

Textile Arts Council

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

April 2012

Volume XXVII, 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 Garden 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 14, 2012, 10 a.m.

Ninth Annual Carol Walter Sinton Program for Craft Art A TRIBUTE TO KAY SEKIMACHI: Threads of Memory

Presented by Signe Mayfield

The Fine Arts Museums of San Francisco have acquired an exquisite, intimately-scaled, book in double weave by Kay Sekimachi. At the time that *Wave*, 1980, was created, artists across the country were investigating the format of the book as an art form and mining its aesthetic impact as a cultural icon. Sekimachi's delicate

identified as "surrogate textiles." When Sekimachi was interned as a Japanese American during World War II—first in San Bruno in an "assembly center" at the Tanforan racetrack stables, and later at the desert camp at Topaz, Utah—she studied drawing and watercolor. While aspects of her culture were suppressed throughout much of her life, the traditional craft of origami was a mainstay that contributed mightily to her visual thinking.

After her family returned to Berkeley, she saved "every penny" as a mother's helper to study design at the California College of Arts and Crafts [CCAC]. In 1949, when she witnessed students at work on looms in the weaving room, her wholesale fascination led her to spend her remaining \$150 to purchase a loom. She became aware of the possibilities of an artistic expression beyond functional weaving from her mentor Trude Guermonprez, who had studied with a weaver trained in Germany's progressive Bauhaus School.

By the early 1960s, Sekimachi's work was at the forefront of the burgeoning contemporary fiber movement nationwide and featured in significant exhibitions, including the Lausanne Biennale and Modern American Wall Hangings at London's Victoria and Albert Museum. She devised her own methods to create warp ikat, creating extraordinary room dividers with their fine interplay of line, transparency, and asymmetrical patterns. By far her most extraordinary and painstakingly complex innovation was weaving gossamer monofilament in numerous, interlocking layers, which, upon removal from a multiple harness loom, freely cascaded into ethereal, multi-dimensional, sculptural hangings.

Programs continue on page 3, col. 1



WAVE, woven book, 1980, Linen, acrylic paint, buckram; double weave, warp-painting, Gift of the Artist. FAMSF 2005.124

book is independent of this movement: it poetically encodes her ancestral roots and her childhood treasure, a miniature, accordion-folded book, reproducing woodcuts by the great Japanese Ukiyo-e artist Hiroshige.

A revered master of complex weaving structures, Kay Sekimachi was born in 1926 in San Francisco. As a child, she constructed paper clothes for dolls cut out from newspapers, which curator and author Suzanne Baizerman

Fine Arts Museums of San Francisco

de Young Legion of Honor

From the Board's Chair

April 2012

As you are reading this newsletter, the Legion of Honor and the de Young museums are busy with activities related to *The Cult of Beauty: The Victorian Avant-Garde, 1860-1900* and *The Fashion World of John Paul Gaultier: From the Sidewalk to the Catwalk* exhibitions. But, as I write this article, we are still reflecting on the exquisite textiles and artifacts shown at the Arts of Pacific Asia and the Tribal & Textile Arts Shows, which just ended. They were wonderfully enriching annual events with vendors from around the world. Members of the Textile Arts Council staffed a table at the entrance. These volunteers touted the diverse activities of TAC, encouraged new membership, and reminded folks to visit *The Art of Anatolian Kilim: Highlights from the McCoy Jones Kilim Collection* at the de Young. We hope you haven't missed this textile treasure which is on display until July 29.

Our membership grows a little with each of our events; our count is nearing 600. As we reach out, we're pleased to find so many of you enjoying TAC activities posted in our newsletter. The programs in the Koret Auditorium have been well-attended by our members and followers of the lecturers. We try to keep our lectures varied, showing you how broad the field of textiles really is. In the winter season, fiber artist Lia Cook told us about her own unique weavings and traveling exhibition, Lynn Meisch decoded the abstract weaving in Inca Maize Belts, and Nathalie Doucet gave us a historical perspective on Jean Paul Gaultier.

On-line TAC members also receive e-blasts announcing special workshops and tours that don't make it into the newsletter. They target people with special interests and fill quickly. Former Board Chair, Laurel Sprigg, led a unique tour of the Design Center's showrooms which display textiles from all over the world, but are available only through these high-end showrooms. French artist and designer, Aurore Thibout, gave an inspirational workshop, titled *Sublimation and Image Transfer*. As expected, the Hats Off to the FAMS Textile Conservation Lab tour, benefiting special projects in the George and Marie Hecksher Textile Conservation Center, filled quickly.

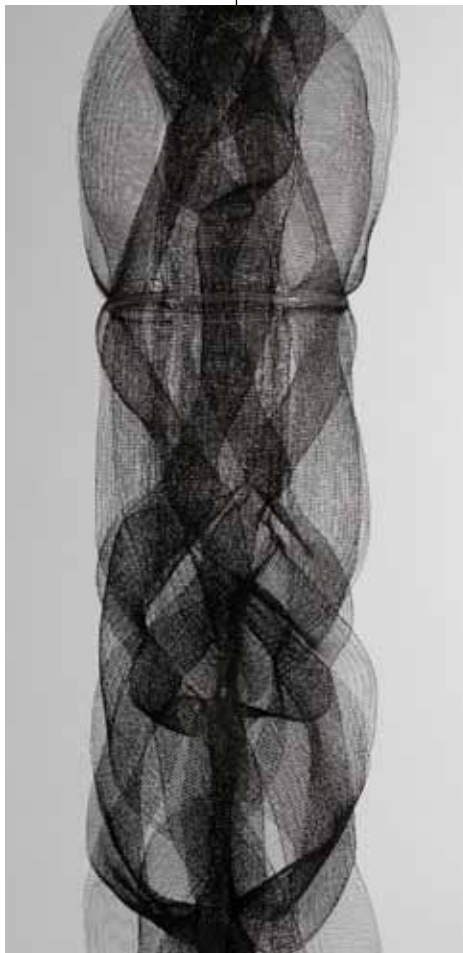
It delights us to receive such an enthusiastic response. Behind the scenes, TAC Board members give generously of their time when planning and coordinating our lectures, workshops, and tours. Your participation and enjoyment keeps TAC programs and the Department of Textile Arts growing. Thank you very much.

Looking ahead, we hope to see you in April at our *Ninth Annual Carol Walter Sinton Program for Craft Art* paying tribute to Kay Sekimachi, the Ruth Barnes lecture in May, and Vanessa Drake Moraga lecture in June. Dates, times, and descriptions are elaborated on elsewhere in this newsletter. As a TAC member, you receive e-blasts about more spontaneous textile-related activities. If you are interested in participating in them, you need to respond quickly as our count is typically limited.

Friday Nights at the de Young are celebrations and there are several you won't want to miss! Several Fridays have activities planned relating to *The Fashion World of Jean*

Paul Gaultier. Visit www.famsf.org for more information. Friday, April 13th is Preview Night in the de Young for the *Sixth Annual Discarded-to-Divine Charitable Event*. The de Young partners with the St. Vincent de Paul Society of San Francisco to support programs that benefit those overcoming poverty, homelessness, and domestic violence. Recycled fashions created by hundreds of professional and aspiring designers will be on display. Come and vote for your favorite amongst these one-of-a-kind creations before they are auctioned off on April 26. Visit www.discardedtodivine.org for event details.

Barbara Kelly
Chair



Kay Sekimachi, *NAGARE IV*, 1970, 82 x 13 x 11.
nylon monofilament

Sekimachi's meticulous weavings attest to the discipline of her European-based training, and speak to her own story that weaves itself into every work she creates.

As the former curator for the Palo Alto Art Center, Signe Mayfield organized the dual retrospective *Marriage in Form: Kay Sekimachi & Bob Stocksdale*, which toured from 1993-96 to venues that include the American Craft Museum, New York, and the Renwick Gallery at the Smithsonian American Museum, Washington, DC.

Join us for a reception at the de Young after the program, to meet Kay Sekimachi and Signe Mayfield. Space is very limited. Please RSVP to Trish Daly at tac@famsf.org or 415-750-3627.

Saturday, May 19, 2012, 10 a.m.

DRESSING FOR THE GREAT GAME: The Robert Shaw Collection of Central Asian Coats in the Ashmolean Museum, Oxford, UK

With Ruth Barnes

*Kashgar, Tuesday, April 6th - This morning the Sircar [Treasurer] brought me as a parting present from the King ... a robe of crimson satin, gorgeous with gold and embroidery... (Robert Shaw, *Visits to High Tartary, Yarkand and Kashgar*, 1871)*

In the winter of 1868/69, the tea planter and explorer, Robert Shaw, travelled from northern India to Eastern Turkestan, a region that had recently revolted from Chinese rule and was briefly independent. At the time Central Asia was the setting of the Great Game, the espionage and power wrangle between England and Russia over the international control of the area, and it attracted several intrepid travelers who not always came to a good end.

Shaw was the first Englishman to visit Yarkand and Kashgar. He kept a regular diary which he published after his return as *Visits to High Tartary, Yarkand, and Kashgar*. In it he described the splendid dress he encountered, and mentioned on several occasions receiving gifts of coats and other garments. The finest of these were presented to him by Yakub Beg, then the ruler of Kashgar. Some years ago, when I was still working at the Ashmolean Museum in Oxford, I came across an undocumented collection of Central Asian garments, among them spectacular ikat coats. This lecture is an account of how it was possible to eventually trace the collection back to Robert Shaw's travels.

Shaw's detailed diary descriptions could be matched up with photographs in a family album that once belonged to his sister and now is in the British Library. Two of the photographs even show Robert Shaw wearing the coats, in one case the satin silk garment presented to him by Yakub Beg. This gives the collection a particular flair, but it also provides a date and provenance. Since the break-up of the Soviet Union and its hold over Central Asia, many Central Asian garments have come onto the art market, but very few have information about their history or exact origin. For that reason alone, this collection is of particular interest.

Ruth Barnes is the Thomas Jaffe Curator of Indo-Pacific Art at the Yale University Art Gallery. Until 2010 she was Textile Curator at the Ashmolean Museum of Art and Archaeology, University of Oxford, UK. She has published books and articles on Indonesian textiles and on early Indian Ocean trade.



Robert Shaw Expedition, 1859. British Library, India Office collections MS Eur 197/36..

Programs continue on page 5, col. 2

RECENT ACQUISITIONS

Over the past few months several wonderful objects have entered into the collections of the Fine Arts Museums. As so often is the case, the Textile Arts Council membership has had a significant role in bringing these objects into our collections. I will touch upon just a few of the works below.

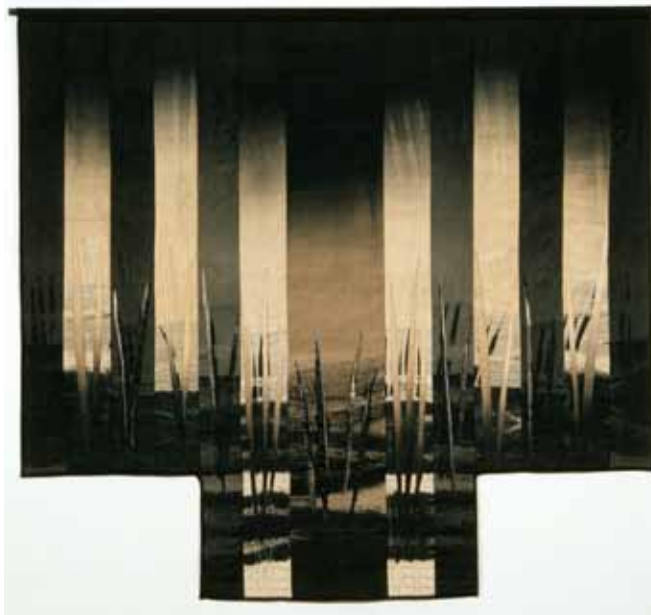
Just before the New Year, I received an exuberant telephone call from former TAC board member, Judith Content. She had been approached by one of her collectors who proposed purchasing a work with the sole purpose of donating it to the Museums. Judith knew that I had long wanted the wall hanging *Marisma* for our collections because I had chosen it to be shown in the *To Dye For: A World Saturated in Color* exhibition last year.

Judith Content is a leading figure in the contemporary fiber art world. She is part of a vibrant community of shibori artists who live and work in the Bay Area and who have studied with Yoshiko Wada. Content uses the traditional Japanese dye technique *arashi shibori* as her primary technique. In this process, fabric is tightly wrapped and compressed, traditionally on long polished wooden poles; however, Content uses anything from PVC tubes to wine bottles. The threads used to secure the fabric to the substructure, also holding in place the manipulated pleats created when wrapping, resist the penetration of dye. Patterns reminiscent of wind-driven rain emerge from this process—the term *arashi* means “storm” in Japanese.

Marisma illustrates Judith’s unique style as a shibori artist. Her background in watercolor painting is evident in the layering of techniques, colors, and materials to build up the surface. Her process depends just as much upon subtracting color as it does adding it. It is the second work by Judith Content in our collections, and joins the works by other contemporary shibori artists including Yoshiko Wada, Ana Lisa Hedstrom, Frank Connet, and Genevieve Dion.

Cynthia Shaver, also a former TAC board member, donated an extremely rare Soto Zen Buddhist’s Priest Robe (*kesa*) dating

back to the late 18th century. The robe had been in Cynthia’s personal collection since 1977 and was exhibited both at the Spencer Museum of Art at the University of Kansas and the Museum of Craft and Folk Art, San Francisco. The robe, woven in a neutral brown hemp, is appliquéd with 25 panels or *jo*. As Cynthia explains “This hemp *kesa*, worn draped around the left shoulder and over the arm, is a type of Buddhist ritual vestment worn when transmitting the teachings of the Buddha. In early Buddhist tradition it was a “robe of rags” sewn together from valueless discarded fabrics. The number of *jo*, or vertical divisions, indicates the rank the monk has attained. Depending on the Buddhist sect, the number of *jo*, can be three, five, seven, nine or twenty-five.” A very subtle



Judith Content, American, b. 1957

Marisma “Salt Marsh”, 2003. United States, California. Silk; wrap- and fold-resist dyeing (*arashi shibori* variation), discharged, pieced, quilted, appliquéd. 147.3 x 163.8 cm (58 x 64 1/2 in.)

Potential Museum Purchase, Anonymous Gift and Partial Gift of the Artist

and beautiful work, this *kesa* embodies the Zen ideals of restraint, self-control, and humility. Cynthia’s sister, Carolyn Shaver, gifted a beautiful summer kimono from the Echigo province. This delicate kimono is woven of ramie that was bleached in the snow, and is appropriately patterned with snowflakes in the very complicated double-ikat technique. Both works are extremely sophisticated in their aesthetic and reflect the eye of true connoisseurs.

Susan York, avid traveler and collector, longtime supporter of the textile arts department, and a founding TAC board member, continued her generosity. This year she

donated three robes including an extremely fine Uzbek woman’s velvet ikat robe, woven in a restrained palette of cream and dark red. She also gifted two jackets from the Hani minority tribe of China. Susan collected these jackets about 10 years ago on one of her excursions to China.

Through the support of the Textile Arts Council Endowment Fund, the Museums were able to acquire a beautifully embroidered headscarf from the Thar Desert area of western India. The headcloth would have been part of

continued on next page, col 1

the bride's dowry and presented to the groom by the bride's mother. The Thar Desert region that straddles the border between current day India and Pakistan and includes Gujarat in India and Sindh in Pakistan, is recognized as the richest area for embroidered textiles in the entire South Asian subcontinent. This exquisite example represents a high point in the tradition. The headscarf is worked in the *soof* or *suf* style embroidery technique, a satin stitch variation that is worked from the backside of the cloth. This technique is characteristic of the region. *Soof* is stitched predominantly in green on red or red on white with plied cotton or, in the finest examples and in this headscarf, silk floss thread. The basic motif of *soof* is the triangle, from which all other motifs are said to emanate. *Soof* motifs are neither drawn first nor sketched with thread, unlike those of *pakka* and *kharek* styles; they emerge from the artisans' minds in mathematical formulas.

Soof may have originally been specifically associated with Sodha Rajputs, a clan descended from the Rajputs who ruled much of Thar Parkar from their capitol Umarkot, located in Dhat. The style would later have been disseminated among various other communities. This embroidery style is also popular with the Jat, Meghval, Bishnoi, Rajput, and Sindhi Musalman women. This headscarf comes to us with excellent provenance—it was from the collection of leading textile scholar and designer, Jack Lenor Larsen.

These are but a few gifts that have come into the collections recently. Other wonderful objects include a Masakazu Kobayashi wall piece and Norma Minkowitz sculpture both donated by Sylvia Elsesser, *Triangular Dish* by Peter Collingwood donated by Sandra Sardjono in honor of Milton Sondag, and three main carpets, an Uzbek tent band, and a Samoan tapa cloth from George and Marie Hecksher.

Jill D'Alessandro
Curator

The Caroline and H. McCoy Jones Department of Textile Art

Saturday, June 16, 2012, 10 a.m.

THE PATTERN REALM: THE AESTHETICS OF KUBA TEXTILES

With Vanessa Drake Moraga

The visual creativity of women artists in Central Africa finds a versatile medium in fiber art—textiles and basketry fabricated with plant materials such as raffia, a material of great utility and symbolic potency for Congo peoples. Raffia textiles made for tribute, funerary offerings, and ceremonial attire were barometers of wealth and status, facilitating social display and economic exchanges of all kinds. But the textiles of the historic, multi-ethnic Kuba kingdom of the Democratic Republic of the Congo, which represent the most intact and cohesive



Tribute Cloth or Woven Currency
D.R.Congo, Republic of Congo, probably Teke people
19th century (?). Raffia; plain weave, supplementary weft patterning
Private collection. Photo Don Tuttle

tradition in the region, are outstanding for their artistic caliber, graphic sophistication, and complexity of styles and assemblage.

The lecture will situate the innovative Kuba tradition within the larger historical and cultural continuum of raffia weaving and fiber objects made for prestige and adornment in the Congo. This fascinating history begins with the first encounters in the early 16th century between the coastal Congo kingdoms and European explorers who were impressed by the elegance and intricacy of Congo weaving.

Several centuries later, the Kuba improvisational abstract aesthetic captivated the Western avant-garde between 1910 and 1940, influencing modernism, fashion and fabric design, and the decorative arts. Kuba patterning remains a bountiful resource for artists and designers today.

Programs continue on page 6, col. 1

Programs *continued from page 5*

This lecture will explore the breadth of the Kuba aesthetic through its contrapuntal styles of geometric abstraction as expressed in several distinctive techniques (including appliqué and cut-pile embroidery). The major forms of textile art—women and men’s ceremonial skirts, men’s status cloths, and women’s funerary and dance overskirts—will be illustrated by superb examples that were presented during the recent exhibition, *Weaving Abstraction: Kuba Textiles And The Woven Art Of Central Africa*, at The Textile Museum in Washington, D.C., as well as pieces from the speaker’s collection.

Kuba textiles were featured during court ceremonies, masked performances, and dances associated with funerary and initiation rites. Like most ritual, decorative, and sculptural arts produced for Kuba aristocracy, chiefs and titleholders, they reveal a dazzling compendium of pattern and symbol. Kuba facility—even genius—for pattern invention and juxtaposition, and pronounced taste for asymmetry and discontinuity in surface design, is evident on both the large and small scale. Pattern supplied an infinite field for individual experimentation and originality, as well as an avenue for personal renown and social interaction. The possible sources of inspiration for this eccentric visual vocabulary and malleable concepts of organization will be discussed, in addition to the aesthetic criteria, technical knowledge, and cultural ideas that informed the creation of these singular works of textile art.

Vanessa Drake Moraga is an independent scholar specializing in the textile art of Africa and South America. She curated and wrote the catalogue for The Textile Museum’s recent exhibit, *Weaving Abstraction: Kuba Textiles And The Woven Art Of Central Africa*. She previously curated several museum exhibitions on Mbuti painted barkcloths. In addition, she is the author of *Animal Myth and Magic: Images from Pre-Columbian Textiles* (2005) and numerous articles and catalogues on ancient and ethnographic textile arts. She is a contributing editor to *HALI Magazine*.

ANNOUNCEMENTS

2011 Silent Auction

The 2011 Silent Auction was one of our most successful fund-raisers, and could not have been possible without the wonderful volunteers and generous and unique donations. We applaud the Krimsa Gallery once again for opening their doors to the Textile Arts Council and sharing their space and humor with us. Together we raised over \$4500!

Thank you to our generous donors:

Walter Adams Gallery	Connie Levy
Nancy Barbata	Rachel Meginnes
Barbara Beckmann	Carol & Grif Nelson
Jean Cacicedo	Judy Norman
Beth Charlesworth	Eve Ogden
Sharon Christovich	Shelley Richanbach
Mary Connors	Britta Rosenthal
Eleanor Coppola	Margot Schevill
Diane Current	Carol Lee Shanks
J. Walter Dixon	Barbara Shapiro
Mara Feeney	Robin Stelling
Micah Franklin	Regula Allenspach Weill
Kathleen Finigan	Ellen Werner
Marlene Golden	Sonnie Willis
Barbara Hume	Sue Willows-Raznikov
Rose Kelly	Susan York
Serena Harrigan Lee	

In Memorium

Director of Museums, John E. Buchanan, Jr.

The Textile Arts Council joins the staff and membership of the Fine Arts Museums in mourning the loss of Director of Museums, John E. Buchanan, Jr. His passion for art and for this institution was evident every day of his five-year tenure. We will miss the support and attention that he brought to our department and its collections.

Waiting in the Wings:

Mark your calendars!

In early October we are planning to visit the Textile Conservation Lab again. With the costumes of Rudolf Nureyev in our Textile Galleries, the emphasis will be on The Dance. Watch for more details this summer.

TAC BOARD

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Sue Willows-Raznikov

Advisory

Mary Connors

Serena Harrigan Lee

Ana Lisa Hedstrom

Karine Langan

Barbara Shapiro

Laurel Sprigg

Gretchen Turner

Susan York

TEXTILE BAZAAR

TREASURES FROM AROUND THE WORLD

Save the Date!

Announcing the 4th annual *Textiles Bazaar: Treasures from Around the World*. Join us on October 21st from 10 am to 4 pm at Moriarty Hall of St. Anne of the Sunset church, 1300 Funston (at Judah) for this not to be missed event. This year we will have an even greater variety of textiles, jewelry, home décor, books and other textile-related treasures to tempt you. Once again, admission is free and there is ample parking on site. If you are interested in participating as a vendor, please contact the TAC office (TAC@famsf.org, 514 750 3627).



Welcome to our New TAC Members

Through February 15, 2012

Phyllis Anderson

Sanaa Baker

Susan Bradford

Wendy Bertrand

Lisa Bruce

Christina Conklin

Donna Dowdney

Andrew & Arlette Gerson

Nancy Hilty

Janet Keyes

Susan Maerki

Susan Semenoff

Rudolf Smend

Valerie Sobel

Nick & Kathleen Soper

Donna Weidenfeller

NEXT NEWSLETTER DEADLINE

July 13, 2012

Please send your copy to the TAC office. tac@famsf.org

GENERAL CALENDAR

Ongoing

Until April 15 *Hats: An Anthology by Stephen Jones*, Bard Graduate Center, Main Gallery, NYC. <http://www.bgc.bard.edu/gallery/gallery-at-bgc/main-gallery.html>

Until April 29 *Quilt National II*, San Jose Museum of Quilts and Textiles. 45 contemporary works in the only West Coast venue for this 17th biennial juried exhibition. <http://www.sjqiltmuseum.org/exhibitions.html> 408 971-0323

Until July 29 *The Art of the Anatolian Kilim: Highlights from the McCoy Jones Collection*, Textile Galleries, de Young Museum, San Francisco. <http://deyoung.famsf.org/deyoung/exhibitions/art-anatolian-kilim-highlights-mccoy-jones-collection>

Until June 17 *The Cult of Beauty: The Victorian Avant-Garde 1860-1900*, Legion Of Honor Museum, San Francisco. <http://legionofhonor.famsf.org/legion/exhibitions/cult-beauty-victorian-avant-garde-1860-1900>

Until Aug. 19 *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, de Young Museum, San Francisco. <http://deyoung.famsf.org/deyoung/exhibitions/fashion-world-jean-paul-gaultier-sidewalk-catwalk>

Until Aug. 19 *The 1968 Exhibit*, explores the social, political and economic events of this momentous year. Oakland Museum of California. <http://museumca.org/1968> 510 318-8400

Until Aug. 25 *They Wove for Horses: Diné Saddle Blankets*, Museum of Indian Arts and Culture, Santa Fe, NM. <http://media.museumofnewmexico.org/events.php?action=detail&eventID=1365>

April

April 1 – Aug. 26 *Second Skins: Painted Barkcloth from New Guinea & Central Africa*, Fowler Museum at UCLA, Los Angeles. <http://www.fowler.ucla.edu/exhibitions/second-skins-painted-barkcloth-new-guinea-and-central-africa>

April 1 – July 1 *Children of the Plumed Serpent: The Legacy of Quetzalcoatl in Ancient Mexico*. Late pre-Columbian and early colonial artifacts including textiles and featherwork. Los Angeles County Museum of Art. <http://www.lacma.org/art/exhibition/children-plumed-serpent-legacy-quetzalcoatl-ancient-mexico>

April 13, 6pm – 8:45pm *7th Annual Discarded to Divine Preview Night*. Come for the Friday Night fun at the de Young. Music, lecture by movie maven Jan Wahl, and a chance to see creations fashioned from donations to St. Vincent de Paul.

April 26 *Discarded to Divine Gala*, cocktail reception, live & silent auctions of designer-made clothing, accessories and home décor. SF Design Center Galleria. <http://www.svdp-sf.org/DISCARDED/>

May

May 1 – July 9 *Christian Louboutin*, a retrospective of the iconic French shoe designer at The Design Museum, London. <http://designmuseum.org/exhibitions/2012/christian-louboutin>

May 3 Solo exhibition by local fiber artist (and TAC member) Gyöngy Laky, Cain Schulte Gallery, 251 Post St., Suite 210, San Francisco. 415 543-1550 <http://www.cainschulte.com/exhibits.html>

May 10 – Aug. 19 *Elsa Schiaparelli & Miuccia Prada: Impossible Conversations*, explores the affinities between two singular Italian designers from different eras. The Costume Institute at the Metropolitan Museum, NYC. <http://www.metmuseum.org/exhibitions/listings/2012/impossible-conversations>

May 15 – July 29 *Mark Adams: Pictorial Tapestries* Four decades of the artist's career in textiles. San Jose Museum of Quilts & Textiles, 408 971-0323 http://www.sjqmusem.org/exhibitions_upcoming.html

*Symposium, June 24th – see below

May 18 – 20 *Tradition/Innovation: 60th Annual CNCH conference (Conference of Northern California Handweavers)* Market place, galleries, fashion show, classes.

Saturday's keynote speaker is Peggy Osterkamp, respected local weaver, teacher and author. Oakland Convention Center. <http://www.cnch.org/conferences/2012-oakland/>

May 19 – Jan. 6, 2013 *Ballgowns: British Glamour Since 1950*, Victoria & Albert Museum, London. <http://www.vam.ac.uk/content/exhibitions/ballgowns/ballgowns-british-glamour-since-1950/>

June

June 9 *The Cult of Beauty: British and Japanese Influences on the American Aesthetic Movement*, an American Decorative Arts Forum lecture with Hannah Sigur, author and professor at SF State University and the University of California at Davis. Legion of Honor Museum. Mini-exhibit 1 pm, lecture at 1:30pm. \$15 for non-ADAF-members. <http://www.adafca.org/attending/>

June 21-22-23, 10am – 4:30pm *Tapestry Weaving & the Language of Color, a 3-day workshop with Tricia Goldberg*. San Jose Museum of Quilts & Textiles. All weaving levels are welcome. http://www.sjqmusem.org/calendar_june2012.html
408 971-0323 x 14

June 24, 1 – 4:30pm *Mark Adams: His Tapestry and Collaborators*, a symposium in conjunction with the exhibition. Presenters include independent curator and catalog essayist Melissa Leventon, with weavers Jean Pierre Larochette, Phoebe McAfee, Rudi Richardson, and Constance Hunt. http://www.sjqmusem.org/calendar_june2012.html
408 971-0323 x 14

Upcoming

Sept. 19-22 *Textiles & Politics, Textile Society of America 13th Biennial Symposium*, Washington, DC. http://textilesociety.org/events_conferences.htm

Oct. 6, 2012 – Feb. 17, 2013 *Nureyev: A Life in Dance*, Textile galleries, de Young Museum. <http://deyoung.famsf.org/files/FAMSF%202012%20Exhibitions.pdf>

Note, this is a PDF file because this exhibit is not yet listed on the FAMSF website.

April
2012

Textile Arts Council

Don't miss these exciting TAC events!

■ **Ninth Annual Carol Walter Sinton Program for Craft Art
A TRIBUTE TO KAY SEKIMACHI: Threads of Memory**

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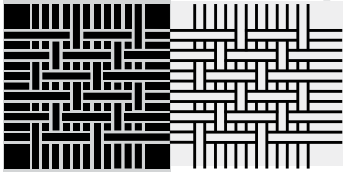
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Fine Arts
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San Francisco

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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April
2012

Visit our web site: www.textileartscouncil.org