global Intervention

In 2001 a major earthquake rocked Kutch in Western India, destroying lives, homes, and livelihoods. One of its many aftershocks has been the focused attention Kutch has received from the Gujarat State Government. Since 2001, it has been promoted as an industrial hub, attracting scores of factories. A slightly different approach to development has been implemented in Banni, the region situated along the northern edge of Kutch. Surrounded by the Great Rann of Kutch, a vast expanse of low-lying, arid land the area has been relatively isolated and is culturally distinct. Although there are a few factories in Banni, since 2006 it is Rann Utsav that has sent tremors across the area. Branded a “mega” festival, Rann Utsav aims to celebrate the “spirit and warmth of the Kutchi people.” Organized by Gujarat Tourism, the festival attracts thousands of visitors to the edges of the Rann each winter for performances, exhibitions, tours, and a craft market. Handicrafts, particularly embroidery, are featured prominently both at the festival site as well as through its marketing campaigns. For embroiderers and their families, living adjacent to the festival site, Rann Utsav has been both a blessing and curse. While it offers lucrative employment, few Banni women participate. Similarly, while the festival offers an enthusiastic market for handicrafts, not all women have access to it or wish to produce for it. For some women the festival is undermining the relative freedom and power they achieved earlier through embroidery. This paper offers an examination of Rann Utsav and the effects it is having on embroiderers in Banni. It aims to contribute to discussions of gender and development, ethnographic data on the complex and often contradictory nature of development and probe the evolving relationship between textiles and identity poised between Banni and the State.

Michele Hardy is a cultural anthropologist and museum curator at the University of Calgary in Canada. Her research interests focus on Islamic women and textiles, particularly the folk embroideries of Western India. She has participated at numerous TSA symposia, and is an outgoing member of the TSA Board of Directors.

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Susanna Harris

Flax, Innovation and Change in the Early Neolithic – A Technological and Material Perspective

Organized Session Participant: 1D. Fibre Revolutions: Change & Innovation in Textile Materials & Production in the Ancient Old World

Flax (*Linum sp.*) was one of the first domestic plants in Neolithic Europe, providing a potential cultivable source of fibres for the first farmers. As the plant provides both oil and fibre, it is a matter of enquiry as to whether the plant was first domesticated for its seeds or stem. Through examining new data collected by the EUROEVOL Project, UCL it is possible to chart the earliest archaeobotanical evidence for flax species in Europe. This provides the basis on which to consider the origin of fibres from the flax plant (linen) as a basis for change and innovation in the fibre resources used for textiles. These are then explored from a technological and material perspective. From a technological perspective I compare the chaîne opératoire of linen with contemporary sources of fibre, namely tree bast fibres and other wild resources in central and northern Europe. From a material perspective I compare the physical properties of linen, willow and lime bast fibres together with observations from experimental archaeology to consider the material qualities of the linen in relation to other available fibres resources. Through these approaches this paper suggests that flax had a special role as a fibre domesticate in Europe, providing a versatile, valuable resource for the production and use of textiles during the Neolithic period.

Dr. Susanna Harris is ERC Research Associate at the Institute of Archaeology, University College London, UK. Her expertise is in prehistoric textiles, leather and basketry analysis and interpretation, as well as prehistoric clothing and costume.

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Erin Hasinoff

More than a Footnote or Bibliographic Entry: Mary Lois Kissell (1864-1944) as Innovator of Textile Study

Organized Session Participant: 3B. Inventing Native American Textiles + Paper on Salish Spinning

Mary Lois Kissell was a pioneer in the comparative cultural study of textiles and basketry, an art educator, a museum anthropologist, and an intrepid fieldworker. When she died in 1944, no obituary was written about her, and no single study has focused on her contributions to textile scholarship. We have not come to know her through a single collection of personal papers; for as far as we can tell, nothing of the kind was ever deposited in a repository. The scattered correspondence that we have amassed by and about Kissell comes from various museum, library, historic society, and university archives in North America and Europe. These letters attest to her extensive research and teaching on textiles, and to her miscellany of distinguished art educator, anthropologist, and collector-scholar correspondents and mentors: Otis T. Mason, Arthur Dow, Clark Wissler, Henry Ling Roth, Charles F. Newcombe and James A. Teit. In this paper we examine how Kissell appears to have inhabited and been influenced by several communities of practice, while being marginal to each of them. We offer a rendering of Kissell's training, teaching, and research activities that demonstrates how she lived within a series of separate disciplinary boundaries. Although her writing left an imprint on the study of textiles, she and her pioneering publications are rarely anything more than a footnote or a bibliographic entry. To some students of fiber arts, her name is still connected with the founding of the program at the University of California; a program that later included Lila O'Neale, who is associated with the establishment of the cultural study of basketry and textiles. This biographical sketch serves as an introduction to Mary Lois Kissell, and raises the question of the impacts of her training, social network, and innovations on textile study.

Erin L. Hasinoff is a research associate in the Division of Anthropology, Am. Mus. of Nat. Hist. Her books include *"Faith in Objects: American Missionary Expositions in the Early Twentieth Century"* (Palgrave Macmillan, 2011).

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Katherine Hattori

From the Ground Up: New Ideas for Natural Dyes in the Fashion Industry

Organized Session Participant: 3A. Explorations Into Natural Dyes

Natural dye use in the United States dates back to colonial times, and indigo, walnut, madder and indigenous plant colors were commonplace for dyeing home textiles and clothing. However with the growth of industrialism in the 19th century and the advent of synthetic textile colors, growing natural dyestuffs in the US was an isolated industry for a brief period only in the late 18th century. At this time, natural dyes are mainly used by artisans and makers with very few larger companies taking an interest in natural colors.

Recently, the interest in reclaiming US manufacturing jobs is spurring a "Made in the USA" movement. Major US fashion brands are sourcing fibers such as US-grown cotton and wool and processing them in some of the last remaining US textile mills. At the same time, regional activities for large scale cultivation and processing of dye plants into natural colorants is emerging in rural areas. Interestingly, these two movements are converging with fashion and apparel companies who are interested in US-produced fashions that are colored with natural dyes.

Our paper focuses on the growing use of natural dyes in fashion and the textile industry. We will discuss the trends influencing natural dye cultivation in the United States, the current state of research and processing technology and review case studies of companies using natural dyes in conjunction with their Made in USA fashion brands.

Kathy Hattori is President of Botanical Colors and is an authority on commercial applications using natural dyes having worked in the field since 2003. Her current work includes implementing large scale natural dye programs for fashion brands.

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Ana Lisa Hedstrom

Obiko Digital Archive Project

1A. California Dreaming: Then and Now

This presentation will discuss the origin and development of a digital archive documenting the Art Wear movement in the Bay Area during the 80s and 90s. The co-producers, Jean Cacedo and Ana Lisa Hedstrom, members of the Board of Directors of The Textile Art Council of the De Young Museum Fine Arts Museum of San Francisco will share visuals from the archive and address the issues in constructing this project.

It was decided that parameters were necessary, and the archive focuses on the designers for OBIKO, a boutique/gallery founded in the 70's by Sandra Sakata.

She was a creative force in this movement and became an icon in her own right as a brilliant stylist and muse. The years between the 70's and 90's saw a remarkable artisanal production of unique and hand crafted clothing. These designers drew from ethnic costume, and traditional craft processes such as Shibori, katazome, patchwork, and hand knitting. In many ways these artisans were an early force in post modern design.

The archive takes advantage of digital technology in many ways: the oral recording of interviews with 4 designers, the transfer from VHS to DVDs of 4 fashion shows, a gallery of 26 designers, with images, bios and memories, and written statements with leaders in the field of fashion and design

The support of the Textile Art Council and the Jill D'Alessandro, textile curator of the DeYoung, was essential to the process. We will share the basic budget and funding of the archive.

We will also discuss the decisions in structuring the information, and share the challenges we experienced.

Archives in the future will be digital and available through the cloud or by streaming. We hope this presentation will be informative...not only for the subject matter, but as a guide and inspiration for other digital archive projects.

Ana Lisa is known for her signature textiles based on contemporary adaptations of Japanese shibori resist dyeing. Her textiles and art wear are included in the collections of major museums including the Cooper Hewitt, The Museum of Art and Design, the De Young Museum, the Oakland Museum, and the Racine Museum. She has completed public art commissions for the Emeryville Ca. City Hall and the American Embassy in Brunei. She has had one person shows at the Musee Marsil, Montreal, Canada, the University of Nebraska, and the Fresno Art Museum. Her work has been published in numerous international publications including TEXTILES by Mary Schoesser, CRAFT IN AMERICA by Jo Lauria, and ART TO WEAR by Julie Schaffler Dale.

Teaching engagements include SF State University and CCA, and numerous international conferences and summer art programs. Her awards include two NEA grants and she is a fellow of The American Craft Council.

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Angela Hennessy

From the Morgue to the Museum: The Work of Teresa Margolles

5D. Thinking, Living, Moving, dying: Contemporary Artists Investigations

Across many cultures, spirits and souls are often imagined as filmy vapors that float unrestrained by gravity. Dressed in veils of condensation, they appear and disappear effortlessly, crossing borders and boundaries freely. As linguistic metaphors and active agents in the production and preservation of memory, textiles mediate the relationship between the living and the dead. The impulse to archive the lives of the dead has inspired a rich history of textile objects, rituals, and traditions occurring in sacred, public, and domestic realms. In performances of ghosting, draped cloth gave shape to otherwise formless ethereal substances. As ectoplasm substrate, cloth yielded its surface to the imaging of the dead. Final gestures of farewell have included burial shrouds or specific garments worn to the grave by the departed. For the bereaved, clothing silently but visibly externalized the interior landscapes of grief. Mourning samplers and memorial quilts provided a tactile means of tracking loss within a family lineage. For many of us these traditions have long ago been lost or forgotten. Recently, practices engaging textile structures, processes, materials, and metaphors have emerged in contemporary art that are establishing a new aesthetic of loss in the context of the museum setting. This presentation considers the role of textiles in the work of artist Teresa Margolles. Margolles, who holds a degree in forensic medicine, lives in Mexico City and makes work based on her experiences in the city morgue. Her performances, installations, and sculptural objects take up the material concerns of corpse, specifically the victims of violent crime. Using textiles as evidence, testimony, and mourning, Margolles reveals narratives haunting the collective psyche of her country. Her work invites reflection on the increasingly significant presence of textiles in contemporary art and discourses on cultural memory.

Karen Herbaugh has worked at the American Textile History Museum for 20 years, 12 as the curator of the textile, clothing and pre-industrial machinery collections. Ms. Herbaugh collaborated on the 2010 two-year renovation of ATHM's main exhibition, Textile Revolution. One of her primary responsibilities was to incorporate the stories of everyday Americans through the art, science and history of textiles. Her research interests are varied: from Sino-Japanese influence on Western dress, late 19th-century fabrics, 1950s textile designs by the Associated American Artists, and fabric diaries.

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Pat Hickman

Session Chair: California Dreaming: Then and Now

Pat Hickman is a TSA Past President, Professor Emeritus at the University of Hawaii, and a studio artist. "Labor is a big part of my work, the excessive, obsessive labor, the slowing down of time, stepping out of the urgent pace of daily life. Out of seemingly nothing, something is created. I invest in what I love doing. In the end the work itself is about the labor and about holding what cannot be captured: light, color, breath, time."

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You-Lo Hsieh

Science, Technology and Education for Sustainability in Textile Industry

LACMA Plenary Session Participant: Sustainability in Textile Art and Industry

With the advancement of science and technology and the demands for material culture have come the evolution of apparel and fashion goods over the years. Consistent supply of fibers and fibrous products of targeted uniformity has drawn focus toward a few large quantity commodity fiber types while the fiber-to-garment supply and demand chain has become more global. With the ever increasing concern over fossil fuel resources and environmental consequences have come ranges of issues, challenges and opportunities related to innovations and sustainability. Examples of scientific discoveries and technological advancements that potentially benefit sustainable product development will be discussed. Visioning and efforts to integrate fundamental physical and social science multidisciplinary curriculum that embody interdisciplinary perspectives to educate students who have contributed toward the country's largest California apparel industry will be presented.

You-Lo Hsieh is a Professor of Fiber and Polymer Science and Chair of Textiles and Clothing at the University of California (UC), Davis. Her research integrates materials chemistry with biocatalytical and biomimetic strategies to create novel nano-structured fibers and functional materials. These research efforts have led to innovations in biofinishing of cotton, nanofiber supercapacitors, nanocellulose super-absorbents, etc. Hsieh has mentored students in programs including chemistry, materials engineering, forensic science and textiles at UC Davis and Berkeley. She has published over one hundred sixty refereed journal papers in addition to edited books, book chapters, and international and US patents. Hsieh has served extensively in leadership roles at the university and professionally.

I-Fen Huang

Embroidering for the Nation: Embroidered Portraits and the Invention of an Artistic Tradition in Modern China

6 B. Textiles in China: Identity, Literacy and Communication

This paper investigates the emergence of a new genre of embroidery--the embroidered portraits of famous people--in modern China. The subjects of the portraits are famed movie stars, important statesmen, and

Western dignities, such as the kings and queens of Italy and the United Kingdom, the presidents of the United States, including President Obama. Often used as diplomatic gifts or as art works representing China in world fairs and international competitions, these embroidered portraits have been considered the quintessential artistic tradition of China. But in fact, this genre of embroidery is but a century old. When the Chinese traditional textile industry faced the challenge of the Western machine-based production in the early twentieth century, reform-minded entrepreneurs tried to modernize the traditional "craft" of embroidery and reinvested it as a new form of "fine arts." Not only was the genre of portrait painting not significant in traditional Chinese art, but also the techniques that embroiderers used were newly invented to emulate the striking effects of Western oil painting and modern photography. In this paper, I will show how the novel subject matter entered the repertoire of modern Chinese embroidery, how embroidered portraits became the highly valued and most keenly sought-after art form, and how it gained national significance as diplomatic gifts even today. By situating it in the context of modern transformation of Chinese traditions, I will offer the first detailed analysis of the most significant phenomenon in the development of embroidery in modern China.

I-Fen Huang is PhD candidate of History of Art and Architecture at Brown University. She is currently writing her dissertation entitled 'Gu Family Embroidery in Late Imperial and Modern China: From Women's Needlework to Cultural Legacy.'

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Tracy P. Hudson

Traditions, Tourists, Trends

4.A Current Issues in Intellectual Property and Global Intervention

In many areas of the world, traditional textile cultures are being 'kept alive' or revived through the marketing of products for export and tourism. In some cases, marketability seems to be synonymous with the idea of a living textile tradition, as if a tradition cannot survive without participating in the global marketplace. This raises the question of whether marketing innovative, modern designs based on traditional skills is actually preserving traditional heritage. This question will be examined from a variety of angles in this presentation. Transformation and adaptability are certainly signs of being alive, but what of the original contexts and motivations for creating certain forms and designs? The integration of textile production in the traditional village lifestyle is a factor that may be lost in the marketing of new products. If techniques are extracted from their environment and put to use as income generation, are they still traditional techniques? Conversely, is the impulse to preserve textile culture intact a patronizing and unrealistic 'outsider' view? The marketing of traditional knowledge may honor and promote textile culture in ways that benefit the community and encourage preservation of heritage in a dynamic, changing environment. This presentation will not seek simple answers, but will give examples of traditional textile arts in the modern marketplace and examine several different perspectives on the complexity of textile traditions interacting with tourism and global trends. The approaches of traditional art centers such as Ock Pop Tok in Luang Prabang, Lao PDR, Kala Raksha in Gujarat, India, and the Center for Traditional Textiles of Cusco in Peru will be compared and considered. Photo caption for uploaded image: Tourists learn traditional Lao supplementary weft silk weaving at the Ock Pop Tok Living Crafts Centre in Luang Prabang, Lao PDR. A one-day weaving student poses with her teacher and finished piece.

Tracy Hudson has been collecting, studying, and creating textiles for 20 years. As a hand spinner and backstrap weaver, she is particularly interested in living textile traditions. She is currently in the second year of an MS in Conservation Studies through University College London in Qatar, with a focus on textiles and conservation of living heritage.

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Shi Hui

Fiber Vision--Hangzhou Triennial of Fiber Art

8D. Contemporary Textile & fiber Art Exhibitions: TSA Juried Exhibition and Hangzhou Triennial

Hangzhou International Triennial of Fiber Art was supported by Hangzhou government and based on the international fiber art. The 1st Triennial of Fiber Art was held concurrently in Zhejiang Art Museum and China Silk Museum on September 21, 2013. It was China's first contemporary triennial of fiber art. There were 186 works by 45 artists from 16 countries on display, the number of visitors reaching 35,000 in October alone and 5,000 per day during the National Day holiday. During the two-month-long exhibition, a series of activities were held by its organizers - such as symposium, sharing meeting for curators, lectures by artists, parent-child workshop, embroidery workshop, K'o-ssu workshop, artist exchange workshop and an art project on bicycle weaving and wrapping, all of which have provided a platform for citizens to access art. One of the organizers of Fiber Art Triennial Varbanov Tapestry Research Center of China Academy of Art, established in 1986 by Professor Maryn Varbanov, a Bulgarian Merit Artist, is the first institute to engage in the creation and education of contemporary fiber art in China. It brings the modeling experiment of contemporary fiber art into the field of plastic arts, explores in-depth the theme of humanity and nature. The theme of the 1st Hangzhou International Triennial of Fiber Art is "Fiber Visions". Proceeding from fiber art, we can not only discern the development trend of contemporary art, but also sort out and reestablish the interactive relation between traditional art and daily life. Examining the society from multiple layers, it's not only to approach such propositions as society and history, ecological protection, innovation incentives and industrial development, but also to activate the innovation of fiber art in social revolution and draft a blueprint for the development of fiber art in the new century.

Professor. Chief Curator of the 1st Hangzhou International Triennial of Fiber Art. She is also the Chair of the Fiber Art and Space Studio, Director of the Varbanov Tapestry Research Center, and Doctoral Thesis Advisor at the China Academy of Art.

Catherine Hunter

Session Organizer: 3E. Joanne Segal Brandford and Lillian Elliott: Continuing a Legacy

The Brandford/Elliott Award for Excellence in Fiber Art was established to identify emerging fiber artists whose work promises to extend the legacy of Joanne Segal Brandford and Lillian Elliott. It has become traditional for each biennial winner to be announced at a TSA symposium. However, Brandford and Elliott, the artists for whom the award is named, along with their groundbreaking contributions to fiber art, are unknown to many TSA members.

This panel will have a two-fold mission: to acknowledge the legacy of Brandford and Elliott, and to examine current trends and innovations that will continue their commitment to bring fiber to art and art to fiber. One panelist will review the diversity and creativity of the eleven awardees since 1995, acknowledging the influence that Brandford and Elliott brought to fiber art and basketry. Among the artists discussed will be Frances Dorsey, the first awardee, whose work reflects concerns generated by wars; another will be Sonya Clark, whose work reflects African American experience; and Soonran You, whose figurative sculptures reveal both strength and vulnerability.

Another panelist will speak of innovative artists who have made fresh contributions to this movement. Areas of discussion include how materials and techniques have become "language" in the work itself, how technology has influenced the creative process, and how fiber art has merged with sculpture.

The panel will address new innovations in this movement and ask how the work of the present generation has

been influenced by the previous generation of artists. The panel will illustrate how the movement continues to be redefined in the spirit of innovation launched by Brandford and Elliott. It will look at specific artists who have contributed fresh patterns, channels and momentum to this movement.

Catherine Hunter has twenty years experience as a museum curator, educator and consultant with a specialty in textiles. She began her career at the Department of Textiles, Museum of Fine Arts, Boston. Currently she is Associate Consulting Curator for African Art at the Fitchburg Art Museum, Massachusetts, and an independent museum consultant.

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Catherine Hunter

The Brandford/Elliott Award: Who were Joanne Segal Brandford and Lillian Elliott?

Organized Session Participant: 3E. Joanne Segal Brandford and Lillian Elliott: Continuing the Legacy

Joanne Segal Brandford and Lillian Elliott were key innovators in fiber art and basketry for 30 years. They were colleagues along with Ed Rossbach in the Design Department of the University of California, Berkeley, in the late '60s, when the contemporary basket movement began. Brandford's foundation was in textile history and Elliott had a broad background in art. Drawing on different backgrounds and philosophies, they represented and encouraged creativity and experimentation in fiber art. Subsequently, Brandford and Elliott influenced several generations of students, curators, collectors and artists. Following their deaths in 1994, the Brandford/Elliott Award for Excellence in Fiber Art was established for emerging artists in 1995. Founded by colleagues, former students, and individuals who valued who they were and what they did, this award is a notable measure of the scope and scale of each artist's significance. The 12th Award will be announced at TSA's 2014 Symposium. Primary sources for this talk are eight VHS recordings of Brandford and Elliott in conversation and lectures from 1993. The talk presents highlights of their careers, artwork, and artist statements, featuring excerpts from the recordings.

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Kate Irvin

A Space for New Traditions: The Donghia Study Gallery at the RISD Museum

Organized Session Participant: 7E Designing Traditions: A New Way of Looking, Learning, and Creating from a University Collection

Save for the students in RISD's Textile, Apparel, and History of Art classes that most frequently see our collection objects behind-the-scenes, most Museum visitors have little idea of the scope and importance of our collections. Our new permanent exhibition space will at last allow us to continuously highlight the depth and breadth of the costume and textile collection, as well as its function as a primary tool for teaching and for artistic inspiration. Such presentation will afford audience members at all levels a deeper understanding of the history and significance of worldwide textiles and fashion.

We've recently learned through a visitor survey that for many audience members "Fashion" is frequently associated with contemporary Western garments and not with the materials or processes that go into their production. "Textiles," on the other hand, are most frequently understood to tie in with history and historical practices and are rarely related to the present day. In this gallery, we hope to expand these preconceptions and

provide models for understanding the history of global trade and cross-cultural influences that have defined the face and substance of fashion and textiles for centuries.

Rotating presentations (every 6-12 months) will focus on the various ways of accessing, looking at, and interpreting a broad range of objects by creating juxtapositions across cultures, time periods, and media. We plan to highlight cross-cultural links made via trade, technique, and beliefs by displaying objects that illustrate migration of ideas, processes, techniques, and aesthetics. Likewise, we will create adjacencies that show the flow of ideas and aesthetics from one historical period to another, which will show the importance of this material in history as well as in current artistic practice.

Kate Irvin has been a Curator at the RISD Museum since 2009. Her recent exhibitions include: Artist/Rebel/Dandy: Men of Fashion; From the Land of the Immortals: Chinese Taoist Robes and Textiles; and Sartorial Sanctuary.

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Ira Jacknis

Session Organizer & Chair: 3B. Inventing Native American Textiles + Paper on Salish Spinning

The first half of the twentieth century witnessed the creation of fundamental modes of appropriation (merchandizing, collection, display, and study) of Native American textiles. By the late nineteenth century, as Native Americans were settled on reservations, they began to actively commercialize their textiles--both weavings as well as baskets--which soon filled Anglo homes and museums.

This appropriation of Native crafts was embedded in a larger cultural context. During this critical period the pursuit of knowledge was channeled into research universities, while major museum collections were formed for both art and anthropology. The years between 1880 and 1920 saw the Arts and Crafts movement, which valorized Native American crafts, followed by a passion for primitivism in modern art. At the same time, world's fairs became dominant forms of popularization.

To explore these themes our session offers four important cases studies, exploring some of the complex ways in which Native American textiles were physically and conceptually incorporated into the dominant, non-Native world. The first talk reviews the life and career of pioneering textile scholar Mary Lois Kissell (1864-1944). Although little remembered today, Kissell created many of our fundamental approaches to ethnic textiles. Next come two paired papers on Navajo textiles. The first summarizes the formation of major museum collections--anthropological as well as artistic--in Boston, New York, and Philadelphia (1900-45). The second explores the creation and subsequent history of an influential diorama of Navajo weavers, created for the 1893 Chicago World's Fair and then installed at the Smithsonian where it remained on display for over a century. The final talk returns to basketry and the legacy of another pioneering textile scholar, Lila O'Neale (1886-1948). Here we see literally how these early generations of textile collectors and scholars have created the future that we now all inhabit.

Ira Jacknis (PhD in anthropology, University of Chicago, 1989) is research anthropologist at the Phoebe A. Hearst Museum of Anthropology, UC Berkeley. He is the author of "Carving Traditions of Northwest California" (1995) and "The Storage Box of Tradition: Kwakiutl Art, Anthropologists, and Museums, 1881-1981" (2002).

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Ira Jacknis

Art or Anthropology: Collecting Navajo Textiles in Boston, New York, and Philadelphia, 1900-45

Session Organizer and Chair: 3B. Inventing Native American Textiles + Paper on Salish Spinning

The first half of the twentieth century was a critical period for the production and consumption of Navajo textiles. The completion of the transcontinental railroad through Navajo country around 1880 spurred the development of a vast system of trading posts. Although private collectors snapped them up, it took a while before these textiles were thought suitable for most museum collections. This paper is a focused case study of three of the principal centers for the collection of Navajo textiles.

In addition to the more expected venues of anthropology and natural history museums, many leading art museums acquired Navajo textiles. In Boston, the Museum of Fine Arts was a pioneer in the acquisition of Navajo textiles. Most were donated between 1900 and 1920 by two collectors: Harvard design professor Denman Waldo Ross and mining engineer John Ware Willard. Although Harvard's Peabody Museum was one of the first museums to acquire a Navajo blanket, most of its early Navajo textiles came only in the 1930s and early 1940s, as private collections were donated. In New York, both the American Museum of Natural History and the Metropolitan Museum of Art formed their collections at about the same time, in 1910; in fact, both with founding collections from the same patron, philanthropist Margaret Sage. Philadelphia tells yet another story. There, from 1900 on, the major collections were at the University Museum, but there were no Navajo textiles at the local art museum, due primarily to local patterns of institutional patronage.

These specific cases illustrate double themes of textile appropriation: how Navajo weavings were transformed into vital elements of an Anglo world, while at the same time becoming differentially evaluated--aesthetic vs. scientific--in that non-Native world.

See Bio Above

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Janis Jefferies

Back To the Future

LACMA Plenary Participant: New Directions: New Ways of Thinking

Making in the physical world implies unmaking, remaking, making new connections across people and place, the physical and the virtual. Through the manipulation of textile materials, processes, methods, histories, technologies, new knowledges are produced; this is an area of creative and critical risk and even more so in the digital revolution. So, one argument runs along these lines: that the resurgence in textiles is simultaneous with a global growth in electronic communications. While this conjunction with physical practices in the age of electronic computing may appear to be somewhat paradoxical, technology has provided a different network of social relations and distribution. As such, textiles as one of the oldest and newest technologies around, takes us though a web, a journey back to the future.

Janis Jefferies trained as a painter in England, studied in Poland during the Cold War under Magdalena Abakanowicz, and has spend most of her creative life working in art schools and universities primarily in London, sometimes in America, Canada and Australia. She is an artist, writer and curator who is best known for thinking about text and textiles, art and technology, practice as research. She is currently Associate Pro Warden Creative and Cultural Industries and Professor of Visual Arts, Department of Computing, Goldsmiths, University of London UK. She is editing, with Hazel Clarke and Diana Wood Conroy, the Handbook of Textile Culture (for publication, 2015.)

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Hadley Jensen

Visualizing Weaving: James Mooney and the Cultures of Collecting and Display in the American Southwest Organized Session Participant: 3B. Inventing Native American Textiles + Paper on Salish Spinning

An ethnologist at the Smithsonian's Bureau of American Ethnology, James Mooney (1861-1921) traveled to the Southwest in 1892 to collect objects for two multi-figure dioramas of Navajo weavers and silversmiths at the Chicago World's Fair. After the diorama's initial creation, it was installed in the Smithsonian, where it remained on display for over a century. I present Mooney as a case study to examine the imaging of weaving in the Southwest, with an emphasis on depictions of Navajo weavers and their later use as mediators of an ethnographic/cultural image. Using the Smithsonian's ethnographic collections and associated archival material, I seek to reconstruct the "cultures" of collecting and exhibition in the Southwest during the late nineteenth and early twentieth centuries.

This paper will also focus on larger historical and cultural contexts for Mooney's work in order to gain insight into the visual representation of Navajo culture. I examine the kinds of artifacts he collected (principally looms, weaving tools, and textiles) to elicit a fuller understanding of the field of representational activity at the time, which included photography, dioramas, and museum displays. It will also be important to consider their respective contexts and venues for circulation, exhibition, and consumption. His Navajo craftsmen diorama at the Chicago World's Fair, and its later public life in the museum, provided a widely seen visualization of Navajo culture that persisted well into the twentieth century. By including Navajo weavers in a catalogue of distinctive (and consumable) craft forms, Mooney's work represents an ethnographic/documentary reaction to, as well as construction of, Navajo art forms. The foundational nature of Mooney's work has also deeply affected our impressions of Navajo weaving and Navajo culture more broadly, both during his own time and in the subsequent century.

Hadley Jensen's research addresses the intersections between art, anthropology, and material culture. She has a master's in the Decorative Arts, Design History, and Material Culture from the Bard Grad. Center and is continuing as a doctoral student.

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Donald Clay Johnson

Challenging Tradition in Religious Textiles: the Mata Ni Pachedi of India 7 B. New Studies: South and Southeast Asia

A community of block printers and dyers in the Indian state of Gujarat has concentrated upon producing religious textiles for nomadic groups. These unique textiles, known as Mata Ni Pachedi, fulfill the need for a religious representation/environment for groups who have no permanent settlement and thus need to construct temporary shrines for their religious ceremonies. The brilliant red, white, and black cloths portray events from the Mother Goddess tradition. Her depiction as the central and by far the largest representation, as well as the Hindu God Ganesh, distinctively identifies these religious cloths. Since the cloths need to be dried in the sun to set their colors after they are block printed and painted, work on them traditionally was done, literally, on the sidewalks of Ahmedabad, the largest city in Gujarat. Joan Erikson in 1968 published "Mata Ni Pachedi" on these religious textiles as part of work she undertook at the National Institute of Design in Ahmedabad. In 1984 Katherine F. Hacker and Krista Jensen Turnbull included Mata Ni Pachedi in the exhibition "Courtyard, Bazaar, Temple: Traditions of Textile Expression in India" they organized at the Costume and Textile Study Center of the University of Washington. Western knowledge of this distinctive folk religious textile seemed established.

Yet Beverly Gordon's 2011 *Textiles: the whole story: uses, meanings, significance* on pages 260-1 contains two illustrations showing that the iconography and colors of Mata Ni Pachedi have been completely and totally transformed. The distinctive red, white, and black palette has been enriched by additional colors, the folk depictions of the life of the Goddess have been completely changed, a completely new religious/artistic sensibility has evolved. This paper investigates the earlier tradition and its contemporary re-incarnation.

Donald Clay Johnson has collected Indian textiles for more than 50 years. In 2011 the Goldstein Museum of Design, University of Minnesota had an exhibition of textiles from his collection, entitled "Beyond Peacocks and Paisleys: Handcrafted Textiles of India and its Neighbors."

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Christina Kim

Pre-Symposium Workshop Leader: Sustainable and Creative Approaches: Textile and Clothing Design by Christina Kim and dosa

Christina Kim received a Fine Arts degree from the University of Washington under the mentorship of painter Jacob Lawrence. She is a designer whose work emphasizes the process of making and the handmade. She is the owner of dosa, a clothing, accessories, and housewares company started with her mother in 1984. Widely recognized for her global and sustainable design practices, Christina was named by TIME Magazine as one of its Innovators of the Year in 2003 and received the "Innovation in Craft" Award by Aid to Artisans in 2006. Her techniques and reuses materials have included a 26-meter tall theater curtain for the 60th Berlinale International Film Festival in Berlin-Marzahn, Germany in 2010.

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Gerhardt Knodel, Panelist

Organized Session Participant: 2E. Panel Discussion: The Masculine Mystique: Men and Fiber Art

Textile Society of America Exhibition Hosted by the Craft & Folk Art Museum in Los Angeles, CA Gerhardt Knodel is an artist with a long career as an educator. As an Artist-In-Residence at Cranbrook Academy of Art (Michigan), and Head of the Fiber Department 1970-1995, he worked with graduate students who have become leaders in their field, nationally and internationally. He served as Director of Cranbrook from 1995-2007. His work has been presented in art galleries and museums throughout the United States and internationally including exhibitions at the San Francisco Museum of Art, the National Collection of Fine Arts, Washington, D.C.; the British Craft Centre, London; The Central Museum of Textiles, Lodz, Poland. Commissioned architectural works have been installed in cities across the US and his work is in collections at the National Museum of Fine Arts, Washington, D.C. Cranbrook Art Museum, Minneapolis Institute of Art, Milwaukee Museum of Art, Detroit Institute of Arts, Rhode Island School of Design, Wadsworth Atheneum, and the Indianapolis Institute of Art. He is the recipient of many prestigious grants and awards and has an Honorary Doctorate from Maryland Institute of Art. He holds an MFA from Cal State Long Beach and a BFA from the University of California, Los Angeles.

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Ariane Koller

A Department for the History of Textile Arts at the University of Bern

Organized Session Participant: Histories of Textile Arts—and How to Teach Them

In 2009, the Abegg-Stiftung initiated and endowed The Werner and Margaret Abegg Chair for the History of

Textile Arts at the University of Bern. Within the Institute of Art History, it now constitutes a department and offers specialized MA- and PhD programs in "History of Art, with Special Qualification in the History of Textile Arts". Lecture courses and seminars aim at acquainting students with the history of silk weaving, embroidery, tapestry and costume, from the Middle Ages to the present day, and the specific questions and problems related to them. They also consider the relations between textiles and other so-called applied arts (furniture, porcelain, ceramics and glass, metal-work etc.) and discuss the roles of different objects in the frame-work of the interior, of liturgy and ceremony. Research projects consider aspects of textile production, and the use and significance of textile objects in artistic and political contexts, the repertoire and transfer of patterns, as well as the role of textiles in the exchange between different cultures - to name just a few topics. A close cooperation with museums dedicated to the decorative arts and the textile arts in particular is intended to offer the students an intensive examination and appreciation of original objects. Excursions to public and private collections, church treasures and palaces are a regular part of the department's activities. To characterize scientific research on textile arts as a dynamic process in which students are encouraged to participate, the Department for the History of Textile Arts pays special attention to embedding new and ongoing research discourses in seminars, lecture courses and excursions. As the classes are also open to students of the four other art-historical Departments at Bern University, the study program finally takes an active part in reintegrating textile art in the subject area of art history.

Ariane Koller studied Art History, German Literature and Media Pedagogy at Augsburg University (Germany). From 2008 until 2010, she compiled the digital inventory of the Museum Ludwig Graphics Collection in Cologne and was research assistant in the research project „Corpus of Cologne Braids“ of the Institute for Art & Art Theory, Cologne University. In 2011, she graduated with a PhD in art history with a thesis on Dutch maps of the 17th century (Title: Weltbilder und die Ästhetik der Geographie. Die Offizin Blaeu und die niederländische Kartographie der Frühen Neuzeit). Since 2010, Ariane Koller is assistant professor at the Department for the History of Textile Arts, Institute of Art History, Bern University (Switzerland). Her current research interest focuses on the representational and performative function of textiles in early modern funeral ceremonies.

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Deborah E. Kraak

[An American Textile Manufacturer to the Trade: The Corporate History and Collection Highlights of Kravet, Inc.](#)

7 C. Modern Design: Art and Industry, 1900-1950

Historic textiles "live" in museum and private collections; carefully stored for research and exhibition. Those in the archives of fabric manufacturers live in a different way, through being continuously reinterpreted for the consumer, in exact reproductions or more loosely in fabrics that adapt historic motifs or are inspired by them. One of the largest and most important repositories of historic fabrics in the United States belongs to Kravet Inc., a nearly 100-year old, family owned company for five generations that now includes the archives of the textile firms it has acquired: Lee Jofa (combining Arthur H. Lee and Johnson & Faulkner), Brunschwig & Fils, and G.P. & J. Baker (UK-based). This paper traces the history of Kravet, Inc., from its 1918 origins as a trimming store to the trade founded by Samuel Kravet, an emigrant Russian tailor, to its current configuration, with licensing agreements with major museums, such as Winterthur, and with fashion and life style designers, including Oscar de la Renta, Ralph Lauren, and Aerin Lauder. The next section focuses on selected, high-profile commissions of each company under the Kravet umbrella, as well as the most popular fabric designs the companies have produced. This includes Hollyhock, which was included in Henry Cole's post-Crystal Palace exhibition, "False Principals in Design"? and which nevertheless has been one of the most beloved, and reproduced, fabrics ever

made by Lee Jofa. Indeed, the combined history of the Kravet-owned companies provides a market-based counterpoint to the museum/art historian narrative of textile design since the mid-19th century, with its emphasis on two-dimensionality and the artist-designer. The paper concludes with a visual survey of highlights of the Kravet archives, which is particularly strong in copperplate printed textiles and wood block prints from the late-18th/early 19th centuries.

Deborah Kraak is an independent museum professional with thirty years of experience in the textile field. Currently a consultant to Kravet Inc. fabric company, she was the associate curator of textiles at Winterthur Museum and assistant curator at the Museum of Fine Arts, Boston, in the Textiles and Costumes Department. She has developed courses and seminars for the Cooper-Hewitt Masters Program in the Decorative Arts and the Winterthur Program in Early American Culture. Her consultation work includes textile refurbishing proposals for historic sites, lecturing, exhibition design, collections cataloguing, and writing.

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Sumru Krody

[A New Unit for Study and Research: The Textile Museum and George Washington University in Washington, D.C.](#)

Organized Session Participant: SE. Histories of Textile Arts—and How to Teach Them

France, so renowned for its fashion, has only recently begun to consider it as a subject of theoretical study; and French historiographical projects, when they dealt with fashion, were primarily concerned with the history of dress and the work of the designers, but hardly took the textile fabrics into account. The stuff of which fashion is made, its particular materiality, its history and its impact on the history of dress and fashion were too often overlooked.

In 2012, the President of the University Paris-Sorbonne (Paris IV) decided to start a program for the study of dress, textiles and fashion at its Department of Art History. The project took shape in 2013 with courses beginning in September of that year, taught by Pascale Gorguet Ballesteros, curator in chief at Palais Galliera. The University of Paris-IV pursues the objective of stimulating and establishing scholarly research in the field of dress, fashion and textile history.

The Sorbonne program is concerned with historical and methodological approaches to a history of dress, textiles and fashion. Textile fabrics are considered for themselves as well as in their relationships with dress and with fashion. Innovation in textiles is one of the main motors of fashion. Thus dress, textiles and fashion are united in a triangular relation - inextricable, but real and worth researching.

Furthermore, the Centre André Chastel, renowned French research centre specialising in Art History and affiliated to Paris-Sorbonne, is developing a research program in the field of Materials directed by Jérémie Cerman, Associate professor in the decorative arts. Textiles are now part of this field as their study is included both in the teaching and the research programs.

Sumru Belger Krody is Senior Curator of Eastern Hemisphere Collections at The Textile Museum, Washington. Born in Izmir, Turkey, Krody received her B.A. and her M.A. in Classical Archaeology from Istanbul University and the University of Pennsylvania, Philadelphia, respectively. Her specific research interests concern the late antique and Islamic textiles with special focus on the influence of textile technique and structure on the artistic, social and economic power of textiles.

Over the years she has presented many lectures in public and scholarly forums, written many articles on textile arts, and curated numerous Textile Museum exhibitions. She also authored and co-authored four

books written to accompany some of her major exhibitions: *The Sultan's Garden: the Blossoming of Ottoman Art* (2012), *Colors of the Oasis: Central Asian Ikats* (2010), *Harpies, Mermaids, and Tulips: Embroidery of the Greek Islands and Epirus Region* (2006) and *Flowers of Silk and Gold: Four Centuries of Ottoman Embroidery* (2000).

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Patricia Landa

Early Paracas Textiles from the Paracas-Nasca Region of Peru and their Implications for Coast-Highland Interaction

Organized Session Participant: 5C. Andean Archaeological Textiles & Coast-Highland Interactions: New Methods to Reconstruct the Past

This talk will present recent research about a collection of early Paracas textiles from the Coyungo region of the Nasca drainage (ca. 800-500 B.C.E) that were recently excavated by Peter Kaulicke. Some of these textiles are decorated in an art style like that found at Chavín de Huántar, a large ceremonial site in the north-central highlands of Peru. The same style of painting is found on the famous Karwa textiles that came from the Bahía de Independencia not far from Coyungo. A structural comparison between the textiles from Coyungo and Karwa, as well as other contemporaneous Paracas sites such as Cerrillos, is shedding light on the weaving practices involved with making these fabrics, suggesting that the majority of them were locally produced. Each of these collections, however, includes exotic fabrics, such as textiles with camelid-hair warps and wefts, that suggests a foreign source, probably the highlands. The implications of these fabrics will be discussed. In the spirit of “New Directions: Examining the Past, Creating the Future,” this talk will also discuss the changing face of textile research in Peru. For instance, when the Karwa textiles were discovered in the 1950s, they were sold to international collectors, and most of them ended up in the U.S. where they were studied and published. Since the 1970s, scientifically excavated textiles now remain in Peru, providing better opportunities for Peruvian scholars, who are increasingly contributing to professional scholarship.

Patricia Landa Cragg is specialized in the restoration and analysis of archaeological textiles. She studied at the Yachay Wasi Conservation Institute and San Marcos University in Lima. She has published a lot on the central and south coast of Peru.

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Deborah Nadoolma Landis

Session Organizer and Moderator: 8E. Saving the Day: Groundbreaking Design & Textiles for Science Fiction & Fantasy Film

Motion picture costume designers today must consider the porous world between actors and their animated avatars within the context of a live action feature film, especially within the realm of fantasy and science fiction genre. Using two 2014 film releases as case studies, panelists will discuss the innovative design process and manufacture of costumes for superheroes. From concept to completion, the costume designer and specialist manufacturer collaborate to create believable fictional beings. Through their imaginative use of textiles and technical ingenuity that bridges the boundaries between live action and animation, costume designers and makers are inventing the future with each production.

As visual effects shoulders more of the burden of what were once considered ‘practical effects’ (fire stunts and bullet hits) on a film production, costume designers must constantly update their professional glossary and

their knowledge of the mechanics of post-production. Coordinating the seamless transition between stitched and fabricated clothing and computer animation requires precise communication between the costume and visual effects departments. Characters, like Spiderman, may begin a scene as a human actor in a skintight suit and then complete the scene as an animated avatar clinging to a side of a building. The challenges for the designer are manifold. Designers must honor the original concept of the superhero while realizing this character in three dimensions. Veteran costume designers seek groundbreaking developments in textile and digital printing that exponentially expand the possibilities for character design. As designers and makers work together, their creative journey is one of discovery as each demanding project inspires their artistry and tests their technical mastery.

The panel will consist of a moderator, two costume designers and two fabricators from recently released sci-fi or fantasy films.

Deborah Nadoolma Landis, costume designer and historian, received an MFA in Costume Design from UCLA and a PhD in the History of Design from the Royal College of Art, London. Her distinguished design career includes 20 feature films. Professor Landis holds the David C. Copley Chair and is the Founding Director of the David C. Copley Center for Costume Design at UCLA's School of Theater, Film and Television.

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Serena Lee

Redefining Borders and Identity: Ethnic Dress of the Lolo/Yi Groups Across the Vietnam-China Border 7B. New Studies: South and Southeast Asia

This innovative work explores several intriguing topics new to the field of textiles. Based on multiple field studies conducted from 1999-2013 in the northern Vietnam provinces of Cao Bang and Ha Giang and the southwestern China provinces of Guangxi and Yunnan, this paper is unprecedented in its approach as a comparative study of ethnic dress among kinship groups living along both sides of the Vietnam-China borderline. It is also unique in its focus on the Flowery Lolo, Black Lolo, Red Lolo and White Lolo, small subgroups of ethnic minorities who remain unknown to outsiders. The identities and histories of these groups are complicated by the political categorization of the Lolo in China into a much larger ethnic group known as “Yi”, while their kin in Vietnam remain known as “Lolo.” Confusion about their identities is further compounded by the existence of a larger, more documented Yi subgroup in Sichuan Province, China, whose members were once also known as Black Lolo and White Lolo. Technically, these borderlands Lolo/Yi kin are citizens of different countries, divided by borderlines created beyond their control for over two hundred years. However, similar ethnic dress still worn on both sides of the Vietnam-China border provides tantalizing evidence of a common ancestry and demonstrates the perseverance of these groups to maintain their distinct cultural legacies. Common elements of dress between different subgroups - such as the cut of the garments, motifs and designs, and textile techniques - suggest the interrelatedness between these subgroups. As a visual representation of family and home that defies boundaries, ethnic dress is a vivid expression of group allegiance and ancestral ties. For these ethnic minority groups who are unknown outside of their small communities, familial connections are even more crucial to their well-being--providing continuity, distinction, and a sense of place.

Serena Lee's love of fiber, handwork, and extraordinary dress began with her first knitting lesson from her mother at age four. This less than triumphant--but inspiring--experience was the seed that fostered a lifetime passion for textiles. In the 1970s and 1980s, Serena spent five years in remote areas of a dozen Asian countries. Her recent fieldwork (1999-2013) in northern Vietnam and southwest China documents the surprisingly rich cultural diversity that is revealed in continuing ethnic dress traditions. Serena is the

founder and director of *Textile Odyssey Tours*, which focuses on bridging cultures through a mutual interest in textiles.

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Beverly Lemire

Transformed and Re-Imagined: Anglo-American Clothing Systems in the Early Modern Era

Organized Session Participant: 2B. Anglo-American Textile Histories: Cross-cultural Exchange and Trade

Few media were as charged with meaning as clothing, and few elements of common use were as emblematic of evolving economic, social and political systems as the practice of dress. From 1600 to 1800, established systems of apparel experienced profound change as new materials were diffused, new connections were enacted, regulatory regimes were challenged and fashions diffused. Cloth production increased and the varieties swelled as global trade flourished, confounding assumptions about the fixity of material life. Equally profound were the cycles of cross-cultural exchange as Europeans aggressively and systematically moved into the Americas, Africa and Asia, encountering complex clothing systems in their travels. Cross-cultural exchange was a defining feature of this era, as too was the expanded power of fashion. Martha Howell observes that: "fashion is ? transgressive in that it compulsively tests the boundaries of the expected." By the end of this period, trousers, once the sole purview of labouring and enslaved men, were the common idiom for men of all classes, while growing quantities of laundry defined new regimes of dress for generations of ordinary women. This paper assesses the sweeping changes that reshaped vestimentary practice for middling and common women and men, as the parameters of dress were revised through interactions with empire, industry and trade in these dynamic centuries.

Beverly Lemire is Professor & Henry Marshall Tory Chair, University of Alberta. Books include The Business of Everyday Life (2005); The Force of Fashion in Politics and Society (2010); and Cotton (2011).

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Janice Lessman-Moss

Session Organizer and Chair: 2C. Touch and Technology

The TSA conference theme "New Directions: Examining the Past, Creating the Future" provides a relevant forum for the presentation of this Organized Session focused on "Touch and Technology." The words themselves conjure concepts of time, as touch often recalls the past and engagement of the practiced hand. Touch makes manifest the essence of individual character through various methods of tactile and visual output. In contrast to this emphasis on singularity, the word technology is linked with contemporary culture and the ubiquitous use of digital tools and applications. It acknowledges the rich potential of our relationship with generative connections, the virtual world and the network of accessibility.

The three hand weavers included in this presentation embrace individual touch - connection with the physical process of making - and sophisticated technology to enhance their own creative practice (and as with two of the presenters) also that of others, in the development of woven work that is both timely and timeless. Their extensive knowledge of and experience with the historic traditions of the process of weaving provide a firm foundation for their engagement with the field, distinguished by their individual adaptation and facility with digital tools. While their aspirations are widely varied, touch and technology remain at the core of their production as complimentary aspects of their interest in making and meaning.

Janice Lessman-Moss is currently a Professor and Head of the program in Textile Art at Kent State University. She received her BFA from the Tyler School of Art and her MFA from the University of Michigan. As a practicing textile artist she has exhibited her work nationally and internationally.

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Janice Lessman-Moss

Textile Art: Connecting the Virtual and Material In My Work

Organized Session Participant: 2C. Touch and Technology

As a textile artist in the 21st century, I continue to aspire to make art objects that are unique and timely, characteristic of my individual sensibility and experience. Using the latest digital tools - including the TC1(2) Single Thread Control loom - I strive to animate my woven forms through material interaction and a distinctive touch built on a foundation of research and practice - based in digital and hand craft.

In my weavings I explore relationships of abstract systems created with traditional and innovative textile coloring techniques, material contrasts, and the generative processing of the computer and digital loom. Some of these systems or patterns are mathematically precise - hard-edged and geometric - formed through the mechanical operation of the loom with its underlying matrix of perpendicular threads. Other motifs evolve through the application of color selectively applied to the threads (through painting or dye resists) prior to weaving, often in conjunction with the manipulation of threads inserted in the weft during the weaving process. The development of the relationships of these multiple networks is done on the computer where I make color decisions, design weave structures and determine compositional strategies. The final topography of pattern that emerges through the physical interlacement of warp and weft threads establishes a visual and textural complexity that results from this multi-faceted orchestration.

The transition from the virtual to the material engagement heightens my focus on the unique aspects of the process of weaving which marks time along the length of the warp as the linear elements unite and are transformed into a continuous field of pattern. Awareness of this evolution, allows me to develop a stronger relationship with the piece under construction, enhancing my sensibility for this distinctive language in a concrete and poetic way.

Bio, see above.

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Melissa Leventon

Post-Symposium Tour Leader: Kay Sekimachi Retrospective, San Diego

Melissa Leventon is a Freelance Scholar, Lecturer, Costume Historian, and Catalogue Author.

LaLena Lewark

Pre-Symposium Workshop Leader: Native American Basketry, Autry

LaLena Lewark holds degrees in Historic Preservation and Museum Management. She has worked with the collection at the Autry National Center/Southwest Museum since 2001. LaLena and her staff are engaged in the overall care and access to both the Autry and Southwest Museum Collections, including exhibitions, preventative conservation, NAGPRA outreach and rights and reproductions. Since 2011, she has worked closely with project architects and museum staff to develop and design the Autry Resource Center which will be the Autry's new, state-of-the-art collections care and research facility upon completion.

Tasha Lewis

Beyond Wool: New York's Diverse Fibershed for Textiles and Clothing

5 D. Community Building in Contemporary Art

Sustainable fashion expert Rebecca Burgess introduced the notion “fibershed” in 2011 as an allusion to “watershed,” which refers to bodies of water that pass through several geographic regions. “Fibershed” includes not only fibers like wool, but also mills and fiber studios within a particular region. Little is known about the diversity of fiber resources available in New York’s rural communities. Assessing New York’s fibershed can be beneficial to textile/ apparel production within the state. Resources within the fibershed can support economic growth in New York’s rural regions through both agro-tourism and linkages with New York City’s fashion industry. To assess the New York state fibershed, including the amount of fibers available, marketing strategies, challenges, and benefits of having a fiber farm, a survey was distributed to fiber farmers between July and August 2013. Responses from approximately 67 fiber farmers reveal that wool, alpaca, mohair, cashmere, angora, and llama fibers are available. Wool and alpaca are the most abundant. New York farmers sell yarn (76%), roving (73%), clothing and/ or accessories (64%), and household textiles (50%). Marketing platforms farmers use include informative labels on products (53.7%), direct conversations with customers (68.7%), and the Internet (55.2%). Major challenges fiber farmers experience are identifying a target market and selling “tactile” fiber products online. The average annual income farmers derive from fiber products is \$10,000 or less. Benefits include supporting a sub-culture of people interested in fibers, animals, sustainability, and agriculture. Farmers welcome the public to visit their farms as part of agro-tourism; this fosters social and community development among farmers, local community members, and tourists. Connecting fiber animals to products and people can nurture a community-based apparel value chain. Integrating diverse, local, animal fibers into New York’s apparel/textile industry can stimulate further development of fiber farms, mill infrastructure, and contribute to economic development.

Tasha Lewis is an Assistant Professor in the Department of Fiber Science & Apparel Design. Her research interests include the disruptive impact of technology in the apparel industry, the behavior of fashion brands, global and domestic apparel production (“globalization”) issues, and the significance of social responsibility and sustainability throughout the global apparel supply chain.

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Mary Littrell

Session Organizer and Chair: 6A. Conflict, Appropriation and Certification for Artisan Production

Around the globe, artisan groups have achieved a level of economic success while also contributing to gender, social, and educational empowerment for their members. Yet, most artisans continue to live at the margins of their societies as they work to transform the lives of their members. This session continues the dialogue from a 2012 TSA Symposium panel by exploring issues that have escalated over the past two years. Panel members are intimately involved in the production and marketing of artisan products and in research on organizational sustainability.

The founder and creative director of a women’s embroidery group in Kandahar, Afghanistan, will discuss the unique position for Muslim artisans who work under conditions of volatile conflict. How the group has navigated challenges of political turmoil while completing Afghan embroidery in their homes offers inspiring insight for organizational sustainability.

A designer and consultant on sustainable design will explore the impacts of digital printing technology on

the appropriation of ethnic textile designs across cultures. Without proper recognition or compensation, the custodians of these crafts are finding themselves replaced at a fast pace by a new generation of printed textiles.

The co-founder of an on-line, global textile marketplace will introduce the newly formed Alliance for Artisan Enterprise, supported by the Aspen Institute and the US Department of State. Alliance goals center on elevating the artisan sector, including introduction of a certification process for verifying artisan production.

A researcher and filmmaker will profile the contributions of Surayaia Rahman who refined the domestic needlework of Nakshi Kantha into fine art for public display in Bengal. Her new style that drew from folk literature and folk life helped to enhance the value of the tradition, revitalize old kantha forms, and open new economic opportunities for artisans.

Dr. Mary 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. 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. In recognition of their research in India, the co-authors were named Rockefeller Center Scholars in Bellagio, Italy. Dr. Littrell is a Fellow of the International Textile and Apparel Association and the Society for Applied Anthropology. She served as President of the International Textile and Apparel Association and as Treasurer and Board Member of the Textile Society of America. Since moving to Santa Fe, NM in 2011, she is a Research Associate at the Museum of International Folk Art and chairs the Artist Selection Committee for the annual International Folk Art Market—Santa Fe.

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Judianna Makovsky

Organized Session Panelist: 8E. Saving the Day: Groundbreaking Design & Textiles for Science Fiction & Fantasy Film

Judianna Makovsky is an Academy Award-nominated costume designer that has designed over 30 movies.

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Hector Meneses Lozano

“Traditional Innovation” In Oaxacan Indigenous Textiles - A Silky Perspective

Organized Session Participant: 2A. Five Centuries of Mexican Sericulture

Many different indigenous communities from Oaxaca have been exposed to trade routes that have been active even before the first Europeans came to the continent. Such exposure has led to a “global market” that has influenced the way in which these communities behave. Textiles (from fibres and dyes to yarns and finished cloths) have been a part of this very active exchange. What could be considered “traditional” now, was in fact very avant-garde at the beginning.

Silk is one of the products that has transformed the appearance of Oaxacan textiles: it is soft, it is easy to dye, it offers a very bright and diverse range of colours, and it gives a sheen that contrasts nicely with other fibres, such as cotton and wool. Silk has been dyed with natural and synthetic dyes. Some of the most valued wrap-around skirts from the coast of Oaxaca, said to be dyed with cochineal, consist of hand-spun silk dyed with fuchsine. This aniline has been used to create and develop different techniques of ornamentation. Silk

satin or embroidered ribbons have also been used to complement fabrics woven on the back-strap loom. Some communities discontinued their weaving tradition and favoured the use of imported silk satins, taffetas, and velvets—all of these by the end of the 19th century. Silk, therefore, is a raw material that allows us to understand the ever-changing taste of indigenous communities, forcing us to broaden our mindset when referring to “traditional” textiles.

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Shannon Ludington

Painted Clouds: Uzbek Ikats as a Case Study for Ethnic Textiles Surviving and Thriving Culturally and Economically in the 21st Century

7 D. Facing Challenges: Global Development

We are in a place of flux in the textile world, finding our way between shifting philosophies and new technologies. Uzbek warp ikats, or Abr is a traditional textile succeeding in its own culture and becoming a viable cultural import. Abr has a complex and ancient history, and it is important that we learn from it, for the wisdom it can give us in our own textile traditions and for its own beauty. This paper will discuss the changing cultural purpose, production methods and appearance of Uzbek ikats over time, as well as using historic models to question our modern, Western views of traditional textiles and society. Abr is a central part of Uzbek cultural history and deserves to be appreciated for its ancient history and incredible beauty. Its beginning is lost in fairy tales, but we know it was traded on the Silk Road for hundreds if not thousands of years. We have photographs of these ikats worn under Russian colonial rule, and they have managed to survive Soviet collectivization and industrialization. Since independence they have faced appropriation into western design and the changing fashions of a modernizing society but have maintained their integrity and indeed are thriving with a new generation of young designers. The interactions between purpose and product also highlight important questions. Uzbek textiles will serve as a case study of an ‘ethnic’ textile which has survived and thrived without western aid. This, and the widespread use of ikat patterns in western design in the last ten years raise issues of cultural appropriation and superiority. My research will consist of interviews in Uzbekistan, traditional gleaning from western books, papers and lectures and the knowledge absorbed through living in the Uzbek culture.

Shannon Ludington was born in California but raised abroad. She absorbed a love of textiles as a child in Uzbekistan that led her to a BFA in fibers from Colorado State University. She is currently weaving and working in retail. She hopes to pursue an MFA in fibers.

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Kathy Anne M'Closkey

Navajo Weavers and Globalization: Critiquing the Silences

5 A. Current Issues in Intellectual Property and Global Intervention

Native Americans, along with the scenery, are primary attractions in New Mexico and Arizona, and tourism brings billions into the region annually. Since the Indian arts and crafts ‘boom’ in the 1970s, unemployment has increased dramatically on reservations where artisanal production provides essential income. Isleta carver Andy Abeita acknowledges that the world renowned recognition of southwest arts and crafts does not reflect what goes on within impoverished makers’ homes. Currently 80% of the 1.5 billion dollar sales annually of “Indian” products is fabricated and imported into the US. ‘Knock-offs’ flood the shelves of hundreds of retailers, ‘trading

posts,’ casino gift shops and thousands of internet sites. This paper explores the consequences of appropriation facilitated by scholars depicting Navajos as great ‘borrowers,’ (the sheep from the Spanish, the loom from the Pueblos and designs from traders), and contrasts it to another controversy. In 1991, the Smithsonian licensed American Pacific Enterprises to have quilt patterns from their collection reproduced in China in order to generate revenue supporting heritage programming. Thousands of quilters petitioned Congress to cut the Smithsonian’s budget. Bowing to pressure, the museum canceled the contract and funded a quilt legacy program. Historic quilt patterns and Navajo designs reside in the public domain, leaving them vulnerable to appropriation. Currently “Navajo knock-offs” are woven in twenty countries and imported into the US. This is perfectly legal if textiles are not labeled “Indian-made,” since the Indian Arts and Crafts Board Act, a truth in advertising law, protects consumers not producers. The free market anarchism currently operative remains under-researched since scholars continue to profile artists as ‘cultural performers,’ and ignore the politico-economic domain. Analyzing the lacuna in the construction of Navajo weaving history reveals the consequences of globalization for thousands of weavers faced with a challenging future in sustaining their lifeways and livelihood.

Kathy M'Closkey is an anthropologist at the University of Windsor, ON, and a research affiliate with the Southwest Center, University of Arizona, sponsor of her book Swept Under the Rug: A Hidden History of Navajo Weaving (2002). Her forthcoming book Why the Navajo Blanket Became a Rug: Excavating the Lost Heritage of Globalization is forthcoming. She served as research director for the PBS documentary Weaving Worlds (2009). Kathy was recently nominated for the 2014 Weaver-Tremblay award, given by the Canadian Anthropology Association.

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Suzanne P. MacAulay

Chronology, Mythology, Invention: John Bevan Ford's Maori Cloak Images

4B. Maori Cloaks

The Symposium’s theme linking past actions to future creations implies a linear and sequential correspondence between them - one precedes the other yet offers possibilities to be realized at some future point in time. A different model for time sequencing where past, present and future are conceptually more integrated is the New Zealand Maori view of ancestral presence manifest in the past, but also present in the future. To paraphrase a Maori proverb, “the ancestors stand behind a person, but also stand ahead.” Thus, within this non-European concept of time, the ancestors are simultaneously regarded as both progenitors and future descendants within a time frame conceived as a spiral, which endlessly loops back on itself. With a backdrop of time as a spiraling continuum, this presentation explores the cross-fertilization between Maori weaving heritage and contemporary art making in the two-dimensional pigmented ink drawings of Maori artist, John Bevan Ford, in terms of symbolic, metaphoric and visually mythical language. The inspiration for Ford’s choice of Maori cloaks as the vehicle to graphically represent ancestral lineage as well as sacred, collective and personal history melds ancient mythological themes and cultural attitudes with current innovative, exploratory and creative impulses. Ford’s depiction of sacred cloaks as metaphors for earth and sky aligns with Maori beliefs that cloaks made from plant fiber and feathers embody the gifts of the gods of forest, land and sky. Technically, each object is labor-intensive. Ford’s drawings are composed of meticulous all-over markings of very small lines replicating the texture of fiber, which corresponds to the painstaking process of weaving the body of a cloak through accretion line by line. Both genres share the sacred and genealogical environment of Maori spiritual and aesthetic practices extended to the realm of lived experience with all the variables and contradictions.

Suzanne MacAulay, art historian and folklorist, is Professor and Chair of the Visual and Performing Arts Department, University of Colorado, Colorado Springs. Her book Stitching Rites critiques the role of cultural

politics in arts and crafts revitalization projects in the Southwest. Research includes material culture, ethnoaesthetics, and performance theory.

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Patricia Malarcher

Brandford/Elliott Award Winners Represent Diverse Approaches

Organized Session Participant: 3E. Joanne Segal Brandford and Lillian Elliott: Continuing the Legacy

Since 1995, when the Brandford/Elliott Award for Excellence in Fiber Art was inaugurated, 12 emerging artists (including the 2014 awardee) from the US and three other countries have received this prestigious biennial honor. Over the course of almost two decades, the works that merited this recognition could be read as benchmarks in the evolving genre of contemporary fiber.

Individually, the awardees have carried forward Joanne Brandford's and Lillian Elliott's passion for the potential of fiber as a medium of consequence. While pursuing diverse directions in both two- and three-dimensions, the winners have used not only hand-constructed and industrial textiles but also substances such as recycled ready-made items, wood veneer, and botanical materials in natural environments. These artists have developed innovative processes as well as discovered new applications for ancient techniques. Their investigations have paralleled concerns in the broader art community and the world at large. To cite some examples:

With dyed and printed fabrics that she deconstructed and reassembled, Frances Dorsey, the first awardee, reflected on issues surrounding WWII and war in general. With an underlying textile sensibility, Sonya Clark, the 2000 winner, is sharply sensitive to meanings implicit in ordinary things; she applies this awareness to an ongoing exploration of African American identity. At the time of her award in 2002, Soonran Youn was building figurative sculptures in lightweight fabrics and open crochet; their fibrous materials and processes amplified their allusion to both strength and vulnerability. Working on an architectural scale, Olivia Valentine, the 2012 winner, has created magnified versions of traditional patterns for domestic handwork, bringing textile history into dialog with contemporary sculpture.

Patricia Malarcher, former Surface Design Journal Editor, is an independent writer/editor. A 1989 Renwick Fellow, she contributed chapters to Objects and Meaning.

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Lusine Margaryan

Weaving Life and Death: Armenian Woven Design in the Past and Present

8 B. Changing Perspectives on the Ancient Old World

Fifty-five hundred years ago in the Zagros Mountains, a group of people wrapped their dead in woven mats and interred them among vats of wine in a high vaulted, many galleried cave. The evidence left behind by these enigmatic rituals include fragments of basketry shrouds, loom-woven textiles, a coiled basket, a fishing net, fiber cordage, fruit seeds and stems, as well as the vessels used to make wine. Our study of the complex designs woven into these burial shrouds has produced possible evidence of continuous pattern use from the Chalcolithic to the modern era. Areni-1 is among a group of karstic caves located in the Arpa River Valley in Armenia. Prehistoric use of the cave was during the Late Chalcolithic period (Late 5th to Early 4th millennia B.C.). The broad range of woven artifacts from Areni-1 demonstrates the importance of weaving in the ancient world and represents the earliest known evidence of a weaving industry in the South Caucasus. At least two plant fibers

were used to make the baskets and textiles used in this region. These include a local reed (genus *Calamagrostis*), called yeheg in modern Armenia, and linen (flax). Yeheg was used in the construction of basketry objects as well as cordage and rope; linen was used to create loom-woven textiles as well as plied cordage. The textiles are skillfully but simply woven; the baskets are more complex, involving bi-colored elements and intricate patterns. The evidence from Areni-1 Cave indicates the importance of woven objects to that Chalcolithic group and this stands in strong contrast to modern Armenia. The continuity of patterns evident in ancient baskets and modern rugs is providing us with the opportunity to analyze the changing uses and demand for woven objects over time and also to consider the future of weaving in Armenia.

Lusine Margaryan holds an MA in Archaeology from Yerevan State University and a BA in Art History from Yerevan State University.

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Christy Matson

Pre-Symposium Workshop Participant: Artists Studio Tour, Highland Park and Atwater Village, Los Angeles

Christy Matson is an artist and professor living and working in Los Angeles, CA. She received her M.F.A. in Textiles from CCA in 2005. Recent exhibitions include the Museum of Contemporary Arts Houston, The Milwaukee Art Museum, The Knoxville Museum of Art, the Museum of Contemporary Craft, Portland, OR, and The San Francisco Museum of Craft+Design. Matson has been an artist in residence at the Museum of Contemporary Craft in Portland, OR, at the Experimental Sound Studio in Chicago, and Harvestworks Digital Media Arts in New York City. Her work is in the collection of the Smithsonian Museum of American Art's Renwick Gallery and the Museum of Contemporary Craft Portland, OR. She currently teaches in Fiber and 3D media at Cal State University Long Beach.

Yuka Matsumoto

Changes in the Way of Traditional Cloth Makings and the Weaver's Contribution in the Ryukyus

7 D. Facing Challenges: Global Development

Japan's western-most prefecture, Okinawa-ken can be called a textile lover's "paradise" because twelve of fourteen government-designated traditional crafts are in the area of cloth and textiles. However, as needs of Kimono have continuously declined, as spinners are decreasing their numbers due to aging, associations of traditional cloth weavers in the Ryukyus have been facing difficulties to sustain their activities. This time the difficulties are more multifaceted than the ones when the fine cloth they made was used as tax in kind. We want to understand current status of individual and groups' activities of making traditional cloth by visiting communities of such textiles as Shuri-ori, Yomitan-hanaori, Ryukyu-kasuri, Urazoe-ori and Basho-fu in Okinawa Island, and Miyako-jofu and Yonaguni-ori in Yaeyama Islands. We try to find changes in materials, techniques, designs, patterns as well as weavers' attitude and ideas toward making traditional cloth. Changes found, for example, in case of Miyako-jofu, are in making new designs on the classic plain cloth by applying float and twill techniques used in Shuri-ori. Another example is Urazoe-ori which is newly started to be made in 2006 with city government's initiative. More important is that new directions could be seen in the way of weaver's contribution to sustaining the making of traditional cloth. To simplify, we use a contrast between weavers of native islander and of migrant from mainland. They are the second or third generation engaged in making cloth both in classic and creative style, and apparently different in orientation from weavers of the first generation recruited around 1970s to be principal figures in sustaining traditional cloth making. We have no clear picture of new directions in traditional cloth making in the Ryukyus. However, we are certain that changes are taking place in a gradual tempo with the contribution of such new type of weavers.

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She has been studying about clothing and textiles in various cultural areas of Japan and Indonesia including Sumba and Aceh.

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Peter Maw

The Supply of British Textiles to Virginia and Maryland, 1750-1826

Organized Session Participant: 2B. Anglo-American Textile Histories: Cross-cultural Exchange and Trade

Research on the history of Anglo-American trade has focused largely on the colonial period. This reflects a prevailing historical concern with matters pertaining to politics and imperial governance rather than purely commercial developments. In fact, the reconstruction of Anglo-American trade after 1783 ushered in a period of major trading growth based on the exchange of British manufactures (roughly three-quarters of which were textiles) and American raw materials and foodstuffs. In recent years, interest in the Anglo-American trade in the late eighteenth and early nineteenth centuries has been stimulated by greater research on the remarkably rich mercantile resources of American east coast ports. These records have been most extensively exploited for the large ports of the northern and middle states, especially for New York, Philadelphia and Boston. The proposed paper focuses on the trade in British textiles to Virginia and Maryland between 1750 and 1826. It proposes to extend the geographical scope of the recent study of US mercantile archives to include the merchants of Virginia and Maryland, which together took as much as two fifths of British textile exports to North America in the second half of the eighteenth century. Existing research on the mercantile history of the Chesapeake Bay in the eighteenth century has been extensive, especially in the colonial period, but research questions have naturally been framed around the distribution and marketing of tobacco and other American exportables. This paper will analyse the types of textiles exported to Virginia and Maryland from the second half of the eighteenth century and their target consumers, their British suppliers and the American merchants that handled their sale and redistribution in the US. It will highlight much closer connections between the import and export branches in Anglo-Chesapeake trade that existed in the trading regions to the north of the Potomac.

Peter joined Northumbria University in 2010, before moving to his current post at the University of Leeds in 2013.

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Signe Mayfield

Post-Symposium Tour Leader: Kay Sekimachi Retrospective, San Diego

Signe Mayfield is an Independent Scholar and Guest Curator of "In the Realm of Nature: Bob Stocksdale and Kay Sekimachi" at the Mingei International Museum, San Diego, California.

Matilda McQuaid, Chair

LACMA Plenary Chair: New Directions: New Ways of Thinking

This panel explores our expanding view of the form and function of textiles now, as well as our profound understanding and perception of their role and context in the future. Textiles as physical, conceptual, digital, artistic, architectural forms, designed as part of life, building spaces, creating spaces, creative spaces, thought processes, to use, to touch, experience, create, feel, grow, count, sense: respond, direct, control, teach, contain, act, emit, emote, protect, connect. What is a textile?

Matilda McQuaid, (MA, architectural history, University of Virginia and BA, art history, Bowdoin College), is deputy director of curatorial and head of the Textiles department at the Cooper Hewitt Smithsonian Design Museum. Prior to the Cooper Hewitt, she worked at The Museum of Modern Art, NY, where she curated over 30 exhibitions, including the highly acclaimed "Structure and Surface: Contemporary Japanese Textiles." At Cooper Hewitt, her exhibitions have included "Josef + Anni Albers: Designs for Living" (2004), "Extreme Textiles: Designing for High Performance" (2005), and "Color Moves: Art and Fashion by Sonia Delaunay" (2011). Currently she is co-curator for "Tools: Extending Our Reach" for the reopening of the Cooper Hewitt in December 2014. Among her many publications are *Structure and Surface: Contemporary Japanese Textiles* (1998); *Extreme Textiles: Designing for High Performance* (2005); and *National Design Triennial: Why Design Now?* (2010), and *Tools: Extending Our Reach* (2014).

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Eric Mindling, FPA Nominee

The Oaxacan Silk Comeback

Organized Session Participant: 2A. Five Centuries of Mexican Sericulture

In remote mountain villages in Oaxaca, the production of silk had survived little changed since its introduction by the Spaniards in the early 1500's. But dramatic changes since the beginning of the 20th century created circumstances that drove Mexican silk production to the brink of extinction. By January of 1990, there were just four women left in the Oaxacan mountains who still knew how to spin and weave silk. Even just a generation earlier, there were fifteen times as many weavers in those mountain villages.

This presentation, illustrated by photos taken in the last of the Oaxacan silk villages, will examine the circumstances that pushed Mesoamerican sericulture to the brink of extinction, from the decline of traditional dress in rural Mexico in the 20th century to the disastrous DDT spraying in the 1960's. I will also consider changes since 1990, when a government project that brought together organizers and designers took the first steps toward what has become a renaissance in sericulture. Against the odds, a whole new generation of sericulturists and weavers has emerged in remote mountain villages of Oaxaca. Equally fascinating, the kind of silkworm that many of them cultivate is the last of its kind on the planet, a descendant of the worms introduced by the Spaniards in the 1530's. The presentation will conclude by looking at current samples of works by Oaxacan artisans.

Founder and operator of an experiential cultural tourism company in 1997. Pioneer in cultural, artisan-focused, village-based tourism in rural southern Mexico. Facilitates opportunities for international exchange for Mexican artisans.

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Anais Missakian

A Founding Concept of a Collection: the history and Future of Design and Teaching applications of the RISD Museum Textile Collections

Organized Session Participant: 7E. Designing Traditions: A New Way of Looking, Learning, and Creating from a University Collection

RISD's Textiles Department offers a broad-based education in understanding and working with fabric, fiber and pattern. The program emphasizes a thorough understanding and integration of the design process, structure, and techniques. At the same time, faculty members encourage individual artistic expression, whether you are designing work intended for industrial production or creating one-of-kind fine art pieces. As practicing professionals themselves, Textiles professors support your development as an artist and designer who will energize

the field through your personal vision and understanding of the larger artistic, social and cultural context of the discipline.

The works in the Designing Traditions project include works by sophomores, juniors, and first-year graduate students. These students have captured the spirit of the original sources by focusing on the historical significance, techniques, and material of their chosen pieces and in the process have found their own unique, contemporary point of view.

One example of this process (illustrated in the proposal) is that of a Sumatran Skirtcloth (kain songket) from the 19th century from the Bequest of Miss Lucy T. Aldrich RISDM 55.540. MFA student Anastasia Azure produced an extraordinary compound weave inspired by this traditional cloth. Of her process Azure writes, "My woven sample is inspired by the bright bold plaid with overlaying metallic thread in the Sumatran skirtcloth. I chose spliced plastic tubing to create my deflected weft pattern, echoing the diamond shapes that appear across the surface of the skirtcloth. Like the metallic thread, the plastic tubing glints and reflects light, while fully revealing the ground cloth. The plaid I wove for the ground cloth mimics the warp and weft threads of the Museum piece to create a balanced grid plaid." Such examples as this speak to the beauty of the Designing Traditions project and the educational benefits of such a collaboration for young designers.

Anais Missakian is a professor in Rhode Island School of Design's Textiles Department. A design consultant for the textile industry, she has spent the past 25 years designing textile collections for the interior market.

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Eileen Mockus

Sustainability in Home Textiles

LACMA Plenary Participant: Sustainability in Textile Art and Industry

The home textile industry has primarily been focused on decorative textiles and easy to care for products, at a range of price points. Brands and retailers differentiate their product around style, design, quality and price. Within the industry are a handful of businesses shifting the perception of quality in home textiles by using sustainable materials and tracing back to the origin of the product. Coyuchi is one of the first brands to work with organic cotton for home textiles and the now offers a broad range of home textiles using organic cotton, natural linen and natural wool. Coyuchi's textiles are minimally processed following strict guidelines set by the Global Organic Textile Standard (GOTS). Developing sustainable home textiles involves researching supply chains, managing to environmental standards while creating product that is on trend and appealing to consumers. This presentation will share Coyuchi's approach to fulfilling the requirements and delivering great products.

Eileen Mockus is Chief Executive Officer of Coyuchi, Inc., makers of organic and natural home textiles. Under her leadership, Coyuchi's cotton products have secured certification to the Global Organic Textile Standard, the world's leading textile processing standard for organic fibers. Eileen holds a Bachelor of Science in Textile and Clothing from the University of California, Davis and Master of Science in Business Administration with an emphasis on Small Business and Entrepreneurship at San Francisco State University. Before joining Coyuchi as Vice President of Product Development in 2011, she worked in textile production, sourcing and materials testing for The North Face, Patagonia and Pottery Barn Kids.

Jeppe Emil Mogensen

Textiles in Future Hospitals: A Design Historic Approach on Textile Qualities

3C. Tech, Text, & Textiles

The architecture of modern hospitals in the western world are often criticised of being too clinical and institutional, causing patient stress and general longer hospitalisation. However, in regards to the international focus on constructing new hospitals, new ideas are introduced and focus has shifted towards the design concept healing architecture, visioning an improved healing process supported by stimulating design and architecture.

In this paper we will relate to this future, and by examining the design history of textiles, we discuss how the use of textiles in hospital design can contribute to this vision of healing architecture.

Textiles in architecture has throughout history provided unique possibilities of designing flexible and spatially interesting environments; and furthermore has this manifold material improved and elevated the architectural experience with tactile character, sensuality and distinctive aesthetic qualities, incomparable to other building materials. While these characteristic qualities of textiles are likely to improve the clinical and institutional environment of modern hospitals, the hygienic concerns are strictly governing and the architectural potential of textiles are often not exploited in full. However, with new directions and innovations within the field of smart textiles, future materials has been introduced that with state-of-the-art technology can be applied in hospitals while even improving the hygiene. Departing from this on-going shift in our contextual and cultural awareness of textiles, we will examine and question how this may effect our future understanding of textiles in regards to hospital environments?

Relating to important moments in design history we seek to unfold and articulate the traditional qualities of textiles, translating and resettling them within the vision of healing architecture. By examining the past, we may learn how to exploit the new potential of textiles in creating a future, where textiles may find new applications in hospital design and contribute in supporting hospitalised patients' healing process.

Jeppe Emil Mogensen, b. 1985, is educated architect (M.Sc. Eng. in Architecture) from Aalborg University in 2011. In his PhD project, "Smart Textiles in Future Hospitals", he explores the architectural potential of applying textiles in the interior of future hospitals, focusing on the experienced aesthetics of hospital architecture.

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Judianna Makovsky, Panelist

Panel Discussion Participant: 8E. Saving the Day: Groundbreaking Design & Textiles for Science Fiction & Fantasy

Judianna Makovsky is an Academy Award-nominated costume designer who has designed over 30 movies.

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Tatsuhiko Murai

Changing of Kudzu Textiles in the Japanese Culture

2D. Alternative Plant Fibers: Preservation, Development, Sustainability

Kudzu is one of archaic textiles in human experiences. In Japan, kudzu has been used not only daily products and clothing, but also court costume, samurai costume, wall paper, crafts and kimonos. A local community in Shizuoka has dealt with kudzu for a long time ago and I am one of them who succeeded to produce kudzu

products. In this presentation, I will explain how the local community has preserved tradition and techniques of producing kudzu products. In addition, I will present how my family business of producing kudzu products has played a role in the local community in the past and the present.

Tatsuhiko Murai is a specialist who has produced kudzu textiles and products in a local community in Shizuoka. Succeeding his fathers' wall cloth (kudzu) company, Murai has been the president of Shizuoka Wall Paper Mfg. Co. Ltd., since 1995. Although his father had focused on producing wall paper of kudzu, he has produced kimonos and other products. He has organized workshop of kudzu textiles every summer in order to share the tradition, techniques and knowledge among people who are interested in textiles. Also he has been a coordinator of traditional and natural textiles in Japan.

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Marilyn Murphy Elevating the Artisan Sector

Organized Session Participant: 6A. Conflict, Appropriation and Certification for artisan Production

The Alliance for Artisan Enterprise works to support and grow artisan enterprise, to improve livelihoods, sustain craft communities, preserve cultural heritage and contribute to sustainable economic development.

The Alliance was founded in November 2012 and hosted by the Aspen Institute. It is working collaboratively with individuals, corporations, and organizations to promote the full potential of the artisan sector. An action-oriented and solutions-focused collaboration, the Alliance aims to dramatically increase support to, and recognition of, the artisan sector.

Hundreds of thousands of people around the world participate in the artisan sector—from goldsmiths in Benin to weavers in Thailand—all of them struggle to maintain their ancient traditions while providing much needed income for their families. They are an integral part of communities and economies worldwide, especially in developing countries, yet they are seldom recognized as drivers for economic growth or for development efforts.

The Alliance for Artisan Enterprise will help unleash the artisan potential in the following ways:

- Raise awareness in public and private sectors of the role of artisan enterprises in promoting economic growth, creating sustainable livelihoods, and advancing the well-being of women.

- Tell the story of individual artisans, craft communities and cultural traditions to communicate the inherent value of artisan work and its importance in preserving cultural heritage.

- Engage with companies and organizations working in the artisan sector to overcome barriers facing artisans and create long-term markets and certification standards for artisan products.

- Provide a collaborative global forum for the exchange of best practices and increased investment to help organizations, businesses and individuals sustain and grow artisan enterprises and communities.

Marilyn Murphy was co-founder and Managing Partner of Clothroads, a global textile marketplace supporting global artisans in their preservation of heritage textiles. She was President and Publisher of Interweave, and until 2012 had been Editorial Director. She has a BFA in Art, with a minor in Clothing and Textiles, and has worked in the development of artisan networks. She was part of the Visioning Committee for the Avenir Museum of Design and Merchandising in 2011. Her publications include Woven to Wear (2013) and Weaver's Companion (2001)—both Interweave pubs, and several articles in textile journals. She is part of the Alliance for Artisan Enterprise, and a Board member of the Andean Textile Arts, among other organizations that support weavers and artisans internationally.

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Marie-Louise Nosch

The Aegean Wool Economies of the Bronze Age

Organized Session Participant: 1D. Fibre Revolutions: Change & Innovation in Textile Materials & Production in the Ancient Old World

This paper will explore the importance of wool in the emergence of complex societies during the Bronze Age in the Aegean. The 2nd millennium BC Aegean witnesses the emergence of a highly particular system of wool economy, beginning with the Minoan and followed by the Mycenaean centralized palace economies with strict administration of flocks, herders, wool, and textile production by thousands of women and children. This system monitors annual production targets and surplus production, and production strategies ensuring that the palaces' needs are met. Textile production is the largest sector of the palace economy and employs the highest number of people, organized according to a strict division of labour. At Knossos, it is entirely focused on wool for a quite standardised textile production; other secondary products, such as milk, skins, horn, lanolin, and meat did play a role as well but they only occur sporadically in the palace records. Regrettably, textiles, as other organic remains, are rarely preserved in the Aegean, so we must rely on the written documents in order to assess the textile production and consumption. This can be combined with experimental archaeology and studies of the numerous Bronze Age textile tools: loom weights and spindle whorls. The standardised mono-fibre and industry-like production controlled by the palaces can be contrasted with a wider range of fibres found archaeologically, a diversity of techniques and variety of patterns and decorations depicted in Bronze Age iconography.

Historian, specialised in ancient Greek history and especially Bronze Age textile cultures. Since 2005 director of the interdisciplinary Centre for Textile Research at the University of Copenhagen.

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Marie-Louise Nosch

Mycenaean Textiles: The Linear B Documentation

Organized Session Participant: 8B. Changing Perspectives on the Ancient Old World

In 1952, a young British architect, Michael Ventris, managed to solve one of the most intriguing enigmas in the study of ancient Greece: he deciphered one of Europe's oldest script systems, the hitherto perplexing Linear B, and demonstrated to an astounded scholarly community that the language behind this foreign-looking script system was in fact an ancient form of Greek dated c. 1500-1300 BCE. The script was termed Mycenaean Greek, after the most famous excavated palace, Mycenae. The many Linear B records from a series of palaces – Mycenae, Thebes, Pylos, Midea, and Agios Vassileios in mainland Greece and Knossos in Crete – do not reveal poetry, literature or science, nor diplomatic correspondence between courts and kings. Instead, the vast bulk of the documentation records detailed and minute information about the palace-controlled textile production. Thus, Europe's oldest texts give us accounts of sheep and lambs, shepherds, women and children employed as textile workers, different types of textiles and rations given to textile workers. The available evidence is fragmented but it nevertheless affords us an invaluable insight into the palace life of the 2nd millennium BCE where textile production seems to be the most controlled and regulated area of the administration, and where standardisation, division of labour and a gendered work force constitute the framework of the economy. The standardisation of Mycenaean textile types along with the extensive technical vocabulary for dyes, decorations and occupational designations illustrates that it represents many thousand years of tradition; it also mirrors the Bronze Age in Europe and the Near East as a period during which textiles represent an investment, a traded commodity, and a currency in pre-monetary societies. Our diachronic and trans-cultural investigation of Bronze

Age textile terms in Mycenaean, Egyptian, Hittite, Assyrian and Akkadian demonstrates how textile terms travel and transport technologies and trends.

Historian, specialised in ancient Greek history and especially Bronze Age textile cultures. Since 2005 director of the interdisciplinary Centre for Textile Research at the University of Copenhagen.

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Amy Oakland

Session Organizer and Chair: 6 C. Textiles from the Southern Andes: Tiwanaku and Beyond

This session highlights archaeological contexts of Tiwanaku textiles and also examines Southern Andean textiles before and after the Tiwanaku period. Tiwanaku textiles are perhaps the least-known group from the Andes of South America, a region famous for its elaborate weaving and dying techniques. Although Tiwanaku exerted great influence in the Southern Andes from 400-1000AD, no textiles have survived from the highland Tiwanaku capital. Tiwanaku textiles derive from the periphery in southern Bolivia, Peru, and northern Chile. The presenters in this session are all working directly with archaeological textiles in the field with access to contextual information and all papers feature this aspect.

The first presentation begins with an overview of Southern Andean funeral garments from early, pre-Tiwanaku contexts through the Middle Horizon period of Tiwanaku and Wari culture, to the Inca period and European contact. Presenting textiles in these varied contexts suggests the question: “just what are the implications, social, political, and personal, associated with dressing the dead?” Specific and focused textile studies follow in the next series of papers that discuss exquisite Tiwanaku textiles from the Tiwanaku colonies in Moquegua, Peru. Scholars who have excavated these textiles describe Tiwanaku garments associated with women and with children. Investigators working in San Pedro de Atacama, Chile discuss the social and political implications where foreign and elite Tiwanaku textiles are discovered within burials of local San Pedro culture. The session ends with the dissolution of Tiwanaku society and its aftermath, but the focus is on the resiliency of weavers who continue to maintain “the cultural importance of woven art” from an earlier, settled Tiwanaku time.

Collectively, these presentations examine the past in a focused presentation that highlights great change in the Southern Andes. These scholars present entirely new research and bring new data and experience to the field of archaeological textiles.

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).

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Geraldine Ondrizek

Shades of White: Modern Eugenics and The Gates Skin Color Charts

Organized Session Participant: 1E. Gone Viral: Medical Science in contemporary Textile Art

In an historical moment when the phrase “gone viral” refers less to the uncontrolled spread of contagious

disease than to the mercurial spread of digital information via social media, there is much to recommend the de-acceleration associated with handmade textiles. Indeed, a nostalgic desire to return to slower, simpler times is evidenced by the current boom in DIY crafting as well as the number of recent scholarly exhibitions and publications devoted to artists who consciously engage with labor-intensive craft media. This discussion panel features three artists whose textile-based work moves beyond an engagement with the facile disputes over art versus craft to expand instead the discourse between contemporary art and bio-medical science and technology. As such, their work offers a kind of visual inoculation against the viral spread of media-induced anxiety and loss of identity incurred when human subjects are reduced to cell samples, patient charts, and DNA codes under a seemingly omnipotent scientific gaze.

Their work spans a range of materials and techniques from a series of digitally embroidered “heirloom” doilies whose structures are based on epidemic viral structures such as SARS, HIV and Influenza; dyed silk panels representing the specific skin colors used by modern German and American eugenicists to determine a subject’s race; and a series of works based on the artist’s own hospital patient number featuring her bodily imprints on heavily embroidered hospital sheets. Diverse in their formal approaches, each artist explores the sublime tension between desire and fear, physical beauty and abjection, rational science and purportedly irrational or subjective art endemic in an era marked by health-care crises, genome mapping, and stem cell research. They achieve this in part, by pitting our nostalgic attraction to handcrafted textiles against the cultural anxieties that necessarily attend the increasingly complicated question of what it means to be human in a so-called post-human, post-biological age.

Geraldine Ondrizek received her BFA from Carnegie-Mellon University, MFA from the University of Washington and has been a Professor of Art at Reed College in Portland Oregon since 1994. For the last twenty years she has created architecturally scaled works that house images and forms inspired from medical and biological information. Ondrizek’s work investigates questions of life’s origins, life cycles, and ethical issues related to genetics and the possibility of unraveling genetic conditions. She is the recent recipient of the 2014 Hallie Ford Individual Artist Fellowship, two Oregon Council and Hallie Ford Career development grants, as well as Mellon Foundation and Levine Foundation grants.

Elena Phipps

Post Symposium Tour: Early Chinese Textile Analysis Featuring Selections from the Lloyd Cotsen Textiles Traces Collection, Los Angeles County Museum of Art (LACMA)

Bio, see below.

Elena Phipps

New Textiles in a New World: 18th-Century Textile Samples from the Viceregal Americas

Organized Session Participant: 2A. Centuries of Sericulture in Mexico

The age of global exchange began in the 16th century with the sea trade established by the Spanish and Portuguese as they navigated east and west. The Americas, with their wealth of natural resources that included silver, textile dyes and fibers, were both a supplier as well as a recipient of the goods carried along the trade routes. Archival records, ship manifests and other documents, as well as paintings from the period record the vital role that trade textiles played in this exchange, but few actual extant fabrics have been preserved.

Some 34 sets of textile samples sent with official reports from the Vice royalties of New Spain, New Granada and Peru to the King of Spain during the 18th century have been preserved in the Archivo General de las Indias, in Seville. Rarely published, and almost unstudied, they provide a glimpse into the types of textiles produced

in the region under Spanish authority, and also record imports from Europe and Asian into the region. Samples include swatches of silk made in Mexico (with the Spanish-introduced sericulture), along with velvets, brocaded ribbons, and specialty fabrics with silk and metal threads demonstrating the high level of skill achieved by Mexican silk weavers. Cotton textiles are also included, both plain and printed, in the style of the Indianillas, the Mexican version of block-printed trade textiles from India. Other examples include whole sets of English woolens in brilliant colors from Colchester, England sent from the governor of Havana 1735, and other Spanish bayetas presumably to indicate what was available in the local markets.

The paper will present these remarkable documents that provide a new source for understanding of the role of the Americas in global trade of the mid-Colonial era.

Elena Phipps, TSA President (2011–2014), and Metropolitan Museum of Art Senior Museum Scholar, has a PhD from Columbia University in Pre-Columbian Art History (1989) and has worked as a conservator and curator for over thirty-five years. Her curatorial work at the Metropolitan Museum of Art included the 2004 exhibition Colonial Andes: Tapestries and Silverwork, 1530–1830, as co-curator and as co-author of the catalogue, that was awarded both The Mitchell Prize and The Alfred Barr Jr. Award in 2005. In 2013 she was also a co-curator for The Interwoven Globe: Worldwide Textiles and Trade 1600–1800 for the MMA and a guest curator of The Four-Selvaged Peruvian Cloth: Ancient Roots/New Directions at the Fowler Museum, UCLA. She has published widely on the subject of textile materials, technique and culture, including Cochineal Red: the art history of a color (MMA and Yale Univ Press, 2010) and Looking at Textiles (Getty Publications 2010) among others.

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Elena Phipps

Aymara Textiles: Selections from the Fowler Museum Collection

4C. Aymara Textiles

Aymara textiles, from the highland communities of Bolivia and southern Peru especially, are known for their exquisite quality of weaving, their depth of dyeing of substantial colors and use of stripes as a visual language of culture and identity. We will look at a number of late 19th and early 20th century examples from the collection of the Fowler Museum that will include male and female garments including mantles (iscayos and ahuayos), dresses (acsu), tunics and ponchos, wrapping and coca cloths (tari).

Bio, see above.

Elena Phipps

Post-Symposium Tour Leaders: Private Textile Collections from Southeast Asia, The Andes, and Africa

Bio, see above.

Ann Peters, FPA Nominee

Dressing the Leader, Dressing the Ancestor: The Longue Duree in the south Central Andes

Organized Session Participant: 6C. Textiles from the Southern Andes: Tiwanaku and Beyond

The preservation and adornment of the dead in the South Central Andes can be traced over some twelve thousand years. The potential for preservation of human bodies and fine textiles in desert sands and high altitude caves contributed to a continuing social and political role of the dead in the lives of the living. Colonial period documents describe well-dressed mortuary bundles that participated in public ritual and could be cited

as proof of heritage and validation of social leadership.

However, the nature of social and political ancestry and its relationship to power change over time with the development of large-scale complex societies. These changes are reflected in the types of garments used to dress the outside of mortuary bundles and their references to socio-political roles and associations. Mortuary dress in the Middle Horizon often combines garments emblematic of the entities we call “Tiwanaku” and “Wari” with garments emblematic of other identities. Here this practice is considered in the context of continuities and changes in the practice of dressing the dead in earlier societies diverse in scale and complexity, both in the circum-Titicaca region and in the Pacific watershed west of Ayacucho.

Do the garments and other objects used to dress the dead appear to be the product of social groups directly involved in the mortuary ritual, or acquired in exchange relationships? What aspects of personal ornament are structured on and with the body, and what may be assumed - or imposed - as an already-made object? What aspects of elaborate dress may be recycled or reconfigured, and what might this imply about their social and ritual significance? What may be the implications of dressing the deceased in items emblematic of a political role and relationship?

Ann Hudson Peters was first drawn to analyze Paracas Necropolis embroidered imagery as part of the history of non-western and textile-based art, and then went on to train in ethnographic and archaeological research methods. Her dissertation on Paracas, Topará and early Nasca: ethnicity and society on the south central Andean coast (Cornell University 1997) documented other archaeologically excavated contexts to ground a social analysis of the Paracas Necropolis mortuary complex.

Peters has continued to work on the medium and significance of textile-based imagery in “Ecology and society in embroidered images from the Paracas Necropolis” (in Paul, ed., 1991) and “Travels of a Rayed Head” (in Isbell and Uribe, ed., in press). Her work on the physical construction and social significance of headdress elements brought her to compare types present at the Paracas site with those from contemporary sites in the region, and she went on to study contemporary headdress types from the Valles Occidentales and Atacama regions of the South-Central Andes, essays published by the Centre D’Estudis Precolombins de Barcelona (in Solanilla, ed., 2004, 2006).

Peters returned to work with Paracas Necropolis textiles once archival documentation of the burial contexts became available, and since 2004 has collaborated with Peruvian colleagues and other international researchers on the re-study of these complex mortuary assemblages. Greatly influenced by dialogue with Anne Paul and Elayne Zorn, her more recent work on Paracas Necropolis textiles also benefits enormously from intellectual exchange with our colleagues in Europe and in Andean South America.

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Elizabeth Plunger

Women of the Cloth: Outfits of a Possible Female Specialist Group from 3 Tiwanaku Cemeteries in Moquegua, Southern Peru

Organized Session Participant: 6C. Textiles from the Southern Andes: Tiwanaku and Beyond

Studies of the Tiwanaku culture (A.D. 500–1000) often assume that elite clothing is used to mark with distinct status or specialist categories within the polity’s social, ritual, and political structure. Usually these assumptions focus on elaborate prestige clothing types such as elaborate tapestry tunics and knotted four-pointed hats, which are believed to be associated with elite males. In recent research on burial assemblages from three Moquegua Tiwanaku cemeteries we have detected the presence of a possible female specialist group or social

category, marked by highly similar outfits with distinctive patterns and embroidery. These female individuals were also interred with unique burial goods, such as pigment boxes and embroidered bags that were used to carry coca leaves, an important ritual plant. Through analysis of their outfits together with research on other associated contexts including burial patterns, burial goods, as well as dietary information, we are exploring the possible role of these women, in hopes of also illuminating the largely unknown structure of gender relations and categories within Tiwanaku culture.

Elizabeth Plunger is a PhD Student at the University of California- San Diego, in Anthropology. She has worked on excavations in Moquegua and analytic work in the Museo Contisuyu, since 2008 in Peru. She has also worked on the Parotani Prehistoric Settlement Project (Cochabamba, Bolivia). She has published and presented her research on archaeological clothing in context of the Tiwanaku excavations in Moquegua, at the sites of Chen Chen and Rio Muerto. Some of these include: 2012 "Women of the Cloth: A Case of a Possible Female Specialist Group or Social Category from the M43, M70, and M16 Tiwanaku Cemeteries in Moquegua, Southern Peru"; co-author Paul Goldstein, 2012 Institute of Andean Studies Conference; 2011 "Dress, Death, and Identity in Moquegua Tiwanaku: Textile Evidence the Rio Muerto Mummies, Moquegua, Peru" co-author Paul S. Goldstein, presented at AAASPD 92nd annual meeting, San Diego, CA. and 2010 "Clothing and subgroup identity in Moquegua Tiwanaku: The burial garment of the Chen Chen style M43 and Omo style M70 cemeteries at Rio Muerto"; co-authors Paul Goldstein and Sarah Baitzel, presented 2010 Society of American Archaeologists, among others.

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Eduardo Portillo

Natural dyes and Aesthetic Search

Organized Session Participant: 3A. Explorations into Natural Dyes

We're interested in presenting and transmitting our personal experiences through processes and materials which carry the imprint of peoples and places, which show us the relations between humankind and its environment. Color guides us, the route to follow is discovered through color.

Understanding the geographical and cultural context where the natural dyes come from is our guide and inspiration to interpret the geographical and cultural environment in which the textile work is done.

A vision to enhance a better understanding and appreciation of natural dyes as an element in textiles, its importance as a means to preserve and disseminate cultural values and as a medium of contemporary expression through the explanation of the concept and creative process of our recent exhibition Azul Indigo, a blue journey. New horizons for creation as a result of this experience.

Eduardo Portillo and Maria Dávila studied sericulture and weaving in China and India. Founders of Veneseda, dedicated to natural silk production from silkworm rearing to finished silk goods and Taller Morera, a textile design Studio in Mérida, Venezuela. Devoted, since 1983, to the world of silk, natural fibers, natural dyes and textiles, weaving in traditional hand looms and in computer assisted handlooms. Their work is driven by research lines which principal aim is to study textiles techniques, their relationship with the surroundings and how it can be communicated in a contemporary language. They participate with different International development cooperation projects and keep an internship program in order to receive weavers and sericulturist from other regions. Their work has been exhibited in different scenarios of Venezuela, Europe and USA and received recognition, including UNESCO for their contribution to the design and weaving of silk.

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Betsy Quick

Yards of Style: African-Print Cloths of Ghana

4D. African Textiles

This presentation will explore the African-print cloths on view in the exhibition Yards of Style. The cloths display motifs ranging from Asante swords and stools to laptops, electric fans, and futuristic airplanes. They challenge the definition of "traditional," revealing an ever-changing, highly charged design vocabulary. The exhibition examines naming traditions, cloths in commemoration of leaders and events, and some of the social and political issues the patterns depict. Particularly interesting is the dialogue in West Africa about Chinese, Ghanaian, and Dutch print-cloths, and their impacts on local and global economies.

The presentation is led by Betsy D. Quick, exhibition curator and director of education and curatorial affairs at the Fowler Museum at UCLA where she is responsible for the development of exhibitions, teacher and student services, and family programs. She has been involved primarily with Non-European projects, especially those pertaining to the arts and cultures of Africa and the Americas. Her major responsibilities lie in the development of interdisciplinary exhibitions and curriculum materials for teachers. She has authored a number of publications and articles on the teaching of world arts and humanities; including materials produced in conjunction with the museum's major exhibitions: The Heritage of African Music, Wrapped in Pride: Ghanaian Kente and African American Identity, Sacred Arts of Haitian Vodou, and A Saint in the City: Sufi Arts of Urban Senegal.

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Mei Mei Rado

Imitation and Invention: Weaving

6 B. Textiles in China: Identity, Literacy and Communication

In the Qing dynasty (1644-1911) in China, assimilation of European art and technology resulted in unprecedented innovations in court arts. Textiles - primarily woven silks and tapestries -- appropriated European technique, motifs, and materials and came to serve as a productive site for artistic experimentations. Despite their prominent presence in Qing court material and visual culture, textiles have been a relatively neglected topic. Focusing on a group of eighteenth- and nineteenth-century imperial silks with European features in the Palace Museum, Beijing, this paper examines the Qing court imitation and invention of Western-style silks under the imperial patronage. The paper aims to reposition Qing imperial textiles into the larger scene of cultural and artistic exchanges between China and Europe during this period. While Chinese export silks in Europe and chinoiserie motifs in European textile design have been subjects of studies, I wish to draw attention to a forgotten chapter of the reciprocal transmission and reception. First, combining court archives and surviving examples, I will examine the different types of European silks that entered the Qing palace as diplomatic gifts and trade goods. They provided design inspirations for Qing court textiles. Second, I will investigate multiple examples of "European-style" silks produced by the Qing imperial workshops, ranging from relatively close copies to creative interpretations. The polyvalent ways that Qing court silks assimilated Western prototypes included emulation of pictorial designs, incorporation of European metal threads, and adoption of certain weaving techniques. Foreign aspects were often filtered through or combined with local tradition and aesthetic, resulting in hybrid visuality and materiality. Last, I will outline the uses of these silks in imperial military rituals, palace furnishing, and court-sponsored religious contexts. I argue that producing and displaying "European-style" silks represented the Qing ambition to demonstrate the empire's power through mastery of foreign styles and techniques.

Mei Mei Rado is a PhD student in History of Decorative Arts at the Bard Graduate Center. Her research focuses

on the exchanges of textiles and costumes between China and Europe from the late seventeenth to early twentieth centuries. She has published on related topics in academic journals and exhibition catalogues, and was the guest curator of an acclaimed exhibition "Shanghai Glamour: New Women, 1910s-40s" at the Museum of Chinese in America in New York.

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Matt Reitsma

Organized Session Panelist: 8E. Saving the Day: Groundbreaking Design & Textiles for Science Fiction & Fantasy Film

Matt Reitsma is a Los Angeles-based freelance textile artist working in feature films. He is a member of Motion Picture Costumers Local 705 with more than 30 feature film credits.

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Rowland Ricketts

Looking Back to Move Forward: Visualizing the Potential of Historical Indigo Production Methods for the 21st Century Through a Recent Installation

LACMA Plenary Participant: Sustainability in Textile Art and Industry

While developing the *I am Ai, We are Ai* project for Japan's 2012 National Cultural Festival, I was struck by the way in which the tradition of indigo production and dyeing there has, to date, been unable to adapt to changing consumer demands for locally made, sustainably produced goods. As both a dye and a process, traditional indigo would seem to be a perfect fit as we look for ways to lessen the impact of current methods of dyeing on the environment. In this presentation I will discuss a recent installation in which I visualized the quantifiable aspects of indigo production and dyeing as a means of understanding just how much color a single plant produces. Starting with a set amount of processed dyestuff, the installation includes the amount of dried plants required to produce that much dyestuff as well as the hundreds of yards of cloth it colored. Through a collaboration with a local clothing company, the dyed cloth will be sewn into shirts and sold as part of an upcoming line. Understanding how row-feet of plants in the field translate into color on cloth is one of the first steps in coming to terms with the basic economics and feasibility of small-scale, regional indigo production. I will also discuss other steps being taken to realize the potential for human-scale indigo production in the 21st century based on the tradition of indigo in Japan.

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 (Washington, DC), Cavin-Morris Gallery (New York), and Douglas Dawson Gallery (Chicago) and has been published in Textiles Now, FiberArts, Selvedge, Surface Design Journal, and Hand/Eye Magazine. Rowland is a recipient of a 2012 United States Artists Fellowship.

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Leesa Rittelmann

Gone Viral Introduction and Exhibition Overview

Session Organizer and Moderator: 1E. Gone Viral: Medical Science in Contemporary Textile Art

In an historical moment when the phrase "gone viral" refers less to the uncontrolled spread of contagious disease than to the mercurial spread of digital information via social media, there is much to recommend the de-acceleration associated with handmade textiles. Indeed, a nostalgic desire to return to slower, simpler times is evidenced by the current boom in DIY crafting as well as the number of recent scholarly exhibitions and publications devoted to artists who consciously engage with labor-intensive craft media. This proposed discussion panel features three artists whose textile-based work moves beyond an engagement with the facile disputes over art versus craft to expand instead the discourse between contemporary art and current bio-medical technology. As such, their work offers a kind of visual inoculation against the viral spread of media-induced anxiety and loss of identity incurred when human subjects are reduced to cell samples, patient charts, and DNA codes under a seemingly omnipotent scientific gaze.

Their work spans a range of materials and techniques from a series of digitally embroidered "heirloom" doilies whose structures are based on epidemic viral structures such as SARS, HIV and Influenza; an "Infective Textiles Dress," dyed with DIY microbes cultured from the local environment; and a series of works based on the artist's own hospital patient number featuring her bodily imprints on heavily embroidered hospital sheets. Diverse in their formal approaches, each artist explores the sublime tension between desire and fear, physical beauty and abjection, rational science and purportedly irrational or subjective art endemic in an era marked by health-care crises, genome mapping, and stem cell research. They achieve this in part, by pitting our nostalgic attraction to handcrafted textiles against the cultural anxieties that necessarily attend the increasingly complicated question of what it means to be human in a so-called post-human, post-biological age.

Dr. Rittelmann's work focuses on the intersection between gender, race and nationality in artistic production and reception. Her recent investigations in to the relationship between labor, gender, craft, and political activism in the public sphere resulted in the 2013 exhibition "Gone Viral: Medical Science and Contemporary Textile Art" for SUNY Fredonia's Marion Art Gallery which serves as the genesis of this panel discussion for "New Directions" 2014.

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Giorgio Riello

Session Organizer: 2B. Anglo-American Textile Histories: Cross-cultural Exchange and Trade

The textile relationship between England and North America has been at the centre of attention of textile historians for several generations. The aim of this session is to reconsider this important topic in textile history in the light of recent historical development in the so called Atlantic world. The meaning of cross-cultural exchange is investigated through the use of material culture methodologies and object-based research. The three papers here included also attempt to create a dialogue between economic history, history of fashion, and the history of cross-cultural interaction in the period from the seventeenth to the nineteenth century.

Giorgio Riello is Professor of Global History and Culture at the University of Warwick. He is the author of A Foot in the Past (OUP 2006) and has edited several books on the history of textiles, dress, fashion and design in early modern Europe and Asia among which Shoes (with P. McNeil) (2006; pb 2011) The Spinning World (OUP 2009; pb 2012); and How India Clothed the World (Brill 2009; pb 2012). His most recent book entitled Cotton: The Fabric that Made the Modern World (CUP) was published in March 2013.

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Giorgio Riello

Indian Cottons to the Atlantic Trade in the Long Eighteenth Century

Organized Session Participant: 2B. Anglo-American Textile Histories: Cross-cultural Exchange and Trade

This paper investigates the importance of the Atlantic markets for the sale of cottons produced in India and their European imitations in the eighteenth century. From the late seventeenth century, large quantities of cheap cotton cloth were sold to the West Indies plantations as well as to Latin American, North American and African markets. West Africa accounted throughout the eighteenth century for 5-8 percent of the overall English trade and 2.5 percent of the French trade. This might have not been as large a market as one might expect but was dominated by textiles. Textiles had a lesser role in the West Indian and North American colonial markets but the size of these American markets was substantial. English trade to the West Indies and North America was throughout the eighteenth century ten times as large as the West African trade. In the early part of the century, it was the West Indies to make the lion's share of this trade. By the end of the century (and in conjunction with the economic decline of much of the West Indies) the newly independent United States imported nearly £60 million worth of English merchandise. This paper investigates the Atlantic trade in Indian cotton textiles and its imitations from a quantitative point of view and will then attempt to provide a qualitative analysis of the role played by European nations (especially England and France) in connecting the Indian Ocean and Atlantic trades.

Bio, see above.

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Lesli Robertson

Ugandan Bark Cloth: A Model for Evolution and Innovation

2D. Alternative Plant Fibers: Preservation, Development, Sustainability

A textile is more than its physical nature; it has the ability to embody history, culture, and through its use, meaning. One of the most unique examples of this comes from the bark of the mutuba tree from western Uganda. This bark cloth originated centuries ago through the process of stripping an inner layer of bark from the tree and pounding it by hand into a supple cloth, tripling its size and developing a signature rust color. The tree is able to re-grow its bark for another harvest in one year, yielding 30-40 cloths during its lifespan. The making of bark cloth has not evolved greatly since its inception, each single piece of cloth is brought to life by hand, a laborious effort involving specialized wooden mallets and a great deal of skill. Although the process has not evolved, its use has. This paper will focus on the innovative use of bark cloth in studios, laboratories, and in the hands of artists, designers, and companies worldwide. Research into the history, culture, and contemporary uses of bark cloth within Uganda will paint a picture of a material that is alive in its cultural uses, while at the same time being part of an evolution into a material for new markets. Most recently, Bark Cloth Europe, a Ugandan-German company, received an innovation award for their pioneering use from LAUNCH, a collaboration between NIKE, NASA, USAID, and the US State Department. I will highlight this and other efforts to discover innovative uses for this textile in unusual places through the collaborative efforts of artists, scientists and engineers. The changing role of this culturally relevant and green material can serve as a model for evolution and innovation by understanding its journey from Uganda, Africa into the hands of designers and artists abroad.

Lesli Robertson is a Senior Lecturer of Fibers at the University of North Texas. Her studio and research focus is community based practices, engaging with international collaborators on projects linked to culture, identity,

and making. She actively exhibits her artwork nationally while developing community programs and collaborative projects internationally. She has launched interdisciplinary projects focused on Ugandan bark cloth and other sustainable practices in the arts through national and international partnerships. Her most recent project, the The Mother Load, is a collaborative work that engages with a global group of artists on the topic of motherhood and art (www.themotherload.org).

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Gemma Rodrigues

Embroidery as Activism

4D. African Textiles

Join Gemma Rodrigues, as she digs beneath the whimsical, brightly-colored and playful-seeming surfaces of a selection of post-apartheid South African women's embroideries in the Fowler's collections to reveal the deeply political imaginations behind them. In narrative tableaux that rework and combine text and imagery borrowed from the mass media, women artists from two creative collectives—the Mapula Embroidery Project outside Pretoria and the Kaross Workers in Tzaneen—have, since the early 1990s, used the art of embroidery to express their views on diverse issues affecting public life in South Africa—from celebrating Mandela's release from prison, to questioning traditional gender roles, to questions of behavior change, HIV Aids and sexual health, to current affairs and global happenings in places as far afield as New York City.

Rodrigues is Curator of African Arts at the Fowler Museum at UCLA. She has curated exhibitions exploring topics as diverse as contemporary conceptual photography, twentieth-century textile arts, and pre-colonial arts of divination. She is a co-editor of the journal African Arts and is completing her doctoral dissertation at Harvard University. From 1997 to 2000, Rodrigues lectured in art history at the Harare Polytechnic in Zimbabwe. In 1998, she co-founded an artists' trust that continues to foster the visual arts in southern Africa. She has received support from the Mellon Foundation, Harvard's Center for the Humanities, and the Getty Research Institute.

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Michael Rohde, Panelist

Organized Session Participant: 2E. Panel Discussion: the Masculine Mystique: Men and Fiber Art

Having begun weaving forty years ago, I learned most technical aspects of the craft via workshops offered by local weaving guilds, where I lived over time; in these organizations, 95-100% of the members are female so, initially my ways of working were directed by gender expectations, which I have later shed for a more personal, and occasionally political style.

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Chiara Romano

Polychrome Nets: Italian laces from the Collection of The Metropolitan Museum of Art

Organized Session Participant: 1C. Embroidered Stories: Interpreting Women's Domestic Needlework from the Italian Diaspora

If you think that white is the only color for lace...think again! My research focuses on a group of polychrome Italian laces dating from the sixteenth and seventeenth centuries. The category I have identified in the MMA

lace collection is known as “embroidered laces” and includes the techniques of Filet and Buratto. These early lacemaking techniques are often characterized by the use of different materials for the foundation and for the embroidery (textile and metallic threads). Despite the visual variety represented by these Italian laces, they all share the same basic structure of a net foundation, making them a particularly interesting subset to study. While luxury fabrics and historical textiles in general have gained more interest during the last decades, laces are still seriously understudied. It is for this reason that I would be delighted to contribute to the development of this hitherto neglected field through an analytical approach. My research will concentrate on the technical aspects of the laces, aiming to study and identify their material components through analysis of the diverse types of fibers, dyes, and techniques of lacemaking unique to these examples. From an analytic point of view, the information available concerning Filet and Buratto is limited, as is the proper method of their classification. My project would help fill the gaps in knowledge of these laces, in terms of both technical information and classification methodology. A thorough documentation of these net background Italian laces in the MMA's collection could become a significant contribution towards making this understudied field more accessible to conservation and curatorial investigation in the future.

Chiara Romano received her Master's degree in Textile Conservation at the University of Palermo (2011). She was a Fellow in costume conservation at the Museo del Traje and also worked on the conservation assessment, installation, and planned maintenance of the exhibition “Yves Saint Laurent” at the Fundaci—n Mapfre, Madrid. Her Master's thesis won the IGLIC award for Best Thesis of 2011; it is soon to be published in Italy. Ms. Romano was recently awarded a renewal of her Mellon Fellowship at The Metropolitan Museum of Art, where she is currently a Fellow in the Department of Textile Conservation.

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Ann Pollard Rowe

Defining the Beginning of the Chancay Textile Style

Organized Session Participant: 5C. Andean Archaeological Textiles & Coast-Highland Interactions: New Methods to Reconstruct the Past

Chancay-style textiles, found in the Chancay and Huaura valleys on the central coast of Peru north of Lima, from the late pre-Hispanic period, are probably more abundantly preserved than any other archaeological Peruvian textile style. Yet little documentary information is available on them and consequently their chronology has not been understood. Nevertheless, assembling documentary nuggets of information from a variety of sources enables me to formulate for the first time a definition of what appears to be the earliest textile style that could be called Chancay, probably datable to Middle Horizon 3-4 and perhaps also to Late Intermediate Period 1, after the fall of the Huari (Wari) empire around AD 950. Although there are unfortunately no available grave lots, there is some evidence of association with materials datable to Middle Horizon 3. One feature of the style is the use of complementary-warp weave borders, which in all likelihood were derived from highland sources, as well as tapestry designs that look as if they also were derived from complementary-warp weave designs. Some of the textiles identified do have Chancay or Huaura provenience. The resulting style is coherent, and can be seen to be a forerunner of later more familiar Chancay textile styles.

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. Her exhibitions and publications have described the stylistic development and the techniques and structures of both archaeological and ethnographic textiles of Latin America.

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Eulanda A. Sanders

George Washington Carver: Textile Artist

7A. Contemporary Artists Respond to Landscape and Sustainability

Born a slave, George Washington Carver (1864-1943) is one of the most historically prominent African American scientists. Carver was a pioneer as an agriculturalist and botanist by introducing methods of soil conservation for farmers, inventing hundreds of by-products from peanuts, pecans, sweet potatoes, and soybeans, and practicing “zero waste” sustainability. Scholars have recognized Carver's talent as a painter and his ability to develop paints and dyes from various natural sources; however, there is very little scholarship documenting his work as a textile artist. Holdings at the G.W. Carver National Monument and Tuskegee Institute National Historic indicate that Carver was proficient in textile techniques such as embroidery, weaving, crocheting, knitting and basketry. According to a document written by the National Park Service Carver created, “embroideries on burlap, ornaments made of chicken feathers, seed and colored peanut necklaces, woven textiles” (p. 24) and that “He was an honorary member of the Royal Society of Arts in London, England” (p. 30). Carver's textile work has not been documented in a scholarly manner or widely disseminated. The guiding purpose for this research was to systematically catalog images and extant pieces of George Washington Carver's textile work located at the G.W. Carver National Monument and Tuskegee Institute National Historic to develop an overview of the fibers, textiles, techniques, and sustainable practices/processes he used. In this paper the researchers will provide an overview of fibers, textiles, possible dyes, and sustainable processes used by Carver to create his textile works. The presentation will also include how the textiles created by Carver related to his scientific work in the areas of agriculture and botany. The hope is that examining the works of this historical figure will inspire current textile artists to explore new directions of sustainable textile arts. National Park Service. George Washington Carver National Monument, Diamond Missouri.

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Eulanda Sanders

TSA's 1st Juried Exhibition of Contemporary Textiles

8D. Contemporary Textile & fiber Art Exhibitions: TSA Juried Exhibition and Hangzhou Triennial

Abstract, see Gerry Craig.

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Toshiyuki Sano

Changes in the Way of Traditional Cloth Makings and the Weaver's Contribution in the Ryukyus

7 D. Facing Challenges: Global Development

Japan's western-most prefecture, Okinawa-ken can be called a textile lover's “paradise” because twelve of fourteen government-designated traditional crafts are in the area of cloth and textiles. However, as needs of

Kimono have continuously declined, as spinners are decreasing their numbers due to aging, associations of traditional cloth weavers in the Ryukyus have been facing difficulties to sustain their activities. This time the difficulties are more multifaceted than the ones when the fine cloth they made was used as tax in kind. We want to understand current status of individual and groups' activities of making traditional cloth by visiting communities of such textiles as Shuri-ori, Yomitan-hanaori, Ryukyu-kasuri, Urazoe-ori and Basho-fu in Okinawa Island, and Miyako-jofu and Yonaguni-ori in Yaeyama Islands. We try to find changes in materials, techniques, designs, patterns as well as weavers' attitude and ideas toward making traditional cloth. Changes found, for example, in case of Miyako-jofu, are in making new designs on the classic plain cloth by applying float and twill techniques used in Shuri-ori. Another example is Urazoe-ori which is newly started to be made in 2006 with city government's initiative. More important is that new directions could be seen in the way of weaver's contribution to sustaining the making of traditional cloth. To simplify, we use a contrast between weavers of native islander and of migrant from mainland. They are the second or third generation engaged in making cloth both in classic and creative style, and apparently different in orientation from weavers of the first generation recruited around 1970s to be principal figures in sustaining traditional cloth making. We have no clear picture of new directions in traditional cloth making in the Ryukyus. However, we are certain that changes are taking place in a gradual tempo with the contribution of such new type of weavers.

Professor of Anthropology, Faculty of Human Life and Environment, Nara Women's University, Nara, Japan. He is interested in cultural analysis of people's everyday life in family and community context and has been applying it to the studies of cloth and clothing in Japan, the United States and Southeast Asia.

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Joan Saverino

Embroidery as Inscription in the Life of a Calabrian Immigrant Woman

Session Organizer and Chair: 1C. Embroidered Stories: Interpreting Women's Domestic Needlework from the Italian Diaspora

This paper explores the intersection of needlework, personal narrative, gender and artistic creativity in one immigrant woman's extraordinary life in two out of the way places (Calabria and Appalachia) over the course of nearly a century. Anna Guarascio Peluso excelled in embroidered whitewear, the mark of a cultured woman in nineteenth century Calabria. As an immigrant to West Virginia, the art in its traditional form was incompatible with the new culture and life Anna entered. At the end of Anna's life, narrative and needlework merged to produce one last project. A revival of the embroidery served as a vehicle for reminiscence and the process of life-integration. A lively close reading of one Italian woman artist's lived experience and self-representation through her artistic repertoire (lost and then revived) provides the perfect context to discuss change over time in the social and economic lives of Italian women and the communities in which they lived on both sides of the Atlantic. The paper raises larger concerns surrounding issues of women's role in the (re)production of culture, expands recent research on Italian and Italian immigrant women, and touches on the role of dialogue and reflexivity in the ethnographic process.

Joan L. Saverino is an adjunct professor in the Department of Sociology, Anthropology, and Criminal Justice at Arcadia University. Her work has most recently appeared in the edited books, Italian Folk (Fordham) and Global Philadelphia (Temple).

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Carol Sauvion

Session Co-Organizer and Co-Moderator and Participant: The Masculine Mystique: Men and Fiber Art

The medium and metaphors of fiber have a history imbued with gender-based associations, predominantly tied to femininity. Although men have historically participated in the creation of textiles throughout the course of time, the role of women often overshadows them in proliferation and ubiquity of activity. In the 1960s, fiber as an expressive material became intertwined with and politicized by the feminist movement and fiber was frequently employed by artists to address socio-cultural hierarchies. The Men's Movement also emerged in that era, having its own potential impact on the field of fiber. The layers of historic and cultural hegemony that have guided textile production play into contemporary fiber art and enrich the meaning of the work. These ideologies continue to shape textile art to varying degrees although artists have moved the dialog in new directions. Where do male textile artists fit into the discourse today? A panel of working male textile artists will discuss their experiences and perspectives on the gender roles that surround them and their work.

How do male fiber artists use the medium to overtly address or transgress issues of gender constructs? For those artists who do not employ textiles to directly confront these topics, how do the underlying gender-based histories and currents influence their work? Have these artists been perceived as having turned to "women's work" and how has that impeded or fueled them creatively and professionally? In the words of artist and educator Mark Newport, "masculine and fiber are not linked in our social consciousness." What presumptions exist about the nature of the male fiber artist and what misconceptions do these artists confront? The panel will consider how identity politics play out in the hands of male makers and whether or not fiber has finally moved beyond the gender gap.

Carol Sauvion is the creator and Executive Producer of Craft in America, the documentary series celebrating American craft and she is also the Executive Director of the Craft in America non-profit organization.

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Caleb Azul Sayan

Textile Hive: Re-imagining The Textile Archive

6 E. Text, Data, Wikis: Sharing Knowledge and Digital Resources in the Study of Textiles

In 2009 a project was undertaken to digitize the Andrea Aranow Textile Design Archive (a private archive) for the purpose of finding a permanent home for the archive at an educational institution and becoming a more accessible resource. The archive contains over 40,000 textiles and objects from over 50 countries and had been primarily utilized by the fashion and home furnishing industries. Digitization was achieved through high resolution photography and each object cataloged with an in depth taxonomy covering information relating to the physical objects and their appearance. Unable to find a new home, the archive relaunched as the Textile Hive in 2014 an online web application. The Textile Hive combines rich imagery, detailed cataloging and associated contextual information of the archive within an innovative visual interface. Throughout the project the digital and physical archive were treated as a singular entity. The Textile Hive application was designed and built in-house to specifically to augment interaction with the physical collection and not replace it. Dynamic search allows users to center the archive around their interests, offering a counterpoint to the rigidity of many digital institutional experiences. Exploration through featured collections, rich media and visual search allow those with limited textile knowledge an inviting experience. Additionally, an integrated knowledge base presents contextual information relating to the archive's objects allowing users to broaden their knowledge. There is a great need to present textiles and other cultural material in more diverse formats so that they can

engage a wider audience. This project and the Textile Hive which was born from it present a unique approach to digital interaction and the dissemination of cultural material. Taking a historical textile archive and pairing it with advanced technology and interfaces, the Textile Hive re-imagines how physical archives can be utilized as platforms in the digital era.

Caleb Sayan is the founder of the Textile Hive and creator of Visual Hive software platform. He is also the founder Visual Archiving Solutions providing consulting services to collectors and institutions focused on large scale digitization projects. The son of a noted fashion designer and textile collector, Caleb grew up surrounded by textiles and foreign cultures living in Peru, London, Japan, China and the United States. Through a deep appreciation for the history, intricacies and tactile nature of textiles, combined with deep knowledge of technology and its use enhancing interactions with cultural material, Caleb created companies based on his passions.

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Joseph Sciorra

Session Organizer and Chair: 1C. Embroidered Stories: Interpreting Women's Domestic Needlework from the Italian Diaspora

This panel features three contributors from the forthcoming anthology *Embroidered Stories: Interpreting Women's Domestic Needlework from the Italian Diaspora*, edited by Edvige Giunta and Joseph Sciorra (University Press of Mississippi, 2014). This interdisciplinary and intra-genre collection brings together academic essays by scholars from the social sciences and the humanities, and creative work by visual artists, poets, and memoirists. The various contributions explore a multitude of experiences about and approaches to needlework and immigration from a transnational perspective, spanning from the late nineteenth century to the late twentieth century.

For Italian immigrants and their descendants, needlework represents a marker of identity, a cultural touchstone as powerful as pasta and Neapolitan music. Out of the artifacts of their imagination and memory, Italian immigrants and their descendants have created stories about embroidery, sewing, knitting, and crochet that help define who they were and who they have become. These narratives reveal the many processes by which a simple object, or even the memory of that object, becomes something else through literary, visual, performance, ethnographic, or critical reimagining.

While primarily concerned with interpretations of needlework rather than the needlework itself, its origins, design patterns, and techniques, *Embroidered Stories* remains mindful of its history and its associated cultural values, which Italian immigrants brought with them to the United States, Canada, Australia, and Argentina, and passed on to their descendants.

Joseph Sciorra is Associate Director at the Calandra Italian American Institute, Queens College. Sciorra received his Ph.D. from the Department of Folklore and Folklife, University of Pennsylvania. He's the editor of the journal Italian American Review and Italian Folk: Vernacular Culture in Italian-American Lives (2011), co-editor of Embroidered Stories: Interpreting Women's Domestic Needlework from the Italian Diaspora (2014) and Graces Received: Painted and Metal Ex-votos from Italy (2012). He authored Built with Faith: Place Making and the Religious Imagination in Italian New York (2014) and curated "Sacred Emblems, Community Signs: Historic Flags and Religious Banners from Italian Williamsburg, Brooklyn" (2003).

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Joseph Sciorra

Italian Needlework in the Diaspora: New Contexts and Shifting Meanings

Organized Session Participant: 1C. Embroidered Stories: Interpreting Women's Domestic Needlework from the Italian Diaspora

In 1933 Paulina Baldina Capozzi departed Naples on the steamship *The Rex* with a trunk filled with her trousseau, heading for her new home in Corning, New York. Other Italian women had taken this trip, also carrying with them embroidered items that they had made. They understood these items as beautiful objects, examples of their skill and resourcefulness; they also regarded their needle arts as a potential source of wealth and an epitome of womanhood.

In their new lives as immigrants, Italian women developed a dynamically new relationship with their expertise as needleworkers. Many of these women utilized their old skills by working as seamstresses in factories, often becoming their families' most reliable breadwinners. Some sold items from their dowry to cope with economic hardship. A number of them continued their domestic needlework for their family's use and a few still prepared trousseaux for their daughters. Some of these women taught their craft to their sometimes reluctant daughters and granddaughters.

During the twentieth century, this transmission of skills, too, became a thing of the past. Once valued and cherished, increasingly impractical and devalued embroidered items, were often dispersed, even discarded by their makers and descendants. And so the heartfelt yet unexamined history of needlework, with its artistry, its techniques, its practices, became embedded in the culture of the Italian diaspora as a symbolic and cultural trace and a token of the immigrant experience.

Today, the pull of the mundane yet artistically rendered object drives family stories, as well as contemporary visual artists, poets, and writers, in their accounts of needlework that have been given, received, or even lost and occasionally recovered. Needlework thus functions as an artifact of the imagination, a repository of dreams, hopes, disappointments, desires.

Bio, see Sciorra above.

Joseph Segal

Working with Historic Collections While Creating and Teaching: A Case Study from the Designing Traditions Project

Organized Session Participant: 7E. Designing Traditions: a new Way of Looking, Learning, and Creating from a University Collection

In 2008 Segal participated in the first presentation of the Designing Traditions project. He produced a hand-painted and screen printed linen tunic (illustrated in the proposal in the gallery). Inspired by a Indian, Gujarat state or Pakistani, Sindh province woman's tunic (detail illustrated), from the late 19th- early 20th century, Segal stated: "As I learned about how the Indian tunic's form I was inspired by spiritual beliefs, and I became fascinated with the concept and meaning of the piece. The idea of deflecting the evil eye with mirrors became my main source of inspiration, as well as fear and destruction."

Segal will lead the audience through his creative process in a richly illustrated presentation with step-by-step technique images from the historic source to the finished textile. Further Segal will speak to the way in which the Designing Traditions project impacted his work as a student and how he has come to utilize the project as

part of his own teaching practice.

Joseph Aaron Segal earned his BFA from the University of Massachusetts and completed the MFA program in Textile Design at Rhode Island School of Design in 2009. Joseph currently teaches Industrial Knitting at RISD while working as a freelance knitwear designer and lead designer for his two brands, World of JAS and Pretty Snake. Segal currently teaches Industrial Knitting at RISD while working as a freelance knitwear designer and lead designer for his two brands, World of JAS and Pretty Snake.

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Kay Sekimachi

Post-Symposium Tour Leader/Featured Artist: Kay Sekimachi Retrospective, San Diego

Kay Sekimachi was born in 1926 in San Francisco. Her objects are at once simple yet crafted with an astounding complexity of detail. Her work, which started as weavings and wall hangings, has evolved into many different and distinct permutations, often creating new versions of familiar shapes and forms, such as her woven boxes, which she began making in the 1970s, or her ethereal flax and loosely woven baskets and bowls. She attended California College of Arts and Crafts, Oakland. Since the 1960s, her fiber work has been exhibited extensively in the United States, Europe, and Asia, including solo exhibitions at the Mingei International Museum, San Diego, California, and at the Craft and Folk Art Museum, Los Angeles. Kay Sekimachi lives and works in Berkeley, California. She received the American Craft Council's Gold Medal in 2002.

Peter Sellars

Keynote Speaker

Peter Sellars, opera, theater and festival director, is one of the most innovative and powerful forces in the performing arts. A visionary artist, Sellars is known for his groundbreaking interpretation of classical works and his engagement in the discussion of art and its meaning for contemporary culture. Recently, he spoke of art's power to build, transform, communicate, explore moral issues, and create communities. His expansive and creative artistic achievements have been recognized and honored internationally, receiving a MacArthur Fellowship, the Erasmus Prize, the Sundance Institute Risk-Takers Award, and the Gish Prize, among others. Peter Sellars is a professor in the Department of World Arts and Cultures at UCLA. His presentation on Wednesday, September 10 will open our conference New Directions.

Soraya Serra-Collazo

Maguey Hammocks: A Weaving of Resistance in Puerto Rico

2D. Alternative Plant Fibers: Preservation, Development, Sustainability

Hammocks have been woven in the Caribbean since pre-colonial time. A traditional weaving from America's indigenous peoples was seen for the first time by conquerors in the Caribbean Antilles. It can be said to be a weaving of resistance. Overcoming Spaniard conquest during the first cultural clash in the "new Continent", its use and manufacturing spread across the new European settlements in the region. The newcomers appropriated them as perfect sleeping furniture for transatlantic voyages and at their new homes. Across the next centuries its use widespread, consequently they are known throughout the world. As many local artisans in Puerto Rico still weave hammocks it can be said to be one of the few indigenous weaving traditions still alive in the region. Although cotton hammocks can be seen in almost every tourist stands, the traditional maguey hammock is slowly vanishing. Few artisans know the process of extracting maguey fibers and spinning methods, and even fewer customers are willing to pay the high prices of hand spun and woven maguey hammocks. In order to document a vanishing tradition and to serve as a memory holder of a weave that has overcome

many transitions in our past and recent history, in 2011 with the support of the Institute of Puerto Rican Culture the work of Esmeralda Morales Acevedo was documented. As one of the two maguey hammock weavers she is the only female who is still caring out the tradition in Puerto Rico. The proposed paper will take a panoramic look at the history of hammock weaving in Puerto Rico from pre-colonial time to the present. As a case study for the Caribbean region it focuses on its permanence throughout history discussing the perseverance of an indigenous knowledge which is approaching a transition from practical knowledge to ephemeral memory.

B.A. Anthropology, University of Puerto Rico; M.A. Museum Studies: Costumes and Textiles, Fashion Institute of Technology, SUNY; conducting doctoral studies on Puerto Rican and Caribbean History at the Center for Advance Research in Puerto Rico. Tejiendo Tradiciones Project Director, documenting endangered traditional weaving techniques and the use of native fibers in Puerto Rico. Currently is conducting research in the history of cotton production in the Caribbean. Interested in the reconstruction of Caribbean pre-Columbian basketry technology, has analyzed weaving impressions on ceramic form pre-Columbian archaeological sites in Puerto Rico. Work as Museum Manager at a Historic House in the island.

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Nicola Sharratt

Woven Adaptations: Textile Production in the Aftermath of Tiwanaku State Collapse

Organized Session Participant: 6C. Textiles from the Southern Andes: Tiwanaku and Beyond

Existing scholarship on the technical sophistry, decorative repertoire and social significance of Tiwanaku textiles largely concentrates on the height of Tiwanaku state authority across the Southern Andes (AD 500-1000). That authority came to a violent end circa AD 1000, when the Tiwanaku state underwent a prolonged and disruptive breakdown. Although archaeologists are increasingly interested in the centuries following Tiwanaku state collapse, and although there is a growing body of research on craft production and state collapse, textiles from this period in the Andes have been comparatively neglected.

In this paper, I discuss textiles from Tumilaca la Chimba in the Moquegua Valley, Peru, a small village established by refugees fleeing Tiwanaku towns around AD 1000. Textiles excavated from burials at the site in 2006 and 2007 offer an unprecedented opportunity to examine the extent to which Tiwanaku weaving traditions were maintained through this period of social upheaval.

Comparing the Tumilaca la Chimba textile assemblage with a collection of funerary textiles from Chen Chen, a Tiwanaku state period site in Moquegua, I focus on textile form, fiber and technique, and investment in textile production. Utilizing the excellent provenience data that exists for both assemblages I also explore the kinds of textiles interred with individuals differentiated by sex, age, and status.

I suggest that regional political turmoil resulted in an increasingly challenging environment for weavers, and as such the community had to adapt long-standing cultural norms about the role of woven cloth in burials. Understanding textiles as both reflective of and responsive to particular social conditions, I argue that although Tiwanaku textile traditions were by some measures negatively impacted by the wider unrest, weavers at Tumilaca la Chimba responded to the changing social context in inventive ways and ensured that the pre-collapse cultural importance of woven art was maintained.

Nicola Sharratt is Assistant Professor of Anthropology at Georgia State University. She received her PhD from the University of Illinois at Chicago in 2011 and held Post-Doctoral Fellowships at the Field Museum and the American Museum of Natural History/Bard Graduate Center. She recently curated 'Carrying Coca,' an exhibition of woven bags used for holding coca leaves in the Andes. In addition, she directs an archaeolog-

ical program in southern Peru, which has been funded by National Geographic and the National Science Foundation. Her publications focus on the collapse of ancient South American states, geochemical analyses of archaeological material, and Andean craft production.

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Roxane Shaughnessy

Session Organizer and Chair: 8A. Communicating Textiles Within and Beyond Museum Walls: New Directions

Since their inception, museums in North America privileged textiles as a medium. Naturally, the perspectives from which textiles have been valued, studied, and exhibited have changed considerably over the past 150 years, as has their popularity with scholars and the public. Especially in the past 20 years, the motivations and methods for communicating the textiles to audiences have changed drastically, with the advent of new technologies, web development and social media. Archives, too, are embracing novel ways of sharing their fragile primary research materials relating to textile history. In this session, practicing museum curators and archivists present past, current and future case studies of how institutions and the public are using both conventional and innovative methods to engage a variety of audiences in experiencing the rich artistry and cultural diversity of textile making and meanings, both within institutional walls, and beyond.

Bio, see below.

Roxane Shaughnessy

Textiles in the Virtual World: Broadening Audience Engagement at the Textile Museum of Canada
Organized Session Participant: 8A. Communicating Textiles Within and Beyond Museum Walls: New Directions

Museums with textile collections face challenges in providing meaningful public access to these cultural objects. Textiles can only be displayed for limited periods to minimize damage from light and exposure, and the fragility of most textiles requires careful handling to prevent deterioration. Textile exhibitions and special visits to storage areas provide opportunities for public engagement with textiles. However until recently, the close study of materials and techniques required direct access to the object.

In recent years, the advent of the World Wide Web, digitization, and other technologies have afforded global access to museum textile collections, and enabled those interested to engage with the objects virtually in a variety of ways. Beyond the museum, viewers now have the ability to zoom in on a digital high resolution photo, and explore the complex weave structures of a fine cloth, or marvel at the technical brilliance of a pre-Hispanic woven tunic. On-line collection databases provide a rich and comprehensive resource for researchers and others worldwide, furthering serious scholarly inquiry and promoting discovery.

Presenting textiles in on-line exhibitions and themed web projects provide opportunities for further user-directed exploration. The public can engage in the narrative content associated with textiles as social objects, and can contribute their own textile related stories and thoughts to the conversation through posts, blogs, and other social media, all without stepping into the museum.

Inside their walls, museums nowadays are integrating technology and media in the galleries as an interactive interpretive tool, using new digital and mobile technologies to teach, captivate, and immerse visitors in the objects they are encountering. This paper examines recent efforts in these directions at the Textile Museum of

Canada and other museums, and discusses both the challenges and the outcomes.

Roxane Shaughnessy, MA, is Curator at the Textile Museum of Canada, where she has lead responsibility for the development and management of the Museum's permanent collection. Since 2002 she has worked on the production of five museum websites which engage the public in exploring textiles from multiple perspectives. She actively curates exhibitions at the museum, most recently Ancestry and Artistry: Maya Textiles from Guatemala, and curates the Permanent Collection Gallery. She combines research interests in the Central and South American holdings at the Museum, with an interest in using new media to advance broad and meaningful access to museum collections.

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Sharon Shore

Pre-Symposium Workshop Leader: Exploration of European Tapestries and Textiles, Getty Museum

Sharon Shore, textile conservator, is a private contractor at Caring for Textiles in Los Angeles. She has participated in conservation projects with the Getty Museum on their tapestry and textile collection over the past twenty five years.

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Rachel Silberstein

Words and Symbols: A Preliminary Study of Literate Communication in Chinese Embroidery
6 B. Textiles in China: Identity, Literacy and Communication

From the earliest catalogues onwards, Western collectors of Chinese embroidery displayed an entrancement with auspicious symbols. This was unsurprising: these symbols enabled material discrimination - awarding curators and collectors with little recourse to textual sources or social context a sense of control over the object. But the conceptualization of this communication system according to literature like nineteenth-century flower language books created some questionable assumptions: for example, that all auspicious motifs were always and necessarily meaningful, even if the given motif was ubiquitous in Chinese material culture. Still more problematic, however, was the idea that embroiderers (by implication women) turned to symbolism due to illiteracy. As Ernest E. Leavitt Jr described in his 1968 *Silkworm and the Dragon*: "the literacy rate of China could never have been considered high, yet even the small children could read the "meanings" in nature and the things around them. These "meanings" have been interwoven with Chinese art for so many hundreds of years that, if they were removed from the minds of the people, the art would become lifeless." Whilst mid-twentieth-century scholars had little knowledge of the achievement and significance of early modern women's writing, for researchers today this account of women's illiterate lives is no longer tenable. Several decades of scholarship has demonstrated the role of reading and writing in Chinese women's lives; here I take advantage of this research to turn away from connoisseurship towards a more socially and culturally grounded approach that explores the presence of literate communication in Chinese embroidery. In this preliminary study, by introducing some different kinds of character-embroidered objects and examining how literate elements change across time and space, I will question the idea that female embroiderers used auspicious motifs to compensate for their illiteracy and instead demonstrate how needle and thread were used to mingle symbols with words.

Rachel Silberstein is a PhD candidate in Oriental Studies at the University of Oxford, UK. Her research examines issues of fashion and culture in Qing women's dress. She learnt Chinese in Xi'an, China, where she spent two years teaching and studying at Xi'an Foreign Languages University. Returning to the UK, she studied an MA in Chinese linguistics and a course in Asian Art at the Victoria & Albert Museum, prior to starting

doctoral studies at Oxford in 2007. In 2012, she was awarded the Gervers Fellowship at the Royal Ontario Museum to study their collection of Chinese vernacular textiles.

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Carolyn Smith

The Past, Now Weaving the Future: The Continuing Significance of Lila O'Neale's Klamath River Basketry Research

Organized Session Participant: 3B. Inventing Native American Textiles + Paper on Salish Spinning

In the summer of 1929, Lila O'Neale (1886–1948) tacked up and down the Klamath River, interviewing nearly fifty Karuk, Yurok, and Hupa basket weavers for her doctoral research at the University of California. As one of the pioneers of ethnoaesthetics, O'Neale spent time with basket weavers, eliciting responses from the photographs of baskets she brought with her and talking with them individually about their craft, in order to learn about their own understandings of the aesthetic qualities of basketry.

Prior to her research and for many years later, anthropologists only concerned themselves with indigenous materials that were considered to be “authentic”: crafts that were made for and used by Indigenous peoples, particularly works that did not show any Euro-American influence. O'Neale, however, documented Indigenous perspectives on not only the formal features of basketry, but also the social changes that were affecting basket weaving practices in the 1920s as evidenced by the production of new styles made for the curio market. O'Neale's work is distinctive because she accorded the weavers the respect of true artisans, recording the names of each and including a fairly detailed biography.

This paper focuses on O'Neale's ethnoaesthetic intervention, as well as the continued relevance her research to art historians, anthropologists, and Indigenous peoples alike. Her book, “Yurok-Karuk Basket Weavers,” proves to be the definitive volume today on Klamath River basketry designs, styles, weaving materials and techniques. Utilizing her field notes, researchers have begun the arduous task of attributing baskets in widespread collections to their makers. Additionally, researchers use her work to make detailed analyses of designs, to expand knowledge of the early-twentieth century curio market, and to learn more about aesthetic understandings from indigenous perspectives. And, new generations of Karuk, Yurok, and Hupa basket weavers utilize O'Neale's work for their own personal inspiration.

Carolyn Smith is a PhD candidate in Anthropology at UC-Berkeley. She is interested in the Karuk basket weaving practice. More specifically, her work examines social identity produced through the weaving process in everyday life.

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Ruth Katzenstein Souza

Pre-Symposium Workshop Organizer: Sustainable and Creative Approaches: Textile and Clothing Design by Christina Kim and dosa

Workshop organizer Ruth Katzenstein Souza is a TSA member/advisor, and president of greenscreen®, an architectural trellising system for vertical greenery. She is an artist and weaver, trained in Farnham, England over thirty years ago, who maintains an independent textile studio in Los Angeles.

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Kaye Spilker

LACMA Plenary Chair: Sustainability in Textile Art and Industry

This panel examines the role of sustainable practice in art and industry, discussing directions for development and implementation of standards, as well as innovation in materials and process from science, industry and artistic perspectives. A large subject, from industry perspectives we will focus on selective aspects of practice and education, looking at the organic cotton industry and its model for California, as well as an education program in Sustainability, in one of the University of California's major campuses for training in agriculture and industry. The personal and artistic perspective will look at the use and production of indigo on a ‘human scale’, contrasting the traditional and industrial models, and examining the role of the artist in the context of sustainable practice.

Kaye D. Spilker, Curator, Department of Textiles and Costume, LACMA, holds a B.F.A. from Syracuse University and an M.A. in art history from University of California, Los Angeles. Kaye pursued an earlier career in Belgium as an artist before joining the museum in 1987. She has curated exhibitions on Los Angeles designer Gilbert Adrian, on LACMA's holdings of Ballets Russes and Erté theater costume, and on ancient Andean textiles. Ms. Spilker co-curated Breaking the Mode: LACMA's Contemporary Fashion Collection as well as the acclaimed Fashioning Fashion: European Dress in Detail, 1700–1915. At present, she is working on three projects: an exhibition of children's quilts, another on Art Deco textiles, and co-curating a major exhibition opening in 2016 of fashionable men's dress in Europe and the United States.

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Laura Splan

Organized Session Panel Discussant: 1E. Gone Viral: Medical Science in contemporary Textile Art

Laura Splan's conceptually driven multimedia work employs sculpture, textiles, photography and digital media to interrogate the visual and textual manifestations of our cultural ambivalence towards the human body as well as the dichotomies of beauty/horror and order/disorder.

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Laura Splan

Domesticated Viscera: Biomedical Motif, Material, and Metaphor

Organized Session Participant: 1E. Gone Viral: Medical Science in contemporary Textile Art

In an historical moment when the phrase “gone viral” refers less to the uncontrolled spread of contagious disease than to the mercurial spread of digital information via social media, there is much to recommend the de-acceleration associated with handmade textiles. Indeed, a nostalgic desire to return to slower, simpler times is evidenced by the current boom in DIY crafting as well as the number of recent scholarly exhibitions and publications devoted to artists who consciously engage with labor-intensive craft media. This proposed discussion panel features three artists whose textile-based work moves beyond an engagement with the facile disputes over art versus craft to expand instead the discourse between contemporary art and current bio-medical technology. As such, their work offers a kind of visual inoculation against the viral spread of media-induced anxiety and loss of identity incurred when human subjects are reduced to cell samples, patient charts, and DNA codes under a seemingly omnipotent scientific gaze.

Their work spans a range of materials and techniques from a series of digitally embroidered “heirloom” doilies whose structures are based on epidemic viral structures such as SARS, HIV and Influenza; an “Infective Textiles

Dress,” dyed with DIY microbes cultured from the local environment; and a series of works based on the artist’s own hospital patient number featuring her bodily imprints on heavily embroidered hospital sheets. Diverse in their formal approaches, each artist explores the sublime tension between desire and fear, physical beauty and abjection, rational science and purportedly irrational or subjective art endemic in an era marked by health-care crises, genome mapping, and stem cell research. They achieve this in part, by pitting our nostalgic attraction to handcrafted textiles against the cultural anxieties that necessarily attend the increasingly complicated question of what it means to be human in a so-called post-human, post-biological age.

Bio, see above.

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Jeffrey Splitstoser

Early Horizon Textiles Involving Supplemental Wefts and Their Implications for Regional Weaving Practices

Organized Session Participant: 5C. Andean Archaeological Textiles & Coast-Highland Interactions: New Methods to Reconstruct the Past

This talk will present a structural comparison of textiles from three contemporaneous sites - Cerrillos in the upper Ica Valley, Coyungo in the Nasca drainage, and Karwa in the Bahía de Independencia - to understand the relationships between coast and highland during the early part of the Early Horizon (ca. 850-500 BCE) in Peru. The discussion will focus on textiles that involve plain weave with discontinuous wefts (including tapestry and brocade), in which differences in spinning practices and the use of camelid hair suggests the existence of regional weaving practices that operated within a larger technological and artistic framework that characterized the Early Horizon throughout much of the central Andes. It will also draw from archaeological evidence, including an interesting find from the south-central highland site of Campanayuc Rumi, that suggests there was direct contact between coast and highlands during Early Paracas times. In addition, the presentation will briefly discuss the way new scientific methods, such as those being used to identify dyes and source fibers, might aid future research in understanding ancient regional interaction.

Jeffrey Splitstoser is the textile specialist for the Huaca Prieta Archaeological Project directed by Tom Dillehay and Duccio Bonavia, and a research associate of the Institute of Andean Studies. Ph.D. (2009) from The Catholic University of America, on Cerrillos textiles.

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Marybeth Stalp

Virtually Crafting Communities: An Exploration Fiber and Textile Crafting Online Communities

5 D. Community Building in Contemporary Art

Ravelry.com was founded in 2007 and as of March 2013 it had more than three million members for its social networking website. The Ravelry.com motto is: Ravelry is “a place for knitters, crocheters, designers, spinners, and dyers to keep track of their yarn, tools, and pattern information, and communicate with others for ideas and inspiration” (Forbes, Ravelry.com/about, Aug 22, 2013). Members share images of their handcrafts and discuss their recent projects. The site serves as more than a social media platform for handcrafters; however, it also provides members with a means of commerce, such as selling yarns and patterns. This research draws on experiences of handcrafters, including knitters, crocheters, weavers, textile designers, and quilters. In 2004, we launched an ongoing qualitative ethnographic research study of handcrafters. For the last nine years, we

collected interviews from fiber and textile handcrafters; observed and participated in various handcrafting groups; attended fiber and textile related events; visited fiber and textile shops and private design studios; and observed and participated in online handcraft communities. Our recent research recognizes the significant presence of crafters on the Internet, previous research suggests face-to-face interactions were essential to the phenomenological experiences of the handcrafters. In this paper, we explore online communities, including blogs, social media sites, meet ups, and commerce domains, for fiber and textile designers and handcrafters. We share our qualitative research findings addressing the gap in the literature about the significant impact of online fiber and textile design communities. We conclude with a discussion about the benefits and drawbacks within these online communities influencing the current paradigm shifts that is both manipulating and empowering fiber and textile enthusiasts and practitioners. Reference Forbes, Jessica. Ravelry.com/about (Accessed: August 22, 2013).

Marybeth C. Stalp is an associate professor of Sociology at the University of Northern Iowa. She researches the intersection of gender and culture in contemporary society. Stalp examines women’s creative activities as gendered cultural production.

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Lyssa C. Stapleton

Weaving Life and Death: Armenian Woven Design in the Past and Present

8 B. Changing Perspectives on the Ancient Old World

Fifty-five hundred years ago in the Zagros Mountains, a group of people wrapped their dead in woven mats and interred them among vats of wine in a high vaulted, many galleried cave. The evidence left behind by these enigmatic rituals include fragments of basketry shrouds, loom-woven textiles, a coiled basket, a fishing net, fiber cordage, fruit seeds and stems, as well as the vessels used to make wine. Our study of the complex designs woven into these burial shrouds has produced possible evidence of continuous pattern use from the Chalcolithic to the modern era. Areni-1 is among a group of karstic caves located in the Arpa River Valley in Armenia. Prehistoric use of the cave was during the Late Chalcolithic period (Late 5th to Early 4th millennia B.C.). The broad range of woven artifacts from Areni-1 demonstrates the importance of weaving in the ancient world and represents the earliest known evidence of a weaving industry in the South Caucasus. At least two plant fibers were used to make the baskets and textiles used in this region. These include a local reed (genus *Calamagrostis*), called yeheg in modern Armenia, and linen (flax). Yeheg was used in the construction of basketry objects as well as cordage and rope; linen was used to create loom-woven textiles as well as plied cordage. The textiles are skillfully but simply woven; the baskets are more complex, involving bi-colored elements and intricate patterns. The evidence from Areni-1 Cave indicates the importance of woven objects to that Chalcolithic group and this stands in strong contrast to modern Armenia. The continuity of patterns evident in ancient baskets and modern rugs is providing us with the opportunity to analyze the changing uses and demand for woven objects over time and also to consider the future of weaving in Armenia.

Lyssa Stapleton acted as Curator and Collections Manager for the Cotsen Collection between 1997 and 2013 and is currently a Doctoral Candidate in Archaeology at UCLA. She holds a M.A. in Archaeology from UCLA and a B.A. in Anthropology from California State University, Hayward. Lyssa’s fieldwork has been conducted primarily at Bronze and Iron Age sites in Eastern Europe including Armenia, Albania, and Hungary. Her current research looks at the genesis of weaving in the South Caucasus. Her museum background includes work in the curation and management of archaeological materials, exhibition planning and design, and in conservation.

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Jo Stealey

Pathmakers: Bringing Fiber to Art and Art to Fiber

Organized Session Chair: 3E. Joanne Segal Brandford and Lillian Elliott: Continuing a Legacy

Contemporary basketry has evolved over the last 60 years to be integrated into the art world at large. The panel will address what is new and innovative in this movement, and ask how is the work of this generation influenced by the previous generation of basketmakers? This panelists will illustrate how the movement continues to be redefined due to the influences of Joanne Segal Brandford and Lillian Elliott by looking at innovative artists who have contributed fresh patterns, channels and momentum to this innovative medium. Furthermore, the panel will examine how this confluence influences current emerging artists.

Areas of discussion are as follows:

1. How materials and techniques have become “language” in the work itself and suggest meaning (i.e. Mo Kelman, and others).
2. How technology has influenced the creative process (i.e. Nathalie Miebach).
3. How the movement has merged to be seen as sculpture like any other medium. There are numerous examples of artists who consider themselves to be basketmakers, as well as those who do not, who explore and exploit basketry materials and/or techniques. Basketry has emerged in temporary and permanent installation art (i.e. Patrick Dougherty, Janet Eichelmann), Land Art (Jette Melgren, Tim Jounhson, Monica Guellera).
4. How artists have used recycled materials to address environmental issues (Bryant Holsenbeck), as well as sociological and cultural themes (Rigo 23 - project in South America).

Jo Stealey, Ph.D. and professor at the University of Missouri. Head of the fiber program and awarded the endowed Middlebush Chair for Arts & Humanities for creative research.

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Catherine Stevulak

Surayia Rahman: The Refining of a Domestic Art

Organized Session Participant: 6A. Conflict, Appropriation and Certification for Artisan Production

Kantha or, as it is increasingly referred to now, nakshi kantha, is an important women's domestic art of Bengal. Layers of old garments such as saris, lungis and dhotis are stitched into objects of functional, ritual, or ceremonial use. In Bangladesh, kantha was revived as a commercial activity to provide work for women left destitute after the 1971 war. In the mid-1980's, it was further developed as a public art. One of the key players in this revival was Surayia Rahman, who refined a domestic art, for private use, into fine art, for public display. Initially an artist who painted pictures and designed decorative pieces as well as dolls, Surayia Rahman .

Cathy Stevulak is the co-founder of Kantha Productions LLC. In cooperation with an award-winning team of filmmakers in Bangladesh, Canada and the United States, she is leading the Threads project to document the life, textile stories and social contributions of artist Surayia Rahman of Bangladesh.

Cathy's interest in textiles began when she raised corporate funding for a new location of the Textile Museum of Canada in the late 1980s. Her husband has an interest in textiles also, having casually collected as he worked with US Embassies and traveled in Southeast Asia. However, it was when Cathy lived in Bangladesh

between 2001 and 2003 that her interest in textiles flourished. She traveled widely in the country, observing textile traditions, and she had the privilege to meet many women who were developing textiles for domestic use and international export. Cathy and her husband since launched a Bangladesh textile exhibition in cooperation with the Nova Scotia College of Art and Design and are now producing a documentary film on the life and art of Surayia Rahman, whose inspirations based on kantha tradition spawned a unique textile form of 'kantha tapestry' in Bangladesh. Since 2009, Cathy has been researching the global reach of Surayia Rahman's textile stories and designs and is documenting them together with professor Niaz Zaman.

In Cathy's professional career, she was Senior Governance Adviser with United Nations Development Programme in Bangladesh, and has worked with other international organizations. She is earnest about preservation and promotion of indigenous arts and broadening awareness of, and opportunities for, the artisans who create them.

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Maleyne M. Syracuse

The Aesthetics of Digital Technologies in Woven Textile Art

Organized Session Participant: 2C. Touch and Technology

Digital jacquard weaving has become a point of departure for a new physical and visual vocabulary for woven textile art. Because of the unique correlation between the digital matrix and the woven grid, digital jacquard art represents a distinctive new textile aesthetic. For centuries, European woven textiles with non-repeating pictorial imagery were dominated by tapestry weaving. The limitations of harness and treadle and jacquard loom technology in non-tapestry woven fabrics restricted the practical opportunities for rendering complex imagery and limited design to regularly repeated abstract or stylized forms. Today, computerized digital jacquard looms allow for almost infinite versatility in design and the rendering of complex imagery, expanding the range of artistic intents that can be captured in cloth. Digital jacquard looms directly link woven cloth with sophisticated computer enabled methods of design, visualization, and image creation/manipulation. Yet, while this technology theoretically allows for the reproduction of almost any image or design in cloth, the most successful artistic programs for these digital jacquard textiles are those intrinsically related to the woven form. This paper will discuss how textiles artists such as Pae White, Lia Cook, and Grethe Sorensen have successfully appropriated digital jacquard technology to create a new world of woven art forms. The new digital textile aesthetic maximizes the visual effects of the weave structure, reconstructing individual pixels of digital imagery, animation, and video in the individual intersections of warp and weft. It is successful because of the close interaction of medium and design. The work of these artists demonstrates how a visual program fully integrated with the structure of digital jacquard woven cloth is in fact strengthened by its translation into a textile.

Maleyne Syracuse is a candidate for an MA in the History of Decorative Arts at the Parsons New School for Design. She volunteers at the Cooper-Hewitt National Design Museum's Textile Department, researching and writing about textiles in the collection. Maleyne is President of the Board of Directors of Peters Valley School of Craft and an avocational weaver and felt maker. She is also Treasurer of the Textile Society of America.

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Sharon Takeda

LACMA Plenary Organizer and Chair: Textiles in Museums

The Los Angeles County Museum of Art (and its origins as part of the Los Angeles County Museum of History, Science and Art) has organized more than 150 special costume and textile exhibitions in the past ninety-five

years, including the first textile exhibition to travel to multiple museum venues (2000 Years of Silk Weaving; 1944) and the first exhibition in an art museum dedicated to Indonesian textiles (Textile Traditions of Indonesia; 1977–78). In recent decades, LACMA's costume and textile exhibitions and publications have garnered national awards and traveled internationally. In July 2013, LACMA (in association with the Cotsen Foundation for Academic Research) organized an intimate think tank of invited art professionals—museum directors, curators, conservators, a graphic designer, an art publisher/editor, a technology/digital media specialist, and a contemporary artist—to discuss past, present, and possible future directions of textile exhibitions and publications. This panel consists of three of the think tank presentations.

Sharon S. Takeda is Senior Curator and Head of the Department of Costume and Textiles at the Los Angeles County Museum of Art (LACMA). Her exhibitions include Kimono for a Modern Age (2014), RODARTE: Fra Angelico Collection (2011–12); African Inspiration: Kuba Textiles and European Modernism (2010–11), Fashioning Fashion: European Dress in Detail, 1700–1915 (LACMA 2010–11; Berlin 2012; Paris 2012–13), Breaking the Mode: Contemporary Fashion from the Los Angeles County Museum of Art (LACMA 2006–07; Florence 2007–08; Indianapolis 2008), Miracles and Mischief: Noh and Kyōgen Theater in Japan (2002–03), Japonism in Fashion: The Influence of Japan on Western Dress (1998), The Fabric of Life: Japanese Folk Textiles (1995), and When Art Became Fashion: Kosode in Edo-Period Japan (1992–93). In addition to exhibition catalogues, her publications include Japanese Fishermen's Coats from Awaji Island for the Fowler Museum at UCLA, contributions to Edo: Art in Japan 1615–1868 for the National Gallery of Art, and articles in American, British, and Japanese journals. Sharon serves on the Directing Council of the Centre International d'Etude des Textiles Anciens (CIETA).

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Kevin Terraciano

Session Organizer and Chair: 2A. Centuries of Sericulture in Mexico

This panel features four presentations that explore the production of silk in Mexico, an industry that Spaniards introduced in New Spain shortly after the conquest in 1521 and a tradition that continues today in remote parts of the southern state of Oaxaca. "Imagining the Mexican Silk Boom" examines the practice of sericulture in indigenous communities, as represented by artists from the Mixteca region of Oaxaca in a rare mid-16th century manuscript that employs pictographic and alphabetic text to record the income and expenditures of a community engaged in the production and sale of silk. "New Textiles in a New World" surveys a large collection of textile samples from various parts of Spanish America that were sent to the king of Spain in the 18th century, including several samples of silk from Mexico. "Traditional Innovation" considers the meaning of "traditional" in the context of Indigenous textiles, taking the example of silk in Oaxaca. The "Oaxacan Silk Comeback" documents the near extinction of silk production in Oaxaca, and its revival in recent years.

Spanning a period of nearly five centuries, the presentations trace the development and evolution of a textile industry that thrived and then gradually declined until the point of near extinction, until its recent revival in remote indigenous communities in the mountains of Oaxaca. The revival of silk in these communities testifies to the indigenous systems of knowledge and art that contributed to the industry's boom in the early modern period, in the early years of transoceanic, global trade. The four papers will be delivered in the chronological order of the topics addressed.

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Kevin Terraciano

Imagining the Mexican Silk Boom of the 16th Century

Organized Session Participant: 2A. Centuries of Sericulture in Mexico

It is difficult to imagine that sericulture in Mexico was a lucrative industry that rivaled in quality and quantity the production of silk in Andalusia, before the trans-Pacific "China trade" between Manila and Acapulco began in the late sixteenth century. Almost immediately after the conquest, Spaniards brought to New Spain a new industry that was adopted on a grand scale by many indigenous communities, especially in the temperate highland regions of the south. One rare manuscript documents a fifteen-year period in the mid 16th century when silk production flourished in the Mixteca region of the modern state of Oaxaca. The "Codex Sierra" is a book of community accounts from Santa Catalina Texupan, a Mixtec-Chocho community in the heart of the Mixteca Alta. The 62-page text, which begins in 1550 and ends in 1564, is comprised of parallel pictographic, alphabetic, and numerical components. The pictorial portion is arranged on the left side of the page, with separate space for alphabetic Nahuatl-language commentary in the middle column, and numerical accounts on the right. Mixtec artists/writers employed preconquest-style glyphs and symbols and adopted the roman alphabet to write in Nahuatl, the lingua franca of highland Mesoamerica, to record information on income and expenditures during the period. The Codex Sierra illustrates how indigenous communities produced silk, the considerable profit in pesos that they earned from the industry, and the types of goods and services that the community purchased with this income.

This paper will focus especially on how native artists represented the importance of silk in the manuscript, incorporating images of worms and mulberry leaves into their rich pictographic tradition.

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Carmen Thays

Early Intermediate Period Textiles from the Central Coast in the Museo Nacional de Arqueología, Antropología e Historia del Perú (MNAHP)

Organized Session Participant: 5C. Andean Archaeological Textiles & Coast-Highland Interactions: New Methods to Reconstruct the Past

The MNAHP has many important collections of archaeological textiles from all cultural periods and regions of Peru. The most important ones come from archaeological excavations conducted by various teams during the first half of the 20th century. The best known resulted from the excavations led by the museum in the Paracas Peninsula, on the south coast, which brought material from the Early Horizon and Early Intermediate Period (ca. 500 B.C.E.–300 C.E.). Other investigations brought important textile material from the less-known Lima culture that was in existence on the central coast during the Early Intermediate Period (ca. 200–700 C.E.). The artifacts excavated in 1908 in Huaca Pan de Azúcar or Huallamarca, those found in 1949 in Huaca Aramburú by Jijón y Caamaño, and some others of the same period found in the Ancón Necropolis still need to be studied. The main obstacle to their study has been, among other reasons, related to the difficulties in identifying the group, due in part to the loss of accession registration information. While the number of textiles is limited, I shall present an overview of those that can be identified with details on their functional, technological, and stylistic characteristics.

Head of Textile Conservation and Textile Collections at the National Museum of Archaeology, Anthropology

and History of Perú (MNAHP), Lima, since 1999, Carmen Thays has a long experience in archaeological textile investigation and conservation in Perú.

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Marine Toussiot

Research into Natural Dyes from the Plant Biodiversity of New Caledonia and the Kanak Cultural Heritage

Organized Session Participant: 3A. Explorations Into Natural Dyes

Nowadays interest is growing in finding nature-friendly sustainable technologies, inducing a return to the use of products coming from renewable resources such as natural dyes.

The flora of New Caledonia has an endemism ratio of almost 80% and a major importance in the traditional pharmacopoeia, but little is known on the use of natural dyes. An interdisciplinary team at the University of New Caledonia with a network of co-workers in France has been doing research on original molecules from this rich environment through four aspects: tinctorial, phytochemical, therapeutic and cultural. 82 plants corresponding to 35 botanical families were collected and tested for their potentiality for dyeing different textile fibers (cellulosic and proteinaceous). 42 out of 82 gave interesting colors on fabrics and 35 showed good light fastness results. High performance liquid chromatography (HPLC-PDA), mass spectroscopy analysis (HRMS) and nuclear magnetic resonance (NMR 1D, 2D) experiments were used to evaluate the separation potential of natural products and determine the chemical structure of isolated compounds.

Furthermore, 32 crude extracts from different parts of 12 plants were tested for antimicrobial and antitumor activities. Six extracts were found to have inherent activities against *Staphylococcus* spp. strains and five against KB cells line. 11 species from 6 families were selected for phytochemical investigations. Xanthenes, flavonoids and anthraquinones were found. 10 species showed interesting free radical scavenging activities (antioxidant evaluation).

Dye analyses were also performed to identify the colorants of historical Kanak objects from museum collections. This work allowed identifying the roots from different forms of *Morinda citrifolia* as the dye sources of 25 out of 30 historical Kanak objects.

Increasing knowledge on plants components and on their traditional uses is a major way to contribute to the preservation and improved management of humankind's natural and cultural heritage.

Marine Toussiot, born in New Caledonia, PhD in sciences, works on the chemistry and pharmacology of natural products. Her PhD consisted on the study of natural dyes from the flora biodiversity of New Caledonia.

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Helen Trejo

Beyond Wool: New York's Diverse Fibershed for Textiles and Clothing

5 D. Community Building in Contemporary Art

Sustainable fashion expert Rebecca Burgess introduced the notion "fibershed" in 2011 as an allusion to "watershed," which refers to bodies of water that pass through several geographic regions. "Fibershed" includes not only fibers like wool, but also mills and fiber studios within a particular region. Little is known about the diversity of fiber resources available in New York's rural communities. Assessing New York's fibershed can be beneficial to textile/ apparel production within the state. Resources within the fibershed can support economic

growth in New York's rural regions through both agro-tourism and linkages with New York City's fashion industry. To assess the New York state fibershed, including the amount of fibers available, marketing strategies, challenges, and benefits of having a fiber farm, a survey was distributed to fiber farmers between July and August 2013. Responses from approximately 67 fiber farmers reveal that wool, alpaca, mohair, cashmere, angora, and llama fibers are available. Wool and alpaca are the most abundant. New York farmers sell yarn (76%), roving (73%), clothing and/or accessories (64%), and household textiles (50%). Marketing platforms farmers use include informative labels on products (53.7%), direct conversations with customers (68.7%), and the Internet (55.2%). Major challenges fiber farmers experience are identifying a target market and selling "tactile" fiber products online. The average annual income farmers derive from fiber products is \$10,000 or less. Benefits include supporting a sub-culture of people interested in fibers, animals, sustainability, and agriculture. Farmers welcome the public to visit their farms as part of agro-tourism; this fosters social and community development among farmers, local community members, and tourists. Connecting fiber animals to products and people can nurture a community-based apparel value chain. Integrating diverse, local, animal fibers into New York's apparel/textile industry can stimulate further development of fiber farms, mill infrastructure, and contribute to economic development.

Helen Trejo is an Apparel Design graduate student at Cornell University. Her research interests include exploring the local apparel supply chain, no-waste fashion design, upcycling, and community-based research. She received her Bachelor's in Fashion Design from the University of California, Davis in 2012.

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Nancy Turner

Pre-Symposium Workshop Leader: Explorations into Natural Dyes Early Dyebooks and the Investigation of the Science of Color, Getty

Nancy Turner, Conservator, Manuscripts Department, Getty Museum, has a strong interest in the colorants and pigments used in Medieval manuscripts. She has experimented with techniques of producing pigments in conjunction with her research on painting textiles of Flemish and French illuminators of the 15th-16th centuries.

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Mauricio Uribe

Rethinking the Tiwanaku Phenomenon in San Pedro de Atacama Through the Study of Textiles of Solcor-3 and Their Associated Contexts (400-1000 AD)

Organized Session Participant: 6C. Textiles from the Southern Andes: Tiwanaku and Beyond

From San Pedro de Atacama, Chile we examine the alleged relationship with Tiwanaku. Our investigation focuses on elaborate and plain textiles with associated ceramics and recent bio-archaeological data that allow us to question this relationship. We see a heterogeneous and unequal society in San Pedro rather than one that responds to a superior political entity and a culture born from a strong tension between dominant and subordinate groups. Discussing the funeral bundles discovered in Solcor-3 we characterize individuals who wear Tiwanaku textiles with their contextual associations and compare them to others who do not wear such textiles. Solcor-3 presents contexts with textiles of the styles of both Tiwanaku Provincial and Tiwanaku where stylish clothes indicate prestige goods within a local context. It appears that some individuals constitute a privileged group who maintain special relationships with others who moved these objects. The conclusions have led us to understand that San Pedro society was living with strong tension and internal conflicts that emerged through some members who had long distance contacts and access to foreign resources. These data suggest

two expressions of the same male power of shamans and caravanners, expressions that gestated for centuries creating what we know archaeologically as Culture San Pedro, but that says little about their daily lives. This vision denied the participation of other actors, such as women and people without exceptional offerings, all those who disappear in statistical calculations. The recognition of all actors who participated in the history of San Pedro will improve our understanding of local society and will help us to explain the change that occurred at the end of the Middle Period around 900 AD, which led to the Late Intermediate Period.

Mauricio Uribe teaches in the Department of Anthropology at the University of Chile, in Santiago. He is an archaeologist and has worked on the archaeological cultural complex of Pica-Tarapacá in the South Central Andes, (1000-1540 DC) between 2003-2006 among other areas in Chile. He has widely published in archaeology of this region, since 1997.

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Marta Turok

Session Chair: 1B. Social Change and Textile Innovation in Latin America

Marta is a Mexican applied anthropologist specializing in Mexican folk art and socio-economic development. She heads CENIDEART, the Research Center at the Escuela de Artesanías (School of Crafts) of the National Institute of Fine Arts (INBA) and is curator for the Ruth D. Lechuga collection of Folk Art that was donated to the Franz Mayer Museum. She has worked in Mexican federal government agencies focusing on public policy, such as the National Indigenous Institute, the Popular Cultures office (which she headed) and FONART (where she was sub-director for training and social programs). She founded AMACUP, a non-profit NGO that developed products based on traditional techniques with contemporary styles. She has also curated exhibits for the Franz Mayer Museum such as Lacas Mexicanas, De Juguetes y mas, El sarape de Saltillo: enigma y huella, Cerámica de Mata Ortiz: Renacer de una Tradición, Living Traditions: Mexican Popular Arts for SUNY Albany and recently the Museum of the Sarape and Mexican costumes in Saltillo.

Gary Urton

Life of a Knotted Cord: Khipu, Memory and Knowledge Systems in the Andes

LACMA Plenary Participant: Indigenous Systems of Knowledge: Identity and Intellectual Property

Khipu (Quechua: "knot") were the colorful knotted-cord devices made of camelid or cotton fibers that were used for record keeping in Andean societies from the time of the Wari (600-1000 A.D.) through the time of the Inka Empire, which came to an end with the Spanish conquest, in 1532. This talk examines changing methods of cord production and use from Wari through Inka times and considers the intellectual history of the traditions of knowledge and signification that underlay the encoding of meaning by Andean artists and administrators in these remarkable, three-dimensional records.

Gary Urton is Dumbarton Oaks Professor of Pre-Columbian Studies and Chairman of the Department of Anthropology at Harvard University. His research focuses on a variety of topics in pre-Columbian and early colonial Andean intellectual history, drawing on materials and methods in archaeology, ethnohistory, and ethnology. He is the author of many articles and author/editor of several volumes on Andean/Quechua cultures and Inka civilization. His books include: At the Crossroads of the Earth and the Sky (1981), The History of a Myth (1990), The Social Life of Numbers (1997), Inca Myths (1999), and Signs of the Inka Khipu (2003). A MacArthur Fellow (2001-2005), Urton is the Founder/ Director of the Harvard Khipu Database Project.

Olivia Valentine, FPA Nominee

Needle Lace to Valley Walking: İğne Oyasi as Landscape Ornamentation

7 A. Contemporary Artists Respond to Landscape and Sustainability

Supported by a Fulbright Fellowship and the Brandford/Elliott Award, I spent 2012-13 living and working in Turkey, researching the traditional needle lace edging İğne Oyasi and making relationships between this traditional edging, the contemporary urban fabric and the rural landscape of Turkey. In this paper, I will speak about my time in Turkey, presenting my research into İğne Oyasi, the regional needle lace often seen at the edge of a headscarf, and my studio production, where I used my research material to create Oya at new scales in new materials and contexts. In my project Panorama, I created a long strand of İğne Oyasi out of another material used on threshold spaces - balcony tarp, often used to create edgings and awnings for exterior balconies. Cutting this material in motifs based on the structure of oya, I created a cityscape to hang within the interior and exterior spaces of the Beyoğlu neighborhood of Istanbul.

My second project was the work I did in Cappadocia, a rural and heavily touristed area of central Anatolia. I created oya for the edges of the table mountains, using my body to walk out this traditional edging for the camera. Responding to living in a small village for the first time in my life and to the political uprising of Turkish citizens over police in Gezi Park, I used my body to ornament and define the edges of this crumbling, volcanic landscape, using the act of both standing and walking as a new way of understanding the edge.

Olivia Valentine creates architectural scale textile installations exhibited nationally and internationally. Recent solo exhibitions have included Panorama at Pasajist in Istanbul and 1:1 at Happy Collaborationist Exhibition Space in Chicago. Olivia received her MFA from the School of the Art Institute of Chicago in 2010 and her BFA from the Rhode Island School of Design. Recent awards include a Fulbright Fellowship for Installation Art in Turkey (2012-13) and the Brandford/Elliott Award for excellence in Fiber Arts (2012.)

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Deborah Valoma

Weaving as Dance: A Conceptual Investigation

5D. Thinking, living, Moving, dying: Contemporary Artists Investigations

Three times I have envisioned the intricate patterns of musical notes as interplay of threads in space. It happened after a marathon weaving session as I listened to Bach's mathematic compositions. A few years later I saw the patters while listening, eyes closed, to a breath-stopping improvisational jazz performance. And recently I saw the polyrhythmic interplay of Afro-Brazilian percussion as multiple strands intersecting above the drummers' heads.

The act of weaving has both musical and dancerly qualities. Standing at the loom, a weaver steps on one foot then the other in rhythmic movement. Playing the loom as an instrument, a weaver generates percussive sounds and activates the binary movements of threads, in and out, over and under, up and down. A weaving is a physical manifestation of bodily movement.

Choreographers likewise employ repetition, rhythm, and geometry to move bodies through space along set pathways, much like woven threads. In the Cuba Tajona, a synthesis of African movement and the European maypole tradition, dancers draw lines with their bodies, fashioning a visual map of their choreographed over/under configurations.

This abstract proposes an analysis of the interconnected conceptual, spatial, and rhythmic dynamics of weaving

in dance and dance in weaving. The paper presents contemporary work that purposefully triangulates weaving, rhythm, and bodies in motion, works that trigger a charged zone of corporeality where the hierarchy of mind over body is resisted and inverted.

This paper discusses historical dance traditions in relation to the work of contemporary artists such as Anne Wilson's Walking the Warp series. This paper investigates the organizational and graphic similarities between schematics, weaving drafts, dance notations, and written music. These structures, based on intervals of four beats and four harnesses, reveal the structural and conceptual connections between parallel art forms.

Deborah Valoma is an artist, professor, and chair of the Textiles Program at California College of the Arts, where her specialized field of research, writing, and teaching is the cultural history of textiles as a global aesthetic practice. In addition to teaching courses on textile history and theory, she has written articles on related topics and recently published the book Scrape the Willow Until It Sings: The Words and Work of Basket Maker Julia Parker. Formerly the Director of Fine Arts at CCA, Valoma organized the symposium, Craft Forward, in which theorists and practitioners debated future trajectories of the field.

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Vibeke Vestby

TOUCH AND TECHNOLOGY: An Individual Perspective

Organized Session Participant: 2C. Touch and Technology

The development of the Single Thread Control Loom (TC-1) resulted from my fascination with ancient Chinese silk fabrics featuring detailed motifs of flowers, dragons and clouds. I wanted to be able to weave designs of similar complexity and remember to my disappointment that my introduction to weaving provided no connection to the silks I admired. I realized then that what I wanted to explore would be very difficult and time consuming to achieve on a shaft loom. But I had no idea how this interest would affect the trajectory of my life and career goals.

In 1984 as a young faculty at the National College of Art & Design in Oslo, I observed how some of our most talented students were experiencing the same frustrations that I had as a new weaver. At that same time professional hand-weavers became aware of how industry had transitioned into using electronic jacquard looms. This technology was prohibitively expensive for individual artists/designers, but a few artists got a taste of using electronic jacquard technology through art and industry collaborations.

In 1990 the Norwegian Ministry of Education issued an invitation for research proposals for projects related to Information Technology, emphasizing their particular interest in supporting projects addressing females and/or traditional crafts. My application for a feasibility study for "Every Weavers' Dream" was funded. At this point I had no idea how to carry out a "feasibility study" or how to get a prototype built! I experienced a steep learning curve, and the most exciting and challenging 2 years of my life!

My "Dream" has generated the production of the TC-1s and now TC-2s; tools that have enabled artists and designers to create stunning textiles, explore their artistic language in new ways, and expand our understanding of the potential of textiles in the 21st century.

Vibeke Vestby is the founder of Digital Weaving Norway and currently serves in Marketing, Sales, Training & Support for the Thread Controller looms. Actively engaged in the promotion of digital weaving she has lectured extensively, juried exhibitions and authored articles internationally.

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Lisa Vinebaum

Subversive Stitches Across Time: the Suffragette Movement, Labor Activism and Contemporary Social Change in the work of Carole Frances Lung

5D. Thinking, Living, Moving, Dying: Contemporary Artists Investigations

This paper explores seminal moments in the history of what Roszika Parker and Jennifer Harris term the "subversive stitch", understood here as the mobilization of traditional, domestic needlework skills as part of collective, political organizing by women. It connects these landmark developments in textile history to contemporary textile actions by Los Angeles based artist Carole Frances Lung. Women's traditional sewing and embroidery skills, historically markers of femininity, class status, and domestic productivity, were mobilized by members of the British Suffragette Movement in the 20th century to fight for women's voting rights. At the same time, thousands of young, mostly immigrant women entered the garment trade in the USA, where they participated in the struggle to obtain better working conditions for garment workers. Both groups used sewing in the service of social change, achieving concrete, substantial improvements in the lives of women. In both instances, the domestic sewing skills that women learned in the home helped contribute to economic opportunities in the work place, new social status, consumer power, and democratic rights. Ironically, domestic sewing skills began to dwindle soon afterward, as ready-to-wear clothing replaced the home sewing of garments. Carole Frances Lung seeks to revive and reinvigorate domestic sewing skills in the service of social change. Her projects are firmly located within these histories of subversive stitching. Through public sewing performances, collective actions, and a drop-in storefront studio workshop, Lung brings sewing into the public sphere, emphasizing sewing instruction and skills sharing. Drawing on histories of collective sewing and organizing in the Suffragette and labor movements, Lung provides viewers with the skills required to mend and make garments rather than consuming and discarding mass-produced clothing. Lung's projects connect back to these key moments in history, when sewing was mobilized to produce democratic, economic, and social improvements in women's lives.

Lisa Vinebaum investigates the performance of labor, the social histories of textiles, and the mobilization of textiles for social change. Her work has been published and presented internationally, most recently in the Journal of Modern Craft Online, at CAA 2013 and 2014, Performance Studies International 2012 and 2013, and is forthcoming in edited volumes by Bloomsbury and Ashgate. She is the Associate Editor of Textile: The Journal of Cloth and Culture. Lisa Vinebaum holds a PhD in Art from Goldsmiths, and is an Assistant Professor of Fiber & Material Studies at the School of the Art Institute of Chicago. lisavinebaum.com

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Belinda Von Mengersen

Conversation and Encounter: Tools With Which to Think

5D. Thinking, Living, Moving, Dying: Contemporary Artists Investigations

Textile artists often use items of traditional textile material culture as sites for primary research or encounter within their conceptual and physical practice. This research practice is, however, far more than aesthetic or visual analysis: rather, it allows for the observation of that border territory in which a new work of art begins and ends - the very place from which the ideas come - and also of how influences are layered, and evolve within our psyche. Ruth Hadlow, has described the use of traditional West-Timorese woven textiles as "a 'tool' with which to think?" (Hadlow, 2013). Through such tools, primary research may operate as a type of conversation. Mieke Bal, describes the elusive process of research as offering four 'tools': "... (1) analogy - a form of logic ? between recognition and discovery; (2) motivation - to understand on levels that logic and facts alone

cannot provide; (3) serendipity - mostly remains unacknowledged; [and] (4) secrecy - discretion [a measured approach]?" (Bal, 2008). In this paper, the working research methods of three visual artists will be explored in light of these four tools. Ruth Hadlow physically maps the space between two cultures in her artwork using pieces of traditional Timorese hand-woven cloth. Wendy Lugg intuitively investigates used, worn and repaired Japanese Boro cloths and re-positions them both within and alongside her own practice. Elisa Markes-Young uses a collection of traditional Polish needlecraft as a psychological tool of remembrance. In each case, the site of the research is active and organic encounter, conversation-like and ever-changing. In this paper, the unique research methodology of each visual artist will be explored in relationship to a specific set of textile material, cultural items: Japanese Boro, West-Timorese backstrap-weaving and Polish needlecraft. It will encompass the acute observations that are undertaken, and consider how these may be synthesised in a new form.

Dr Belinda von Mengersen is a visual artist and teaching/research academic at the Australian Catholic University, Sydney where she is a lecturer in Textiles (Technology). Her research considers contemporary textiles theory and practice. Her visual art practice considers the dynamic interface between new textile technologies and traditional craft practices.

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Kim Walters

Pre-Symposium Workshop Leader: Native American Basketry, Autry

Kim Walters holds a Master's degree in Anthropology and a MLIS degree in Library Science. In her twenty-three years at the Autry National Center/Southwest Museum she has curated nineteen exhibitions, including the People of California and Four Centuries of Pueblo Pottery. She is currently developing an exhibit for 2016 devoted to the Indigenous peoples of California, their relationship to the natural environment, and key resource stewardship practices they have employed in sustaining their traditions and lifeways. Her article Through the Archival Looking Glass: A Reader on Diversity and Inclusion titled, "Respecting Their Word: How the Braun Research Library Works with Native Communities" will appear in the Society of American Archivists.

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Wendy Weiss

Finding Binding Points: Design Development and the Digital World

Organized Session Participant: 2C. Touch and Technology

A master weaver at work is in a state of exchange with the material, the design, the craft and the process. The artisan at work is so fully engaged words and photographs alone cannot capture the action. Digital video can bridge that gap. Complex weave patterns published centuries ago are housed in rare book and manuscript libraries. Digital archives make them widely available. Jute fiber thrives in Bangladesh and India and factories in Patterson, NJ processed it until the 1950's when the synthetic fiber market began to dominate the traditional jute trade. On-line research allows rapid access to historical and contemporary records documenting the jute industry. What is the connection? Digital tools have transformed the way I do research and handwork. The above scenarios figure in the work that I have been making over the past four years.

This paper explores ways I have used digital technology to research and develop design material. In particular I will discuss the relationship between drawing by hand and rendering sketches in Photoshop and ProWeave, comparing how the two tools have influenced my design process. Additionally, the ongoing impact of digital technology to document one master weaver's technique is influencing me to develop a design conversation

with hand-weavers in rural India who do have access to the Internet and electronic design tools in their workshops.

Finally, the ease of electronically researching obscure details of textile properties and history has enabled me to explore materials in ways that address their tactile and expressive potential. In 2012 a growing concern about the over abundance of polyester clothing led me to research recycled fabric as a material in an installation in Lincoln, NE while an exhibition in Patterson, NJ provided an opportunity to research jute fiber and use bamboo as a stand in for jute.

Wendy Weiss is a Professor in the Department of Textiles, Merchandising and Fashion Design and Director of the Robert Hillestad Textiles Gallery at the University of Nebraska Lincoln. A recent Fulbright Scholar in Baroda, India she creates art installations in collaboration with Jay Kreimer.

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Emilie Wellfelt, FPA Nominee

The Secrets of Alorese 'Silk' Yarn: Kolon Susu, Triangle Trade and Underwater Women in Eastern Indonesia 7 B. New Studies: South and Southeast Asia

Eastern Indonesia is known for a great variety of textiles. One part of the region that has been largely overlooked in the literature is textiles of the Alor archipelago. However, the literature does recognise and speculate about the unusual silky character of some Alorese cloths that have entered Western museum collections. Based on fieldwork among weavers in the village Uma Pura, situated on a small island in the Pantar strait, this paper reveals the secret behind the characteristic shiny finish of the 'silk' sarongs from Alor. Ruled by necessity rather than choice weavers used to mix cotton with fibres from kolon susu, a common plant along arid coasts of Eastern Indonesia. The same lack of raw materials for women depending on weaving for their livelihood also led to a triangle trade in the Solor-Alor archipelago where sarongs were traded for pots that were traded for cotton - which was brought back to Uma Pura to be mixed with kolon susu and spun into a kampung version of silk cloth. In the paper these economical and practical aspects of the production of hand-spun yarns is set against the backdrop of a mythological past where Eko Sari, a hari woman from a village in the sea, taught Alorese women about spinning and the tangible present where hand-spun yarn plays a central role to pregnancy and childbirth in Uma Pura.

Emilie Wellfelt is an anthropologist and historian with over a decade's experience of field work in Indonesia. She is currently a PhD candidate at the Linnaeus University in Sweden researching historiography in oral societies. She has a special interest in textile traditions in Eastern Indonesia.

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Margaret Wertheim

Pre-Symposium Workshop Participant: Artists Studio Tour, Highland Park and Atwater Village, Los Angeles

Margaret Wertheim is an internationally noted writer and author of books on the cultural history of physics, including "The Pearly Gates of Cyberspace: A History of Space from Dante to the Internet" and "Physics on the Fringe", about the geniuses, mavericks and outsiders who invent alternative theories of the universe. Wertheim is the founding director of the Institute For Figuring, a Los Angeles based organization devoted to the poetic and aesthetic dimensions of science and mathematics. In its work at the intersection of science and art, the IFF has curated exhibitions for museums and galleries around the world including the Santa

Monica Museum of Art, Art Center College of Design, the Hayward Gallery, and the Smithsonian. In its practice, the IFF pioneers creative new methods for engaging the public about scientific issues by putting people and communities at the core.

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Sophie White

Loose Threads in the Study of Cross-Cultural Textiles and Dress in Early America

Organized Session Participant: 2B. Anglo-American Textile Histories: Cross-cultural Exchange and Trade

This paper proposes to tease out the broader methodological implications of putting textiles front and center when studying colonization in the Atlantic world. In particular, it draws on the study of French colonial Louisiana to consider the role of textiles and dress in colonial consumption, and in cross-cultural exchanges. Within the Atlantic, cloth was the largest single category of consumer items sent to the colonies and usually the most valuable; for colonists, it was also the second biggest household expenditure item after food. But in Louisiana, the importance of imported textiles (imported from Europe or from Asia via Europe) was magnified by the absence of local/colonial textile production. This is because the Crown prohibited the making of any textiles in the colony, as a protectionist measure aimed at safeguarding metropolitan France's textile industry. So for colonists in Louisiana, the reliance on imported textiles for their dress and furnishings was virtually absolute and can be contrasted with the English colonies. This dependency on imports, and the vagaries in the supply of imports into the colony formed one backdrop for cultural exchange when colonists adopted Native American styles made from deerskin and other hides. But conversely, Native Americans became avid consumers of imported textiles, with their own lexicon of aesthetic and functional demands. Further, the dependency on imports was a factor in the dress that masters could supply to their African slaves, and in the textiles and apparel available to slaves for their own licit and illicit consumption.

Sophie White is Associate Professor of American Studies at the University of Notre Dame. Her first book, Wild Frenchmen and Frenchified Indians, was published in 2012.

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Theresa M. Winge

Virtually Crafting Communities: An Exploration Fiber and Textile Crafting Online Communities

5 D. Community Building in Contemporary Art

Ravelry.com was founded in 2007 and as of March 2013 it had more than three million members for its social networking website. The Ravelry.com motto is: Ravelry is "a place for knitters, crocheters, designers, spinners, and dyers to keep track of their yarn, tools, and pattern information, and communicate with others for ideas and inspiration" (Forbes, Ravelry.com/about, Aug 22, 2013). Members share images of their handcrafts and discuss their recent projects. The site serves as more than a social media platform for handcrafters; however, it also provides members with a means of commerce, such as selling yarns and patterns. This research draws on experiences of handcrafters, including knitters, crocheters, weavers, textile designers, and quilters. In 2004, we launched an ongoing qualitative ethnographic research study of handcrafters. For the last nine years, we collected interviews from fiber and textile handcrafters; observed and participated in various handcrafting groups; attended fiber and textile related events; visited fiber and textile shops and private design studios; and observed and participated in online handcraft communities. Our recent research recognizes the significant presence of crafters on the Internet, previous research suggests face-to-face interactions were essential to the phenomenological experiences of the handcrafters. In this paper, we explore online communities, including

blogs, social media sites, meet ups, and commerce domains, for fiber and textile designers and handcrafters. We share our qualitative research findings addressing the gap in the literature about the significant impact of online fiber and textile design communities. We conclude with a discussion about the benefits and drawbacks within these online communities influencing the current paradigm shifts that is both manipulating and empowering fiber and textile enthusiasts and practitioners. Reference Forbes, Jessica. Ravelry.com/about (Accessed: August 22, 2013).

Theresa M. Winge is an assistant professor of Apparel and Textile Design, at Michigan State University. Her research focuses on the distinctive visual culture and meanings created by the dress of urban subcultures. In recent years, she conducted qualitative research with diverse urban subcultures examining the construction of subcultural identity.

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Karen Winn

Organized Session Participant: 8D. Saving the Day: Groundbreaking Design and Textiles for Science Fiction and Fantasy Film

Karen Winn is the owner of By Design Screen Printing. She works directly with costume designers for film to create anything from a t-shirt that looks ten years old to alien skin.

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Sarah Winston

Post-Symposium Tour Leader/Featured Artist: Kay Sekimachi Retrospective, San Diego

Sarah Winston is the Textiles Collections Manager at the Mingei International Museum.

Leigh Wishner

Exhibited by the Yard: Fuller Fabrics' 'Modern Master' Textiles in the Museum Context

7 C. Modern Design: Art and Industry, 1900-1950

In 1955, after two years of exacting work, the American firm D.B. Fuller & Co. launched the 'Modern Master' series of printed cottons and rayons. These artistic fabrics, sixty in all, were the result of Daniel Fuller's in-house textile designers' collaboration with five of the European contemporary art world's most famous figures: Joan Miró, Marc Chagall, Pablo Picasso, Fernand Léger, and Raoul Dufy. Luminary "modern masters" Georges Braque and Paul Klee were added in 1956. These household-name artists' participation in Fuller Fabrics' design process and marketing was enthusiastic and without selfish motivation, they delighted in providing a democratic, affordable entrée into art connoisseurship. In addition to coverage in trade publications, advertisements in fashion periodicals, a significant illustrated feature in LIFE magazine, and the fabrics' use by prominent American sportswear designers, Fuller promoted his commercial 'Modern Master' prints within "fine art" museums and journalism. In autumn of 1955, The Brooklyn Museum of Art organized a traveling exhibition, accompanied by a documentary film, of Fuller Fabrics yard-goods beside the artists' original works. Several prints were also shown in the Museum of Modern Art's 1956 'Textiles USA' exhibit. Fuller considered the series worthy of inclusion in museum collections: that year, he donated many designs to the Victoria & Albert and Cooper Hewitt. Focusing on Fuller's 'Modern Master' series, this presentation proposes to examine the intersection of commerce and art in American post-war consumerism, and more specifically, to explore their exhibition and collection history within the museum context, past and present. The acquisition of these innovative designs has not been limited

to the years of their debut; the Los Angeles County Museum of Art has the second-largest holdings of this series, and actively pursues more examples. This presentation will highlight designs from LACMA's permanent collection, and also comment upon possible future exhibition opportunities.

Leigh Wishner has been a curatorial assistant in the Costume and Textiles department at Los Angeles County Museum of Art since spring of 2012. She was previously an associate at Cora Ginsburg LLC for over ten years, specializing in antique textiles and clothing. Her background includes a B.A. in Art History and Archaeology from Barnard College, NY, and a M.A. in Fashion and Textile History from Bard Graduate Center, NY.

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Sarah Worden

Chitenje: the Production and Use of Printed Cloth in Malawi

5B. Africa: New Sources, New Directions

A number of recent exhibitions and publications have discussed the pan-African production and use of factory print cotton cloth, for example, 'Social Fabric. African Textiles Today' at the British Museum (14 February -21 April 2013). However, there has been no substantive published research on the subject of the production and use of this cloth in Malawi. Historically cotton has been an important crop in Malawi, whilst imported cotton cloth a hugely significant trade commodity. The paper will contextualise the current trend in factory made cloth (chitenje pl. zitenje) within the longer run history of cotton in the country and will draw on a range of sources from Dr David Livingstone's early documentation in the 1860s to contemporary published work on Malawian history. The paper will place the chitenje in the contexts of theoretical perspectives on clothing and identity and African economic history. Affordable and socially binding across economic groups, factory printed cloth is an important and highly visible element of Malawian material culture. The paper will be based on research carried out by the author in Malawi in 2013 and continued in 2014. It will discuss production history and to what extent patronage influences continuity and innovation of pattern and design, and also investigates the social dynamics of this cloth. Within the myriad of decorative patterned cloth produced is a range of cloth which have a particular function to inform, advertise, and educate, and commemorate. The paper will present specific examples of cloth commissioned by different interest groups including political parties, religious organisations and NGOs to consider how this type of cloth is used in the construction of identity in daily Malawian life.

Dr Sarah Worden is Senior Curator of African Collections at National Museum of Scotland in Edinburgh with a particular interest in African textiles and the role of clothing and dress in the expression of identity in both historic and contemporary contexts.

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Li Xi

Fiber Vision--Hangzhou Triennial of Fiber Art

8D. Contemporary Textile & fiber Art Exhibitions: TSA Juried Exhibition and Hangzhou Triennial

Abstract, see Shi Hui

Curator of the 2016 Hangzhou International Triennial of Fiber Art. Liu Xiao is researcher of contemporary art and social thought, the School Of Intermedia Art of China Academy of Art. Co-Curator of the 2014 Shanghai Biennale, Curator of Resolution Power: A Performative Video, in West Bund Biennale of Architecture and Contemporary Art.

Bonnie Benally Yazzie

Spider Woman, our Grandmother's Teachings Woven into our Dine (Navajo) Life Ways

LACMA Plenary Participant: Indigenous Systems of Knowledge: Identity and Intellectual Property

Ya'at'eeh, my name is Bonnie Benally Yazzie. I'm from Crownpoint New Mexico, and I am a rug weaver, educator and an advocate. As weavers, we are very respectful of our weavings. We weave life into our rugs by including a lot of traditional sacred teachings of our grandmothers who were taught by their grandmothers who in turn were taught by our sacred grandmother Spider Woman. We include prayers, songs and literally weave our whole selves into our rugs. All of our designs have sacred meanings and were created through love and respect for our great ancestors and come from our minds influenced by teachings and lifeways, the Diné Lifeways. The sacredness of the Navajo rugs, however, is being taken away by the "knock-offs," sold by dealers who are so freely taking our way of life, sacred designs and our economy. Crownpoint is known for the internationally famous rug auction though attendance has dropped over the past two decades as low cost foreign-made textiles bearing our designs have become so easily accessible. Diné weavers have a difficult time sustaining our economy from the auction or from tourism in places like Chaco Canyon. I will talk about how the theft of our rug designs has negatively affected the market for our weaving, and destroyed much of our local economy and how weavers continue to seek ways to maintain their traditions while engaging in the contemporary marketplace. Imagine if residents of the Navajo Nation located in the vast deserts of New Mexico, Arizona and Utah were able to become self-sufficient and save their culture, sacred rug designs and way of life alongside their economy. That would secure our future.

Bonnie Benally Yazzie is a resident of Crownpoint and Becenti, Navajo Nation, New Mexico. A lifelong traditional weaver, educator, consultant and advocate for textile weavers, Bonnie is currently a Navajo Cultural Arts Instructor and HOOZHO Society advisor at Navajo Technical College. She is also a board member of the Crownpoint Cultural Preservation and Development Council, Inc. Bonnie served as a field interpreter and liaison for Weaving a World: Textiles and the Navajo Way of Seeing, coauthored by Roseann Willink and Paul Zolbrod (1996), Museum of New Mexico Press, Santa Fe. She served as liaison and cultural specialist for the PBS documentary Weaving Worlds (2009), directed by Navajo Bennie Klain.

Emily Zaiden

Session Co-Organizer and Co-Moderator and Participant: 2E. The Masculine Mystique: Men and Fiber Art

The medium and metaphors of fiber have a history imbued with gender-based associations, predominantly tied to femininity. Although men have historically participated in the creation of textiles throughout the course of time, the role of women often overshadows them in proliferation and ubiquity of activity. In the 1960s, fiber as an expressive material became intertwined with and politicized by the feminist movement and fiber was frequently employed by artists to address socio-cultural hierarchies. The Men's Movement also emerged in that era, having its own potential impact on the field of fiber. The layers of historic and cultural hegemony that have guided textile production play into contemporary fiber art and enrich the meaning of the work. These ideologies continue to shape textile art to varying degrees although artists have moved the dialog in new directions. Where do male textile artists fit into the discourse today? A panel of working male textile artists will discuss their experiences and perspectives on the gender roles that surround them and their work.

How do male fiber artists use the medium to overtly address or transgress issues of gender constructs? For those artists who do not employ textiles to directly confront these topics, how do the underlying gender-based histories and currents influence their work? Have these artists been perceived as having turned to "women's work" and how has that impeded or fueled them creatively and professionally? In the words of artist and

educator Mark Newport, “masculine and fiber are not linked in our social consciousness.” What presumptions exist about the nature of the male fiber artist and what misconceptions do these artists confront? The panel will consider how identity politics play out in the hands of male makers and whether or not fiber has finally moved beyond the gender gap.

Before coming to Craft in America in 2010, Emily was a research editor for Architectural Digest and she has consulted for private collectors and institutions focusing on post-1850 decorative arts, material culture, architecture and design. After completing her graduate studies at the Winterthur Program in Early American Culture, she became Research Associate to the Decorative Arts department at the Los Angeles County Museum of Art. She has published articles, contributed to exhibition catalogues, and lectured on both American and International decorative arts topics.

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Niaz Zaman

Surayia Rahman: The Refining of a Domestic Art

Organized Session Participant: 6A. Conflict, Appropriation and Certification for Artisan Production

Kantha or, as it is increasingly referred to now, nakshi kantha, is an important women's domestic art of Bengal. Layers of old garments such as saris, lungis and dhotis are stitched into objects of functional, ritual, or ceremonial use. In Bangladesh, kantha was revived as a commercial activity to provide work for women left destitute after the 1971 war. In the mid-1980's, it was further developed as a public art. One of the key players in this revival was Surayia Rahman, who refined a domestic art, for private use, into fine art, for public display. Initially an artist who painted pictures and designed decorative pieces as well as dolls, Surayia Rahman .

Niaz Zaman is an academic, writer, and publisher. Apart from several academic papers on literature, she has widely published in Bangladesh and abroad on folk art. Her published work includes The Art of Kantha Embroidery, the first book on the nakshi kantha, and Strong Backs Magic Fingers, about indigenous backstrap weaving in Bangladesh, which she co-authored. She has also contributed to the Philadelphia Museum of Art publication, Kantha: Embroidered Quilts of Bengal, the Berg Encyclopedia of World Dress and Fashion: South Asia and Southeast Asia, and Sui Dhaga: Crossing Boundaries through Needle and Thread. (India International Centre and Wisdom Tree). She has spoken on “Presences and Absences: Feminine Representations in the Nakshi Kantha” at the Conference on Bengal Art organized by the International Centre for Study of Bengal Art at Santiniketan (2009), “The Nakshi Kantha: “From Bedroom to Boardroom” at the Philadelphia Museum of Art, Philadelphia (2010), “Of Folk Poetry, Quilts, and Art” at the SAARC Folklore and Heritage Festival (2010), and “Stitches to Time” at the Conference on Bengal Art organized by the International Centre for Study of Bengal Art at Gazipur, Dhaka (2011). She is also a creative writer and has recently completed a novella, The Baromashi Tapes, based on the tradition of the folk genre of the baromashi.

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Feng Zhao

Teaching Silk History in China

Organized Session Participant: 5E. Histories of Textile Arts—and How to Teach Them

Within the rich cultural tradition of China, silk weaving holds a particularly important position; for centuries Chinese silks have enriched and inspired the West. It seems obvious, that this great heritage should also be passed on to new generations in China: The cooperation of museums and universities is meant to ensure the excellent qualification of students.

Today, two universities offer specialized courses in silk history: Donghua University (DHU) in Shanghai, the former China Textile University, is the most important center for textile studies in China, comprising two colleges, namely the Textile College and the Fashion and Design College. Zhejiang University of Sciences and Technology (ZUST), formerly called the Zhejiang Institute of Silk Textiles, in Hangzhou is more oriented towards the technology of silk weaving. At both universities, courses in the history of Chinese textile art are taught, either with a focus on the artistic development of silk weaving, or on the history of its technology. All courses are based on the study of textiles preserved in museums, a great part of them having come from archaeological finds. Students are thus encouraged to work on original materials; depending on their specialisation in art and design or in conservation, internships in museums provide further opportunities for intensive study.

Feng Zhao, a longstanding TSA member and a previous symposium speaker, is a leading international scholar and the author of numerous publications that focus on the technical and cultural aspects of Chinese textiles. His recent publication, Chinese Silks (co-edited with Dieter Kuhn, Yale Univ. Press, 2012) was awarded the TSA R. L. Shep Ethnic Textiles Book Prize. He is also the author of the forthcoming Early Chinese Textiles from the Lloyd Cotsen Collection, a catalog of Chinese textiles dating from the Warring States period through the Han dynasty in the Cotsen collection.

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Feng Zhao

Early Chinese Textile Analysis Featuring Selections from the Lloyd Cotsen Textiles Traces Collection, Los Angeles County Museum of Art (LACMA)

Bio, see above.

Christine Zinni

Stitches in Air: Needlework as Spiritual Practice and Service in Batavia, New York

Organized Session Participant: 1C. Embroidered Stories: Interpreting Women's Domestic Needlework from the Italian Diaspora

My presentation utilizes oral history, autobiography and collective memory to evoke the needlework “offerings” of Italian immigrant women who formed an Altar and Rosary Society in western New York State. Providing an ethnopoetic account of their devotional and social practices, I contend the embellishment of altar linens, ecclesiastical vestments, and statues of patron saints with merletto (lace crochet) and ricamo (embroidery) was a means of inscribing history, culture, and spiritual beliefs in textual form. In this way, I argue for a broader understanding of the term “text” as relates to women's work in textile(s).

The historical purpose and function of Altar and Rosary societies can be traced back to the Middle Ages and the work of medieval nuns and religious consororities caring for Eucharist altars. By all accounts, these consororities also functioned as mutual aid societies and provided venues for socializing. The formation of these societies among women of the diverse ethnic groups that emigrated to America during the first part of the twentieth century follows in this tradition. As such, this study provides a glimpse into the pervasiveness of needlework practices among its members and intended meaning(s) behind the work.

The society started by Italian immigrant women in Batavia in the 1920s was noteworthy not only because of women's collaborative work producing and maintaining religious textiles, but the extent to which their ecclesiastical responsibilities, decorating and maintaining altars and vestments, and the church proper, bridged domestic and public spheres. Unlike religious societies created to honor patron saints of ancestral Italian towns

based on regional associations, membership in the Society was comprised of a pan-Italian group of women from different parts of Italy. My investigation outlays some of the transnational dimensions and how communicative generational memory was transmitted, re-activated, maintained, and even fortified by the production of textiles

Christine F. Zinni is an ethnographer and filmmaker who teaches in the Anthropology Department at the State University of New York at Brockport. Her work is published in Oral History, Oral Culture and Italian Americans.

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