

# Textile Arts Council

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

April 2015

Volume XXX, Number 2

## 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, April 18, 2015, 10 a.m.

### THE AMAZING HANDKERCHIEF: CHRONICLER OF ROMANCE, HEROISM, HISTORY, FASHION AND ART THROUGH THE AGES

With Ann Mahony

Ah, the ubiquitous handkerchief. It's been with us in both the large and small moments of life—wrapping a child's cut finger, catching a bride's tears of joy, being carried by a soldier into battle. Their history as a wardrobe accessory has been found in statues dating

to the Chou dynasty (1000 BC) and possibly earlier. Considered a sign of nobility, they are found in Renaissance portraits, heavily embroidered in gold and edged with lace; while in Persia handkerchiefs were reserved for kings. In France, Louis XVI issued a decree in 1785 prohibiting anyone from carrying a handkerchief larger than his! An entire language of handkerchief flirting developed and lasted well into Victorian times.

In times of sacrifice (the great depression, WWII) a handkerchief often served as the lone fashion adornment a woman could afford (\$.05 -.50). Vogue magazine carried ads for a Handkerchief of the Month. After the war, Balmain, Dior, Rochas, and others continued to feature handkerchiefs as a final touch to their haute couture.

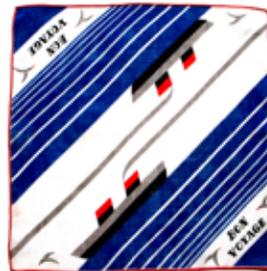
Handkerchiefs became custodians and couriers of history, recording our progression from railroad, to steamship, to air travel; from the birth of television to women's right to vote; and from Shakespearean sonnets to children's nursery rhymes. "Hankies" were the Pinterest of their day, and chronicled adventure, travel, romance, history, politics, sports, and more, with style, wit, and enchanting graphics. Come discover the stories hidden in their evanescent folds; your mind will engage and your heart will connect with these heroes of history.

Ann Mahony, collector and historian of vintage artifacts, is a Court Qualified, Board Certified Handwriting and Forgery expert by trade, and thus habituated to searching for the obscure and interesting. You can find her blogs at [www.TheAccidentalCollector.com](http://www.TheAccidentalCollector.com) and [www.HandkerchiefHeroes.com](http://www.HandkerchiefHeroes.com)



Parisian Couture ©HandkerchiefHeroes

Their size and versatility made handkerchiefs the perfect souvenir. From the Paris Exposition in 1900, to the 1939 New York World's Fair, handkerchiefs carried images of architecture, amusements, and adventures to share and remember. Many were saved and passed to future generations, along with the stories and memories they carried.



Bon Voyage ©HandkerchiefHeroes



Valentine With Love ©HandkerchiefHeroes

Programs continue on page 2, col. 1

Fine Arts Museums of San Francisco

de Young Legion of Honor

## Programs

continued from page 1

Saturday, May 16, 2015, 10 a.m.

### COLOR FIELDS: A CONVERSATION ABOUT IKAT, TAPESTRY AND CONTEMPORARY ART

With Mary Zicafoose

Life and yarn share many similar characteristics—the most obvious being their predisposition to twist and turn. I began experimenting with weft-faced Ikat applications early on in the rug-making years of my textile career. At that time I was looking for a technique that would create a fluid, lyrical, painterly effect on a woven surface, something that would release my imagery off the grid structure of a warp. I was dreaming of a weaving technique that did not require 10,000 yarn butterflies or half a lifetime dedicated to the creation of one large-scale piece. The more I looked at images of old ethnic ikat clothing, the more intrigued I became with the possibilities this technique seemed to hold for creating visual illusions and freedom of design in tapestry. The year was 1986. Armed with no previous experience, and not enough information to be either intimidated, savvy, or dangerous, I started wrapping and dyeing yarn. Through trial and error, over many pieces and many years, I derived a very precise and articulate formula for inviting the creative muse into my handwoven cloth. I had no early premonition that this labor intensive process of resist wrapping, dyeing, and weaving yarns would take me to the far corners of the world, providing access into the huts and ateliers of global cloth making. This uncanny love affair with technique and alchemy has allowed me membership into a timeless lineage of artists and craftsmen devoted to the symbolic embellishment of cloth. It is my life-long relationship with Ikat process

and product that both defines me as a weaver and distinguishes my work as a contemporary artist and textile maker.

My talk to the Textile Arts Council will cover my career path as a weaver, touching on stories of color origin, ethnic, traditional and contemporary ikat design and production, textile travel, and my thoughts on the political landscape of tapestry in 21st Century contemporary art.

Nebraska artist **Mary Zicafoose** weaves visual stories at her loom. Using the flat woven surface as her canvas, she is a master at weft ikat, a complex design dye process, that she juxtaposes with contemporary tapestry. Her work has been represented in the International Triennial of Tapestry, Lodz, Poland; Museo de Textil, Oaxaca, Mexico; China National Silk Museum, Hangzhou; and the collections of two dozen United States Embassies abroad. Zicafoose received a BFA from St. Mary's College, Notre Dame, Indiana, with graduate studies at the School of the Art Institute of Chicago and the University of Nebraska. Her work has been reviewed in *The Smithsonian Magazine*, *The Washington Post*, *Fiberarts Magazine*, *Fiber Art Now*, and *American Craft*. A USA Artist finalist and former Bemis Center for Contemporary Arts resident, Zicafoose is co-director of the American Tapestry Alliance, chairman of the board of the Omaha Union for Contemporary Art, former board member of GoodWeave USA and the Robert Hillestad Textile Gallery, and exhibition chair for the 2010 Textile Society of America biennial conference. Extensive teaching and lecture venues include Penland School of Craft, Penland, NC, and Arrowmont School of Arts & Crafts, Gatlinburg, TN.

*Programs continue on page 4, col. 1*



*Mountain for the Buddha: Envy, Weft faced ikat tapestry, diptych, 58" W x 63" L, wrapped, dyed & woven wool on linen warp, 2013*



*Mary Zicafoose in her studio*

#### NEXT NEWSLETTER DEADLINE

JUNE 10, 2015

Please send your copy to the TAC office.

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

# FROM THE TEXTILE ARTS COUNCIL BOARD CHAIR

April 2015

I hope you were able to attend the Tribal and Textile Art show at Fort Mason Center. This annual event in February, once again brought to us a comprehensive selection of national and international galleries representing some of the best available arts of Asian, Oceanic, African, Native American and Latin American indigenous peoples. We are honored to have such an event in San Francisco. If you missed it, mark your calendars for next year.

For our February program, Roy W. Hamilton, Curator of Asian and Pacific Collections at the Fowler Museum at UCLA, kindly filled in for Ellison Findly, who needed to cancel at the last minute. Roy discussed an exhibition, *Weavers' Stories from Island Southeast Asia*, in which 8 remarkable weavers and batik artists speak about their inspirations, experiences, determination and economic situations. They gave us a lot to think about in regards to the future of the hand prepared textiles.

As I submit my article for this April Newsletter, I am looking forward to our March lecture, *Tattered Rags: The Art of Boro*, being presented by Yoshiko Iwamoto Wada. We are so fortunate to have this acclaimed lecturer, author, artist and curator as one of our TAC members. Please read about our April, May and June programs in the Newsletter and on our website. You won't be disappointed. Each lecturer brings her passion and expertise regarding her choice of textile. I look forward to seeing you all at these upcoming lectures: on April 18, Ann Mahony will speak about the *Amazing Handkerchief, chronicler of romance, heroism, history, fashion and art through the ages*. On May 16, Mary Zicafoose will present *Color Fields: A conversation about ikat, tapestry and contemporary art*. Then on June 20, Norma Minkowitz will lecture on *Dancing Around Darkness: The Art Of Norma Minkowitz*, in the Eleventh Annual Carol Walter Sinton Program For Craft Art. You can find our

current and past lectures on the calendar on our website at <http://www.textileartscouncil.org/category/calendar/>

We are all excited about the exhibition, "*High Style: The Brooklyn Museum Costume Collection*" at the Legion of Honor. It has only a 3-month run. Be sure to put it on your calendar. If you missed the March 14th lecture by Jan Glier Reeder, the consulting curator of the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, check the Legion of Honor website for dates and times of the many docent lectures. <http://legionofhonor.famsf.org/exhibitions/high-style-brooklyn-museum-costume-collection>

One of the purposes of the Textile Arts Council is to provide funding for purchases to enhance the collections of the Costume and Textile Art department at the Fine Arts Museums of San Francisco. TAC formed an Endowment Fund, which is used for their purchase. Jill D'Alessandro, the textile curator, works with the TAC Board to identify items which will round-out the costume and textile collections of the Museums. Recent acquisitions include:

- A. An English waistcoat c.1725-1750, linen silk thread embroidery purchase in honor of John E. Buchanan.
- B. Oldie Gilbert, French Human Hair Top Hat, 2012 (purchase after the Gaultier exhibition)
- C. Man's robe 19th century, Syria, possibly Aleppo regions. Wool, silk, metallic threads, weft-faced plain weave.
- D. The most recent purchase this year is a woman's tunic, ca. 1900 from Burma, Asho Chin people in cotton, silk plain weave.

You will find images of these on the museum's website under **Explore the Art:** [www.famsf.org](http://www.famsf.org)

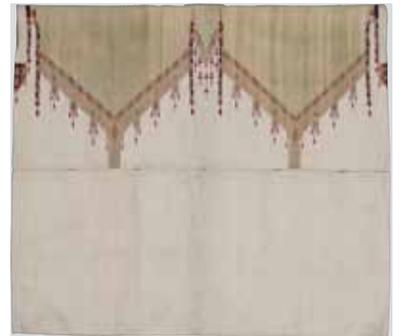
Leslee Budge  
Chair



A



B



C



D

Saturday, June 20, 2015, 10 a.m.

## **Eleventh Annual Carol Walter Sinton Program For Craft Art Dancing Around Darkness: The Art of Norma Minkowitz**

**With Norma Minkowitz**

For many years I have been exploring the possibilities of crocheted, interlaced sculptures stiffened into hard mesh-like structures. The web-like fabric defines volume and form. Process becomes a part of the content, and both structure and surface are achieved simultaneously. These mesh sculptures often make statements about enclosures and entrapment. They can suggest the safety of a shelter, or a cage from which there is no escape. The vessels take the form of human bodies and body parts, as well as natural and geometric shapes. Interaction between the forms and the themes of containment create work that is both personal and psychologically complex.



*The artist with 2 self portraits . photo credit: Carmine Picarello.*

I often dwell on the mysterious cycles of death and regeneration. In many of my works twigs and branches are left inside and are visible in an eerie way through the exterior of the sculpture, often suggesting connections to the human skeletal or circulatory systems. The outer netting obscures the shape within creating a sense of ambiguity in the shadows of the work. On the surface, paint and stitched lines appear and disappear depending on the light and viewing position. Intricate and random patterns are created by the nature of the open mesh structures. All of these elements combine to convey a sense of energy as the viewer moves around my sculpture. Conceptually, the interlaced fibers can lend a wonderful duality—simultaneously creating a delicate

quality, and also implying the strength of steel mesh—symbolic of the human condition.

Drawing continues to be important to me and I find that the threads and wires I use mimic the cross hatching and irregularities of my pen and ink drawings. My sculpture evolves into a three

dimensional drawing. Recently I have been filling the open spaces of the fiber's netting with modeling paste having plaster-like consistency. This process creates a surface that focuses on and highlights the lines I draw with stitches, introducing a bas relief of concept, energy and movement. I often highlight these drawn lines with colors of paint.

As my work evolves, one thing remains consistent: I am engaged in creating works that weave the personal and universal together. I look forward to discussing how my work has both overlapped and evolved over the years. <http://art.famsf.org/norma-minkowitz> and [www.normaminkowitz.com](http://www.normaminkowitz.com)

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### **Saturday March 14, 2015**

Guest Lecture: *In the Eye of the Creator: Design Inspirations and Interpretations in High Style* by Jan Reeder, consulting curator, Brooklyn Museum Costume Collection at The Metropolitan Museum of Art  
11:00 am – 12:30 pm

Florence Gould Theater,  
Legion of Honor

## Donor Spotlight: An Interview with Thomas Murray

In an overwhelming act of generosity, Thomas Murray donated nearly 100 textiles to the Fine Arts Museums of San Francisco this past year. Tom is well known in the field of tribal and textile arts, as a Bay Area dealer, collector and independent scholar, who specializes in South and Southeast Asian Art with a more specific focus on the arts of Indonesia. A long time supporter of the Fine Arts Museums of San Francisco and in particular the Textile Arts Department, Tom spoke with me from Brussels to answer a few questions.

*I guess this is a “local boy makes good” story. Do you think being a Bay Area native guided your interest in tribal arts and textiles?*

There is no question that it did. Growing up in Marin County, at a time when there were still open hills, old barns and Miwok shell mounds on the Tiburon peninsula gave me a fascination for “the old days.” We played Tarzan in the jungle in an area that we called prehistoric land. From that time on I loved exploring rainforests. When the most important Indian burial ground in Marin’s history was found at the end of the street we grew up on, my sister Elizabeth and I started the archeology club at Redwood High School. We helped dig under the supervision of a PhD candidate from San Francisco State. That made a formative impression and triggered an interest that stayed with me for a lifetime. The Fine Arts Museums enter into the discussion of early influences and inspirations as well. I remember my mother taking me as a boy to the City to see a classic Navajo sand painter at the de Young; he worked all day and then destroyed his creation at sunset. Already at seven years old I liked the shamanic art I was seeing, not to mention every lad’s favorite, the Egyptian mummy! And certainly, coming of age in Marin in the 1960s and 70s heavily influenced me. There was a lot of interest in Eastern religions, mystical philosophies, and non-Western art. The Marin Flea Market was a crossroads of world travelers who supported their onward adventures by selling artifacts. I was always looking for old rugs and Indian baskets encoded with symbolic motifs we tried to decipher, sometimes with the help of shamanic plant “helpers”...those were the days! The Flea Market was a place where we exchanged not only works of art but also travel tips, insights and ideas.

*You spent the last four decades traveling the world and collecting art. How did it all begin? Was there one pivotal moment?*

In fact there was an accumulation of pivotal moments. I come from a long line of explorers. My mother’s brother, Fenton Kilkenny, was a great sailor and sea captain who came home from Asia once every year or two and would tell us kids about

all the South Sea Islands he had visited, the cannibals, headhunters and beautiful maidens guarded by a mythical beast that was half-tiger, half-lion and half-leopard... Fenton may not have been great at math but he sure was a good storyteller, except that it was almost all true! Before the War he helped my great uncle Ted build what was called at the time the world’s most luxurious Chinese junk in Hong Kong for a Harvard botanical research expedition led by Dr Fairchild and sponsored by a Standard Oil heiress, Mrs. Archbold. Named the Cheng Ho after the great Ming admiral, they sailed through the Philippines, Borneo, Sulawesi, the Moluccas and had to end their trip in Bali when the War in Europe broke out. He told me about his discoveries, saying Bora Bora was the most beautiful island, but Bali the most fascinating! The Fairchild Botanical Garden is still thriving near Miami and the history of the Cheng Ho expedition is on line with this being a link to a photo of my Uncle Fenton at the helm:



Fenton Kilkenny at the helm of the Cheng Ho, 1939-1940

I would credit my Uncle Fenton as being the first to inspire me to explore the Philippines, Borneo and the other outer islands. But of a more recent vintage, I honor Dr Bruce Gordon whom I met at the Flea Market and his long term partner, Vicki Shiba, for encouraging me to get moving! I vividly recall seeing my first Indonesian ikat on New Year’s Eve in 1976 at the home of Vick Shiba and her husband, Bruce. It was a ceremonial cloth (*pua kumbu*) from Borneo and I was instantly captivated. That was a

seminal moment. I asked him how it was made and he explained the unbelievably counterintuitive process of ikat, where the weaver tie-dyes the pattern on to the warps before the cloth is woven. And how was it used? “To attract the Gods during headhunting ceremonies” I was hooked! When Bruce told me “Asia is changing. You should go now.” I listened and I acted quickly. That advice changed my life and I thank them for it!

*You are perhaps best known as an authority on Indonesian textiles and sculpture but this most recent gift included a large number of textiles from mainland India. Was there a reason why you specifically chose to give your Indian textiles to FAMSF?*

I consciously wanted to give something that both dovetailed and augmented the museums’ pre-existing collections, as I believe that the whole is greater than the sum of its parts. I know the collections well: its strengths in Central Asian carpets and Anatolian kilims; the growing Indonesian collections; and the world-class collection of Indian trade cloths and early silk weavings given by George and Marie Hecksher. I appreciate how much each of these gifts has

*continued on page 6*

enriched my greater understanding of textiles as art but it was an unfinished story. Collections need to grow by representing areas that can enrich and enhance relationships between the above-mentioned strengths. I think India may be argued to have been at the center of the textile world in centuries past, and we may find fascinating connections from Europe and the New World to Indonesia, Thailand and Japan. It is for this reason I wanted to advocate on behalf of the Indian textile traditions.

But I hasten to add that my gift also includes all of my Thai, Lao, Burmese, Tibetan, Central Asian and Andean textiles. I built these collections up with the same attention to themes of cross cultural pollination and independent invention; aesthetics and woven structure; and primarily a focus on what may be termed a universal truth about the spiritual nature of weaving and textiles serving as a primary transmission of culture from the ancestors. We are the beneficiaries of their lessons.

*Can you tell us a little about these collections? Please start with your wonderful Kashmir shawl end panels.*

I have always been interested in the creative process beginning with the starting materials. Most of my collection has been around textiles made with cotton but I am fascinated by how animal protein takes dye, which in part explains my interest in



the camelid and wool weavings of Bolivia, Anatolia and Kashmir. I came to India rather late for my generation, arriving in 1997 in order to make a pilgrimage to sacred places as well as visit the great Indian textile collection at the Calico Museum in Ahmedabad, Gujarat, a must visit for TAC members! The last leg of my journey brought me to Delhi where I had the good fortune to meet a great scholar and collector of Kashmir textiles, Mr Bharany, who upon recognizing my passion for the art form offered me the chance to acquire his collection. I am grateful that he let me choose the best of his pieces. With my selection I sought to compile a comprehensive overview of the progression of the boteh, a flowering bush form, with examples from the early, mid, and late 18th century into the early 19th century. Sadly, I was unable to source a 17th century example. I was

specifically interested in the styles that would have been worn by the courts in India and Persia. Through these examples, it is possible to reflect how the regime changes in Kashmir influenced the design patterns including but not limited to the Mughal, Afghan and Sikh periods. Some shawls with these boteh forms made their way to the European market, where they were very popular with ladies in the circle of Joséphine, wife of Napoléon circa 1800.

*As a collector, you have assembled numerous groups that fit together thematically. Can you touch upon one of these collections?*

I am very interested in tie-dye as a cross-cultural theme. This is another sub-set in both my collections and gift. I am especially pleased to place a number of objects from the collection of Jack Lenor Larsen in the museums' collections. Of course, I had admired Larsen's work long before I met him. His 1977 book, *The Dyer's Art*, with its cross-cultural study of resist-dye techniques served



as a bible to many of us when we were first getting started and remains a very important reference to the present. Jack Lenor Larsen was and remains a "taste maker" with this book and so many other contributions to the field. I recall the day we met for the first time: a very well-dressed man approached me at a fair, he told me he knew my work from my ads in *Hali* magazine! Thank God someone noticed! When it came time to disperse his collection that he had so long loved, he approached me because of an affinity of taste we shared, ironically in part because his book had such an impact on my own cross-cultural interests. I am pleased to gift many of these pieces to your museum, objects that inspired one of the most influential textile artists and scholars of the 20th century in the museums collections, including a number of textiles published in *The Dyer's Art*.

*You spend almost half the year traveling. Do you still collect in the field? If so, what are the challenges?*

When I first started collecting in the 1970s, it was as part of a culture of travelers (vs. tourists) who were willing to spend months, even years on the road exploring remote countries, observing rituals, and paying deep respect to the peoples and cultures we visited. We had to pay for these explorations with what *Hali* magazine called "high adventure sourcing"

and developed some real expertise en route, with some of us publishing articles and books on what we loved, thus becoming “scholar-dealers”, again a Hali term. Usually the best textile pieces were in the hands of the top professional antique dealers, although finding pieces offered on the grass in a distant market was very much part of the fun. I remember in 1979 getting up early to go to a market in Chincheros, a small village in the Andes near Cuzco. I saw a great textile laying out for sale, the colors shimmering in the high altitude sunlight. I had only enough money to either buy that textile or eat food that day. I chose the textile, but later when I was starving I was not so sure I made the right decision. Now I am! I loved interacting with the people and still do and buying and selling creates an opportunity to interact with locals that just wandering around gazing at them like a tourist does not.

Having said that, for quite some time now, I have been acquiring most of the objects and textiles I offer for sale or collect from early Western collections, not from their country of origin. The reasons for this are many, not least among them that many of the best pieces came out during the colonial era. And provenance is a good thing to have, as a wise observer recently wrote, “serving as the equivalent of the signature of an artist on a painting” to build up confidence in the value of a work of art. Plus history is interesting and enriching for its own sake, taking JL Larsen as a provenance mentioned above. Times are changing and rather than buying in country, I encounter an active market of collectors in the countries of origin buying back works or art on both the local and Western market, most famously the Chinese but also other SE Asian countries.

*What does making this gift to the Fine Arts Museums of San Francisco mean to you?*

I am a hometown boy supporting my hometown teams. Go Giants! Go Niners! Go de Young!

That said, and setting aside my long personal friendship and association with the museum, I was quite recently very much inspired by the gift of Native American art from Thomas Wiesel and his family. From the moment I entered the exhibition, *Lines on the Horizon*, I was struck with not only how great a connoisseurship ran through the collection on an aesthetic basis, but also by the intellectual depth in an art historical/cultural sense. I could see how this gift served in as a very real and immediate advocacy on behalf of an art form not known to many but deserving scholarship and appreciation that this great gift underscores. I should not mention my gift in the same breath as theirs, which includes some of the greatest masterpieces in the world, but I do feel an underlying dynamic exists. I too want to raise the consciousness of others and further what I believe in, that the spiritual nature of an indigenous people

may be accessed through their textiles as art; and in turn from them we may gain a greater understanding, respect and desire to preserve these expressions of our collective humanity. I believe that the de Young is the primary vehicle to disseminate knowledge about these cultures to the greater Bay Area and it is my wish to be part of that process, hoping that my gift will inspire others to help build upon the museum’s magnificent collection.

*Jill D’Alessandro*

*Curator of Costume and Textile Arts*

## TAC Funds a New Project

Each year many TAC members add a donation for the FAMSF Textile Conservation Lab to their annual dues. Sarah Gates wishes to thank those members whose generosity will help to fund a special new project.

Furthering TAC’s mandate for textile education, Sarah has plans to build a Western costume timeline, using half-scale dress forms. \$1,000 from TAC has purchased the forms, each of which will represent an era and its distinct “look.” All the little garments (and maybe underwear!) will be made of un-dyed muslin so that the silhouettes show clearly without the distractions of color and pattern. The idea for this endeavor came from a similar lineup created at the Indianapolis Museum of Art (see image). Sarah’s colleagues there have been very helpful in our preliminary planning and our “girls” are now onsite and waiting for their finery.

As an instructional tool, these models can be exhibited in the Textile Education Gallery or used in conjunction with an exhibition. Happily, Sarah has asked me to create this tiny wardrobe, and I am excited to be involved again in something that benefits the FAMSF Textile department and showcases the support of the Textile Arts Council.

*Trish Daly*



*Historic Silhouettes from 1770s to 1960s on display in the TextileActivity Space at the Indianapolis Museum of Art*

## GENERAL CALENDAR

### ONLINE FOR YOUR VIEWING PLEASURE:

*American Work Clothes from Colonial Times to the Present.* Windham Textile & History Museum, 411 Main Street; Willimantic, CT 06226

<http://www.millmuseum.org/exhibits/temporary-exhibits/blue-collar-pink-collar-white-collar-fall-2014/>

*Charles James: Beyond Fashion* Gallery Views. Harold Koda and Jan Glier Reeder, co-curators of *Charles James: Beyond Fashion*, provide a glimpse of the 2014 exhibition in video. See graphic analysis of gown shapes! <http://www.metmuseum.org/exhibitions/listings/2014/charles-james-beyond-fashion/video-and-audio>

*China Through the Looking Glass.* Pre-show photos at Metropolitan Museum of Art. <http://www.metmuseum.org/exhibitions/listings/2015/china-through-the-looking-glass/images>

*Fashion Flashback, 1920s-1960s: Five Decades of Style that Changed America.* Charleston Museum, 360 Meeting St, Charleston, SC 29403

<http://www.charlestonmuseum.org/fashion-flashback>

*Fatal Victorian Fashion:* article and photos at: <http://hyperallergic.com/133571/fatal-victorian-fashion-and-the-allure-of-the-poison-garment/>

*Inspiring Beauty: 50 Years of Ebony Fashion Fair,* Milwaukee Art Museum. Six fashion photos from exhibit. <http://www.jsonline.com/entertainment/arts/ebony-fashion-fair-exhibit-brings-black-is-beautiful-back-to-milwaukee-b99438699z1-291053621.html>

*The Collection Online,* The Metropolitan Museum of Art, 34,210 records. Costume Institute Search for fashion items. [http://www.metmuseum.org/collection/the-collection-online/search?deptids=8&ft=\\*](http://www.metmuseum.org/collection/the-collection-online/search?deptids=8&ft=*)

*The Collections of The Museum at FIT.* Search the collections online. <http://fashionmuseum.fitnyc.edu/>

## Ongoing Events

### Until March 29

*Artist Textiles, Picasso to Warhol.* Extraordinary prints on fabric by Picasso, Warhol, Matisse, Dali, and other masters of modern art. American Textile History Museum, 491 Dutton Street, Lowell, MA 01854. [http://www.athm.org/museum\\_exhibition/artist-textiles-picasso-to-warhol/](http://www.athm.org/museum_exhibition/artist-textiles-picasso-to-warhol/)

### Until April 18

*Yves Saint Laurent + Halston: Fashioning the 70s,* Museum of the Fashion Institute of Technology, 227 W 27th St, New York, NY 10001. <http://www.fitnyc.edu/336.asp>

### Until April 25

*Faking It: Originals, Copies, and Counterfeits.* Museum of the Fashion Institute of Technology, 227 W 27th St, New York, NY 10001. <http://www.fitnyc.edu/336.asp>

### Until April 25

*Academy Award film Nominees.* Also designers nominated by the Costume Designers Guild. FIDM Gallery Orange County, 17590 Gillette Avenue, Irvine, CA 92614. <http://variety.com/2015/artisans/awards/oscars-fashion-institute-previews-exhibition-of-nominated-costumes-1201427965/>

### Until May 3

*Inspiring Beauty: 50 Years of Ebony Fashion Fair,* Milwaukee Art Museum, 700 N. Art Museum Drive 700 N Art Museum Dr, Milwaukee, WI 53202 (414) 224-3200 <http://www.jsonline.com/entertainment/arts/ebony-fashion-fair-exhibit-brings-black-is-beautiful-back-to-milwaukee-b99438699z1-291053621.html>

### Until May 8

*Fashion and Technology 230 years of history of fashion using technology.* The Museum of the Fashion Institute of Technology 227 W 27th St, New York, NY 10001 <http://www.teenvogue.com/fashion/2012-12/fashion-museum-exhibits/?slide=1>

### Until May 10

*Fashion Flashback, 1920s-1960s: Five Decades of Style that Changed America* Hip 1960s and working backward to the swinging 1920s. Historic Textiles Gallery, Charleston Museum, 360 Meeting St, Charleston, SC 29403. <http://www.charlestonmuseum.org/exhibits-current>

### Until 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, exploiting the nature of prints as multiples to make "constructions" that explore 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>

### Until July 5

*A Common Thread: Stitching and Embroidery.* Guest Curated by Susan O'Malley. Contemporary artists who use stitching and embroidery as their primary means of expression and mark making to create provocative and compelling fiber art. The San Jose Museum of Quilts and Textiles, 520 South First Street San Jose, CA 95113 [http://www.sjqiltmuseum.org/exhibitions\\_upcoming.html](http://www.sjqiltmuseum.org/exhibitions_upcoming.html)

### Until July 5

*Bedouin Textiles from the Collection of Robert and Joy Totah Hilden*  
Woven history of the Arab nomads who have inhabited the Arabian Peninsula and elsewhere for millennia. The San Jose Museum of Quilts and Textiles, 520 South First Street San Jose, CA 95113 [http://www.sjqiltmuseum.org/exhibitions\\_upcoming.html](http://www.sjqiltmuseum.org/exhibitions_upcoming.html)

## Until July 5

*Kawandi Adventure: Quilts by Margaret Fabrizio.* In 2012, the artist spent two weeks in India, learning from the Siddi women of Karnataka, India their kawandi style of hand sewing colorful quilts. The San Jose Museum of Quilts and Textiles, 520 South First Street San Jose, CA 95113 [http://www.sjqquiltmuseum.org/exhibitions\\_upcoming.html](http://www.sjqquiltmuseum.org/exhibitions_upcoming.html)

## Until August 2

*Alexander McQueen: Savage Beauty.* First and largest retrospective of McQueen's work to be presented in Europe. 1992 MA graduate collection to his unfinished A/W 2010 collection. The Victoria and Albert Museum, Cromwell Road, London SW7 2RL. <http://www.vam.ac.uk/page/e/exhibitions/>

## Until November 2015

*American Work Clothes from Colonial Times to the Present.* Windham Textile & History Museum, 411 Main Street; Willimantic, CT 06226 <http://www.millmuseum.org/exhibits/>

## Until January 3, 2016

*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.fashionmuseum.co.uk/events/great-names-fashion>

## 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)

### Save the Date: Friday, May 15

*The Fashion Design Program at California College of the Arts* invites you to join us Friday, May 15, at 8 p.m. for our program's capstone event—the 2015 Annual Fashion Show, featuring the original collections of 13 senior designers.

The student collections are juried by industry professionals and showcased by professional models, in a high-caliber runway presentation that has become a staple in the college's lineup of annual events.

Tickets: VIP: \$100 (includes 6:30 p.m. pre-party / preferred seating at the main event) General Admission: \$40

Visit [cca.edu/fashionshow](http://cca.edu/fashionshow) to learn more and to buy tickets!

## New Events

### March 14, 2015 – July 19, 2015. Legion of Honor.

*High Style: Twentieth-Century Masterworks from the Brooklyn Museum Costume Collection* <http://legionofhonor.famsf.org/legion/exhibitions/high-style-brooklyn-museum-costume-collection>

### March 21

*Unraveling Identity: Our Textiles, Our Stories.* Exhibit to unite textiles from across cultures to explore expressions of individual, cultural, political, and social identity throughout the ages. The George Washington University Museum and The Textile Museum, 701 21st Street, NW Washington, DC 20052 <http://museum.gwu.edu/upcoming-exhibitions>

### March 21

*China: Through the Lens of John Thomson (1868–1872)* Thomson's late 19th C. photographs displayed alongside contemporaneous pieces from The Textile Museum's collection of Qing-Dynasty textiles and accessories. The colorful textiles help bring Thomson's powerful black-and-white images to life. The George Washington University Museum and The Textile Museum, 701 21st Street, NW Washington, DC 20052 <http://museum.gwu.edu/upcoming-exhibitions>

### May 7 – August 16

*China Through the Looking Glass.* High fashion juxtaposed with Chinese costumes, paintings, porcelains, and other art, as well as films. Metropolitan Museum of Art, 1000 Fifth Avenue (at 82nd Street) New York, NY 10028. Exhibit Location: Chinese Galleries and the Anna Wintour Costume Center <http://www.metmuseum.org/exhibitions/listings/2015/china-through-the-looking-glass>

### June 2 – November 14

*Global Fashion Capitals.* Paris, New York, Milan, and London have long been known as the fashion capitals of the world. However, the fashion industry is globalizing, and cities such as Seoul, São Paulo, Shanghai, and Mexico City are emerging as new fashion hubs. Museum of the Fashion Institute of Technology, 227 W 27th St, New York, NY 10001. <http://www.fitnyc.edu/3452.asp>

### July 11 – November 1

*Found/Made* Guest Curated by Roderick Kiracofe. Vintage quilts from Roderick Kiracofe's collection as well as pieces from Julie Silber, Eli Leon, and Marjorie Childress' Collections. Includes contemporary quilts. Artists include Ben Venom, Luke Haynes, Joe Cunningham, Clay Lohmann, Sabrina Gschwandtner, Sarah Nishiura, Dana Hart Stone, among others. The San Jose Museum of Quilts and Textiles, 520 South First Street San Jose, CA 95113 [http://www.sjqquiltmuseum.org/exhibitions\\_upcoming.html](http://www.sjqquiltmuseum.org/exhibitions_upcoming.html)

### June 13, 2015 – January 31, 2016

*Shoes—Pleasure and Pain. The extremes of footwear from around the globe.* The Victoria and Albert Museum, Cromwell Road, London SW7 2RL <http://www.vam.ac.uk/content/exhibitions/shoes-pleasure-and-pain/>

### October 3, 2015 – January 10, 2016

*The Fabric of India. Handmade textiles from India from the 3rd to the 21st century.* The Victoria and Albert Museum, Cromwell Road, London SW7 2RL. <http://www.vam.ac.uk/content/exhibitions/the-fabric-of-india/>

April  
2015

# Textile Arts Council

Don't miss these exciting TAC events!

■ Saturday, April 18, 2015, 10 a.m.

**THE AMAZING HANDKERCHIEF: CHRONICLER OF ROMANCE,  
HEROISM, HISTORY, FASHION AND ART THROUGH THE AGES**

With Ann Mahony

■ Saturday, May 16, 2015, 10 a.m.

**COLOR FIELDS: A CONVERSATION ABOUT IKAT, TAPESTRY AND  
CONTEMPORARY ART**

With Mary Zicafoose

■ Saturday, June 20, 2015, 10 a.m.

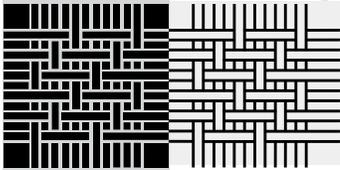
**ELEVENTH ANNUAL CAROL WALTER SINTON PROGRAM FOR  
CRAFT ART**

**Dancing Around Darkness: The Art of Norma Minkowitz**

With Norma Minkowitz

Fine Arts  
Museums of  
San Francisco

de Young  
Legion  
of Honor



## Textile Arts Council

de Young Museum

50 Hagiwara Tea Garden Drive Golden Gate Park San Francisco, CA 94118-4501 415-750-3627

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