

Textile Arts Council

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PREVIEW of UPCOMING EXHIBITIONS

By Jill D'Alessandro

Curator of Costume and Textile Arts

The Fine Arts Museums' textile arts collection boasts over 13,000 textiles and costumes from traditions around the world that span two and a half millennia and represent cultures from 125 countries. The upcoming exhibition program truly represents the diversity and range of our collections and interests with presentations of fashion, contemporary art, and ethnographic textiles. From the world premier of the Oscar de La Renta exhibition to a spotlight on Bay Area artists, Kay Sekimachi, and two presentations of traditional textiles, there is something for everyone this season.

Oscar de la Renta

HERBST EXHIBITION GALLERIES

March 12–May 30, 2016

This world premiere retrospective of Oscar de la Renta's work celebrates the life and career of one of America's most influential designers. The exhibition will include more than 130 ensembles produced over five decades, and is presented in collaboration with the house of de la Renta and the designer's family.

Thematic sections investigate various aspects of de la Renta's career: his training in the couture houses of Europe, which led to sophisticated early designs, first for the house of Elizabeth Arden and then for his own label; fashions that took their cues from art, history, and travel to evoke Spanish, Russian, and Asian themes; the influence of his love for the garden on his works; and the exquisite haute couture and red-carpet looks he created for his own brand and as head designer for Pierre Balmain. Guest curator André Leon Talley, former American editor-at-large for *Vogue* magazine, brings a depth of knowledge gained from decades in the fashion industry and his lifelong friendship with de la Renta to provide an unmatched perspective on the designer's oeuvre.

For this presentation, de la Renta's company and the House of Balmain have opened their archives to illuminate both the breadth and depth of the designer's work. Additional pieces will be drawn from the designer's personal collection, museum and private lenders from across the United States, and the Fine Arts Museums' costume collection.

This exhibition deepens the Fine Arts Museums of San Francisco's commitment to fashion as a form of artistic expression. Previous costume exhibitions include *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* (2012), *Balenciaga and Spain* (2011), *Yves Saint Laurent* (2008–2009), and *Vivienne Westwood: 36 Years in Fashion* (2007). *(continues on page 2, col. 1)*

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

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Oscar de la Renta (designer), American, 1932–2014
Elizabeth Arden (house of), American
Evening dress, "Queen of Thailand", 1967. United States.
Acetate, wool, metallic threads; quilted brocade.
141.6 cm (55 3/4 in.) Center Back Length.
Gift of Constance B. Peabody

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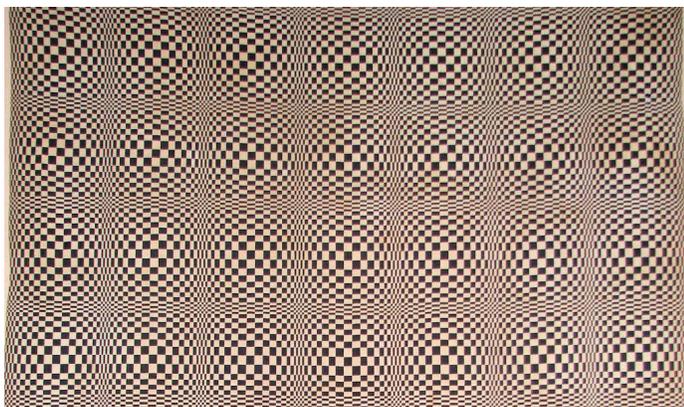
PREVIEW of UPCOMING EXHIBITIONS

On the Grid: Textiles and Minimalism

July 23, 2016–April 2, 2017 • de Young • Textiles Galleries

The term Minimal art, or Minimalism, is applied to a school of abstract art that emerged in the late 1950s, characterized by a shared visual aesthetic of reductive geometric abstraction, as seen in works by such artists as Carl Andre, Dan Flavin, Donald Judd, Sol Le Witt, and Robert Morris. Today the movement's definition and even its existence continue to be debated by critics and artists alike. However, certain underlying principles are generally applied to Minimalism: regular, symmetrical, or gridded arrangements; repetition of modular elements; direct use and presentation of materials; and an absence of ornamentation. On the Grid: Textiles and Minimalism presents a broad range of textile traditions from around the world that share many of the same aesthetic choices ascribed to Minimalist works as a means of underscoring the universality of the movement's design principles.

Minimalist art is based upon pre-existing systems that conceive of the artwork in advance of its actual execution. These systems, often mathematical, rely on the repetition of simple forms. Textiles by their very nature comply with these core elements, and textile artists, like the Minimal artists, predetermine the finished work through their selection and processing of materials and in the warping or preparing of the loom. On the Grid examines these processes and further explores both the preeminence of weaving in the textile design vocabulary and its influences on the design of painted and dyed pieces that also conform to Minimalism's repetition of forms and the grid as patterning devices.



*Bedcover, ca. 1950 (detail). United States, or England
Cotton; double-weave. 233.7 x 166.4 cm (92 x 65 1/2 in.)
Museum Purchase, David and Susan Hodges Fund. 2013.10.*

(continued from page 1)

The woven shawl worn by the Aymara people of Bolivia and Peru exemplifies a purity of design that is achieved in the preparation of materials. The process begins with hand selecting alpaca fiber of the highest quality, followed by spinning the fibers; dyeing the yarns; and then, to enhance their textural quality and strength, plying or twisting two yarns, sometimes in two different shades, together. The overall design of the shawl is derived from the careful layout of its colored bands during the preparation of the warp—the parallel yarns that are fixed onto the loom. The simplicity of each striped composition shows an innate understanding of proportion and of spatial and color arrangements.

Dictated by the loom, woven structures fundamentally exist on the grid, their patterns plotted according to mathematical systems. A mid-20th-century American coverlet, made during the heyday of Op art, incorporates a pattern that in fact dates back to the 19th century, with an extant example housed in the Cooper Hewitt Museum, New York. Here, a relatively simple checkerboard pattern is transformed into a pulsating optical field through an incremental reduction of the size of the squares on both the horizontal and vertical planes and a repetition of the pattern.

With its preference for an aesthetic purity and the use of negative space, traditional Japanese design is often considered a precursor to Minimalism. Contemporary Japanese artist and master indigo dyer Hiroyuki Shindo has created his own method of dyeing by laying his cloth atop a shallow trough layered with stones then repetitively pouring his indigo dye bath onto the cloth. During his process, he watches as the indigo seeps through the cloth, accepting the natural process and the resulting variations of hues. Shindo has explained the importance of the negative space: "In my exploration of indigo dyeing I have discovered that the white in each work—whether hand-woven cotton or linen or a mixture of both—is as great a concern as the dyed portion. If the white is not brilliant enough, or the un-dyed portion is not of the

PREVIEW of UPCOMING EXHIBITIONS

right proportion, the balance is broken, and so I insist: white is as important to my work as is indigo.” While his process is both organic and accepting of chance, defying Minimalism’s typical dictate for order, the finished product is, like Minimalism, completely reflective of its materials and process.

Together, this selection of 27 textiles from the Museums’ permanent collection examine various aspects of the Minimalist art aesthetic that address abstraction, precision, geometry, materiality, and process. These objects reflect the core principle that there is a beauty in simplicity that is both universal and timeless.

This exhibition is organized by the Fine Arts Museums of San Francisco.

deyoungmuseum.org/onthegrid



Woman's mantle (iscayo), early 19th century
Bolivia, La Paz, Pacajes (P), Aymara
Sheepswool or camelid; warp-faced plain weave
115.5 x 92.8 cm (45 1/2 x 36 9/16 in.)
The Jeffrey Appleby Andean Textile Collection
1992.107.152

(continued from page 2)

Kay Sekimachi: Student, Teacher, Artist

T.B. Walker Textile Education Gallery

April 23, 2016 – November 6, 2016

San Francisco native Kay Sekimachi (b. 1926) is recognized as a pioneer in post-World War II fiber art movement, which emerged as a new form of artistic expression in the 1960s and 1970s as artists pushed the boundaries of textile traditions into the realms of sculpture, installation and performance art. Throughout her six-decade-plus career, Sekimachi has explored the infinite possibilities of double-weave—in which two or more sets of warps and one or more sets of wefts are interconnected to form a two-layered cloth—in both small-scale weaving studies and multidimensional woven sculptures. *Kay Sekimachi: Student, Teacher, Artist* will use Sekimachi’s detailed studies to explore the evolution of her distinctive weaving style that combines a mastery of complex weaving techniques with innovation.

Sekimachi was introduced to the double-weave technique by the German-born textile designer Trude Guermonprez (1910-1976). Following in the textile tradition of the Bauhaus, Guermonprez encouraged her students to explore the interplay between raw materials and their weaving process; for Sekimachi this meant using the double-weave to realize new forms. Sekimachi’s early studies culminated in the mid-1960s with her creation of totemic hangings woven out of monofilament fiber, which are now considered to be seminal works of Sekimachi’s career and



Kay Sekimachi, American, b. 1926

Katsura, 1971. United States, California

Black nylon monofilament: 4-layered and tubular weaves. 109.2 x 38.1 x 33 cm (43 x 15 x 13 in.) Foundation purchase, George and Dorothy Saxe Endowment Fund

of the fiber art movement. An excellent example is *Katsura*, a four-layered, tubular weave created in 1971, a recent acquisition by the Fine Arts Museums that will be featured in the presentation. Removed from the tension of the loom, *Katsura* freely cascades into an ethereal, sculptural hanging, appearing almost lighter than air. Sekimachi’s monofilament hangings served as groundwork for the multidimensional fiber forms that she would create in the 1980s and 1990s, including small woven baskets and boxes that are also represented in the Museums’ collection.

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Although Sekimachi's fiber work has been exhibited widely throughout Europe, Asia, and the United States, this installation will be the first display to focus on Sekimachi's weaving studies. The T.B Walker Family Education Gallery's intimate environment and built-in study drawers make it the ideal space to display these objects, which will serve as a resource to the Bay Area textiles community, in particular to hand weavers.

The South Sumatran Ship Cloth

The Gallery of Oceanic Arts

April 2, 2016 – February 12, 2017

For Indonesians, who inhabit an archipelago of thirteen thousand islands, the sea represents their lifeblood, and ship imagery, a recurring theme in ritual arts, reflects their social structure, ritual life, and cosmological belief system. The ship can be seen as a spirit boat safely guiding the individual from one stage in life to another. In the Lampung region of south Sumatra, ship imagery predominates the woven arts. This installation will present three ceremonial textiles from the region, representing two of the major categories in the type often referred to in the West as ship cloths: the *palepai* and the *tampan*. These pieces from the Museums' permanent collection are being shown for the first time.

The *palepai* is considered the pinnacle of Indonesian weaving, both within Lampung society and by Western collectors. Once owned exclusively by Sumatran aristocrats, the expansive cloths were hung for display at significant occasions such as engagements, marriages, births, and funerals. Woven on a back-strap loom, these cloths present motifs from a limited repertoire: one or two red ships, a single blue ship, the tree of life, or ancestral figures.

(continued from previous page)

This exhibition highlights a major acquisition from 2010 of a two-red-ship *palepai*. The acquisition was made possible by the Textile Arts Council Endowment Fund and the Nasaw Family Foundation gift in memory of trustee Marshall I. Wais Sr. This *palepai*, measuring nearly 11 feet long, depicts the two large ships with sweeping oars and gracefully arching bowsprits and tails. The cloth is masterfully woven with finely detailed human figures, mythical creatures, birds, and ancestral shrines. Its rich color palette, combined with the intricate execution of the fine details, makes this an exceptional example. The multilayered or stratified docks depicted lend themselves to multiple interpretations: they may represent the upper and lower worlds of Sumatran cosmology a ledger of ancestry, or a reflection of social hierarchy. The cloth was likely used in an aristocratic marriage ceremony, with each of the two red ships representing a clan. During the marriage rites, a single-ship *palepai* would replace such a double-ship cloth to symbolically represent the merging of the clans.

Joining this *palepai* on display in *The Sumatran Ship Cloth* are two *tampan* cloths. Unlike the *palepai*, which had restricted use among the elite, *tampan* cloths were omnipresent at all rites of passage in Lampung. During transition rites—such as presentations of newborns, circumcision ceremonies, weddings, and even elopements—dozens of *tampan* would be exchanged as gifts between relatives, often being used to wrap food or other gifts. Accordingly, *tampan* display a wider range of motifs and thus do not lend themselves to such discrete classification as the *palepai*. Their compositions range from the simple to the complex, from repetitive geometric forms to representational figures. Most frequently, they include a ship motif, again reflecting the vital importance of the sea.



Ceremonial hanging (*palepai*), (detail). Indonesia, 19th century. Handspun Cotton; Plain Weave with Supplementary-weft Patterning
330 x 69 cm (129 15/16 x 27 3/16 in.)

Museum Purchase, Textile Arts Council Endowment Fund and the Nasaw Family Foundation Fund. 2010.18

NEWS FROM THE CONSERVATION LAB: A CLOSER LOOK AT A BOLIVIAN MONEDERO

by Anne Getts

Andrew W. Mellon Assistant Conservator in Textiles

Making a reproduction of an art object is often the best way to learn about its materials and methods of construction. This is because it requires a great deal of close examination: every stitch gets analyzed; every decision the maker made regarding style and design is studied and scrutinized. Drawing on the vast expertise of senior volunteer Jean Scardina, who has generously given her time to the Textile Conservation Lab one day each week for over thirty years, head conservator Sarah Gates presented Jean with the following challenge: to create an accurate reproduction of a Bolivian *monedero* from the permanent collection.

The *monedero* in question – in the shape of a man – dates to ca. 1950-60, and follows in the tradition of figural Bolivian knitted purses, traditionally used to hold coins and/or coca leaves and carried rolled up and tucked inside the wearer's clothing by both men and women.

To begin, Jean quite literally examined the object stitch by stitch, mapping out the pattern's shape and design. When the question of stranding arose, we employed the lab's small, digital, USB-microscope to examine the interior, inserting it carefully into the purse through the opening at the figure's neck. As suspected, all colors in each section were present, carried along the back of the surface when not in use.

Compiling her observations, Jean used computer software to produce a digital pattern. Next, she proofed the pattern, evaluating the accuracy of the gauge and overall shape by knitting an un-patterned test purse. With all the details in place, she moved on to creating the final reproduction, going to a great deal of trouble to accurately color match all 14 colors present on the original.



Examining the interior of a purse



Original (left) and final reproduction (right)

This complicated and painstaking process of recreation led Jean to make some interesting discoveries. For example, the heels are turned in exactly the same way knitted socks are and the right foot has surplus of toes (7 to be exact). The hands and feet have been padded with undyed wool fiber, and upon close examination it became apparent that the figure's hat was not knitted, but crocheted.

The final product is a *tour-de-force*, and gave us all a heightened appreciation of the skills and creativity employed by the original maker of the purse (as well as Jean's). Next time you are in the Textile Education Gallery at the de Young, go to the third bank of drawers from the library and open the top drawer to take a closer look – and if you'd like to try your hand at replicating, Jean's pattern is available online through the FAMSF blog, where more information can be found about her process and the history of the object itself.



Color matching yarns

FROM THE TEXTILE ARTS COUNCIL BOARD CHAIR

February 2016

It was good to see many of you at the TAC Holiday Party in December. Our silent auction was a nice success raising over \$1500, which helps support our operating expenses and the TAC Endowment for the Department of Textile and Costume Art at the FAMSF. There are many who helped to make the party a success. Jean Cacicedo chaired the event and worked with other board members to organize the food and the jury for the donations. Thank you to Renee Cocke and the staff at Krimsa Fine Rugs for again inviting us to use their beautiful gallery for our Holiday Party and to Levon Der Bedrossian, TAC member and proprietor of *La Mediterranee* on Fillmore, who donated, as in past years, several appetizer platters and an item for the auction.

This fall, the TAC operating funds transferred \$30,000 to the TAC endowment fund, which now has close to \$500,000 in principal balance. The interest from the investment is available to Jill D' Alessandro to purchase items for the permanent collections of the Textile department. We recently purchased a William Morris cotton, indigo discharge, block-printed fabric entitled *Wandle* to honor our long-term TAC Administrator, Trish Daly. The textile was designed in 1884 at Merton Abbey, Morris & Co.'s workshop in the parish of Merton, England.

I am sure many of you know Trish, who started with



William Morris (designer), English, 1834–1896
Morris and Company (manufacturer), English, 1861–1940
Wandle (detail), design registered 1884; printed 1917–1924. England
Cotton; indigo-discharged, block-printed 229.9 x 88.9 cm (90 1/2 x 35 in.) Museum purchase. Textile Arts Council Endowment Fund in honor of Trish Daly. 2015.39

the Museums as a volunteer in 1998. She became part-time office manager in 2000 when the TAC office still relied on a typewriter, carbon paper, and a small Apple computer. There was no email system, Internet connectivity, or internal networks. Imagine handwritten memos. Trish eventually became full-time, splitting time between supporting the curator and TAC. After retirement in 2013, she continues to volunteer in the Textile Conservation Lab, working on half-size costumes representing how women dressed through the 19th and 20th centuries. She is gratified to see continued enthusiasm for TAC and to know that the TAC endowment is adding significantly to the FAMSF.

TAC's sources of revenue include our Textile Bazaar, travel program, non-member fees for lectures, and our holiday silent auction. Our primary source of revenue comes from the annual membership dues. Our membership period follows our fiscal year from July 1st to June 30th of the following year. I have set a goal to reach a membership level of 550 in the next year and a half. We are currently at 467. To reach this goal, we have made a few changes. This past November, we split our email communications, e-News, between members and previous members to send reminder letters to re-join if a membership has lapsed. If you think you have been put on the 'lapsed member' list in error, please contact the TAC office.

Regarding receiving TAC emails—with the support of the museum's wonderful IT staff, we have been able to identify why some of you may not be receiving our monthly emails. If this is you, please contact our office for assistance to resolve the problem. While we may not be able to resolve all email issues, we can certainly give it our best shot. Also, don't forget to check our website periodically for information on TAC events and lectures. Follow the Textile Arts Council on Facebook and Twitter.

Save the Date: May 6th! TAC will be showing "*The Men of the Cloth*" in partnership with Friday nights at the de Young. The film is about three Italian master tailors who confront the decline of the apprentice system as they navigate their challenging roles in the twilight of their career. Producer/director Vicki Vasilopoulos will be part of a discussion after the showing.

Leslee Budge, Chair

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IN MEMORIAM

Marian Clayden

Marian Clayden (1937–2015) was a revered and beloved figure in the Bay Area fiber community and an internationally recognized fashion designer. Her multifaceted career as a textile and clothing designer spanned nearly four decades. She was unique as an artist in that she successfully moved from creating fantastic dyed art for the wall in the 1970's to becoming a pioneer as a haute-couture designer of elegant dyed clothing.

Born in the north of England and growing up during the Second World War and the post WWII era, Clayden trained as a painter, working first with portraiture and later moving onto abstract painting. Her foray into the fiber medium came through the dye pot and this became her primary mode of creative expression. Mostly self-taught, she immersed herself in a small book by British author Anne Maile — *Tie and Dye: As a Present Day Craft*, and became a master in working with various techniques of *shibori* (shape resist), *plangi* (tie dye), stitch resist, and later discharge (removing color from fabrics) and clamp resist techniques. The resulting wall pieces are dazzlingly brilliant, abstract designs that reflect her aesthetics as an abstract painter yet also reveal the control and understanding of the processes that she nurtured. In a 1987 article from California Fashion Designers she describes: “Dyeing is like dancing. My partner, the dye bath, has its own energy, its own expression; it creates something separate from my creativity. I can lead or follow. I must be willing to take chances. The results can surprise me and lead me in new directions.”

A pivotal moment in her career came in the late 1960's when she met Nancy Potts, a Broadway art director who was working on a new musical, *Hair*. Potts immediately commissioned Clayden to create textiles and costumes for the traveling shows—ultimately nine of them. Clayden's

fabrics from this period epitomize the psychedelic experience and the colorful freedom of the hippy movement.

After this work commitment Clayden's career took an unusual turn, especially for a fiber artist of her stature. Tiring of making art pieces for the wall and creating textiles for other fashion designers, she ventured into creating her own clothing. Her business, Clayden, Inc., was born in her garage in Los Gatos. Her signature bias cut-velvet dresses and jackets were featured in the windows of Bergdorf Goodman in New York and have graced many celebrities from Kirstie Alley to Catherine Zeta-Jones as well as many local clients. Her garments convey an innate simplicity and timelessness. They are sensual, tactile, romantic, sophisticated, classic, elegant, and luxurious.

Quoted on her website Clayden wrote: “The real thrill of clothing design was making a successful combination of all the elements—body style, fabric, drape, dyeing, and how it moves when worn—so as to create a garment that makes the wearer feel that she is enclosed in something as valuable to her as a work of art.”

Clayden's legacy is far reaching. Her work is included in the permanent collections of the Victoria and Albert Museum in London, the Nagoya City Museum in Japan, the DeYoung Museum in San Francisco, the San Jose Museum of Quilts & Textiles, and the Costume Collection of the Metropolitan Museum in New York.

She will be remembered as a creative force whose initial experimentation with surface design techniques led to her success in both the art world and on the New York runways. But she will also be remembered as an artist whose entrepreneurial vision, generosity, and passionate pursuit of an unparalleled creative aesthetic graced the world and all who knew her.

Deborah Corsini

Former Curator of the San Jose Museum of Quilts & Textiles.



Installation shots from the exhibition *Marian Clayden: The Dyer's Hand* (January 15 - March 23, 2008), by Gregory Case, photos courtesy of the San Jose Museum of Quilts & Textiles



NEWS FROM THE CONSERVATION LAB: A CRASH COURSE IN DRESSING MANNEQUINS

by Anne Getts

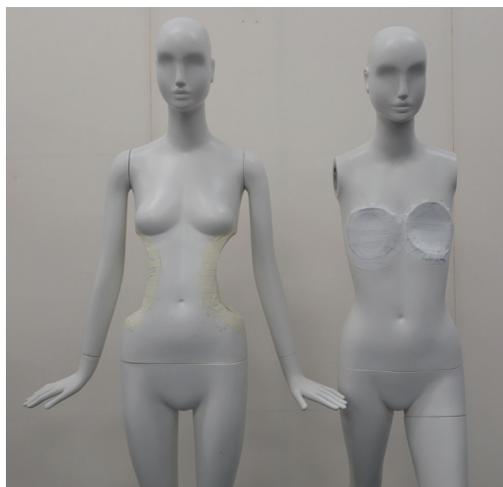
Andrew W. Mellon Assistant Conservator in Textiles

For the past two months, the conservation lab has been in mannequin dressing mode, as we prepare for the opening of Oscar de la Renta on March 12th. With more than 130 ensembles, this is a massive undertaking requiring countless hours of preparation. While the final product may look effortless (note: the show opens March 12th), there is a lot more to mounting a costume show than just slipping dresses onto a variety of mannequins. Here is a behind-the-scenes, crash course glimpse into what is actually required.

To begin, it is important to first understand that the body of the wearer is reflected in the size and shaping of the garment. This is especially true for couture garments, which are tailored for a specific individual. And since we cannot change the costume to fit the mannequin, we must change the mannequin to fit the costume. Thus, when dressing a costume, the size and shape of the mannequin must be adapted to mimic the previous owner's body.

This is done in a variety of ways. If the costume is smaller than the mannequin, our technicians will perform "surgery," often removing breasts or ribs to help reach target measurements. When the costume is larger than the mannequin, polyester batting is used to create layers of padding until the body reflects the required dimensions. Each mannequin is covered with a protective layer (usually white pantyhose, which are placed over both the legs and torso), which serves two main purposes: first, they provide a barrier between the costume and the surface of the mannequin, and second, they function as a working surface to hold layers of padding in place, and to provide a base to which

(continued next page)



1. Modified mannequins, with a waist reduction and breast reduction, respectively.



2. Underlayer preparation: the mannequin to the left is being prepared for a wide-skirted ballgown, while the one to the right will support a fitted skirt and blouse ensemble.

MEMBERSHIP RENEWAL

Thank you to all who have renewed their membership in TAC. We are most appreciative and hope you attend and enjoy the programs we've scheduled this year. If you have not yet renewed your membership, you will soon lose your TAC benefits. Please contact the TAC office via email if you are uncertain about your status. Membership Application Forms may be downloaded from the TAC website. To attend the TAC lectures and subsequent TAC events free, you will need the new white TAC card that shows your name and status. It expires on July 1, 2016.

. . . A CRASH COURSE IN DRESSING MANNEQUINS

(continued from page 7)

additional supporting layers—such as net petticoats to increase the fullness of a skirt—can be attached. Because we want this layer to be invisible, once the correct amount of padding is in place, the neckline of the garment is marked in twill tape and sewn down, allowing the excess pantyhose to be cut away and creating an understructure that is invisible to the viewer.

While dressing, we also utilize photographs of the costume—being worn by its owner and/or runway shots—as guidelines for styling the garment. With contemporary costumes, we often utilize modern-day underpinnings, such as slips to help the dresses hang correctly and readymade petticoats to give them fullness. While many of the ball gowns have their own petticoats, additional tulle is added to help them maintain their silhouette over the course of the exhibition.

Dressing requires at least two people (and sometimes as many as four!) to safely get the garment onto the mannequin—extra large skirts and mannequins in complicated poses, such as striding or reclining, can pose additional challenges. Each garment is unique, like each human body, and thus represents its own set of dressing needs. And by taking the time to properly and fully support each garment, not only are the objects themselves protected, but they are able to be presented both beautifully and accurately, as the designer originally envisioned.



3. Left: dressing action shot. Right: Oscar de la Renta Ready to Wear Fall/Winter 2012- 2013 Fashion Show at New York Fashion Week; Oscar de la Renta, Evening dress, Fall 2012, Black and gray silk tulle, Oscar de la Renta (Victor Virgile/Getty Images).



4. Two items from the permanent collection that are dressed and awaiting installation. Notice the hang tags (each costume gets an identifying tag with gallery placement and dressing information) and large rolling dollies (specifically designed in-house to transport costumes). Right: Oscar de la Renta, Jumpsuit, Fall 1969, Printed silk organza, FAMSf, Gift of Doris Raymond, 1998.234.11a-b; Left: Oscar de la Renta, Ensemble, 2005, FAMSf, Gift of Mr. Thomas L. Kempner, 2007.34.85a-c.

NEXT NEWSLETTER July 2016

Deadline for Submission

MAY 15, 2016

The Textile Arts Council newsletter welcomes announcements and columns from our members about textiles and related events in the textile community. Please send your copy to the TAC office: tac@famsf.org

GENERAL CALENDAR

Ongoing Events

June 5, 2015 to April 2, 2016

I Did! The Affirmations of Past Generations

“Taking the plunge,” “tying the knot,” “jumping the broom” and “getting hitched”— all reflect the perilous and optimistic nature of getting married. Even today, familiar with conscious decouplings and acrimonious separations, we are still in awe of the love and hopefulness that draws two people together. No garments capture our imagination and dreams like wedding clothes, the wedding dress being paramount among them. Packed away in paper, hanging at the backs of closets, old wedding dresses are a tangible link to the past and to the aspirations, desires, goals and promises made there. From the proposal, to the wedding, at the wedding breakfast, and away on the honeymoon, I did! *Wedding Finery Past* is a show about affirmations made over 100 years ago of which only the dress or the shoes, and sometimes the veil, are left. Lacis Museum of Lace and Textiles, <http://www.lacismuseum.org/>

November 10, 2015 to April 3, 2016

Ebony G. Patterson: Dead Treez

Dead Treez is the first monographic New York museum show by Jamaican artist Ebony G. Patterson, who splits her time between Kingston, Jamaica and Lexington, KY. Incorporating a wide variety of media, Patterson embellishes tapestries, sculptures, and paintings to talk about visibility in terms of class, gender, race, and the media. Her highly embellished, almost illuminated images and objects are intended to attract and seduce the viewer, challenging them not just to look, but to see. Museum of Art and Design, <http://www.madmuseum.org/exhibition/ebony-g-patterson-dead-treez>

November 19, 2015 to February 21, 2016

Jacqueline de Ribes, The Art of Style

This Costume Institute exhibition will focus on the internationally renowned style icon Countess Jacqueline de Ribes, whose originality and elegance established her as one of the most celebrated fashion personas of the twentieth century. The thematic show will feature about sixty ensembles of haute couture and ready-to-wear primarily from de Ribes’s personal archive, dating from 1959 to the present. The Metropolitan Museum of Art, <http://www.metmuseum.org/exhibitions/listings/2015/jacqueline-de-ribes>

December 1, 2015 to May 7, 2016

Denim: Fashion’s Frontier

Denim has become one of the world’s most beloved fabrics. According to anthropologist Daniel Miller, “On any given day, nearly half the world’s population is in jeans.” The cultural significance of this has yet to be fully determined. *Denim: Fashion’s Frontier* will explore the dynamic history of denim and its relationship with high fashion from the 19th century to the present. The exhibition will trace denim from its origins in work wear of the 19th century, through its role as a symbol of counterculture rebellion in America, to its acceptance into mainstream culture. It will culminate with the arrival of blue jeans as luxury items during the late 20th century, and denim’s subsequent deconstruction by contemporary designers through postmodern pastiche and experimentation. Museum at FIT: Fashion & Textile History Gallery, <https://www.fitnyc.edu/24735.asp>

December 15, 2015 to May 1, 2016

Woven Gold: Tapestries of Louis XIV

Colorful and glittering tapestries, handwoven after designs by the most renowned artists, were the ultimate expression of status, power, taste, and wealth. As patron, heir, and collector, Louis XIV (reigned 1643–1715), vastly augmented the prestigious French royal collection of tapestries. Displayed within his palaces while in residence and in outdoor courtyards on feast days, these monumental hangings embodied and proclaimed his magnificence. With rare loans from the French state, this major international loan exhibition, exclusive to the Getty, presents a selection of grand tapestries that evoke the brilliance of the Sun King’s court. Getty Center, Los Angeles, CA, <http://www.getty.edu/visit/exhibitions/future.html>

Dec 16, 2015 to March 27, 2016

Diane Simpson (b. 1935, Joliet, Illinois)

Chicago-based artist Diane Simpson’s elegantly constructed sculpture evolves from a diverse range of material, clothing, and architectural sources. While elements of her creations appear to effortlessly hang and fold, they are in fact the result of a rigorous approach to construction techniques, reveling in passages of pattern, joinery, and skewed angles that are by turns humorous and psychologically-charged. ICA Boston, <http://www.icaboston.org/exhibitions/diane-simpson>

New Events Listings

JANUARY

January 15 to April 16

Fairy Tale Fashion is a unique and imaginative exhibition that examines fairy tales through the lens of high fashion.

In versions of numerous fairy tales by authors such as Charles Perrault, the Brothers Grimm, and Hans Christian Andersen, it is evident that dress is often used to symbolize a character's transformation, vanity, power, or privilege. The importance of Cinderella's glass slippers is widely known, for example, yet these shoes represent only a fraction of the many references to clothing in fairy tales. Museum at FIT: Special Exhibitions Gallery, <https://www.fitnyc.edu/24864.asp>

FEBRUARY

February 18

San Francisco Tribal & Textile Arts Show 30th Anniversary Party
The 30th Anniversary party is Thursday night on February 18, 2016. Current TAC members, look for your downloadable/printable tickets to the 30th Anniversary Party in your e-news coming in early 2016. Free Admission for TAC Members! Fort Mason Center, http://caskeylees.com/SF_Tribal/SF_Tribal.html

February 18 and February 19

San Francisco Tribal & Textile Arts Show: Top Picks Tours by Cathryn Cootner. Cathryn Cootner, former textiles department curator at the de Young Museum, will present "Top Picks" Tours at The San Francisco Tribal & Textile Arts Show. Tickets are \$40 and include show admission. Tickets are limited and advanced purchase is recommended. Fort Mason Center, February 18th at 4 p.m. and February 19th at 9 a.m., http://caskeylees.com/SF_Tribal/SF_Tribal.html

February 18 to February 21

San Francisco Tribal & Textile Arts Show
The San Francisco Tribal & Textile Arts Show will celebrate its 30th Anniversary in 2016. As one of the first arts fairs to focus on high-quality tribal arts, the show has been instrumental in elevating the appreciation of ethnographic arts in the United States. This 2016 exhibition will present materials from South East Asia, the Oceanic Islands, the Middle East, Central and South America, Africa, the Cook and Solomon Islands, Polynesia, and Indonesia. Fort Mason Center, http://caskeylees.com/SF_Tribal/SF_Tribal.html

February 20

11th Annual Carol Walter Sinton Program For Craft Arts
Beneath the Surface of Feathers, with Maile Andrade
10:00 a.m., Koret Auditorium, de Young Museum

9th Annual McCoy Jones Lecture 2016

From Tradition to Modernity: the Art of the Anatolian Kilim by Ali Riza Tuna: 1:00-3:00 p.m., Koret Auditorium, de Young

MARCH

March 12

Lao Textiles and the Mythic Imagination.

By Ellison Findly, Professor of Religion and Asian Studies at Trinity College: 10:00 a.m., Koret Auditorium, de Young

March 12 to May 30

Oscar de la Renta

This world premiere retrospective of Oscar de la Renta's work celebrates the life and career of one of fashion's most influential designers. The exhibition includes more than 100 ensembles produced over five decades, and is presented in collaboration with the house of de la Renta and the designer's family. Herbst Exhibition Galleries—de Young Museum, <https://deyoung.famsf.org/exhibitions/oscar-de-la-renta-retrospective>

March 12 to June 28

Blanket Statements: New Quilts by Kaffe Fassett and Historical Quilts from the Collection of the Quilt Museum and Gallery, York, England. Included in this exhibition—only one of two U.S. museum venues—are fifteen historic quilts from The Quilters' Guild Collection, York, England and twenty quilts produced by Kaffe Fassett that were inspired by the designs of the historic quilts. San Jose Museum of Quilts and Textiles, http://www.sjqmilmuseum.org/exhibitions_upcoming.html

APRIL

April 9 to December 11, 2016

Kay Sekimachi: Student, Teacher, Artist
Textiles Education Gallery - de Young Museum

April 16

Slow Art: Traditional techniques and modern expressions in the creation of contemporary tapestries
by Martin Nannestad Jorgensen
10:00 a.m., Koret Auditorium, de Young Museum

April 2016 to February 2017

Undressed: A Brief History of Underwear

This exhibition will address the practicalities of underwear and its role in the fashionable wardrobe whilst highlighting its sensual, sexual appeal. The exhibition will explore dress reformers and designers who argued for the beauty of the natural body, as well as entrepreneurs, inventors and innovators who have played a critical role in the development of increasingly more effective and comfortable underwear. Victoria and Albert Museum, <http://www.vam.ac.uk/content/exhibitions/exhibition-undressed-a-brief-history-of-underwear/>

MAY

May 5 to August 14

Manus x Machina: Fashion in an Age of Technology

The Costume Institute's spring 2016 exhibition will explore the impact of new technology on fashion, and how designers are reconciling the handmade and the machine-made in the creation of haute couture and avant-garde ready-to-wear. The exhibition will propose a new view in which the hand (manus) and the machine (machina), often presented as oppositional, are equal protagonists. Metropolitan Museum of Art, <http://www.metmuseum.org/exhibitions/listings/2016/manus-x-machina>

May 6

"Men of the Cloth" Documentary Screening in partnership with Friday nights at the de Young. Koret Auditorium, Time: TBD, deYoung Museum

May 6 to August 21

Fiberart International 2016

Fiberart International 2016 (FI2016) is the 22nd in a series of triennial juried exhibitions sponsored by the Fiberarts Guild of Pittsburgh, Inc. Fiberart International is a benchmark exhibition presenting the best in contemporary fiberart. Chosen by a distinguished panel of artists and curators, Fiberart International 2016 will feature works by established and emerging artists, providing a unique opportunity to see current trends and innovations in this constantly evolving medium, Pittsburgh Center for the Arts, <http://fiberartinternational.org/about-fi/>

May 7

"A Fashion for the 'Exotic': From Charles Frederick Worth to Oscar de la Renta" by Laura Camerlengo.
10:00 a.m., Koret Auditorium, de Young Museum

May 28, 2016 to January 8, 2017

On the Grid: Textiles and Minimalism

Textiles Education Gallery, de Young Museum

JUNE

June 3, 2016 to April 1, 2017

TATTING: from Concept to Conceptual Art

From its mid-19th century beginnings to today's innovative creators, the many facets of tatting, from basic ornamental trimmings in lace to its place as a technique of fine art, will be explored. LACIS Museum of Lace and Textiles, <http://www.lacismuseum.org/>

June 11

"Costumes for Diaghilev's Ballets Russes; 1909-1929"

by Dr. William Eddelman.

10:00 a.m., Koret Auditorium, de Young Museum

ANNOUNCEMENTS

Carol James, Sprang: An Ancient Textile Technique.

February 4-6, 2016, 10:00 a.m.-5:00 p.m. LACIS Museum of Lace and Textiles. SPRANG is an ancient plaiting technique, manipulating stretched threads fixed on both ends. It recurs often in history as a method to create elastic, tight fitting garments, <http://lacismuseum.org/classes/>

Streetcolor Shining Silk & Handmade Felt: Nuno Scarves, Wraps, and Vests. April 15-17, 2016, 9:30 a.m.-4:30 p.m. Nuno Felting allows you to make luxurious fabrics of extraordinary lightness and warmth. We will focus on how to draft wool in a variety of ways, how to create ruffles through ruching and crushing; how to roll, knead, and slush shrink your felt; and how to design a simple vest. This class is excellent for a beginner as an introduction to felting and also for the experienced felter who wants to learn more details about making good felt, <http://www.mendocinoartcenter.org/Spring16/Streetcolor.html>

Introduction to Botanical Printing on Protein and Cellulose Fibers by Merridee Smith.

May 7-9, 2016, 9:30 a.m.-4:30 p.m. Lovely botanical prints can be produced on natural fibers: wool, silk, cotton, linen, and other cellulose fibers using plant materials found growing in our forests and back yards. This is a fascinating process, with much current exciting innovation, <http://www.mendocinoartcenter.org/Spring16/Smith.html>

Monoprinted Cloth and the Stitched Mark

by Ilze Aviks. May 10-14, 2016, 9:30 a.m.-4:30 p.m.

"Monoprinting" is a method used in printmaking, as well as in textiles. It simply means a "one-of-a-kind print."

Using this delightful and spontaneous method with textile pigments, participants will create unique cloth for stitching and collaging. Using basic hand-stitching and layering, we will create a series of small studies investigating the potent interaction of the stitched mark and painted cloth, <http://www.mendocinoartcenter.org/Spring16/Aviks.html>

Maire Treanor Clones Irish Crochet Workshop.

July 27-30, 2016, 10:00 a.m.-5:00 p.m. LACIS Museum of Lace and Textiles, <http://lacismuseum.org/classes/>

Notan: Designing in Black and White and Color

by Jean Williams Cacicedo, April 2-3, 2016, 9:30 a.m.-4:30 p.m.

Notan is a design study of dark and light principles. With Notan, both the positive and negative spaces of a design are considered important. Working with Notan is a wonderful tool for understanding design dynamics, color theory and design composition. We will create a series of color collages, using fabrics, and black and white paper studies. These exercises will lead us to a better understanding that good design utilizes the design principles of rhythm, balance and harmony.

<http://www.mendocinoartcenter.org/Spring16/Cacicedo.html>

Textile Arts Council

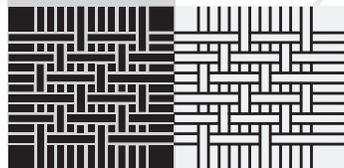
Don't miss these exciting TAC events!

February
2016

- Wednesday, February 10, 1 pm, Koret Auditorium, de Young Museum**
Holly McQuillan: Zero-waste fashion designer
Designer, writer, and facilitator at Massey University School of Design in Wellington, New Zealand.
- Saturday, February 20 2016, 10 a.m., Koret Auditorium, de Young Museum**
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Fine Arts
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Textile Arts Council

de Young Museum

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