

Textile Arts Council

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

January 2014

Volume XXIX, Number 1

Upcoming Programs and Announcements

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

Saturday, January 18, 2014, 10 a.m.

HAITIAN DRAPO VODOU: Tradition and Innovation

With Susan Tselos

The glittering sequined wall hangings seen in galleries and the homes of art collectors for the last 30 years are examples of an evolving art form from the country of Haiti. These highly embellished hangings are a celebrated derivation of Haitian ceremonial flags, which have been used for decades within traditional Vodou religious ceremonies.



Ceremonial Drapo for Danbala Ouedo, Oungan Edner Pierre. Late 20th Century, Haiti. Fabric with sequins, beads, paint. Collection of Susan Elizabeth Tselos.

Originally created solely as sacred objects, the flags play a fundamental role in creating a sacred environment within which a pantheon of ancestral spirits is honored. The iconography on the flags represents these spirits, who are similar to the pantheon of the ancient Greeks and Romans.

The spirits are believed to be responsible for the well being of humans, who in turn, honor them

by performing ceremonies on specific days of the year. The presentation of the flags, along with drumming, song and salutations, function together to create a ritual environment.

The colors, materials, and symbolism in the traditional flags represent the diverse origins shaping Haitian Vodou, including West African religious symbols, 18th Century European

mysticism, French Catholicism, Freemasonry, and Muslim influences. Ritually, they present themselves as visual boundaries between the Old World and the New, the spiritual world, and the world of the living.

The flags began to be sold as art objects to tourists around 1970. Making these art flags provided work for members of the Vodou community, and brought them badly needed funds. Soon, other artists entered the market. Many of these new sequin artists are not believers in Vodou, but see the flags as a means to express their artistic vision as well as to make a living. These contemporary flags eventually made their way to galleries and boutiques throughout the United States and Europe.

Susan Elizabeth Tselos has been traveling to Haiti for almost 30 years. She has researched the material culture of the Vodou Religion and the use of costume and textiles within Vodou ceremonies and related celebrations in the vicinity of Haiti's capital, Port-au-Prince. Her original research has been published in *African Arts quarterly journal* from UCLA, and books, *Undressing Religion* and *The Encyclopedia of World Dress and Fashion*, both by Berg Publishers. She has curated numerous local exhibitions on the arts of Haiti for the Museum of Craft and Folk Art, the San Francisco Airport Museum, the UC Davis Design Museum and The San Jose Museum of Quilts and Textiles. For the past five years she has been sponsoring several of Haiti's steel drum sculptors to the prestigious Santa Fe International Folk Art Market.

She has a BFA in Textile Arts from the California College of Arts and Crafts, and an MA in Museum Studies from John F. Kennedy University.

Fine Arts Museums of San Francisco

de Young Legion of Honor

Saturday, February 15, 2014, 10 a.m.

REFLECTING ART: THE SIGNATURE STYLE OF GEORGIA O'KEEFFE

With Jo Ann C. Stabb

Georgia O'Keeffe (1888-1986) is well known for her paintings of enlarged flower forms, sculptural desert landscapes, and stark natural elements interpreted with great freedom ranging from precise realism to poetic abstraction. This "paring down" to essential shapes and forms characterized her dress as well, which was dominated by stark black and white shapes capturing the essence of form.

These style characteristics can be seen throughout her life, even from a young age when she preferred plain, dark or black clothing alternating with white in the summer. These preferences correlate to when she was enrolled in art classes in which she created charcoal drawings—rich black on white—and declared her intent to become an artist by age 13. Later, through her association with Alfred Stieglitz, she became aware of the powerful abstraction in black-and-white photography. All of these elements helped to form her basic aesthetic sensibilities that were reflected in her personal appearance.

Her distinctive style became immediately recognizable. The simplicity seen in her landscape paintings, and the abstraction in the still-life compositions as well as floral forms, flowed seamlessly back and forth into her wardrobe and personal appearance. As she stated: "Nothing is less real than realism—details are

confusing. It is only by selection, by elimination, by emphasis, that we get the real meaning of things." (Lisle, L., *Portrait of an Artist: A Biography of Georgia O'Keeffe*, New York: Seaview Books, 1980, pg. 278).

This lecture-presentation will examine the continuity of stylistic characteristics and the deliberate links that Georgia O'Keeffe made between her art, her personal wardrobe, and her "signature style."



Portrait of Georgia O'Keeffe, JoAnn Stabb, 2013, Pen and ink on paper. © JoAnn C. Stabb, 2013

Jo Ann Stabb served on the Design faculty of the University of California Davis for 34 years (1968-2002) where she developed the fashion/wearable art curriculum, a key component of the Design program. She taught the History of Costume/Fashion and Ethnographic Costume among other courses emphasizing creative expression in clothing and contemporary fashion. She has lectured extensively, written articles

and reviews, served as Curator of the UC Davis Design Collection and for several ground-breaking exhibitions of wearable art for local art museums and art centers, and served as Executive Producer for the video series "Wearable Art from California" in 1984-5 (that was distributed nationally by the American Craft Council and internationally by the United States Information Agency). Her own creative design work has been exhibited at leading museums for over 30 years.

Saturday, March 29, 2014, 10 a.m.

TEXTILES & COSTUMES OF THE ARABIAN PENINSULA

With Lois Draper

Lois Draper has been intrigued with textiles, dress design and construction since her paper doll stage in her early childhood. A native of California, Lois got her start teaching art at the Boy's Club in San Diego. She was also working in a fabric store while pursuing a teaching credential in Art Education at San Diego State University. When the May Company Department store opened its first store in San Diego, Lois jumped at the opportunity to be the Assistant Fashion Coordinator.

In 1975, Lois Draper, her husband and their four children, moved to Jiddah, Kingdom of Saudi Arabia, to teach in the Parents Cooperative School. What began as a two-year contract turned into a thirteen year adventure. On one of her many forays up the dirt path to the Old Jiddah Souq, hunting for Bedouin silver jewelry, Draper found a traditional Bedouin dress hanging on a hook in the back of a small shop. The construction, embroidery, appliquéd

Programs continue on page 4, col. 1

FROM THE TEXTILE ARTS COUNCIL BOARD CHAIR

January 2014

Why TAC Needs Volunteers

This fall has been a very busy time for the Textile Arts Council. In September, we celebrated the Obiko Art Wear Archive Project with a party and fundraiser at Project Artaud. This was a wonderful event with videos from Obiko fashion shows projected on the warehouse walls, informal modeling, and an opportunity to wear one of Candace Kling's ribbon work headdresses. Sandra Sakata, the late owner of Obiko, would have been thrilled by the many art-to-wear ensembles worn for the occasion. During the 1970s, her boutique on Sutter Street in San Francisco was an internationally known mecca for artist-created clothing and accessories. The archive has assembled photographs, videos, documentation and an oral history of this seminal time in the avant-garde fashion world.

A tour to India offered opportunities to meet textile artists and visit their studios. A tour in the South Bay also visited textiles artists at home. In November, the Textile Arts Council sponsored its annual Textile Bazaar. Over 30 vendors offered an array of extraordinary textiles, clothing, and jewelry from around the world. Some of the most active shoppers were the vendors. A tour to Oaxaca, Mexico is scheduled for November 6 and is already full. Should we schedule another tour to Oaxaca at a later date? Let us know if you are interested in joining us. Contact Dalia Anani at 415 750 3627 or TAC@famsf.org; or Mary Connors at 415 482 8035 or khamsing88@yahoo.com

Last fall's monthly lectures covered a broad range of topics from a new museum in Bangkok to a famous Pomo basket maker and the next generation of weavers in Oaxaca. It was interesting to catch up with former Curator-in-Charge-of-Textiles, Melissa Leventon, and to

learn about the ups and downs of developing a museum for the Queen of Thailand.

The upcoming lectures are equally diverse. Independent curator, Susan Tselos, will share her wealth of knowledge about Haitian prayer cloths. JoAnn Stabb, Senior Lecturer Emerita, U.C. Design Department, will examine the signature style of Georgia O'Keeffe. Stabb was one of the founding members of the Textile Arts Council and is still an active member. Lois Draper will give a talk about the textiles and costumes of the Arabian Peninsula.

The Textile Arts Council and its committees organize all of these events to provide opportunities for its members to increase their knowledge about textiles. These events also raise funds to acquire key textiles for the collection, aid the Conservation Lab, and support other needs of the Department of Textile Arts. The Board can't do this alone. I hope that members will consider volunteering. The annual members party and auction will be held this spring and we could use your help. We staff tables at the monthly lectures as well as events like the San Francisco Tribal and Textile Arts Show at Fort Mason. It is a great opportunity to meet other textile aficionados and to see how the Textile Arts Council works. Some off-site events have the added bonus of free admission. If you would like to learn more about volunteer opportunities, please contact Connie Levy, our Volunteer Chair, at connielevy@earthlink.net.

Rose Kelly
Chair

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fabric, and ingenuity of decorating, were captivating. She bargained for the handmade dress and thus started her collection of traditional Bedouin garments, masks, and headpieces. This illustrated lecture and mini-exhibition will focus on the Bedouin garments no longer worn by women of the desert.



Face Mask, Western Hijaz area, 1950, Saudi Arabia. Braid appliqué outlines the sides. Coins decorate pleat of fabric down the center of the mask. Woven tassels attach at top corners. Mask held in place by a leather strap. Photography: Scott Draper

After returning to the United States, Draper was on the Education Staff of the San Diego Museum of Art in Balboa Park. In 1996 another opportunity took her to Yemen to teach once again, which allowed her to continue to acquire additional traditional pieces. Lois Draper and her husband also served in Taiwan and Kazakhstan, but that is another story. Today Lois Draper volunteers at the Mingei Folk Museum in Balboa Park and is a Curator for the Valley Art Center in Rancho Bernardo, CA.



Dress, cotton, Harb tribe, pre-1950, Saudi Arabia. Hand-sewn with intricate embroidery embellishment. Yoke, with predominant "spider web" design, could have been on an older garment and re-used. Typical dress has 6 yards of fabric. Photography: Scott Draper.



Bedouin dress (detail), Harb tribe, pre-1950, Saudi Arabia. Intricate hand-sewn hem decoration is rolled cloth with overcast stitching. The weight of the hem keeps the dress down in the strong Saudi desert winds and helps protect the feet from thorny bushes. Photography: Scott Draper.

NEXT NEWSLETTER DEADLINE

FEBRUARY 14, 2014

Please send your copy to the TAC office.

tac@famsf.org

TEXTILE BAZAAR: TREASURES FROM AROUND THE WORLD

Annual Textile Bazaar a Winner!

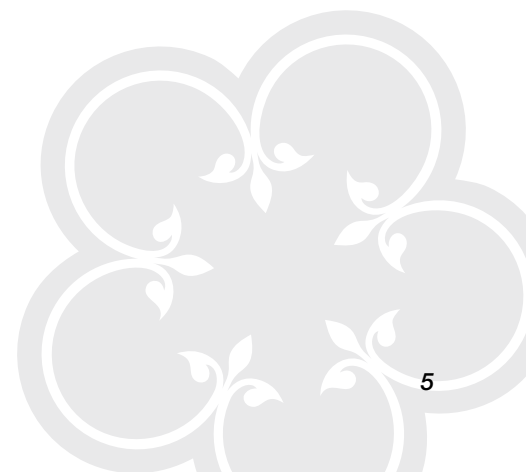
The annual Textile Bazaar, held in November, was once again a resounding success. This year we expanded the bazaar to include non-ethnic textiles, and discovered that we had a market for them as well. As a result, there were more people selling than ever before, plus new vendors from outside the Bay Area. Responses from them were very enthusiastic. The vendors were saying they thought this was the best bazaar ever, and most want to come back next year. Kudos go to Shirley Juster, Chair of the event, and to the terrific volunteers who worked tirelessly to create this success. A big thank you to all those who participated!

Look for information about next year's bazaar in the April issue of the TAC newsletter. You will also receive an "e-blast" with details and as a reminder.

Welcome to our New TAC Members

Through November 15, 2013

Corinne Beauvais
Susan Benton
Carolyn Braaksma
Nancy Campbell
Mary Jane Craig
Ann Dembski
Denise Filakosky
Marina Garras
Lois Goggin
Susan Hinshon
Susan Hodges
Katherine Jensen
Tamara Leeger
Virginia Lyons
Carol Marsh
Tomasita Medál
Kate Mitchell
Pamela Najdowski
Judith Payne
Carol Porter
Janet Roberts
Marcia Settel
Margaret Sheehy
R.L. Shep
Bette Smith
Aletha Soule
Judy Tomsy
Carolyn Urbanski
Kristine Vejar
Marge Warren



THE TRIUMPH OF THE SEVEN VIRTUES

Through May 2014 • Legion of Honor • Gallery 1

Currently on view at the Legion of Honor of the Fine Arts Museums of San Francisco, three quintessential Renaissance tapestries from *The Triumph of the Seven Virtues* are being presented together for the first time in the Museums' history.¹ Emerging during the Renaissance as the preeminent medium of figurative art, these elaborate weavings were commissioned by wealthy patrons and aristocrats to adorn the walls of Europe's palaces and cathedrals. Tapestries decorated private quarters and greeted noble guests in banquet halls; they were displayed publicly in churches on holy days and in the streets to mark important civic events.

Drawing from the iconography of religious and ancient texts, these allegorical works also functioned as symbols of royal power and influence; *Seven Virtues* exemplifies the role of allegory in the Renaissance tapestry tradition. Woven in Brussels around 1535, the series represents the theological virtues—Faith, Hope, and Charity—along with the cardinal virtues—Temperance, Prudence, Justice, and Fortitude. While ten museums throughout Europe, the United States, and Russia possess tapestries from this series, the Fine Arts Museums uniquely preserve three of the four that depict the cardinal virtues, including the only extant example of *Triumph of Justice*.

Flemish tapestry scholar Guy Delmarcel describes the series as a tool of “dynastic morality” used to exalt the merits of those rulers who possessed them, and to guide them in virtuous living. Each tapestry in the series shares a similar arrangement, with the principal allegory central to the composition and surrounded by a complex overlay of figures derived from both biblical and literary sources. In *Triumph of Justice*, we find the figure of Justice, adorned in a jeweled crown and flowing robes, seated on a chariot drawn by two unicorns—ancient symbols of Christ. At the far left, Noah and

his family, rewarded for their righteousness, are safely ashore after the great flood while their ark floats in the distance. *Triumph of Prudence* depicts the allegorical figure enthroned on her chariot, gazing into a mirror—a symbol of self-knowledge. Cranes, birds who represent vigilance, flank her throne. At the upper right, Prometheus, whose name means “foresighted,” steals fire from the gods to benefit humanity. Fortitude is shown accompanied by her emblematic eagle, riding a chariot drawn by two lions, symbols of courage and power. Cassius Scaeva, a centurion in Julius Caesar's army, is depicted in the central foreground, pierced with javelins to represent resilience amid peril. The inscription at the top of the



Triumph of Prudence, from the series *The Triumph of the Seven Virtues*, ca. 1550. Belgium, Brussels. Wool, silk; tapestry weave. FAMSF, gift of the Provident Securities Company, 62.19.3

tapestry may be translated as: “Valor exposes fearless hearts to hostile dangers. It is also a source of salvation when death is suffered.”

This series was woven at the apex of tapestry weaving in Brussels. By the late 15th century and into the following decades, Brussels emerged as a leading tapestry center, with the *Seven Virtues* series among its iconic production from this

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period. In keeping with a decree of 1528, two B's—the mark of the duchy Brabant and its capital, Brussels—were woven into the tapestries' edges to warrant their attribution and the standard of excellence to which they were held.

However, no documentary evidence exists to confirm the designer or the commissioner of the original cartoon. Confronted with this challenge of provenance, Delmarcel traces the overriding themes and imagery in *The Triumph of the Seven Virtues* to contemporaneous examples, citing the renowned *Honors* series, which also portrays the theological and cardinal virtues as their iconographic forerunner. Regarded as the pinnacle of 16th-century Brussels tapestry production, the set was likely commissioned by the Hapsburg court to celebrate the coronation of Charles V as King of Germany. While no concrete evidence of a Hapsburg commission exists, the iconography of the *Seven Virtues* series was born of the artistic climate in which, Delmarcel argues, “all morality sets, so closely alike in their form and their program, surely originated . . . the court of the Hapsburg.”²

Jill D'Alessandro

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

Exhibition organized by the Fine Arts Museums of San Francisco.

Conservation for the Triumph Tapestries was made possible by grants from the National Endowment for the Arts, The Institute for Museum Services (now The Institute for Museum and Library Services), McNeil Volunteer Award, Margaret Gordon, Mr. and Mrs. Bogolub, San Francisco Auxiliary of the Fine Arts Museums, and funds from the Fine Arts Museums of San Francisco.

¹ This presentation is possible due to 20 years of conservation work on the tapestries, led by the Museums' head of textile conservation, Sarah Gates. See the museums' website <http://legionofhonor.famsf.org/blog/conservation-triumph-1994-2013> for more about this significant project.

² Anna G. Bennett and the Fine Arts Museums of San Francisco, *Acts of the Tapestry Symposium*, November, 1976. (San Francisco: The Museums, 1979), 165.

LACE: LABOR AND LUXURY

T.B. Walker Foundation Textile Education Gallery, de Young Museum

December 2013–April 2014

The exhibit, *Lace: Labor and Luxury*, highlights one of the strengths of the Fine Arts Museums of San Francisco's Department of Textile Arts—lace—by contextualizing this neglected art form within the canon of fashion history. The material called “lace” first achieved recognition as a distinct decorative art in Europe during the second half of the sixteenth century. Lace is characterized by organized patterns of decorative holes formed from knotted, twisted, or stitched thread. The earliest laces were created from linen, a humble product of the flax plant. Long coveted as luxury goods, their high value was derived from the many hours of skilled hand labor that went into their making.

Throughout the seventeenth and eighteenth centuries, both men and women wore lace accessories to demonstrate their wealth and sophistication. With the onset of the Industrial Revolution, lace virtually disappeared from men's attire, replaced by dark suits and understated accessories that reflected the efficiency of the modern age. Women continued to indulge in lace as a luxury until the early twentieth century, when mass production made inexpensive varieties of machine-made lace widely available.

Kristen E. Stewart

Curatorial Assistant
The Caroline and H. McCoy Jones
Department of Costume and Textile Arts



Cap back, early 18th century, France, Linen needle lace (point d'Alençon), Gift of Mrs. Hans Benedict, 53.39.19

GENERAL CALENDAR

Ongoing

Until January 5

Interwoven Globe, The Worldwide Textile Trade, 1500–1800. The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198. <http://www.metmuseum.org/exhibitions/listings/2013/interwoven-globe>

Until January 12

Ancestry and Artistry: Maya textiles from Guatemala, The Textile Museum of Canada, Toronto, Ontario, Canada. <http://www.textilemuseum.ca/apps/index.cfm?page=exhibition.detail&exhid=348>

Until January 12

St Louis Art Museum, One Fine Arts Drive, Forest Park, St. Louis, MO 63110-1380. Highlights from their Textile Collection. <https://www.slam.org/exhibitions/textiles.php>

Until January 19

Fiberart International, San Jose Museum of Quilts & Textiles, 520 South First Street, San Jose, California 95113. The 21st triennial juried exhibition, Fiberart International 2013, is the foremost exhibit for textile artists worldwide. This is the West Coast premiere of this prestigious exhibition. <http://www.sjqquiltmuseum.org/exhibitions.html>

Until January 19

Quilt Detective: Fake, Fraud or Finished? San Jose Museum of Quilts & Textiles, 520 South First Street, San Jose, California 95113. Using ten quilts from the Museum's collection, *Quilt Detective: Fake, Fraud or Finished?*, tests visitors' sleuthing skills in detecting quilts that "aren't quite right." <http://www.sjqquiltmuseum.org/exhibitions.html>

Until January 26

Color Revolution: Style Meets Science in the 1960s, American Textile History Museum, 491 Dutton Street, Lowell, MA 01854-4221. Celebrating the explosion of color and design that generated the funky, fun, and psychedelic styles of the '60s, *Color Revolution* explores the new dyes, fibers, and designs of this fertile period. http://www.athm.org/exhibitions/current_exhibitions/color-revolution-exhibition.php

Until February 2

An American Style: Global Sources for New York Textile and Fashion Design, 1915–1928, Focus Gallery, 18 West 86th Street, New York City, NY. press@bgc.bard.edu or 212-501-3074. <http://www.bgc.bard.edu/gallery/gallery-at-bgc/focus-gallery.html>

Until February 2

Fabric as Material and Concept in Modern Art from Klimt to the Present. Kunstmuseum-Wolfsburg, Germany. Multi-media, interdisciplinary installations. http://www.kunstmuseum-wolfsburg.de/533/Art_&_Textiles/

Until February 8

Early Italian Needlework, LACIS Museum of Lace & Textiles, 2982 Adeline St., Berkeley, CA 94703. http://lacismuseum.org/current_exhibits.html

Until February 9

DECORUM, Carpets and Tapestries by Artists, Musée d'Art Moderne de la Ville de Paris, 11, avenue du Président Wilson – 75116 Paris, France. Rugs and tapestries created by modern (Francis Bacon, Pablo Picasso) as well as contemporary artists (Dewar and Gicquel, Vida Gastaldon). <http://www.mam.paris.fr/en/expositions/decorum-exhibition>

Until February 16

Club to Catwalk: London Fashion in the 1980s, Victoria and Albert Museum, London. <http://www.vam.ac.uk/content/exhibitions/exhibition-from-club-to-catwalk-london-fashion-in-the-80s/>

Until March 2

Majestic African Textiles, Indianapolis Museum of Art, 4000 Michigan Road, Indianapolis, Indiana 46208-3326. Royal and prestige cloths, masking and ritual garments, and superbly beaded and embellished objects from North and sub-Saharan Africa. <http://www.imamuseum.org/exhibition/majestic-african-textiles>

Until April 1

Quilts of New England, The National Quilt Museum, 215 Jefferson Street, Paducah, KY 42001. The 8th regional guild exhibit featuring quilts from the core of American quilting. For more info, visit: <http://www.quiltmuseum.org/upcoming-exhibits.html>

Until April 6

Fashion in Fiction, The Charleston Museum, 360 Meeting Street, Charleston, SC 29403. From the pages of classic literature this textile exhibit explores the fundamental role clothing and style play in some of our most beloved works of fiction. From Jane Austen's sprigged muslin dresses to F. Scott Fitzgerald's swinging flappers. <http://www.charlestonmuseum.org/exhibits-current>

Until April 30

Trend-ology, Museum at the Fashion Institute of Technology, NYC. Examines the diverse sources from which fashion trends have emerged over the past 250 years, including urban street style, art, music, film, and socio-political movements. <http://fitnyc.edu/21786.asp>

JANUARY

January 13

Up-Close with Peruvian Four-Selvage Cloth, Fowler Museum at the University of California, Los Angeles. Guest curator Elena Phipps will lead the group through the exhibition followed by a private viewing of objects in the Fowler's storeroom. Close examination of examples, both in the exhibition as well as others selected from the storeroom, will bring to light the layers of thought that result in cloths of cultural, artistic and technical integrity. Registration required. http://textilesocietyofamerica.org/tsa_events/fowler/

January 21 - April 23

Folk Couture: Fashion and Folk Art, American Folk Art Museum, 2 Lincoln Square, Columbus Avenue at 66th Street, New York, NY 10023. <http://www.folkartmuseum.org/folkcouture>

MARCH

March 1 -2

White Elephant Sale 2014, by the Oakland Museum Women's Board, in warehouse at 333 Lancaster Street, near the Oakland Estuary. Extensive range of quality used vintage clothing, fine jewelry, Asian collectibles, tools, furniture, sporting goods, books, and more. <http://whiteelephantsale.org/>

March 8–October 4

Smocking: Fabric Manipulation and Beyond, LACIS Museum of Lace & Textiles, 2982 Adeline St., Berkeley, CA 94703. <http://lacismuseum.org/newsletter/images/2013/Statement%20Smocking%20Exhibit%20Revised.jpg>

FEBRUARY

February 6–9

Tribal & Textile Arts Show in San Francisco, Fort Mason Center, San Francisco. The 28th year for the Tribal & Textile Arts Show in San Francisco. More than 100 international dealers and galleries display for sale thousands of artifacts, sculptures, textiles, masks, beadwork, carvings, carpets, baskets, ceramics, jewelry and clothing from the Americas, Africa, Oceania, the Himalayas, South East Asia, Philippines, Indonesia, and more. Show hours, Fri & Sat 11:00 am–7 pm, Sun 11:00 am–5 pm (no entry after 4:30 pm), \$15. To purchase ticket visit: www.tribalandtextile2014.eventbrite.com *If you are interested in volunteering for TAC, please contact tac@famsf.org. Volunteers can enjoy free admission Fri-Sun.*

* *Opening Night Preview Gala* Thursday, February 6, 6-9 pm —(All proceeds from this event devoted to the Fine Arts Museums of San Francisco.)

Related events:

* *Mini Symposium: Objects, Trade, and Transformation* Thursday, February 6, 10am–12:30 pm, Koret Auditorium, de Young Museum. Speakers include Robert Hobbs, Ph.D.: “Yinka Shonibare: Fabric as Global Currency and Transactional Identity,” and Sarah Fee, Ph.D. “Artful Blending: the textiles of Madagascar in the Indian Ocean World.” \$5 museum members, \$10 non-members. Online purchase of tickets is encouraged: <https://tickets.famsf.org/public/>

* *Seventh Annual Caroline and H. McCoy Jones Memorial Lecture*. Saturday, February 8, 10:30 a.m., Koret Auditorium, de Young Museum. “LUXURIANCE: Power Textiles from Islamic Lands.” With Louise W. Mackie, Curator of Textiles and Islamic Art, The Cleveland Museum of Art. Free

February 8

Jean Cacicedo: Lecture “Cycles of Change” and Workshop “Notan and Fabric” Peninsula Wearable Art Guild at Campbell Community Center, Campbell, CA. Jean Cacicedo is a TAC Board Member and was a prime innovator in the Wearable Art Movement of the 70's. <http://penwag.fatcow.com/penwag-calendar-all-events/>

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2014

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Don't miss these exciting TAC events!

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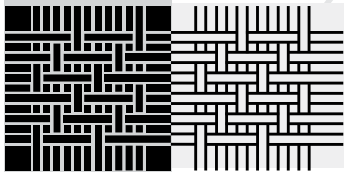
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TEXTILES & COSTUMES OF THE ARABIAN PENINSULA

With Lois Draper

Fine Arts
Museums of
San Francisco

de Young
Legion
of Honor



Textile Arts Council

de Young Museum

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January
2014

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