

# Textile Arts Council

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

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## Sneak Peek: *Guo Pei: Couture Fantasy*

By Jill D'Alessandro,  
Curator in Charge of Costume and Textile Arts

Opening at the Legion of Honor on April 16, *Guo Pei: Couture Fantasy* celebrates the extraordinary career of Beijing-based fashion designer Guo Pei, who is widely hailed as China's premier couturier. The exhibition includes more than 80 works from the past two decades, highlighting Guo Pei's most important collections shown on Beijing and Paris runways.

Indeed, Guo Pei uses exquisite craftsmanship, lavish embroidery, and unconventional dressmaking techniques to create a sartorial fantasy that fuses her personal story with myriad influences: China's imperial past and export art, the grandeur of European court life and architecture, theater, and the botanical world. Each collection starts with an abstract concept—a spark of inspiration—drawn from this wide range of sources. Through this postmodernist approach, she layers meaning and imagery, forming a bricolage of opulent surfaces superimposed on sculptural silhouettes. These designs are on view in the Rosekrans Special Exhibition Galleries on the lower level of the Legion of Honor and in select first floor galleries.

By any measure, Guo Pei has lived a remarkable life, spanning from the hardships of China's Cultural Revolution (1966–1976) to the heights of the international fashion world. In 2016, she became the second designer born and educated in China to be inducted as a guest member of the *Chambre Syndicale de la Haute Couture*, the Paris-based regulating commission that determines which design houses are eligible to be true haute couture houses. Guo Pei's artistic innovation and transcultural perspective distinguish her four-decade-long career. This global worldview manifests itself in her designs, which draw equally from Asian and European aesthetic traditions to occupy a space between fashion, theater, performance, and sculpture. For Guo Pei, this exhibition—which examines her couture designs through both cultural and art historical lenses—allows for her work to be understood anew.

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Collection: *East Palace*, Spring/Summer 2019

Ensemble (dress and undergarments): silk and gold-thread blend; embroidered with silk, silver, and gold thread, embellished with sequins and Swarovski crystals and rhinestones

Earrings: copper, resin cabochons, faux pearls, and Swarovski rhinestones

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The Rosekrans Special Exhibitions galleries showcase Guo Pei's designs from 2007 through 2020. Arranged in thematic groupings, the exhibition begins with Guo Pei's *An Amazing Journey in a Childhood Dream* (2007). Guo Pei conceptualized this collection while pregnant with her second daughter. For Guo Pei, the collection materialized dreams of a little girl whose Barbie dolls come to life. The theatrical presentation began with a young girl falling asleep in a canopied bed held high over the runway. As she slept, the models seemed to act out her dreams, prancing below her in pastel-colored silk confections constructed of tightly folded silks—evoking the self-made origami toys Guo Pei had as a child. She paired these garments with separates embellished with raised metallic-thread embroidery, an homage to the bejeweled costumes donned by Spanish matadors during bullfights. This overlay of personal experiences and artistic influences is a stunning instance of Guo Pei's signature melding of multiple design traditions.



Collection: *An Amazing Journey in a Childhood Dream*, 2007

Dress: silk; embroidered with silk and silver threads and metal coil, embellished with resin cabochons and Swarovski crystals and rhinestones

Earrings and ring: resin beads

Shoes: resin, silk embroidered with silk and silver threads, embellished with metallic-thread-covered beads and resin cabochons

Copyright © Guo Pei, Asian Couture Federation. All rights reserved. Photograph by Randy Dodson, courtesy of the Fine Arts Museums of San Francisco

The second gallery presents works from the collections *Garden of Soul* (2015) and *Elysium* (Spring/Summer 2018). Guo Pei and her atelier, Rose Studio, created *Garden of Soul* as a special commission for MAC cosmetics. Inspired by flowers in bloom, Guo Pei cites the Chinese idiom “One flower, one world; one leaf and one awakening” to explain her view of flowers as an expression of happiness, joy, and pleasure. In Chinese art, literature, and material culture, there is a long tradition of employing floral motifs—also associated with femininity and womanhood—as symbols of promise and new beginnings; each flower represents a specific idea. Guo Pei updates this tradition here through both the garment's structure—whose volume is achieved with multiple layers of silk, wrapped to evoke flower petals—and the richly embellished surfaces illustrating a colorful array of floral motifs. *Elysium* furthers Guo Pei's exploration of the botanical world. This deeply personal collection – Guo Pei's fifth presentation for Paris Couture Week – was made during the final months of her father's life. To the designer, *Elysium* represents a spiritual paradise. In Greek mythology, it is the land of perfect happiness and the place where the gods obtain immortality. Guo Pei likens this idea to the concept of the Pure Land, or Western Paradise, in Mahayana Buddhism. Inspired by plants' regenerative root structures, which she sees as an analogy for immortal life, the designer used natural fibers such as bamboo and raffia, collaborating with expert bamboo artisans from Huangshan in Anhui, China. She remarks, “Elysium will free every soul to embrace beauty, understand the true meaning of life, and ultimately find the roots of one's own soul.”

As the viewer continues, they enter a gallery of Guo Pei's designs that attest to the designer's long-standing interest in European history. Guo Pei's *Legends* (Spring/Summer 2017) was presented in Paris's Conciergerie, the revolutionary prison where Marie Antoinette was detained prior to her execution. Guo Pei showcased a spectacular array of designs on the runway, presenting women as empowered and in positions of authority: a heroine warrior dressed for battle and a high priestess in a golden cassock and embroidered chasuble paraded down the storied halls of the Conciergerie. The collection was also inspired by an eighteenth-century cathedral in Saint Gallen, Switzerland. Awed by the chapel's beauty and history, Guo Pei challenged Martin Leuthold, creative director at textile manufacturer Jakob Schlaepfer, to design a fabric capturing the effect of sunlight streaming through its windows. To achieve this, he developed a fabric woven from a blend of gold metallic and silk threads and printed with painted images of the cathedral's arched domes.

Similarly, architecture was the inspiration for Guo Pei's *L'Architecture* collection (Fall/Winter 2018 – 2019) at the Cité de l'Architecture, Paris. The museum's extensive collections of Romanesque, Gothic, and neoclassical architectural models inspired the garments' constructions, revealing the influence of architecture on Guo Pei's design principles, a relationship present throughout her career but not explicit until this collection. In her hands, flying buttresses are translated into wide panniers of translucent fabrics, and armatures are expressed through wire and stiffened fabrics. Striving to foster a dialogue between the human body and spatial dimensions, she explains, "It is through architecture that mankind has relentlessly applied technologies to surpass themselves, expressing their thoughts and imagination about space, thus attaining miraculous glories."

China's imperial past was the focus of Guo Pei's Spring/Summer 2019 collection, *East Palace*. For this collection, presented at Palais de Tokyo, Paris, the designer created a rendition of the Hall of Supreme Harmony, located in Beijing's Forbidden City. Inspired by the women she envisioned living in the Forbidden City during the Qing dynasty (1644–1912), China's final dynasty, the designs on the runway drew from the era's sartorial practices. Including tiny shorts, revealing qipao, and stilettos with carved dragons as their heels, this contemporary reinterpretation may at first appear fetishizing. However, Guo Pei's self-Orientalizing approach—or her embrace of exoticizing stereotypes—can also be understood as an expression of her cultural pride and an effort to subvert the Western gaze by reclaiming authorship of traditional Chinese motifs. For Guo Pei, the collection celebrated not only the women who donned the elaborate robes, but also the skilled needleworkers who created the garments for Qing nobility. "Since ancient times, court art has represented the highest standard, as the imperial court was able to command the services of the best craftsmen," she explains.

A *tour de force* of textile techniques, the collection showcases Guo Pei's love for traditional crafts while reimagining them for a contemporary context. One such example is her use of *raden ori*, an innovative fabric from the family workshop Tamiya Raden, located in the Kyoto Prefecture, Japan. The fabric is a late twentieth-century invention of Katsuichiro Tamiya that combines two historic techniques—lacquerware and gilt-thread weaving. In Tamiya's process, thin sheets of mother-of-pearl are shaved from the inside of the shell and applied to mulberry paper, similar to the method used to decorate lacquerware. The shell-lacquered paper is then cut into thin strips, which are woven into the fabric. Guo Pei's appreciation for complex-woven textiles is also evident in her Spring/Summer 2020 collection, *Himalaya*. Here, Guo Pei was drawn to the Himalaya mountain range—a holy place for many cultures. The garments' soft silhouettes, asymmetrically draped across the body, with dropped waistlines and exaggerated sleeves cascading to the ground, were inspired by traditional Tibetan robes. Paramount to interpreting the collection is an understanding of the designer's fabric choices. Unable to find a fabric to express her ideas, Guo Pei turned to her own collection of antique Japanese obi belts. The collection employs gold-, silver-, and silk-thread embroidery in abundance, as well as depictions of the seated Buddha on the lotus flower.

Museums' collections of Chinese export art and European chinoiserie—including a tapestry, vases, and a tea set—with Guo Pei's "Porcelain" dress from the *One Thousand and Two Nights* (2010) collection. In this way, her designs reflect contemporary fashion practices that challenge notions of cultural authenticity amid transnational realities. Guo Pei continues and expands on this practice, amplifying the fusion of Chinese art with diverse traditions and styles through her fantastical design approach and global reach.



Collection: *Himalaya*, Spring/Summer 2020

Ensemble (coat, skirt, bodysuit, and stockings): pieced obi fabric (silk-and-metallic-thread complex weave); embroidered with silk, gold, and silver threads, embellished with Swarovski crystals, rhinestones, and beads. Boots: silk, silk and metallic-thread embroidery, and Swarovski crystals

Copyright © Guo Pei, Asian Couture Federation.  
Photograph by Lian Xu. All rights reserved

The final lower-level gallery exclusively features Guo Pei's Fall/Winter 2019 – 2020 collection, *Alternate Universe*. For this collection, Guo Pei envisioned an afterlife in which animals preside over humanity. In this elaborate fantasy, she combined a multiplicity of references, from parables of Aesop's fables to the silhouettes of late seventeenth and eighteenth century dress, ecclesiastical vestments, and Salvador Dalí's jewelry designs, with the principle of reincarnation. The runway presentation opened with two models wearing one oversized dress, symbolizing the coexistence of two worlds in one space. Abundant portrayals of the animal kingdom appear, rendered in a raised embroidery technique of silk threads, pearls, feathers, and Swarovski crystals set off against the billowy substrate of transparent piña cloth sourced from the Philippines. In this collection, Guo Pei cautions her audience to respect animal life: "Our soul might transmigrate or reincarnate between life forms, so if today we don't care for a certain animal, in the next life we might become this animal, like a bird or a monkey."

An ancillary gallery explores Guo Pei's use of elaborate embroidery. This art form has personal meaning for the designer. As a young girl growing up during the Cultural Revolution, Guo Pei found solace and inspiration in her maternal grandmother. Her grandmother's upbringing during the twilight of China's final imperial era, the Qing dynasty (1644–1912), offered a stark contrast to Guo Pei's own experience, and her stories of elaborately embroidered robes enthralled the future couturier. As a young designer working for brand-name companies, Guo Pei longed to design embroidered clothing. However, embroidery had ceased being taught to girls by the 1930s, and richly embellished clothing, forbidden during the Cultural Revolution, had not yet regained popularity as fashionable dress. At its peak, her studio employed 450 craftspeople, of which 300 are embroiderers. Over the course of several decades, Guo Pei and her team have developed their own interpretation of traditional needlework, creating a style that combines techniques from Chinese embroidery with Indian, Russian, and European stitches. She shares, "I especially care about my artisans, patternmakers, and embroidery artisans because they are the people who help me realize my dreams and wishes." The gallery pairs a few of Guo Pei's most lavishly embroidered designs, from her *Legend of the Dragon* (Fall/Winter 2012) collection with an emperor's dragon robe and a woman's semiformal court robe on loan from the Asian Art Museum, San Francisco, to explore the commonalities between Guo Pei's embroidered creations and their historical antecedents.

Visitors to the Legion of Honor can further explore Guo Pei's work on the museum's first floor. Individual creations or groupings of Guo Pei's designs appear in eleven of the nineteen permanent collection galleries. The juxtaposition of Guo Pei's designs and the museums' permanent collection encourages a transcultural dialogue. For example, the "Phoenix" gown from the designer's *Legend of the Dragon* collection (2012), is presented as the guest of honor in the Salon Doré, the gilded historical French reception room. The majestic gold-embroidered "Da Jin" (Magnificent Gold) ensemble from the *Samsara* (Lifecycle) collection (2006) takes center stage among the Dutch masterworks. Several designs from the *Encounter* and *Courtyard* collections (2016) are interspersed in the French and British painting and Decorative Arts galleries. The presentation concludes with an examination of the art historical roots of a Sino-European object—a hybrid form dating to the seventeenth century. This gallery is dedicated to a special presentation that pairs objects from the Museums' collections of Chinese export art and European chinoiserie—including a tapestry, vases, and a tea set—with Guo Pei's "Porcelain" dress from the *One Thousand and Two Nights* (2010) collection. In this way, her designs reflect contemporary fashion practices that challenge notions of cultural authenticity amid transnational realities. Guo Pei continues and expands on this practice, amplifying the fusion of Chinese art with diverse traditions and styles through her fantastical design approach and global reach.

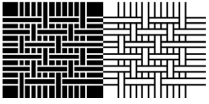


Collection: *1002 Nights*, 2010

Dress: hand-painted silk; embroidered with silk threads, embellished with Swarovski crystals. Headpiece: resin, silk tassels, and Swarovski crystals. Earrings and ring: metal and painted resin. Shoes: calfskin, wood, and resin

Hours to create: 8,000.

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## From Shirley Juster, Textile Arts Council Board Chair April 2022

It's the second month of spring! Thanks to the continuing enthusiasm of our board and our volunteers, we have so much to look forward to.

On January 22, we opened our Saturday lecture series with a virtual presentation "Helena Hernmarck: Wool and Color." In her presentation, Helena chronicled the progression of her signature weaving technique while highlighting major commissions and the development and research required to execute them.

This lecture was appropriately well-timed following the Fine Arts Museum's recent acquisition of her 1983 work *On the Bay* (currently not on display).



Helena Hernmarck, *On the Bay*, 1983. Wool, Tapestry Weave. 335.3 x 510.5 cm (132 x 201 in.). 2021.38. Collection of the Fine Arts Museums of San Francisco, Gift of Pacific Oak SOR 353 Sacramento Street, LLC, with funding by the artist.

Virtual lectures were held through March, returning to in-person lectures in April. Add these dates to your calendar:

**April 23** - *From Second-Hand Robes to Chinese Art: the Formation & Meanings of "Chinese Dress" Collections in the 20th Century American Museum* with Rachel Silberstein in-person at the Legion of Honor's Gunn Theater

**May 21** - *The Future is Now* with Julia Koerner in-person at the Koret Auditorium

**June 4** - *Annual Sinton Lecture: Using Beauty and Textiles to Look at Hard Environmental Realities* with Linda Gass in-person at the Koret Auditorium

Despite masking and distancing restrictions, TAC hosted several exciting tours of Bay Area exhibits during the past 6 months. We continued this for the new year with a March 31 in-person tour of *Weavings* at the Asian Art Museum, followed by tea in the Fisher Room. In April, renowned Indonesian batik artists Agus Ismoyo and Nia Fliam of the Brahma Tirta Sari Studio in Yogyakarta conducted a two-day hands on workshop at TAC member Sandra Sardjono's Tracing Patterns Foundation in Berkeley. A guided textile and garden tour of Filoli in Woodside, CA is scheduled for May 16; and in June we'll be treated to a studio tour to learn the history and provenance of board member Joan Hart's acclaimed collection of paisley shawls.

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If you haven't yet seen *Patrick Kelly: Runway of Love*, I encourage you to visit the deYoung Museum before April 24 when the exhibition closes. You'll be amused, inspired, entertained by Patrick's unique take on fashion and his playful sense of humor. For a preview, enjoy the recording of the exhibition opening day panel that sheds light on Patrick Kelly's fashion career, life, and legacy. With introductory remarks by Director Thomas Campbell along with Bjorn Amelan, Dilys Blum and Laura Camerlengo.



Installation view of *Patrick Kelly: Runway of Love*, de Young, San Francisco, 2021. Photograph by Randy Dodson, © Fine Arts Museums of San Francisco.

A special thank you to **Associate Curator Laura Camerlengo**, who curated the exhibition and edited the accompanying catalogue, the first-ever volume on the designer. Laura also hosted a successful fundraiser featuring a behind the scenes peek at the painstaking efforts involved in researching and installing an exhibit of this complexity.

For another look at high fashion, the Legion of Honor will be the venue for a truly exceptional exhibition of the work of Guo Pei, China's most renowned couturier. Organized by **Jill D'Alessandro**, Curator in charge of Costume and Textile Arts, *Guo Pei: Couture Fantasy* will run from April 16 to September 5, 2022. Plans are underway for TAC events in conjunction with the exhibition.

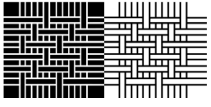


### Our **TEXTILE BAZAAR** has returned!

After months of uncertainty, we were thrilled to once again be in business at St Mary's Cathedral event center last November 13. It was a huge success. I have so many of you to thank for your participation...the vendors who hung in there waiting for local decisions on COVID restrictions; all of you who donated to the TAC sales table, making this a profitable event; and the volunteers who managed the crowds and kept us masked. And it was wonderful that so many of you came, shopped, and supported our annual sale.

Based on the popularity of this event, we've already booked space for this year at **St. Mary's for Saturday, November 12, 2022.**

*(continues on page 7)*



## NOTE OF THANKS TO SARAH GATES

A note of thanks and recognition to our long serving Head of Textile Conservation, **Sarah Gates**, who retired mid-January 2022. Sarah began her affiliation with the Fine Arts Museums of San Francisco in 1980 while an undergraduate at Mills College. After completing her graduate work in textile conservation at the University of London at Hampton Court, Sarah rejoined the museum as Associate Conservator in 1985 and became Head (and sole textile) Conservator in 1992. Congratulations on her unique contributions!

- Immediately following her hiring, she began an intensive treatment project to conserve 100 Anatolian flatweaves for the ground-breaking exhibition of the same name. The exhibit opened at the old deYoung Museum in 1990, and went on to travel to Paris and Brussels.
- Conducted a 20-year effort to upgrade permanent collection textile storage by successfully replacing all non-archival storage materials.
- Spearheaded a 20-year effort to conserve the three 16th century Triumph tapestries with grants from the IMLS and the National Endowment for the Arts.
- Fashion Doll project: In an all volunteer project headed by Trish Daly, Sarah supervised the fabrication of 15, multi-layered, 1/2 scale costumes ranging from the 18th century to the 1980's. They were designed to educate the public regarding western women's fashionable dress over the past several decades. The dolls model everything from lingerie to outerwear. A first exhibition is planned for 2023.
- Facilitated over \$225K in gifts/awards to the lab from support groups and private individuals.
- Provided Tours and Workshops in the lab, or within the conservation department.

Thank you, Sarah, for all this and more. We wish you the best!

We are all looking forward to an opportunity to meet again in person. I thank all of you, our members, for your continued support during the pandemic. And as always, I would love to hear from you.

**Shirley Juster**  
*Textile Arts Council Chair*

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## Big Changes Come To The Textile Lab

By Jane Williams and Sarah Gates

The George and Marie Hecksher Textile Conservation Center is evolving dramatically in several ways:

### Frequency and type of exhibitions:

Before 2005, the textile conservation lab worked primarily on flat textiles, both Western and non-Western, from the permanent collection. These were mostly displayed on walls and vitrines in the old de Young building among exhibitions spaced far apart on the calendar. When costume display was undertaken, the exhibitions were smaller, and costumes were interspersed with other types of flat textiles.

The lab now has a greater focus on three-dimensional costume, with exhibitions at both the Legion and the new de Young currently overlapping on the calendar. Additionally, FAMSF-published catalogs accompany almost every exhibition. This echoes an international trend – costumes are popular! *(continues on page 8)*



Retired Head Conservator Sarah Gates, Textile Conservation  
In background: *Verdure with Landscape and Animals*,  
17th Century AD. Bequest of Marguerite Brokaw Adams.  
1992.69.6.

## Big Changes Come To The Textile Lab *(continued)*

### Staffing and transitions:

This January marked a major transition for the department. **Sarah Gates**, hired by FAMSF as a textile conservator in 1985, retired on January 14. Sarah oversaw the department and museums' textile collections through more than 36 years of exhibitions and acquisitions. She also oversaw the move and rehousing of all textiles for the complete renovation of the Legion of Honor in the '90s and the construction and opening of the new de Young in 2005. For nearly thirty years, she was the only staff conservator, working with temporary contract conservators, interns, and a talented and dedicated team of long-term volunteers. **Jean Scardina, Kathy Murphy, Don Ellison, Trish Daly, Barbara Nitzburg, Barbara Arthur, and Janet Glessner** have shared their skills and time with the Textile Conservation Lab for decades.

**Beth Szuhay** is the new Head of Textile Conservation. She started part-time in February and is full-time as of this April. No doubt familiar to many longtime TAC members, Beth began her career in the old de Young as an intern. Following graduate school, she returned as an Associate Conservator, working on both permanent and outside private collections in the lab from 2001 to 2011. She received her MS in Art Conservation from the Winterthur/University of Delaware Program in Art Conservation, and a BA in International Studies from Miami University, Ohio. From 2011 to present, she has managed her own textile conservation business, Chrysalis Art Conservation, in Half Moon Bay. Beth is currently the chair of the Textile Specialty Group of the American Institute for Conservation.

We are so pleased to welcome Beth back. She is already part of our textile conservation community and is familiar with FAMSF and its collections. One of Beth's first priorities is to make sure the team is staffed to support the needs of the growing collections and ambitious exhibition schedule. The department currently has three additional staff members:

**Anne Getts**, who joined in 2014 as the Andrew W. Mellon Assistant Conservator, continues to contribute her numerous and varied talents as the department's Associate Conservator.

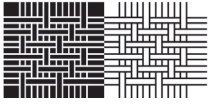
**Laura Garcia Vedrenne**, our Andrew W. Mellon Fellow, was introduced to the TAC in the Winter 2020 Newsletter. The onsite work limitations and challenges created by the pandemic lockdown allowed us to extend her original two-year fellowship until September 2023. Laura received her master's degree from the Centre for Textile Conservation and Technical Art History at the University of Glasgow. Her undergraduate degree in Conservation is from the Escuela de Conservacion y Restauracion de Occidente in Guadalajara, Mexico.

**Erin Algeo** was hired in September 2021 to focus first on the mounting of permanent collection costumes for the San Francisco Style exhibition. Her talents were called immediately into action for the installation of *Patrick Kelly: Runway of Love*. She is now central to the team preparing costumes for *Guo Pei: Couture Fantasy*. She comes to FAMSF with a Master's of Letters in Dress and Textile Histories from the University of Glasgow. Her special interest is the construction of 18th century clothing and accessories, with a focus on the dress of the enslaved in the Atlantic World. Before studying in Scotland, Erin was for many years the curator, restorer, and manager at LACMA Museum of Lace and Textiles in Berkeley. She completed her BA in Art History and Art Practice at UC Berkeley and received an MFA from the California College of the Arts.

All in all, it is a moment of great continuity and expansion of textile conservation training and talents for the FAMSF. Laura and Sarah share their conservation training in the UK, while Laura and Erin overlap with their training in Glasgow. Beth was an intern with Sarah and worked with her at both the old and new de Young. Anne and Beth are both graduates of the prestigious Winterthur conservation program. Anne, Beth, and Laura all bring a more rigorous training in science than the department had before. Erin contributes extensive professional and academic experience with costume to the department. It is the beginning of a new era for the Textile Conservation Lab – something completely appropriate for the 21st century!

The Conservation Division is very grateful for a recent generous gift from the MAE Foundation in support of the *Guo Pei* exhibition. Quarantine restrictions prevented Guo Pei's China-based team from travelling to San Francisco to mount the exhibition. The MAE Foundation stepped in to support hiring skilled costume mounters to help our FAMSF team prepare and install more than 80 of Guo Pei's complex, often sculptural and architectural, ensembles. A special thank you to TAC member Robin Hampton for supporting the Textile Conservation Department at FAMSF by facilitating the initial introduction with the MAE Foundation.





## IN MEMORIAM JoAnn C. Stabb



JoAnn C. Stabb, a pioneer in the wearable art movement, died suddenly and unexpectedly on February 11, 2022, shortly after her 80th birthday at her home in Walnut Creek, California.

JoAnn was a designer, author, and lecturer specializing in the field of fashion and wearable art. She served on the design faculty at the University of California, Davis, for 34 years (1968–2002), joining the university straight from graduate school. As an undergraduate, JoAnn studied art and design at UCLA and took a summer fashion illustration class at Parsons School of Design in New York. After graduation, she received a one-year scholarship to study the business of fashion at the private Tobé-Coburn School for Fashion Careers in New York. She completed two internships as part of this program, one at Macy's Herald Square and the other at Vogue magazine, which she equates to "her *Devil Wears Prada* experience." Eventually, she returned to UCLA for a Master of Arts in Design with a focus on textiles and fashion.

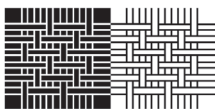
UC Davis recruited JoAnn in 1967. She taught courses on clothing, fashion, historic and ethnographic costume, and contemporary wearable design. She started the textile and fashion curriculum in the Department of Design, encouraging students to think about surface design and the structure of a garment as well as the relationship of historical and ethnographic costume to contemporary design. She championed the value of studying actual textiles and artifacts which led to her role as the first curator of the UC Davis Design Collection. In 2017, the collection was renamed the JoAnn C. Stabb Design Collection in her honor. At the naming celebration, JoAnn, who had collected and donated many of the pieces in the collection, remarked that "it was wonderful to be rewarded for something that others might see as a problem or addiction" and she was glad that no one had reported her to "hoarders anonymous!" The collection was featured prominently in the noteworthy book, *Textiles: The Art of Mankind* by Mary Schoeser, who was also one of JoAnn's former UC Davis students.

JoAnn captured the zeitgeist of the 1970s wearable art movement and brought that creativity into her teaching. She helped define the field by researching, collecting, and curating exhibitions of artists and designers whose works weren't in the fashion mainstream relative to the specific trends or moments in that time but explored the body as an armature for personal adornment and artistic interpretation. She also helped propel the field through critical writing and produced the groundbreaking video series "*Wearable Art from California*" which featured UC Davis colleague Katherine Westphal, as well as Gaza Bowen, Jean Cacicedo, Ellen Hauptli, Candace Kling, and K. Lee Manuel. The series was distributed nationally by the American Craft Museum and internationally by the United States Information Agency's Arts America Program. This pivotal series is available to watch on [YouTube](#). (See link below.)

In addition to promoting the field, JoAnn was also a participating artist and TAC board member. Her creative work is often underscored with wit and whimsy and has been exhibited in the United States, Austria, France, England, South Korea, and Australia.

JoAnn is survived by her two sons, Charlie and Peter, their wives and children, many relatives, colleagues, and friends.

Watch "Wearable Art from California" [here](https://youtube.com/playlist?list=PL2ACQsMUzSQnQgChtdgEWIHcw8bHgUP7m). (https://youtube.com/playlist?list=PL2ACQsMUzSQnQgChtdgEWIHcw8bHgUP7m)



Textile Arts Council

deYoung \ fine arts museums of san francisco

50 Hagiwara Tea Garden Drive Golden Gate Park  
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