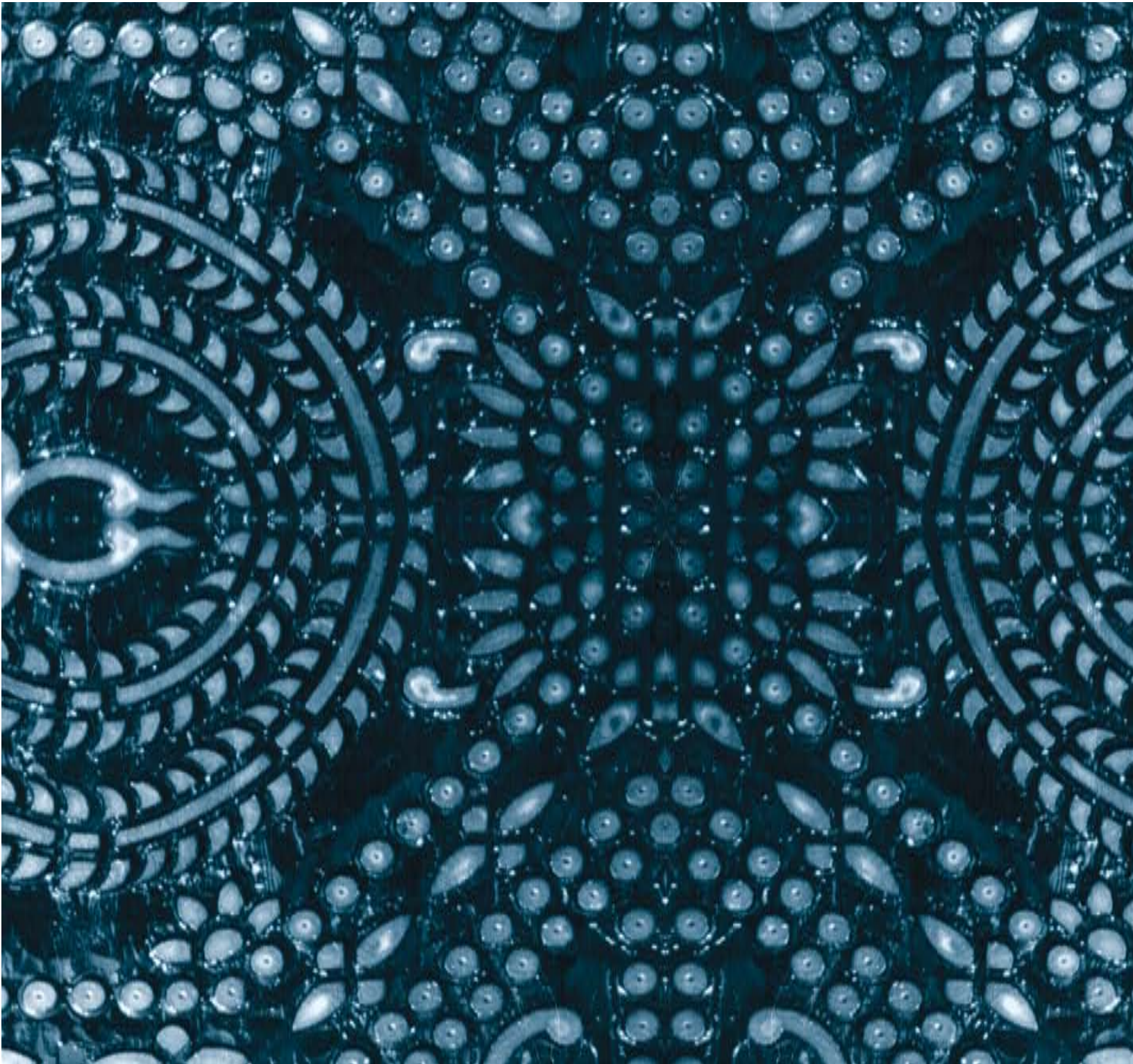


# Shibori Symposium

at the Textile Center  
June 4<sup>th</sup> – 10<sup>th</sup> 2008



# symposium special events



## Shibori: 400 years of Artisan Design

keynote address  
7pm Friday, June 6

### yoshiko wada

The term shibori is accepted vocabulary in the international language of textiles. One of the most persuasive exponents of this art form is Yoshiko Iwamoto Wada. She has co-authored various books on contemporary and traditional shibori. Yoshiko will share with you the very first shibori swatches she was exposed to, ones whose dynamism and liveliness compelled her to study the tradition of Arimatsu in her native country. She will explain how these fabrics reflect Japanese society's enduring sense of

craftsmanship while simultaneously reflecting the influx of Western ideas on traditional artisans. She will also illustrate how cloth was bound and pleated using many small, manually operated machines and tools. The drastic decline in demand for kimono has devastated traditional textile centers in Japan, especially Arimatsu. Where will we go from here, literally and metaphorically? We consider such questions and search for answers as one agenda of this symposium.



yoshiko wada

## Shibori Cut Loose exhibition

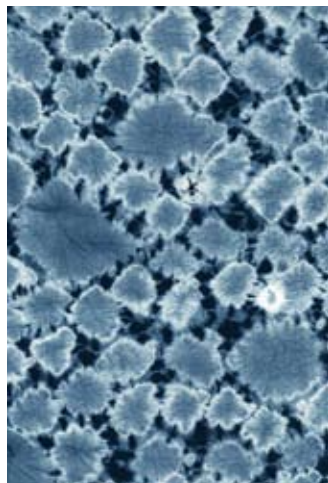
Textile Center Joan Mondale Gallery  
Friday, June 6 – Saturday, July 19  
Reception: 6pm Friday, June 6

This international juried exhibition features traditional and contemporary techniques and materials in shibori. Juror Yoshiko Wada has chosen pieces that show innovative applications of shibori and dye techniques as well as traditional forms at their best.



yoshiko wada

# pre symposium workshops



yoshiko wada

## The Traditional Way: knotting, stitching, and clamping yoshiko wada

Shibori, in its essence, is a process for transforming material from 2D to 3D using inventive combinations of hand techniques or machine (or tool) aided techniques that take advantage of a cloth's physical and chemical structures. Here, Yoshiko will share the ways practiced by artisans from Arimatsu Narumi, such as knotting or bound-resist; stitching or stitch-resist; and clamp-resist or itajime. After setting up a basic indigo dye vat, we will dye our samples as we learn and discuss the myriad of possible methods

to individualize, vary, and evolve this art form. Materials fee \$25, payable at first class session. Supply list available at [www.textilecentermn.org/shibori/wada.pdf](http://www.textilecentermn.org/shibori/wada.pdf)

*Yoshiko Iwamoto Wada is an artist, scholar, curator, and design consultant active in textile art research and the curatorial field since the 1970s. She currently serves as president of the World Shibori Network. Shibori is Yoshiko's area of expertise and her work contains visual and conceptual pun/statements and ranges from traditional costume to a virtual room installation.*



ana lisa hedstrom

## Arashi Shibori: beyond the basics ana lisa hedstrom

Arashi Shibori has become a familiar technique in American surface design. It is a facile process, but may also be developed to produce complex and intricate patterns by wrapping and rewinding. We will review the basics, then learn the net pattern (hasu ami), and angel wings (hagaromo) and other patterns based on antique Japanese fabrics. Participants will also experiment with personal adaptations and inventions through experimentation. Aesthetic choices are expanded by painting and

immersing our poles with fiber reactive dyes, and using discharge techniques. Materials fee \$12, payable at first class session. Supply list available at [www.textilecentermn.org/shibori/hedstrom.pdf](http://www.textilecentermn.org/shibori/hedstrom.pdf)

*Ana Lisa Hedstrom has been an innovator in Surface Design for over 25 years, working with contemporary Japanese technique called arashi shibori. Her art clothing and wall hangings have been exhibited and published internationally and are in various museum collections throughout the country.*

wednesday, thursday, & friday

**June 4<sup>th</sup> 5<sup>th</sup> & 6<sup>th</sup>**

9:30am – 4:30pm

please choose **one** workshop

# symposium schedule

<b>friday</b> June 6 <sup>th</sup>	<b>saturday</b> June 7 <sup>th</sup>	<b>sunday</b> June 8 <sup>th</sup>	
<p><b>6pm</b>  <b>opening reception</b>                      Shibori Cut Loose</p> <p>Join us for a wine and cheese reception celebrating the art and artists of Shibori Cut Loose. Opening reception is free and open to the public.</p> <p><b>7pm</b>  <b>keynote address</b>                      Shibori: 400 years of Artisan Design  <b>Yoshiko Wada</b></p> <p>Yoshiko will share with you the very first shibori swatches she was exposed to, ones whose dynamism and liveliness compelled her to study the tradition of Arimatsu in her native country. She will explain how these fabrics reflect Japanese society's enduring sense of craftsmanship while simultaneously reflecting the influx of Western ideas on traditional artisans.</p> <p>For more info see page 1.</p>	<p>Registration</p> <p>informal coffee &amp; networking</p> <hr/> <p>Morning Session  <b>9am – 11am</b></p> <hr/> <p>Morning Session II  <b>11:15am – 12:15pm</b></p> <p>Lunch</p> <hr/> <p>Afternoon Session  <b>1:30pm – 3:30pm</b></p> <p>informal presenter showcase &amp; networking  <b>3:45pm – 5pm</b></p>	<p>Registration</p> <p>informal coffee &amp; networking</p> <hr/> <p>Morning Session  <b>9am – 11am</b></p> <hr/> <p>Morning Session II  <b>11:15am – 12:15pm</b></p> <p>Lunch</p> <hr/> <p>Afternoon Session  <b>1:30pm – 3:30pm</b></p> <p>informal presenter showcase &amp; networking  <b>3:45pm – 5pm</b></p>	<p>8:00</p> <p>9:00</p> <p>10:00</p> <p>11:00</p> <p>12:00</p> <p>1:00</p> <p>2:00</p> <p>3:00</p> <p>4:00</p> <p>5:00</p>

# seminar presenters

Monoleena Banerjee of Kolkata, India is senior manager and chief designer of RANGEEN-ILL, a printing, weaving, hand-painting, and shibori unit of Weavers Studio and Veda Commercial Pvt Ltd. In her thirteen years of textile study, she has traveled all over India and to various parts of the world learning natural dying, wax resist batik printing, shibori, traditional printing, Azo-free printing techniques, and felt making.

Sandra Brick plays with space, color, shape, and texture to achieve beautiful and meaningful artifacts. She has been a professional artist since 1990; her work has appeared internationally in juried shows, publications, museums and shops. Brick's work is owned by private collectors as well as the Minneapolis Institute of Art. Sandra lives in Minneapolis, MN.

Abi Chodosh is an experimental shibori artist, a teaching artist and a registered art therapist. She uses only natural dyes in her textile design and wants to bring natural dyes and contemporary shibori process to educational and community settings. She teaches visual art to at-risk-youth and has co-developed a community arts based natural dye curriculum. Abi is from Edmond, Oklahoma.

Jennie Clarke is a textile artist who also happens to make a living as a lawyer. The use of imagery in the creation of art has pushed her to try to learn more about the subject of copyright for her own work. Jennie is from Minneapolis.

Carolyn Halliday is deeply interested in the issue of critique, and how artists can help each other to develop and support their work. She has worked for the Woman's Art Registry of Minnesota, and the Textile Center Mentor Program as a teacher and facilitator of the Critical Response method. Her artwork focuses on traditional textile techniques and non traditional materials to create sculpture pieces and wall pieces.

Marliss Jensen is a professional dyer and surface designer who has been working with fiber reactive dyes for the past 20 years. She is the owner of Iris Color Studio in Minneapolis. She is a professional custom color dyer for theater, opera, films, museums and textile artists and teaches exclusively on dyeing and design.

Candy Kuehn creates one-of-a-kind painted and dyed wall pieces, wearable art and custom yardage for designers and collectors. Candy is Textile Center's Artist in Residence for 2007-2008.

Cecile Lewis is a dressmaker, tailor, quilter and indigo dyer. "My textile experience is grounded in the stitch. I create rhythm on cloth using stitches. Stitches are common, old and reliable. Stitches mend, join, strengthen and decorate artifacts of human endeavor and their threads run through time, cultures and places." Cecile is from Minneapolis.

Erica Spitzer Rasmussen has twenty years of experience working within various Twin Cities' exhibition facilities. Currently, she is a professor of Studio Arts at Metropolitan State University in Saint Paul where she directs the campus gallery. In addition to her curatorial work, she exhibits her handmade paper works internationally.

Jay Rich is a self taught, life long hand knitter from Nebraska. He started his work with shibori over 10 years ago. He has researched fiber types, felting process and then dye process to apply shibori to his knitting. He is a member of the World Shibori Network and Surface Design Association, edits the Omaha Weaver's and Spinners Newsletter and serves on the Friends of the Robert Hillestad Textile Gallery board.

Tricia Spitzmueller has a private practice of 17 years in Spiritual Direction and Energy Healing. She is also an internationally known fiber artist and teacher lecturing on creativity and innovative fiber arts. She has recently won the Jewel Pearce Patterson Scholarship, 2007, awarded by the International Quilters Association for excellence in teaching.

Petronella Ytsma is a professional arts photographer from St. Paul, MN. She has been shooting the work of artists since 1979 and is well known locally, nationally and internationally.

# seminars saturday june 7, 2008

9am – 11am	11:15am – 12:15pm	1:30pm – 3:30pm
<p>Developing Peer Critique <b>Carolyn Halliday</b> You've made a ton of samples. You've enthusiastically created scarves or garments or sculptures with your fiber creations. But now you're wondering how others react to your work. This workshop introduces the Critical Response method of critique which allows the fiber artist control in the type of feedback desired. In this session, you will have the chance to understand and practice the model and discuss the process of setting up your own peer critique group.</p>	<p>Copyright Issues for Artists <b>Jennie Clarke</b> What is a copyright? How can you protect images you create? How can you use images other people have created? Is there a difference between what is legal and what is ethical? When are you copying and when are you inspired by another work or image? This discussion will center on these issues and how they impact the creation of visual arts and art cloth in particular.</p>	<p>Japanese Stitch Shibori with Uzbek Embroidery <b>Sandra A. Brick</b> Mokume, Ori-nui, Karamatus, Awase-nui and Maki-nui are different shibori stitch resist techniques. Each can be used to create enormously diverse designs which can be used as the foundation for embellishment. In this seminar we will explore the merging of two cultures: Japanese via shibori and Uzbek via embroidery. Discussion and Q &amp; A follows.</p>
<p>Falling Leaf Shibori: Katano Shibori Extended <b>Abi Chodosh</b> Using Katano Shibori, a method of stitching and binding fabric between heavy cloth, protective fabric flaps function as mechanical resists. By selectively placing these flaps, the artist uses multiple dye baths to achieve blending of many of colors. This demonstration will show how to design and implement the steps of pattern design and dye from natural sources like Cochineal, Osage Orange and Logwood.</p>	<p>The How and Why of Dyeing Logs <b>Sandra A. Brick</b> The fun of dyeing is discovering different interactions between fabric, dye and technique. These "inventions" can be one time events. However, what if you want to restage the discovery? How would you know what to do? A dyeing log is a place to keep track of all the variables. The presentation will explore diverse formats for a dyeing log. Discussion and Q &amp; A follows.</p>	<p>Fashion, Textile and Shaped-resist <b>Yoshiko Wada</b> Japanese designers have exhibited an imaginative, artistic approach to working with natural and synthetic, "high-tech" materials. One notable aesthetic concern they consider is texture. Texture can be based on the concept of imprinting memories on pliable surfaces; in particular, shaping the cloth/canvas through various ways including traditional Japanese shibori techniques. This is a slide presentation and an open discussion session to exchange ideas and information on the subject of how and where to apply surface design techniques.</p>
<p>Shibori-Recycle <b>Ana Lisa Hedstrom</b> Shibori techniques offer opportunities to re-invent old and discarded clothing. Ana Lisa will share this direction in her work through demonstrations and a presentation. Techniques include dye sublimation transfer printing on polyester, felting wool, and combining different fibers and fabrics to create textures and patterns. Ana Lisa will also share work of designers and artists who question our consumer culture and seek new ways of creating, wearing, and marketing clothing.</p>	<p>Safety in the Studio: It's About your Health <b>Marliss Jensen</b> See a show and tell presentation on wise ways to protect yourself and the environment while working on your art. In a guided tour and introduction to the Textile Center Dye Lab facility and equipment, Marliss will give examples and stories from her life long work in dyeing, painting and fiber arts. Includes handouts on basic safety.</p>	<p>Photographing Your Work <b>Petronella Ytsma</b> Explore the effective documentation and presentation of your textile art with a professional photographer. Learn to use slides, black and white and color prints, digital images and scans to promote and market your work. There will also be a discussion on what jurors look for in selecting works from photos and slides.</p>

# seminars sunday june 8, 2008

9am – 11am	11:15am – 12:15pm	1:30pm – 3:30pm
<p>Stitched Resist My Way</p> <p><b>Cecile Lewis</b></p> <p>Stitched resist is an ancient, reliable method for creating reserved ground on cloth for vat dyeing. Cecile will demonstrate her unique way of resisting and controlling the migration of dye on the cloth, using a sewing machine and common products that can be easily found in the grocery store and the sewing supplies store. This session will focus on preparation of the cloth for the dye pot and show finished samples.</p>	<p>Thinking Outside the Box</p> <p><b>Tricia Spitzmueller</b></p> <p>Even creativity gets boxed in. Now that you have increased exposure to the fine art of shibori, what will you do with it? Join others in a lecture/discussion on how to expand and implement your creative energy. We will take shibori to the next level as we open up channels of creativity and engage our inner artist.</p>	<p>Arashi Shibori for the Time Challenged</p> <p><b>Jan Myers Newbury</b></p> <p>Learn a myriad of quick-and-dirty techniques for wrapping fabric on PVC pipe. Each creates a distinct pattern that did not require hours of wrapping and preparation prior to dyeing. You'll never shy away from pole wrap again!</p>
<p>Shibori: Control Dying/ Unleash Imagination</p> <p><b>Monoleena Banerjee</b></p> <p>In the contemporary textile world, the Japanese word shibori has become the technical term for many kinds of tie and dye. This session shows a variety of shibori techniques in combination with textile techniques like printing, weaving, and embroidery as well as the fusion of using different techniques of tie and dye from Japan, India, Indonesia and Africa.</p>	<p>Kyokechi: Carved Board Clamped Resist</p> <p><b>Jay Rich</b></p> <p>Kyokechi or carved board clamped resist dyeing is a less well-known form of shibori. The complexity of replicating this process involves carving the intricate mirror image blocks. Preliminary research of contemporary modifications will be shared. Slides from field study in Southwest China will show the simplicity of the process. Textile and dyeing board examples will be available for study.</p>	<p>Shibori Knitting</p> <p><b>Jay Rich</b></p> <p>The first waves of shibori knitting have been mostly surface treatments to stockinette stitch. This session explores how to integrate common hand knitting techniques to mark, guide, or direct resist dyed patterning or resist felt patterning on hand knits. Other techniques will be shown to challenge knitters to think about the integrity of the knit structure and integrating shibori process.</p>
<p>Paper Transfer Resist Techniques on Wool Felt</p> <p><b>Chad Alice Hagen</b></p> <p>Learn a unique and cool way of transferring painted dye images from paper onto felted wool. This process enables one to draw on paper and have your images permanently transferred to the fabric. A demonstration will take place; while the dye is setting, slides of this technique will be shown. Finally, the dyebath finished, the samples will be taken out and displayed.</p>	<p>Packaging Yourself as a Professional</p> <p><b>Erica Spitzer Rasmussen</b></p> <p>This seminar session concentrates on preparing exhibition proposals. The do's and don'ts of presenting yourself as a serious and organized artist will be addressed. Cover letters, resumes, slides versus CDs, artists' statements, etc. will be reviewed in order to catch a curator's eye.</p>	<p>A Twist of Fabric</p> <p><b>Candy Kuehn</b></p> <p>Drape squares, circles, rectangles or just plain yardage into jackets, dresses, pants, shirts and skirts using just a twist of fabric to make new shapes. This seminar shows you how to make many shapes for clothing and art with very little cutting or sewing - a great way to transform your shibori yardage without scissors! You'll leave with simple, nuanced garment patterns you can further invent upon.</p>

# post symposium workshops



jan myers newbury

## Shibori: A Unique World of Pattern

jan myers newbury

Explore the incredible variety of marks and patterns on cloth that can be achieved with tied, clamped and stitched resist methods. Emphasis will be on producing richly patterned cotton fabrics relatively quickly, multiple dyeings, and combining techniques. You will leave the workshop with a wealth of samples and know-how. Materials fee \$30, payable at first class session. Supply list available at [www.textilecentermn.org/shibori/newbury.pdf](http://www.textilecentermn.org/shibori/newbury.pdf)

*Jan Myers Newbury is known for her lyrical, geometric, pieced quilts using shibori fabrics of her creation. In 1999, her quilt, *Depth of Field: A Plane View*, was selected as one of the 20th Century's 100 Best Quilts, and was a featured presenter at the Third International Shibori Symposium in Santiago, Chile. Myers-Newbury is an active member of the Fiberarts Guild of Pittsburgh and serving on the board of directors of the Surface Design Association from 1999-2000.*



chad alice hagen

## Resist Techniques for hand felted wool

chad alice hagen

This workshop will combine traditional knowledge of hand felting wool and the innovative use of shibori techniques to create not only unique markings, but physical changes in the felted surface. Students will use needle-punched merino batts as their canvas for learning dozens of ways to fold, bend, wrap, stitch, clamp, and over-dye wool felt with strange objects to produce utterly beautiful surfaces. Students will also learn which techniques produce

permanent textures on that dyed surface as well as the basics of setting up a safe dyeing environment at home. Materials fee \$35, payable at first class session. Supply list available at [www.textilecentermn.org/shibori/hagen.pdf](http://www.textilecentermn.org/shibori/hagen.pdf)

*Chad Alice Hagen has been exploring hand-felted wool since 1980. Hagen's hand-felted wool has been exhibited throughout the United States as well as internationally. She has taught feltmaking since 1984 to adults and children throughout the United States. Hagen's feltmaking specialty and passion is resist dyeing of hand-felted wool.*

monday & tuesday

**June 9<sup>th</sup> & 10<sup>th</sup>**

9:30am – 4:30pm

please choose **one** workshop



# registration form

register by mail:  
Textile Center  
Shibori Symposium  
3000 University Ave SE #100  
Minneapolis, MN 55414

register by phone:  
(612) 436-0464

register by fax:  
(612) 436-0466

additional forms available:  
You may print additional forms  
at [textilecentermn.org/shibori/registration.pdf](http://textilecentermn.org/shibori/registration.pdf)

online registration is not  
available at this time

registration fees  
**symposium seminars**  
two day \$150  
one day \$100  
single seminar \$40

**workshops**  
pre (3 day) \$350  
post (2 day) \$250

**keynote address** \$15

- ✓ registration deadline is May 1, 2008
- ✓ register early to help ensure your choice of workshops
- ✓ the day pass grants you admission to your choice of seminars scheduled for that day. You will choose your seminars at check in.

- ✓ use one form per registrant
- ✓ check your calculations
- ✓ all events are held at Textile Center
- ✓ additional information about hotels, transportation, restaurants, etc available at [www.textilecentermn.org/shibori08.asp](http://www.textilecentermn.org/shibori08.asp)

- I will download my supply lists.
- Please send my supply list via email.
- Please send my supply list via U.S. Mail.

name \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_

phone \_\_\_\_\_ fax \_\_\_\_\_

email \_\_\_\_\_

### payment information

total registration fees \$ \_\_\_\_\_ (see reverse)

- check number \_\_\_\_\_
- charge (mastercard or visa only)

card# \_\_\_\_\_

expiration date \_\_\_\_\_

signature \_\_\_\_\_

If you need to withdraw from a workshop or other symposium event, you may do so by calling the Textile Center. You may not transfer a registration fee to another workshop.

If your notice of withdrawal is received BEFORE May 21, 2008, you will receive a full refund (via

check) of the total workshop and/or symposium fees, less a processing fee of \$20.

If your notice of withdrawal is received BEFORE May 28, 2008, you will receive a refund (via check) of 50 percent of your workshop and/or symposium fees.

After May 28, 2008 there will be no refund for withdrawals. We would, however, appreciate notification if you will not be attending the event for which you have registered.

If minimum enrollment is not met by the registration deadline, Textile Center reserves the right to cancel any class or workshop.

over

# registration form

continued

keynote address – Friday, June 6<sup>th</sup>

Yoshiko Wada ..... \$15

\_\_\_\_\_ @ \$15 | \_\_\_\_\_

pre symposium workshop – June 4<sup>th</sup> 5<sup>th</sup> & 6<sup>th</sup>

..... \$350

- yoshiko wada      The Traditional Way: Knotting, Stitching and Clamping
- ana lisa hedstrom      Arashi Shibori: Beyond the Basics

| \_\_\_\_\_

symposium – June 7<sup>th</sup> & 8<sup>th</sup>

two day pass ..... \$150

one day pass ..... \$100

saturday, june 7<sup>th</sup>

sunday, june 8<sup>th</sup>

single seminar pass ..... \$40

please choose your seminar \_\_\_\_\_

| \_\_\_\_\_

post symposium workshop – June 9<sup>th</sup> & 10<sup>th</sup>

..... \$250

- jan myers newbury      Shibori: A Unique World of Pattern
- chad alice hagen      Resist Techniques for Hand Felted Wool

| \_\_\_\_\_

total | \_\_\_\_\_

rec'd date \_\_\_\_\_ time \_\_\_\_\_ initials \_\_\_\_\_

payment:  check  cash  credit APO \_\_\_\_\_ Ref \_\_\_\_\_ date \_\_\_\_\_

confirmation sent: date \_\_\_\_\_  mail  email

supply list sent: date \_\_\_\_\_  mail  email

entered: date \_\_\_\_\_ initials \_\_\_\_\_

office use only



# welcome



Welcome to the Shibori Symposium at the Textile Center.

The Shibori Symposium features artist-led workshops and seminars designed to address a broad range of topics relevant to shibori artists today. Held in one of the most artistically adventurous metropolitan areas in the country, the Symposium offers participants a chance to gain insight, advice—and most importantly—inspiration from some of the world’s most accomplished shibori artists.

The Symposium offers an opportunity for dynamic educational and artistic exchange through four pre and post conference workshops taught by renowned shibori artists working with a variety of media. In addition, seminars led by local and national artists are tailored to serve students at every level and appeal to all interests. In shibori, artists increasingly combine ancient dye techniques with contemporary technology. It is our hope that both a deeper understanding of tradition and a drive towards innovation spring from the symposium and propel all participants towards excellence in this exquisite and enduring technique.

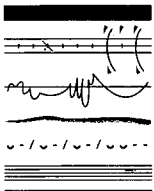
Unique in the nation, Textile Center was developed by a coalition of the textile community to honor textile traditions and promote excellence and innovation in fiber art. Our handsome facility features a gallery, flexible auditorium and classroom space, 14,000-volume library, professionally equipped dye lab and retail shop.

Textile Center is located in Minneapolis’ charming Prospect Park neighborhood, near the border with St. Paul and just down the road from the University of Minnesota. It is an easy walk or bus ride from campus and a quick trip by taxi, light rail or bus from the airport or to downtown. The Twin Cities offers plenty of ways to fill your free time. Take a stroll along our forested city lakes; enjoy a play or catch an open-air concert at Lake Harriet; explore a plethora of neighborhood and downtown restaurants, and find out for yourself why we call Nicollet Avenue “Eat Street”!

sponsored in part by:



*This activity is made possible in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature and a grant from the National Endowment for the Arts.*



MINNESOTA STATE ARTS BOARD

McKnight Foundation  
Jerome Foundation

We look forward to welcoming you to the Textile Center and introducing you to the many pleasures of summer in the Twin Cities.

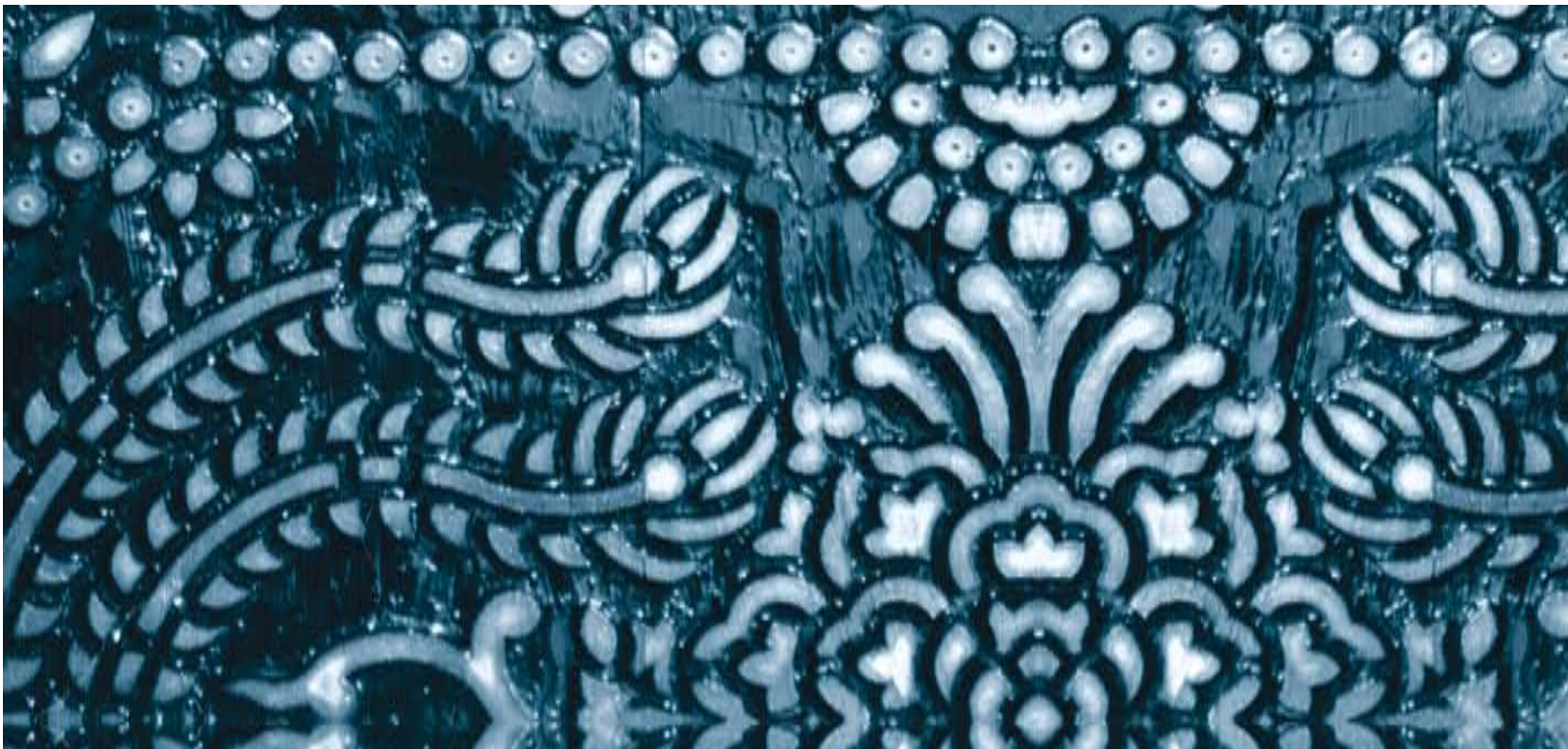
Margaret Miller  
Textile Center Executive Director



**shibori** /shī-bō-rē/ *n.* **shi-bo-ri**; Ingenious means of shaping cloth by plucking, pinching, twisting, stitching, folding, pleating, wrapping, and securing the shapes by binding, looping, knotting, clamping and the like. This entire family of techniques is called shibori. The designs created by shibori processes all share a softness of outline and a spontaneity of effect.

*Shibori – The Inventive Art of Japanese Shaped Resist Dyeing*

By: Yoshiko Wada, Mary Kellogg Rice, Jane Barton



 **TextileCenter**  
A national center for fiber art  
3000 University Ave SE #100  
Minneapolis, MN 55414

