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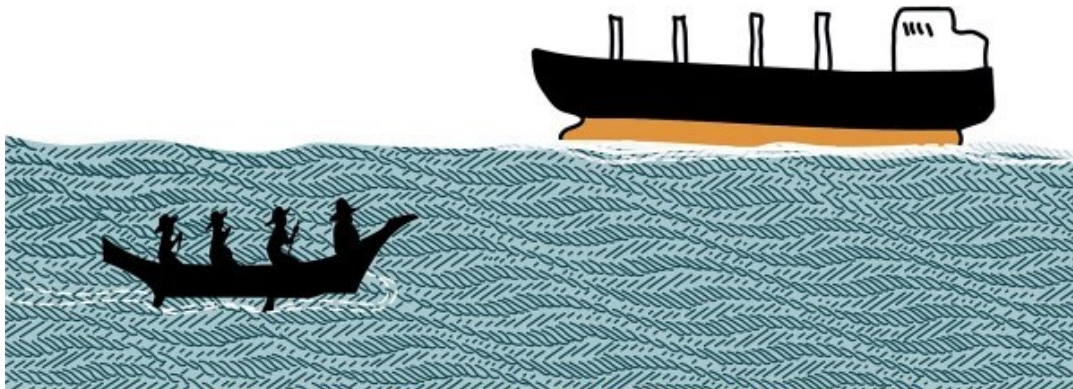
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The Social Fabric: Deep Local to Pan Global



**Textile Society of America 16th Biennial Symposium
Vancouver, Canada — September 19-23, 2018**

Published in *Textile Society of America Symposium Proceedings 2018*

Presented at Vancouver, BC, Canada; September 19 – 23, 2018

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Paper Abstracts

Monisha Ahmed*The Kashmir / Cashmere Shawl – Tradition and Transformation*

From the warm undercoat of pashmina goats to high fashion stores in India and around the world, the Kashmir shawl is a valued and versatile luxury item. Part of the appeal lies in the mystery surrounding its origin and association with remote nomadic populations, as well as its inherent qualities of softness and warmth. Part of it lies with the exquisite workmanship of craftsmen in Kashmir, their ability to take the skills of embroidery and weaving to such remarkable heights. Yet, part of it lies with their versatility, constantly evolving the garment to keep it relevant to today's context and time. In India, pashmina has never been out of fashion, but globalization and international demand have enabled it to reinvent itself. Shawl manufacturing, in Kashmir today, spans a multi-million industry with many people contributing to the process. Beginning sometime in the fourteenth century or earlier, the production involved style and technology, as much as it involved economics and politics. Historically, trade of the raw material from western Tibet to Kashmir was guarded by political treaties that, if broken, were punishable by death. The 1950s takeover of Tibet by China had other repercussions on the trade, as Tibetan refugees fled to India, some crossing the border with their herds of pashmina goats. This presentation will look at the complex system around which shawls, and other apparel, made from pashmina are produced. Against the background of historical events that influenced their development, it will explore the links between the nomads who produce the raw material, the artisans and the manufacturers. While traditional patterns continue to be revived and replicated, new designers are innovating with the fiber, incorporating it with different materials, making new forms, challenging stereotypes and stretching boundaries, ensuring that pashmina continues to survive, transform and have an impact on our culture of clothing.

Philis Alvic*Eliza Calvert Hall, The Handwoven Coverlet Book, and Collecting Coverlet Patterns in Early Twentieth Century Appalachia*

In her 1912 book, Eliza Calvert Hall describes looking out of her window and seeing coverlets thrown over tobacco wagons on way to market. She would run out and try to bargain with the owner for the coverlet. She collected coverlets, their design names, and their patterns. Since Hall supported herself with her writing, she counted on her coverlet book appealing to the wide audience of people interested in the Colonial Revival in home decoration. Although Hall published the book, she was just the more visible of those interested in coverlets during the early twentieth century. Throughout Appalachia, there were women, some originally from the area and others working there, who collected coverlet patterns. Many of these women knew each other and supported each other's efforts to train weavers to reproduce coverlets in a form of early economic development for Appalachia. In Kentucky, Katherine Pettit, the founder of the Hindman Settlement School and the Pine Mountain Settlement School, and Anna Ernberg, Director of the Fireside Industries at Berea College collected patterns and ran weaving businesses. In Tennessee, Sarah Dougherty, who traced her lineage in the mountains to Revolutionary War times, wove many of the coverlet patterns she gathered as part of her family business, The Shuttle-Crafters. In North Carolina, a Presbyterian missionary, Francis Goodrich, was fascinated by a Bowknot Coverlet and embarked on finding weavers, seeking out patterns, and promoting passing down skills to the next generation. Weaving signaled the beginning of the Appalachian Craft Revival as dozens of weaving centers provided income to young women.

Coverlets were documented and their patterns published, and they continue to inspire weavers, coverlet collectors, and textile enthusiasts.

Sarah Amarica

Global Threads: Histories of Labour and Cloth in Ann Hamilton and Ibrahim Mahama's Installation Art

American artist Ann Hamilton (b. 1956) once described America's history as being guilty of the erasure of labouring bodies, and indeed she has introduced evocative textiles into her installation art to reflect on these hidden histories of labour. Ghanaian artist Ibrahim Mahama (b.1987) is interested in how Ghanaian labour sustains global economies, and, like Hamilton, manifests this inquiry through poignant textiles. This presentation, which culminates Sarah's graduate thesis research, addresses the critical connections between work, capital, and contemporary textile practices by examining Hamilton's indigo blue (1991, 2007) and Mahama's ongoing Occupations series (2012-), which utilize cloth to reveal the global and local histories of labour. Hamilton's artwork uses 6,000 kilograms of blue-collar clothing to unearth the history of indigo and cotton production in America's south, and the slave labour that sustained these industries for centuries. Mahama's work reconfigures old jute sacks, used to transport coal and cocoa in Ghana, to manifest the labour behind these industries and the global demand that sustains them. Structured around these case studies, and drawing on material culture, textile, and labour discourses, this inquiry negotiates the stories behind things produced, the human bodies behind globally-consumed commodities, and ultimately, the manifestation of these discussions through cloth. There is significant value in comparing Hamilton and Mahama's artworks, not only because in both cases commodity production can be linked with sociopolitical workings (of America's south and Ghana respectively) but because their art practices implicitly advocate for the role that contemporary artists may play in recounting their countries' histories.

Lynne Anderson

Schoolgirl Embroideries: Integrating Indigenous Motifs, Materials, and Text

Hand embroidery was an integral part of female education in Europe, America, and their colonized territories until the late 19th century. All girls embroidered at least one sampler and many stitched more than one. Because needlework was part of the school's curriculum; a sampler's composition, technique, and text communicate a great deal about the teacher's goals, as well as community and family expectations, including those of indigenous students. This presentation explores ways in which indigenous motifs, materials, and text were integrated into schoolgirl samplers and other girlhood embroideries, leaving visible evidence of cross-cultural accommodation. Motifs are recurring patterns or designs, often representing an object in the natural or human made world – animals, flowers, houses, etc. This presentation will share examples of sampler motifs that (a) have indigenous origins, (b) have morphed from a motif with European origins to one with an indigenous flair, and (c) are iconic to both European and indigenous cultures but contain different symbolic meanings. Materials used to make samplers reflect their geographic origins. Most American and western European samplers were stitched on linen ground with silk threads. Where wool was produced, the ground fabric was often fine wool instead of linen. Samplers made in colonized territories also incorporated materials that were locally available. This presentation will share examples of schoolgirl embroideries made with local materials familiar to indigenous populations such as hair, shells, and feathers. Most samplers include text in the form of alphabets and verses. Although the majority this text is in the

language of the teacher, samplers from mission schools sometimes included alphabets and verses in the language of indigenous students. This presentation will share examples of indigenous text on samplers from Hawaii, Mexico, and Ceylon, and then conclude with possible explanations for why teachers chose to include indigenous motifs, materials, and text.

Jennifer Angus

Education through Co-Design

With the now ubiquitous nature of smartphones and Internet access, new opportunities to collaborate around the world are possible. During the Fall 2016 semester, students enrolled in a textile design class were paired with artisans in the Kutch district of Gujarat, India. With no opportunity to meet in person, 13 design teams used the popular communication app WhatsApp to each develop a collection of scarves. The co-design project was developed in part as a response to vision pillars adopted by the School of Human Ecology at the University of Wisconsin - Madison. These include providing high impact and global experiences for students as well as the opportunity to “learn by doing.” What is co-design? In the context of our project, it is a collaboration in which all participants have an equal voice in the design process. Dori Turnstall, Dean of the OCAD University, recently noted that educators need to “prepare students to understand the cultural implications of what they’re designing, as well as understand the role they play in the creation of culture by the making of things. That leads to questions of ethics, questions of social justice, questions of accountability, appropriation, indigenization, and decolonization.” This project directly responds to these pressing issues in design as we observe an emerging global movement towards microenterprise and artisan-made goods. The project built on a co-design pilot Jennifer Angus initiated the summer before. Working with 3 artisans - a weaver, a printer and a dyer – she encountered many of the challenges that would ultimately face the students. She needed to improve her communication through images rather than language and realized a better technical understanding of the artisans’ crafts was required. Most importantly, she negotiated the give and take that is required of any collaboration.

Margaret Olugbemisola Areo and Adebowale Biodun Areo

Egungun: Concept, Content and the Dynamic Contextual Manifestations of Yoruba Ancestors Masquerade

Egungun, a pivotal aspect of Yoruba tradition, refers to masquerade connected to the reverence of ancestors. Death among the Yoruba of Southwestern Nigeria is rather a transition and not a finality, hence, dead elderly members of the community who had lived a ripe and fulfilled life automatically transits into ancestors. They remain part of the living community and are celebrated in annual festivals in which these "living dead" appear as masquerades to assert their presence, entertain, bless, ensure their remembrance and renew the community. Textiles connotes prestige, wealth, power and exhibits the Yoruba people's heritage. Egungun display therefore perhaps remains the most colourful of all Yoruba festivals as the significance of textiles is brought to bear in the colourful, expensive, originally locally produced cloth lappets of the egungun masquerades. However, migration, colonization, and globalization are gradually turning this once deeply local concept of egungun into a global phenomenon. This paper therefore examines the impact of these contextual variants and cross- cultural contacts on the textile content of egungun manifestations in their various settings.

Alison Ariss

Wrapped in Wool: Coast Salish wool weaving, Vancouver, and unceded territory

Coast Salish blankets, lovingly woven with hand dyed, home spun and commercially produced yarns, adorn the walls of an international airport, museums, universities, a national broadcasting studio, and a mixed-use development project in Vancouver. All of these publicly accessible sites are located in unceded Coast Salish territory, upon which this city exists. These weavings present a conundrum. Simultaneously viewed as public art and symbols of cultural revitalization, their recognition as fine art has been limited, as most discourse about Coast Salish blankets has occurred outside of the discipline of art history. How then, have these weavings found their way into these places and spaces as public art? What is it that they are understood to represent to the traveller, the student, the tourist, the passerby, and the community or their origin that makes them symbols of welcome at public institutions throughout Vancouver? Many of these labour-intensive and one-of-a-kind textiles, adorn buildings that are foundational to the colonial structures and systems that have served to dispossess Indigenous peoples from their territories. This paper makes a critical analysis of the place of Coast Salish weaving in Vancouver. It will consider how this ancient form has come to counter this dispossession through its presence. With keen attention to the voices of the women who weave this ancient and local textile form, the paper suggests that Coast Salish weaving can be understood as a material manifestation of the practice of “everyday decolonization” within Coast Salish territory. This research is focused on the city of Vancouver, and will engage with local Coast Salish weavers, and their relationships as artists within this urban centre.

Joanne Arnett*The Best Dressed Nun in the Room: A Capsule Wardrobe Project*

This presentation covers the process of designing and curating a personal uniform, shows the finished garments, and documents six months of looks from the capsule collection. It discusses garment costs, obstacles encountered, and the positive effects of adopting a personal uniform. It shows one way an individual can lessen the negative global impact of fast fashion. Thinking globally, acting locally. The parameters of the project are: nine garments to serve as daily wear for work and general day-to-day activities. This does not include undergarments, shoes, socks, accessories, winter coats, specialty sports gear, or working in the yard/moving/painting clothing. If an item already owned is similar to one designed, for example a t-shirt or jeans, it may be used in the collection instead of making a duplicate. If an item is destroyed or wears out it may be replaced with something similar. Items received as a gift may be worn. This project began as an effort to encourage fashion design students to begin thinking about sustainability. The first design assignment I give to students in my classes is to design nine garments that work for both warm and cool seasons, and function for day-to-day public life. I found the idea of a personal uniform collection so intriguing I challenged myself to put a nine-piece wardrobe to the test. When asked about my predominantly black and white outfits I'd joke that my goal was to be the best dressed nun in the room.

Janice Arnold*FELT: The Fabric of Community: 3 Stories of Community Building with Traditional Feltmaking*

Wool and Felt share a colorful and complex history that spans the globe. Based on historical studies and research, many believe Felt to be our first textile tradition. I call it our “First Fabric”. Massive pieces of community-made nomadic Felt were common a hundred years ago; yet now it's nearly non-existent. This presentation shares an intimate view of 3 of my community-based projects, born from the 6,000-year-old tradition of families and communities making Felt together

for their survival and wellbeing. The stories unfold over a series of years, involving hundreds of people of all ages, walks of life and ethnic origins, participating in the traditional process of nomadic felting. From collectively laying down raw fiber to community felting dance parties, to the first nomadic horse felting event in North America, they collectively demonstrate a deep local story of building cross-cultural understanding and offering a modern context for this ancient social fabric. 1) The Mother Felt - at the Grand Rapids Art Museum, a ten-day community felting and learning experiment in Grand Rapids, Michigan; 2) The Monster Felt - Tieton, Washington State, a time-based commission to make a huge Felt rug using locally donated wool. It currently serves as a symbol of community strength, pride, cross-cultural healing and demonstrates benefits of working together. 3) Cave of Memories - an installation honoring time spent caregiving my elderly parents, funded by a crowd-sourcing platform and community involvement. I have rooted my art practice in history, research and nomadic philosophy - where the artisan is a steward of the land, the animals and their fiber. I'm inspired by this ancient culture and the science of wool. The resulting textiles create art, shelter and immersive environments that provide comfort and bond communities through practicing the wisdom of working together with heart, hands and intention.

Nicole Asselin

Making and Unmaking: Reimagining Textile Waste Through Biodesign

Biodesign is an emerging movement that addresses design's connection with the natural world. Mycelium composite materials are an essential topic within the biodesign lexicon. Mycelium is the vegetative, root-like part of mushrooms. When mycelium is grown within a nutrient rich substrate, the mycelium and the substrate bind together forming a solid, stable building material. This growing process can be adapted to express various properties and expressions applicable for a multitude of design purposes. Mycelium composites are currently in use commercially as viable replacements for plastics and packing material as well as insulation, foam and leather. Mycelium composites' biodesign process possesses a transdisciplinary lens that expands the essential and timely conversation of designs' relationship with nature and sustainability. It moves beyond the antiquated approach of simple resource conservation, developing a paradigmatic shift - inviting new ways of thinking and making that promote life-giving cycles. These composite materials work with living elements as essential design components – not designing like nature, designing with natural processes. This research addresses the underexplored arena of utilizing textile practices and textiles waste in the cultivation of mycelium composite materials.

Mary Babcock

Notions from the Pacific: Embracing entanglement

We live in a time of great uncertainty. Rising oceans threaten to engulf entire island nations while simultaneously we create gyres of microplastics, immense invisible submerged islands that imperil the very waters on which life depends. Militarized networks fracture liquid lifelines, reifying terro-centric paradigms that vision waters as barrier or resource to be exploited instead of the bodies of connection so central to notions of the Pacific. We are both witness and accomplice. How can an awareness of our interconnection with the natural world and our place within this dynamic ecosystem guide us as socially engaged participants? This session challenges terro-centric notions of place and combines a presentation of my own artistic practice with that of artists working in the Asia Pacific responding to the conditions of climate change - its effect on

our waters, lands, bodies and psyches. A deep understanding of our pelagic bodies offers the opportunity for a deep understanding of the complexity of our social selves. Speaking from the position of process, I look to Nature to understand our own shared nature. We are the water. We are one and the same. My artistic practice juxtaposes traditional processes- sometime considered obsolete - and contemporary materials. I create large scale handwoven tapestries from ghost nets and ropes reclaimed from Pacific waters and tributaries. Through the work, I examine the significance of embodied knowledge intrinsic to the act of making - the unplying and re-plying of these strands of cast-off debris - for understanding our own deep social and ecological entanglement. In creating the work, I start from close observation of local water bodies, its potentialities and resiliencies. Yet water resists static and restricted boundaries, as it mutates form, so the local is also inherently global.

Suzi Ballenger and Charlotte Hamlin

Yours, mine and ours.

As textile makers and researchers, we value the indigenous cultural wealth represented in the extraordinary array of textiles available to us through current worldwide channels. For millennia, textiles have been an effective vehicle for cultural intersection and exchange; traditions, materials, motifs, techniques, words, and beliefs are adopted, extended, and enriched by the meeting of peoples. Increasingly-and particularly with the advent of “fast fashion”-textile styles and motifs are being widely appreciated, and subsequently appropriated, without acknowledgement or compensation to the culture from which they derived. Is it possible to create productive collaboration across cultures without exhausting or dispossessing the custodians of tradition? By examining a culture’s history and context, we can support our delicate responsibility to protect and share entwined identities. But do we? When does our ethical obligation to others waver? Where does appreciation and inspiration become appropriation, and sharing become stealing? What types of standards can we invent and enforce to defend both a personal or societal quest for identity and the guardians of cultural legacies? Is it possible? This paper will scrutinize current standards in using the material and processes of cultures other than our own and we will discuss our research in answering the questions we have put forth. Beginning with identification of what is considered cultural knowledge (yours), and continuing the dialogue to what can be original (mine), we will offer ways to merge with respect into “ours”.

Annin Barrett

Timberline Lodge Textiles: Creating a Sense of Place

Timberline Lodge holds an iconic place in popular culture, serving as a symbol of Western U.S. mountain tradition. Stanley Kubrick’s *The Shining* was filmed there, dozens of skiwear advertisements feature it as background, and it has even been used for an immersive horror game setting. During the early 20thC, other great mountain lodges were built in the West, but what makes Timberline unique are its textiles. It receives almost two million visitors a year who come from around the world to admire this handcrafted building perched at 6000’ feet elevation on Mt. Hood in Oregon. The Lodge was built in 1936-37 during The Great Depression, as a WPA project meant to employ craftspeople and construct a ski resort. They used whatever materials were available, milling local wood with handsaws, hauling huge stone boulders from the other side of the mountain, and making textiles by hand for the interior spaces with wool and linen produced in Oregon. The result is a masterpiece of design in the regional aesthetic called Cascadian style architecture. This paper looks at how Timberline Lodge’s handcrafted fabrics

help visitors interpret their mountain experience using a unique textile pattern language specific to this place, and how that interpretation has evolved over the past 80 years.

Kathryn Berenson

Italian Bedfellows: Tristan, Solomon and "Bestes"

Two surviving late fourteenth-century quilted furnishings, the Coperta Guicciardini in the Museo Nazionale del Bargello, Florence, and the Tristan Quilt in the Victoria and Albert Museum, London, depict scenes from the legend of Tristan, one of King Arthur's knights. Both museums attribute the furnishings to a southern Italian atelier. Research to date essentially treats these works as if, like Athena from the head of Zeus, they burst complete. Yet by the twelfth century Greek, Roman, Byzantine and Norman occupation and active trade with the Levant all had contributed to the culture of southern Italy. Prime evidence is the mosaic floor, dated 1165, in the Basilica of Otranto where, amid real and mythical beasts, Sheba solicits Solomon, Alexander ascends to heaven, and King Arthur salutes us. Moreover, late twelfth-century inventories on the island of Sicily and the peninsula's mainland record quilted camera or bedchamber furnishings. The island inventories are from middle class families and note only simple floral or geometric imagery. Inventories from or associated with the kingdom of Naples, however, reveal that the noble and/or wealthy enjoyed refined camera furnishings. Notaries describe careful stitching and works of immense size to suit the beds of elites. Evocative imagery filled these pieces: "bestes," fleur de lys, the Agnus Dei, the Seven Virtues, stories of Alexander and Solomon, even one that mingles kings, queens and St. George altogether. Several inventory listings specify they were acquired along the kingdom's Mediterranean coast, where traders from the Levant carrying raw and cotton/linen goods stopped for provisions enroute to Palermo and Naples. Those imports may have included finished products. Between 1393 and 1492 four inventories list expensive furnishings "from the port of Tripoli," Syria. Significantly, however, "work of Naples" is most frequently noted in contemporary records. Thus I suggest Neapolitan needleworkers stitched the surviving Tristan furnishings.

Kathryn Berenson

A Medieval Political Hanging

The Coperta Guicciardini in the Museo Nazionale del Bargello, Florence, and the Tristan Quilt in the Victoria and Albert Museum, London, hold a graphic narrative of Tristan's first chivalric act essentially as written in two vernacular Italian manuscripts, the *Tristano Riccardiano* (1280-1300) and *La Tavola Ritonda* (1300-30). Both versions model Tristan as an ideal knight who protects the land and its people from harm: When Tristan stays in the court of his uncle Mark, king of Cornwall, the king of Ireland sends emissaries to demand tribute. If not paid, the Irish knight Morold and his army will demolish Cornwall and its people. Tristan saves Cornwall by vanquishing Morold in a duel. Then the perfidious Morold violates chivalric code by shooting Tristan in the thigh with a poisoned arrow. Both museums attribute the furnishings to a late-fourteenth-century southern Italian workshop. At this time famine, ravaging mercenaries, territorial wars, and two popes claiming primacy over the Church convulsed the peninsula. Since neither pope had universal moral authority, idealization of a chivalric statesman was rational. Significantly, the furnishings also hold imagery not sourced in either manuscript. Tristan's arms show three hunting horns, the device of the Florentine Guicciardini family who sided with the Roman pope. Morold's arms show three fleur de lis, the arms of France, which supported the Avignon anti-pope. Elsewhere imagery reveals Morold violated duel terms by having youthful assistance and his army included much-loathed mercenaries. The patron of the Tristan furnishings

intended such anti-French sentiments to be recognized. The Italian fourteenth-century seigniorial camera was a semi-public space for doing business and receiving guests and family. Displayed, the Tristan camera furnishings would promote the opinion that the perfidy of France was equal to that of Morold. This reference to actual events merits attention and further study.

Alice Bernardo

Reconnecting Local Resources

Local specific resources are now understood of being more important than just for their economic value and profitability. There are issues of genetic diversity, environmental and social sustainability that makes them of great importance for our future. Smaller scales of production require cooperation and closer and shorter production chains, which very often works in favour of creating a strong community and identity. Having started my research on the topic of local textile fibers and, especially, local ways of producing and processing those fibers, I have discovered how different ways of making and different types of fibers have influenced and been influenced by local history and identity. The story of how things were made was the story of how people were connected. My research started purely on a technical level, trying to understand local raw matter and knowledge that are unique and valuable for our future. But then it became almost archeology: trying to find people, missing information and lost technology to reconstruct the knowledge and history that has eroded and almost disappeared in the last decades. It then evolved to understanding local fibers and their potential through practice: growing and learning to work with a regional variety of flax, gathering and processing the wool from the 16 local sheep breeds, growing silkworms and connecting with a history that was not a part of what I had lived. All of this became possible because other people shared what they know and who they are, even if they thought that part of their identity wasn't important anymore. Exploring our local resources became carrying these experiences and knowledge with me and share not only what I had learned, technically, but also the people who taught me. Through events and educational programs, these craftspeople were put in touch with a newer generation, sharing their experiences and technical knowledge and new connections began to appear.

Magali Berthon

Artisans Angkor: Reviving Cambodian Silk Crafts under French Patronage

Following the 1991 Paris Peace Accords that granted a return to a relative political stability in Cambodia, the non-profit organization Les Chantiers Ecoles was launched with the support of the European Union as part of the programme 'Replic' to revive local traditional crafts and sericulture that had nearly vanished under the Khmer Rouge regime. This vocational institute was the result of a cooperation between the French and the Cambodian government. It provided training to disadvantaged young villagers of Siem Reap's area in polychromic woodwork, stone carving, metal, lacquerware, and silk weaving. Eventually, the project turned into a social enterprise under the French name Les Artisans d'Angkor, which later simplified into Artisans Angkor. Drawing its inspiration from the archaeological splendors of Angkor Wat nearby, it now produces a wide range of souvenirs goods that are highly popular with international tourists. The company emphasizes its authentic making processes by inviting visitors to discover the whole sericulture chain from silkworms breeding to weaving, promoting the revival of indigenous golden silk. Relying on the display of craft practices, Artisans Angkor has developed an engaging storytelling that works as an educational and marketing tool for its customers. Praised by the Cambodians who consider the brand as a national success, the enterprise has however kept a French leadership. Tracing the company's history, this paper is the opportunity to examine in

which extent it follows the definition of a Transnational Artisan Partnership developed by anthropologist Susan Falls and how it pertains to a form of soft power for the French. Through the analysis of Artisans Angkor's aesthetic and discourse, this case study will highlight the project's hybrid nature and demonstrate how it can be linked to the colonial model of the School of Cambodian Arts implemented in 1920 under the French Protectorate to promote Cambodian crafts.

Vandana Bhandari

Namvali Textiles of Rajasthan: Culture and Counterculture

“An object that is created with a certain bhavna, sentiment, concerning a higher power, directed towards an ancestor, or purely as a medium of communication, thereupon emerges as a part of design vocabulary, with its own rules, framework, dimension and freedoms, worthy in itself and capable of giving pleasure to the beholder.” Jaya Jaitely. Namvali literally means an object, which is inscribed with a name. These names were often religious in nature and in the context of textiles could be printed, painted, woven or embroidered. They were considered sacred and used during the Hindu worship ceremony as offerings to the deities along with other ritualistic products. In different forms they became an integral part of the Hippy movement and were used as an expression for counterculture in the 60's and 70's. From the artisan who carved the block, to the printer and finally the end user these textiles were considered to be a medium for devotion. Craftsmen from Sanganer and Bagru who printed namavali textiles would rhythmically chant ‘pancha namaskara’ chants while stamping on the cloth. The act of chanting while doing the printing was a spiritual immersion for the printer. Resonances of this can be found in the hippie culture when they chanted and danced while wrapped in these textiles and used them as a symbol of self-expression. This paper will discuss the process of printing, sacred symbolism, spiritual associations, usage and the variations of such textiles, which were produced in Rajasthan and aspects of its use as counterculture in the world. The tools used for the data collection are field observation, immersion, and interviews with artisans. Secondary research includes literature survey of libraries and studies that have been undertaken in the area and related subjects.

Katharine Bissett-Johnson

Co-creating Craft; Australian Designers meet Artisans in India

Co-authored by David Moorhead. There is no word for design in India, creativity and making are intertwined. Craft and culture are inseparable, yet craft practice has become both a cultural and increasingly financial activity. The income from crafts in India is estimated to be only second to agriculture, yet many artisans still live in poverty. Precedents for designers working with artisans in India to develop products for both local and global markets have proven successful. Different types of co-creation (sometimes called co-design) activities have been documented between both local designers and local artisans, and, between foreign designers and local artisans. Although the outcomes of such collaborations may be new products, few of these projects considered the development of long-term livelihood opportunities for the Artisans. Fewer still propose respect for the skill and identity of the artisan as key objectives. This paper will discuss findings from a study investigating opportunities for different types of designer and artisan engagement via co-creation. The study was comprised of a review of Designer- Artisan co-design precedents and a series of interviews with Artisans in India. Findings from the juxtaposition of the precedents study to the interview results, revealed a series key objectives and concerns the Artisan's held that had been previously under reported in literature. Including, but not limited to, recognition and respect of their skill, desire for creativity and intrinsic relationship between a sense of self-

identity, cultural-identity and craftwork. Therefore, based on these findings, a new framework for understanding the potential co-creation opportunities for Designer - Artisan collaboration was developed. Inspired by Human Centered (HCD) and Socially Responsible Design (SRD) approaches, this model identifies different types of co-creation interactions, each requiring the designer and artisan to play different roles in developing livelihood opportunities through craft practice without sacrificing artisan empowerment or culture.

Ines Bogensperger

Hellenization and Cultural Change: Textiles in Documentary Papyri from Greco-Roman Egypt

After the Roman conquest of Egypt in 30 BCE, the province experienced marked social and economic changes resulting in the Hellenization of Egyptian culture. Our understanding is aided by the preservation of organic materials because of the dry climate. Textile evidence from the Late Antique period in Egypt (c. 3rd to 7th centuries CE) shows the integration of ancient traditions and foreign influence. Textiles from this period, generically described as ‘Coptic’ are known to the general public because of their lively colors and elaborate tapestries. Few are aware that many documentary texts have also survived from the same period. These include letters, contracts and inventory lists written on papyrus, as well as texts preserved on parchment and pottery. As the majority of the texts were written in Greek, they reflect the Greco-Roman influence in this multicultural province of the Roman Empire. In the ancient economy, documentary papyri show that textiles were a highly-specialized sector that has not been fully appreciated by historians. To date, the specific terminology associated with textiles has presented a significant barrier because interpretation requires detailed understanding of production practices. To overcome this lacunae in the literature, the aim of this paper is to synthesize and interpret written evidence for textile production. Topics include documentary genres, evidence for the chaîne opératoire, and consideration of production context including professional workshops. In contrast to literary texts, the preferred source for historians, papyrus documents originate out of daily life, far away from major political developments that form our principal understanding in history. These written sources record the daily lives of ordinary people in which textiles played an essential role.

Darden Bradshaw

Contemporary Chilean Arpilleras: Writing Visual Culture

This paper highlights a recent inquiry into the contemporary visual culture of the Chilean arpillera from a cross-global perspective. This art form derived from political, social, and economic conditions of the times yet contemporary manifestations do not address these origins. Arpilleras, historically created in the home and sewn by hand, are constructions in which bits of discarded cloth and burlap were used to compose pictorial narratives. The art form arose in Chile during a period of intense political oppression. This manifestation of women’s fiber art has and continues to serve as both seditious and reconstructive forms of visual culture. While the government in Chile has undergone tremendous change since early arpilleras were created in response to atrocities committed by the Pinochet regime in the 1970’s and 80’s, the original intention and audience of the arpillera has changed as well. As an American traveling to Chile, I was excited to have an opportunity to see these works of art in person. Yet I discovered that the once powerful form of political resistance is no longer created to tell personal stories of oppression or acknowledge the lives of those disappeared and murdered. Rather, contemporary arpilleras (excluding those in museums) display playful images of rural Chilean life and idyllic landscapes.

Arpilleras, once a subversive way to communicate to humanitarian organizations outside Chile, are now a bright, colorful commodity packed into suitcases and proudly shared as souvenirs. This robust part of Chilean tourism -- sold as wall-hangings and cards, are manufactured by machine in workshops staffed with a predominantly male workforce. In this paper I seek to tease out the ways in which these changes potentially alter the value and impact of arpilleras within visual culture by asking how do these contemporary manifestations reflect the Chilean cultural identity yet ignore it as well?

Stephanie Bunn

Basketry and the 'glocal'. Grass, straw, heather, rattan, - what's in a 'local' Scottish basket?

Scottish vernacular baskets are profoundly anchored in their communities and localities, with subtle variations of material from moor to coast, and even from one side of a valley to another. They are further anchored in locality through technique, skills and through needs and usage. Yet Scottish baskets also reveal a strong connectedness with settlement and migration. There were, for example, historical cultural links with Scandinavia through the Vikings, and with Ireland through the Celts, both of which have impacted on form and materials of Scottish baskets up till 50 years ago. And there were more recent influences through the Agricultural and Industrial Revolutions, subsequent trans-Atlantic migrations, the herring industry, World War 1, and world trade links with South-east Asia and the Pacific, all of which have affected regional basket forms. But Scottish baskets do not just reflect local and global influences, they have also been deeply implicated in local and global development. From acting as containers for spreading sea-weed on the soil and drawing out fleece for spinning on island crofts, to providing cases and skips for transportation of goods and herring measures for industry and trade, along with shell-casings, balloon baskets for war-time surveillance, surgical dressing baskets and pigeon carriers for long-distance communications, without baskets, and their adaptability of form and materials, recent world history would have looked very different. The paper explores how such a deeply localised practice as Scottish basket-making, bound to place and people by material and need, can be at the same time profoundly implicated in global developments, how it can remain 'local', while at the same time reflecting and responding to change at an international level.

Jennifer Byram

Reawakening Choctaw Traditional Textiles

Did the Choctaw people even make and wear textiles? Largely ignored in archaeological and artisanal studies, the Southeastern Native American textile arts are in fact a rich heritage of Southeastern indigenous peoples. These works exceeded simple necessity, extending well beyond the use of animal skins. Throughout Choctaw history, textiles have played a key role in everyday life. However, Choctaw and other Southeastern textile traditions changed rapidly in response to European contact in the 17th and 18th centuries. Through this time of upheaval, Choctaw women demonstrated their innovation and dexterity in the traditional arts. By carrying on their traditional arts, these makers accommodated the unprecedented changes European contact brought. Despite the evident continuity of textile making practices at this time, the raw materials and techniques Choctaw women utilized pre-European contact fell largely out of use by the 1800's. Today the Choctaw Nation of Oklahoma Historic Preservation department works to reawaken this heritage and move toward a revitalization of traditional Choctaw textiles. We refer to archaeological records, 17th and 18th century Europeans accounts, contemporary traditional arts, and experimental archaeology research to piece together the Choctaw textile narrative. This narrative

includes the materials, methods, and products of the uniquely Choctaw textile tradition. We apply these findings in presentations and outreach in the community in order to pay respect to our ancestors who passed this tradition on and to strengthen our Choctaw artisans of the current and future generations. This presentation will discuss the findings of this preliminary research and the steps that the Choctaw Nation's Historic Preservation Department is taking to return this information to our community.

Dominique Cardon

Ancient Colours for Today's Colorists and Designers

My recent and forthcoming publications of 18th century French and English dyers' books illustrated with samples aim at providing detailed recipes on how to obtain the beautiful colours in these documents and on the numerous sample sheets preserved in archives. Colorimetric measurements of hundreds of such samples have allowed me to collect their colorimetric characteristics in the CIE L*a*b* and L* C* h* systems: objective and precise correlations can now be established between all samples, the colour name corresponding to each shade can be identified, and the shade reproduced exactly, with the same ingredients as in the recipes or with any suitable colorants, natural or synthetic, since the results can be matched with the colorimetric definitions of the samples. Today, these documents can be used again as wonderful tools by the growing numbers among the young generation of colourists, designers and dyers with a keen interest in the colours of the past. Some may want to revive these ancient colours as a natural and essential part of the new conception and production process emerging with the "Slow Fashion" movement. Others may simply use them as an inspiration for new colour trends.

Robin Caudell

Common Sense & Pin Money: The Material Culture and Legacy of Lula Annie Butler 1909-2009

"Common Sense & Pin Money: The Material Culture and Legacy of Lula Annie Butler 1909-2009" examines local/global contexts of the late Mrs. Butler's found quilts, her "make do" ethos, which made a way out of no way decades before recycle, repurpose and green were hash tags. A lifelong Preston, Maryland resident and domestic worker, Mrs. Butler's household was outfitted with quilts, tablecloths, aprons, pillows and shopping bags she created from fabric-sample books and fabric remnants obtained from the late Mrs. Sarah Covey, her longest employer, who operated a drapery and upholstery business in Federalsburg, Maryland. Mrs. Butler's artistic impulse --vibrant, improvisational and individually expressive -- is a thread of a rural Atlantic World continuum spanning from East Preston, Nova Scotia to Gee's Bend, Alabama, all of which are transferences of African textile traditions. Like Harriet Ross Tubman, Mrs. Butler sold gingerbreads and quilts for income using skills she learned from her mother, Harriet Dyer Thomas, who learned from her mother Martha Adams Dyer, the earliest quilter, thus far, identified in this lineage of Eastern Shore women of Algonquin descent. Over three decades, Mrs. Butler made an unknown quantity of quilts to provide warmth for her family, friends and fellow congregants at Mt. Calvary Methodist Church in Preston, Maryland. Nova Scotia, the Eastern Shore and Gee's Bend have isolative geographies. Preston and Gee's Bend have approximately the same population but unlike the Alabama quilters' collective and the African Nova Scotia Quilter's Association, Mrs. Butler created her Chesapeake vernacular alone. Her strong alto voice, singing old hymns, emanated from her westward-facing bedroom on Newton Road as she sewed strips of cloth together at her teal-metal Singer sewing machine. This seer's

stitchery was a fabric scat embedded with a post-modern timeline of textile arts in the United States.

Debbie Chachra and Caitrin Lynch

Behind the Curtain: Textile Provenance as a New Frontier in Ethical Apparel

In recent years, a strengthening U.S. consumer preference for domestically produced goods has led to clothing brands responding with “Made in the USA” clothing lines. However, it’s rarely clear to consumers that the label generally refers to the final assembly (the “cut and sew” stage), and only rarely the source of the textiles themselves. We consider why the origin of textiles and other materials remain the “black box” of the apparel supply chain, why that matters, and why that might be changing. We put this absence of information about textiles into the context of the local-centric consumer movement, complete with examples of “localwashing” and, per Anna Tsing’s memorable metaphor, the blank side of a UPC sticker as deliberately obscuring the practices that occur before the raw materials become a consumer-facing product. That finished garment represents only a small portion of the impact of the apparel supply chain; the bulk of the social, labor, and environmental impact results from producing the textiles. This includes the significant local and regional effects of resource extraction and farming needed to produce synthetic and natural textiles, including pesticide exposure of workers, environmental pollution, and the suppression of political dissent in some oil-producing countries. But understanding the provenance of textiles is a challenge: tracing cotton t-shirts to a field in North Carolina is relatively straightforward compared to tracing synthetics to a particular oil field or laboratory, or rayon to a particular forest. Nevertheless, a few companies, such as TS Designs, Everlane, and Ibex, are beginning to provide transparency about their source materials and fibers. These efforts to showcase the pre-garment provenance appears to be a new and growing frontier in the ability of consumers to consider and act on the social, environmental, and labor impacts behind their clothing labels.

Angela Clarke

Women’s Work: The Art and Ritual of Textile Production in the Italian Community of Vancouver

In April of 2015 the Italian Cultural Centre hosted Mended, a textile exhibition from the Surface Design Association BC + Yukon. This show became a catalyst for discussion in the Italian community illuminating changing perception regarding the status of textile production over the past thirty years. For members of the Italian community, many of them professional tailors and craftsmen trained through the apprenticeship system; the idea of knitting, weaving, tailoring or embroidery being an artistic media employed in a work of fine art was treated as a foreign concept. Also, the notion that textile production skills could be obtained through degree granting institutions was far removed from the strict and regulated mentorship practices in which many in the Italian community were trained. However, the most monumental change in perception did not come from the means of production as much as the reasons for the production. In the Italian community, textile production was ultimately associated with life-cycle rituals, whether it was to honour a birth, a marriage, a death or a celebration commemorating an important religious event. Using textiles as a medium to explore artistic and cultural themes or as an object to be sold in the art market was far removed from traditional textile creation. These explorations have led to a publication in progress entitled the Textile, the Art of Ritual: Women, Gender and Textile Production in the Italian Community c. 1885–1965 which examines ritual practices celebrated in the Italian community in Vancouver and the textiles, which facilitated their enactment. Additionally, this study examines the challenges curators currently face as they seek to collect

and preserve these historically important textiles, in the current aesthetic and social climate. One which no longer grasps the cultural and spiritual significance of these items nor understands the powerful ritualistic impact they once possessed.

Ruth Clifford

Balancing local tradition and global influences: design and business education for handloom weavers in India

In the craft-rich region of Kutch, western India, and the historical sari weaving town of Maheshwar, central India, two institutes are providing design and business education to traditional artisans. These are Somaiya Kala Vidya (SKV), and The Handloom School (THS), and form case studies for my PhD research. SKV encourages students to focus on their traditional designs believing them to be their unique selling point, but to innovate upon these traditions making them relevant to contemporary markets. Graduates face challenges of balancing the maintenance of the traditional aspects of their craft, their identity and integrity, with urban and global market influences and demands. THS invites weavers from all over India and encourages them to become entrepreneurs to spread the education benefits in their community. However, having little capacity to focus on each students' weaving heritage runs the risk of their practice becoming standardised as a big part of their market becomes fabric yardage for the high fashion industry. This paper will focus upon the experiences of some of the weaver-graduates of each institute, gathered from ethnographic research, to tell their story and highlight their successes and challenges. Drawing also upon the disciplines of craft development, anthropology, design history and education, this paper will explore the following questions: How does design education fit the local context? Who owns traditional and other designs? What is the value of craft from the viewpoint of the artisan-designer as well as that of the market? It also explores how traditional methods of learning to weave compare with learning and applying contemporary design concepts. I will provide an assessment of the effectiveness of these institutes in nurturing innovation and entrepreneurship, equipping artisans with the skills and confidence to make authoritative decisions in design partnerships and business transactions, and presenting handloom as a viable and desirable occupation.

Sarah Clugage

The Tent-Dweller: Visual Markers of Migration in Art

The current migrant crisis has brought new complexity to an object that enables transition: the tent. Tents are structures most often meant to be temporary—they both practically enable journeys and visually signify the temporary. A language of migration, territory, and dislocation is mapped onto canvas, ropes, and poles. Migration depends on concepts of land rights, movement, and the finite duration of a journey. As Deleuze and Guattari set forth in "A Thousand Plateaus," migrants move from one place to another but are defined as belonging to those spaces. Nomads, on the other hand, do not have land distributed to them—they are themselves distributed on the land. A third type, seen in refugee camps and protest camps, uses the tent to "temporarily" occupy space beyond a seemingly or reasonable period of time. When people do not belong to the land, as in the global refugee crisis, where do they live? When capital flows more freely than populations, who and what is displaced? When tents become permanent and organize into cities, whom do they threaten? This paper will examine three tents in an art context. Nikhil Chopra's "Drawing a Line through Landscape," commissioned for documenta 14, uses a Mughal-inspired tent as regal surroundings for a traveling bard on his way from Athens (scene of anti-austerity protest camps and refugee camps alike) to Germany (a destination for many refugees). Rebecca

Belmore's "Biinjya'ling Onji (From inside)," also displayed at documenta 14, is a life-size tent made of marble, displayed in both Athens and Kassel, a monument to the temporary. At MoMA, the IKEA Foundation's "Better Shelter" has re-envisioned the tent as a modular structure somewhere between temporary and permanent. All three tents address the precarity of textiles as housing, the shifting identity of the tent-dweller, and who has the right to travel.

Sarah Confer

Dynamic Cultural Preservation in Peru: global influences and local impacts on traditional Andean weaving

In Peru, weaving remains a remarkable agent in the creation of identity and is an unparalleled cultural signifier and form of communication in indigenous Andean communities. Fear for the slow degradation of this tradition and the gradual loss of traditional knowledge has, however, prompted preservation initiatives which work to revitalise these traditions in a way that maintains cultural integrity while strengthening communities. I call this, "dynamic cultural preservation". In the field of dynamic cultural preservation, we are constantly balancing the interplay between the global and the local. On one hand, we battle the effects of globalization that threaten the integrity of centuries-old textile traditions, but we also harness the power of the globally-connected age to build awareness about the value of cultural diversity and to support the local craft-based industry. Another issue is that of "authenticity". When cultures are bombarded by outside influences due to the effects of globalization, what does 'authentic' cultural expression at the local level now mean? Traditional Andean weaving is very different today than it was a century ago, let alone five, but I would argue it is no less authentic. The needs, goals and lifestyles of today's Andean communities are changing, and that changing identity is being reflected in contemporary weaving. In this age of sustainability and environmental responsibility, we are often told to "Think Global, Act Local," but some cultural initiatives actually depend on global action to engender positive local impacts. The needs and desires of the global market are shaping the evolution of a people, who in turn are adapting one of their primary creative means of expression – weaving – to suit. But this interplay has an opportunity to cycle back and contribute to culturally appropriate economic growth, and foster vibrant communities that maintain the integrity of their cultural traditions.

Geraldine Craig

Ia and Tcheu: locating a contemporary Hmong aesthetic

Cross-cultural contact and a Deep Local is evident in the work of two Hmong women contemporary textile artists whose strikingly diverse work developed in the years after the Vietnam War. Their trajectories end in Detroit, Michigan and Luang Prabang, Laos, yet began in isolated villages in northern Laos in the 1960's. Tcheu Siong creates large wall works from cut fabric figures influenced by Hmong shaman healing rituals that have been compared to Matisse's cut-outs and Keith Haring's graffiti, while the final quilts of the late Ia Moua Yang present complicated influences of Amish quilts and the studio art quilt movement following her immigration in the late 1970's to the United States. Seeking an analysis beyond the limited framework of tradition versus modernity, their work exemplifies how artists serve as empowered agents of transcultural change within a context of globalization and artistic hybridity. Young Hmong girls such as Tcheu were orphaned and could not learn traditional paj ntaub (flower cloth) skills from their mothers and grandmothers, while teenage girls such as Ia were educated as nurses and pressed into service for the war, severely limiting the time available to stitch paj ntaub although they were already skilled through years of stitching. Both were conditions ripe for

artistic innovation in the hands of artists who sought to create work that simultaneously expresses their sense of Hmongness and an individual aesthetic voice through cloth.

Yasmine Dabbous

Protection and empowerment: The dual role textiles play among the Syrian refugee community in

Focused on the case of Syrian refugees as a universal humanitarian crisis, my paper explores an instance where textiles become a psychological, political and economic tour de force. To date, 11.3 million Syrian refugees have fled home. During this mass exodus, most families were only able to take few belongings, a frail guard against the unknown. In this difficult context, textiles played a pivotal role, sheltering and empowering the most vulnerable. They were -and still are- the few clothes that recall home and the tents that shelter against the elements. Their tactile quality also acts as an antidote against post-traumatic stress. Textiles also allow Syrian refugees to make a living: Often unable to join the formal economy, women use their embroidery skills to earn money. My paper explores (and analyzes) this dual role of textiles through in-depth interviews with female Syrian refugees based in Beirut, Lebanon.

Sonja Dahl

Whitework: The Cloth and the Call to Action

In the newly independent colonies of the American Northeast, styles of white-on-white quilting and embroidery became popular among women coming of age. Considered the epitome of their needleworking skills, whitework required patience, time, focus, precision, and a steady hand. Such detailed stitchwork on pure white cotton—then a booming industry in the American South—prepared these young women to make homes that were meaningful, full of symbolism and care. Drawing analogy between these historic textiles and current movements for decolonization and anti-racism, this talk expands the term Whitework to function as a call to action, for both myself and other white-identified scholars and artists in our field, to collectively face and take responsibility for the colonial underpinnings of our practices. That the EuroAmerican field of textile studies reflects a vastly imbalanced majority of white practitioners lends urgency to this conversation. This type of Whitework demands that we turn our vocational skills at research, writing, art-making, and public speaking to the task of examining our own personal and professional lineages. Choosing to engage in Whitework requires us to scrutinize with precision the roles of power, agency, and economics that we as white professionals wield in our work, domestically and as guests in others' cultures. Whitework recognizes that if we truly wish to achieve an open, inclusive, and decolonized field, major shifts must occur from within our own practices. Part artist-talk, part research paper, this presentation draws on my own experience as a foreign white researcher in Indonesia, the work of artists, scholars, writers, and activists in multiple fields, and the series of Whitework artworks I have been developing alongside the research. With steady hands and such a multiplicity of voices, our field may in fact become what Stephanie Syjuco called for in her closing plenary at the 2016 symposium in Savannah: an ostensibly diverse, interdisciplinary, and multivalent field, fueled by discussion and prepared for inclusion of the voices that succeed us.

MJ Daines

Collecting and Constructing: Anni Albers' migrant status and her interaction with indigenous textiles

"Our world goes to pieces; we have to rebuild our world."

Anni Albers, "One Aspect of Art Work"

Anni Albers wrote this essay from Black Mountain College in North Carolina, where she had lived as a refugee from her native Germany since 1933. It is a critique of the formal educational system, which in her opinion, overemphasized intellectual, academic learning and second-hand experience. It also reads as an implicit critique of a way of building knowledge that could be called "colonial," which she references when she says, "we collect rather than construct." Ironically, Albers herself was a great collector of indigenous textiles of the Americas, particularly structural textiles that she considered technologically advanced. Albers' research was an important part of her practice as an educator and as an artist. What distinguishes her ways of knowledge construction from the institutional and colonial methods prevalent during her lifetime? In reading Anni Albers' practice the way she "read" the Pre-Columbian textiles of the Andes, an examination of her collection, analysis, and synthesis of these textiles during the period after her emigration to the US reveals that she employed what today might be called decolonizing strategies. This paper explores the conditions of possibility for the concepts of identity and knowledge construction outside of what Marcia Crosby calls the European "master narrative," which tends to temporalize or locate indigenous culture in the past. I will look to TJ Demos' theories on the genealogy of art and migration in light of the refugee or displaced person to try to understand Albers' context as a German immigrant living and working in the US on the eve of World War II. I will also draw on Gayatri Spivak's work, "Can the Subaltern Speak" in order to understand indigenous knowledge preservation as part of a decolonial project.

Jennifer Ling Datchuk and Anna Walker

The Personal is Political: Exploring Constructions of Identity in the Work of Jennifer Ling Datchuk

Writers and curators largely have contextualized Jennifer Ling Datchuk's art within the field of contemporary ceramics. Much of her work draws aesthetically on blue-and-white porcelain traditions, a style of ceramics that was introduced through Asian imports to Europe in the 14th century and today is one of the most recognized styles of ceramics worldwide and has been appropriated by many cultures and artists. Datchuk connects her personal history as a Chinese American to the wider politics of the porcelain trade and issues of appropriation, critiquing these transactions and exploring issues of colonialism and exoticization of the "other." However, it is the purpose of this paper to highlight her use of diverse textile practices as a way to expose and politicize traditions typically associated with women's work and hobby crafts such as samplers, embroidery, and macramé. Datchuk uses a feminist strategy to deconstruct established hierarchies and investigate issues of race, gender, and identity with these materials. These topics could not be more relevant to today's political and social climate. Ideas of what constitutes an "American" are in crisis and individuals not of Euro-Caucasian descent face a hostile political and social climate. Datchuk uses textile practices to expose and investigate ideas of identity. Her works range from early Americana samplers spelling out racist slurs using human hair to more recent investigations of blackwork embroidery, a style which originated with the Moors, but was described as "Spanish work" throughout Europe, essentially erasing African history in the hands of white women. The seriousness with which Datchuk engages complex issues through these textile traditions sets her apart. She is an agitator for change, deftly mining her materials to create work that provokes questions and cultivates insightful reflection.

Maggie D'Aversa

Resisting the Conversion of Silk Sutures to Synthetic Products in China. Is it cultural?

This paper examines the bond between the Chinese population and silk usage by using the example of silk suture conversion to synthetic suture products in the Chinese medical and surgical field. Sericulture has been a staple of the Chinese experience since 2852 B.C. and Chinese physicians and their patients have used silk sutures for years despite numerous choices of alternative products. This work describes the proud, long history of silk in China along with the critical technical features of silk braids that make silk ideal for closing wounds. The paper then attempts to explain the continuation of silk suture usage through the complex cultural and historical link between silk and the medical field. Topics such as cultural and regional diversity in China's use of silk as well as foreign commercial efforts to convert silk users to other products will also be studied and discussed.

Silvia Dolz

Fish in the desert - The North African textile tradition between indigenous identity and exogenous change in meaning

Among the oldest handicraft products of North Africa are woven, knotted and embroidered textiles (flat woven fabrics, knotted carpets, clothing) primarily made of wool and hair from sheep, goats or camels. Those products have great importance, beyond their practical purpose, as a communicative and artistic medium. Changes and re-evaluations of the textile from a utilitarian object with potent pre-Islamic and Islamic symbolism towards a modern abstract art object reveal centuries of cultural transfer between the Middle East, North Africa and Europe on the one hand, and between North and West Africa on the other. At the same time, this has always been accompanied by reflection on, as well as adherence to and assertion of indigenous ideas, values and (above all, magically or religiously encoded) cultural statements and messages. It is precisely the purposeful, market-independent rural textile production that characterizes the textile world of the Maghreb as diverse and unmistakably distinctive. In its colorful ornamental design, this textile world has not closed itself off from new “immigrated” forms and concepts but has found its own creations and interpretations. On the basis of the Ethnographic collections in Dresden and Leipzig, which are part of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), it is possible to discern both continuity and change in North African textile fabrics, which are still in great demand, and to recognize these works of art as part of a complex transcultural process.

Kelsie Doty

#NATURALDYE

Film Screening

#NATURALDYE is a documentary film that explores the relationship between textile artists and the social media site Instagram. Social media offers the opportunity for niche artists, like natural dyers, to foster broad networks and communities. This 8-minute film features the gardens, studios, and spaces where artists create their work, later curating what is photographed and posted to Instagram. Four artists discuss their motivations for using natural dyes and how they use Instagram to connect with customers, students, or with other natural dyers. By using Instagram images, videos, and hashtags, dyers produce narratives about their brand to connect with followers and promote their workshops or products. Textiles laboriously created over long stretches of time can be instantly propelled into the world of admiration and critique via social media, compelling the artists to ask the question, ‘is this Instagram worthy?’

Penny Dransart

Mind's Eye and Embodied Weaving: simultaneous contrasts of hue in Isluga textiles, northern Chile

This paper is a tribute to the weaving skills of Natividad Castro Challapa, who died in 1989 in Isluga, an Aymara community of llama and alpaca herders in the highlands of northern Chile. In her long career she experienced many changes, including the introduction of electric light and the arrival of industrially dyed acrylic yarns, which became increasingly available in the area from the 1970s onward. Weavers in Isluga using this new medium expanded their ideas regarding the use of colour contrasts, especially in the way they combined saturated and desaturated hues in their textiles along with the natural colours of alpaca and llama fleece. Doña Natividad responded to such changes by employing the new yarns to make colour in the eye of the beholder through the use of simultaneous contrasts of hue. This paper explores how she used simultaneity in her textiles, taking into account the conditions of light or dark in which the products of her loom were intended to be seen.

Eiluned Edwards

Handmade in India: re-branding Kachchhi block prints for global markets

In the postcolonial era, Kachchh district in Gujarat, India, has emerged as a leading centre of handmade textiles, renowned for the quality and range of its weaves, embroideries, tie-dyes and block-prints. Block-prints such as ajrakh, jimardhi and limai originally made by Khatri artisans for the caste dress of local farmers and herders have lately been transformed into fashion fabrics and soft furnishings, achieving considerable popularity on domestic and global markets, and bringing prosperity to their producers as well as burnishing India's longstanding reputation for handmade textiles. Set against an historical backdrop of decline from the 19th century onward, the trajectory of these block-prints represents a remarkable revival and demonstrates the resilience and ingenuity of the artisans. Block-printing, all but moribund by the mid-20th century, benefited from a policy initiated in the 1950s under Nehru's leadership to regenerate Indian handicrafts. Furthermore, craft, viewed as economically and culturally valuable, became integral to the construction of national identity in the newly-independent state. And as a result, block prints have been gradually re-established in national and global markets. By reviewing government craft development policies implemented since 1947, designer-artisan collaborations, and other initiatives, including those of the Khatri themselves, this paper explores how block prints, and ajrakh in particular, have transitioned from the 'deep local' of rustic dress to the 'pan global' of the catwalk. It draws on extensive discussions with the Khatri and considers the challenges they face taking their craft into the future. Globalisation, which has brought them prosperity and a new clientele, also threatens their cultural heritage as traditional designs are reproduced by faster, cheaper means. Environmental concerns have become urgent and labour is identified as an ongoing problem. While celebrating ajrakh, this paper explores the complexity of producing it in the context of contemporary India.

Eiluned Edwards

Samples from Sanganer: block prints commissioned for the Albert Hall Museum, Jaipur, India in 1899.

The focus of this presentation is twelve volumes of block-printed samples from Sanganer, Rajasthan, produced in the late nineteenth century that are held in the Albert Hall Museum, Jaipur, Rajasthan. The Albert Hall was one of a wave of 'industrial art museums' established in India in the mid-late nineteenth century and the collection, assembled by T.H.Hendley, offered 'a complete exposition of the arts... of the State of Jeypore', according to John Lockwood Kipling. As part of this representation of the state's arts, block printed cotton textiles were commissioned from a Chhipa, or hereditary printer, in Sanganer in 1899, who is recorded only as 'Brij Ballabh'. The samples were bound into twelve volumes and although now in poor condition remain part of the collection. This presentation outlines preliminary research carried out on the sample books at the Museum and with the Chhipa community of Sanganer. The aim of the discussions with the Chhipas was to collect information on the technical processes of printing and dyeing, also to discover more about Brij Ballabh and the lives of printers at the turn of the twentieth century. Apart from anything else, the project has revealed the local significance of these textiles as well as their global reach. Produced during a period of technological advances that impacted all aspects of India's textile industry, when political change was being fomented, the samples materialise regional production at a significant time in Indian history.

Deborah Emmett

The embroidery artisans of the Kashmir Valley: cultural imports and exports from historical and contemporary perspectives.

On a visit to the Kashmir Valley in northern India during the winter months I was given a pheran to wear. This long woollen garment is the customary apparel worn by Kashmiri men and women in cold weather. While the men's are plain the women's pherans are embroidered on the front and sleeves. The skills of those Kashmiri artisans who hand embroider clothing such as the pherans, shawls, and other textiles including rugs, curtains and cushions are well recognised in India and beyond. Considering the Kashmir Valley's geographic position surrounded by the Himalayan mountains I presumed that their embroidery crafts would have emerged intrinsically given the long winters spent indoors and access to resources like wool. However historically it was Kashmir's position on the trade routes of Central Asia and continuous occupation by foreign rulers that resulted in outside influences developing their textile crafts including techniques, design motifs and materials used. It is thought that sultan Zain-ul-Abidin (1420-70) brought craftsmen from Damascus who introduced zalakdozi (crewel and chain stitch) hook work embroidery to Kashmir. While in 1803 Khwaja Yusuf, an Armenian shawl merchant, introduced needlework or sozni embroidery to Kashmir as a means of producing cheaper shawls than woven kani shawls so to be more viable in the competitive foreign markets. Cultural exchanges continue in contemporary times with collaborations between foreign designers and specific embroidery communities of the Kashmir Valley, although ongoing political unrest challenges all Kashmiris including the sozni and zaladozi embroiderers. Hand embroidered Kashmiri textiles have markets locally and as export products but a June 2017 report in the Kashmir Reader claims exports have greatly diminished over the past two years. Through discussions with embroiderers in the Kashmir Valley I have learnt about changing influences on their communities, how they adapt and how they perceive their future.

Åse Eriksen

The techniques of samitum, based on a reconstruction.

A collection of samitum was found in the Norwegian Viking burial Oseberg (834 CE). In 2014, I got the opportunity to study some of the fragments and could reconstruct a nearly full pattern unit

from six narrow bands, once cut from the same fabric. I wove a small piece of this fabric in my ordinary flatloom, using both modern dyestuff and fabric spun silk material. Fragments found in Egypt from 400 AD shows that both tapestry and taquete was woven in the same fabric. When searching for the loom used for the original samitum fabric, I made a vertical warp in a tubular setup. I picked the pattern by hand, both in the vertical and my ordinary loom. The vertical loom saved me a lot of work and felt understandable. The lack of a reed also gave me a better working space for the picking. The fragments of the reconstructed samitum fabric did not reveal the whole pattern unit in the weft direction. By estimating and knowing the density of the innerwarp/filling warp/mainwarp, a repeating pattern, in weft direction, needs 126 pattern shafts. A test making patternshafts; rope was tighten up 15 cm from the warp, from an attachment point on each side of the warp. Rope serving as shafts, and heddles tied from the ropes/shafts to every innerwarp in a system. For a modern weaver this is unfamiliar to handle, but it is possible that these arrangement was done to control 126 pattern shafts/rods. The structure in early patterned weaves, jin (always made in silk), taquete (samitums predecessor) and tablet weave are the same. They all appear in Inner Asia before 800 CE. The equipment, the warp orientation and how to make the pattern were different. Still weavers must have been inspired and affected from all the three methods.

Joseph Fabish

Andamarcan Textiles Today: The Merging of Cultures

Andamarcan textiles are found on lands that, until recently, remained isolated for hundreds of years. After the conquest, the lands became linked to the Hacienda Tulpo in the Huamachuco region of northern Peru. Notarized legal documents from the 16th century indicate that Andamarca formed part of a network of royal Inca lands. Today, the discovery of these textiles reflects the merging of the two cultures: European and Inca. Extant blankets and waistbands woven over the last 100 years use motifs that are remarkably similar to those documented in the sixteenth and seventeenth chronicles of Martin de Murúa and Guaman Poma de Ayala. One of Murúa's pages documents the technical specifications for how to replicate and weave a textile only worn by the Inca queen during important festivities. Found on these lands, it is the only proven Inca textile tradition to survive to the present day. The evidence suggests that during Inca times it was the diadem of the Inca queen. Today it is woven as a waistband. Using symmetry analysis, a comparison of the motifs described in the early European chronicles of Peru to extant Andamarcan textiles provide us a glimpse of what was likely woven for the royal robes of state of the Inca empire. Five motifs found in extant Andamarcan weaving are especially associated with Inca elite dress: They are Ajuaqi, Collcapata, Kengo, Çara, and Cuadros. Over time, western motifs and patterns were incorporated into the textiles. They too help to distinguish elite weaving: No one textile is alike each uniquely using different colors, motifs, and patterns.

Marianne Fairbanks

Weaving Lab: Public Production and Speculation

In 1915, the University of Wisconsin had a Weaving Laboratory where students learned the craft of weaving in the home economics department. A century later, UW Assistant Professor Marianne Fairbanks established a public project called Weaving Lab: Plain Cloth Productions. Weaving Lab invites the community sit at a floor loom to see how it works, offering participants entry to the weaving process without worrying about the product. If they like, participants can commit to longer investigations into time and tempo: how much cloth can be woven in one hour?

How does listening to music inform one's experience of weaving and the woven cloth? The resulting bolts reflect the communal collaboration of participant weavers. Fairbanks has also developed a laser-cut pocket loom that visitors can take home to continue their explorations of structure, pattern, and production. Weaving Lab combines two points of entry into weaving: one considers historical models of local production and asks whether access to looms as a social destination within communities might create a contemporary analog to the "fireside industries" of old; the other side is conceptual, asking participants to approach the act weaving as an end in itself, and to consider weaving in relationship to time, rhythm, meditation, materiality, pattern, and process. Questions that remain relate to next steps: how can projects like Weaving Lab be incorporated into communities in an ongoing way? What is the public perception of weaving – hobby? Craft? Art form? Is there a market for domestically produced handwoven yardage? Can we align our economy towards small-scale production, and capitalize on interest in this project to create more points of entry for communities around the world? Weaving Lab is dedicated to engagement, process, and production, facilitating material and social connections – a literal social fabric.

Sarah Fee

The Origins of Chintz at the ROM: Collecting in the Name of Commerce

As the past few decades of museum studies have demonstrated, museum collections are very rarely comprehensive or systematically assembled. Rather, they reflect the interests and possibilities of curators, directors, dealers and donors, amongst others. In this paper I examine the histories behind the creation of the renowned collection of painted and printed Indian textiles held at the Royal Ontario Museum (ROM) of Toronto, Canada, and their changing "meanings" and interpretation over time. Together with illustrious examples held by the Victoria & Albert Museum, they served as the basis of the 1971 exhibition publication *Origins of Chintz*, a work that to this day is considered a "classic" and continues to inform scholarship and collecting practices – thus the reproduction of a particular "canon". I trace the origins of most ROM pieces to the turn-of-the-century drive to collect in the name of promoting local industry that is, using foreign textiles as a design resource for Euro-American industrial imitations, a museum-industry partnership that was widespread before World War II. To a large extent, the ROM collection reflects the tastes and means of one individual: Harry Wearne, a Paris-based textile British textile designer who, as many of his contemporaries, sought inspiration in "the East". The collection therefore -- like many other renowned museum collections of Indian textiles, as several scholars have recently emphasized -- were collected not always for their artistry, nor for ethnographic documentation of India, but more so for their commercial value to Euro-American industry.

Nancy Feldman

Shipibo Textiles 2010-2018: Artists of the Amazon Culturally Engaged, Deep Local to Pan Global

This paper considers the intersection of processes of making and cultural memory as contemporary Shipibo artists design, produce, and exchange of their contemporary textiles and art. One see a continuation of traditional collaborative social networks both in Peru's deep Amazon region and in new Shipibo communities of Pucallpa and Lima. In cities, they create new artistic networks and expressions of art in ceremony. In these artworks, one sees how Shipibo relationship to the natural world, the forest, plants, animals, and waters, reflects deep spiritual

beliefs, wisdom, and community knowledge. Shipibo communities in 2017 face ever expanding challenges from intrusions into their Lima community and their remote Amazon communities through legal and illegal acquisition of resources, and degradation of their lands and waters from oil spills, mining wastes, and corporate farms within Amazon forests. This paper considers a variety of energized community responses by artists and Shipibo community members as they embrace the aesthetics of their kene designs and collaborative textile practices to articulate the deep local of their Amazon communities in the pan global world. How have textile practices, consumption, and design evolved in recent years as a response to these changes? How have some artists become activists and expanded their use of technology, media, and conversations about kene design in Peruvian culture to support a local and global audience as their artworks continue to express “I am Shipibo.” This paper also explores the complicated relationships of consumers and designers as the hand worked process of woven, embroidered and painted kene heritage confronts commercial appropriation of their designs. This work draws on recent research and my 2007-2011 participation in Field Museum’s expeditions into Peru’s remote Amazon to record, document, collect textiles, as well as creating a documentary “Shipibo: Movie of our Memories.”

Maria João Ferreira

Textiles, Trade and Taste

Film Screenings

The film *Textiles, Trade and Taste* is a short documentary about the history and activities of a research network of the same name, based in Lisbon, which aspires to bring new synergies to the field of textile studies by promoting different connections and interdisciplinary approaches involving art history, materials science and conservation. TTT organizes various workshops, series of conferences and lectures in museums and research institutions (<http://www.textiles-trade-taste.net/ttt-events/>). Artistic and historical research has ranged from collating archival material to stylistic and iconographic studies, with the aim of placing textile objects in their historical, artistic, technological and socio-cultural contexts. Chemical analysis and the characterization of dyes, textile fibres and precious metal threads has offered important evidence for identifying the geographical origins of raw materials and finished textiles, and developing improved conservation treatments for their preservation for future generations. Recent research has looked with great success at the global circulation of dyes in the Early Modern Period, especially reds, and also reconstructed the production and consumption of Indian, Chinese and Portuguese embroideries and Islamic carpets. In 2011, the team’s work led to the classification of three ‘Salting’ carpets as National Treasures in Portugal. TTT members have been collaborating with national and international museums, including National Museum of Ancient Art and Gulbenkian Museum (Lisbon), as well as Abegg-Stiftung (Riggisberg), Metropolitan Museum of Art (NY), Musée des Tissus, (Lyon) Museum für Islamische Kunst (Berlin), MAK (Vienna), Rijksmuseum (Amsterdam), Textile Museum and National Gallery (Washington), V&A (London). Art historians collaborated with the platform “Museum With No Frontiers” to develop an online exhibition *Discover Carpet Art* involving Portuguese museums. TTTs scientists have strong links with the Freer|Sackler Galleries, University of Zaragoza, and Rijksdienst voor het Cultureel Erfgoed and University of Amsterdam. At the beginning of 2017, TTT re-launched its website and also joined Facebook and Twitter.

Trish FitzSimons and Madelyn Shaw

The Fabric of War – The Global Trade in Australasian Wool from Crimea to Korea

Film Screenings

Between the Crimean War of the mid-nineteenth century and the Korean War in the mid-twentieth, wool was vital to military preparedness. Wool's physical qualities were critical to making extreme weather conditions experienced over long periods by massed troops in any way tolerable. Australia and New Zealand together supplied more wool to world markets than any other country or region; international trade in this commodity influenced both industrialized textile production and the alienation of Indigenous land. Arguably, Australasian wool underpinned the very existence of a century of mass cold climate warfare. But wool has never only been an asset to be exploited for the enterprise of war. It functioned equally as provider of physical and emotional comfort, protection, and connection for and between those at home and those at the front. It has factored in other kinds of exploitation—of the immigrant mill workers whose 1912 “Bread and Roses” strike stopped the woolen mills of Lawrence, Massachusetts, or of the islanders who worked in near slavery conditions on Easter Island (Rapanui), run as a sheep station from the 1880s till 1953. This project examines the pulses of great demand engendered by cold-climate warfare, as combatant nations jockeyed for access to the same stockpile of fiber. This history—taken comprehensively, from land to sheep pastoralism, to transport and marketing, to thread and textile production, and finally to end users/consumers—is intrinsically global and multi-disciplinary. *Fabric of War* explores wool's role as a key strategic commodity and its gradual decline, under pressure from synthetics and different locales and versions of military engagement. “*Imaging Fabric of War*” will show three short (<5 minutes each) videos, proof-of-concept for a planned series of documentaries that will carry the narrative arc of an international traveling exhibition, in which each venue can mine its own collections to highlight local/regional/national links to this intensely global story.

Trish FitzSimons and Madelyn Shaw

The Fabric of War – Wool and Local Land Wars in a Global Context

During the nineteenth century, exponential growth in sheep pastoralism in Australia and New Zealand, and in less predictable locales such as the Sandwich Islands (Hawaii) and Rapanui (Easter Island), fueled the alienation of Indigenous peoples from their lands. The sheep and their wool, at the heart of these ‘grass wars,’ fed a global industry that supported another kind of war – the mass, cold climate warfare characterizing the century between the Crimean and Korean wars. Not until the second quarter of the nineteenth century did mechanization and factory organization affect wool production, as assiduous Australasian sheep husbandry bred wool staples long and strong enough to bear the stresses of industrial modes of textile production. This led to British imperial leadership in wool production, in its colonial territories (Australia, New Zealand, South Africa), and in locations such as Rapanui, not British by nationality but driven by British capital. So important and lucrative was the market for wool that the British-Chilean company, Williamson Balfour, which ran Rapanui as a sheep station from 1897-1953, allowed the sheep the run of the island while forcing the islanders to live in fenced compounds. Meanwhile, the important producers of woolen textiles—the U.S., U.K., Germany, France, and eventually Japan—could not rely on domestic fleece to fill their manufacturing needs, and imported heavily from British-controlled wool markets, particularly in wartime. New Zealand and Sandwich Islands wool, for example, helped clothe the Union Army during the American Civil War. This paper, part of a larger project exploring the relationship between wool and war, examines how, in the industrial age, the “deep local” effects of taking land from indigenous populations and turning it over to sheep pastoralism both encouraged and was encouraged by the “pan-global” trade in wool that resulted.

Cynthia Fowler*Irish Identity in a Global Market: The Embroidered Landscapes of Lily Yeats*

In the first half of the twentieth century, Lily Yeats, sister of well-known Irish poet W.B. Yeats and a well-established embroiderer in Ireland, produced a series of embroidered landscapes that traveled to the United States to be exhibited at Irish fairs and other venues. This paper is a close examination of these embroidered landscapes from a transatlantic perspective. Examining the roots of the embroideries in Ireland, it begins with a consideration of the meaning of the Irish landscape in the Irish painting tradition and positions Yeats's embroidered landscapes within that tradition. The paper then provides a transcultural comparison between the Irish landscape tradition and the longstanding American landscape tradition. How do Yeats's embroidered landscapes negotiate the terrain between these two traditions? How did different American audiences respond to Yeats's work? For example, how did the responses of American art critics compare to those of Irish immigrants recently making America their home? The paper will necessarily address the status of embroidered art within the larger art tradition and provide a transatlantic comparison between the status of embroidered art like Yeats's embroidered landscapes with that of embroidered art being produced in America at this time. Overall, the paper moves from the local to the global in its positioning of Yeats's embroideries as both an expression of Irish cultural identity and within the larger global art market that included the United States.

Judy Frater*Closing the Power Gap Through Internet Technology: The Artisan View*

In India today, artisans are considered skilled workers who can realize the concepts of designers. But traditionally craft was designed, produced and marketed by artisans. As traditional artisans aimed for new markets, designers took on the role of "interventionists" to bridge the gap in familiarity with new consumers and bring craft into contemporary markets. While this works, unfortunately demoting artisans to worker status results in minimum value for their work, little to no opportunity for creativity or recognition, and waning interest in traditions. Co-design has potential to restructure the relationship between urban designer and artisan. However, often what is called co-design is simply urban designers giving their designs to artisans to produce, with the value addition of naming the artisan who worked on the design. The barrier to genuine co-design is the mutually perceived power imbalance. Designers assume that artisans can't think creatively. Artisans assume that they cannot dialogue with designers. A difference in methodology reinforces this perception. Urban designers prepare all specifications and then have the design produced, while artisan designers work out design specifics during sampling. Representing Somaiya Kala Vidya in the co-design project with the University of Wisconsin -Madison, I guided the artisan designer participants. Their overriding design challenge was to innovate on traditions without losing the essential identity. I observed the challenges that each artisan faced in communicating his or her tradition and ideas using imagery and minimal English, and finding a common design language. The distance and electronic communication served to diminish power differentials. The participants learned about American culture and style, found creative ways to bridge gaps in communication, and learned to appreciate their partners' capacities to solve design problems. Learning by doing, the artisan designers had the opportunity to experience complex thinking, and create fresh approaches to their traditions.

Maria Wronska-Friend*Batik of Java: global inspiration*

Batik, the technique of patterning cloth through the application of wax, reached the highest level of complexity on the island of Java. While deeply embedded in local traditions and associated with the social order of Java, outside Indonesia batik became a powerful cultural intermediary connecting countries as diverse as Netherlands, Japan, Ghana, India and Australia. In the early stages, this process was an outcome of the Dutch colonial agency. In the 17th and 18th centuries the Dutch East India Company sold Indian textiles destined for Indonesian markets as well as small quantities of Javanese batiks to the Japanese. It led to the introduction of Javanese motifs in the Edo fashion and ensued centuries-long interest in Indonesian textiles. A large-scale dissemination of Javanese iconography started at the end of the 19th century with the export of European copies of batik textiles to West African markets. Javanese motifs were enthusiastically received by African customers and, following a process of intensive adaptation, have become an integral part of African textile tradition and identity. Another outcome of colonial encounters was the introduction of the batik technique to the Netherlands around 1890. A decade later, batik was practised all over Europe and became a distinctive feature of Art Nouveau and Art Deco. Interest in this technique led to the introduction of Javanese motifs into European fashion and fine arts, for example the works of Poiret, van de Velde, Ch.R. Mackintosh and Matisse. More recent introduction in the 1930s of the Javanese batik technique, to West Bengal in India and into Australian Aboriginal communities forty years later, resulted from direct contacts. For example, the 1927 visit to Java by Rabindranath Tagore led to the development of Bengali batik – nowadays a successful cottage industry, while in Australia, following a series of collaborative workshops between Indonesian and Aboriginal artists, batik became a modern medium for expressing Aboriginal identity and ancestral legacy.

Paula Frisch*A Quilt for Now: My Patchwork Exploration of Safety, Threat & the Decisions We Make*

"A Quilt for Now" is an ongoing visual research project that incorporates patchwork quilting, crowd sourced data collection, and psychology research. It is comprised of a series of patchwork panels based on an anonymous 5 question survey about what makes people feel safe, threatened and how those conditions impact everyday decision making. The text responses are then printed on fabric and sewn together to create an artistic visual experience of the answers. This project aims to bring people together while sharing what might push us apart. The research began Spring 2017 and has gathered hundreds of responses. The patchworked responses have been exhibited in three gallery settings, each time taking on new forms to accommodate new responses.

Dai Fujiwara*Color Hunting*

1. Study of the colors of different areas: Sky Color Hunting. This method has been used since 2006 and is currently featured in Japanese junior high school textbooks. In this session, I would like to present the results of my research hunting the colors of the morning, day, and evening sky in Kamakura, a project that I started in 2011. Rainy days, windy days, cloudy days. The colors of the sky depend not only on the weather, but also on the subjectivity of the person who views them. 2. Study to find past colors: Color of Memory/Furniture. Ordinary round wooden stools. The appearance of these stools has changed over the years depending on how long and how frequently their owners used them. It is only natural to think that the memories and emotions of

the sitter have seeped into these stools although there is no absolute proof. Aging can be confirmed by the scratches on the surface of the wood, slight warping, and changes in color. I, Dai Fujiwara, consider colors as a medium that conveys information and generates new value. In this piece, pigmentation from each wooden stool was extracted and used as dye to color cotton, silk, and other fabrics. These pieces of cloth were then used to make daily objects that the respective owners of the stools may have used. Although colors do not have physical substance, this installation consisting of stools and objects made of fabric tells us about the persons who once sat on these stools. I will present the results of this research.

Julia Galliker

Ancient Textiles/Modern Hands: 'Crowdsourcing' Experimental Archaeology Through the Spiral Textile Project (spiraltextile.com)

Spiral Textile was launched in June 2016 to explore new ways to study ancient objects through public engagement. Open-source technology inspired us to 'crowdsource' textile production experiments for academic research. The project also provides a vehicle to present important artifacts to an international audience in order to gain a better appreciation for our shared textile heritage. The idea for the project originated with a spiral design drawn on a papyrus fragment now housed in the Papyrus Collection of the University of Michigan in Ann Arbor. The spiral papyrus (Inv. No. 5143c) is a unique artefact because it is the only known representational papyrus found in a secure archaeological context. The fragments were discovered in 1927 during the University of Michigan excavations at Karanis, a Roman town in the Fayum region of Egypt. Despite the common medium of cloth, academic researchers and textile practitioners often work independently. To help bridge the gap between theoretical study and practical experience, we invited fiber artists from around the world to participate in the project. The project provides a means for craft knowledge to be integrated into empirical study of historic textiles. Equally, it is a conduit to make research more accessible to a broader audience while bringing greater appreciation for the skill and artistry of practitioners.

The Spiral Textile website provides a portal to explain the project, recruit participants, present historical information, and exhibit textile samples in an on-line gallery. A series of posts written by textile artists and researchers feature various aspects of the project and highlight individual contributions. To encourage interactive exchange within the Spiral Textile community, we created a Facebook group to share ideas and information among participants and visitors. Spiral Textile is part of the 'Ancient Textiles – Modern Hands' project funded by the Austrian Science Foundation FWF (TCS-44).

Medha Bhatt Ganguly

From the "Economic" to the "Symbolic": The Journey of Trade beads from the Markets of Ujjini to the Dowries in Bead-work of Saurashtra

In the Mediaeval period, the understanding of the Gujarati traders of the socio-cultural fabric of African societies in the regions of East, Central and south-east Africa not only strengthened their commercial trade exchanges in Indian cotton textiles but also influenced and altered the socio-cultural traditions in Saurashtra, Gujarat. These textiles created an intricate system of supply and demand which was readily receptive to the inundating flow of glass beads from the Mediterranean region in the Indian Ocean Trade network. As commodity of economic exchange, beads had to deal with the problems of surplus. Whenever Europeans imported too many of a kind they depreciated, and the value of a type which was still scarce rose. The piled stocks of

beads, perhaps rejected, found their saviour market at Ujiji, Tanzania where bead changers converted hundreds of varieties, according to conversion rates based on the prevalent fashions in demand. As trade agents, Gujaratis played an important role in including glass beads in the material exchanges of the Gujarati cotton textiles. The author puts forward the viewpoint for consideration through this research, that the trade agents diverted the rejected surplus beads due to the fluctuating economic value of bead currency in Africa, to the Western coast of India, creating parallel consumer demands in the littoral societies of Gujarat. Through an ethnographic study of bead-work artifacts, this research explores its significance through its artistic depictions, and draws parallels between the material culture of the littoral societies of Africa and Gujarat. The study also analyses sociological aspects of trade beads and bead-work as repositories of community prestige, wealth and gender identity in the societies of the East Africa and its influences on the tradition of dowry textiles in Saurashtra where women and their bead-work became an instrument and symbol of cultural identity of her tribe.

Xia Gao

Interweaving-Making Place and Place Making

This paper will examine one Chinese textile tradition- Summer Cloth production in the context of deep local and pan global. Heavily rooted in local practice due to material resource and making tradition, Summer Cloth, 夏布 (Xiabu) in Chinese, is a type of manually woven fabric made of ramie, one of oldest fiber crops native to eastern Asia. Ramie, being called as Chinese plant or Chinese grass by western countries, had been used as one of major materials for cloth weaving in ancient China. Despite being locally made in the regions of ramie farming, Summer Cloth had served Chinese people widely from folk to royal over thousand years and been exported to other countries since Ming dynasty. The production of Summer Cloth had declined when synthetic fabrics and mass industry production dominated domestic and international textile market. The paper will look at Summer Cloth making in China for its cultural, aesthetic, and social meanings and applications. It will draw first-hand material from trip study to one or more regions known for their Summer Cloth making tradition. Through case study, it will reveal how the revival of this local textile making can contribute to culture inheriting, community building, and place making in a new wave of celebrating craft traditions and rural/urban development in current China. And how it could be advanced through creative experimentation that utilizes its advantages, such as manual making process, strong cultural reference, material attributes etc., to position Summer Cloth for new levels of application in art, architecture and design.

Surabi Ghosh

Carrying Cloth: Materials, Migration and Mediated Identity

How do textiles tell, contain, and shape stories of place and identity? For immigrants—people for whom “place” is no longer stable—how do textiles contribute to their newly complex identities? And how do the descendants of immigrants negotiate their hyphenated cultural identities in relation to these materials? As the American-born daughter of Indian immigrants, I learned about the idea of India from the cheaply printed comics my relatives gave me. Fuzzy videotaped TV dramas and Bollywood movies also conveyed the sparkling fantasies of a vast and young country. But the handwoven 'saris' lining my mother's closet, the blockprinted 'chadar' on our beds, and the embroidered 'toran' hanging in the doorways were the key cultural documents: material objects linked to our physical presence in a foreign land, carried back with us in excess baggage, and laden with immeasurable significance. Tracing the movements of people, textiles, and

meanings through histories global and personal, my presentation will explore the cultural significance of textiles as both historical documents and complex, narrative-based symbols wielded by storytellers with lasting repercussions. With a key scene from the 'Mahabharata'—the violent attempted disrobing of Draupadi—as anchor point, I will draw a web of connections between textiles, gendered narratives, global migration, cultural diaspora, and my art practice. Drawing on mediated depictions of Hindu mythology circulated among immigrant communities in North America, I will explore popularized Hinduism, the post-Independence (and post-Partition) evolution of Indian nationalism, and the formation of gender identities in the South Asian diaspora.

Denise Green

Mapping Regalia in Hupacasath Territory Film Screening

"Mapping Regalia in Hupacasath Territory" examines the powerful relationship between haahuulthii (traditional territories) and ceremonial regalia created and enacted by members of the Hupacasath First Nation, one of the Nuu-chah-nulth First Nations. The Hupacasath hail from a place on Vancouver Island that is now referred to as the Alberni Valley, which is located at the head of Barkley Sound. Since the arrival of European prospectors in 1860, the Hupacasath have been confronted by the destructive impacts of colonialism and capitalism through aggressive assimilationist policies that operated alongside the exploitation of natural resources from their traditional territories. The Hupacasath have never signed a treaty nor lost their land in war, which means, according to the Supreme Court of Canada, their aboriginal title has not been extinguished; yet, commercial logging, fishing, and mining operations continue to extract resources and profit from their land. The making and wearing traditional regalia enables Hupacasath members to display a new (but to them, a very old) kind of map—that is, a cartography of place, where regalia and ceremonial textiles function as a kind of “legal document” that declares rights to specific places and natural resources, functions as a mnemonic in the recounting of oral histories, and perhaps most importantly, calls ancestors into the present moment. This film explores the profound connections between regalia, territory, rights, ancestors, and the fight to maintain and uplift these connections amidst ongoing environmental destruction and land dispossession.

Rachel Green

Loss and Renewal: Chaguar Clothing of the Wichí of Argentina

The Wichí are an indigenous people who have maintained for centuries a semi-nomadic culture along the Pilcomayo and Bermejo Rivers of the Gran Chaco. Divided among Bolivia, Paraguay and Argentina, the Gran Chaco is a forested, lowland plain crossed by meandering rivers that will at times dry up in the excessive heat or flood to deposit saline sediments from the Andes. Within this intersection of ecosystem, necessity, and social demands, the Wichí spin and knot a vegetable fiber, Chaguar, to create textiles with elaborate patterns and innovative three dimensional forms to produce such diverse items as fishnets, hammocks, bags, and clothing. Traditional clothing items included a vest constructed with a very tight stitch that served as armor and long, wide belts worn by men for a dance. Now, among the most marginalized people in Argentina, they stubbornly maintain their culture and continue textile production, primarily focusing on smaller

bags and decorative items to sell. Following the economic collapse of 2001, an increased interest in the indigenous heritage of Argentina led to a corresponding appreciation for indigenous crafts. This paper focuses on a revival of the production of Chaguar clothing items among the Wichí to supply contemporary demands including innovative functional items, costumes for festivals as well as application in high fashion. The question emerges: Can this new interest be expanded to an increased cultural capital for the artisans of the Wichí community?

Gaby Greenlee

A Virgin Martyr in Indigenous Garb? A Curious Case of Andean Ancestry and Memorial Rites Recalled on a Christian Body

The notion of ‘social fabric’ has deep resonance in the Andes, where woven textiles have long been entwined with gestures of political alliance, marriage, or rituals marking key transitions in the life cycle. Within the life cycle pre-Conquest, what is more, textiles were heavily implicated in that most poignant of transitions—from life to death. Yet in the Andes death did not remove one from the life cycle. The deceased remained present and active participants in communal life, seen as potent advocates for the next generation, consulted as oracles, and regularly re-dressed in traditional woven textiles. After the Spanish-Catholic conquest, however, native Andeans’ ancestor mummies and their attributed textiles came under attack and were maligned as idolatrous objects, slated for destruction. It is therefore curious to come across a colonial Peruvian painting that depicts a Christian ‘Virgin Martyr’ wearing an indigenous textile in the form of a skirt. In this paper, I explore the meanings of this indigenous textile as applied to the Christian body and the way textile ‘disrupts’ a singular reading of the painted image. During colonization, Spanish extirpation of idolatry campaigns persecuted indigenous practices and sacred objects such as Christian saints had been persecuted and martyred in the first centuries of that religion’s development. How did this colonial-era Virgin Martyr, represented in the tradition of European painting but wearing an indigenous fabric, fit within a comprehension of due Christianness? What else did it summon, for example in relation to Andean ideas of ancestry, origins, ‘cyclical return’, and earth processes? I argue that we cannot read Christian merit in this painting without also acknowledging that the figure’s textile involves a native Andean merit rooted in ideas about the afterlife of ancestors which also, importantly, referenced ideas of regeneration, cultivation, and earthy-ness quite apart from a Christian ‘heavenly’ framework.

Jane Groufsky

A Local Motif; Use of kōwhaiwhai patterns in printed textiles

This paper considers the role of patterns derived from kōwhaiwhai in printed textiles, and how these have been used to project a national identity. Kōwhaiwhai refers to the designs traditionally used by Māori (the indigenous people of New Zealand) on parts of meetings houses, canoe paddles, and other painted objects. Although kōwhaiwhai art has developed to include figural representation, it is the curvilinear decoration based on the natural forms of koru (fern shoots), kape (crescent) and rauru (spiral) which has become a distinctly recognizable “New Zealand” pattern. Situated in the meeting house, kōwhaiwhai designs have a style and meaning which are specific to their iwi (tribe) and locale. Kōwhaiwhai is not traditionally a form used in textiles, but its graphic style naturally lends itself to print and pattern. Textiles featuring kōwhaiwhai have been used to celebrate and assert cultural identity, even when made by Pākehā (people of European descent) or manufactured outside New Zealand. A visual shorthand for “New Zealandness” in a global setting, kōwhaiwhai designs appear in sports uniforms, international beauty pageant outfits, wearable art costumes, and in the uniform of our national airline. This paper will

investigate how removing designs from their original context and placing them on wearable/usable objects is not necessarily a clear-cut case of appropriation. I will also explore the developments which have shaped New Zealanders' awareness of Māori art forms. In particular, 29 meeting house rafter designs copied by the Rev. Herbert Williams in 1897 (and widely published by ethnologist Augustus Hamilton) have formed a *kōwhaiwhai* "source book" which has influenced the style in common use. In the early 20th century, politician Sir Āpirana Ngata played a key role in promoting the cultural renaissance of Māori art, visible in the widespread adoption of Māori motifs in a variety of applied arts, including textiles.

Louise Hamby

Milingimbi Artists Engagement with Koskela

Aboriginal women artists who live on the island of Milingimbi in eastern Arnhem Land in the Northern Territory of Australia have had a long engagement with people outside of the community. This began with the arrival of Macassan traders over 400 years ago who came primarily in search of trepang. They brought new things and ideas with them; some became absorbed into the life style of the local people. One item in particular is most relevant for to the Deep Local and those operating outside of it. The praus that brought the Macassans to Arnhem Land were powered by sails. The Arnhem Land people quickly could see the advantage of having sails for their canoes. They started making sails which they called *garrurru* from *pandanus*. The techniques they employed and the materials were entrenched into their way of life. The sail added to their capacity to move across the ocean. The concept of making large flat items has been transferred recently to making shelters. In 2017 the women from Milingimbi Art and Culture and Mavis Ganambarr, Margaret Dhorrpuy, and Judy Manany Gurruwiwi from Elcho Island came together to begin a collaboration on a large scale fibre project for Koskela Designs. These pods or shelters are made from frames designed by Koskela and then the interiors are twined and coiled by the artists. The scale is very much like the ones of the sails. This project has been designed to have long term creative and economic benefits for the artists and meet the demand for a new innovative product from the commercial Australian design world. Koskela is a Sydney based furniture design company which believes that design can effect social change. They are committed to working with indigenous artists on projects which have a local base that are sustainable and meaningful.

Liz Hammond-Kaarremaa

Looking at Coast Salish Textiles: Threads, twist and fibre

Coast Salish textiles are: remarkable for their quality; unusual in the fibres used; notable in their designs; singular in the innovative processes used to manufacture them. Salish textiles were determined by geography, shaped by trade, and influenced by colonization. That the textile tradition has survived is a reflection of the prestige they hold and the importance of the textiles in the Coast Salish culture. Relatively unknown and underappreciated, the older textiles deserve to be looked at with fresh eyes and modern methods that bring to light the outstanding abilities of the Coast Salish women in the creation of these important textiles. This paper looks at older blankets and robes in museum collections in Europe and North America and reviews the problems experienced in identifying the fibres used. In the last ten years or so newer techniques such as scanning electron microscopes and proteomics have been developed that help identify the fibres used and allow us to look more closely at how the threads were created. Some of the surprising results have: verified oral histories of the use of Coast Salish woolly dog wool;

demonstrated the importance of resource exploitation, textile technology, social networks and trade; shown changing techniques over time; and exposed the cultural importance of spinning and weaving spiritual protection into the textiles. A select number of textiles will be reviewed that demonstrate the types of textiles and their cultural importance; the fibres used including cedar, stinging nettles, the Coast Salish woolly dog wool, down feathers, cattail and fireweed fluff and mountain goat; along with the different techniques and tools used to create the threads, and the stories of the fibres used.

Michele Hardy and Joanne Schmidt

Radical Access: Textiles and Museums

This presentation discusses recent initiatives at Glenbow and Nickle Galleries that endeavour to provide new, radical levels of access to textile collections as a means to build community and affect creativity. While locking textiles away in environmentally controlled rooms and minimizing handling are useful methods for preservation, they are less effective in building vibrant communities or creating future relevance for museum collections. This paper, building on Hemming's postcolonial textile theory, as well as Onciul's theories on decolonizing engagement, challenge the apparent dichotomy between access and preservation. It argues that preservation without radical access, without shared community meaning making, without respecting the inherent kinship of museum textiles, is unattainable. This apparent stalemate is a relic of museums' colonial past where institutional priorities have tended to exclude consideration of source communities' needs. With textile collections, their physical well-being has been prioritized over their ongoing relationships with cultural groups. The concept of radicalizing access is an approach that both the Nickle Galleries and Glenbow are exploring in order to transform their relationships with the communities they serve. Schmidt will discuss how Glenbow is taking responsibility for previously stripping culture from Indigenous people and how connecting community members with textile collections is affecting reconciliation. A recent project involves connecting Indigenous foster children with textiles, enhancing their awareness and experience of Indigenous culture. Hardy will discuss ongoing teaching efforts with the Nickle's Afghan textiles, enhancing awareness of refugee's experiences of war. Other initiatives involve connecting artists and the Nickle's textile collections, fostering new creative research. Both sets of examples illustrate how radical access can shift the balance of power between museums and source communities and enable shared meaning making or abrogating that right—enhancing the relevance and ongoing preservation of textiles and communities of textile users.

Peter Harris and Showkat Ahmad Khan

Kashmir shawl weaving demonstration

Poster Session

This is an opportunity to see a live demonstration of Kashmir shawl weaving. Showkat Ahmad Khan is from a shawlweaving family; he and his brothers have been honoured for their accomplishments under India's program of National Awards for Master Craftspersons. Currently he works in the craft demonstration studios at the Jammu and Kashmir state government's School of Designs in Srinagar. He has traveled internationally to demonstrate shawl weaving, and he has a small portable floor loom for the purpose. Peter Harris participates as host of this demonstration, and will explain, with the help of illustrations in a poster format, the relationship between the artist's unformatted drawings, and the weavers' precise reproductions.

Joan Hart*The Deep Origins of Kashmir Shawls, Their Broad Dissemination and Changing Meaning*

Emulation is constant in all forms of art. Debates have arisen regarding the nature of this imitation by Europeans of indigenous Kashmir shawls. The intrinsic Kashmiri aspect was the weave itself: nowhere else was a double interlock tapestry twill technique used. The unique fabric originated in Tibet: pashmina from the underbelly of the mountain goat. The shawl was strong, lightweight and warm. The earliest Kashmir shawls were simple in design: the double long shawls and moon shawls. The earliest shawls had simple motifs, single floral blooms. By the end of the eighteenth century, this motif was compounded to many blooms or paisley, multiplied across the borders. Europeans discovered these simple elegant shawls and transported them to Europe. They no longer warmed adult men, but embellished women. New local customs arose around the shawls for dowry, christenings. Local drawloom weavers in England and France replicated the shawls, amplifying the colors and design to fit European norms while embracing the singular dominant form, the paisley. The Kashmir shawls in India had a rapid stylistic development throughout the nineteenth century. Kashmir shawls maintained their prestige locally and abroad, and after 1840 European merchants requested shawl patterns from Kashmir. In France, manufacturers constructed new looms that closely replicated the design of Kashmir shawls and the tapestry weave. French weavers made jacquard imitations with embroidery of mid-century Kashmir pieced shawls. The weave structure reveals the origin of a shawl: if it has wefts that run the horizontal length it is European; if it is non-linear on the back it is Kashmiri. My goal is to demonstrate the deep local nature of Kashmir shawls, their stylistic progression which has been argued to be European in influence but is mainly not, and the complex symbiosis of Kashmir and European production, in the unique battant brocheur weave.

Peggy Hart*Satinet, 1790-1860*

This period encompasses the intermediate stage between hand production of textiles and mechanization in the US, and the manufacture of satinnet, a vanished fabric. Satinet was a fabric woven commercially from about 1820-1860 with a cotton warp and woolen weft. It was an inexpensive, serviceable fabric used for workingmen and women's clothes. It was woven first on hand looms under the putting out system and then on modified cotton power looms. Arthur Cole, wool historian, estimated that satinnet represented half of all woolen cloth manufactured in the US in 1830. Manufactured first in small mills in New England, and later in the frontier states as settlers moved west, it was woven anywhere there was water power and sheep. Mills might have only three or four looms, and an output of somewhere around 10,000 yards of fabric a year. It was usually locally marketed; for example a mill on Martha's Vineyard made satinnet for sailor's coats, and a mill in Iowa manufactured it to clothe residents of the local penitentiary. Satinet's development was facilitated by the sudden availability of machine spun cotton yarn. It was also made possible by the large scale importation of merino sheep beginning in 1811, greatly improving the quality and quantity of wool available. Wool carding machines widely available soon after began the process of mechanizing woolen textile production. Satinet production tapered off with the invention of woolen looms which could weave all wool fabrics, and its use was largely replaced by flannel, kersey, and other all wool fabrics.

Jana Hawley*Local Trash, Global Treasures*

Throughout the world, textile artisans often use found objects as a way to provide raw materials for their art. In developing areas of the world, some artisans use scavenged raw materials to create a wide variety of products including pottery, lamps, fashion accessories, sandals, and textiles. Scavenging, or informal recycling, differs from formalized recycling in that scavengers are part of an unregistered labor-intensive sector characterized by small scale and low-technology. The skill and subsequent economic outcome of scavenging comes from foragers who have learned to recognize value of various forms of waste. Medina (2007) points out that scavenging, or informal recycling, represents a significant global economic activity that contributes “hundreds of millions of dollars per year” (p. 252) and provides millions of jobs. Scavengers are often considered to be among the poorest in the world, yet there is clear evidence that they are not always poor and they contribute significantly to supplying raw materials to artisans.

On the other hand, in the developed world, artisans have claimed a market niche by using recycled materials that do not necessarily come from the world of scavenging. Rather, the materials often come from a more structured recycling industry. Many examples exist on Etsy and in fashion design schools of artisans that use recycled raw materials. This “Warp Speed” presentation looks at the important role scavenging and recycling plays in textile artisan products. The presentation focuses on data, both primary and secondary, from around the world. We will use Medina’s typology to discuss the various artisans and the raw materials they use. As artisans have become more and more successful with the use of recycled materials, their work has gained a global platform for distribution. Medina, M. (2007). *The world’s scavengers: Salvaging for sustainable consumption and production*. New York: Alta Mira.

Erica Hess

Developing Critical Understanding Through Design

Students often perceive that the focus in their learning is on producing an artifact/object rather than developing critical understandings about practice through design. As the classroom instructor for Computer Generated Imagery for Textile Design, graduate student Erica Hess worked directly with University of Wisconsin –Madison design students and participated in their What’s App communications with artisan partners for the co-design of a collection of stoles. This project focused on collaborative design ideation beginning with a 2017/18 Print & Color Trend Guide as a starting point for design inspiration. UW Students gained familiarity with their partner’s textile process (block printing, weaving, tie-and-dye, or embroidery) and its limitations. Much enthusiasm, interest, and respect was gained by learning directly from their partner about culture, design motifs, and meanings. As a result, many students developed strong commitments to their personal relationships with their partners. Future co-design projects will provide additional foundational education for students before beginning the project to provide a better understanding their partner’s crafts and skills. One of the consistent challenges for UW Students was communicating without a shared written language. There were frequent calls for clarification in class. This was at times overcome with an interpreter in India, a family member or the institute director. Partnerships also flourished using only drawn/sketched images as the mode of communication, illustrating that design is a visual language that transcends differences. The leveling of power differentials gave students much respect for their partner’s knowledge, skills, traditions, and design.

Anna Heywood-Jones

Tinctorial Cartographies: Plant, Dye and Place

We live in a plant-dominated biosphere, and yet the relevance and meaning of vegetal life, beyond its contribution to human existence, is rarely considered. This way of thinking has led us to see nature as external to ourselves, as “other”, as that mysterious realm beyond the human sphere of being. As in visual culture, plant life possesses signifiers and coded meanings in its contextual configurations. Botanical literacy offers insight into environmental, sociocultural and historical narratives of place, as the forests and herbaceous margins of our communities speak of a complex past, a parallel history of survival and adaptation. Plants and textiles, the world over, tell complicated stories of colonization, migration, industrialization and the evolving nature of local and global systems. This presentation will discuss these ideas through the lens of my MFA thesis work (*Tinctorial Cartographies*), which was created in the interest of developing a regional lexicon of color. The project houses one hundred and fifty hand-woven swatches (each comprised of five fibers and three mordanting variables), which were dyed with a selection of indigenous, naturalized and invasive plants harvested over a twelve-month period from across the province of Nova Scotia. The work is in one sense an exploration of the terroir of color, of that which was extracted directly from the local landscape, and yet it also strives to consider the contextual meanings held within the plant life growing in the province and, by extrapolation, within Canada. In my practice, working with plants becomes a point of entry in considering the complex meaning held within botanical life forms. The acts of harvesting, extracting and dyeing become a way of exploring the difficult histories that are etched into the vegetal and mineral layers of this land.

Donna Ho

Pajamas as (Banned) Streetwear in Shanghai: Local meets Global

In 2009, in anticipation of China’s first time hosting a World’s Fair (the Expo 2010), local authorities in Shanghai attempted to curb its residents’ penchant for wearing pajamas outside the home. Young people were recruited to approach pajama-wearers on the streets and discourage them from doing so. At first thought, wearing pajamas in public might imply laziness, lack of pride, or disregard for fashion. But this tradition -- unique to cosmopolitan Shanghai -- speaks to a complex interplay of class, status, and local identity. Even its origins are contested: Some believe the habit arose from people living in cramped conditions with no clear line between public and private spaces, while others claim it evolved alongside increased economic prosperity. “Only people in cities can afford clothes like this. In farming villages, they still have to wear old work clothes to bed,” one resident said. Indeed, in recent years fashion lines including Alexander Wang, Olivia von Halle, Dolce and Gabbana, and Burberry have shown silk pajamas on the runway. How does a couture pajamas trend complicate the Shanghainese habit? How might a public campaign such as the one waged by Shanghai authorities impact local dress in the context of global systems of fashion manufacturing and distribution? This presentation examines Shanghai’s public pajama-wearing as a case of local fashion encountering a nation’s growing awareness of global opinion, and asks questions about how the literal material of daily dress becomes a performance of local identity.

Jen Hoover

Shepherds and Shawls: Making Place in the Western Himalayas

Cars weave through the flocks of the Gaddi shepherds as they travel from the plains to high altitude deserts, winding along roads lined with shops selling Kullu shawls. In these ways and more, textiles are the face of the northern Indian state of Himachal Pradesh. Yet dominant discourses position both the shepherds and weavers of the region as the last hold-outs of

endangered traditions. These discourses continue colonial-era assumptions of rural artisans as “primitives” in need of either protection from encroaching industrialization or motivation to modernize. Academic writings, popular visual representations, and government policies also reinforce monolithic identities of herders and weavers. These discourses obscure the diversity of pastoral communities, practices, and products within the state. In this paper, I present vignettes from my ethnographic fieldwork among wool workers in Himachal. The liveliness of these artisans disrupts the assumptions of market-based and governmental livelihood interventions. In place of static and dying tradition, I encounter vibrant patchworks of distinct practices in neighboring valleys, woven together in the movements of shepherds and sheep along grazing routes, of women between their villages of birth and marriage, and of tourists and locals between rural and urban spaces. In place of uneducated artisans reluctant to adopt modern technologies, I find curious villagers eager to engage in skill-share with this anthropological knitter who has brought novel materials, equipment, and techniques from abroad. From the contact zone of our shared work with wool, I draw out the dynamic ways in which these textile artisans continue to create anew the Deep Local within the mountain heights.

Laurel Horton

Dresden Embroidery in Early Kentucky Counterpanes

This paper examines four white embroidered bedcovers which include elements done in Dresden work, a distinctive technique combining pulled-thread embroidery with surface stitchery. The distinctive lace-like stitches of Dresden embroidery typically appear in delicate, small-scale applications, such as cuffs, collars, and handkerchiefs. These four counterpanes, made in Kentucky in the early nineteenth century, are among a small number of embroidered white bedcovers that include Dresden embroidery. In contrast with the ancient roots of other stitchery styles, Dresden embroidery emerged in Europe in the 1720s, as an inexpensive alternative to delicate Flemish bobbin laces. The technique spread among cottage needleworkers in France, Flanders, the British Isles, and beyond. By 1750, merchants in Charlestown, South Carolina, offered Dresden worked women’s handkerchiefs and men’s ruffles. During the same period, Dresden work entered the repertoire of amateur embroiderers. The complexities of Dresden work make it difficult to replicate without specific instruction, suggesting that the makers of surviving examples of Dresden-worked textiles learned needlework at female academies or from individual instructors. Some instructors advertised in newspapers, examples of which are included in the online MESDA Craftsman Database. Ads typically list specific needlework techniques, making it possible to trace the spread of Dresden work from the earliest mentions in the 1750s (in Boston and Charleston) to other areas. These four counterpanes are among a much larger body of embellished white bedcovers (embroidered, woven, quilted, stuffed) housed in museum collections. Like the majority of these bedcovers, these four arrived with sufficient provenance to identify the makers, their families, and aspects of their lives. The families of the counterpane makers were among the early settlers in Kentucky. These four Dresden counterpanes survive, not only as examples of exquisite needlework but, collectively and individually, as documents of women’s education, identity, and expressive culture.

Sylvia Houghteling

Kalamkari and Qalamkār-e Fārsī: A Continuous History of Cloth Connections between India and Iran

Kalamkari, a word with Persian origins that means “pen-work,” refers to chintz textiles that have been painted with dyes using a bamboo pen. One of the earliest uses of this term for painted cloth

in South Asia appeared in a metaphor of translation and deception. The great lexicographer and Mughal court writer, Ānand Rām Mukhlīṣ (1699-1750) described his desire to translate a Hindi fable in order to disguise it as a sophisticated, Persian tale, writing: “If this Hindi Beloved were to be displayed in the robes of a Persian writer (qalamkār-e Fārsī), then it is possible that this work of art might appear elegant and permissible in the estimation of the people of taste.” Ironically, despite Mukhlīṣ’s metaphor, the technique of painting cotton cloth with dyes was not a Persian import, but a South Asian invention that had been eagerly imitated by craftspeople in the Safavid empire. The medium of kalamkari has always embodied a tension between its local origins and its distant travels. As a cloth painted with dyes, kalamkari textiles grew out of the unique ecology of India’s Coromandel Coast, but as a mobile fabric, its visual motifs encompassed the far reaches of the globe. This paper seeks to reunite South Asian kalamkari textiles with their Persian descendants, the actual qalamkār-e Fārsī, in order to demonstrate that the transmission of textiles across Asia for which the medieval and early modern periods are known did not end with European colonialism, and to better understand a long-standing, but often overlooked, connection between the textile traditions of India and Iran.

L-Fen Huang

Local Crafts, World Exposition, and the Transformation of Embroidery in Early Twentieth Century China

Embroidery as an artistic as well as craft production had a long history with various local styles in traditional China. Starting from the very end of the Qing dynasty (1644-1911) with the increase of modernization efforts, these local crafts began to compete with each other and in the process transformed themselves to meet the global challenge and create international market demands. In this paper, I plan to explore the intricate relationships among technical innovation, international exposition, and the modernization of Chinese embroidery in the early twentieth century. Facing the failure of China’s textile industry under the pressure of the Western machine-based textile production, Chinese modernizers such as the ambitious entrepreneur Zhang Jian (1853-1926) and talented embroiders Shen Shou (1874-1921) attempted to use embroidery as a means by which China could revive its textile industry and by which Chinese women could stand on their own feet. I will situate the modernizers of Chinese embroidery in broader social and intellectual contexts of the national discourse and identity politics. This paper also investigates a hitherto overlooked close connection between modern embroidery in China and Japan; the latter’s success after the Meiji Restoration in its Arts and Crafts Movement inspired the Chinese modernizers. This paper examines the impact of cross-cultural contact between China and Japan in the early twentieth century and how the global exposition and market economy both challenges and enriches this old tradition of embroidery in East Asia.

Jennifer Huang

Weaving Identities: Researching Atayal Textiles

Upon receiving a Fulbright Fellowship to study indigenous Taiwanese weaving traditions with the Ethnology department at National Chengchi University, the 2017-2018 school year will be spent learning this revered process from the Atayal weavers. This project involves observing how identity emerges, how craft aids in its formation, and how the function of craft has changed and/or is changing. As a second-generation Taiwanese American, I am invested in the preservation of such craft practices. Drawing from cultural critic and scholar, Ann Cvetkovich’s method of memoir as research, I will write about this yearlong project, the individual lives I encounter in relationship to the larger social and political events that swept Taiwan. For the Atayal, weaving was a cherished craft that a woman must perfect before marriage. When she

mastered the skill, she was given facial tattoos that marked her as suitable for marriage. In order for men to earn their facial tattoos, they were required to behead a man outside their tribe. The Japanese colonizers were the preferred heads of choice. During the Japanese occupation of Taiwan from 1895-1945, the government outlawed weaving, headhunting, and facial tattooing in an effort to exterminate their culture and enslave the Atayal as agricultural laborers. Through this paper, I want contribute to the discussion of historically disregarded indigenous weaving traditions, the current role it plays in restoring a person or a community's sense of identity and belonging. I imagine my process will be recorded in an informative yet intimate manner, giving insight to how an artist might go about conducting research, how the data collected is not always quantitative or direct, but can lead one on a meandering, introspective path. I intend to intertwine collected personal stories with larger cultural and historical themes, to show the reverberations of past events.

Barb Hunt

“Buttons all galore” – mother-of-pearl buttons as communication system

I am a textile artist living on the west coast of Newfoundland and the natural beauty here has inspired my recent art practice. I am currently creating large monochromatic textile pieces by sewing vintage buttons onto velvet fabric in abstract forms based on nature. Vintage buttons carry stories and like art, communicate messages from other eras. Mother-of-pearl buttons are the focus of this paper, which includes a review of the colonialist history of harvesting shells for this purpose. Mother-of-pearl buttons are composed of nacre, a strong organic-inorganic composite produced by some molluscs as an inner shell layer which defends the soft tissues against damage. The notion of buttons as protection is relevant to my recent research on the health benefits of nature, and links to the protective role of buttons worn by “Pearlies.” Pearlies are small groups of London working-class families who follow a century-old tradition of covering their clothing with mother-of-pearl buttons in designs based on their local environment, both urban and natural. Costermongers (fruit and vegetable market traders) sewed these buttons on their clothing in order to recognize and assist other costermongers, so this custom was a form of protection. Pearlies have extended this goodwill to the community by wearing their Pearly “flash” to raise funds for charity. I met with a group of eleven Pearlies at Covent Garden, and I learned about their designs, family connections, local culture and history. As well, at the Museum of London I viewed thirteen examples of historic Pearly clothing worn by women. This knowledge supports my work as an artist with British heritage, and links to my current home in Newfoundland, a former British colony, where textile practices are ubiquitous. This paper will be illustrated with projected images from my research and my art practice.

Catherine Hunter

Indian Basketry in Yosemite Valley, 19th - 20th Century: Gertrude 'Cosie' Hutchings Mills, Tourists, and the National Park Service

Basketry is the highest art form of Native Americans in California. I will focus on Yosemite Valley starting in the 1850s when Native Americans adapted progressively to contact with miners, settlers and tourists. As a Research Associate at the Peabody Museum, Andover, Massachusetts, I inventoried the Native American Basket Collection. The unpublished Hutchings Mills collection, acquired by Gertrude 'Cosie' Hutchings in Yosemite prior to 1900, caught my attention. In 1986, the Department of the Interior requested the collection be loaned, exchanged or purchased as “ the single most important assemblage from that early period.” The collection did not leave Andover; however, one basket by Dulce, an activist whose signature appears on the

Indian Petition of 1891, was published by the Yosemite Museum in 1991. James Mason Huntington (1824-1902) was among the first settlers to remote Yosemite Valley and opened a hotel. His daughter Gertrude ‘Cosie’ Hutchings (1867-1956) was born in Yosemite Village and collected baskets. The Gertrude Hutchings Mills Collection of 53 baskets is significant because she acquired them from “friends and faithful allies” of her family. “Those from the Mono and Owens River country were packed mule-back across the Sierras to Yosemite by myself.” Some basketmakers are identified by name and location; such record keeping was very rare. My timeline for Yosemite will include the following events: Proclamation as a state park, 1864; eviction of the Hutchings family, 1874; designation as a National Park, 1890; and the Indian Petition, 1891. In the 20th century the National Park promoted non-traditional Indian events and featured demonstrations by basketmakers until the Native Americans were gradually expelled. My presentation will contrast basketmakers in contact with Hutchings and the National Park Service.

WhiteFeather Hunter

Biomateria; Biotextile Craft

“Future craft” is an emerging genre of research-creation that encompasses a number of traditional, material/ maker methodologies merged with the tools and methods of scientific, technological advance. In this presentation, I will show a 4:00 minute digital video, along with micrographs to form a didactic visual narrative about processes of mammalian tissue engineering on hand-woven protein fibre scaffolds. This process, which I newly developed as part of an artistic project named, "Biomateria; Biotextile Craft", sits at the intersection of textiles and biological science in the transdisciplinary application of traditional craft processes to biotechnological laboratory protocols. The video specifically shows the "wet weaving" process followed by seeding live cells onto the scaffolds. This performance with adapted tools, protocols, and the long-term growth of new hybrid "life" forms, as well as the presentation and display of these processes and experimental results are unconventional outputs for both science and craft. “Wet weaving” was an aseptic, hands-on process invented out of life-and-death necessity. All of the tools and materials used for biotextile tissue engineering, a method of fostering cell growth into living tissue layers on an underlying hand-woven structure (the scaffold), must be completely sterile in order to avoid microbial contamination. The human body, a complex holobiont of bacteria, fungi and yeasts, along with what we consider uniquely human material, represents a threat to the health of a single biotextile in a petri dish. This necessity for asepsis dictates the tools and methods for weaving and runs counter to what we consider "hands-on". Situated within the frameworks of performative and research-based practice, this work analyzes the “craft” of tissue engineering as a form of haptic epistemology—that is, an embodied enactment/mimicry/redesign through creative and scientific means of the inherent haptic intelligence of the body and its biological systems of growth, repair and regeneration.

WhiteFeather Hunter

blóm + blóð

Film Screening

blóm + blóð (Icelandic for "flowers + blood"), 2016, presents performance as embodied research, in the landscape as laboratory/ studio. The artist navigates the autumnal terrain of northern Iceland, collecting natural dye and fibre stuffs, using landscape elements as tools for making, and experimenting with flora and fauna in the creation of a textile work. The end (textile) result is never shown, the emphasis being on process as the creative work in focus, and the acquisition of

new knowledge as one of the results. Utilizing the landscape as a laboratory means more than simply the outdoor acquisition of art/craft materials – it mobilizes human empathy (through experiential learning) in gaining an ecological awareness of the source of materials one works with, fostering a working relationship with the environment and its agents. The video plays with notions of temporality and labour, but also with ideas of material agency, in terms of Jane Bennett's, *Vibrant Matter*, where “efficacy or agency depends on the collaboration, cooperation, or interactive interference of many bodies and forces.” (p20). A deliberate romanticization of landscape is disrupted by the practical necessities of Icelandic life, such as the sheep slaughter. Likewise, engagement with the messiness of the body is embraced as necessary on the path towards aesthetic outcome. Subtitled text in English/Icelandic give instructions combined with local mythology. Created during a month-long artist residency at the Icelandic Textile Centre. This video has been presented in galleries in Blónduós (IS), Toronto (CA), Berlin (DE), Kansas City (US), Montreal and Quebec City (CA). Video stills and subtitle texts are published in the limited edition book entitled, *Fermenting Feminism*, curated by Lauren Fornier in collaboration with the Laboratory for Aesthetics and Ecology (Berlin) and available online at e-ARTEXTE. *blóm + blóð* is housed online as part of *In/Tensions* ejournal (York University) and Labocine.com.

Adil Iqbal

Cultivating Crafts: Weaving together Scottish and Pakistani narratives
Poster Session

The poster session will address how effective interdisciplinary methods are for creating new types of knowledge and can cross cultural dialogue be a useful tool for understanding cultural identity? I will be drawing on an Interactive collaborative project between the Hebrides and Chitral, Northern Pakistan - Twilling Tweeds. As a Scottish Pakistani, I researched the Hebrides, taken imagery from the Islands, including Harris Tweed fabric and worked with local women in Chitral, depicting the Hebrides and their own life experiences through embroidered narratives. This developed an ethnographic dialogue with the local women through an exchange of domestic imagery between Scotland and Pakistan. I used embroidery as a documentary research tool, which provided the artisan community with new and accessible media for expressing nuances of their local domestic environment. These embroideries produced fascinating material for cultural dialogue and exchange of perspectives of daily life between Scotland and Pakistan. For example, one of the Chitrali embroiderers talked of the weaving songs that she had listened to while working with tweed; “Listening to the Weaving songs reminded me of the folk songs and stories relating to Chitrali Patti (woollen cloth) weaving and embroidery”. This interdisciplinary, experimental and collaborative methodology enabled the artisan community to articulate ideas about domestic life in the region through their textile practices. This was a new and valuable way of getting people to reflect and give ethnographic information as the same way as it is to get them to tell their life histories. It a visual depiction of a person's life experience. The aim is to explore these interdisciplinary methods in relation to power, agency, and representation and open the dialogue with the community at TSA. The focus will be on discussing research methods used during the project such as photo elicitation, imagination, memory, and drawing.

Adil Iqbal

Kasb-e-Hunar (Skilled Enclave)

Kasb-e-Hunar (Skilled Enclave) is a sensory film showing a visual documentation of Shu (woollen cloth) making and short interviews with an elderly artisan community from the village

of Madaklasht. It invites the audience in to engage with the past and present and seeks to provoke conversations about the future and the responsibilities we have, given past mistakes. The film was made over three weeks of anthropological fieldwork in Shishi Koh Valley, Chitral, Northern Pakistan. The film investigates the cultural significance of woollen craft skills, exploring memories relating to handiwork and the challenges of globalization. It shows the value of traditional skills and indigenous knowledge passed from preceding generations. Chitral lies in the 'Pamir Knot' linking the Wakhan corridor with Afghanistan, Northwest China (Xinjiang) and Tajikistan. These regions have been important for trade and strategy through millennia, from Silk Road trade to current links between China and Pakistan. The film underlines the importance of skilled hands and the knowledge and wisdom attached to them. It provides local narratives from scholars and community elders, enabling them to communicate and explore themes of nostalgia, memory, tradition, and skill. They talk about how they value craft and skill and how deeply rooted were the traditions of spinning and weaving and other wool work in the folk heritage of Chitral. This generates a sense of nostalgia and yearning for times gone by. It celebrates their skilled practice and highlights the importance of the local landscape and environment that is rooted in the making of shu (Woollen cloth). From washing the sheep in the local spring water to carding, teasing, spinning and weaving together with all the tools and instruments indicate its own unique technique and vocabulary.

André Jackson

Self Identification Through Intersectionality: Turning Inward to Center, Normalize and Validate My Existence

In the past, movements that focused on civil rights were separate and fixed: Black rights, Women's rights, Gay rights; today, people look to movements to be more inclusive of their overlapping identities. This call for more representation, and more space, for different kinds of people is indicative of newly evolving forms of identification. Intersectionality is no longer simply a theory for explaining interlocking systems of oppression; people are using this theory for formation of their own personal identity. Through the exploration of identity, blackness and intersectionality, I set out to position my work within the art world; specifically relating my exploration of identity politics to theories in craft and fibers. Intersecting identities create experiences that often vary from mainstream assumptions; rather than viewing these experiences as outliers, intersectionality creates possibilities to explore how different identity groups are impacted by individual experiences.

Carol James

Sprang Bonnets from Late Antique Egypt: Producer Knowledge and Exchange Through Experimental Reconstruction

Head coverings are a global phenomenon, worn by people everywhere with various roles and meanings within their respective societies. The sprang technique has been part of the hat-making tradition in various times and places, from Bronze Age bonnets in Scandinavia to hair nets found in modern Eastern Europe. Arid conditions in the Nile Valley communities of Egypt preserved hundreds of sprang bonnets dating to the Late Antique period (c. 3rd to 7th centuries) which are now held in many European and North American museums. Among these, the Deutsches Textilmuseum in Krefeld, Germany holds one of the largest collections of sprang head coverings. Sprang is a symmetrical plaiting technique used to create close-fitting garments such as the head coverings commonly worn by women. Like most archaeological textiles, the fragile condition of the Krefeld bonnets means that they can only be studied by observation. Lack of tactile

experience means that many performance characteristics such as ‘hand’ and elasticity are now lost. Producers and users valued these qualities and assigned meaning to the many technical and decorative variations observed in the surviving material. Experimental recreation provides a methodology to acquire a deeper understanding of the material in a dynamic sense. The Krefeld sprang bonnets exhibit a wide range of technical and decorative choices. Women’s bonnet shapes include conical and rectangular forms. Pattern construction falls into three distinct families: multicolored twining, monochrome S & Z designs, and lace. The relationship between shape, design, and structure is sometimes counter-intuitive. My creation of replicas has resulted in several surprises, leading me to re-think design and construction theories. By comparing the Krefeld bonnets with those found in other collections, the material suggests communities of practice within the larger cultural landscape of Late Antique Egypt. These in turn contributed to continuing sprang head covering traditions in later centuries.

Donald Clay Johnson

Lucy Truman Aldrich, rebel collector of textiles

Lucy Truman Aldrich lived her entire life in Providence, Rhode Island totally involved in the local community in which lived. Daughter of senator Nelson Aldrich she played numerous roles in local life of Rhode Island and retained her local perspective throughout her life. Her younger sister Abby married John D. Rockefeller, Jr., moved to New York, and thanks to her husband’s wealth moved in the highest levels of global economic and social society. Both sisters were collectors. Abby is best known for her work establishing the Museum of Modern Art, a groundbreaking institution that introduced Americans to trends in global art. Abby also collected Americana which became the Folk Art Center of Colonial Williamsburg. Lucy, not having the vast financial resources of her famous sister, focused her collecting upon Asian textiles and eventually gave 700 pieces to the Rhode Island School of Design. During the 1920s Lucy made three trips to India where she collected approximately 100 textiles. Lucy and Abby wrote each other every day and the correspondence documents their ideas, concerns, and interests. This paper analyses issues of local and global in their textile attitudes during Lucy’s trips to India where she collected not only for herself but also acquired things for her sister Abby. Museums in Britain and India acquired textiles based on the work of individuals who in the last half of the nineteenth century defined a “canon” of what was appropriate for museums to collect. In 150 years this hasn’t changed and rare indeed is the collection which has works outside this narrowly and hardly representative canon. Lucy would have none of this and her collecting, which focused upon the local, broadened and enriched knowledge of Indian textiles. Lucy’s refusal to collect only within the canon gives us today an invaluable textile resource.

Jess Jones

Lost Weavings of Atlanta: Mapping Historic Textile Works, Remnants, and Removals in Atlanta GA

Atlanta is a city where traditional media like painting and sculpture, and especially photography, are standard in the art scene. Despite the focus in Atlanta on traditional media, there are remnants of a small archive of world-class fiber art embedded in the urban landscape. Atlanta, now one of the most populated cities in the U.S., rapidly grew in the 1970s to early 90s and this growth parallels the growth of the Fiber Art movement. Distributed throughout the city, there were large commissioned textile works (mostly weavings) that were inseparable from their intended environments in new skyscrapers and corporate headquarters. When these works were removed or de-accessed during renovations, they did not become part of museum collections -and very few

can still be viewed by the public. However, a few gems still remain, preserved in their original locations. My research on these works, their histories, and their locations has become a treasure map of the city, pieced together with local fiber artists, curators, scholars, architects, and urban planners. It has given me a new understanding of the relationship of architecture (specifically Atlanta-based architect John Portman) to the Fiber Art movement (and the importance of artists like Daniel Graffin, Helena Hernmark, and Olga de Amaral). This presentation will explore this map of truly remarkable works in the history of the fiber art movement, both those present and absent, within the context of a city that often shows a lack of sensitivity to history. Atlanta is a small case study of the lack of inclusion and even erasure of Textiles, demonstrating what can be lost in art history as well as local culture if our Textile art is not considered worth preserving.

Lakshmi Kadambi

The Lambani Skirt

Lambani women traditionally wear vibrant skirts, beautifully decorated with mirrors, multi-colored thread embroidery, and shells. The patterning is intricate, geometric and precise. The choice of color is vibrant and folksy. A Lambani girl child starts embroidering from a very young age by watching their mothers and the elders in the village. This has been changing in the last few decades and accelerated change has come in the last ten years. As the youth in the “tanda”, a Lambani settlement outside a rural village, become educated and find jobs in cities, the women are adapting to the change in “status” by exchanging their traditional skirts for the clothes worn by other locals: saris and salwar kameez. They do not embroider these clothes which are mostly store bought and often synthetic. In a fast-changing world, watching the urban young starting to wear western clothes -- as a sure sign of upward mobility -- how does the young Lambani girl face changes in taste? How do the Lambanis distinguish themselves anymore in the Indian milieu? How likely are they going to retain their skills when they don't see their mothers, aunts, and grandmothers work on traditional embroideries? Who will help the young girl make the intricately patterned skirts that she will take with her to her new home? At the Sandur Kendra, a cooperative that consists of 350 Lambani embroiderers, the orders are collecting for embroidered saris. The women have found steady income especially in the last five years from these embroidery orders from all over India. How has the shift from embroidering their own skirts to embroidery on saris and stoles for the market changed their perception of patterning and how have they adapted to this change?

Etsuko Kageyama

Newly identified Iranian motif of silk textiles in Shōsōin storehouse in Japan

It is well known that the treasures of Hōryū-ji Temple and Tōdai-ji Temple in Japan represent various elements of Iranian culture and art which were brought to China and became popular in Chang'an in the early Tang period. In this paper I would like to focus on a motif of polychrome patterned weave silks stored in Shōsōin, the main storehouse of Tōdai-ji Temple. The design of the textiles is a front view of a bird circled in a pearl roundel. Observing carefully the bird represented in the pearl roundel, we can see something like a face and six roundels on its belly. To understand this image, silk textile fragments from Dulan in Qinghai and from Turfan in Xinjiang are of great use. The fragment from Dulan attributed to the Byzantine Empire shows a simplified depiction of a figure on the belly of the bird. The unclear image of Shōsōin fragment must be a depiction of a personal figure which is too simplified to be understood. The motif of a

giant bird flying up with a naked woman in its claws is found on a silver plate stored in the Hermitage Museum, which is supposed to be made in the Sasanian Persia in the late sixth or early seventh century. While the meaning of this motif is not fully identified, it is clear that this motif was so important and popular in the Sasanian Persia that it was used as a design of the Sasanian silver vessels and silk textiles. The silk textiles with this motif were brought to China and the imitations were produced there for a certain period that was long enough to cause the simplification of the figure.

Noelle Kahanu and Claire Regnault

He Makana Aloha: Co-curating memory, legacy and indigenous identity through the iconic Aloha Shirt

Perhaps no other textile is more closely identified with Hawai'i than the proverbial Aloha Shirt. It is the cautionary tale of how the simple "palaka", a Hawaiianization of the 19th century English term "frock", worn in cane fields and at backyard parties, transformed from being a deeply local expression of identity to a global phenomena. Yet its story is not over; during the last century, aloha wear has gone from (mis)appropriation to reclamation; from kitschy tourist shop to hip street wear and New York Fashion week. Dress - historical and contemporary - are a key part of the collections at the Museum of New Zealand Te Papa Tongarewa (Te Papa). Recently, Te Papa sought to expand its indigenous fashion/clothing designs from the Pacific, and specifically Hawai'i, through an innovative co-collecting process based on Te Papa's guiding principle of mana taonga, the sharing of authority with stakeholder communities. This paper explores how Claire Regnault, Te Papa's Senior Curator History, and Sonya Withers, Te Papa's first Tautai Contemporary Pacific Arts Trust intern, came together with Noelle Kahanu, a Native Hawaiian writer/artist/curator/scholar, to amass just under 100 articles of clothing and ephemera that speak to the enduring and evolving nature of the Aloha Shirt, and its impact across the Pacific and beyond. Rather than creating a survey collection, "He Makana Aloha", which translates as "gift of friendship or love; freewill offering", exemplifies how individuals from various viewpoints came together across cultural and geographical expanses to form an unprecedented in-depth expression of the complicated but beloved Aloha shirt as an embodiment of individual and collective indigenous identity.

Barbara Kahl

Using Invasive Species for Fiber and Dyeing: Controlling Weeds and Controlling Materials Costs for Artisans
Poster Session

The use of locally grown, natural dye stuffs and natural fibers can lower the carbon footprint for a fiber artist or small scale dyer. Invasive species often crowd out native plants and spread rapidly to become the dominant plant in the area. Plants like Japanese Knotweed (*Polygonum cuspidatum*), Canada thistle (*Cirsium arvense*), Common buckthorn (*Rhamnus Cathartica*), Garlic Mustard (*Alliaria petiolata*), and mugwort (*Artemisia vulgaris*) are a few which have infiltrated the wetlands, forests and gardens in the Northeastern United States. The use of invasive species for dyeing helps to limit the spread of these plants, and keeps costs down for artisans. Some of the plants I used are not on the New York Invasive Species list, but are moderate pests to the common gardener, and thus, were used in this process. These plants included pokeweed (*Phytolacca americana*), stinging nettle, and bindweed (*Convolvulus arvensis*). Dye results varied according to the mordant or lack thereof. The use of Japanese Knotweed was successful as an immersion dye, and as a contact print using the leaves on mordanted silk. Pokeweed berries gave

colors ranging from reds to mauves, and tans and browns, depending on the acidity of the dye bath and the type of mordant. Some plants are still being tested. The process of retting plants for their fiber has begun on stinging nettle, Japanese Knotweed, and mugwort. Using local plants for fiber and dye is not new, but focussing on nuisance plants that are crowding out native species is a method that is becoming more important as invasive plants spread, with very few natural controls. The use of noxious weeds and invasive species as dye and fiber sources may reduce their presence in certain areas and provide materials for the expenditure of a few hours of weeding. While it may not be practical for large scale operations, for the cottage artisan, it is a method that provides a wide range of colors and textures, for very little cost.

Elizabeth Kalbfleisch

Celebration or Craftsplotation? Cultural Diplomacy, Marketing and Coast Salish Knitting

On December 26th, 2012, Justin Trudeau, then still vying for the Liberal Party leadership, met with Theresa Spence, Chief of the Attawapiskat First Nation. Chief Spence was three weeks into a hunger strike to draw attention to living conditions in her community as well as to the larger Idle No More movement, then at its zenith. Trudeau entered Chief Spence's camp, reporters and photographers in tow, wearing a handknit Coast Salish cardigan, popularly known as a Cowichan sweater. Photographs circulated widely, with Trudeau's carefully chosen outfit signalling political and cultural identification with Spence's cause. Settler politicians have frequently and publically donned Coast Salish sweaters, offering up a symbol of Canadianess that resonates domestically and abroad, and alternately, as in the case of Trudeau, signifying cross-cultural solidarity with Indigenous people. This paper will examine the political and cultural capital of Coast Salish knitting, practiced on the Northwest Coast for over a century. Trudeau's use of the Cowichan sweater as a political prop highlights a long history of settler involvement in the production and marketing of Cowichan sweaters, as well as in the shaping of their cultural significance. To this end, I will examine interventions into the production, exhibition and sale of Coast Salish knitting in the 1930s, 1940s and 1950s by the Canadian government and others. I will conclude my paper by examining how the legacy of the Cowichan sweater is being diversified through contemporary cultural movements and marketing initiatives by Coast Salish people, initiatives that reflect renewed pride in and politicization of the garment.

Jasleen Kandhari

The Kenyan Kanga Textile: Expressions of Swahili Identity and Cross Cultural Influences from India

This paper explores the influence and transmission of pattern and design from Indian textiles traded across the Indian Ocean to the author's hometown of Mombasa, Kenya where the Kenyan Kanga printed textile is produced. This research will address the questions: What is the role of Indian textiles in cross-cultural trade across the Indian Ocean to Kenya in the design of the Kanga? What is the social function of the Kanga as a material cloth that expresses Swahili women's identity and gender in Kenya? The paper therefore explores the concept of Kanga as a social cloth with messages of unique cultural and philosophical meanings as well as analysing the transmission of design as cultural symbols across the Indian Ocean, from India to Kenya. The paper will address how the Kanga textile tradition of Kenya has been influenced by cultural contact with India to produce a hybrid textile of contemporary Swahili material culture.

Miwa Kanetani and Ayami Nakatani

Unweaving textiles, disentangling ropes: Exploration of “lineware” as an analytical category

Since the distant past, humans have produced ropes, nets, baskets and textiles by obtaining fibers from plants and animals and processing them by spinning, splitting, twisting, twining, braiding, knitting and weaving to meet vital needs in their day-to-day lives. Most of the ongoing studies have paid significant attention to the variety and usage of these objects, with particular reference to the materials, tools and techniques involved in their production. Obviously, the specificity of such crafted items and their production processes are not only determined by natural conditions and subsistence activities of a given society but also deeply embedded in local cultural realms, including social organizations and ritual practices. Against such a background, the aim of this paper is to propose the concept of “lineware” as an analytical tool by focusing on linear and flexible objects, such as threads and yarns, which compose various items listed above. Based on our analysis of ethnographic examples, we try to explore the possibility of tracing a trajectory of technical evolution involved in the production of various daily utensils and clothing materials. In so doing, our research agenda can potentially connect various disciplines, including anthropology, archeology, folklore and textile studies. The concrete cases to be examined are the cultural practices of the Ainu people, the indigenous hunters-and-gatherers of northern Japan, and the farming population of Assam in northeastern India. In each society, located in very different environments, a wide variety of threads, strings and yarns of different thicknesses and strengths are produced and utilized to meet specific purposes. Materials include animal hides, sinews, barks, vines, grasses, cotton, silk and wool. The paper will clarify specific characteristics of the techniques and tools and their relationships with the natural environment and subsistence economy, as well as social organization and local beliefs.

Anjali Karolia and Jyoti Navlani

Balotra: the transforming journey for urban demands

Cotton textiles printed with wooden blocks using natural dyes are one of the oldest and most popular forms of fabric ornamentation found in India. Even today this art lives on especially in the villages in western India and is practiced by the local artisans who have been involved in this craft since generations. The western state of Rajasthan is famous for its block prints especially of Sanganer and Bagru. However there are other centers which are lesser known and who cater to the demands of the local population of the region, one such being Balotra in Barmer district. The printers of this region were originally from Pakistan and belong to the Chippa community. The printing with wooden blocks is done with the resist technique using dabu (resist paste). Natural indigo, madder and pomegranate rind is used for the blue, red and green colors respectively. These printers have very few motifs in their design vocabulary which are majorly in stripes and a few single butas (motifs) which are mainly inspired from plants and object from their surroundings. Some examples of these are a floral motif inspired from a jasmine flower which was mainly printed for the widows of the Maali (gardener) community. They also had specific striped patterns for the Kumhar (potters) and Chaudhary (landlords) communities. Hence, one can identify the community and status of the women from the motifs and colors seen on their skirts. However with urbanization and changes in lifestyles, the clothing patterns of the local village communities have undergone changes. Therefore the context in which these craftsmen worked earlier has become limited and hence they have had to reinvent themselves and modify their craft. This paper identifies and highlights the adaptability of the traditional craftsmen to transform their printing methods, designs and colors to cater to the market trends.

Anna Rose Keefe

Re-fashioning Newport: Reuse of Textiles during the Gilded Age

During the late-nineteenth century, descriptions of the fashions worn by the summer residents of Newport, RI appeared in magazines and newspapers all around the world. Though contemporary interpretation romanticizes the idea that Newport's style leaders wore their ensembles once before discarding them, letters and diaries from the Newport Historical Society and the Preservation Society of Newport County detail how clothing was reused and remade across all levels of society during the American Gilded Age. While Newport's belles sold and traded gowns with friends, remodeled afternoon ensembles into evening gowns, and re-cut and re-dyed their clothing to fit the latest styles, over 100 peddlers were licensed to sell and trade worn clothing and textiles on Bellevue Ave., the street known as "Millionaires' Row." Newly arrived from Italy and Western Europe, these peddlers raised money remaking and reselling textiles in Newport, before opening their own stores and factories in nearby Providence, RI, a nineteenth-century textile production center. With only a few streets separating America's wealthiest industrialists from newly arrived immigrants, boisterous sailors, and puritanical year-round residents the incredible income disparity present in Newport makes the town a valuable case study. From dye houses and shops that specialized in remaking, to boutiques selling salvaged textiles from European estates, the clothing and textile trade in Newport was an active local industry. By examining how textiles moved throughout the community, we can see how the value of clothing and textiles changed during the second half of the nineteenth century and better understand the impact of the ready-made clothing industry. This paper reconsiders the history of the second-hand clothing and textiles trade in late-nineteenth-century America, demonstrating how textiles were reused and valued across all levels of society, showing that there's nothing new about buying used clothing.

Minjee Kim*Korean Patchwork Textiles: From Boudoir Craft to Global Collection*

The Korean patchwork textile known as jogakbo was born of the leftover scraps saved in the course of traditional clothing construction. In the traditional society of Korea, sartorial works, from fabric and garment production to laundry and maintenance, solely depended on women's labor. Expertise in embellishing textile goods was regarded as a virtue gentry-class women should achieve. In a highly patriarchal society that limited women's social activities, such a practice of craftsmanship in their private boudoirs served as an outlet in which they could pursue their aesthetic ideals and polish their sartorial ingenuity. The patchwork, with its innate sustainability, engendered a freedom of artistic expression that enabled unlimited variation in the composition of colors and geometric forms. In this study I capture the increasingly international visibility of jogakbo by surveying the growth of the practicing population as reflected in the social media, the expansion of collections in world-class museums, the exhibitions and workshops held at international venues, and the interviews with artists active in diasporic communities. The results show jogakbo transitioning from utilitarian conventional usage to suiting a westernized lifestyle, from handcraft to the enhanced status of an artwork appreciated for its aesthetics and socio-cultural value, and from indigeneity to a blended means of expression stemming from the use of locally accessible materials and unconventional color palettes and seaming techniques. In addition, by tracing back Korean fashion magazines and Vogue web archives, I bring to light how jogakbo's patchwork patterns have been reversely employed in the design of modern hanbok, Art-to-Wear, and commercial textile commodities, and as a quintessentially Korean aesthetic imagery, have been featured in contemporary fashion collections on both the domestic and international stage.

Desiree Koslin*Pathfinding Restart: crossing tradition, activism and contemporaneity in Sami Art*

In the well-off countries of Norway and Sweden, many Sami visual artists have taken stands against their economic oppression and societal marginalization by joining the Sami people's struggle for identity and land rights. Politically active expressions in art are felt by many to be useful and necessary, as they perceive that the indigenous Sami people, their languages and cultural individuality, are largely ignored by the majority populations of the Nordic countries. On a parallel trail, the concept of daiddaduodji, the notion of melding Sami craft tradition with artistic ambition and aesthetic sophistication, have brought other Sami artists to the foreground of the contemporary art scene. Here, the overarching issues are those of climate change and sustainability, as Sami values, culture and livelihoods are in close interdependence with the fragile eco systems of the north. In 1979, seven Sami artists formed The Masi Group to join the protest against the dam-building on the Alta River in Norway's Finnmark region, actions that galvanized the Sami community to civil resistance. It is the efforts of this group that still reverberate as a first, courageous stance for Sami autonomy, and against exploitation of the Sami habitat. Textiles effectively conveyed the message, and for many Sami, the Alta protest provided a first, proud opportunity to wear traditional dress. The paper examines the issues of inclusion/exclusion in the work of artists working in textile and fiber media, such as Victoria Andersson, Inger Blix Kvammen, Annelise Josefsen. In particular, the narrative, embroidered works by Britta Marakatt-Labba, one of the founders of the Masi Group, and one of the most prolific and internationally recognized Sami artists, will be presented.

Sumru Krody*Occam's Razor: Origins of a Classical Turkish Carpet Design*

This case study will explore the origins of a Turkish carpet design by discussing a thirteenth century Mamluk textile cover in The Textile Museum's. Seemingly little connected textile types help us understand how textile motifs and designs moved from one to another type, from one culture to another, from one part of the world to another, and from one period to another through the old trade routes. Examining these factors and looking beyond a single type of textile are of paramount importance for understanding and evaluating textile design traditions. The first section of the paper will provide brief summaries of girih—an Islamic decorative art form the typically consists of strapwork drawn in an interlacing manner, forming 6-, 8-, 10-, or 12-pointed stars—and the so-called Holbein carpets belonging to one of a group of Turkish carpets usually dated to the fifteenth, sixteenth, and seventeenth centuries. Holbein carpets exhibit a design of stacked rows of girih octagonal medallions. Where and when this girih style was introduced to Turkish carpets is an ongoing discussion among carpet scholars. Where did this decorative form come from and when did it enter the textile design vocabulary? Was the style present before the Islamic period and then endured the influences of the multi-faceted Islamic culture? Was this form introduced to the carpet design vocabulary or created specifically for that medium? A large, under-studied cover in the Museum's collections helps us piece together the history of girih medallions. The second part of this paper will discuss this textile and milieu it came from, and argue that textiles like this thirteenth-century example were the ones that paved the way for the design forms we see in Holbein style carpets.

Ashley Kubley*Lost Arts Found: Henequen Artisanry of the Modern Maya*

Henequen is a plant native to the lands of the Mayan people in Yucatan, who found its leaves filled with white fibers from which they created utilitarian textiles. The rise and fall of henequen as a commodity is embedded in indigenous Maya craft heritage and industry. Fiber cultivation and the craft of back-strap weaving with endemic plant fiber has nearly become a lost art in this region. This presentation will visually unpack the step by step process of cultivating, processing, dyeing, spinning, and weaving of henequen and sansevieria fiber. It will showcase endemic plant fibers from field to a finished product, and highlight the beauty of the indigenous Maya people who produce the fibers using the same ancient methods and materials of their ancestors. This process was documented as part of an investigatory ethnographic study and workshop series on the re-emergence of traditional Mayan fiber craftsmanship in Yucatan after the 100-year decline of the henequen fiber industry. The documentation of this rare and endangered craft process was made possible through collaboration with designers in Mexico. Designers spent five years cultivating relationships with indigenous Maya artisan groups in the henequen producing region of Yucatan to develop and produce fiber-based home décor and accessories for the booming luxury handicraft market. Because of this collaboration, the craft of hand-processing and weaving this fiber local fiber has been strengthened and brought back from near extinction. Henequen fiber is inextricably connected to the land and local culture of the Yucatan region, and plays a critical part in the history, and has potential to revolutionize the future of Maya artisans who have the skills to work with it. This study aims to initiate technical skills exchange and inspire a new generation of Maya women to learn the ancient skill of their ancestors.

Ashley Kubley

Coarse Craft: An Investigation into the Re-emergence of Traditional Mayan Fiber Craftsmanship and Neo-Artisanal Culture in the Post-industrial Landscape of Yucatan

Henequen is a plant native to the lands of the Mayan people in Yucatan, who found its leaves filled with white fibers from which they created utilitarian textiles. The rise and fall of henequen as a commodity is embedded in indigenous Maya craft heritage and industry. Fiber cultivation and the craft of back-strap weaving with endemic plant fiber has nearly become a lost art in this region. After commercial fiber production diminished the practice of manual processing, the decline of the henequen fiber industry further stifled cottage production in rural Maya communities. But today a new industrial landscape of value-added textiles has emerged as regional eco-tourism and the growth of global luxury handicraft markets has disrupted the system. Artisans are creating innovative, highly refined, handmade textile goods from henequen fibers. Products are reaching the global luxury market. However, the transmission of this rare knowledge from aging elders to a reluctant new generation proves difficult. Mayan youth are dismayed by the vocation of fiber cultivation because indigenous provinciality pales in comparison to today's connected urban society. This study aims to initiate technical skills exchange and inspire a new generation of Maya women to learn the ancient skill of their ancestors and realize their creativity and market potential. This investigation unpacks the complex relationship between Maya culture, artisanship, industry, endemic natural resources and globalization unique to the Yucatan. We view these connected subjects through the lens of henequen fiber cultivation, cultural crafts and the traditional and contemporary use and meaning of natural fiber by the Maya artisans who create them and the consumer community who purchase them. Interviews and dialogue with artisans, experts and consumers gives context to the history of henequen the culturally complex issues around this fiber and the phenomena of emergent neo-artisanship in Mexico.

Sabena Kull

A Seventeenth-century South American Hanging and Valance: Embroidering Imperial Power and Local Identity in Colonial Peru

Likely made in colonial Spanish South America, two embroidered textiles in the Museum of Fine Arts, Boston—a large hanging and matching valance—show a dazzling array of European, native American and Asian figures, birds, insects and mammals, and swags of plants and flowers held by Renaissance grotesque creatures, all rendered in a brilliant red, cochineal-dyed silk thread meticulously stitched onto an undyed cotton ground. First displayed together in 2016 at the Winterthur Museum, Garden & Library for the exhibition, *Made in the Americas: The New World Discovers Asia*, the embroideries are thought to have been produced locally in the Viceroyalty of Peru in 1661 on the occasion of the arrival of the newly-appointed viceroy. Scholars have noted that the valance refers to the ostentatious ceremonial entry of the viceroy into the capital city of Lima, as it depicts men and women in European-style dress moving in festive procession through a civic space. The imagery on the hanging is more complex and less-studied. As this paper will show, however, the hanging also echoes the visual language of imperial power of the period. It represents an intricate political allegory, a “mirror” of the expected virtues of a good ruler. The complex imagery, high level of technical expertise, and sophisticated artistry suggests that the embroideries may have been made for display in the viceregal palace itself. Yet as this paper will also explore, the Peruvian embroiderers did not merely replicate European visual sources, but instead adapted these images and ideas of power to the colonial context. Similar to ceremonial displays of imperial power enacted within the realm of ritual in Lima and throughout Peru, the embroideries employ particular visual articulations that express allegiance to the Spanish monarch and his viceroy, while also asserting local wealth, pride, and identity.

Eleanor Laughlin

The Beata's Rebozo: A Garment of Religious Devotion and Freedom

In the late eighteenth century, an anonymous painting titled, *Traje de las Religiosas de los Conventos de México, de Colegios y Recogimientos* documented the clothing of Mexico's religious convents, colleges, and retreats for women. With a composition segmented by classical columns and arches, womens' religious orders are clearly delineated hierarchically with most of the figures depicted wearing variations on the typical nun's habit. Beatas, or pious laywomen who entered alternative religious institutions, which did not require first-order vows but still offered intensively religious lifestyles, are shown wearing rebozos (scarves). I will use the painting, *Traje de las Religiosas* to analyze the role of the rebozo in the life of the beata, a liminal figure in Mexican society who was protected by the church, but traveled freely through the city for her duties of service. I will also elaborate upon the information obtained from the painting and contemporary sources with an investigation into two known beatas: Francisca de San José and Catalina de San Juan. Francisca de San José was a woman publicly esteemed for her piety and religious character. Catalina de San Juan was the inspiration behind the most renowned beata associated with the rebozo and the model for the China Poblana. Although this social type is recognized as a symbol of nationalism, she was an actual woman who became a beata after the death of her husband. An investigation into her history and her legend will shed light on the role of the rebozo in Mexican society as a garment that carries devotional attributes together with its ties to iconic nationalism in figures such as the China Poblana.

Margaret Leininger

India to Appalachia: How Cottage Industries Preserve Textile Heritage

India to Appalachia: How Cottage Industries Preserve Textile Heritage examines the role of the hand weaver and the cottage industry from India to the American Craft Revival in promoting cultural identity through textiles. The migratory nature of textile production both in pre- and post-industrial practices has long challenged the notion of a pure textile heritage for any culture. However, with the almost simultaneous appearance of Khadi production in India and the American Craft Revival of Appalachia, the allure of the homespun as a cultural asset became a mechanism to offset the impact of textile industrialization. As urban centers increased in population, rural regions often suffered the consequences including employment opportunities, lack of infrastructural support, and access to goods and services. As social movements developed to provide support for these communities, cottage based industries became a model for promoting cultural identities of the region. Specifically within Appalachia, these identities included textile coverlet patterns that originated in Northern Europe but migrated to the region through displaced handweavers of the European Industrial Revolution. Cultural symbolism of cloth was not the only migratory element in these social movements. In India, Americans such as David Carroll Churchill, funded by the British, were introducing Khadi weavers to the fly shuttle. Ironically, this is the same tool that launched the Industrial Revolution and led to the displacement of handweavers as colonial industrialization took hold of India. In a world grasping for the authentic, how did/do these social movements of hand cloth production capitalize on perceived identities of migratory patterns, materials, and technology? How are we implicit in these practices today? India to Appalachia: How Cottage Industries Preserve Textile Heritage will embark upon some of these challenging questions as it pertains to the hand, or individual, production of cloth as a cultural object.

Beverly Lemire

Native American Embroidered Goods in the 19th-Century British Empire: Fashioning New Meanings

Nineteenth-century Britain comprised a marketplace of goods of unique cosmopolitan origins, circulating from throughout its formal and informal empire. The needlework arts of Indigenous peoples of northern North America are included among this mix, brought back to Britain by travellers as souvenirs or by relocating military (Phillips 1998, 2011). In addition, the makers themselves carried their creations to sell and display in metropolitan centres, adding another dimension to “Indigenous London” (Thrush 2016). Several contingents of needleworkers arrived from the St Lawrence River region of Canada to sell their wares during the celebrations around The Great Exhibition of 1851. These were later sold at “Catlin’s Indian Gallery” in Piccadilly. But these wares were not so narrowly deployed in racialized retail settings. These goods figured in a range of social circles from fund-raising for a Music Hall Benevolent Fund to among the gifts presented to the bride of the 6th Earl of Selkirk in the summer of 1878. The Victoria & Albert Museum possesses a number of such identified works; but other museums in the UK hold decorative embroidered objects of Native American making that they have not identified as such (i.e. Platt Hall Gallery of Costume). This paper will explore the presence and significance of these mobile materials (embroidered fashions and home fittings) as disruptive representations of Native American skills and talents, works made and sold within globalized imperial networks.

Precious Lovell

Reinterpreting European Cloth Through Afro-Brazilian Culture

Afro-Brazilian society and history are intimately linked regarding cloth and spiritual identity. Salvador, Bahia, Brazil is home to the largest population of people of African descent outside of Africa. Over 4 million Africans were transported to Brazil and enslaved. During this colonization, several European cloth-making techniques migrated to Brazil. Over time they were embraced and studied by Afro-Brazilian women and became vital to Afro-Brazilian culture and religion. In the Summer of 2017, I was awarded an eight-week artist fellowship at the Instituto Sacatar in Itaparica, Bahia, Brazil to further develop my “Warrior Women of the African Diaspora” series in which I created individual African warrior shirts to commemorate women of African descent who fought against enslavement and for the empowerment of African descended people across the globe. The textile techniques used for previous shirts are unique to the stories associated with each woman. I gold leafed cloth for Queen Yaa Asantewaa to represent Asante Gold. I eco printed silk using fallen leaves to represent Wangari Maathai’s tree planting in Kenya. During my residency, I created a war shirt for Maria Felipa de Oliveira, a free Afro-Brazilian woman who was born into slavery on the island of Itaparica. In 1823, she led her female fishmonger colleagues and burned 42 Portuguese ships in the Bay of All Saints and prevented an attack on Salvador, the colonial capital of Brazil located across the bay. To create the shirt for Maria Felipa de Oliveira I collaborated with Afro-Brazilian Richelieu embroidery and bobbin lace artisans. The resulting war shirt told the story of this Afro-Brazilian warrior woman through textiles created by contemporary Afro-Brazilian women that have helped to sustain them since enslavement. The power of her story, the rich African heritage of Bahia, and collaborations with local Afro-Brazilian textile artisans will frame this presentation.

Shannon Ludington

Embroidering Paradise: Suzanis As a Place of Creative Agency and Acculturation For Uzbek Women in 19th Century Bukhara

Central Asian women have long been a point of fascination, written and sung about by others. Exoticized as an oriental 'other,' there are many legends but only few historic details known, and then recorded not by themselves but by foreign men. A number of excellent books on women in Uzbekistan under the Soviet Union, and on Uzbek craft and culture in general have been published but most authors to conclude there simply is not enough evidence to say anything more about Uzbek women from their own perspective before Soviet times. In *Embroidering Paradise: Suzanis As a Place of Creative Agency and Acculturation For Uzbek Women in 19th Century Bukhara* I argue that it is possible to learn to read the embroidered dowry textiles known as *suzanis*, and therefore to learn quite a lot about both the daily lives, and wishes, dreams and fears of Uzbek women before the Soviet period. To do this I use a way of looking at textiles as rhetoric, and analyzing the motifs, materials, and visual layout at rhetorical devices explored by Dr. Maureen Daly Goggin in her study of the Elizabeth Parker Sampler. I am using as case study a *suzani* in the collection of the Shangri-La Center for Islamic Arts and Cultures in Honolulu. This *suzani* dates from late 19th century Bukhara, and it has been assumed that so far out of context, without the written or spoken words of the makers, we can no little more. I believe that this technique of analysis will allow us to learn something about the specifically local histories, in this case how Uzbek women in the years leading up to the Soviet Union viewed themselves and their society, which in turn is useful globally as we strive to better understand and relate to each other.

The meaning and purpose of ancient designs in today's fashion designs – appropriation and power?

This paper investigates the material and visual characteristics of certain ancient and historical textile motifs with roots in Chinese and African culture, and their sudden appearance in new geographical and cultural context. Appropriated into western contemporary textile and fashion trends this paper examines the new roles of these designs in context of foreignness, identity and hybridity. Their consumption and reception both within and beyond their original cultures is a central theme, and it is evident that their reception in both locations, although different, exhibits some similarities. Exploring the transcultural consumption and reception that occurs in various cultural locations this paper extrapolates the meaning and function of moving designs as well as textiles with their roles as cultural agents, and discusses aspects of authenticity and provenance. The paper demonstrates how various modes of material and design transfer from ancient culture impacts contemporary visual design through various processes of appropriation and 'dissemination' of iconic imagery in processes of movement. This leads to the discussion of the mobility of cultures and how we define cultures and aesthetics in relations to interculturality and hybridity, and to the concepts of refashioning of iconic designs and motifs in new cultural environment.

Suzanne MacAulay

Hapsburg Eagles and Rattlesnakes: Localizing Embroidery Motifs on the Spanish Colonial Frontier Zone

Responding to the concept of the "deep local" as a mechanism for adaptation and invention, this presentation explores the trajectory of "colcha" embroidery from its Spanish colonial roots in the eighteenth century to contemporary times. "Colcha" embroidery is regarded as an example of material culture responsive to the processes of stylistic adaptation and assimilation yet resistant to relinquishing all ties to European origins, values and identity formation. The genre of colcha embroidery is the thread that runs through the contested history of Hispano society co-existing alongside indigenous people in a zone of unavoidable contact, entangling social, political and cultural forces in shifting patterns on a continually changing ground fabric. As foreign domination waned in this new frontier, the mode of becoming "deeply local" flourished and promoted a localized or internal artistic dialogue. Colchas were one of the artistic vehicles that materially manifested a type of ethnic consciousness for Hispanos living in New Mexico. These textiles were differentiated from European models through new techniques and skills plus stylistic choices conditioned by the availability and use of certain native materials. This presentation is inspired by an interpretation of the emergence and development of traditional Rio Grande colchas, which distinguishes a fertile creative zone between the "authoritative global" voice (Spain or Mexico) and the "internally persuasive" voice composed of localizing factors. Colcha embroideries are unique and aesthetically rich arising from a frontier sensibility conditioned by cultural memory and the poetics of independence in a time of declining European influence and increasing local artistic development. Over time colcha embroidery became the yardstick to determine Hispano cultural legitimacy and authenticity throughout the 20th and 21st centuries whenever revitalizations of Hispano folk art occur. Ultimately, this presentation probes the cultural politics of history and artistic practice to ask, "what social and aesthetic values are being perpetuated? By whom? And, for what reasons?"

Dakota Mace

Woven Juxtaposition: Discourse on The Appropriation of Native American Design & Symbolism

There is a fine line between the idea of “inspiration” and “theft”, a controversial subject surrounding the rights of designs, within the discourse of cultural appropriation. The connection between design and culture is a unique one, because the history of design itself has been filtered through many ethnic groups and have inspired countless others. Appropriation is continued to be disputed between many groups on who owns rights to designs and symbols, of which the underlying issues has been distorted as well as misrepresented by mass produced commodities today. Usage of these designs are especially prevalent for Native American communities as well as other Indigenous cultures. Stereotypes continue to perpetuate negative connotations for Indigenous peoples, and it creates a displacement between Native identity in relation to culture. Identity is difficult to understand because Indigenous people are creating a resistance against cultural oppression, yet there still needs to be a reexamination of how Native people define themselves through design. The association to symbolism within Native cultures are held at high regard spiritually, this is because each mark is a reference back to either creation stories or ceremonies. For Indigenous cultures the existence of motifs have been passed down for thousands of years as well as adopted through many nations and communities. Contemporary Native artists today continue to sell to “non” natives in order to sustain themselves as well as keep their traditions alive. This included of course, the adoption of American culture intermixed with Native culture to sell to a certain audience, which were people who still associate stereotypes about Indigenous people. Known for their appropriation of designs, Urban Outfitters, this was the birth place of my research towards understanding the association to design and whether or not it is a positive or negative impact on Indigenous communities.

Hinda Mandell

Frederick and Anna Douglass's Parking Lot

Film Screening

How can fabric help us memorialize a historic spot without an official marker or memorial on the premises? That question sits at the heart of the documentary, “Frederick and Anna Douglass’ Parking Lot,” a documentary short exploring crochet mementoes left at the site that was once the first residence of the famed escaped slave and abolitionist when he moved to Rochester in 1847. It was in Rochester that Douglass grew into his historic status as orator, writer, publisher, statesman and station master of the Underground Railroad. It was in Rochester where Anna Douglass felt the pressures and demands of her position as the wife of Frederick Douglass. That historic site is now a nondescript parking lot. Douglass moved with his wife and 4 children to Rochester to start his newspaper, *The North Star*, whose motto was “Right is of no sex – truth is of no color.” The Douglass family moved into a two-story brick house with nine rooms in 1848; a fifth child was born into the household the following year. Douglass sold the property before he moved to Washington, D.C., in 1872. In the early 20th Century the house became a furniture store, and it was ultimately razed in 1954 to become a parking lot to a funeral parlor, and it remains a parking lot today. Yet at the time of the crochet-memento installations, there’s been no historic marker there indicating its significance in history; no sign informing passersby that this busy carpark once housed a residence whose owner was the central figure in American abolitionist politics, a key player in the ratification of the 15th Amendment, which granted black men the right to vote in 1870 following the brutal end of the Civil War. There are only cars and potholes. Yet this lack of celebration, this commemorative silence, can present an opportunity to bring color and celebration to a parking lot. That’s what crochet activist Hinda Mandell does by leaving crochet mementoes she adheres to poles there, indicating to passersby the historic nature of this liminal space.

Hinda Mandell*Frederick and Anna Douglass's Parking Lot: Yarn as Commemorative Tool Fighting Urban Renewal*

How can yarn help us memorialize a historic spot without an official marker or memorial on the premises? That question sits at the heart of “Anna and Frederick Douglass’ Parking Lot: Yarn as Commemorative Tool Fighting Urban Renewal,” a paper exploring crochet mementoes left at the site that was once the first residence of the famed escaped slave and abolitionist when he moved to Rochester in 1847. It was in Rochester that Douglass grew into his historic status as orator, writer, publisher, statesman and station master of the Underground Railroad. That historic site, his former house, is now a nondescript parking lot with no signage, plaque or memorial to signify its historic significance. Douglass moved with his wife and children to Rochester in order to start his newspaper, *The North Star*, whose motto was “Right is of no sex – truth is of no color – God is the father of us all, and we are brethren.” They moved into a two-story brick house with nine rooms in 1848. The house was razed in 1954 to become a parking lot. Yet there’s no historic marker today at the time of writing indicating its significance; no sign informing passersby that this carpark once housed a residence whose owner was the central figure in abolitionist politics, a key player in the ratification of the 15th Amendment, which granted black men the right to vote. Yet there is opportunity to bring color and celebration to a parking lot. This work builds on the theory of Mirjam Mencej’s in the *Folklore* article “Connecting Threads,” that argued for the symbolic meanings of spinning fiber as a metaphor for life. This paper focuses on the narrative possibilities of fiber once it is already spun, where yarn is as a connective device between past and present, where interlocked fibers embody the baggage of history in contemporary culture.

Gary Markle*Wear/Where Do We Belong?*

Clothing undeniably plays a part in establishing cultural and personal identity. However, is it a signifier making an honest attempt at sharing ideas of self or a fabrication that allows us to pass (into), trespass, or surpass cultural realms? I am a Canadian of settler origins born on unceded Heiltsuk land in British Columbia. This origin is at the root of my experience as a Canadian. The need to better understand identity drives me to explore ways in which garments/fashion help us build a sense of belonging. Using the lens of Canada’s foundation as a colony, I plan to look at the roles clothing plays in building national character. The idea of Canada was built on a resource economy married to a romantic and fashionable (erroneous) notion of wilderness. Fashion played a critical part in the early development of the fur industry specifically the European craze for top hats. This pattern of resource exportation exists even today in various scales from export markets to personal modes of survival. Furthermore, is it just the commodities we trade worldwide or has it become part of sharing, borrowing and merging of multiple cultures? In this setting, and in the time of Truth and Reconciliation how do we sustain the self and its originality? *Wear/Where Do We Belong?* is a presentation unraveling sets of questions and experiences that deal with cultural crossings: sharing observations of traditional clothing and site-specific streetwear through travels and residencies around the Baltic Sea, a trans-Siberian journey through Asia and eventual arrival back to the place of birth. Ways in which we become part of the local, pushing and blurring the prescriptive borderline of nationality; build connections between the self and the surrounding settings; restore roots - is explored through imagining, making and wearing of garments.

Ivana Markova*Silybum Marianum Seed Fibers: A Comparison Analysis of Morphological Characteristics*

Environmental concerns have been generating an interest and search for new alternative and sustainable fibers. Public's heightened awareness of the impact fibers have on the environment has been generating an unprecedented demand for such products in the textile and apparel industry (Brinsko, 2010). With this quest for sustainable fibers, new non-conventional thistle (*silybum marianum*) seed fibers are explored in this fiber analysis. The aim of this study was to introduce the morphological characteristics of thistle seed fibers. SEM microscopy analysis was conducted to determine fiber morphological characteristics including fiber length and diameter. Results showed that milk thistle fibers are of substantial length averaging 2.2 cm and range from 1.3 to 2.6 cm, which is slightly shorter than kapok fibers (which range from 1 – 3.5 cm). The average diameter is 7.56, which is significantly lower than that of kapok's is 20-43 μm (Grundas & Stepniewski, 2013). The longitudinal fiber characteristics of thistle fibers are of smooth tubular appearance with a large hollow lumen which is filled with air. The fiber cross-section is round and the large hollow space and thin walls makes it easy to collapse. The fiber wall is very thin and somewhat similar to kapok's and poplar's thin wall. The fibers' large hollow degree allow thistle fibers to store and retain warmth and therefore could be used for thermal insulation purposes. The hollowness also causes the fibers to be light weight. Poplar fibers have proven to be a good candidate as a filter material in jackets (Chen & Cluver, 2010) or as an oil absorbent material (Likon, Remskar, Ducman, & Svegl, 2013). Thistle fibers are treated as waste on thistle farms at this point of time, but are a promising natural source for a variety of end uses.

Paula Matthusen and Olivia Valentine

between systems and grounds: a generative, sonic textile construction and installation system

"between systems and grounds" is a collaborative, durational performance and installation system that creates a feedback loop between textile construction processes and feedback-based electronic music, two generative systems that are otherwise quite different in approach. This project connects these two systems through time, shared space, and a system of sonic and visual exchanges designed to produce an accumulation of inter-related sound and textile artifacts. "between systems and grounds" builds on a foundation of technical and artistic research into digital and analog intersections of sound composition and textile construction, bringing new technical and creative approaches to this interdisciplinary, collaborative project between visual artist Olivia Valentine and composer Paula Matthusen. Specifically, "between systems and grounds" addresses the off-loom textile construction process of bobbin lace, a feedback-based electroacoustic music system, and the overlapping interest in site-specific work of collaborators Matthusen and Valentine. The sonic and textile artifacts produced through multiple site-specific performances and installations bear the trace evidence of multiple discrete local environments through this simultaneously site-specific and transient/transportable approach. In this paper, the sources, methods and philosophical approach to the project will be presented along with the outcomes.

Nina Maturu

Sustaining Weaver's Craft and Livelihoods in Andhra Pradesh, India

The handloom weaving industry constitutes the second largest employer in India after agriculture, touching over 10 million people directly and indirectly. Despite producing high-value products with tremendous skill, weavers work in precarious working conditions for wages averaging 50 Rupees or \$1/day. Additionally, there has been an increase in government policy supporting mechanization of handlooms (“powerlooms”) for the purposes of economic development. As a result, the handloom industry has seen a steady decline, as skilled weavers look to alternative professions to earn a livelihood and generations of handloom technique are lost. This paper examines how local policies and practices in Andhra Pradesh, one of the largest handloom states in India, effects weaver’s ability to sell and market themselves locally and globally. Through qualitative interviews with weavers, government officials and NGOs, I identify five key factors which need to be addressed within government policy to preserve the handloom industry. Additionally, this paper seeks to examine current government sponsored certification marks, such as Geographic Indicators (GI), and how they can be redefined to more accurately represent weavers’ considerable skill, address the five key factors, and help weavers create lasting brands and boost income. This study has wide applicability to artisan producers in developing countries, who are looking for methods to retain their livelihood, as well as international consumers who rely on clear marketing to educate themselves on production methods and artisan history.

Tara Mayer

Displaced Objects of Empire in the Museum of Vancouver: The 1930s Detritus of Imperial Travel

The Museum of Vancouver (MOV) houses a unique collection of objects from South Asia that were brought to Vancouver in the 1930s by local travelers. Comprising textiles, jewellery, religious icons, handicrafts, and other objets de curiosité, this collection has neither been researched nor exhibited. In the summer of 2017, I convened a special undergraduate seminar at the University of British Columbia that centred on researching a selection of these objects. Led jointly with a senior MOV curator, Dr. Viviane Gosselin, it combined classroom elements (to provide theoretical foundations and historical context) with “hands-on” research in the museum storage. Students selected an individual object that they researched by drawing on academic resources, museum expertise, as well as knowledge bearers within the local community. In addition to producing usable knowledge of the collection itself, the course guided students through an interrogation of these objects for their implications for local and global histories—specifically, the intersecting trajectories of Vancouver’s urban and economic growth with the arrival of substantial numbers of Punjabi immigrants and Canada’s evolving role as a commonwealth nation in Britain’s waning empire. This paper offers a long-overdue introduction of this fascinating collection to the scholarly community, museum professionals, and material-culture enthusiasts. More importantly, however, it explores the ways in which displaced objects of empire can serve as invaluable pedagogic tools that help complicate simplistic binaries between East and West and between empire and the individual traveller. I argue that the silences, gaps, and questions that inevitably emerge in researching such an eclectic collection only enhances its pedagogic value, not least by revealing the limitations of research methodologies, the boundaries of “expert” knowledge, and our inability to ever fully “grasp” the past even when it is represented in the form of tangible, material objects.

Louise Mitchell

Mary Jane Hannaford (1840- 1930) and her applique quilts

Australia has a rich heritage of quilt making and the country's foremost quilter is Mary Jane Hannaford. Born in Devon, England, in 1840, Mary Jane immigrated to Australia with her parents and brother in 1842. The family moved to rural New South Wales where her father worked as a shepherd before settling in the village of Blandford. Although she never married, Mary Jane had a daughter in 1869 and went on to have nine grandchildren, for whom it is understood Mary Jane made a number of quilts in her eighties before her death in 1930. All the quilts are made using the applique method, where a design is created by cutting and stitching fabric shapes to a backing fabric. Some of the quilts have religious imagery and messages while others depict Australian flora and fauna as well as Aboriginal families. Expressive, often poignant, Mary Jane's quilts reveal her patriotism, preoccupation with time passing and lost opportunities, a strong Christian faith and love of family and connection. Mary Jane Hannaford had an eye for colour, shape, composition, and subject, resulting in works of great originality. There are 10 known quilts by Mary Jane Hannaford and in 2019 the quilts will be shown together for the first time at Tamworth Regional Gallery in New South Wales, near the village where Mary Jane lived and made her quilts. This paper brings together the current research about Mary Jane and her quilts and their broader social and historical context. In particular, Mary Jane's quilts, distinctive in the history of Australian quilting, are considered in an international context of quilt making.

Nazanin Hedayat Munroe

Wrapped Up: Talismanic Garments in Early Modern Islamic Culture

The focus of this study is clothing inscribed with religious scripture and mystic poetry as a talismanic device in Islamic culture. The focus of the works will include extant examples of talismanic clothing from Iran, Turkey, and India created between the late fourteenth and sixteenth centuries. The discussion will include the premise for scripture as talisman in Islam, the relationship between text and textile, and its subsequent application to cloth in what was an extraordinary and short-lived luxury item shared between three early modern superpowers. The study includes the origin of the use of textile as talisman in the belief systems that preceded the Muslim era in these regions, and the relationship to spells and magic: the Deep Local. The evolution and importance of talismanic cloth in the later Islamic societies is a continuation, in part, of these pre-existing practices. Several factors contributed to the shared practice and aesthetic among these empires. Islamic belief linked these cultures together, even as they vied for power. Diplomatic missions fostered the exchange of ideas and objects between courts and countries. And most significantly, as artists migrated from one court to another either forcibly or voluntarily, this contributed to the development a common aesthetic: the Pan Global.

Addison Nace

Weaving Authenticity: Artesanías or the Art of the Textile in Chiapas, Mexico

Poster Session

In Chiapas, Mexico textiles live in different institutions from the market to the museum. In these spaces tourists, art professionals, and weavers manifest their varying perspectives of the authenticity of textiles. I examine the construction of authenticity through these spaces. In the museum, textiles become authentic because they represent a vision of an idyllic past. The authenticity created by the market is entangled in the acts of production by weaving cooperatives and consumption by tourists. Weavers see their work in intertwined thread with identity, culture, art, and economic necessity. Tourists often fetishize the handmade and cultural ties of the objects, making the buyable textiles or artesanías as romanticized version of the lived experience of

weavers. I intend to unveil romanticized views of weaving cooperatives by taking a closer look at the global connections of the local cooperatives. I unravel the categories of textiles as commodity, folk art, or art to show that these boundaries are wrapped up in stereotypical views of indigenous women. These stereotypes become evident in the social relationships between weavers and middlemen to the market, such as designers, NGOs, and researchers. Some of these relationships show ways in which artistic appreciation may become exploitative once it enters into a market. Others, however, foster a great sense of collaboration and solidarity. Thinking of textiles through visual affect can foster a better sense of collaboration. Affect may include changes in technologies and technique, but more importantly the deep phenomenological qualities. The affect of art allows it to perform a specific role within milieu in which it exists. Such a view turns the focus away from the object and towards the process and people involved. The role of the textile may then move from a representation of a culture to an object that may ignite future social change.

Vanessa Nicholas

Recovering Canadian Ecology in a Quilt of Maple Leaves

My paper will case study the Maple Leaf Quilt (c. 1875) by Betsy Adams Dodge to argue that quilts produced for the home by Anglo-Canadian women in Ontario during the nineteenth century disclose an intimacy with the local ecology. My research question can be broadly stated as follows: How are land and nature represented in home craft? The theoretical framework for my analysis is environmental art history, which scrutinizes how nature is represented in Western art. I endeavor to expand the scope of this emergent field of inquiry, which is principally focused on the reassessment of American landscape painting and photography. The critical potential of subjecting Canadian quilts to environmental analysis is made clear by my case study, a pieced and appliquéd cotton quilt distinguished by twenty maple leaves on a ground of white work. The quilt represents nature in emblematic terms, arguably refusing the anthropocentrism of pictorial space. Moreover, the quilt's tactility and familial function signify the corporeal significance of trees and seasons, and embody the ecological principals of economy and community. By relating the quilt's design, material and use to Dodge's folk knowledge and community networks, this paper responds specifically to the symposium's theme: deep local.

Gabriela Nirino

Blue is Never Just a Color

Blue is an emblematic color and has a deep meaning for Argentina. In this presentation, we will try to trace the path of the use of this color in the country, especially in textiles, since colonial times until today. During the colonial period, natural blue dyes used in blankets and "ponchos" were goods that embodied both the traditional wisdom of textile crafted by indigenous peoples and African slaves, as well as the productive and commercial goals of the Spanish colonizers. Since the May Revolution, the sky-blue became in national flag: an iconographic feature of the nation's incipient discourse. Blue is, also, throughout the ages, the color of uniformity, of the regulated. It is also used incessantly in blue-collar work clothes. Presentation also explore some contemporary meanings of the color, using graphics, cloth and surveys. Blue color in cloth and goods is approached from three overlapping categories: the aesthetic, the economic, and the social.

Sara Oka

No Sweat

“No sweat” examines the significance of textiles in response to recent awareness over climate change. Fiber and material preferences, weave structure, apparel construction and design, color selections, motifs, surface coatings, and the ability to provide protection from the sun are all factors that offer relief from the heat. Moisture management is a term used to describe garments that wick away perspiration, evaporate moisture, and regulate air ventilation for maintaining an acceptable comfort level. Microfiber synthetic fabrics pay homage to 19th century Chinese *duijin zhu kanjian*, (bamboo garment) as well as the *asetori* (paper vest) from Japan, which were worn against the body to absorb any perspiration and body oils, protecting one’s outer garment. Very fine, sheer fabrics have always been highly prized in India. Cotton - breezy, lightweight and absorbent, is favored for hot and humid days. Delicate and light as cicada wings, *mosi*, a ramie of transparent refinement from South Korea, has a crisp texture for good air circulation. *Piña* is a delicate, diaphanous fabric woven from the fibers of the Red Spanish pineapple plant, and is considered the most elegant of textiles produced by hand in the Philippines. Gambiered gauze, from the Guangdong Province of southern China, dyed with the *shoulang yam* (*Dioscorea cirrhosa*) and later glazed in river mud offered additional antiseptic merits as well as a diffuse faint scent. *Yuton*, paper floor mats, treated with *kakishibu*, persimmon tannin containing anti-bacterial properties, claimed to have the ability to bring down one’s body temperature. “No sweat” showcases the essential role that textiles achieved in promoting healthful living.

Keiko Okamoto

The Modern Development of Kyoto Textiles - The Processes and Designs of Hand-Painted Yūzen Dyeing Between 1950 and the Present

Hand-painted *yūzen* dyeing and other types of *yūzen* dyeing are considered the main dyeing methods among Kyoto textiles. They were developed between the mid-17th century and early 20th century and are still used for the kimono. The kimono and its textiles were spotlighted in Western countries when Japan opened the country to the West in the late 19th century and had been popular into the early 20th century. Westerners collected them, wore them, or used them as motifs of their art works. Japanese also took Western motifs in the kimono textile designs, which in turn attracted Westerners. In the latter half of the 20th century, however, as more Western clothing was adopted by Japanese women who had donned the kimono earlier, the kimono became isolated from the Western fashion trends and from Westerners. The kimono shifted from everyday casual wear to formal wear made of Kyoto textiles, while *yūzen* dyeing experienced its production peak in the early 1970s. In order to facilitate the production, the business improved the *yūzen* dyeing methods (even so, they were still labor intensive, handmade artisanal skills were required) and marketed them as Japanese traditional craftsmanship. But soon, the production started declining and kept declining into the 21st century. In this paper, various *yūzen* dyeing methods were introduced along with the production trends that were provided by the industry. In the meantime, the magazine, “*Utsukushii Kimono (Beautiful Kimono)*” were reviewed to see if there were any Western effects on the kimono, and how the kimono were shifted from casual wear to formal wear for special occasions. The author discusses the future of both kimono outfits and Kyoto textiles, and further proposes that those applications of Kyoto textiles should be archived and marketed to the world as fine art or art-to-wear.

Sumiyo Okumura

Silk Velvets Identified as Byzantine: Were Silk Velvets Woven under the Byzantine Empire?

This paper will focus on Byzantine silk velvets in connection with “The Social Fabric: Deep Local to Pan Global,” as a continuation of my subject “Velvet and Patronage: the Origin and Historical Background of Ottoman and Italian Velvets.” In the early medieval period, Byzantium was a renowned silk weaving center, especially known for its weft compound twill weaves. Constantinople, the capital of the Byzantine Empire, was an important center of the Silk Road that connected the East and the West. Textiles, especially silks, were a very powerful political tool and their trade was one of the most important economic factors for the Byzantines. There is little evidence that silk velvets were actually woven under the Byzantine Empire. Landry noted that several fragments, which were found in excavations in Egypt, have a warp velvet structure, woven with linen. This must be a variation of Coptic textiles and most probably a transformation from a weft-looped velvet structure to a warp-looped velvet structure. Though no material evidence of silk velvets identified as Byzantine has survived to our day, we can learn of the existence of black velvet with gold embroidery from the description of Gonzales de Louis Claviyo. Were these silk velvets introduced to the Byzantine Empire from the Middle East, where the weaving techniques had been cultivated under Chinese influence since the Sassanid period, or to the Middle East from the Byzantine Empire? I believe that the key to solve this question rests with the weavers: I will shed light on the subject of how this special weaving technique was introduced by masters to local craftsmen, and how it became one of the most important textile productions in Western Europe, examining historical sources together with material evidence from velvets, kept in the museums in the US and Europe.

Emily Pascoe

Local Wear

In this presentation, I propose that worn in garments are a shared aspect of the relationship between humans and textiles, while also being unique to the user. The relationship between natural, cultural, and material forms, resulting in wear on textiles, begins with the human body. The human body is the most universal local. It is the essential qualifier to be a part of the human species. Although it is a biological form, how the body behaves, and the shapes it is molded into are influenced by culture. The textiles that enclosure the body accrues signs of this interaction. Even if the wearer is not consciously making representational choices, clothing displays information about the wearer. It is a canvas for self-expression, political preference, and sub-cultural affiliations, in addition to other alliances. The rips and tears in a garment suggest how a person acts in the social world. Even off the body, worn clothing is a peek into the life of the wearer, and reflects how they behaved naturally and culturally. The increasing similarity in international fashion, resulting from globalization, means that these points of wear may be the only individual aspect of many garments worn across the world. The same standardization that allows wear to be perceived as something unique also results in garments that inherently clash with the human form. Patterns of wear are often isolated to the same areas of the body for individuals who share a similar biological structure, such as the wear on the inner thigh. Garments may wear out in the same areas - such as armholes and at necklines – regardless of body type or populations. It is these similarities and differences that reinforce that the body is a universal local, and point for which material objects, like clothing, are deeply personal and surprisingly global.

Susan Pavel

du'kWXaXa'?t3w3l Sacred Change for Each Other

Film Screening

The Unveiling Event for du'kWXaXa'?t3w3l: Sacred Change for Each Other was a monumental gathering of Tribal Nations, to announce publicly for the first time a fully twined mountain goat wool robe. The likes of which had not been woven in over 150 years.

du'kWXaXa'?t3w3l came forth to this world to bring a message of hope and inspiration to all people. It is a message to respect the sacred change that has been occurring and will continue to occur in our life time. That sacred change is the resurrection and revitalization of Salish traditional culture that has come about so that the inhabitants of this land can once again experience the pleasure of living in honor of Creator's teachings. Basic are these teachings, as basic as the designs you see bringing life to du'kWXaXa'?t3w3l. The vertical wavy lines coupled with the horizontal zigzag lines represent energy, the life force. Thus, Love everything. The repeating yet differing design elements represent the seasons of life, the cycle. Thus, Enjoy everything. The four dash elements in between represent the backbone and remind us to be strong with challenges in life, and cope with the pressure. Thus, Be Resilient. The colors come from nature for we are all beautiful children of the elemental air, earth, fire and water giving life to this natural world. Recognize your Beauty. The fringe is spun and ends tied to tell us again and again to not live our lives in a way that things are left undone and unfulfilled. Honor your Gift. These design explanations are meant to help one another to become something more than any of us would alone. Each fiber unto itself is weak but when combined with another and another and another, we spin and weave ourselves together to experience Sacred Change for Each Other.

Susan Pavel

Gifts from The Creator

Coast Salish Weaving, the indigenous weave style of the people of the Pacific Northwest, is historically unique regarding the use of two main protein fibers. One, mountain goat wool, which can still be harvested in the Olympic and Cascade mountains. Two, the wooly dog, which cannot be harvested, gathered, or even possessed, as the dogs are now extinct. No other tribal nation in the region was practicing husbandry, by keeping these dogs separate and breeding them only for their wool. Families were well known to possess the dogs and kept them separate among the many islands of the Puget Sound. The transformation of these raw materials leading to transcendence starts with the very essence of its nature, gifted from the Creator. Once these materials, be they protein or plant, unveiled themselves to the seeker this person begins the process of gratitude and prayer, thus transforming the raw gift to a weaving that wraps a person in their joy, celebration, union, and sometimes grief. When one is wrapped among a weaving of prayer they transcend that moment and unite with Creator. Gifts from the Creator, such as these raw materials, have proven the test of time. They are ancient entities long lived before the introduction of the human. They are the first teachers: the plants and the animals, not the humans. Our job is to listen to these teachings from the most simple of longevity and symbiotic relationship, i.e. thousands of years of survival to the layered existence of ethereal and its implications to such seemingly complex matters such as quantum physics. By looking back into our communal pasts we are able to start understanding these Gifts from the Creator and honor them. By honoring other we honor ourselves and continue this sacred circle, thus ensuring our collective futures.

Jessica Payne

Shetland Lace Knitting: transformation through relocation

The Caroline sailed from England on October 12th, 1875 arriving three months later at Nelson, New Zealand. In the passenger lists one entry stands out. Under the heading ‘single women occupations,’ amongst the usual listings of servant, housemaid and dairymaid is the word ‘knitter.’ Charlotte Harper, aged nineteen, was travelling with her family from their home Unst, the most northerly island of the Shetland group, to start a new life on the other side of the world, on the edge of the Pacific Rim. They carried with them their worldly possessions, but Charlotte carried that of greatest importance, knowledge and skill of Shetland Lace knitting. Clearly proud of her craft she listed her occupation as ‘Knitter’. Most passenger lists of this period pay little attention to the occupation of unmarried women. Barbara Coutts, a Shetland lace knitter of some repute, arrived in New Zealand in 1874 listed as ‘servant’. Generations of Shetlanders both male and female knitted, but lace knitting had always belonged to the women and was profoundly anchored to the Shetland community and landscape. With the harsh austere environment and often solitary lifestyle the Shetland women must have taken great pleasure and pride in the delicate, feminine skilful artefacts they constructed. From the 1850’s with access to the affluent Victorian market the women had started working together co-operatively for the economic benefit of the community, to enable the most proficient and productive lace knitters to focus and amplify their craft. In the 1870’s economic hardship forced thousands of Shetlanders to emigrate to New Zealand. This research examines how the craft of lace knitting was inexorably linked to the Shetlands, its women, culture and landscape: and how the removal of the women from their homeland transformed their lives and that of the craft that they practised.

Elena Phipps

Weaving Brilliance in Bolivian Aymara Textile Traditions

Andean textile artists knew how to make brilliant and shiny textiles that shimmer in the sunlight manifesting splendor and awe. They understood how to acquire and maximize the material properties of certain fibers, metals and feathers and apply them to the surface of textiles, for example, especially during the Pre-Columbian era. However, this paper will examine ways in which Andean dyers, spinner and weavers have worked to produce these characteristic effects in the clothing especially of the 16th -19th centuries, in concert with or possibly in response to colonial Spanish rule, through simple methods of their art to create the subtle but magnificent impact of what I term woven brilliance. Some of these aspects may be traced and encapsulated in later periods of Andean history by the Inca usage of certain terms such as llipi (defined as resplendent cloth) documented by early Colonial writers, along with ch’imi, lloque and huateca isi or tornesol (each resulting in surface effects created through spinning or weaving) . These are some of the ways that the dyers, spinners and weavers of the Andes creatively engaged in the production of highly charged special textiles whose agency is generated through the subtlety of its materiality and process. For this paper we will examine in detail and close up, the physicality of brilliance.

Barbara Setsu Pickett

Rahul Jain's Velvet Drawloom: An Example of Deep Local to Pan Global

Indian textile traditions are exemplars of Deep Local, firmly rooted in geography and culture. Even family names denote specific occupations: Ansari are weavers; Chippa, block-print dyers; Khatri, bandhani dyers. In the 1980's two exhibitions introduced me to Indian textiles. The Oregon Museum of Science and Industry's show, 'India Festival of Science included artisans demonstrating their specialties. Ansar Ahmed Ansari, a Varanasi silk brocade weaver, wove sari fabric on a Jacquard loom. After shadowing him for several days, he offered his business card and invited me to visit. In New York at the Met, the India Art and Culture exhibition had a spectacular Mughal tent richly embroidered metallic gold on crimson velvet. It was sublime, soft architecture beckoning repose. The ultimate lure was learning that Rahul Jain, the renowned textile historian and designer, had fabricated a drawloom to weave velvet. Rahul worked with one Ansari family for more than two years to actualize his dream of reproducing Mughal velvets. In January 2016 I met him and his fabulous loom. It resided in the weavers' home in a small village Colapur, 15 kilometers east of Varanasi. The loom was a traditional Indian drawloom, a complete jala system for weaving Banarasi brocades. An elaborate surrounding apparatus held the separately tensioned velvet piles. The weaving process took the family: the masterweaver; his brother controlling the pattern leashes, his wife widening the sheds; his father troubleshooting the piles. Two coincidences illuminated Pan Global. When I showed Sibras Chandra Supakar, Rahul's colleague, the business card I had kept, he told me he knew the weaver and his father had selected him. When talking with Abbas Khan, Rahul's protégé, I discovered that his mother worked on that Met exhibition and knew the permanent home for tent. Museums and their staff provide invaluable links across time and space.

Janet Pollock

Ties that Bind: Finding Meaning in the Making of Sacred Textiles

I was a novice weaver when I began constructing a Rakusu- a Buddhist ceremonial garment- as an initiation into a spiritual community in my hometown. Years later, in the Jewish Museum in Amsterdam, I was drawn to an early 19th century Tallit Katan, a ritual silk undergarment that had been made for a Jewish poet who later converted to Christianity. I had just inherited my father-in-law's prized collection of silk neckties. He was a troubled man who had embraced his faith late in life. Those ties became the weft for three works- a handwoven tallit, a woven timeline and a small keepsake for his widow, which accompanied her to her grave. In that same period, at our local flea market, I noticed a small image in a book depicting an 8th century Buddhist silk Altar Valance from the Silk Road, part of the Stein Collection held by the British Museum. Its row of streamers resembled modern neckties, its precious silk scraps spoke of humility and thrift. It was a communal artifact punctuated by individual prayers. Both the Tallit Katan and the Stein Valance have been carefully researched and documented. I learned much from that material. But, for me, understanding both the making of those pieces and my own absorption in them required a physical engagement over time. My paper describes that experience.

María Dávila and Eduardo Portillo

From Silk to Venezuelan fibers

Silk and Venezuelan vegetable fibers are the mainstream for a search journey to link cultures, peoples and landscape in a personal textile art work. Asian sericulture practices were transferred by the authors and adapted in Venezuelan Andes to produce silk locally. After accomplished this objective they continued to an inner journey, traveling across their country to discover textiles resources and to understand its cultural diversity. This led them to make a survey of Venezuelan native vegetable fibers obtained from palms, aerial roots, bark, bromeliads and agave plants and

exploring the possibilities to fuse cultures through fibers from diverse origins. The result of this fibers and cultural encounter is a textile mosaic where the qualities of each fiber is highlighted separately and all as one to embody ideas. This is the base ground used by the authors to develop their actual work on imagined worlds which they found deep in to the Venezuelan Andes mountainous region. This warp speed presentation is intended to share an experience and encourage local fibers inventories to be interpreted and incorporated to contemporary textile works.

Jane Przybysz

Place-Based Post-WWII Polish Textiles

When WWII broke out, textile art faculty Stefan and Helena Galkowski left the Arts Academy in Crakow, Poland, to take refuge in the countryside. There, they continued their artistic practice utilizing materials close at hand--undyed sheep's wool--to make work they regarded as carrying on a distinctly Polish and politically-charged weaving tradition. After the War, even sheep's wool was scarce. Polish textile artists like Magdalena Abakanowicz seized upon a plentiful local material--sisal--to improvise new textile art-making methods and forms. In the wake of WWII, the nascent Polish communist government saw in pre-WWI artisan cooperatives connected with the arts academies in Crakow and Warsaw a model for post-war economic development. Under the auspices of an agency called Cepelia, the government organized a nationwide network of artists and artisan cooperatives that undertook primary ethnographic research on rural textile practices and then produced limited editions of textile art inspired by folk traditions. Cepelia marketed and sold these textiles via a nationwide network of retail outlets where they became visual markers of an emerging Polish middle class. Cepelia also exported blankets, kilims and tapestries to retail outlets in the U.S., Germany and the Netherlands. Emboldened by new international connections they were able to forge, Polish textile artists joined a vanguard of fiber artists who entered works in and traveled to the Lausanne International Tapestry Biennials (1962-1995). This paper will consider how Polish textile artists created place-based artwork in response to post-WWII material constraints, ideological shifts, and centralized governmental efforts to promote a nationalist Polish identity rooted in folk traditions to both local, national, and global audiences. It will review the experiments in materials, the varying visual iconographies of works made to articulate and "sell" a new Polish national identity, and the perhaps unintended consequences of Cepelia's national and international reach.

Sarah Quinton

Home and Away: Seeing through textiles as a curatorial practice

In this illustrated talk, I will discuss several examples of my curatorial positioning of Canadian artists who address topics of "homefulness," including experiences of nationhood, domesticity and the land. Many of these artists express their deep connections to the notion of home through complex political and personal borders, and are also linked through textile materials, processes and traditions that are conceptually linked to their local contexts of landscapes, neighbourhoods, living rooms and family members. Nature, Indigeneity, immigrant and emigrant experiences, racialized identities, Canada's proximity to the United States and the rest of the world all contribute to this country's increasingly pan-global imagination. These artists provide the lens through which we can newly perceive ideas of home. Some of the artists whose work I will discuss are: Jennifer Angus, Richard Boulet, Dorothy Caldwell, Lyn Carter, Emily Carr, Kai Chan, Millie Chen, Janet Morton, Nadia Myre and Joyce Wieland.

Bibiana Ramonda*Carpets in Cordoba, Argentina. Between cross-culturalization and a local expression*

Carpets as a textile object, derived from the Eastern textile tradition, landed on Latin American soil as a consequence of the presence of European people in the continent by the end of the 15th century. The circulation, consumption and production of carpets have been profusely registered in numerous chronicles, travelers' stories, wills, pictorial expressions, among other types of records. These documents show carpets from overseas markets, homemade pieces or others produced in small workshops by Latin American people. This research focuses on Cordoba, Argentina in the first decades of the 20th century. During this period, carpets were used for practical purposes or as a status symbol, which are re-significations of the traditional, artistic and technological singularity that stimulate the development of the local textile industry. There are governmental agencies which promote the recovery of a textile tradition originated in colonial times. As a result of this, institutions, where to teach and train in the weaving of carpets, have been set up with the view to revitalizing manufactures and industries which are on the brink of extinction. The aim of this investigation paper is to analyze textile processes, decorative patterns, and technological resources and instruments used to make carpets in the textile workshops created at the beginning of the 20th century. By doing research into cultural records, it is intended to show how an object that came to the continent because of cross cultural contact constitutes a textile expression of the local.

Anna Richard and Roxane Shaughnessy*The Untold Story of Inuit Printed Fabric Experiments from Cape Dorset, Nunavut, Canada*

The Textile Museum of Canada holds a collection of close to 200 printed fabrics designed by Inuit artists at Kinngait Studios in Kinngait (Cape Dorset), Nunavut, Canada in the 1950s and 1960s. The pieces are owned by the West Baffin Eskimo Co-operative (WBEC) and are on longterm loan to the Museum. Building on centuries-old Inuit graphic traditions, printmaking was introduced in Kinngait in 1957 as part of a larger initiative to encourage handicraft production for sale in the Canadian south. By the 1960s, the studio had a number of Inuit artists who contributed to the Kinngait Studios' print program which included a commercial hand-printed fabric enterprise. A selection of these fabrics exhibited at Expo 67 (The 1967 International and Universal Exposition) in Montreal drew substantial interest but, ultimately, manufacturing textiles in the North proved too expensive and found only a limited market, and this enterprise was abandoned. Based on the research of this unique collection, this paper will discuss the role of experiments in printed fabrics in the development of printed graphic arts, the history and evolution of production and the significance of this short-lived fabric industry in the context of Inuit printmaking. It will consider the broader theme of the relationship between the Inuit and their environment as expressed through cloth as well as the impact of cross-cultural contact on the evolution of Inuit art practices, including the influences of European and Japanese print traditions on Inuit printmaking and the role of the southern Canadian market on design and production decisions. The relationship between fabric and printed designs by well-known Inuit graphic artists will be traced. Today, Kinngait Studios' print industries continue to offer an artistic and culturally affirming means of recording oral histories, myths and legends of the Inuit, and the place of the printed fabrics in this creative venture will be revealed.

Vivienne Richmond

Stitching empire, shaping minds: the colonial dissemination of British needlework instruction

In 1829 the Anglican National Society for the Promotion of the Education of the Poor in the Principles of the Established Church (NS) published the first edition of *Instructions on Needlework and Knitting*. This manual, containing miniature sample garments and printed instructions for their manufacture, was used in NS schools across England. In 1831, a wealthy woman in a small Devon village deemed the book so valuable that she made a hand-written copy, complete with miniature garments, and sent it across the Atlantic to female relatives in Toronto, one of whom was married to the Lieutenant Governor of Upper Canada who took an active interest in education in the province. Later editions of the published manual were used at Whitelands College, England, established by the NS in 1841 to train working-class women as teachers. Whitelands' reputation for excellence meant its graduates went on to head numerous schools and training colleges across the British Empire. Needlework was the cornerstone of the school curriculum for poor girls throughout the nineteenth century. But they were taught only 'plain needlework' – the skills and techniques needed to make basic clothing – embroidery being deemed a time-wasting extravagance for poor girls. The techniques and utilitarian garments in the NS manuals, which scarcely changed over the decades, were paralleled in the instruction manuals of rival educational organisations, also with a colonial reach, such as the non-denominational British and Foreign Bible Society. This paper considers how, through the circulation of instruction manuals and the export of teachers trained in their systems and ideologies, elite British Christian ideas about education, femininity, social hierarchies, gender roles and the appropriate dress of the lower orders were transmitted to the schoolrooms and, it was hoped, into the minds, homes and practices, of impoverished schoolgirls around the globe.

Nancy Rosoff*Rayed Head Imagery on Nasca, Sihuas, and Pucara Textiles during the Early Intermediate Period*

This paper will explore various manifestations of the Rayed Head motif that is found on textiles produced by the Nasca, Sihuas, and Pucara cultures during the Early Intermediate Period (200 BCE – 600 CE), in the southern Andean region of South America. The Brooklyn Museum's famous Nasca mantle, also known as "The Paracas Textile," features repeating images of the Rayed Head motif on its interior cotton panel. Sihuas mantles also display distinctive manifestations of the motif in the form of a large rectangular head with highly stylized features and surrounded by radiating appendages. The late textile scholar and archaeologist Joerg Haerberli has pointed out many similarities between Sihuas and Nasca textiles such as their weaving techniques and iconography (including the Rayed Head), and has proposed that the valleys of Arequipa and the south coast were linked during the late Early Horizon and Early Intermediate Period, perhaps due to dispersed Nasca enclaves in Arequipa. Utilizing textiles in the Brooklyn Museum and other public and private collections, the author will further explore this regional relationship as well as a similar iconographic correspondence with the Rayed Head motif found on Pucara-style objects associated with the Yaya-Mama (Father-Mother) religious tradition in the Lake Titicaca Basin of Peru and Bolivia.

Annie Ross*Indigenous Sustainable Technologies and Ecosystems: Weave it Back Together*

Species extinctions, ruined landscapes, dispossessed species (to include humans), destruction of the commons, severed relationships between humans and her Beings, are the result of Empire. Weaving can help put back together what modernity has taken apart. Indigenous craft, technologies, bioregionalisms (being in HomeLand Place), have been and remain viable avenues for intellectual discourse, eco-logical practice, involvement in a calendar round, among others, in order to create and maintain viable and sustainable community practices and securities. To live in the time of the last of every living thing, and its associated politics of hopelessness, disappointment and longing, in an Indigenous sense, may be met with community engagement, sense of personal purpose and affect, acts of reconciliation and remediation by making. Making involves personal and communal efforts in maintaining, and in many cases, re-animating specific species in clear-cuts, urban wastes, and other marginalized lands. In an Indigenous reality, to re-make the old growth forest, involves human and spiritual inter-actions with many species; plant, insect, animal, mineral, water, and air. There are no viable cedar root baskets without an old growth forest. There are no forests in this era of the clearcut. To be a weaver in this time is to be a land defender, a social and environmental justice activist, a person inextricable linked with Land and all of her Beings. Learning the diverse Indigenous bioregionalism of a specific Home/Land place, diversity of art-making techniques as well as their associated rights, privileges, protocols, symbology (use of iconographic elements), canons (rules and cultural expectations), and meanings, allows us to know the names, personalities, and rights and responsibilities of all living Beings. This will help, to ground the self and the community within a universe of Beings.

Kathryn Rousso

Containing Tradition, Embracing Change: Weaving Together Plant Materials in northern Latin America.

From southern Mexico to northern Colombia palm fronds, wild pineapple fibers, agave fibers, wild bamboo and cane have been woven into bags, baskets, mats, hats and brooms for as long as anyone can remember. These items carry great historical and cultural value to many indigenous people including the Otomi (Mexico), Maya (Mexico and Guatemala), Lenca (Honduras), Ngöbe-Buglé (Panama), Emberá (Panama and Colombia), plus the Guane and Zunú (Colombia) providing a “sense of place” for those who harvest, prepare, weave and use or sell plant material woven items in each of their unique environments. Spanish colonization, civil wars, modern politics, tourism and globalization are among events that have influenced production of these items in many ways, such as introduced tools like floor looms and spinning wheels; new materials (synthetics, wool, cotton); dyes (synthetic and natural); designs (traditional and contemporary); new ideas (woven rum bottles); needs (horse gear by the Spaniards) and market demand (local, regional and international), all of which infiltrates even the most remote villages, and play a part in the evolution of the art in this region. Snapshots of fiber artists in the areas mentioned above with discussion of their traditional work, changes to it and possibilities of why are the focus of this session.

Ann Pollard Rowe

The Cuzco Woman's Shawl

The Inca woman's shawl (Iliklla) was a single rectangular panel with three equal lengthwise divisions. Both warp-faced and weft-faced examples have the same layout. Modern Cuzco women's shawls, on the other hand, are made of two panels, each with a solid-color central section, flanked by groups of warp-patterned bands on both sides. Although evidence for what

happened in between is not abundant, I propose to suggest a possible line of development from one style to the other.

MacKenzie Moon Ryan

Swahili Coastal Chic: Kanga Cloth in Photograph and Swatch ca. 1900

As industrially manufactured and printed cotton textiles, kanga have been central to the lives of East Africans throughout the last century and a half, serving primarily as affordable clothing for the majority of women. Kanga cloths were originally manufactured in Europe, block or roller printed using recently discovered synthetic dyes on factory-woven cotton cloth. Firsthand accounts published as governmental reports and travelogues indicate women on the Swahili Coast sought new kanga designs and colorways with every arriving ship. The early popularity of kanga cloths among women on the Swahili Coast is evident in hundreds of studio photographs from ca. 1900, which were subsequently printed and sold as postcards for wide distribution. The photographs and postcards capture seemingly endless bold printed designs of kanga cloth but provide little indication of original hues. My archival research has unearthed original kanga swatches that boast riotous color, thanks to saturated and fast synthetic dyes. In this lightening talk, I will present turn-of-the-twentieth-century kanga cloth in photograph and swatch form, demonstrating women's fashionable sensibilities, reuniting worn cloth—both wrapped and tailored—with original vibrant colors, preserved for a century and a quarter in textile printers' sample books.

Stephanie Sabo

Conflict Zones: Cultural Exchange and Labor Power in the Production of Contemporary Art Textile Works

In 2014 the UCLA Hammer Museum coordinated a cultural exchange: six women contemporary artists traveled from Los Angeles to Afghanistan to work with weavers of traditional Afghan carpets. The designs imagined by the artists were produced by the weavers over a period of months, and the resulting works were exhibited and sold to benefit a women's charity in Afghanistan. Ham Kyungah, the contemporary South Korean artist, has been exhibiting her large-scale textiles since 2008. Ham illegally ships her designs across the demilitarized zone to be fabricated by skilled North Korean embroiderers. Although Ham has never met the workers who craft her designs, they must study her instructional templates—filled with messages that otherwise would have been censored—in order to reproduce them in thread and cloth. This paper will consider how these and other works of contemporary art can foster dialogue across regions affected by violence. The artists gain knowledge of and empathy for the inhabitants, and the pedagogical nature of the exhibitions enables the enlightenment of the gallery visitor. Still, the educational 'benefit' of the cultural exchange to the relatively anonymous practitioners of the traditional crafts warrants examination. The utilization of highly skilled yet cost-effective labor in producing these time-intensive textile pieces yields a surplus of value, and long-held aesthetic traditions are subject the curators' hopes for experimentation. Various aspects of value within the cultural exchange model will be assessed against the replication of neo-liberal economic structures and the causes of global conflict.

Yara Saegh and Anne Bissonette

The Sultan's Carpet: An Investigation of an Ottoman Cairene Textile in the Collection of the Nickle Galleries

The paper investigates a carpet from the Nickle Galleries textile collection at the University of Calgary. The authors argue that the artifact started its life as part of a larger carpet that was originally used at the Ottoman court or the Sultan's palace sometime between the late sixteenth and early seventeenth centuries. The artifact is likely the result of Ottoman colonialism and may draw from the knowledge of highly skilled Egyptian and Syrian weavers brought to the Turkish court to produce a new style of carpet prized by the elite and exported around the world. In the late nineteenth century, the decision was likely made to cut and sell this original large primary carpet. The authors provide evidence for the possible whereabouts of some of the other fragments of the original carpet, some also reconstructed and some not, and attempt to explain why such a valuable artifact would end up in pieces around the world. Special attention is also given to the unique weaving structure of this carpet and its design, known as the "Ottoman Cairene" style, both of which are addressed in terms of their relation to the Ottoman Empire and the regions and cultures it occupied.

Ann Salmonson

The Master's Inheritance: Passing On Wuhan Han Embroidery

Thousands of years of embroidery practice passed down from master to apprentice, regulated and refined by the imperial court; Han embroidery moves into Wuhan, Hubei, China. A nationally treasured embroidery practice intertwines with local aesthetics, mythology, and history. Masters and practitioners who survived persecution and re-education during the Cultural Revolution had little to rebuild their embroidery tradition with and those who persevered only recently received acknowledgment for their dedication. Now, Wuhan Han Embroidery is a local treasure. It is a cultural practice that continues amidst controversy, competition, and claims to mastery and rightful inheritance. Two divergent camps have formed in the city of Wuhan. Wuhan Han Embroidery Master Ren Benrong, fourth generation embroidery master whose family embroidery tradition originates within Qing dynasty imperial embroidery workshops of Wuhan, heads one. Embroidery master Yang Xiaoting challenges Ren's title and questions the definition of Wuhan Han embroidery. She's young and adventurous, and she is a prolific embroiderer. Her embroideries have won many awards, and she claims likewise to be a Wuhan Han embroidery master. In the midst of local embroidery politics, what is the role of a foreign researcher? Sharing information can be a tricky process. It can be difficult to decide what to teach. It is easy to handle the researcher who makes an appointment and stays for a few hours, but a researcher who sits down at the embroidery frame day after day can be a bit of a puzzle.

Rajarshi Sangupta

An Artisanal History of Kalam?

The dyed, painted, and printed cottons of the Coromandel Coast from South East India are popularly known as Kalamkari, kalam meaning a pen, and kari referring to handwork. The waqai or news reports of the Golconda court from the 1670s mention this term, representing perhaps one of the earliest archival records of the usage of kalamkari in Deccan. A bamboo pen with a thick grip made of cotton and cotton threads is used for making the painted textiles. Whereas the term is generally employed to indicate both painted and printed cloth, the crucial role of the pen in printed textile making remains quite ambiguous in scholarly studies. During my recent fieldwork, I found wooden block makers in the Bandar region of Andhra Pradesh, on the Coromandel Coast,

use the term *kalam* to specify the iron engraving tools for block carving. The artisanal usage of this term thus expands the meaning of *kalam* beyond a pen and suggests a difference between scholarly interpretation and artisanal understanding of the histories of practice. The artisanal usage of the term brings fresh perspectives for considering the interconnections between painted and printed textile making. Further, the term is also used by the Bidri metalware artisans from the Deccan region to denote the iron engraving tools for carving, which suggests the creation of dyed textiles in the Coromandel region is also connected to other craft activities in Deccan. This case study, focused on the term *kalam*, underscores the need for incorporating artisanal insights into scholarly studies of textiles. In my paper, I will explore the etymological roots of the term *kalam*, its appearance in literary works, and its usage and transformation among the textile practitioners and other artisanal communities in the Deccan and Coromandel regions.

Joan Saverino

Ozaturu: A Calabrian Bed Covering, Local Embodiment, and Women's Expressivity

This presentation uses a feminist ethnohistorical approach to discuss the *ozaturu*, the traditional bedcovering of San Giovanni in Fiore, Calabria. The *ozaturu* is integral to the social fabric of the town which is located in the mountainous Sila region. Both the word *ozaturu* and its colorful geometric designs are considered unique to the town and part of the legacy of early Greek influence in the area. Especially relevant is that this textile is an embodiment of local and particularly female expressivity. San Giovanni in Fiore has long been an artisanal center known for its textile traditions which were always the provenance of women. With the social restrictions placed on women in southern Italy, textiles were a primary modality for expressive practice. Before the advent of manufactured cloth, all women had to know how to weave in order to marry. Even the poorest woman's dowry included at least one handwoven woolen *ozaturu*. It was also an essential component to the dressed bed, a piece of furniture central to the symbolism of the home and the sanctity of the family. During the annual town festival, the *ozaturu* is hung over a family's balcony just before the religious procession passes by, a symbolic display of devotion and respect. Today, the *ozaturu* has fallen out of daily use as a bedcovering but families cherish and preserve them and have adapted ways to display them. This paper will explore the *ozaturu* as a deeply local textile focusing on its production, iconography, use, and evolution over time as a result of emigration, modernization, and globalization. This paper is part of a multi-sited diasporic study that uses the lens of needlework and dress to investigate the embodied social relations of Calabrian women.

Alice Scherer

From Basket Making to Beadworking: Loose-Warp Woven Beadwork of the Tlingit, Wasco, and Pit River Indians

This presentation explores the impact of introducing glass beads on the weaving practices of three Pacific Northwest indigenous groups. Although Native Americans made and used beads of bone, shell, seed, and stone prior to contact with western European culture, the 18th century introduction of glass beads brought new elements of sparkle, regularity, and color to native art and inspired creative expression. Faced with the challenge of integrating these new materials, women turned to familiar basketry techniques for ideas, adapting traditional basketmaking methods to weave beads and native-made fibers into bags, caps, straps, and hair ornaments. Visual evidence for this can be seen in the motifs found on 19th-century woven beadwork from the Pacific Northwest, which correlate directly to those used by women on their baskets and flat bags. This presentation will provide examples of loose-warp woven beadwork from three Native

American tribes in the greater Pacific Northwest: the Tlingit of southeastern Alaska who focused more on embroidered beadwork than loose warp weaving; the Wasco of the Columbia River Valley who wove beads until about 1915 at which point loose warp weaving techniques were gradually replaced by beading “on a frame”; and the Pit River Indians of Northern California who created some of the most idiosyncratic objects, shaping their tubular bags in unusual ways. Over time, native-made fibers of sinew, Indian hemp, and nettle were replaced by commercially-available cotton and linen thread. In addition, standards were influenced by needlework instructors at Indian boarding schools and Anglo imagery came to predominate over ancient basket motifs. Understanding the history of native woven beadwork and its techniques helps us understand the sweep of change in native societies and reveals the choices individual women made as they incorporated unusual materials into their visual lexicon and technical repertoire, creating colorful works to adorn their families and homes.

Vera Sheehan

N’Bamakwana Lasawaw8ganek N’Babajigwezijik, “We Wear the Clothing of Our Ancestors”

When thinking of Native American people, a typical image is of tanned people with long dark hair wearing leather and furs in the distant past, but that is not an accurate depiction of the Abenaki people or their textiles. As an Abenaki scholar, artist and educator, my research into the textile traditions of the Abenaki people includes archeological evidence, primary resources, and oral history interviews. Abenakis themselves have different ideas of what is traditional because textile and fiber arts evolved over many millennia throughout N’dakinna, the Abenaki homeland which once encompassed Vermont, New Hampshire, northern Massachusetts, and parts of New York, Maine, and Quebec. Archaeological evidence found in Vermont suggests that prior to European contact Abenaki people were wearing sophisticated textiles comprised mostly of milkweed and other plant fibers. Memoirs of 17th-century French explorers Samuel de Champlain and Marc Lescarbot refer to indigenous populations from N’dakinna as wearing “chamois” or leather. During the Seven Years War, a French officer named Pierre Pouchot described traditional garments made from trade cloth worn by Native American people in the region. Family photographs from the Civil War era and early 20th-century provide glimpses of distinctly Native clothing such as a young girl’s peaked hood or a man’s leggings worn with otherwise conventional garb. My research into Abenaki textile traditions reveals connections between the archaeological and historical records and interviews with living Abenaki informants to reveal how textiles were and are still used not only for warmth and protection but to reflect Abenaki heritage and to express Native identity. Regalia is still made and worn for self-affirmation, to affirm connections with family, clan, band, and tribe, and to express identity within the geographical locale co-occupied with mainstream culture. This study reveals both continuity and change within the textile traditions of a little known Indigenous culture.

Angela Sheng

The Chinese Contribution to the Samitum? Revisiting the so-called “Zandaniji” and Other Finds in Central Asia and China, 5th - 10th Century

Specialized Chinese weavers had already perfected the warp-faced compound tabby in silk, called jin, since antiquity. Their capacity to mechanically repeat patterns is also confirmed by the find of miniature complex silk-weaving looms at Laoguanshan in 2013 that date to 181 BCE. These miniatures have been restored and led to their life-size reconstruction to functional capacity in 2016. The appearance of early Chinese jin-silks on the eastern Mediterranean coast led to the

speculation that the former led to the weaving of silk weft-faced compound tabby, or taqueté, in the third century. However, the taqueté was already woven in wool in the Eastern Roman world in the first century and I have argued that it evolved from the weaving of the double-cloth probably in Egypt (2017). How could the Chinese warp-faced jin silk be related to the silk taqueté and then the weft-faced compound twill or samitum in silk? Did the Chinese silk-weaving tradition impact on that in Central Asia or even in West Asia? This paper will examine when samitum was first woven in Central Asia and China based on finds in Uzbekistan and in the Uyghur Autonomous Region of Xinjiang in northwest China that date from the fifth century onward. Based on my hypothesis of embodied technical knowledge, I will argue that the Chinese specialty of using several warp series for patterning did have an impact on complex silk weaving in Central and West Asia but only after the mid-eighth century. This is evident in a special group of the so-called “Zandaniji” silks that Dorothy Shepherd identified in 1959. While scholars have recently re-examined the attribution of these silks, thanks to Shepherd’s careful observations, we can now pinpoint the Chinese influence.

Rachel Silberstein

Wearing Other People’s Clothes: The Second-Hand Clothes Seller in Turn of the Century China

In Chinese culture, as in many other cultures, new clothes were a powerful symbol of prosperity and beginnings. Yet, with the development of the Qing economy, the second-hand clothes seller (guyi) thrived alongside the pawnshop business to occupy a vital role in the wider system of clothing provisioning: enabling the poor a means of covering their bodies, the privileged an opportunity to liquidate value in clothing possessions, and pretenders a chance to dress their way into different social roles. At the end of the nineteenth century, this established clothing system encountered seismic change, as Western dress systems were introduced, imperial and official clothing became obsolete, new fabrics and tailoring methods were introduced, and the geography of Chinese production and taste shifted from the Grand Canal cities to the Treaty Port cities. Using novels, diaries, urban rhymes, guild and pawnshop texts, this paper frames the humble second-hand clothing seller as a crucial agent in the interface between these encounters. I begin by outlining the second-hand clothes seller’s business practices and cultural position, before examining how this figure adapted to the new customers of the early Republic. With a focus on the Beijing trade, I seek to reconstruct the parameters of materiality, workmanship, and geography through which the second-hand clothing dealer assessed value, and contrast this with the art historical evaluation of Chinese clothing by Western collectors. By imagining the moment of encounter through which old clothes were given new value, I consider how the foreign buyer changed understandings of second-hand dress, and more fundamentally, what this history tells us about how objects transition different modalities of worth within the “Art-Culture System”.

Juliana Silva

Living Organisms for Living Spaces

The Living Organisms for Living Spaces project interrogates the transformation of fabrics throughout history, questioning legacies by shifting the function of material. It examines the meanings of textiles and adornment within the popular culture in Colombia. They remain as an intangible legacy; In order to understand them, I discern where they come from, and hence the research travels back and forth in time (from the Colonial period to present times and back). This problematizes power relations in Colombian colonial history, and analyzes some connotations found in interactions between people and fabrics. The methodology is anchored in an

ethnography of popular culture in Colombia, a historical research and a material practice. It explores examples of syncretism and cultural hybridity. The research references specific fabrics, garments, and values connected with Catholic rituals (understanding the Catholic Church as an institution of power that shaped social, political and cultural structures in Latin America). I developed my research by scrutinizing the history of velvet, silk, lace, tassels and gold threads highly used by the Church as codes of power.

Maya Stanfield-Mazzi

The Passion Cloths of Chachapoyas, Peru: Eternal Life Expressed in a Local Idiom

During the late colonial period in the Chachapoyas region of northern Peru, textile artists created large cotton hangings dye-painted with imagery related to the Passion of Christ. These were hung in front of church altars during Holy Week, where they were used as backdrops for reenacting the Descent from the Cross and referred to during sermons encouraging parishioners to make their annual confessions prior to Easter. Lenten hangings in Europe, large linen cloths painted with distemper and used in similar ways, inspired the Chachapoyas cloths. However, their materials, the techniques used in their creation, and some aspects of their imagery are also highly local. The Chachapoyas Passion cloths are a form of Christian church art unique in Latin America, a case in which a particular local culture (that of the Chachapoya people) provided the seeds for a novel art form. This paper will introduce the Chachapoyas cloths and their uniquely local features. I will summarize the results of research conducted in churches and archives of Chachapoyas in the summer of 2016, wherein I photographed surviving cloths and found documentary traces of the same from the eighteenth century. The paper will then focus on one aspect of the cloths' imagery that I propose is especially local: the patterned borders that frame the cloths' central imagery. The borders repeat forms seen in Chachapoya architecture and textiles from before the Spanish conquest, often from funerary contexts. I contend that the patterns represent the Quechua concept of *sami*, a flowing, life-giving force. In the colonial hangings the forms are elaborated to represent European-inspired acanthus leaves, which also have funerary connotations while relating to life. Surrounding imagery of the Passion and Crucifixion, the patterns underline the Christian promise tied to the death and resurrection of Christ, the offer of eternal life to believers.

Lila Stone

The Radical Fiber Arts Practices of The Yarn Mission: A Case Study

This paper aims to investigate how The Yarn Mission uses fiber arts practices to challenge racism and sexism through the lens of a case study. The Yarn Mission is a “pro-Black, pro-rebellion, pro-community” knitting collective that formed in St. Louis, Missouri, in response to the tragic death of Mike Brown at the end of 2014. It now has chapters in Minneapolis, MN; Atlanta, GA; New York City, NY; and Wilmington, DE. This research draws on a series of semi-structured interviews (with questions that prompt discussion) with selected founders and current members of The Yarn Mission. I will conduct both phone and email interviews that contain both scripted and non-scripted questions, in order for interviewees to have the option to clarify and expand on certain issues. This qualitative research presents the work of The Yarn Mission through the voices of its participants. The Yarn Mission began as a way for Black women to share space off of the streets and outside of demonstrations. Participating in group meet-ups helps the women to create something new in the midst of political unrest. The organization began to grow organically as founder CheyOnna Sewell and early members taught interested collaborators—others with similar values—how to knit.

Amy Swanson*Kyrgyzstan's 'Deep Local' Fiber and Textile Traditions at a Crossroads*

Kyrgyzstan's textile history is deeply entwined with its cultural identity and economic future. With the yurt at the crux of the textile traditions of a nomadic shepherding people, woven (taar) and felted (Shyrdak) fabrics make up its walls, floors, and tie bands. Every element of the yurt has symbolic meaning and the textiles incorporate colors and motifs identified as Kyrgyz. Current economic circumstances, a consequence of 20th century Soviet colonization and subsequent Kyrgyz 1991 independence, threaten the shepherding lifestyle and its "Deep Local" fiber/textile culture. During colonization, Soviets provided a market for Kyrgyz textiles and industrialized fiber production, building mills in the region. The Kyrgyz felt pride in their fiber and textiles. With independence, mill infrastructure and market access were lost. Looking toward its 'Deep Local' roots for economic growth, opportunity emerged in 2008 when researchers found Kyrgyz jaidiri or "local" cashmere goats in the Chong Alay Valley, preserved by the 20,000 foot mountains that isolated them. These goats produced superior cashmere fiber whereas cashmere goats elsewhere in Kyrgyzstan had been bred with Angoras, creating an inferior fiber. Seeing economic potential for Kyrgyzstan in cashmere, American entrepreneur, Sy Belohlavek, founded June Cashmere to work directly with shepherds to produce superior cashmere yarn. Using globalization tools (technology, outside fiber processors, world markets), June Cashmere has brought the yarn to a world market resulting in a re-emerging pride for the Kyrgyz shepherd. Without a fiber catalyst such as cashmere that recognizes the value of the Kyrgyz shepherd, the 'Deep Local' fiber/textile and shepherding cultures are in danger of being lost. This talk provides an overview of Kyrgyz 'Deep Local' fiber traditions and the modern history that set in motion the need for Kyrgyz fiber revitalization. It shares first-hand June Cashmere's work in providing economic growth and a global textile identity to Kyrgyzstan.

Lee Talbot*Embroidery and the Opening of Korea in the Late 19th /Early 20th Century*

With the signing of the Ganghwa Treaty in 1876, Korea plunged into the international scene after centuries of rigidly enforced isolationism. In the tumultuous decades that followed, changes in textile production mirrored the political and socio-economic changes instigated by renewed cross-cultural contact. This paper outlines the transformations that took place in Korean embroidery during the late 19th and early 20th centuries as a result of this intensified international exchange. Throughout much of the Joseon dynasty (1392-1910), embroidery had remained within the private domains of the gyubang (women's quarters) and subang (palace embroidery studio), but following the introduction of formal education for women, embroidery became part of standard school curriculum and entered the public sphere. Girls' schools run by Christian missionaries taught both Korean and Western style embroidery, thus expanding the centuries-old technical vocabulary, while the introduction of aniline dyes broadened the color palette. The pace of change intensified when Korea lost its sovereignty in 1910 and became a colony of Japan. Girl's schools began to introduce the techniques and aesthetics of Japanese embroidery, which by this time had incorporated Western influences including naturalistic compositions and color gradations to express light and shade. Instead of the tightly twisted threads favored during the Joseon period, Korean embroiderers adopted the smooth silk floss common in Japanese and Chinese embroidery. The subject matter in Korean embroidery expanded beyond the traditional vocabulary of auspicious patterns, while public exhibitions pushed embroidery further outside the domestic sphere. Drawing from primary sources including extant textiles and period publications, this paper examines late 19th and early 20th century Korean embroidery in light of the profound

political and social changes taking place at the time. In adopting new techniques, aesthetics, and subjects, Korean embroidery became a dynamic visual expression of new national cultures that emerged with Korea's new international roles.

Dr. Angharad Thomas

Sanquhar gloves: an exemplification of Deep Local to Pan Global?

Hand knitted gloves with unique patterning have been produced in the small Scottish town of Sanquhar for probably 200 years. They continue to be produced there today, demonstrating a 'deep local' presence spanning many generations. Meanwhile, knowledge of the gloves has spread globally, including the English speaking world as well as Europe and Scandinavia. Aided by modern social media they have become 'pan global' as exemplified in the author's blog documenting 'The Glove Project' (<https://knittinggloves.wordpress.com/>), the Ravelry group dedicated to Sanquhar knitting (<http://www.ravelry.com/groups/sanquhar-knitting-group>) and an ongoing online exhibition for the Center for Knit and Crochet USA (<http://sanquhargloves.centerforknitandcrochet.org/>). The paper draws on the author's work investigating the origins of the glove production in Sanquhar and the reasons for its continued existence in that specific place (Knitting Traditions, Spring 2014, Rowan Magazine 56 Winter 2014, Vogue Knitting 2017), alongside the very few gloves produced from one village in the north of England, similar in style to those of Sanquhar but specific to that location and therefore also 'deep local'. In the context of 'pan global' activity, glove production in the Baltics and Scandinavia is compared and contrasted with that of the UK while historic gloves from India also share similarities with UK designs. The paper reflects the variety of approaches used in 'The Glove Project', including the study of historic examples; knitting gloves in 'traditional' patterns; designing and knitting contemporary gloves; and observation of examples of knitted gloves from Estonia and Latvia. These diverse approaches are underpinned by a critical framework informed by a feminist standpoint, a structured qualitative research methodology and a multi disciplinary subject base, encompassing design, textiles, material culture and geography. The paper is illustrated with selected historic and contemporary examples of knitted gloves taken from the collection of the Knitting & Crochet Guild and the author's personal collection.

Diana Thomas

The Wagga Quilt in History and Fiction

The Wagga quilt fits squarely into the Australian tradition of 'making do'. These quilts were constructed from recycled materials that were available at the time – for the shearer or drover that was wheat sacks, for the poor family on the land it was clothing that could no longer be worn because it was too threadbare, for Depression era women it was the samples that tailors or fabric salesmen no longer needed. But Waggas are not only the products of hardship on the land. Many of the surviving quilts were used in homes in regional towns or the suburbs of large cities such as Sydney and Melbourne. The making of these quilts from the late 1800s through to the 1950s did not parallel the American quilt tradition of community quilting bees, but were made in isolation, and although they were constructed quickly, the results show that time was often taken to creatively arrange the fabrics. Although they were made out of necessity they still contain the memories, stories and lives of those who made them and those who used them. The memories inherent in the Wagga resonate with the viewer more strongly than quilts made from store bought fabrics. When we look at these quickly made, yet lovingly pieced quilts today, we can feel the emotional pull of the fabrics that represent past lives. These qualities have made quilt making a useful image and metaphor for writers. The similarities between quilt-making and writing have

been noted by several authors, as have the metaphors that quilt-making provides when used in fiction. To illustrate this I will investigate the quilt references in Kate Grenville's novel *The Idea of Perfection* (2000) and the Wagga made by Kit Yates for her family in Armidale, New South Wales, in the late 1930s.

Kelly Thompson

Weaving a Turn: translating data, material and space.

Materiality is hot. Theoretical turns are occurring in many fields. What does a 'Material Turn' mean in relation to textiles thinking, making, and the world of data that surrounds our current social and information systems? The concept of a material turn references the increasing digitization of culture and society, with a counter response to a reevaluation of objects, meaning, and the physicality of matter. Globally connected through undersea and overland cables to our private digital devices, how do artists critically respond to the overabundance of data that surrounds us and increasingly determines our local, social, and consumer decisions? Creative translations are presented through two recent projects. Weaving our way through the production of the *Climate Data Labyrinth*, 2017, a 5' x 65' multilayer weaving, this paper explores making and materials, interpretation, translation, and the physicality of cloth. Sourced from internet downloads, big data compilers, NASA satellite images and scientists researching climate change impacts, the resulting large-scale installation makes physical the experience of being surrounded by data traces. It creates an interior labyrinth of cloth spaces, surfaces, tactile cells, impossible to see, read or understand from one position, requiring a physical engagement with big data. The second part briefly reports on *The Material Turn* project, a curated exhibition and symposium project held in Montreal in March 2018. Fostering new, intergenerational research across the fields of expanded textiles and data materiality, the project brings together artists engaging with digitization in creative practices. These include attempts to make hidden data visible, to explore relationships of materiality and sound, and ideas of translation, transmission, virtual and physical time and space. We ask, what are the ethical or cultural dilemmas in weaving a turn for bodies and communities in the global future of textiles?

Natasha Thoreson

Revealing a New Tradition: Reevaluating British Printed Textiles of the 1970s

The story of punk music is often used to illustrate social unrest and cultural change in 1970s Britain. Punk was a challenge to pop music and to the world, to overthrow a system that was no longer relevant. By "destroying one tradition," critic Greil Marcus observed, referring to the music of the 1960s, "punk revealed a new one." Though it is revealed in beige tones and florals instead of thrashing guitars and anarchic lyrics, the story of British printed textile design in the 1970s is no less radical. By destroying one tradition – modernism – 1970s British textile design revealed a new one and a couple of old ones, too. The purpose of this presentation is to explore how social unrest and cultural change in Britain was expressed through British printed textile design of the 1970s. The discussion will reveal a thematic and stylistic diversity in terms of design that corresponded to a culture in transition. Ambivalence towards modernity, technology, progress, and globalization was expressed in terms of increasingly revivalist and nostalgic textiles culminating in designs by Laura Ashley and Collier Campbell. Because they rejected the forward momentum of modernist design, British printed textiles of the 1970s have long been categorized as "safe," "easy," "romantic," and above all, "soft." Soft, silly, and simple in contrast to the impenetrable, inventive, and confident modernist textiles that came before. But these oft-

criticized textiles emerged at a time of social, cultural, and economic crisis, when people were beginning to question modernity's supposed infallibility. This presentation will explore an alternative narrative for British printed textiles of the 1970s, placing them in context of a social and cultural shift of feeling, taste, and thinking that might be termed postmodern according to a 21st century understanding.

Cara Tremain

Amid Bodies and Spaces: Textiles in the Ancient Maya World

The highly decorative garments worn by individuals in ancient Maya artworks indicates that textiles were afforded great attention and care in both the everyday and ceremonial contexts of this Pre-Columbian civilization. But fabrics were not only worn in varying fashions on the body; they were also presented as gifts and tribute and therefore represented a form of currency. Although certain fibres were restricted to specific regions of the Maya area, as were the raw materials to manufacture particular colorants, they were used in the creation of textiles that were not tied to certain places. The frequency with which cloth, and perhaps stacks of fibres, are seen to be exchanged in Late Classic art (A.D. 600-900), particularly within Maya royal courts, suggests that they regularly moved between important people and places. Thus, textiles and their raw components were part of the fluid movement of power during this significant period of change and political unrest. While Maya textiles today (commonly referred to as *traje*) are well-known for representing local indigenous communities, and thus have distinctive ties to regional identity, there is no convincing evidence that ancient Maya textiles did the same. Perhaps this is due to the fluidity with which they could transfer between people and places, instead of being restricted to particular locales. This presentation will explore the relationship between textiles, those who wore them, and the spaces in which they moved. In doing so, we will be better situated to understand how cloth affected, and was affected by, the identity of those who made and used it in the ancient Maya world.

Virginia Gardner Troy

Promoting American Textiles Abroad at Midcentury

American industrial, cultural and government entities had numerous reasons to showcase American designed and manufactured textiles to postwar audiences abroad. By the mid 1940s many American institutions were epicenters of textile design ingenuity and creativity. New colleges of art and design such as Cranbrook, Black Mountain College, and Chicago Institute of Design recruited skilled designers as teachers, many of whom were recent émigrés from Europe. These professional designers aligned with growing textile industries that were perfecting developments in synthetic fibers and weaves, and who saw the advantage of hiring trained textile designers who understood industrial design, production, and marketing. At the same time, a supportive infrastructure of museums, department stores, and journals united to provide marketing strength to advance American textiles as important components of modern design. New companies such as Herman Miller and Knoll promoted modern design with advertising programs and showrooms resembling both museum exhibitions and simulated rooms in order to model new suburban homes and urban office building interiors. All of these entities contributed to formulate a new focus on contemporary textiles as a reflection of postwar modern living: neutral, sleek, practical, easy-care, and chic. During the postwar period, all of the pieces –

designers, patterns, weaves, manufacturing, marketing, display, and consumer interest – fit together, now with the addition of government support and outreach. This golden confluence was promoted and exported abroad, especially in Europe, for diplomatic purposes as a model of democratic cooperation. In Asia, the goal was to utilize American technical expertise to spur continuation and growth of cottage textile industries while simultaneously supplying modern machinery for future manufacturing. This paper will focus on the designers, patterns, exhibitions, and diplomatic efforts from the era to show how art, industry, and government worked together to put American textiles at the forefront of modern design diplomacy.

Kendra Van Cleave

The Lévite Dress: Untangling the Cultural Influences of Eighteenth-Century French Fashion

During the final decades of the eighteenth century, France saw a massive vogue for women's clothing styles that, while adhering to the fundamental norms of French dress, were directly influenced by Ottoman clothing. One of the most popular of these was the lévite, a dress that was introduced in the late 1770s and continued in popularity through the late 1780s. Inspired by costumes worn in a staging of Racine's play "Athalie," which is set in the ancient Biblical era, the lévite initially mimicked the lines of Middle Eastern caftans. Over time, the style developed into at least three different variations, connecting and merging with other popular French fashions with their own foreign influences, including the English-inspired robe à l'anglaise and redingote, as well as the Caribbean-derived chemise à la reine. In French fashion of this period, the "Deep Local" was a place where long-established dress forms merged and played with the concepts of "foreign" and "exotic." Through a myriad of sources, including costume albums, traveller's accounts, paintings and other artwork, masquerades, and the theater, Paris and Versailles themselves served as cross-cultural contact zones in which French people absorbed and adapted information about the dress of other nations. Drawing on sources including contemporary fashion magazines, personal and published writings, and artwork, this presentation will focus on understanding the lévite as a fashion that began as a cultural fusion, then adapted and intertwined with other popular styles with their own foreign references. The lévite's cultural fluidity makes it an excellent lens through which to examine how French people used dress to experiment with and redefine national and cultural identity in the late eighteenth century.

Lisa VandenBerghe

The "Deep Local" of Domestic Needlework in Early Modern England

At what point does an art-form become firmly rooted in a locale? How did specific types of lace and embroidery become linked to regions so deeply that they took on the local name? Some familiar examples would include Dorset buttons, Devonshire lace, Ayrshire lace, Opus Anglicanum, Spanish stitch, Bayeux stitch, Queen's stitch, Chantilly lace... In the case of English needle-arts, the crafts were imported, but over time became sources of civic pride. Nation building played a role through regulations, but seventeenth-century craftspeople cared more about their neighbors than far-flung place-names they would never witness for themselves. In some regions, poor relief was a motivation for building a local industry. This visually-rich presentation will show the link between the pan-global of international trade in fashionable needlework, and the deep-local, in personal and individual experiences of women who acted locally. Nostalgia, poor-relief, entrepreneurial spirit, paternalism, pride, economic need, local supplies – all these and more played roles in local areas claiming a craft as their own. Understanding the origins of

some of these claims can help modern scholars understand why some needle-arts bear multiple names.

Kathleen Vaughan

The Urban River as Entity and Imaginary: Textile mapping and storytelling of the St. Lawrence shoreline at Pointe-St-Charles

This illustrated artist's paper is a case study of *Walk in the Water*, a deeply local textile artwork exploring the water histories and issues at the shoreline of Pointe-St-Charles, a post-industrial area of Montreal. Drawing on feminist geographer Doreen Massey's (2005) understanding of place as an interplay of shifting articulations of social relations through time, the artwork integrates textile mapping practices with touch-activated audio to express diverse historical and contemporary meanings of the St. Lawrence River that surrounds the island city. Over the 375 years since European settlement, the shoreline has been extended six times for reasons of economic development and urban land use that reflect western culture's often exploitative relationship with the environment – an orientation the artwork aims to spotlight and challenge. The presentation narrates the conceptual and technical development of the large (9 feet high by 12 feet wide) map, which features layers of textile piecing and digital and hand embroidery, with topographical details juxtaposed with pictorial images (archival and contemporary) in a visual collage of histories and spaces. The presentation includes excerpts from audio recordings of scientific and political discourses about the river, as well as underheard perspectives of the other-than-humans and working poor of “the Point,” who lived adjacent to what was at one time the city dump, what now remains an under-loved, industrial-use zoned ‘non-place’ (Augé, 1994) of contaminated soil and PCB leaching. While other parts of Montreal's waterfront are developed for leisure or nature, at Pointe-St-Charles the river's edge is blocked off and inaccessible. Its actual ‘untouchability’ is artistically contested by the use of seductively tactile textiles and playback components that insist on physical connection, proposing that contact through art may be a first step towards actual engagement, even activism.

Marianne Vedeler

The Social Fabric of Silk in the Age of the Vikings

The Viking Age, with its expansions and conquests, but also its marvelous crafts, remains an important issue for Scandinavian identity and self-consciousness. Yet, the silk finds from this period is an expression of plurality, of cultural meetings and of change. By the hands of producers and tradesmen from a variety of places and cultures, the silk products found their way even to the lands far north. Silk from the Viking Age in Scandinavia has so far been found only in high status graves and is referred to as a sign of high social status in the sagas. It is likely that silk was used as a status marker and a strengthener of authority in the Viking world. Some of the oldest silk textiles found in Scandinavia were excavated in the Oseberg ship burial dated to the early 9th century. The samite silks found here were mainly produced in Persia and Byzantium. It may have been brought northwards along different routes. One of them went through Central Europe. Still, it can be argued that the main trade routes for silk to Scandinavia probably went along the Russian rivers Dnjepr and Volga from Constantinople, Persia and the early Islamic lands, even as far as China. The use of silk fabrics as status markers in the production areas as well as in central Europe and Scandinavia indicates an exchange of knowledge about the silk value, both economically and culturally. Knowledge of social, aesthetic and economic value of silk must have been communicated across ethnic boundaries through economic interaction.

Carol Ventura*Tapestry Crochet in the Americas, Europe, Africa, and the Middle East: Tradition and Innovation*

Tapestry crochet was historically done in just a few countries, but globalization and the Internet have spread this versatile art form around the world. Publications and online groups have helped keep this tradition alive and have inspired many innovative uses - from designer accessories to contemporary museum installations. Tapestry crocheted fabric is solid and smooth with motifs and imagery, much like tapestry woven cloth. Because of the similar look and feel, most people cannot tell the difference between the two. Techniques vary from place to place, perhaps because they developed from different types of looped bags, gloves, and bags. For instance, in Guatemala the hook is inserted under both loops and extra colors are carried inside tight single crochet stitches. In Finland the hook is inserted into the back loop of the single crochet stitch, which produces a horizontal line across the front. Back loop half-double crochet and double crochet stitches are popular in Turkey. Jewish kippot are crocheted with tight single crochet stitches and carried colors. Both slip stitches and single crochet stitches are utilized in Morocco. Innovations include bead and felted tapestry crochet. Beads of the same color are loaded onto individual threads and then switched back and forth to form motifs. The beads fall to the back of the stitch, so the face of the crocheted fabric has a colorful pattern formed by the multiple threads and the other side has beaded motifs. With felted tapestry crochet, imagery is incorporated into the piece as it is being crocheted. This survey will include actual samples and many of my original photographs from around the world to show how tapestry crochet has evolved through time and space.

Mercy Wanduara*Looking at the Past and Current Status of Kenya's textiles and clothing*

This paper analyzes and documents indigenous textiles and clothing of the Kenyan people before and after independence in 1963. The paper is based on desk top research and face to face interviews from senior Kenyan citizens who are familiar with Kenyan traditions. The aim of this research is to explore ways in which the indigenous textiles could be rejuvenated as a source of eco-friendly textile materials and Kenyan cultural heritage. Kenya's textile and clothing industry has evolved from pre-colonial era to date. Traditionally Kenyans donned clothing and used textiles made out of locally available materials; namely plants and animal skin. Color for these materials was also naturally obtained from plants, animal and other organic and inorganic substances such as mud, plants (flowers, barks, roots and seeds) and animal dung. The clothing was scantily and only served the purpose for covering supposed nudity. Only sections of the lower torso were covered for both men and women after puberty and children were unclothed. Babies and toddlers were strapped on the backs of older siblings or their mothers using slings made out of leather or other suitable fibrous materials such as banana fibers. After colonialization of the Kenyan colony by the British and introduction of Christianity among the Kenyan people, the traditional textiles ceased as the "western" clothing replaced the indigenous ones and suddenly "nudity" became an issue to deal with. Textile industries were introduced by the British and Indian traders from which cloth was factory made for export and from cotton grown by the local farmers and machinery imported from England and India. The introduction of the factory-made cotton cloth, caused cessation of indigenous textile materials. Trade liberalization of the early 1990s, caused these "new" textile factories to close down and imported new and second hand textiles and clothing have taken over.

Wendy Weiss*Mashru Redux: from the Calico Museum in Ahmedabad to a Loom in the Great Plains*

A zigzag line of resist dye characterizes a fabric called Mashru. It was produced in several different geographic locations, however this paper discusses examples from India and my efforts to reconstruct patterns that have not been actively produced in this century. The Calico Museum in Ahmedabad is the first place I saw this style of warp resist fabric. The literature says that it was produced for Muslim clients who are not allowed to wear silk next to their skin. The word "Mashru" means "permitted" in Arabic and its Sanskrit variation "Misru" means "mixed."* A mashru fabric historically has a silk warp and cotton weft hence the decorative side in satin weave is silk and the cotton weft is worn next to the skin. Patan is historically one of two cities in Gujarat known for producing mashru. I have visited the surviving producers in Patan who use a shaft weave structure and synthetic fibers to make their current production. The Salvi family has a loom on the second floor of their museum in which they are trying to recreate silk mashru, to modest success when I saw the work in 2015. This paper documents my process of recording examples of mashru fabric housed in the on-line collections of the Victoria and Albert Museum. With visual analysis and weave structure software, which I used to make graphic representations of the fabric, I developed a system for binding the resist on the warp and have obtained results that suggest a possible method that was used historically for creating this visually stunning pattern. I have taught students how to prepare warp for ikat resist in the Indian style, using these proposed resist methods to build a small set of samples testing this procedure which will be illustrated in my paper. <https://www.utsavpedia.com/textiles/mashru-fabric/>

Eileen Wheeler*Manipulating the Threads of Culture: Contemporary Shibori Artist Yvonne Wakabayashi*

Deeply anchored in her practice of shaping and manipulating fibre are both the aesthetics integral to Yvonne Wakabayashi's Japanese heritage and the inspiration of the natural environment she finds along the shores of her own birth place, Canada's west coast. Wakabayashi's journey to find her authentic voice in her varied textile works, engaged both historical craft practices of Japan and printmaking processes of the West. Most importantly it led to the discovery of shibori with its ancestral links and innovative contemporary possibilities. This paper explores how an individual artist embraces her artistic cultural identity that also negotiates the upheaval wrought on her parents' generation as she creates art that honours her ancestry. The creative origins of Wakabayashi's textiles spring from a childhood imbued with her mother's traditional skills including fine dressmaking acquired in her native Japan, skills that took on a new significance during years of dislocation. The Japanese family of a young Yvonne was interned by the state away from the coast of British Columbia during the Second World War. During the upheaval that saw professional jobs lost, it was the skills of her mother, that secured them financially, modelled adaptability and shaped her daughter's interests. A second profound influence on the developing artist was Hiroyuki Shindo. On a sojourn to Japan as a young teacher, Yvonne Wakabayashi took a workshop with the Indigo Master and contemporary shibori artist and found a key medium in which to express herself in cloth. As a foremost textile artist in Canada, the sculptures, narrative wall hangings and fashion pieces of Yvonne Wakabayashi meld methods and materials from two diverse cultures and reach a global audience. In their interplay of ancestry and local inspiration, the artist manipulates the unique threads of her culture.

Liz Williamson*Local colour: the search for a plant dye industry in Australia*

This presentation traces the visionary idea of establishing a textile dye industry from indigenous plants in Australia. From early settlement to contemporary practice, botanists, chemists, weavers and artists have experimented with colours sourced from Eucalypts, Acacias and other native plants, with many recognizing the potential for industrially dyed textiles using local colours. Australia was colonized in 1788 by Europeans who believed it was 'terra nullius' or nobody's land despite it being occupied for over 50,000 years. Indigenous Australians have a long history of fibre, weaving and using ochres, pigments and natural colourants to colour bodies, body decoration, baskets and objects. Early colonists were interested in the country as a penal colony and source of raw materials. As they arrived 70 years before Perkin's discovered aniline mauve in 1856, the colony's sources of dye were indigenous, locally grown, traded or imported. In 1788 Phillip arrived with the First Fleet bringing convicts, soldiers and cochineal bugs to dye uniforms. The early 1800's saw attempts to manufacture dyes locally and botanical records listed imported dye plants. The botanist, von Mueller was the first to published a full account of dyes from Australian plants in 1886. Chemists, Maiden (1887) and Smith (1897) conducted dye experiments to test the potential for an industry, both celebrating the wealth and diversity of local plants. Once chemical dyes were readily available, individuals still took the challenge to research natural dyes. Hart marketing her Royal Dyes in 1921 and Carmen publishing her extensive experimentation in 1978. Recently several databases of eucalypts colours have been established while contemporary practitioners use locally sourced plant dyes to express their concern for environmental issues. Whether this widespread practice constitutes a textile dye industry or not, the use and practice in natural dyes is extensive linking contemporary to traditional indigenous practices.

Arielle Winnik*Understanding Clothing in Heaven: Local Maronite Burial Practices in the 13th century CE*

Among the best-preserved textiles of the medieval Mediterranean world are a group of textiles from thirteenth-century burials in the Asi-l-Hadath grotto in the Qadisha Valley, Lebanon. Embroidered vestments, shrouds, and headpieces dressed the remains of eight individuals. Manuscripts deposited in the burials and the location of the burial ground suggest that the individuals were Maronite Christian, an indigenous Christian sect. The burials were deposited during the era of Crusader rule over Mount Lebanon and its valleys. Through close analysis of the burial textiles' materials, technical aspects, and motifs, as well as depictions of dress in local wall paintings, this paper investigates whether the Maronites interred in the Qadisha Valley took inspiration for their burial dress and assemblages from the Crusaders or, instead, tried to be autonomous in their burial choices. I argue that the garments are typical to the valleys of Mount Lebanon, featuring rich embroidery that was common to the region. The garments show little evidence of characteristics associated with Crusader dress. I suggest that use of local styles may have been a conscious choice intended to underscore distinctions between Maronite and Latin eschatology. Clothing communicated notions of salvation and piety in the Maronite tradition. For example, Maronites believed that the righteous wore golden textiles in heaven, whereas the sinful were swathed in black. The burial garments in the grotto reflect a desire to emphasize this understanding of clothing in the heavens, a belief that distinguished the Maronites from their Latin rulers.

Jacqueline Witkowski*Threading together politics and poetics in Cecilia Vicuña's fibre art*

In 2006, Chilean artist Cecilia Vicuña carried thick knotted red strands of unspun wool to Cerro El Plomo, a glaciated peak outside of Santiago. Done in response to government-sanctioned acquisitions of gold and silver mines sitting under the glacier by a Canadian corporation, Vicuña's use of her quipu – an ancient mnemonic device – tied the historical disappearance of the Incan empire to an ecological devastation occurring in the new millennium. Her actions also referenced the Pinochet dictatorship, as well as her own exile when in 1979, she traveled to Colombia and with a red string tied to a glass of milk, spilled its contents in front of the historical home of the 19th century revolutionary leader Simón Bolívar. This pointed to the disappearance of the Allende government who promised a free milk distribution program in Chile and referenced the nearly 2,000 children who died from tainted milk in Bogotá that same year. The connection between these two projects and much of Vicuña's work is the reliance on the thread – it is critical of the military apparatus in tandem to recognizing those voices lost during colonization. I argue for an analysis of the textual layers existing within Vicuña's fibre art, from the seemingly banal strands used in her installations and performances to their integration into her lines of poetry featuring the indigenous language of Mapudungun from the Mapuche people. In examining how these constructed fibres enter into everyday language and metaphorically address issues around identity, my paper analyzes the discourse centred on disappearance and its ties to artistic production occurring in Vicuña's cross-cultural practice.

Stephanie Wood*Mesoamerican (Text)iles: Persistence of Indigenous Iconography in Women's Weaving*

This presentation will explore how indigenous women in Mesoamerica have preserved cultural meaning by encoding it in the clothing they have hand woven and embroidered since pre-Columbian times. The women then broadcast their (text)ile-based messages by wearing the clothing for all to see. For millennia they have also taught their daughters these traditions as one measure to ensure cultural survival.

Messages woven into traditional Mesoamerican clothing represent a type of visual lexicon. This is not alphabetic literacy, but a lexicon that represents an implicit understanding and management of iconography. In addition, some of the woven symbols have a relationship to the age-old hieroglyphic literacy of the Aztecs, Mayas, and other ancient Mesoamerican cultures.

Mesoamerica was one of only three regions in the world where writing systems developed independently. These systems had distinctive visual features, both ideographic and phonetic, some of which live on in contemporary textiles. European invaders elevated alphabetic writing over hieroglyphic writing, and they pushed for men's literacy over women's. Colonial occupiers also instituted the use of floor looms, emphasizing the labor of men and the mass production of textiles. Floor looms took precedence over the original backstrap looms used by women to weave cloth for family consumption, and which indigenous women of Mesoamerica continue to employ today. An unintended benefit of this colonial transition to mass textile production is that women were largely ignored, and they therefore continued to weave and embroider their encoded messages, preserving deep local meaning and traditional practices. Focusing on the "text" in Mesoamerican (text)iles has the potential to broaden our understanding and appreciation of human communication forms and traditions. It also helps to bring perspective to centuries of colonial practice that impacted indigenous art and material culture and exacerbated gender inequality.

Masako Yoshida*The Global Influence of China and Europe on Local Japanese Tapestries from the 19th to early 20th Centuries*

In general, Japanese culture has developed under the influence of foreign cultures, and textiles are no exception. In this presentation, I will focus on tapestries from the 19th century (the late Edo period) to the early 20th century (the Showa period), and discuss how Japanese tapestries achieved their original expression under the influence of Chinese and European tapestries. The Japanese began to seriously produce tapestry weaving around the end of the Edo period, but in the beginning, they just copied Chinese and European tapestries. Regarding these early productions, little research has been accomplished yet. In this presentation, I will try to clarify the difference between Japanese copies and Chinese and European originals; which points were learned; and which parts of the originals were ignored by the Japanese craftsmen. Until the late 19th centuries (the Meiji period), Japanese textiles had specific functions, such as designs for clothing or partitions for home interiors. However, around the early 20th century (the early Showa period), textiles with no such specific functions began to be produced. Such pieces were used specifically for appreciation, such as paintings. In this presentation, I will also introduce several pieces of this kind from the 19th century through the early 20th century, and I will discuss the social context and influence of foreign cultures in forming such transformations from the pieces with functions to the pieces for pictorial appreciation and artistic self-expression. Through these discussions, I hope to shed light on how globally traded textiles influenced the formation of local Japanese tapestries and their artistic expression.

Callen Zimmerman*Getting Located: Queer Semiotics in Dress*

From the effeminate Marconis of the 18th century to the ‘the future is female’ shirts of 2017, the fashioned body has conveyed desire, signaled safety and help build affinity for queer people. This project will take the shape of a deep excavation and careful consideration of the historical precedence of queers encoding the nuances of dress with a multitude of identity affirming and identity challenging practices. Predominant research on unearthing how queer culture was (and is) expressed through dress has focused on the discernible gestures of normative gay male bodies; from ‘flagging’ (ie: adorning the body with objects such as keys or handkerchiefs to denote sexual preference) to the rich traditions of cross dressing (ie: drag). What does it look like to develop a new genealogy of queer visibility and invisibility in fashion? What discursive practices, nuanced modes, and slight twists does dress endure in the hands of queers? Furthermore, this research will examine the way that queer diasporas have played into the matrix of mapping identities that live outside of culturally conditioned notions of home, disrupting ideas of ‘local’ and their concurrent visual signifiers. Like taking a walk with José Esteban Muñoz and Lauren Berlant, this work will meander down a discursive path, seeking meaning and finding solace in the illegible; from the simple adornment of a jean jacket patch, to a perfectly positioned baseball cap.