

10-2016

# [TSA web pages for] Symposium 2016 -- Crosscurrents: Land, Labor, and the Port Textile Society of America's 15th Biennial Symposium

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## **Symposium 2016**

### **Crosscurrents: Land, Labor, and the Port Textile Society of America's 15th Biennial Symposium**

**Savannah, GA, October 19-23, 2016**

**Organized in Partnership with Savannah College of Art & Design (SCAD)**

[View the Program Outline](#)

#### **About**

The 2016 Textile Society of America Symposium will take place in Savannah, Georgia on the campus of the Savannah College of Art and Design (SCAD) and at the Hyatt Regency Hotel. To maximize scholarly interchange, the Symposium will consist of multiple, concurrent sessions, plenary and keynote speakers, a poster session and curated exhibitions that will intersect with the scholarly program. In addition to the symposium sessions and exhibitions, there will be a series of dynamic pre- and post-conference workshops and study tours to local and regional art institutions and collections, receptions, special programs, and an awards ceremony.

#### **Organizers**

**Academic Program Co-Chairs:** Jessica Smith, Professor of Fibers and Susan Falls, Professor of Anthropology, Savannah College of Art and Design

**Exhibitions Chair:** Liz Sargent, Professor of Fibers, Savannah College of Art and Design

## **Location**

Most Symposium programming takes place at the Hyatt Regency Savannah located along the waterfront at 2 W. Bay St, Savannah, GA 31401. Special programs take place around Savannah's historic district including the keynote address, contemporary exhibitions, site seminars, tours and workshops.

## **Theme**

For Crosscurrents: Land, Labor, and the Port, we invited participants to explore the ways in which textiles shape, and are shaped by historical, geographical, technological and economic aspects of colonization and/or globalization. How and why have textile practices moved around? As they travel, how have they been translated, modified, or used within acts of compliance or resistance? What impact have different regimes of labor, consumption, aesthetic valuation, or political/social economy had on textile production, use, and circulation? These questions apply to contemporary or historical fine art, utilitarian, or ethnographic textiles, and are addressed through scholarship or creative practice.

Due to its location and history, the southern United States is an ideal place to examine the interaction between local practices and global markets. Contributions explore textile practice in the broader contexts of agriculture, labor, innovation, or exchange. Papers represent a range of historic and contemporary perspectives on the role of technology and alternative economies in shaping design, production, circulation, consumption, exhibition, collection, valuation, interpretation and use of textiles.

Presenters come from around the world and represent a range of textile-related disciplines and interdisciplinary areas, including but not limited to history, anthropology, archaeology, art, conservation, geography, design, economics, ethnic studies, history, linguistics, material culture studies, mathematics, science, political science, sociology, and theater, among others. In addition to our usual submission categories (papers, organized sessions, roundtables, films and other media), for 2016 we extended the call to include poster sessions and curated exhibitions that will be on view at seven Savannah galleries.

**Location**                    **Savannah, Georgia**

**Keynote**

**Lenore G. Tawney/TSA Keynote Address**

**Laurel Thatcher Ulrich: “An Orphaned Sewing Machine”**

**Friday, October 21st, 6pm at The Lucas Theatre**



**Laurel Thatcher Ulrich** is the 300th Anniversary University Professor at Harvard University. In *Well-behaved Women Seldom Make History* (2007) she explained why history became such a rallying point in the modern women’s movement. *Good Wives* (1982) explicated the complex and sometimes contradictory roles of colonial American women. *A Midwife’s Tale* (1990), which explored the diary of Martha Moore Ballard, an eighteenth-century Maine midwife, won the Pulitzer Prize for History in 1991 and was later featured in a PBS documentary of the same name. In *The Age of Homespun: Objects and Stories in the Creation of an American Myth* (2001) she used fourteen domestic items, including a linen tablecloth and an unfinished stocking, to challenge conventional accounts of textile production in early America. At Harvard, Professor Ulrich teaches courses on American social history and on the use of museum collections as historical sources. Her co-authored work, *Tangible Things: Making History Through Objects* (2015), describes an unusual exhibit she created with Ivan Gaskell, Sara Schechner, Sarah Anne Carter, and the photographer Samantha van Gerbig as part of a general education course introducing students to Harvard’s diverse collections. Her latest book, *A House Full of Females: Mormon Diaries, 1835-1870* will be published by Alfred A. Knopf in January 2017.

Plenaries

## Opening Plenary Panel

### “Crosscurrents: The Transnational Flows of Textiles”



**Lynne Milgram** is Professor of Anthropology at OCAD University, Toronto, Canada. Her research on gender, development, and urbanization in the Philippines analyzes the cultural politics of social change regarding women’s work in crafts, the Hong Kong-Philippine secondhand clothing trade, and street vending. With growing Philippine urbanization, Milgram’s current research investigates transformations of urban public space use and issues of formal/informal, legal/illegal work regarding peoples’ rights to public market trade. Milgram has published this research in journals and edited volumes and has guest edited special issues of *Asian Studies Review* (2005) and *City & Society* (2014). Milgram’s selected co-edited volumes include, (with P. Van Esterik) *The Transformative Power of Cloth in Southeast Asia* (1994); (with K. Grimes) *Artisans and Cooperatives: Developing Alternative Trade for the Global Economy* (2000); (with R. Hamilton) *Material Choices: Refashioning Bast and Leaf Fibers in Asia and the Pacific* (2007); and (with K. T. Hansen and W. Little) *Street Economies of the Urban Global South* (2013).



**Giorgio Riello** is Professor of Global History and Culture and Director of the Institute of Advanced Study at the University of Warwick, UK. He is the author of *A Foot in the Past* (OUP 2006) and *Cotton: The Fabric that Made the Modern World* (CUP 2013; pb 2015 – recipient of the World History Association Book Prize 2014) and has published extensively on the history of textiles and fashion in early modern Europe and Asia. He is the co-editor of *Shoes* (2006; pb 2011); *The Spinning World* (OUP 2009; pb 2012); and *How India Clothed the World* (Brill 2009; pb 2012) and *Writing Material Culture History* (Bloomsbury 2014) and several other volumes. In 2011 he was awarded the prestigious Philip Leverhulme Prize. He has also been a visiting fellow at Stanford University, and The National University of Australia, and a visiting professor at The European University Institute and Columbia University. In 2016 he was the recipient of the Iris Foundation Award for his contribution to the Decorative Arts and Material Culture and he published *Luxury: A Rich History* (OUP, co-authored with Peter McNeil).



**Madelyn Shaw** is currently the Curator of Textiles at the National Museum of American History, Smithsonian Institution, in Washington, DC. Recent work includes the book and traveling exhibition *Homefront & Battlefield: Quilts & Context in the Civil War*, (2012-2015); the exhibitions *Color Revolution: Science Meets Style in the 1960s* (ATHM, 2013) and *Needle/Work: Art & Industry in New Bedford* (NBWM, 2008); and the publications *Clothing through American History: The British Colonial Era* (with Kathleen Staples, 2013), "Slave Cloth and Clothing Slaves: Craftsmanship, Commerce, and Industry" (JESDA Fall 2012), "'Shipped in Good Order': Rhode Island's China Trade Silks" in *Global Trade and Visual Arts in Federal New England* (2014); "Silk in Georgia, 1732-1840: Sericulture to Status Symbol" in *Proceedings- Third Biennial Henry D. Greene Symposium* (2008); and "H. R. Mallinson & Company" in *American Silk: Entrepreneurs & Artifacts, 1830-1930* (2007), winner of the Millia Davenport Publication Award. She has taught at Boston University, the Rhode Island School of Design, and the Cooper-Hewitt/Parsons School of Design Masters Program in American Decorative Art at the Smithsonian Institution in Washington DC.

## Closing Plenary

### **Stephanie Syjuco: From the Global to the Local (and Back Again): The Practice of Cultural Contestation and Reinvention**



**Stephanie Syjuco** creates large-scale spectacles of collected cultural objects, cumulative archives, and temporary vending installations, often with an active public component that invites viewers to directly participate as producers or distributors. Working primarily in sculpture and installation, her projects leverage open-source systems, shareware logic, and flows of capital, in order to investigate issues of economies and empire. Recent projects include a collaboration with the FLACC Workplace for Visual Artists in Belgium on a body of works utilizing 3-D scanning of Belgian and Congolese antiquities to produce hybrid ceramic objects addressing the legacy of colonialism, empire, and trade routes. She is a 2014 Guggenheim Fellow and is currently developing a two-year project commission for the San Francisco Museum of Modern Art under the topic of "Public Knowledge," excavating and amplifying hidden bodies of knowledge within the city. Born in the Philippines, she received her MFA from Stanford University and BFA from the San Francisco Art Institute. She has shown extensively nationally and internationally, and her work has been included in exhibitions at MoMA/P.S.1, the Whitney Museum of American Art, SFMOMA, ZKM Center for Art and Technology, Germany; Z33 Space for Contemporary Art, Belgium; the Havana Biennial, The Asian Art Biennial, and The California Biennial, among others. She is represented by Catharine Clark Gallery in San Francisco and Ryan Lee Gallery in New York. She is an Assistant Professor in Sculpture at the University of California, Berkeley and lives and works in Oakland.



## Sponsors & Donors

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The TSA symposium would not be possible without our donors and sponsors who support the programs that make this biennial event such an amazing experience. In an extraordinary gesture, we are very pleased to announce that TSA has received an [Endowment from the Lenore G. Tawney Foundation](#), with an initial gift of \$55,000, to support symposia keynote speakers on a biennial basis. Individual donors are invited to contribute to the endowment. The Tawney Foundation generously supported TSA scholarships in 2014. Lenore Tawney created the foundation in 1989 to provide support for charitable and educational purposes, including craft media.

We gratefully acknowledge the **Robert and Ardis James Foundation** for their continued support of the biennial symposium. This year, their gift of \$10,000 supports our plenary speakers who address the ways in which textiles shape, and are shaped by historical, geographical, technological and economic aspects of colonialization and/or globalization. The couple for which the foundation is named launched the International Quilt Study Center and Museum in Lincoln, NE in 1997 with their gift of nearly 1,000 quilts.

We would like to thank **Lloyd and Margit Cotsen** for their generous donation in support of the 2016 TSA symposium publications. Their gift along with the past support of the Cotsen Family Foundation continues to support the dissemination of knowledge about textiles worldwide.

**Savannah College of Art and Design**, our partner in organizing this symposium, has made a significant inkind contribution through the donation of event space, transportation services, AV, and many hours of organizing support by administrators and faculty.

We are also thankful to all the individual members who have contributed—from \$10 to \$10,000—towards our programs, as all of these donations make a difference. And, of course, your membership—whether General, Supporting, Sustaining, or Patron levels of membership—all are important as we carry out our mission.

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**\$55,000** Endowment from the Lenore G. Tawney Foundation to support Symposia keynote speakers

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We thank the many donors who donated to the Brandford Elliott Award during our spring fundraising campaign to ensure the award's future as it moves under the purview of TSA.

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CHUNGHE LEE  
VOL. 38.5

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The advertisement features a central banner for 'ORNAMENT' magazine. On the left, a quilted garment is displayed with the text 'CHUNGHE LEE VOL. 38.5'. On the right, a quilted hat with a pink pom-pom is shown with the text 'CHRIS FRANCIS VOL. 38.3'. The central text promotes a 'Special Textile Society Offer' of 17% off on print subscriptions and \$5 savings, with a call to action to click a link or call 800.888.8950, and a website URL: www.ornamentmagazine.org.



## Workshops and Tours

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### Wednesday, October 19



#### [Tour: "King Cotton" Walking Tour](#)

Limited to 20 participants per session

**Location:** Leave from hotel

**Time:** AM Session 9:30 am -11:30 am

PM Session 1:00 pm-3:00 pm

**Tour leader:** Vaughnette Goode-Walker

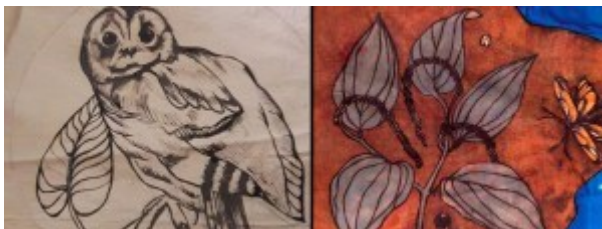
**Student Members** (limit 2 spaces): \$15

**Members:** \$25

**Nonmembers:** \$35

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### Sunday, October 23



#### [Workshop: Contemporary Natural Dye Painting on Fabric](#)

Limited to 15 participants

**Location:** SCAD, Pepe Hall, 212 West Taylor Street

**Time:** 10:00 am-4:00 pm

**Workshop leader:** Lavanya Mani

**Student Members** (limit 2): \$100

**Members:** \$175

**Nonmembers:** \$215

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**[Workshop: Ancient Peruvian Discontinuous Warp and Weft Weaving](#)**

Limited to 12 participants

**Location:** Pepe Hall, 212 West Taylor Street

**Time:** 10:00 am – 4:00 pm

**Workshop leaders:** Catharine Ellis and Jane Rehl

**Student Members** (limit 2): \$100

**Members:** \$175

**Nonmembers:** \$215

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**[Workshop: Seductive Scripts: Myanmar Tablet Weaving](#)**

Limited to 15 participants

**Location:** Pepe Hall, 212 West Taylor Street

**Time:** 10:00 am – 4:00 pm

**Workshop leader:** Tomoko Torimaru (+ Rowland Ricketts, translator)

**Student Members** (limit 2): \$100

**Members:** \$175

**Nonmembers:** \$215

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[Workshop: In Situ: A Dyeing-in-Place Hands-on Workshop on the Colonial History and Practice of Indigo](#)

**Limited to 14 participants**

**Location:** Ossabaw Island

**Time:** 8:00 am – 5:30 pm

**Workshop leaders:** Donna Hardy and Elizabeth DuBose

**Student Members** (limit 2): \$150

**Members:** \$250

**Nonmembers:** \$290

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[Tour: Ossabaw Island's Indigo History](#)

Limited to 22 participants

**Time:** 8:00 am – 5:30 pm

**Location:** Ossabaw Island

**Tour leader:** Paul Pressly

**Student Members** (limit 2): \$100

**Members:** \$175

**Nonmembers:** \$215

## Site Seminars

**Friday October 21, 2:15 – 5:15pm**

On Friday afternoon we take a break from the hotel to attend off-site seminars around Savannah. These seminars are included in the costs of symposium registration. Spaces in each are limited. We encourage you to register early to ensure you are able to participate in your first choice. For descriptions of each, please click the titles below.

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### [A Landscape Built by Cotton](#)

Limited to 30 registrants

**Location:** leave from hotel

**Program leader:** Robin B. Williams

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### [Arimatsu to Africa: Shibori Trade, Techniques, and Patterns](#)

Limited to 100 registrants

**Location:** SPACE Black Box

**Program leader:** Yoshiko Wada

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### [An Enslaved Woman and her Dressmaker Daughter](#)

Limited to 30 registrants

**Location:** First African Baptist Church

**Program leader:** Kathleen Curtis Wilson

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### [Ashley's Sack and the Davenport Dolls: Preserving & Interpreting Lowcountry History](#)

Limited to 30 registrants

**Location:** Davenport House

**Program leaders:** Jamie Credle, Jeff Neal

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[Clothing and the British Atlantic World](#)

**This site seminar is full.**

Limited to 20 registrants

**Location:** Georgia Historical Society

**Program leader:** Paul Pressly

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[Cotton, Beads & Sugar: Textile Triangulations of Coastal Exchange between India, Africa, and the US](#)

**This site seminar is full.**

Limited to 30 registrants

**Location:** Whitfield Gallery

**Program leader:** Namita Wiggers

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[Curator-led Tour of SCAD Museum of Art exhibition](#)

Limited to 30 registrants

**Location:** SCAD Museum of Art

**Program leader:** Storm Janse van Rensburg, Head Curator, SCAD Exhibitions

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[Heavy Metal: A behind-the-scenes look at the Costume Collection in the SCAD Museum of Art](#)

Limited to 15 registrants

**Location:** SCAD Museum of Art

**Program leader:** Carmela Spinelli

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[Mending as Metaphor](#)

Limited to 20 registrants

**Location:** Pepe Hall

**Workshop leaders:** Ruth Katzenstein Souza, Susan Brown and Nika Feldman

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[Needlework at St. Vincent's Academy](#)

Limited to 15 registrants

**Location:** St. Vincent's Academy

**Program leader:** Kathleen Staples

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[Southern Botanical Quilts: a Quilt Turning](#)

Limited to 20 registrants

**Location:** Telfair Academy

**Program leader:** Jan Heister

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[Under Cover: Savannah Quilts and Coverlets](#)

Limited to 30 registrants

**Location:** Savannah History Museum

**Program leader:** Bonnie S. Carter

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[Vernacular Textiles in the Global Context: Film screening of Entrejido and Coton Jaune](#)

Limited to 100 registrants

**Location:** SCAD Museum Auditorium

**Program leaders:** Patricia Alvarez, Sharon Donnan, Elaine Bourque

## **Awards Banquet Dinner**

**Hyatt Hotel Ballroom, Saturday, October 22, 2016, 7-10pm**

Join us as we celebrate exemplary textile scholarship and art with the recipients and nominees of the following awards:

***The Founding Presidents Award***, recognizing excellence in the field of textile studies in honor of the TSA's 5 founding presidents Peggy Gilfoy, Milton Sunday, Lotus Stack, Mattiebelle Gittinger and Louise W. Mackie;

***The Brandford-Elliott Award***, given to an emerging artist in recognition of excellence in contemporary fiber art, honoring the late fiber artists Joanne Segal Brandford and Lillian Elliott;

***Student/New Professional Award***, presented to student and new professionals in the textiles field who demonstrate exceptional promise for the future;

***R.L. Shep Ethnic Textiles Book Award***, given annually to a publication judged to be the best nominated book in the field of ethnic textile studies, funded by an endowment established by R.L. Shep in 2000.

***TSA Fellows***, a new program to recognize and honor individuals who have over the course of their careers, made path-breaking contributions to the field, in textile scholarship, education, art, or in sustaining textile arts globally, awarded biennially.

The awards banquet dinner is included in the cost of full symposium registration. If you are registering for individual day passes or would like to bring a guest, additional tickets are available for purchase.

## Exhibitions

All exhibitions have been organized in partnership with [Art Rise Savannah](#)

### Opening Reception

Thursday, October 20th – 6pm to 9pm

*Tour the exhibitions at the different sites throughout town during the opening reception.*

### Gallery Hours

Friday & Saturday, October 21st – 22nd 12pm to 5pm

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### [Arimatsu to Africa: Shibori trade, Techniques, and Patterns](#)

**Cultural Arts Gallery**, Operated by the City of Savannah's Department of Cultural Affairs

9 West Henry Street

**Curated by** Yoshiko Wada

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### [Between: Layering Context in Patchwork](#)

#### **Jelinek Creative Spaces**

101 Fahm Street

**Curated by** Molly Evans Fox

**Exhibiting Artists:** Sonja Dahl, Jess Jones, Rachel Meginnes

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### [Cotton, Beads & Sugar: Textile Triangulations of Coastal Exchange between India, Africa, & US](#)

#### **The Whitefield**

106 E 37th St.

**Curated by** Namita Gupta Wiggers

**Exhibiting Artists:** Surabhi Ghosh and Raksha Parekh + objects assembled by Medha Bhatt and Namita Gupta Wiggers

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## [Flotsam](#)

### **Kaufman Gallery**

422 Acton Court

**Curated by** Sarah Kabot

**Participating Artists:** Christi Birchfield, Elana Herzog, Elizabeth Duffy, Lauren Kalman, David Krofta, Simone Schiffmacher, Justin Woody

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## [Indigo and Beyond](#)

### **Cultural Arts Gallery, Operated by the City of Savannah's Department of Cultural Affairs**

9 West Henry Street

**Curated by** Catherine Ellis

**Exhibiting Artists:** Angelina DeAntonis, Catharine Ellis, Ana Lisa Hedstrom, Bethanne Knudson, Joan Morris, Elin Noble, Eduardo and Maria Portillo, Amy Putansu, Jay Rich, Rowland Ricketts, Chimani Ricketts, Barbara Shapiro, Amanda Thatch, Yoshiko Wada, and Barbara Zaretsky

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## [Source & Sequence: Digital Weaving by Joanne Arnett, Janice Lessman-Moss & Bhakti Ziek](#)

### **Oglethorpe Gallery**

406 East Oglethorpe Avenue

**Curated by** Janice Lessman-Moss

**Exhibiting Artists:** Joanne Arnett, Janice Lessman-Moss, and Bhakti Ziek

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## [The Woven Cosmos: Visualizing the Invisible through Textile, Modern Science, and Ancient Worldviews](#)

**Non-Fiction Gallery**, Operated by Art Rise Savannah, Inc

1522 Bull St.

**Curated by** Isaac Facio and Elizabeth Pope

**Exhibiting Artists:** Helen Yuanyuan Cao, Benedikt Diemer, Isaac Facio, Heather MacKenzie, David Martinez-Moreno, Elizabeth Pope

## **What Others Are Saying**

"I was impressed with the extraordinary group of textile professionals who gathered for the 2014 Symposium. As a relatively new textile scholar, I was thrilled to meet so many of the historians and scholars whose work was instrumental to me in my studies. It was also exciting to meet contemporary textile artists whose work I have admired and studied. I am looking forward to Savannah/2016 and to continuing to build my network of learned and talented textile colleagues." — Maleyne Syracuse

"As a textile artist/maker I value the opportunity to attend a conference where concepts, ideas, and history of textiles are every bit as important as the making." — Catharine Ellis

"The cross-disciplinary character of the membership makes the symposium exciting. TSA brings together scholars, historians, artists, curators, students, educators, critics, and others. Attending the Symposium is an opportunity to hear the latest research, meet new colleagues, and make friendships that develop and strengthen over the years." — Vita Plume

"I wanted to pass along my dearest thanks for the scholarship to the symposium. What a rich and wonderful event! I found the mix of historical, artistic, conceptual and craft dialogues to be extremely informative and inspiring. I didn't get a chance to meet many of you and also wanted to say how lovely the exhibition is. Thank you for providing me the opportunity to experience the symposium! It felt amazing to be a part of a broader arts/fiber community and see what everyone is up to." — Abbie Miller (artist, scholarship recipient)

"First of all, thank you so much for your support for the recent TSA symposium in Los Angeles. I very much enjoyed the meeting and had the opportunity to learn about new topics and issues in textile studies and to meet experts in the field." — Sarah Baitzel (Student and New Professional Award Recipient)



## **Marketplace**

Taking place October 20-22 at the Hyatt in Savannah's historic district, the Symposium Marketplace features major textile publications, one-of-a-kind art, textile materials and tools, and fair trade, artisan-made textiles from around the world. The Marketplace is open to the public.

## **2016 Symposium Marketplace Vendors**

Aero Gbemisola & Aero Adebowale

[Bloomsbury Publishing](#)

[CHINALAI ANTIQUES, LTD. & CHINALAI MODERN](#)

[ClothRoads: A Global Textile Marketplace](#)

[Darwall + Murphy](#)

Folkorico

[Hali Publications Limited](#)

[IBU](#)

[International Folk Art Alliance](#)

John Gillow

[Jon Eric Riis](#)

KALABANDAR: Scarves from Afar

[Kristie Duncan](#)

[Mekong River Textiles](#)

[Nagada Clothing and Accessories](#)

[Neelgar](#)  
[Over the Blue Horizon](#)  
[Ramses Wissa Wassef Art Center](#)  
[Sardinian Arts, Inc.](#)  
[Selvedge Magazine](#)  
[Sheryl Sachs/Textiles as Art](#)  
[STRONGFELT](#)  
[Thrums Books](#)  
[Tradition Textiles](#)  
[Victoria C. Frank, Inc.](#)

## **Marketplace Hours**

**Thursday, October 20th**, 12:00PM-6:00PM

**Friday, October 21st**, 8:00AM-5:00PM

**Saturday, October 22nd**, 8:00AM-5:00PM, Members-only cocktail hour 5:00PM-6:30PM

Open to the Public

Please directed questions to [marketplace@textilesociety.org](mailto:marketplace@textilesociety.org)