

# Textile Arts Council

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

April  
2010

Volume XXV,  
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. 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 17, 2010, 10 a.m.

### Insight And Inspiration: A Panel Of SAQA Artists Discuss Their Careers In Fiber

With Charlotte Bird, Marion Coleman, Deb Cashatt, and Kris Sazaki  
Judith Content, Moderator



Eclipse  
by Judith Content

This panel discussion, featuring renowned Studio Art Quilt (SAQA) Associates Charlotte Bird, Marion Coleman, Deb Cashatt, and Kris Sazaki will be a unique opportunity to explore the creative process of active fiber and quilt artists. Moderator Judith Content, president emeritus of SAQA, will pose intriguing

questions to the artists, allowing them to share with us their insights into how they keep their creative juices flowing as they balance their individual artwork, and at the same time contributing to the greater arts and fiber community.

Judith Content has been a full time studio artist for 30 years, focusing on contemporary *arashi shibori* dye techniques. She has exhibited internationally and is included in numerous corporate and museum collections.

Charlotte Bird has been a full time studio artist for over twenty years. Her lifelong love affair with textiles has produced contemporary wall quilts, three-dimensional sculptures, one-of-a-kind women's clothing, and a book *Sew A Work of Art: Inside and Out* (1996). Bird is

the Board President of Quilt Visions and chairs the committee, which produces the acclaimed biennial "Quilt Visions Exhibition."

Marion Coleman has worked in youth and family services for over thirty years and combines this experience with her art to create work that explores memory, family stories, cultural change, and a world filled with color. Coleman's work has been exhibited in the United States and internationally. She has served on the board of the African American Quilt Guild of Oakland and the board of the Textile Arts Council of the de Young Museum.

Deb Cashatt and Kris Sazaki, known as the Pixeladies, are quilt artists, teachers, pattern designers, and owners of *Pixeladies*, a fiber arts and custom fabric printing studio. Together they have more than 20 years experience teaching a variety of topics and have published in both web and print media, including peer-reviewed journals. Currently Cashatt and Sazaki are the co-regional representatives for SAQA's Northern California and Nevada region.

All of these artists do extraordinary work. They all create beautiful art quilts, each reflecting personal aesthetics and approaches to their art. They are also active volunteers, contributing to the fiber field in important ways. How do they make the time to do this? What drives them to be more than just a studio artist? How do they keep their creative juices flowing? The goal of the moderator, Judith Content, is to inspire the audience through the wonderful work of these artists as well as their personal stories, contributions, and accomplishments. Please join us for this superb opportunity to learn more about the threads that come together to produce a beautiful work of fiber art.

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Fine Arts  
Museums of  
San Francisco

de Young  
Legion  
of Honor

## FROM THE BOARD CHAIR'S PERSPECTIVE:

Busy. It seems like these days that is the code word of modern life. When I ask someone how they are these days, they will often say busy, or very busy. We have so many things to do, and they all add up to...busy. Our jobs, professions, family life, and the daily chores of modern life—these all add up. But most of us would not count “busy” as what we like to be.

One of the things that keeps me busy and that I have enjoyed so much over the years is the Textile Arts Council. It's hard to say exactly what it is about TAC that keeps me engaged—the programs and lectures, the association with others like myself who have a deep involvement with this amazing art form, or the opportunity to support, through TAC's efforts, what is certainly one of the finest textile departments in any museum anywhere. If I think about these particulars, of course, I enjoy all of them.

The association with the other members of TAC and my fellow Board members has been an inspiration for me. It is even a bit more than inspiration, it is a bit of a calling—a genuine calling to support TAC and the mission it has. Important as the task of supporting the de Young's textile department may be, and important as it is to be part of a process of providing these great lectures and other programs, supporting TAC provides me with a sense of genuine contribution.

I have had to step aside as Chair of TAC's Board for personal, health-related, reasons. Mary Conner, as the Interim Chair, will so ably fill this role. Mary and the other officers, as well as all the Board members, deserve our support for the great job they do. I will remain on the Board for now, but like other current Board members will leave during this year due to term limits.

As I leave the Chair position, I want to leave you with an inspiration about rugs I wrote about a year ago:

### The Rugs of Winter

Winter is a good time for rugs. They were born in the winter, out of winter, in the steppes and mountains of Asia some millennia ago. They were born out of the land, the culture, the women's hands, which intertwined threads and yarns into thick blankets for the floor, for their back, for the sides of their tents against the cold. We call them rugs. They colored them with extracts from plants or bugs to make them more beautiful, to emulate the brightness of the flowers and the sky. And the rugs became magic as they protected life, and also, bit by bit, inspired the people who made them into an ever-increasing awareness of beauty. These women were the beauty-makers, and they remain so today, these women who intertwine threads the same as women did millennia ago.

We are so fortunate to live in a time when such beauty is still created out of the earth, from wool shorn from sheep that graze the earth, and the wool dyed from the earth, from plants and small things, which feed of them. We are fortunate to have this beauty in our hand, and in our hearts.

We may be busy, yet still can take time for beauty and inspiration.

*Paul Ramsey*

## Programs continued from page 1

Saturday, May 22, 2010, 10 a.m.

### Threads Of Culture Weaving Through The Artist

With Sha Sha Higby

International performance/sculptural artist, Sha Sha Higby is known for her evocative and haunting performances using exquisite and ephemeral body sculptures she meticulously creates herself and moves within. Elaborate sculptural costume, dance, and puppetry explore magic and emotion, creating an atmospheric world. In her slow, unfolding, dreamlike performance, other worldly images and sounds create a meditative state of mind, an atmospheric world beyond the borders of normal existence.

Higby started out making dolls and pursued the art of puppetry and sculpture in her early years. She has performed her unique body of work throughout the United States and internationally in Korea, Japan, Indonesia, Singapore, Australia, Slovakia, Bulgaria, Switzerland, England, Belgium, Germany and Holland. She is the recipient of numerous grants and awards, including the National Endowment for the Arts Solo Theater Artist Fellowship, the Zellerbach



*Glass Cloud Watermark,  
Sha Sha Higby*

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## Programs continued from page 2

Family Fund, and the California Arts Council New Genre Individual Artist Fellowship. Higby studied the art of Noh masks and theater in Japan in 1971, and then received a Fulbright-Hays Scholarship to study dance, shadow puppet making, and performance arts in Indonesia for five years. In addition to traveling throughout Southeast Asia, Higby received an Indo-American Fellowship to study the textile arts of India, and a Travel Grants Fund from Arts International to study in Bhutan.

Please join us as Sha Sha gives a visual presentation of her travels throughout Asia, especially Indonesia and Japan, and explains how these travels influenced the progression of her work from her early years to the present. Higby will bring samples to show how an individual can be transformed through the habitation of the sculptures she creates. See more of Sha Sha's work at [www.shashahigby.com/Site/Biography/Biography.html](http://www.shashahigby.com/Site/Biography/Biography.html)

*Kakuben Jivan Ranmal of Barara, Santalpur, Patan*



## TAC PRESENTS A SPECIAL WEEKEND OF EVENTS FEATURING TEXTILE ARTISANS FROM TWO FASCINATING AREAS OF ASIA!

### *Needlework Demonstration, Trunk Show And Sale*

Saturday, July 17, 12 to 5 p.m.

The FolkArt Gallery, 1321 Fourth St.

San Rafael

[www.thefolkartgallery.com](http://www.thefolkartgallery.com)

### TOWARDS A NEW HORIZON: EMPOWERING WOMEN THROUGH TRADITIONAL EMBROIDERY

While they live in communities rich in traditional embroidery and textile arts, the rural women in the desert villages of Gujarat are among the poorest of the poor. Often, whether a woman and her children have even one meal a day is dependent on her walking many miles in search of casual labor (usually heavy road-building work). She leaves the village in early morning darkness and returns at night long after dark, while her children and elders must fend for themselves alone.

In 2003, SEWA, the Self Employed Women's Association, established a Trade Facilitation Center to work with village women, drawing on their traditional embroidery skills to help them earn a decent livelihood. SEWA provides

a range of services necessary to enable the women to bring their products to market, including quality control, marketing, product development, and access to capital without which they could not function. Today the women are able to work at home while taking care of their

children, and they have gained respect and learned the value of their traditional skills.

Join us to meet three village women from the Ahir, Ribari, and Sadha tribal groups. Come see demonstrations of the lively and colorful needlework that creates the shimmering and highly texturized surfaces traditional to the deserts of Gujarat. They incorporate stylized designs and use a repertoire of stitches that includes chain stitching; couching; feather, herringbone, satin, and running stitches; as well as buttonhole stitches, mirror work, and patchwork. We will also see a film about the SEWA organization and enjoy a trunk show and sale of tribal textiles.

A percentage of sales will benefit the Textile Arts Council.

### *Seventh Annual Carol Walter Sinton Program for Craft Art*

Sunday, July 18, 10 a.m. Koret Auditorium.

Followed by a reception and trunk show at the Krimsa Gallery, 2190 Union St., San Francisco. 2 to 5 p.m.

### MYSTIC IBAN TEXTILES OF SARAWAK, MALAYSIAN BORNEO

With Edric Ong, weavers Bangie Embol and Nancy Ngali, and musician Mathew Ngau

The origins of the powerful, entrancing weavings of the Iban in Sarawak, Malaysian Borneo, are intertwined with a history of fierce warriors and headhunters. *Pua Kumbu* are unique warp-ikat weavings inspired by dreams from the Weaving Goddesses. These special cloths are used in ceremonies as a connection to the world of ancestors, spirits, and gods. Although the introduction of Christianity and the modern world has ended the custom of tribal battles in Borneo, ancient ikat dyeing and weaving traditions are still revered by the Iban. Women

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## Programs continued from page 3

who master the art of dyeing and weaving are accorded status akin to that of the men who mastered the art of battle and were the strongest warriors of yesteryear.

The asymmetrical patterns of the *Pua Kumbu* reflect animistic beliefs and tell stories of a world of mystical deities and legendary heroes. These spectacular weavings also reveal a way of life among the Iban that remains in harmony with their environment. Situated on the remote island



*Nancy Ngali Weaving,*  
photo by Serena Harrigan

of Borneo, in the South China Seas, Sarawak is home to 27 different ethnic groups, over 8,000 species of flora, and 20,000 species of fauna. Living in longhouse communities along the river, many of these people rely on nature for

their nutrition, medicine, dyes, and materials for household items. In touch with nature and connected to the secrets of the forest, the Iban are guided in their daily lives by omens, some arising from their special affinity with birds such as the hornbill.

Join us for a truly unforgettable experience on Sunday, July 18. This year's Sinton lecture brings to TAC the rare opportunity to meet a group of the foremost practitioners of the ancient arts of Sarawak. Edric Ong is a distinguished artist, scholar, author, and native of Sarawak who has devoted his career to preserving the cultural heritage of Sarawak and Malaysia. He has spent decades working with many of the tribes in Sarawak, documenting their textile arts and cultural history. He will present images and discuss the production processes and cultural meanings of Iban weavings. We will also have the opportunity to see firsthand weaving demonstrations on the Iban loom by Bangie Embol and Nancy Ngali, master dyers and weavers who have been awarded the UNESCO Seal of Excellence several years in a row. Also, as a special treat, renowned musician and artist Mathew Ngau Jau will play the sape, a traditional stringed instrument of the Orang Ulu tribe, and demonstrate his mastery of the blowpipe.



*Woman's ceremonial skirt (kain kebat), early 20th century*  
Malaysia, Sarawak region, Iban people  
Handspun cotton; warp-resist dyeing (ikat)  
Museum purchase, Gift of Diane B. Wilsey and the Michael Taylor Trust Fund  
2002.108.1

## To Dye For: A World Saturated in Color

de Young Museum, Lonna and Marshall Wais Gallery and Diana Dollar Knowles and Gorham B. Knowles Gallery for Textile Arts • July 3 – September 26, 2010

*To Dye For: A World Saturated in Color* opens this July. This exhibition will feature approximately 45 textiles and costumes from the comprehensive collection of textiles of Africa, Asia, and the Americas at the Fine Arts Museum. What unifies these works is that they are all dyed in a resist dye technique. Resist-dyeing is the inclusive term used for the process in which patterns are created by preventing the dye from reaching specific areas of the cloth. Methods included in this exhibit are tie-dye, stitch-resist, batik or wax-resist dyeing, stencil-resist, mordant-resist, and ikat (warp- or weft-resist dyeing), as well as other techniques used around the world.



*Bed or wall hanging (palampore), India*  
18th–19th century  
Cotton; plain weave, mordant- and resist-dyeing, painting  
Gift of George and Marie Hecksher. 2006.127.7

The exhibition will highlight several recent acquisitions, including numerous acquisitions made possible by the Textile Arts Council Endowment Fund, such as a beautiful, tie-dye Coat (sul-ma) worn by high-ranking woman of the Ladakh region of the Western Himalayas, India, and a batik sarong from the Lasem region of Java. Both works were acquired for the collection in 2004.

Other important gifts included in the exhibition are a pair of ikat-woven, early-20th-century women's skirts from the Iban people of Sarawak, Malaysia, given by Dede Wilsey; and two exquisite hand-painted and mordant-dyed Indian trade cloths made for Indonesians, a recent gift from George and Marie Hecksher.

A few recently discovered treasures will also be exhibited. For example, in reviewing our Philippines collection, I uncovered a wonderful ceremonial cloth (kumo) from the T'boli people of Mindanao. Woven in three panels sewn together and measuring 74 x 84 inches, the cloth is made from abaca, and dyed with a warp-resist (ikat). Characteristic of the T'boli ikat weaving, the cloth is dyed in a rich and sophisticated color scheme of black and red set off by intricate ikat patterns drawn in the natural abaca. Despite the fact that Mrs. Gustave Brenner gifted the cloth to the museums in 1938, this will be the first time it will have been exhibited.

A truly cross-cultural presentation, this exhibition will showcase objects from diverse cultures and historical periods, including a tie-dyed man's tunic from the Wari-Nasca culture of pre-Hispanic Peru (500–900 a.d.); a paste-resist Mongolian felt rug from the 15th to 17th century; and a group of stitch-resist-dyed 20th-century kerchiefs from the Dida people of the Ivory Coast. These historical pieces will be contrasted with artworks from our own contemporary Bay Area artists—Judith Content, Ana Lisa Hedstrom, and Yoshiko Wada.

*To Dye For* not only highlights the museum's impressive permanent collection of textiles, but also shows how cultures across the world have used similar techniques for centuries—with results that are sometimes similar, and at other times startlingly different. The end result will be a stunning array of textures, patterns, and color.

*Jill D'Alessandro*  
Acting Curator



*Skirt panel (sarong)*  
Indonesia, Java, Lasem  
Ca. 1900  
Cotton; plain weave, wax-resist dyeing (batik)  
Museum purchase, Textile Arts Council Endowment Fund  
2004.106.4



*Man's tunic*  
Peru, South Coast, Nasca-Wari  
5th - 8th century  
Camelid fiber, plain weave with discontinuous warps and wefts, resist dyeing (tie-dye)  
Anonymous gift in honor of a culture that for 2500 years produced transcendent works of textile art  
2000.1

# A World of Textiles with the Textile Arts Council

## Two Unique Opportunities for our Members

### Textile Anglomaniacs Alert!

In late September 2010, the Textile Arts Council is planning a trip to England under the tour leadership of our former textile curator-in-charge, Melissa Leventon. Our itinerary is still being finalized, but travelers can expect to visit museums large and small in London and Bath. Behind-the-scenes tours, visits to artisans' studios, and other special access surprises are in store for those who love costume, textiles, and history.

Melissa is now principal of the Curatrix Group, and an independent curator and consultant. She is a costume historian and senior adjunct professor in the Fashion Design and Visual Studies Departments, of the California College of the Arts. She recently co-curated the exhibition, *Something's Happenin' Here: Bay Area Rock 'n' Roll 1963—73* at San Francisco's Museum of Performance & Design. She received her MA in Art History/History of Dress from the Courtauld Institute of Art, University of London.

Our trip is planned for 8 to 11 days. Stay tuned for more details, but please contact the TAC office now if you are interested: Trish Daly at 415 750-3627 or [tac@famsf.org](mailto:tac@famsf.org).



### ***TAC travel plans are shaping up for a special trip to Bali and the island of Timor in mid- to late-summer 2011.***

The Indonesian archipelago was once the crossroads of the world. For over 3,500 years people have come here seeking fragrant spices. The textile arts have been central in this story of trade, conquest, and ancient tradition. Travel through these islands grants us access to one of the most diverse regions of textile art on earth. Spice trade influences juxtapose with indigenous motifs throughout the archipelago: echoes of Indian trade cloths abound; imagery relates to defining aspects of the local environment; and history and genealogy entwine. Uses range from traditional dress, to offerings, to the paraphernalia of marriages and funerals.

Our gateway to this world is through the island of Bali, where we steep ourselves in the island's rich traditions with stays in Ubud and in Eastern Bali. The majority of Indonesia's weavers live beyond Bali, in isolated communities on remote islands, where the forces of modernity have not yet rendered weaving a worthless pursuit. Travelling to the island of Timor, we will visit several weavers' cooperatives with which Threads of Life and the YPBB Foundation are working, helping women weavers create high-quality textiles that balance their desires for sustainable incomes and cultural integrity. Jean Howe and William Ingram who were our outstanding lecturers on the TAC trip that sailed to the Lesser Sundas some years ago, will again provide tour leadership.

The exact dates have not been fixed, but most probably will be in July/August. Please keep this in mind for your travel planning in 2011.

## TAC SAVES A TREE

The issue you now hold in your hands is the last hard-copy newsletter the Textile Arts Council will publish. We have been planning to switch over to an online format for some time, and we feel that the quality and design of our publication is best served in this way. We will now be able to offer you more in the way of images and text without breaking our budget.

If you do not have a computer, or have reason not to share your e-mail address with us, do not fear—we will still send you an office-generated photocopy. The savings in printing and postage to TAC will be substantial with this format change. We feel that the newsletter is one of our most valuable membership benefits, and we are dedicated to maintaining its quality.

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TAC is looking for a volunteer with the computer skills needed to update the TAC web pages. If you are interested, please email Ruth Anderson at [anderson.ruth@sbcglobal.net](mailto:anderson.ruth@sbcglobal.net) or call Sharon Christovich at 415-925-9096.

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## TAC BOARD

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Affiliate organization of

Fine Arts Museums of San Francisco

de Young Legion of Honor

Visit the [Fine Art Museums](#)

**TEXTILE ARTS COUNCIL**

We are a support group of the Fine Arts Museums of San Francisco with the goal of advancing the appreciation of the Museums' textile and costume collections.

**CURRENT EXHIBITION**

Amish Abstractions:  
Quilts from the Collection of Faith and Stephen Brown  
November 14, 2009–June 6, 2010  
[de Young Museum](#)

## Ethnic Textile Study Group

Want to learn more about Ethnic Textiles? Is there a particular aspect of Ethnic Textiles that fascinates you and that you would like to explore in depth? Or maybe you own a collection that you would like to share? Each month (usually the last Saturday), a group of enthusiastic ethnic textile fans gathers at the de Young Museum to share and learn more about ethnic textiles from all over the world. At each gathering one member of the group gives an informal presentation about a particular subject. All TAC members are invited to join and participate, free of charge. Interested? For more information contact Trish Daly, TAC office manager at 415 750-3627 or email: [tac@famsf.org](mailto:tac@famsf.org)

## Congratulations to Yoshiko Wada!

TAC congratulates long-time member Yoshiko Wada on being named a 2010 Distinguished Educator Honoree, by the James Renwick Alliance.

The JRA assists the Renwick Gallery of the Smithsonian American Art Museum and is dedicated to advancing scholarship about American craft.

Yoshiko is President of the World Shibori Network, an artist, and a scholar. She is a valued colleague in textile education and appreciation, and a deserving recipient of such recognition.

### **Mark your calendars! Ethnic Textile Bazaar 2010**

Following the success of our first bazaar, we are planning a larger event for mid-November 2010. While all the details have yet to be confirmed, if you are interested in participating please contact Trish Daly at 415 750-3627 or [tac@famsf.org](mailto:tac@famsf.org)



*Yoshiko Wada*

Coca-Cola Kimono, 1975  
Cotton, silk; warp-predominant plain weave,  
weft-resist dyeing (ikat)  
Gift of the artist  
2005.28

## **Welcome to Our New Members Through February 17, 2010**

Margaret Azpeitia-Taylor  
Holly Badgley  
Barbara Beccio  
Loraine Berry  
Margaret Keith Clemson  
Hannah Cranch  
Linda D'Ari  
Deborah Dowling  
Ruth Dunmire  
Nancy Elliott  
Alexandra Hart  
Giselle Hermeling  
Joy Hilden  
Linda Jenkins  
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Alicia Woods

### **NEXT NEWSLETTER DEADLINE**

July 16, 2010

Please send your copy to the  
TAC office at [tac@famsf.org](mailto:tac@famsf.org)



# GENERAL CALENDAR

ONGOING

**Until May 2** *Navajo Weaving in the Present Tense: The Art of Lucy & Ellen Begay* San Jose Museum of Quilt & Textiles. [www.sjqquiltmuseum.org](http://www.sjqquiltmuseum.org)

**Until May 2** *Cloth and Culture of Mali*, Museum of Craft and Folk Art, San Francisco [www.mocfa.org](http://www.mocfa.org)

**Until May 9** *Poetic License: The Art of Joan Schulze*, San Jose Museum of Quilts & Textiles, [www.sjqquiltmuseum.org](http://www.sjqquiltmuseum.org)

**Until May 11** *Night and Day*, explores the changing rules about what to wear when, The Museum at FIT, New York [www.fitnyc.edu/museum](http://www.fitnyc.edu/museum)

**Until July** *Quilts 1700—2010*, the history of English quilt making, Victoria & Albert Museum, London [www.vam.ac.uk/exhibitions/index.htm](http://www.vam.ac.uk/exhibitions/index.htm)

**Until Aug. 8** *Textural Rhythms: Constructing the Jazz Tradition*, Contemporary African American quilts, the Smithsonian's Anacostia Museum, Washington, DC <http://anacostia.si.edu/>

## APRIL:

April 2 Friday night at the de Young focus on textiles! Quilting and spinning demonstrations by local guilds, music and a lecture by Julie Silber:  
*Off the Wall: Maverick Quilts*, Koret Auditorium.  
5:30 – 8:30 PM, Free.

April 1 – Sept. 30 *Ideal Story of Contemporary Fashion Vol. 1: 70 – 80*, the first of two chronological exhibitions. Musee des Arts Decoratifs, Paris [www.lesartsdecoratifs.fr/](http://www.lesartsdecoratifs.fr/)

April 9 Discarded to Divine returns to the de Young. Preview night of these artist created garments. Also a lecture by Linda Grose, associate professor in CCA's Fashion Design Program on Sustainable Fashion, Koret Auditorium.  
5:30 – 8:30 PM, Free

April 9 – 11 CNCH 2010, A World of Creativity, Conference of Northern California Handweavers, Santa Clara Convention Center [www.cnch.org](http://www.cnch.org)

April 16 – Aug. 22 *Fiberart International 2010*, juried biennial exhibition, Society for Contemporary Craft, Pittsburgh Center for the Arts, PA [www.fiberartinternational.org/](http://www.fiberartinternational.org/)

April 17 – Oct. 31 *ITAB: International TECHstyle Art Biennial*, San Jose Museum of Quilts & Textiles [www.sjqquiltmuseum.org](http://www.sjqquiltmuseum.org)

April 19 *The Textiles of Kuna Women*, presentation by Dr. Marilyn Salvador, Director of the Phoebe A. Hearst Museum, 554 Barrows Hall, University of California, Berkeley [www.events.berkeley.edu/index.php/calendar/](http://www.events.berkeley.edu/index.php/calendar/)

April 29 Discarded to Divine Gala auction, fashion show and reception, The Hall at St. Mary's Cathedral, San Francisco [www.discardedtodivine.org](http://www.discardedtodivine.org)

## MAY:

May 5 – Aug. 15 *American Woman: Fashioning a National Identity*, first exhibition drawn from the newly established Brooklyn Museum Costume Collection at the Costume Institute of the Metropolitan Museum, New York [www.metmuseum.org/works\\_of\\_art/featuresExhibitions](http://www.metmuseum.org/works_of_art/featuresExhibitions)

May 10 – Oct. 31 13th International Triennial of Tapestry, invitational exhibition, Central Museum of Textiles, Lodz, Poland [www.muzeumwlokiennictwa.pl/EN/index.htm](http://www.muzeumwlokiennictwa.pl/EN/index.htm)

May 13 – July 18 *Fashion Technology: The Textiles of Kinor Jiang*, UC Davis Design Museum, Davis, CA [www.designmuseum.ucdavis.edu/exhibition](http://www.designmuseum.ucdavis.edu/exhibition)

May 15 – Sept. 12 *Art by the Yard: Women Design Mid-Century Britain*, the Textile Museum, Washington, DC [www.textilemuseum.org](http://www.textilemuseum.org)

May 18 – Aug. 8 *Hawaii's Alfred Shaheen: Fabric to Fashion* *Wendeanne Ke'aka Stitt: Contemporary Kapa Grand Applique: Hawaiian Quilts* Three exhibits at the San Jose Museum of Quilts & Textiles [www.sjqquiltmuseum.org](http://www.sjqquiltmuseum.org)

May 23 – Sept. 5 *Fowler in Focus: Courtly & Urban Batik from Java*, exhibition from the permanent collection of the Fowler Museum, UCLA [www.fowler.ucla.edu](http://www.fowler.ucla.edu)

## JUNE:

June 17 – Aug. 10 *Quilt National '09*, National Quilt Museum, Paducah, KY [www.quiltmuseum.org](http://www.quiltmuseum.org)

## JULY - AUGUST & BEYOND:

July 3 – Sept. 26 *To Dye For: A World Saturated in Color*, de Young Museum, San Francisco

July 18 – 25 *Convergence 2010 Albuquerque—New Visions, Ancient Paths*. Sponsored by Handweavers Guild of America. Workshops, lectures, exhibits, vendors [www.weavespindye.org](http://www.weavespindye.org)

July 23 – 25 *SAQA@20: Art & Excellence*, International Quilt Festival, Long Beach, CA [www.quilts.com](http://www.quilts.com)

Oct. 6 – 9 *Textiles and Settlement: Plains Space to Cyberspace*, TSA Biennial Symposium, Lincoln, Nebraska. *Deadline for submission of papers: October 1, 2010* [www.textilesociety.org/symposia\\_2010](http://www.textilesociety.org/symposia_2010).

April  
2010

# Textile Arts Council

Don't miss these exciting TAC events!

## Insight and Inspiration: A Panel of SAQA Artists Discuss Their Careers in Fiber

With Charlotte Bird, Marion Coleman, Deb Cashatt, and Kris Sazaki

Judith Content, Moderator

Saturday, January 16

Koret Auditorium: de Young Museum

## Threads of Culture Weaving Through the Artist

With Sha Sha Higby

Saturday, May 22

Koret Auditorium: de Young Museum

## Towards a New Horizon: Empowering Women Through Traditional Embroidery Needlework Demonstration, Trunk Show And Sale.

Saturday, July 17, 12 to 5 pm.

The FolkArt Gallery, 1321 Fourth St., San Rafael

## TAC Sinton Lecture: Mystic Iban Textiles Of Sarawak, Malaysian Borneo

With Edric Ong , weavers Bangie Embol and Nancy Ngali, and musician Mathew Ngau.

Sunday, July 18

Koret Auditorium: de Young Museum

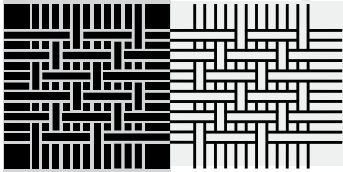
## Reception and Trunk Show

Sunday, July 18, 2 to 5 pm.

Krimsa Gallery, 2190 Union St., San Francisco

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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2010

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