Cover Image: Collaborative work by Pat Hickman and David Bacharach, Luminaria, 2015, steel, animal membrane, 17” x 23” x 21”, photo by George Potanovic, Jr. page 27
First Three Fellows of TSA Announced

The Textile Society of America announces the election of three Fellows, the first in TSA’s newly inaugurated initiative to honor colleagues who have dedicated their lives and work to the study, creation, and preservation of textiles and textile practices, and in doing so have inspired colleagues and transformed the field. From the stellar group of scholars, artists, and textile professionals nominated by their colleagues, the review committee selected: Sheila Hicks, Jack Lenor Larsen, and Ann Pollard Rowe, each of whom in individual and distinctive ways has made path-breaking contributions that have shaped our field. The work of all three is widely recognized, highly respected, and has been instrumental in forging a more prominent place for textiles in art and scholarship.

Sheila Hicks

Throughout her career, Sheila Hicks has been a groundbreaking artist using textile and fiber as her metier. Her contributions to the art world are widely recognized. She has brought textile sensibility to the visual arts, as well as to architecture and social issues. She has inspired many artists over generations. Currently Sheila is in an especially dynamic and creative period and her work is gaining increasing recognition internationally.

Sheila Hicks was born in Hastings, Nebraska in 1934 and received her BFA and MFA degrees from Yale University. Following her studies at Yale with Joseph Albers, she received a Fulbright scholarship in 1957 to paint in Chile. While in South America she further developed an interest in working with fibers, and subsequently investigated potential approaches in Mexico, Chile, Japan, South Africa, Morocco, and India, among other regions. Based in Paris since 1964, she divides her time between her Paris studio and New York.

Among the most important of many exhibitions that have featured Sheila’s art are Sheila Hicks: Weaving as Metaphor (2006), which presented a groundbreaking selection of her small works; Minimes: Small Woven Works; and Sheila Hicks: 50 Years, a major retrospective of her large scale pieces which debuted at the Addison Gallery of American Art in 2011 and travelled to the Institute of Contemporary Art, Philadelphia and the Mint Museum in Charlotte, NC. Her work is included in such collections as the Metropolitan Museum of Art and the Museum of Modern Art, both in New York City; Museum of Fine Arts Boston; The Art Institute of Chicago; Museo de Bellas Artes, Santiago, Chile; and the Museums of Modern Art, Tokyo and Kyoto. Sheila holds Honorary Doctorates from the École nationale supérieure des Beaux Arts de Paris and the Rhode Island School of Design, and she has been awarded the Smithsonian Archives of American Art Medal and is an Officier des Arts et des Lettres, France.
Jack Lenor Larsen has worked as an artist, designer, researcher, author, and curator for over 60 years. Developing a distinctive modernist aesthetic, his textiles were selected, in 1952, for the Lever House—New York’s first International Style office building. The company he established grew to become a dominant resource for signature fabrics, especially in interior design and architecture. While running a successful business, Jack also authored books and curated exhibitions, extending his interest in the global textile traditions, even as he incorporated inspirations from these into his fabric lines. Through his work he has brought attention to contemporary fiber artists as well as to the textile traditions of distant cultures.

Born in 1927 in Seattle, he studied architecture at the University of Washington. In 1945, with his interest in design, he took a weaving class that proved transformational. He became a weaver and after some time in the Los Angeles art and design world, he enrolled at Cranbrook Academy of Art, in Bloomfield Hills, Michigan. In 1952, Larsen came to New York and founded the firm that bears his name.

His landmark publications include *The Dyer’s Art: Ikat, Batik, Plangi* (1971), *Beyond Craft: The Art Fabric*, with Mildred Constantine (1972), *The Art Fabric: Mainstream*, with Mildred Constantine (1882), and *Interlacing: The Elemental Fabric* (1986). With each of these publications, he presented a broad yet penetrating overview of textile traditions both contemporary and traditional, bringing his insight and attention to textile processes, art and design in general, as well as to museum scholarship.

Over decades Jack has been an energetic advocate and supporter for artists, artisans, and emerging scholars. His generosity of spirit is matched only by his complete dedication to the field of textile arts. He has received numerous awards including Lifetime Achievement Award, American Crafts Museum (2000), Royal College of Art Honorary Doctorate (2003), Cranbrook Academy of Art Founders Award (2003), The Textile Museum - George Hewitt Meyers Award (2005), Smithsonian Archives of American Art Medal (2009), among many others. Through his work he has touched the lives of many.
Ann Pollard Rowe

Ann Pollard Rowe’s career as a researcher, curator, and author spans archaeological, historic, and ethnographic textiles of the Americas. Throughout her career Ann has demonstrated a passion for textile research, and her approach to integrating field research, archival scholarship, and curatorial work is unparalleled. She brought comparative methods into the museum context, including an expanding corpus of archaeologically excavated materials and crucial information gathered from studying ongoing indigenous textile production. In the course of her work, Ann has established a vital dialogue with a new generation of Peruvian researchers and has helped to connect them with an international forum.

Ann was born in 1947 as the daughter of the Andean archaeologist John Howland Rowe. Her father’s research in Peru had a formative influence and brought her into early contact with the pre-Columbian cultures of South America. In 1970 she received an M.A. from Berkeley in the Department of Design. She became Curator of Western Hemisphere Textiles at The Textile Museum, Washington, D.C., a post she held for more than 30 years. Ann’s early publications *Warp-Patterned Weaves of the Andes* (1977) and *Costumes and Featherwork of the Lords of Chimor: Textiles from Peru’s North Coast* (1984) established her as a scholar of Andean weaving traditions. She is recognized as the foremost authority on pre-Columbian textiles from Peru.

A dedicated scholar of Andean archaeological textiles, Ann also developed a strong program of ethnographic research. She became part of a research team investigating the living textile forms of highland Ecuador, where both young scholars and experienced practitioners worked in a variety of communities. The results were published under her editorship as *Costume and Identity in Highland Ecuador* (1998), *Weaving and Dyeing in Highland Ecuador* (2007), and *Costume and History in Highland Ecuador* (2011).

As curator at The Textile Museum (TM), she developed exhibitions, published seminal catalogues, and played a key role in developing the *Textile Museum Journal*. At the TM, Ann worked with her colleague Irene Emery, who was then focused on developing the structural analysis of textiles. Ann became a leading authority on systematic textile terminology. She helped organize path-breaking conferences and co-edited the resulting volumes: *The Junius B. Bird Pre-Columbian Textile Conference* (1979) and *The Junius B. Bird Conference on Andean Textiles* (1986).

The review committee had to choose from a total of ten nominees, all well recognized and highly esteemed colleagues. Six of the nominations were for practicing artists and teachers in the textile field, and four were for scholars and textile historians who all had demonstrated their abilities to connect to other disciplines and place textile studies into the wider field of human experience. The final choice reflects the breadth of our professional involvement and pays respect to both the artistic and scholarly aspects of the textile field.