

# Textile Arts Council

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

January 2012

Volume XXVII, 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 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, January 21, 2012, 10 a.m.

## FACES, MAZES, AND FIBER TRACTS

With Lia Cook

Excerpted from the article, *Woven Faces And Neuroscience, An Investigation in Textile Forum Magazine*, 4/2010:

My exhibition, *Faces and Mazes*, has been traveling in the United States and Canada for the last year and a half. At each venue I was struck by viewers' different emotional reactions to confronting these large woven faces (that look photographic at a distance but dissolve into maze patterns up close, and finally into visibly

carry out experiments that map the brain's emotional response to these works. My original hypothesis was that the woven interpretation of the face would add something different to the emotional response as compared to seeing a flat photographic print. We were able to map the response in the brain showing areas of touch and emotion when viewing the artwork.

The concept of the TREND residency, directed by Greg Siegle, PhD, University of Pittsburgh School of Medicine, is that inviting artists into the lab to connect with scientific researchers has a positive effect on both the scientists and the artists. I was surprised to be able both to learn more about the answers to my questions, and also to begin to create new work inspired by the experience. I am fascinated with the territory in which science and art can meet.

*Lia Cook works in a variety of media combining weaving with painting, photography, and digital technology. Her current practice explores the sensuality of the woven image and the emotional connection to memories of touch and cloth. Cook exhibits her work nationally and internationally, most recently in Lithuania, Sweden, Costa Rica, Austria, Canada, and China. Her works are in the permanent collections of MOMA (The Museum of Modern Art); The Metropolitan Museum of Art; Smithsonian Cooper-Hewitt, National Design Museum, New York; The Museum of Arts and Design, New York; The Minneapolis Institute of Arts; The Cleveland Museum of Art; The Smithsonian Institution, Washington, DC; The National Collection, France;*



Lia Cooke: "About Face", Zilinskas Gallery, Kaunas Lithuania, September 22 – December 30, 2011

intersecting threads). One aspect of the emotional response to these works seemed to be the desire to touch.

At this point, my long-term interest in neuroscience and the brain came together in a collaboration with neuroscience researchers to look at the emotional response to the faces. I was invited as an artist-in-residence to the University of Pittsburgh TREND Program, to

Fine Arts Museums of San Francisco

de Young Legion of Honor

Programs continue on page 2, col. 2

## From the Board's Chair

January 2012

Happy New Year! It was heartwarming to see so many of you at our annual Textile Arts Council Holiday Party and Auction last month. There were new faces and familiar ones. We hope you all had a good time and went home with an auction treasure. The party is the Board's way of expressing our gratitude to you for your volunteering and continued support of TAC events. It also provides us with social time to get to know you and find out if we are expanding your textile interests with our activities. Thank you so much for your support. Your membership allows us to provide diverse and interesting programs, workshops and tours; and to assist the museum's Department of Textile Arts in acquiring and maintaining its collection.

We are excited about our 2012 winter program schedule. Each lecture is quite different, as you will discover when you read the featured articles on the previous pages. January 21st, we are fortunate to have multimedia artist, Lia Cook, elaborate on her exhibition *Faces and Mazes*, and on her unique study associating people's emotional and tactile connections. February 11th, Professor Lynn A. Meisch from St. Mary's College, will take us on a historical journey to Peru with her lecture about the Inca Maize Belts and their meaning amongst the Peruvian people. March 10th, Nathalie Doucet, president of the Arts of Fashion Foundation, San Francisco, will provide us with some background to fashion's "enfant terrible", Jean Paul Gaultier, as she prepares us for the de Young's exciting exhibition: *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, opening March 24th.

Meanwhile, our Board is in the process of planning local outings. When they are formalized, you will learn about them in our monthly e-blasts. These trips have become very popular, so sign up quickly. This year's textile tour to Uzbekistan, with an optional extension to Kyrgyzstan, will take you along the Silk Road, immersing you in textiles. Of course you don't have to wait until September to enjoy textiles from afar. You'll find many at the Arts of Pacific Asia Show and the Tribal & Textile Arts Show at Fort Mason. Stop by our TAC table and say hello.

Barbara Kelly  
Chair



Weaving maize belts, San Ignacio de Loyola, Peru. Photo(s) Lynn Meisch

## Programs continued from page 1

*The de Young Museum, Fine Arts Museums of San Francisco; Oakland Museum of California; Musee Bellerive, Switzerland; and The National Gallery of Australia.*

website: <http://www.liacook.com/>  
and <http://liacook.blogspot.com>

Saturday, February 11, 2012, 10 a.m.

### THE MYSTERY OF THE INCA MAIZE BELTS (THE DA VINCI CODE WITHOUT THE MURDERS)

With Lynn A. Meisch

The only documented continuous Inca weaving tradition involves abstract maize-motif belts woven in the Andes of Huamachuco in northern Peru. Prof. Meisch identified these belts in 2002, and her research involved a 16th century manuscript, French and American textiles researchers,

museums, highway robbers, and the Peruvian spinners and weavers. Her talk covers the importance of maize to the Incas, decoding the manuscript, how local women warp and weave the belts, the challenges of doing fieldwork in this region, and the gendered significance of the belts, which have linked female fertility and maize agriculture for at least 700 years.

*Lynn A. Meisch, now a Professor of Anthropology, Saint Mary's College of California, set out for the Andes in 1973 in search of adventure, and was smitten by the land, people, culture, and arts, especially textiles. She has spent many years in highland Ecuador, Peru, and Bolivia enduring terrifying bus and boat rides, dodging bandits, and sleeping on dirt floors while researching ethnographic textiles. Along the way she acquired several dozen godchildren, collected textiles for museums in the U.S. and Bolivia, published articles and books, edited *Traditional Textiles of the Andes* for the de Young's Appleby Collection, and earned a Ph.D. in Anthropology from Stanford University.*

*Programs continue on page 3, col. 1*

## Programs *continued from page 2*

Saturday, March 10, 2012, 10 a.m.

### AUTHENTIC GAULTIER Creativity, Technical Rigor & Haute Couture Mindset

#### With Nathalie Doucet

Even if 18-year-old Jean Paul Gaultier was immediately hired as the assistant of Mr. Pierre Cardin (1970), he definitively belongs to the generation of “1980’s designers” who took over the fashion world by storm. With street culture and polyethnic inspiration, the flea market turned into the new fashion school for design, and the gay movement became clearly acknowledged. In the meantime, a wave of creative, emerging, Japanese designers developing an innovative concept of deconstruction in fashion while paying homage to illustrious “couturiers,” was immediately noticed by the press.

This decade also introduced impressive show productions for the fashion collections shaking Paris, but the prestigious and unique institution of Haute Couture was sinking.

Gaultier presented his very first collection in October 1976. In an untraditional venue for a fashion show, he revealed his signature “make up” color range, and started to experiment with dimorphism (appropriation of garment in regards to gender) and hybridization (the art of diverting, re-using, and re-cycling iconic everyday objects) which would become his DNA.

Since then Gaultier’s outstanding collections have been enlivened by popular culture and his cherished Paris. However, they have drawn, perhaps too often, attention on the unconventional and the impertinent aspects rather than the ingenuity of Gaultier’s character,

his unleashed creativity, multiple talents, and undoubtedly his perfected mastery of tailoring and craftsmanship. In addition, collaboration with other artists has always been a key part in Gaultier’s achievements starting from his forever-beloved partner Menuge to famous other creative minds including Madonna, Chopinot, and Almodovar. Twenty years later, upon the arrival of Mr. Didier Grumbach as the new President of the Chambre Syndicale, the Haute Couture’s strict rules were reviewed to rejuvenate the institution. Gaultier and Thierry Mugler were the first two creative “ready-to-wear” designers to be invited to present in Haute Couture (1997), making history. A few other designers followed their steps including Viktor and Rolf (1998) and Ralph Rucci (2002). Two years later, Hermes, the most traditional and legendary luxury House, invested in Gaultier (1999), but in 2003, a milestone occurred when Mr. Jean-Louis Dumas offered him the position to design the womenswear collection following the departure of Martin Margiela.



Jean Paul GAULTIER | Haute Couture  
Collection Fall 2011 | Photo Yannis Vlamos |  
Model Frida Gustavsson

*A graduate of Ecole Supérieure des Arts Appliqués—Duperré in textile design and of the Institut Français de la Mode (Master in Fashion and Textile Business Management), Nathalie Doucet is a former Paris-based fashion designer and U.S. design professor. Doucet is the President and Founder of the San Francisco-based non-profit Arts of Fashion Foundation, promoting creativity in fashion, in design education, and in supporting emerging designers from all around the world. She is also a strong advocate for copyright in fashion in the United States.*

<http://www.arts-of-fashion.org>

#### NEXT NEWSLETTER DEADLINE

February 15, 2012

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

# THE FASHION WORLD OF JEAN PAUL GAULTIER

## From the Sidewalk to the Catwalk

March 24–August 19, 2012

This March the Fine Arts Museums of San Francisco will present the first major exhibition devoted to the celebrated French designer Jean Paul Gaultier. Dubbed fashion's "enfant terrible," Gaultier catapulted into the fashion scene of the late 1970s, upending the status quo with his unconventional approach and deriving inspiration from television, film, music, and street culture.

The multimedia exhibition journeys through Gaultier's career, representing collections from 1976 to the present with more than 130 ready-to-wear and haute couture ensembles as well as sketches, stage costumes, and excerpts from films, runway shows, concerts, dance performances, and televised interviews. Further enriching the exhibition are over 50 fashion photography prints, several never before seen, from renowned contemporary photographers such as Andy Warhol, Mario Testino, Richard Avedon, and Herb Ritts. All of these components work together to underscore how the couturier has challenged traditional fashion and even societal codes through his humorous, surprising, and completely original approach to the art of clothing design.

In her review of the Montreal installation, Newsweek reporter Robin Givhan wrote, "Gaultier's multicultural inspiration, which spans the entire breadth of his career, beginning in 1976, reminds us of the beauty of cultural diversity. But his kitschy love affair with French cultural icons—from the cancan and the Eiffel Tower to his famous patron, Catherine Deneuve—mark him as a nationalist. In the frothy realm of fashion, no other designer is so devoted to exploring the links between aesthetics, populations, and politics."

Gaultier's global vision is explored through his extensive artistic collaborations with leading performers and filmmakers. Showcased in the exhibition are two iconic corsets lent by Madonna from her 1990 Blond Ambition World Tour and a costume from her 2006 Confessions Tour; several stage costumes used by performer Kylie Minogue; and extensive film

clips documenting collaborations with filmmakers Pedro Almodovar, Peter Greenaway, Luc Besson, Marc Caro, and Jean-Pierre Jeunet as well as contemporary dance choreographers Angelin Preljocaj, Règeine Chopinot, and Maurice Bèjart.

Thirty animated, talking mannequins—including one that depicts Gaultier himself—add layers of fascination and whimsy to the exhibition's already lively atmosphere. Their projected faces offer a lifelike presence in the galleries as they provide spontaneous commentary in playful and poetic vignettes. The design and staging of this innovative, audio-visual creation was produced by Denis Marleau and Stèphanie Jasmin of UBU compagnie de creation, Montreal.

For the last 35 years, Gaultier has offered a lens to examine our contemporary society. As he explains in an interview with Florence Muller in the exhibition catalogue, "My main influence is what's happening today. Fashion must correspond to the aspirations of the moment and reflect current events. Designers are the catalyst of their time; their role is to translate the change, the mutations, the evolution of society." The immediacy and demands of fashion cycles position fashion designers to make the first artistic statements of any given moment. With a sensitivity, wit, and subversion, Jean Paul Gaultier has embraced this position to become our zeitgeist.

This exhibition is conceived not as a retrospective—as Gaultier explained, "It is a bit early . . . I am not that old yet"—but as an installation that captures the raw, sometimes chaotic, energy that defines our contemporary lives and Gaultier's world.

This exhibition is organized by the Montreal Museum of Fine Arts in collaboration with Maison Jean Paul Gaultier.

*Jill D'Alessandro*

Curator

*The Caroline and H. McCoy Jones Department of Textile Arts*



Jean Paul GAULTIER | Collection Fall 2011 |  
Photo : | Model:

# ECHOES OF THE SILK ROAD A TEXTILE TOUR TO UZBEKISTAN

September 26-October 11, 2012

With a Tour Extension to Kyrgyzstan October 11-15, 2012

You are invited to join fellow TAC members on this exciting tour designed to offer participants an in-depth exposure to the many craft traditions of Central Asia. Uzbekistan is one of the major silk producers in the world. The Fergana valley, famous for its vibrant silk ikats, is home to one of the oldest areas of fabrication. In addition to being the sites of incredible Islamic architecture, Samarkand and Bukhara are alive with crafts people producing carpets, intricately embroidered cloths, and hand-made paper. Our tour is timed to allow visits to two of the oldest and largest traditional markets in the region, Margilan and Urgut. We will also be visiting the ancient caravanserai of Khiva. Dubbed by UNESCO as “the most homogeneous example of Islamic architecture in the world,” Khiva was one of the first places outside of China to develop a thriving silk industry.

The tour extension to Kyrgyzstan takes us from the capital, Bishkek, to the beautiful alpine Lake Issyk Kul, the second largest mountain lake in the world. Along the way, we will be visiting villages where women are carrying on traditional crafts such as felting wool to make shydrak and ala kiyiz carpets and wall hangings, and elaborately decorated reed screens, called chiy. Today, a semi-nomadic culture still exists in Kyrgyzstan and most vibrant folk art centers around the yurt. In the cities, these ancient crafts have been given new life and a contemporary look.

For this tour we are working with the highly regarded Gareeva Raisa, president of Salom Travel, who has organized special textile tours for the Textile Society of America and Craft World Tours for many years. With the help of her agency we will have special access to the most highly regarded crafts people in the region.

For more information contact:  
Mary Connors (415) 482-8035,  
email: khamsing88@yahoo.com

Trish Daly (415) 750-3627,  
email: TAC@FAMSF.org



Photo(s) by Cathy Cerny



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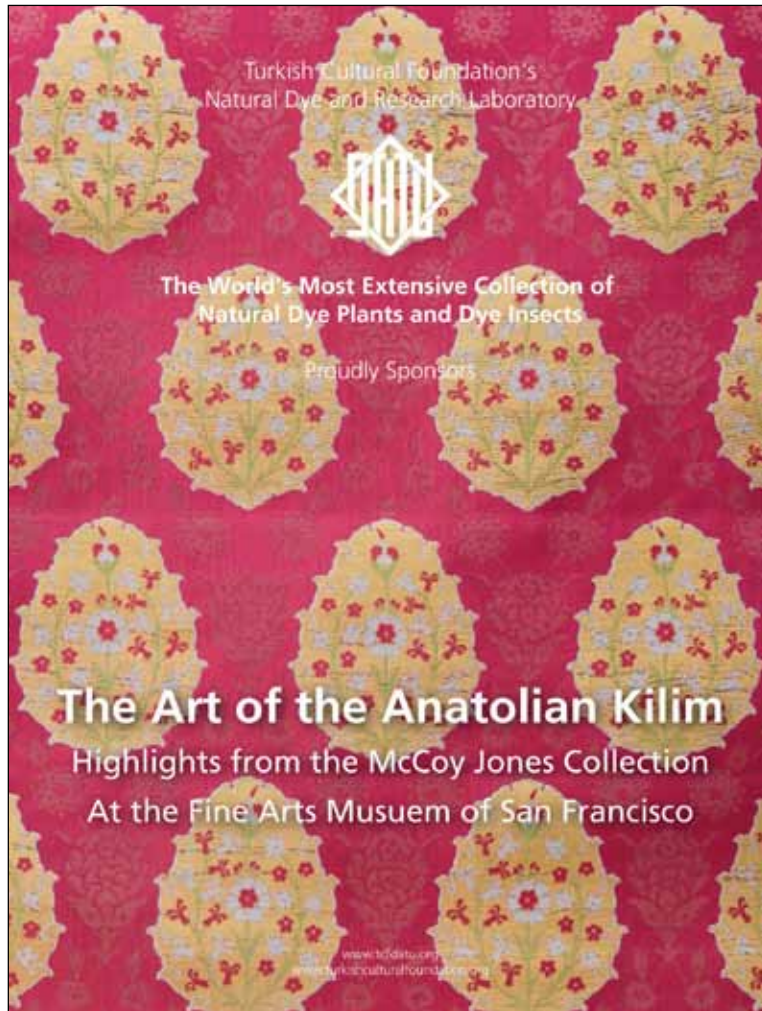
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## Welcome to our New TAC Members

Through November 15, 2011:

Jeanette Alexich  
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Sylvia Chiari  
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Marlene Corder  
Diane Cross  
Linda Dell'Angelica  
Sheila Diehl  
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Michele Wipplinger



The Natural Dye Research and Development Laboratory, DATU for its Turkish acronym, provides natural dye technical analysis services free of charge to museums and art institutions in Turkey and Azerbaijan. As a reflection of their mission to promote and preserve Turkey's cultural heritage, the Turkish Cultural Foundation has been a major supporter of our current textile exhibition: *The Art of the Anatolian Kilim: Highlights from the McCoy Jones Collection*.

## A SPECIAL THANK YOU

Many thanks go out to those TAC members who have contributed beyond their yearly dues to support our TAC Endowment, the Textile Conservation Lab, our educational endeavors, and the smooth running of our TAC Office: Sandra Bessieres, Leslee Budge, Kate Carroll, Joan Caviness, Cathy Cerny, Eunice Childs, Eve Conner, Mark Ellen Daly, Trish Daly, Anna Darden, Richard Elliott, Beverly Epstein, Sandra Farrell, Linda Feagles, Alex Friedman, Linda Gass, Julia Geist, Francesca Giacalone, Lois Hadfield, Tamara Hill, Kathryn Judd, Gunter and Gertrud Kaldschmidt, Ruth Landy, Jo Licata, Susan Maresco, Kathleen Martin, Gerry Masteller, Vincent McCormick, Susan Miller, Patricia Moyes, Judy Norman, Lang Anh Pham, Sandra Sardjono, Verna Shaheen, Barbara Shapiro, Laurel Sprigg, Maria Starr, Suzanne Stassevitch, Cheryl Swanson, Lida Urban, and Louise Yale.

### In Memorium

#### Mary Kahlenberg, 1940– 2011

MARY HUNT KAHLBERG, a leading authority on historic textiles and co-owner with her husband of the TAI Gallery in Santa Fe, New Mexico, has died at age 71. Kahlenberg, a former curator of textiles and costumes at Los Angeles County Museum of Art, where she built its Indonesian and pre-Columbian collections, was instrumental to bringing the Neutrogena Collection to the Museum of International Folk Art in Santa Fe and curated its first exhibition in 1998.

Previous to her 10 years at LACMA, she was assistant curator in charge of textiles from Morocco to the Philippines at the Textile Museum in Washington, D.C. The TAI Gallery was founded in 1978, and specializes in antique and ethnographic textiles, Japanese bamboo art and photography.

Among her many publications is *Five Centuries of Indonesian Textiles*, written with Dr. Ruth Barnes, which won the 2011 George Wittenborn Memorial Book Award and the Textile Society of America's R. L. Shep Ethnic Textile Book Award.

Respected worldwide, Kahlenberg was in the vanguard of the movement to present textiles as an art form, as opposed to artifacts. Her scholarship, enthusiasm, and unerring eye will be sorely missed.



TAC Textile Bazaar 2011, photos by Sue Willows-Raznikov

## TEXTILE BAZAAR

### TREASURES FROM AROUND THE WORLD

A big thank you to all who participated in this year's bazaar, either as a vendor or as a shopper or both! It was a beautiful day and the incredible variety of textiles, books, and jewelry on display were a credit to the collecting and craft abilities of our TAC members.

Plans are in the works to offer a bigger and better bazaar next October. In order to improve attendance we are looking for a publicist who could help us get the word out about this exciting event. Please contact the TAC office if you are willing to help with publicity for the 2012 textile bazaar.

## CALL FOR NOMINATIONS

### R. L. SHEP ETHNIC TEXTILE BOOK AWARD, TEXTILE SOCIETY OF AMERICA

Nominations for the best book on ethnographic textiles published in 2011 are now being accepted until March 1, 2012. Nominations are open to English-language books (including bilingual publications in which all essential information appears in English). For the purposes of the award, "ethnic" textiles are defined as the non-industrial textiles of Asia, Africa, Oceania, and Native and Latin America, as well as those in identifiable cultural groups in Europe and North America. Books of a variety of formats, including monographs, anthologies, and exhibition catalogs may be nominated. Original, scholarly research that is clearly communicated is the principal criteria for the prize-winning book. Author-nominated works are welcome. Please send the bibliographic citation and the publisher's and author's contact details to:

Kate Irvin, Chair, R. L. Shep Award Committee  
 Curator, Department of Costume and Textiles  
 RISD Museum  
 224 Benefit Street, Providence, RI 02903

[kirvin@risd.edu](mailto:kirvin@risd.edu)

For further information, visit [http://www.textilesociety.org/awards\\_shep.htm](http://www.textilesociety.org/awards_shep.htm)

## GENERAL CALENDAR

### Ongoing

**Until Jan. 29** Ulana Me Ka Lokomaika'i: To Weave from the Goodness Within, Honolulu Academy of Arts, Honolulu, HI. Honoring weaver Gladys Kukana Grace and her students.  
- "<http://www.honoluluacademy.org/art/exhibitions/current>"  
<http://www.honoluluacademy.org/art/exhibitions/current>

**Until Jan. 29** Sheila Hicks: Fifty Years, The Mint Museum, Charlotte, NC.  
- "[http://www.mintmuseum.org/\\_if\\_exhibit.php?exhibit\\_id=138](http://www.mintmuseum.org/_if_exhibit.php?exhibit_id=138)"  
[http://www.mintmuseum.org/\\_if\\_exhibit.php?exhibit\\_id=138](http://www.mintmuseum.org/_if_exhibit.php?exhibit_id=138)

**Until Feb. 3** Interconnections: Tapestry Weavers West, Mills Building, 220 Montgomery St.(at Bush), San Francisco.  
- "<http://www.tapestryweaverswest.org/>"  
<http://www.tapestryweaverswest.org/>

**Until Feb. 5** Invisible Lineage, the legacy of contemporary fiber art in the Bay Area, and Collecting California, California artists from the permanent collection. San Jose Museum of Quilts & Textiles. 408 971-0323  
- "<http://www.sjqmiltmuseum.org/exhibitions.html>"  
<http://www.sjqmiltmuseum.org/exhibitions.html>

**Until Feb. 12** Weaving Abstraction: Kuba Textiles and the Woven Art of Central Africa, Textile Museum, Washington, DC.  
- "<http://www.textilemuseum.org/>"  
<http://www.textilemuseum.org/>

**Until April 16** Charles James: Genius Deconstructed, Chicago History Museum.  
- "<http://chicagohistory.org/planavisit/exhibitions>"  
<http://chicagohistory.org/planavisit/exhibitions>

**Until May 1** Woven Identities: Basketry Art from the Collection, Museum of Indian Arts and Culture, Santa Fe, NM. 241 pieces from the permanent collection.  
- "<http://www.indianartsandculture.org/calendar?eventID=1255>"  
<http://www.indianartsandculture.org/calendar?eventID=1255>

**Until May 28** Beauty as Duty: Textiles and the Home Front in WWII Britain, Museum of Fine Arts, Boston, MA.  
- "<http://www.mfa.org/exhibitions/beauty-duty>"  
<http://www.mfa.org/exhibitions/beauty-duty>

### January

**January 8–April 29** Japanese Pictorial Ikats from the Krauss Collection, Fowler Museum, UCLA, Los Angeles, CA.  
- "<http://www.fowler.ucla.edu/exhibitions/upcoming>"  
<http://www.fowler.ucla.edu/exhibitions/upcoming>

**January 25–28** Candace Kling ribbon art classes at The Sewing Workshop, San Francisco: Jan. 25 ñ Ribbon flowers, Jan. 26 ñ Ribbon & fabric cabochon, Jan. 27-28 ñ Ribbon cockades. San Francisco, CA. 415 221-7397  
- "<http://thesewingworkshop.com/classes.php>"  
<http://thesewingworkshop.com/classes.php>

**January 29–December 31** Fashion Accessories from Head to Toe, DeWitt Wallace Decorative Arts Museum, Colonial Williamsburg, VA.  
- "[http://www.history.org/history/museums/dewitt\\_gallery.cfm](http://www.history.org/history/museums/dewitt_gallery.cfm)"  
[http://www.history.org/history/museums/dewitt\\_gallery.cfm](http://www.history.org/history/museums/dewitt_gallery.cfm)

### February

**February 3–May 13** Space– Light– Structure: The Jewelry of Margaret de Patta, Oakland Museum of California, Oakland, CA. 510 318-8400  
- "<http://museumca.org/exhibit/space-light-structure-the-jewelry-margaret-de-patta>"  
<http://museumca.org/exhibit/space-light-structure-the-jewelry-margaret-de-patta>

**February 3–Jan. 6, 2013** Dragons, Nagas, and Creatures of the Deep, Textile Museum, Washington, DC.  
- "<http://textilemuseum.org/exhibitions/upcoming.htm>"  
<http://textilemuseum.org/exhibitions/upcoming.htm>

**February 4–May 13** Bridge II: Lia Cook, Houston Center for Contemporary Craft, Houston, TX. Largescale weavings in conjunction with Fotofest 2012.  
- "<http://www.crafthouston.org/calendar/calendar.asp?Mode=CalendarViewDetails&ID=331>"  
<http://www.crafthouston.org/calendar/calendar.asp>



**February-12** San Francisco Tribal & Textile Arts Show, Festival Pavillion, Fort Mason Center, San Francisco.  
February 9: Opening Night Gala benefits the AOA and Department of Textile Arts of the Fine Arts Museums of San Francisco. Contact Ashley 415 757656.  
- "[http://www.caskeylees.com/SF\\_Tribal/Info.html](http://www.caskeylees.com/SF_Tribal/Info.html)"  
[http://www.caskeylees.com/SF\\_Tribal/Info.html](http://www.caskeylees.com/SF_Tribal/Info.html)

**February 9** Museum Fakes, Forgeries, and the Quest for Authenticity: A Mini-Symposium, Koret Auditorium, de Young Museum, San Francisco. 10 am-12:30 pm  
As an art museum, we try to offer our visitors an experience with authentic works of art. We take this responsibility very seriously. After all, collectors can readily buy reproductions, and our public is familiar with works created for tourists around the globe. The very existence of art museums supports the argument that an authentic artwork reveals something to the viewer that a reproduction cannot reveal. Therefore, fakes and forgeries are a threat to the educational and inspirational mission of museums. But, in the 21st century, how do we define authentic works of art? In this mini-symposium, we will explore fakes and forgeries in the museum context and the quest for authenticity. Six experts will address specific museum case studies that reveal the complexity and intrigue that accompanies this compelling issue for curators, collectors and dealers.

**February 21** Youthquake: High Style in the Swinging 60s, American Decorative Arts Forum lecture with Mitchell Owens of Architectural Digest. Koret Auditorium, de Young Museum, San Francisco. Mini-exhibition, 7:15 pm, lecture, 8 pm.  
Free to ADAF members, \$15 for non-members. 415 249-9234  
- "<http://www.adafca.org/programs/>"  
<http://www.adafca.org/programs/>

**February 26-29** Order and Disorder: Alighiero Boetti by Afghan Women, monumental works from a collaboration between the Italian conceptual artist and embroiderers in Kabul and Pakistani refugee camps. Fowler Museum at UCLA, Los Angeles, CA.  
- "<http://fowler.ucla.edu/exhibitions/upcoming>"  
<http://fowler.ucla.edu/exhibitions/upcoming>

## March

**March 6** Wedded Perfection: Two Centuries of Wedding Gowns, American Decorative Arts Forum lecture with Cynthia Amneus, Cincinnati Art Museum. Koret Auditorium, de Young Museum, San Francisco. Mini-exhibition, 7:15 pm, lecture, 8 pm. Free to ADAF members, \$15 for non-members. 415 249-9234  
- "<http://www.adafca.org/programs/>"  
<http://www.adafca.org/programs/>

**March 23-August 12** Woven Treasures of Japan's Tawaraya Workshop, Textile Museum, Washington, DC  
- "<http://textilemuseum.org/exhibitions/upcoming.htm>"  
<http://textilemuseum.org/exhibitions/upcoming.htm>  
March 24 The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk opens. De Young Museum, San Francisco. Opening day program with Suzy Menkes of the International Herald Tribune. Ticketing to be announced stay tuned!

**March 31** Margot Silk Forrest class at The Sewing Workshop, San Francisco, CA: Painting & Embellishing Shoes  
- "<http://thesewingworkshop.com/classes.php>"  
<http://thesewingworkshop.com/classes.php>

## Upcoming

**April 2** Deadline for entries: ITAB: International TECHstyle Art Biennial, San Jose Museum of Quilts & Textiles: August 7 - Oct. 21, 2012.  
- "<http://www.sjqiltmuseum.org/ITAB2012.html>"  
<http://www.sjqiltmuseum.org/ITAB2012.html>

**May 18-20** Tradition/Innovation, CNCH 2012 Conference (Northern California Handweavers), Oakland, CA . Exhibitions, classes, lectures, and vendors.  
- "<http://www.cnch.org/conferences/2012-oakland/>"  
<http://www.cnch.org/conferences/2012-oakland/>

**September 19-22** Textiles and Politics, Textile Society of America 13th Biennial Symposium, Washington, DC.  
- "[http://www.textilesociety.org/symposia\\_2012.htm](http://www.textilesociety.org/symposia_2012.htm)"

January  
2012

# Textile Arts Council

Don't miss these exciting TAC events!

## ■ Faces, Mazes, And Fiber Tracts

With Lia Cook

Saturday, January 21, 2012, 10 a.m.

## ■ The Mystery Of The Inca Maize Belts (The Da Vinci Code Without The Murders)

With Lynn A. Meisch

Saturday, February 11, 2012, 10 a.m.

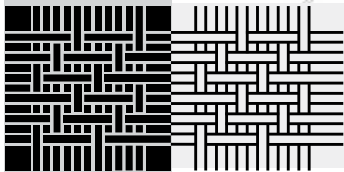
## ■ AUTHENTIC GAULTIER Creativity, Technical Rigor & Haute Couture Mindset

With Nathalie Doucet

Saturday, March 10, 2012, 10 a.m.

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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2012

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