

# Textile Arts Council

The Bay Area Forum for artists, aficionados & collectors of weaving, rugs & tapestries, baskets, costume & wearable art

January 2015

Volume XXX, Number 1

## Upcoming Programs and Announcements

Unless otherwise indicated\*, all programs are held in the Koret Auditorium at the de Young Museum in Golden Gate Park, 50 Hagiwara Tea Drive, San Francisco. Admission to the programs is FREE to TAC members, \$10 for non-members, and \$5 for FAMSF members and students with I.D. No additional Museum admission fee is necessary to attend TAC lectures. You may enter from the garage level or the main floor entrance between the main and side doors to the Museum. (\*alternate location, when indicated, is the Legion of Honor Museum, 34th Ave & Clement St., San Francisco.)

Saturday, January 17, 2015, 10 a.m.

### SURFACE AND STRUCTURE: THE STITCHES OF SUSAN TABER AVILA

With Susan Taber Avila

Textile Art bridges many disciplines, linking craft, art, design, and technology through the research, creation, and presentation of material culture. Susan Taber Avila's work promotes sustainability through the reclamation of pre-consumer and post-consumer waste; utilizes technology through digital textile printing and the exploration of new materials and techniques; invokes history

and ethnographic influences through the exploration of traditional hand processes; and promotes global awareness of textile art, surface design, and fashion through liaisons with an international audience.

Avila's work explores new methods and materials to not only develop new textile structures but to interlock meaning within the structure. While

stitching is often used for surface embellishment (embroidery) or joining materials, Avila's work is unique in that she simultaneously develops both the structure and surface of an object through the stitching process. She is committed to stitching because this ubiquitous method, prevalent throughout history, still has something

new to say. The stitch creates a mark, adds color, and defines the structure. Stitching allows her to piece together remnants from fashion and interior design industry and create objects of beauty from textiles that might otherwise end up in a landfill. Her work often utilizes a water soluble substrate to recycle and reuse discarded materials, giving new life to these scraps within a stitched organization.

Within this technological framework, Avila creates sardonic series and objects around conceptually specific themes. For example, *Byzantine Las Vegas* explores the cultural intersections of Las Vegas and Byzantium; *Shoe Stories* reflects on the implied meanings of shoes, their associations, and stereotypes; and *Oh Naturale* includes work inspired by nature, especially the organization and perception of nature by humans. The pieces in *TEXT//iles* perpetuate a long standing tradition of textiles as text.

This talk provides a glimpse into her life in stitches, covering product and process, content, and context.

Susan Taber Avila is an artist, Professor and Chair of Design at the University of California, Davis, and a Chutian Scholar at Wuhan Textile University in Wuhan, China. She has exhibited work in Argentina, China, Costa Rica, Hong Kong, Lithuania, Mexico, Swaziland, and the UK as well as numerous exhibitions in the United States. Her artwork is included in several books and periodicals and she has published articles in *Fiberarts*, *Ornament*, and *Surface Design Journal*. From 1999-2010 she was the co-creator of the website, *FiberScene.com*.



Susan Taber Avila  
"Forest" (detail), Susan Taber Avila

Fine Arts Museums of San Francisco

de Young Legion of Honor

Programs continue on page 2, col. 1

Saturday, February 7, 2015, 10 a.m.

## LAO-TAI TEXTILES AND THE MYTHIC IMAGINATION

With Ellison Findly

Textiles do things. They keep us warm, protect us from the sun, and make us feel beautiful. In northeastern Laos, however, textiles do other things as well. They bring babies, keep evil spirits at bay, heal us, and take our spirits to heaven when we die. Not only are these exquisite weavings the central vehicles of artistic expression, but they are also catalysts for personal and social rejuvenation.

Among tribal groups like the Tai Daeng, weavers create “performative designs” on shawls, skirts and hats, by combining parts of realistic figures into new ones that, like amulets, radically transform human lives. Weavers add lion feet to elephant legs, serpent bodies to elephant trunks, and serpent heads to bird bodies. They add tree branches to human torsos, create flying boats of serpent skins, and place riders on air-born elephants. Such figures are powerfully transformative *precisely because they are hybrid*—because an elephant alone is just an elephant, but an elephant-serpent has the power of both animals multiplied several times over. In this way the designs are “mythic,” not copies of everyday reality but born from the imaginations of both the weaver and shaman.

Ideas for designs come from the deep recesses of human consciousness.

While a weaver may say that a given hybrid design “comes from my mind,” observing the interaction of weaver and shaman suggests something additional.

Weavers hear shamans describe actions of imagined figures during healing and funeral rituals, and then return to their looms to weave their images. In so doing, weavers make a “canon” of designs that they commonly share, but are embellished with individual flourishes. Thus, designs emerge from both the trances of shamans and the minds of the weaver, such that textiles with *hybrid designs are thought to do things*: they resolve problems, alleviate fear, and effect momentous changes in people and their circumstances.

**Ellison Findly** is the Scott M. Johnson Distinguished Professor of Religion and Asian Studies at Trinity College, Hartford, CT. She teaches courses in Hinduism, Buddhism, and Chinese philosophy, and has published articles and books on the Indian Empress, Nur Jahan, women in Buddhism, Buddhism and donation, and the Indian philosophy of plants. She published *Spirits in the Loom: Religion and Design in Lao-Tai Textiles* in 2014, and is finishing a companion volume, *Tending the Spirits: The Shamanic Experience in Northeast Laos*, due out soon. For these projects, she collected antique and traditional Lao-Tai textiles in Hua Phan province and for the past three years has given gifts to various museums in the U.S. The gift to the Fine Arts Museum of San Francisco includes shamanic skirts, shawls, hats, and banners, as well as protective body wraps and door curtains.



*Wearing blanket (paa duum), 20th century Laos, Tai Daeng  
Cotton, continuous supplementary-weft patterning, painted warp  
Gift of Ellison Banks Findly  
2014.40.34*

# FROM THE TEXTILE ARTS COUNCIL BOARD CHAIR

January 2015

In September the Textile Arts Council board selected me as their new Chair. I am honored to have been selected, and to serve, as the Chair of the Textile Arts Council for 2015. I am following in the very capable footsteps of Rose Kelly and before her Barbara Kelly. We have welcomed three new Board members: Braeda Horan, Connie Strayer, and Joy Stocksdale. Barbara Kelly has returned to the Board after serving as an advisor for two years. We had three board members who had completed six years on the board, but fortunately for us, they have agreed to stay as Board Advisors. They are Mikki Bourne, Sharon Christovich, and Peggy Gordon. Alex Friedman replaced me as secretary on the Executive committee, and Marlene Golden and Shirley Juster are continuing as Treasurer and Vice-Chair respectively.

You might have noticed that this year there was a delay in you receiving your membership card. This past summer we were without an administrative assistant for nearly two months, during our most busy period of membership renewal. Fortunately, our new assistant, Wendy Robinette, got right to work to start sending the membership with the cards. We will update our membership process in 2015 to fully utilize use technology to support this work.

If you have not already done so, check out our new website <http://www.textileartscouncil.org>. It was redesigned this past summer under the leadership of Liza Riguerra. With the new design we can more easily keep the content up to date. This site and our monthly emails should be your go-to place to find out what is happening in the world of textiles, and of course at the Textile Arts Council. You can also “friend” us on FaceBook and follow us on Twitter: [need tag for TAC] [Twitter@TextileArtsSF](https://twitter.com/TextileArtsSF)

We had a very successful Ethnic Textile Bazaar in October. Our thanks to Shirley Juster for leading the effort. This is one of our major fundraising events during the year. Look for it again in October 2015. In November we held a Board retreat to set our goals for the next two years. We explored opportunities to increase our fundraising endeavors, revitalize our committees, and streamline our administrative office functions. In December our Holiday Party returned after a one-year hiatus. Thank you to the Board members who brought the delicious food for the party, and thank you to our welcoming hosts, Krimsa Fine Rugs and Decor at 2190 Union St. This is the Board’s thank you to our membership. We hope you enjoyed yourselves.

Coming events include a weeklong celebration of tribal and textile arts, January 31 to February 7, 2015. See the General Calendar in this issue for details. The week starts with the opening of *Embodiment: Masterworks of African Figurative Sculpture* at the de Young in the Textile Galleries. On February 5th, the Mini-Symposium is *Collected Works: The concept of the Corpus*. Opening night for the Tribal & Textile Arts show is that evening from 6 to 9 PM at the Fort Mason Center. February 7th is the TAC lecture at the Koret Auditorium, *Loa Textiles and the Mystic Imagination* by Dr. Ellison Findly from 10 to noon followed by the Eighth Annual Caroline and H. McCoy Jones Memorial Lecture: *Women’s Vision: Woven Gems in Islamic Art* by John T. Wertime.

In March we are all looking forward to *High Style: The Brooklyn Museum Costume Collection*, March 14 to July 19. Please do come to see and indulge yourselves!

*Leslee Budge*  
Chair

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Saturday, March 21, 2015, 10 a.m.

## TATTERED RAGS: THE ART OF BORO

With **Yoshiko Iwamoto Wada**

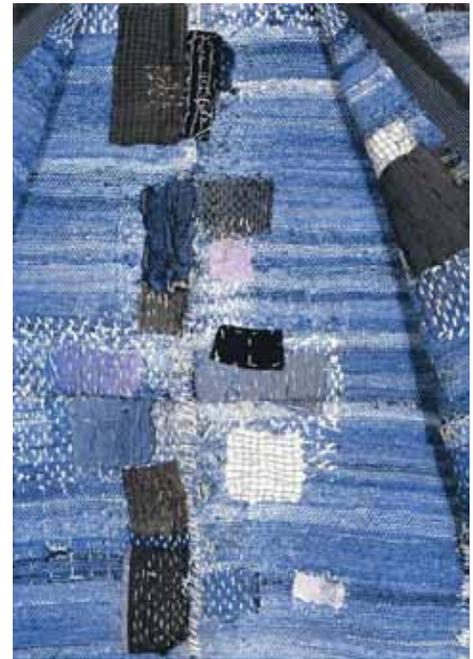
This not-to-be-missed lecture by Yoshiko I. Wada, artist, curator and textile researcher, speaks of the art of *boro*, the term roughly meaning “castaway rag.” These Tattered rags, and the articles pieced together from them, would be considered of little to no value in the past. However, to us they define a new aesthetic and provide meaning to an alternative creative process. For example, darning = now represents a healing process, the meditative action in the handwork equates to= marking time, and reuse/repair = is now a form of recording history.

Ms. Wada will discuss folk textiles from Japan’s recent past, such as comforters, fishermen’s coats, lumberjack’s vests, and other everyday-wear. These are made of plant fiber mixed with used cotton textiles and dyed in indigo, and then extensively patched and darned to utilize the limited resources of the regions. Their imperfect beauty possesses a power that resonates with people, and points to an alternative value of “beauty” slowly coming to the surface in our social consciousness.

**Yoshiko I. Wada** is an artist, curator and textile researcher with a BFA in Textile Art from Kyoto, Japan, and an MFA in Painting from the USA. Considered one of the most important teachers of textiles, Ms. Wada introduced the art of Japanese shibori to the West. She was named a “2010 Distinguished Craft Educator – Master of Medium” by the James Renwick Alliance.

Twice in her career she was awarded the Japan Foundation Fellowship (1979 & 1996). Her first research yielded the definitive publications, *Shibori: The Inventive Art of Japanese Shaped Resist Dyeing* (seventeenth printing, 2012), and led to her second shibori publication *Memory on Cloth: shibori now* (seventh printing, 2012). Wada is President of the World Shibori Network–World, and Founder of the Slow Fiber Studios, and has produced educational films including “Arimatsu Narumi Shibori: Celebrating 400 Years of Japanese Artisan Design,” “Colors of Provence: Natural Dye Workshop with Michel Garcia using sustainable methods,” and “Colors of the Americas: Natural dye workshop with wool using sustainable methods.” She has served as co-chair for all International Shibori Symposium (ISS) in eight countries including the 9th ISS at the China National Silk Museum, Hangzhou, 2014.

She has also curated exhibitions, including “The Kimono Inspiration: Art and Art to Wear in America” at The Textile Museum, Washington, DC, and “Ragged Beauty: Repair and Reuse, Past and Present” at the Museum of Craft and Folk Art, San Francisco. Her own work has been exhibited widely since the 1970s, including the Smithsonian Institution’s Renwick Gallery and the International Textile Fair in Kyoto.



19th - 20th century, possibly Japan Sea Coast.  
Folk textile, mostly cotton with some bast fiber, old textile reused to create sturdier garment or to repair worn out areas.  
Indigo dyed.

## Religion, imagery and cloth: Lao-Tai Textile Traditions

Opens January 7

**T. B. Walker Foundation Textile Education Gallery at the de Young Museum.**

In 2013, Ellison Banks Findly gave the Fine Arts Museums of San Francisco a collection of ritual costumes and textiles made by the Tai people of Laos. Trained in Indological studies, Findly has been working in northern Laos, near the Vietnam border, since 2006. Her research focuses on the interplay between textile imagery and religious belief, which she studied in weaving villages where variants of Buddhism and shamanic spirit religions are practiced. The representational images found on these works of art include birds, elephants, serpents, and people. Findly's research uncovers that these depictions also convey sacred themes and cultural memory, including Hindu and Buddhist mythologies.

**Dr. Ellison Findly** is a professor of Religion and Asian Studies at Trinity College in Hartford, Connecticut.



*Meditation cloth, mid 20th century*  
*Laos, Hua Phan, Tai Daeng*  
*Cotton, silk; supplementary-weft patterning*  
*Gift of Ellison Banks Findly*  
*2014.40.19*

## Welcome to our New TAC Members

We will list new members in the next issue of the newsletter. We do so appreciate your becoming a member!

### NEXT NEWSLETTER DEADLINE

JANUARY 14, 2015

Please send your copy to the TAC office.

[tac@famsf.org](mailto:tac@famsf.org)

## HIGH STYLE: The Brooklyn Museum Costume Collection

March 14–July 19, 2015

Legion of Honor • Special Exhibition  
Galleries

*High Style* celebrates the Brooklyn Museum Costume Collection, one of America's earliest and most distinguished holdings of fashion design. Comprising more than 25,000 items dating from the 18th through the 20th centuries, it was formed in 1903 with the initial goal of providing inspiration for American designers. More than a century later, the collection is widely recognized as one of the foremost repositories for important pieces in fashion history. In January 2009, the Brooklyn Museum entered into a landmark partnership to transfer ownership and care of the collection to the Metropolitan

60 garments, ranging from sportswear to ball gowns; 30 costume accessories, such as hats and shoes; and related fashion sketches.

The exhibition begins with couture from the great houses of the early 20th century, including the House of Worth, the House of Drécoll, and Callot Soeurs. Their output defined couture fashion in their era, with innovative design, custom fitting, specialized handwork, and materials of the finest quality, which set the industry standards that continue today.

High Style also examines the influential designers of the postwar years. Prominent among them is Christian Dior, who established his house in 1947, and revitalized French couture with his first collection, dubbed the "New Look" by the fashion press. Dior, himself, described the decade that

followed as the Golden Age of Couture. The decade's preeminent designers, such as Dior, Cristóbal Balenciaga, Madame (Alix) Grès, and Gabrielle "Coco" Chanel, created designs that secured the legacy of their industry and craft.

The Brooklyn Museum owes much of its extensive holdings of works by Schiaparelli and James to the philanthropist, artisan, and arbiter of style Millicent Hutton Rogers and her heirs. A granddaughter of a founder of the Standard Oil Company, Rogers had the means to buy couture clothing and the confidence to wear even the most avant-garde examples, including several Schiaparelli garments in this show. French

couturier Schiaparelli had a career that spanned more than two decades, reaching its height between 1934 and 1940. While her contemporaries Chanel and Madeleine Vionnet set the period's traditional standards of taste, Schiaparelli flouted convention to pursue an idiosyncratic style.

Special attention also is given to the two most prominent female American designers whose careers emerged between the two world wars. By the early 1930s, both Elizabeth



Callot Soeurs and Madame Marie Gerber, evening ensemble, ca. 1910. Filet lace and silk charmeuse. The Metropolitan Museum of Art, Brooklyn Museum Costume Collection, Gift of the Brooklyn Museum, 2009; Gift of Mercedes de Acosta, 1954, 2009.300.1199a-c. Image copyright The Metropolitan Museum of Art.



Charles James, "Tree" dress, 1955. Silk taffeta. The Metropolitan Museum of Art, Brooklyn Museum Costume Collection, Gift of the Brooklyn Museum, 2009; Gift of Mrs. Douglas Fairbanks, Jr., 1981, 2009.300.991. Image copyright The Metropolitan Museum of Art.

Museum of Art, New York. High Style acknowledges the museums' innovative arrangement, which will ensure the preservation of this national treasure.

Tracing the evolution of fashion from 1910 to 1980, High Style reveals the breadth of this collection, with representative pieces by some of the 20th century's most important and influential American and European designers. The exhibition includes approximately

*continued next page*

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Hawes and Eta Hentz had established their own businesses in New York, with Hawes creating luxurious made-to-order clothing for private clients and Hentz making expensive, custom-finished, ready-to-wear clothes in standard sizes.

A second wave of female designers—Bonnie Cashin, Carolyn Schnurer, Vera Maxwell, and Claire McCardell—rose to prominence during the 1940s. Working within the structure of the bustling ready-to-wear garment industry centered on New York's Seventh Avenue, they honed their innovative skills in response to wartime restrictions and client demands for practicality and comfort. Collectively, the work of these four women launched the uniquely American sportswear aesthetic that became the country's most important contribution to 20th-century fashion.

Sharing a gallery with designs by their female counterparts, the output of American male designers is also shown, representing a contrasting point of view about women's dressing. Reflecting the postwar resurgence of French couture, designers such as Norman Norell, Mainbocher, and Gilbert Adrian gave precedence to luxurious fabrics, quality workmanship, and fashion-forward style over the comfort, adaptability, and functionality foregrounded by their female contemporaries.

The exhibition concludes with the work of Charles James and includes 9 gowns and 12 sketches, along with 5 muslin prototypes that reveal the technical mastery behind his highly constructed gowns. James achieved cult status in the field of fashion due to his unforgettable creations, his complex personality, and the unorthodoxy of his creative process. Without formal training in dressmaking, he developed his own methodology based on mathematical, architectural, and sculptural concepts. He worked in the pure couture tradition, creating new silhouettes for some of America's most prominent women. He is best known for the highly structured shapes of his evening gowns of the late 1940s and early 1950s. His subtler designs in the exhibition, reliant upon innovative seaming, precise cutting, and skillful manipulation of fabric, are of equal importance in understanding his work.

*Jill D'Alessandro*

Curator of Costume and Textile Arts  
The Caroline & H. McCoy Jones  
Department of Textile Arts

## **ANNOUNCEMENT**

### **Ethnic Textiles Study Group**

The Ethnic Textiles Study Group meets monthly to learn about a variety of aspects of ethnic textiles. Attendance to ETSG meetings is free to all TAC members. For more information, contact Serena Lee at [textile\\_odyssey@yahoo.com](mailto:textile_odyssey@yahoo.com).

## GENERAL CALENDAR

### Ongoing

#### Until January 18, 2015

*KNITWEAR Chanel to Westwood.* Vintage fashion knitwear from the 20th C., at the museum founded by Zandra Rhodes. Fashion and Textile Museum, 83 Bermondsey Street, London SE1 3XF  
<http://ftmlondon.org/whats-on/exhibitions/>

#### Until February 1, 2015

*Death Becomes Her: A Century of Mourning Attire.* Up until the early 1900s, clothes made in black were worn exclusively by widows in mourning. Many of these garments are on view at the Metropolitan Museum of Art's Costume Institute in a new exhibition. Metropolitan Museum of Art, 1000 Fifth Avenue (at 82nd Street), New York, NY 10028  
<http://www.metmuseum.org/exhibitions/listings/2014/death-becomes-her>

#### Until February 1, 2015

*Samurai: Japanese Armor from the Ann and Gabriel Barbier-Mueller Collection.* The splendid heritage armor of elite warrior samurai families. Resnick Pavilion, The Los Angeles County Museum of Art (LACMA) 5905 Wilshire Boulevard Los Angeles, CA 90036  
<http://www.lacma.org/art/exhibition/samurai-japanese-armor-ann-and-gabriel-barbier-mueller-collection>

#### Until March 15, 2015

*Wedding Dresses: 1775-2014.* Key designers offering a panorama of wedding dress fashions. Victoria and Albert Museum, Cromwell Rd, London SW7 2RL.  
<http://www.vam.ac.uk>

#### Until June 30th, 2016

*Fashion Victims: The Pleasures and Perils of Dress in the 19th Century* Presenting an elegant exterior was not without its perils. The discomfort of constricting corsets and impossibly narrow footwear was matched by the dangers of wearing articles of fashion dyed with poison-laced colors and made of highly flammable materials. The Bata Shoe Museum, 327 Bloor Street West, Toronto ON CANADA M5S 1W7  
[http://www.batashoemuseum.com/exhibitions/fashion\\_victims/index.shtml](http://www.batashoemuseum.com/exhibitions/fashion_victims/index.shtml)

See also an article and photos at:  
<http://hyperallergic.com/133571/fatal-victorian-fashion-and-the-allure-of-the-poison-garment/>

## New Events Listings

### JANUARY

#### Opens January 7, 2015

*Religion, imagery and cloth: A glimpse into the Lao-Tai Textile Traditions*

This presentation highlights the 2013 gift of ritual costumes and textiles from the Tai people of Laos by Dr. Ellison Findly, professor of Religion and Asian Studies at Trinity College in Hartford, Connecticut. T. B. Walker Foundation Textile Education Gallery at the de Young Museum, Golden Gate Park, 50 Hagiwara Tea Drive, San Francisco.

#### January 17–May 17

*Louise Nevelson in L.A.: Tamarind Workshop Lithographs from the 1960s.* Sculptor Louise Nevelson's prints demonstrate a creative use of everyday materials (such as lace, rags, and cheesecloth) and irregularly shaped paper, while exploiting the nature of prints as multiples to make "constructions" that explore notions of seriality and reflection. Art of the Americas Building, Level 3, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles CA 90036  
<http://www.lacma.org/art/exhibition/louise-nevelson-la-tamarind-workshop-lithographs-1960s>

#### January 31

*Great Names of Fashion. 20th century fashion: Dior and Balenciaga, Vionnet and Yves Saint Laurent* - the history of modern fashion is signposted by a handful of major fashion designers whose work shaped the look of a generation. Fashion Museum, Bath Assembly Rooms, Bennett St, Bath, BA1 2QH, UK.  
[http://www.museumofcostume.co.uk/exhibitions/future\\_displays.aspx](http://www.museumofcostume.co.uk/exhibitions/future_displays.aspx)

### FEBRUARY

#### February 10–April 25

*Opulent Art: 18th Century Dress from the Helen Larson Historic Fashion Exhibit.* Ladies and gentlemen living in 18th-century Europe dressed opulently.

Fashion Institute of Design & Merchandising (FIDM) Larson Gallery, 919 S. Grand Ave, Los Angeles, CA 90015. <http://fidmmuseum.org/exhibitions/upcoming>

#### February 10–April 25

*23rd Annual Art of Motion Picture Costume Design Exhibition.* Costumes from selected films of 2014 will be displayed in this annual exhibition of cinematic costume design. Fashion Institute of Design & Merchandising (FIDM) Larson Gallery, 919 S. Grand Ave, Los Angeles, CA 90015. <http://fidmmuseum.org/exhibitions/upcoming>

## MARCH

### March 12

*Docent Lecture Program: The Evolution of High Style: 20th Century Masterworks, The Brooklyn Museum Costumes Collection.* Jan Glier Reeder, Consulting Curator, Brooklyn Museum Costume Collection, The Costume Institute, Metropolitan Museum of Art. Thursday, March 12, 2015—10 AM to noon, Florence Gould Theater, Legion of Honor, 34th Ave & Clement St., San Francisco. Lecture free to TAC members, \$3 FAMSf members, \$4 non-members, plus museum entrance fee.

### March 14–July 19

*High Style: The Brooklyn Museum Costume Collection*, Special Exhibition Galleries. Legion of Honor Museum, 34th Ave & Clement St., San Francisco.

### March 21–August 24

*Unraveling Identity: Our Textiles, Our Stories.* Featuring more than one hundred pieces that span 3,000 years and five continents, this exhibition will showcase The Textile Museum's world-renowned historic collections and key loans of contemporary art textiles and fashion. The George Washington University Museum and The Textile Museum, 701 21st Street, NW Washington, DC 20052  
<http://museum.gwu.edu/>

## MAY

### May 7–August 16

*China: Through the Looking Glass.* China has fueled the fashionable imagination for centuries providing inspiration for fashion designers from Paul Poiret to Yves Saint Laurent. The exhibition will feature more than one hundred examples of haute couture and avant-garde ready-to-wear alongside Chinese art. Metropolitan Museum of Art, 1000 Fifth Avenue (at 82nd Street), New York, NY 10028.  
<http://www.metmuseum.org/exhibitions/listings/2015/china-looking-glass>

### January 31 – February 7

*Embodiment: Masterworks of African Figurative Sculpture* at the de Young in the Textile Galleries.

### January 31 – February 7

**San Francisco Tribal & Textile Arts Show,** Fort Mason, San Francisco. A week long celebration of tribal and textile arts:

### Thursday, February 5

10:30 am -12:30 pm

Koret Auditorium, de Young Museum

*Collected Works: The Concept of the Corpus.*

This mini-symposium, the sixth in our annual series, builds thematically upon previously examined topics. It brings together a diverse group of scholars and specialists whose work has transformed and refined the concept of the corpus in the textile arts and in the arts of Africa, Oceania, and the Americas.

Advanced online purchase of tickets required:  
[tickets.famsf.org](http://tickets.famsf.org)

### Opening night Gala

**Thursday, February 5, 6 – 9pm**

Festival Pavilion at Fort Mason

Benefits the departments of Textile Arts and the Arts of Africa, Oceania and the Americas at the de Young Museum.

For tickets see <http://www.tribalandtextile2015.eventbrite.com>

### Related events:

TAC Lecture

**Saturday, February 7, 10am – 12:00 pm**

Koret Auditorium, de Young Museum

*Loa Textiles and the Mythic Imagination* by

Dr. Ellison Findly

January  
2015

# Textile Arts Council

Don't miss these exciting TAC events!

■ Saturday, January 17, 2015, 10 a.m.

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With Susan Taber Avila

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With Ellison Findly

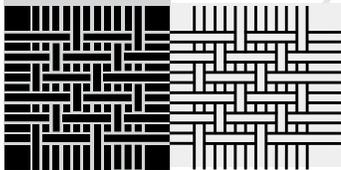
■ Saturday, March 21, 2015, 10 a.m.

## TATTERED RAGS: THE ART OF BORO

With Yoshiko Iwamoto Wada

Fine Arts  
Museums of  
San Francisco

de Young  
Legion  
of Honor



# Textile Arts Council

de Young Museum

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January  
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Visit our web site: [www.textileartscouncil.org](http://www.textileartscouncil.org)