

TEXTILE MUSEUM ASSOCIATES OF SOUTHERN CALIFORNIA

present



NOMAD FESTIVALS of the EASTERN GRASSLANDS OF TIBET: Their Textiles, Costumes & Horse Trappings

with

Cheri Hunter

Traveler, Photographer, Writer, Textile Collector,
and Program Chairman, TMA/SC

Kham and Amdo are remote, isolated and culturally Tibetan provinces in China. Their landscapes consist of snowy peaks and rolling grasslands on the eastern Tibetan Plateau, where nomadic peoples have maintained grazing cultures with sheep and yaks for centuries. Just as at American county fairs and rodeos, Tibetan nomads love to come together for spectacular annual festivals, featuring dance, costume contests, and wild competitions of horsemanship. Tibetan Buddhist culture, which is often mixed with the local animistic shaman practices, also presents opportunities for seasonal celebrations.

Cheri Hunter, longtime photographer and traveler, traversed the grasslands in 2006, photographing the colorful festivals and rituals, several of which have since disappeared. This program will emphasize both the costumes, jewelry and pile trappings in use throughout the Eastern Grasslands, as well as in monastery and shaman rituals, and horse competitions, where all of the participants, including the horses, are dressed in their finest.

A native and resident of Southern California, and graduate of UCLA in Art and Cinema, Cheri Hunter is a former film editor. Since retiring, her life has focused on world travel, and on her special interests in photography, art, and writing. She collects hand-made ethnographic textiles and Oriental carpets of the world, and loves learning about their cultural and historical contexts, concentrating mostly on Asia. She has written and illustrated multiple articles, mostly photo spreads, for *HALI* Magazine, including on this visit to Tibet.

Cheri is a founding member of TMA/SC. For the past thirty years, she has been the off-and-on again volunteer President of Textile Museum Associates of Southern California, and since 1992, its Program Chairman. During this time, she has created nearly 350 programs for TMA/SC, a local non-profit organization that presents monthly programs. While originally only In-Person programs were offered, with speakers flown in from around North America and the world, since 2020 the programs are now mostly presented virtually via Zoom.

VIRTUAL via Zoom

Saturday, February 7, 2026

10 am PT / 1 pm ET / 6 pm GMT - London

ZOOM REGISTRATION: <https://tinyurl.com/TMATibetfncrg>



TMA/SC FEBRUARY, 2026 NEWSLETTER

*To find out about these programs (below) directly, sign up for these organizations' and institutions' email send-outs.

* For your **Time Zone**, go to <https://dateful.com/time-zone-converter> and enter the event date and time, and your local city.

NEXT TMA/SC PROGRAM:

Saturday, March 14, '26,
10 am PT / 1 pm ET

"REWEAVING ANCIENT MEMORY: COMMUNITY FASHION in OAXACAN MEXICO" with Eric Mindling, Santa Fe, NM. [Webinar, via Zoom](#)

RUG AND TEXTILE LECTURES, VIRTUAL / ZOOM PROGRAMS, SYMPOSIA and FAIRS

THE ROYAL INCA TUNIC: A Conversation with Andrew James Hamilton
Virtual via Zoom. Monday, February 9, at 8 am PT / 11 am EST / 4 pm GMT – London. Textile Society of America. Winner of the **2025 R. L. Shep Memorial Book Award**, Hamilton will discuss the creation, meaning, and afterlives of one of the most celebrated Andean textiles in the world—the five-hundred-year-old *uncu*. Drawing on a decade of research, his book sheds light on the tunic's manufacture, its likely makers, and its cultural significance during the final days of the Inca Empire. He will be joined by the **2025 R. L. Shep Memorial Book Award Committee—Dr. Julia Hendon, Dr. Kaja McGowan, and Dr. Florina Capistrano-Baker (Chair)** and audience Q&A. Register: <https://tinyurl.com/TSARoyalIncaTunicReg>





FROM DEIR EL-MEDINA TO D.C., THE COMPLEX LIFE OF AN EGYPTIAN TEXTILE FRAGMENT Cotsen / Textile Traces Talk. **Virtual via Zoom *and* In Person**, Thurs., February 12, 2026, 10 am PT / 1 p.m. EST. The Textile Museum/GWU, Washington, DC. This program discusses a micro exhibition at The TM, featuring a small painted textile fragment from the collection (T-2920), along with the story of how student research uncovered its hidden origins. Multiple experts were suspicious of the fragment's authenticity due to its lack of provenance and had declined to study it. Through her undergraduate research project at GW, Hannah Faberman has demonstrated that the fragment constitutes a missing portion of a Roman-period Egyptian funerary shroud excavated from Thebes. **Register:** <https://museum.gwu.edu/cotsen-textile-traces-talk-deir-el-medina-dc-complex-life-egyptian-textile-fragment>



LEARNING BY DOING: REDISCOVERING AN ANCIENT TWINING PRACTICE with Jeffrey Splitstoser. **Virtual via Zoom**. Tuesday, February 17, 2026, 4 pm PT / 7:00 pm ET / 12:01 am GMT, Feb. 18. Andean Textile Arts. On the north coast of Peru lies the archeological site of Huaca Prieta, which served as a temple for thousands of years (ca. 5,600–2,200 BCE.) The people from this region laid textiles on the temple's ramp as sacred offerings—one of which is a fragment of cotton twining decorated with the world's earliest known use of indigo (roughly 4,200 CE). Archeologist and textile scholar Jeffrey Splitstoser discusses the site of Huaca Prieta, the discovery of the Condor Textile, and what we have learned from it through its study and replication. **Register:** https://us06web.zoom.us/webinar/register/WN_IT2Y2t6LS9GIm2zX7Wg3Dw

A TALK ON THE MCCOY JONES COLLECTION with Talia Spielholz. **Virtual via Livestreaming**. February 21, 2026, 1 pm PT / 4 pm ET / 9 pm GMT / London. SFMFA/de Young Museum, San Francisco. In connection with *The McCoy Jones Collection: Textiles from Central Asia and the Middle East* exhibition, this presentation featuring Talia Spielholz, assistant curator of costume and textiles, explores the history and contemporary resonance of the McCoy Jones collection at the de Young. H. McCoy donated his collection of more than 600 Central Asian carpets and textiles to the Fine Arts Museums of San Francisco, transforming the Museums into one of the greatest repositories of Central Asian textiles in the United States. The McCoy Jones Collection includes over 1,000 costume and textile objects from around the globe, with more than 600 carpets and textiles from across Central Asia, the Caucasus, and the Middle East. **Free Livestreaming:** <https://www.famsf.org/events/talk-mccoy-jones-collection>



GLOBAL EQUINE CULTURES / COTSEN TEXTILE TRACES ROUNDTABLE **Virtual via Zoom**. February 26 & 27, 2026, 7 am - 9:30 am PT / 10 am ET / 3 pm GMT – London. The Textile Museum/GWU. In *Adorning the Horse: Equestrian Textiles for Power and Prestige*, a magnificent selection of saddle blankets, horse covers and other equestrian textiles from the past 1,300 years, communicates the significance and status of horses and their riders. Hosted by the Cotsen Textile Traces Study Center, the Global Equine Cultures roundtable brings together an interdisciplinary panel of distinguished professionals, emerging scholars and artists to present new research examining the history of human-horse interaction as expressed in textiles. **Registration:** <https://museum.gwu.edu/cotsen-textile-traces-roundtable-global-equine-cultures>

BEADED MAGIC FROM ISLAND SOUTHEAST ASIA with Martha Bluming and Mark Johnson **In-person *and* recording**. Saturday, February 28, 11 am – 12:30 pm PT Bowers Museum, Santa Ana, CA. In this program, TMA/SC Member Martha Bluming will explore the origin and dispersal of Indo-Pacific glass beads across what has become known as the Maritime Silk Route. Through centuries of trade, the annual monsoon winds brought traders carrying these tiny magical objects from India to western China and across the Pacific to the islands of the Philippines and Indonesia, where they became cultural identifiers and magical connectors to the realm of the ancestors. Following her talk, Mark Johnson will present **examples of the famous beaded textiles of the region**. Tickets and Recording purchase: <https://bowers.org/index.php/programs/talks/bsoc-beaded-magic-from-island-southeast-asia-with-martha-bluming-and-mark-johnson>



TEXTILIEN IM WANDEL Symposium. The Forum for Textile and Carpet Art in Basel is offering a Symposium celebrating their 50th Anniversary on **March 21–22, 2026**, at kHaus, Kasernenhof 8, 4058 Basel. The program will be in German, but slide labels can be added in English on request. **Program & Reservations Details:** <https://tinyurl.com/SwissRugSymposiumProg>

RE-CYCLES OF DRESS: Costume Society of America's 52nd Annual National Meeting and Symposium / In Person. May 31 - June 4, 2026 Charlotte, North Carolina. This will be an in-depth examination of the various cyclical facets of dress and textile history. The concepts of reuse, remake, and recycle have long been integral to the history of clothing, reflecting humanity's ingenuity and resourcefulness. Since ancient times, textiles have been repurposed due to the high cost of materials and labor. In recent decades, the rise of the fast fashion industry has led to a surge in textile waste, prompting a renewed focus on sustainability. Movements like upcycling, and the increasing popularity of second-hand shopping, highlight a modern shift towards more sustainable practices in the clothing industry, emphasizing the enduring importance of reuse, remake, and recycle. **DETAILS:** <https://www.costumesocietyamerica.com/upcoming-symposium>



ONLINE ARTICLES, BLOGS, REVIEWS, RECORDINGS



LA TEJEDORA, Newsletter highlights the main activities, milestones, and collective achievements of the Centro de Textiles Tradicionales del Cusco (CTTC) throughout 2025. In this edition of *La Tejedora (The Weaver)* you will find a rich and inspiring overview of the work carried out alongside their weaving associations, children, youth, and master weavers. The newsletter features community and educational initiatives, cultural exchanges, exhibitions, the strengthening of ancestral textile techniques, and the shared efforts that continue to sustain Andean textile heritage as a living practice. Read: <https://drive.google.com/file/d/1zbcTbTdtuNMwjVIYdFFk5eiOwLyJt/view>



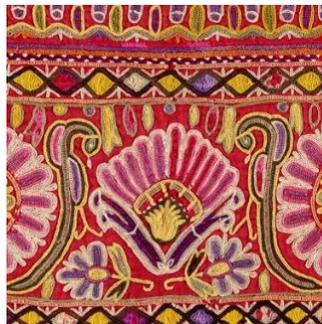
THE TEXTILE MUSEUM JOURNAL SYMPOSIUM Virtual via Zoom, Saturday, December 6, 2025, 7 – 9:30 am PT / 10 am - 12:30 pm EST / 3 – 5:30 pm GMT – London. The Textile Museum/GWU, Washington, DC. Four contributors to Volume 52 of The Textile Museum Journal focused on new research illuminating aspects of The Textile Museum Collection. As a special centennial program, several of these researchers gather online for a one-day symposium. See Registration page for list of programs. **Recording:** <https://vimeo.com/1147435514?share=copy&fl=sv&fe=cj>.



SACRED THREADS: Heritage, Ritual, and Meaning in Turkmen Textiles”

with **Dr. Snezhanna Atanova**. **FOLLOW UP:** Several Viewers of this TMA/SC Zoom program in November had asked about Dr. Atanova’s published articles. Here is a link to the list, of which some articles are in Russian, but others are in English: <https://nu-kz.academia.edu/SnejannaAtanova>

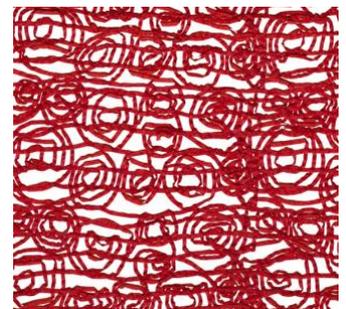
ÇATALHÖYÜK – THE OLDEST TEXTILES AT THE TRC Blog. One of the most common phrases heard at the TRC is that the collection holds textile items from prehistory to today. To visitors, this point emphasizes our understanding of the value of historical textiles as well as the cultural relevance of a modern fast-fashion collection. Due to preservation and availability, most of the TRC collection postdates the 17th century. There is, however, a considerable medieval collection and a significant collection of Coptic textile fragments from the first millennium AD (Fig. 1). But there are textiles even older than that! The oldest textile at the TRC, and indeed one of the oldest preserved textiles in the world comes from Çatalhöyük (Fig. 2). More Details: <https://www.trc-leiden.nl/trc/index.php/en/blog/1794-catalhoeyuek-the-oldest-textile-at-the-trc>



ARTISANS BY DESIGN with Judy Frater. Book Talk. In-Person *and* Virtual.

Tuesday, December 9, 2025, 10 am PT / 1 pm EST / 6 pm GMT – London. The Textile Museum / GWU, Washington, DC. Author and former Textile Museum curator Judy Frater discusses her 2024 book, *Artisans by Design: An Odyssey of Education for Textile Artisans in India*. Frater chronicles her journey in developing the first design school for artisans in India. Spanning 50 years, the story weaves together vignettes of individual artisans with the author’s own experience. Through this dialogue, readers gain insights into craft, cultural heritage and the creativity of traditional artisans in the contemporary world. **Recording:** <https://vimeo.com/1146055930?share=copy&fl=sv&fe=ci>

GLOBAL ROUNDTABLE: TEXTILE FUTURES / COTSEN TEXTILE TRACES Virtual via Zoom. **Thursday, Nov. 6 & Friday, Nov. 7, 2025, 7 am PT / 10 am ET / 3 pm GMT / London.** The Textile Museum/GWU, Washington, DC. The future of fashion and textiles calls for both reflection and innovation. As the industry faces the challenges of overproduction, waste and cultural erosion, new opportunities are emerging to rethink how we make and use clothing. Inspired by themes from the exhibition *Source Material: Lessons in Responsible Fashion*, this virtual roundtable brings together a global panel of scholars, designers and cultural practitioners to explore future-oriented approaches to textile production and consumption. **Recordings:** <https://museum.gwu.edu/cotsen-textile-traces-global-roundtable-textile-futures>



SYRIAN REFUGEES STEWARDING TEXTILE HERITAGE: COTSEN TEXTILE TRACES TALK with Nabila Hijazi. **Virtual and In Person, October 31, 2025, 10 am PT / 1pm EDT / 5 pm GMT – London.** Textile Museum/GWU. GW professor Nabila Hijazi will introduce a new micro exhibition, presented with the Cotsen Textile Traces Study Center, and the class project that inspired it, which she developed in collaboration with the United Nations High Commissioner for Refugees (UNHCR). Dr. Hijazi will share how her students explored Syrian textiles — analyzing examples from the Cotsen Textile Traces Study Collection and engaging with Syrian refugee women resettled in Washington, D.C. **RECORDING:** <https://vimeo.com/channels/1644481>

WEAVING ABSTRACTION: Rug and Textile Appreciation Morning with Vanessa Moraga. **Virtual *and* In Person, Saturday, November 15, 2025, 8 am PT / 11 am EST / 6 pm GMT - London.** The Textile Museum at GWU, Washington, DC. As part of a series of 2025 programs revisiting groundbreaking exhibitions and publications from The Textile Museum's 100-year history, guest curator Vanessa Drake Moraga looks back at "Weaving Abstraction: Kuba Textiles and the Woven Art of Central Africa." The 2011 exhibition was notable not only as the first major presentation of African textiles at The Textile Museum since founder George Hewitt Myers acquired a rare Kuba skirt in 1933. It was also the first comprehensive museum exhibition and catalog in the United States to explore the breadth of the distinctive Kuba tradition. **RECORDING:** <https://vimeo.com/channels/1643456>



THE BLACK ATLANTIC: EMBROIDERY, IMPERIALISM AND MOBILITY IN THE HORN OF AFRICA Cotsen Textile Traces Talk. **Virtual *and* In Person.** Thursday, December 11, 2025, 10 am PT / 1 pm EST / 6 pm GMT – London. The Textile Museum / GWU. While Ethiopia fought brutal wars against Italian invasion, the British and American roles in defeating Italy during World War II laid the foundation for eight decades of Western intervention in the region. Organized by GW students, "The Black Atlantic" micro exhibition uses an embroidered legging fragment from 1940s Ethiopia to explore the country's relationship with the rest of the African continent and the Western world. **Recording:** <https://vimeo.com/channels/1644481>



THE SARI AS ART, AND POLITICAL STATEMENT Article and Exhibition. Now through April 26, 2026. New York Historical Society. *The New York Sari* centers the sari as an essential part of the cultural fabric of New York City, using it as a metaphor for the ways in which the individuals who wear and create saris have straddled tradition, culture, and modernity in their work, art, and lives. The exhibition tells the stories of who wears saris, the relationship between saris and identities, and how they've evolved over time. **Review** (NYTimes): https://www.nytimes.com/2025/10/14/style/the-sari-as-art-and-political-statement.html?unlocked_article_code=1.uE8.6jP_uYMMr6zB_Ejm&smid=url-share
Exhibition: <https://www.nyhistory.org/exhibitions/the-new-york-sari>

GEORGE HEWITT MYERS: AMBASSADOR FOR TEXTILES Panel Discussion. **Virtual via Zoom.** Saturday, Sept. 20, 2025, 8 am PT / 11 a.m. ET / 4 pm BST – London. The Textile Museum, GWU. In celebration of The Textile Museum's centennial year, researchers and historians reflect on the life, collecting philosophy and lasting impact of founder George Hewitt Myers (1875–1957). His lifelong commitment to textile studies and his creation. We honor George Hewitt Myers and reflect on the collecting vision that continues to inspire The Textile Museum's work as a global center for textile studies. **RECORDING** (scroll down): <https://vimeo.com/channels/1643456>



NASREEN KI HAVELI: PAKISTANI TEXTILE MUSEUM FULFILLS A DREAM Article. Aramco World Magazine online. On a semi-residential street in Karachi, behind the gates of an elegant family home, a revolution in cultural preservation is quietly taking shape. Pakistan, a land known for its diversity of textiles across regions, from the mirrorwork of Sindh to the muted weaves of Balochistan and the fetching *phulkari* embroidery of Punjab, now has a textile museum to call its own. "Folk textiles are spontaneous expressions of the artisan's environment. That's where their design sense comes from—the balance of color, the textures, the composition. It's embedded in their way of life." Read the entire article: <https://www.aramcoworld.com/articles/2025/so25/nasreen-ki-haveli-a-tapestry-of-heritage-and-hope>



ONE WOMAN'S JOURNEY PRESERVING THE ART OF RALLI **Article**, Forbes Online. In 1996, Dr. Patricia Ormsby Stoddard discovered a *ralli* quilt in Islamabad, Pakistan. Almost three decades later, she has made it her life's mission to help preserve this ancient craft. From its unique patterns, eye-catching color combinations and lovely add-ons (mirror work, beads and tassels), the textile enthusiast felt a strong connection to the craft of *ralli*. She felt both awe-struck and inspired to research an art form that largely remained undocumented. Read more details: <https://www.forbes.com/sites/sonyarehman/2025/06/15/love-at-first-stitchone-womans-journey-preserving-the-art-of-ralli/>

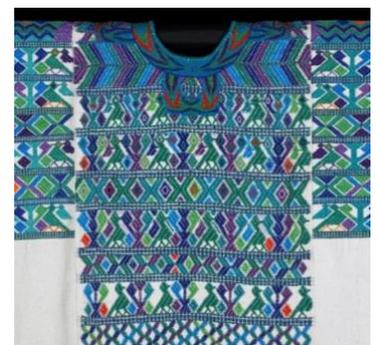
VIRTUAL & ACTUAL EXHIBITIONS of RUGS AND TEXTILES

ADORNING THE HORSE: EQUESTRIAN TEXTILES FOR POWER AND PRESTIGE **Exhibition. February 21 – June 20, 2026.** The Textile Museum/GWU, Washington, DC. For millennia, horses have captivated humans with their beauty, strength and majesty. From Türkiye to Japan, civilizations have elaborately costumed these prized animals. A magnificent selection of saddle blankets, horse covers and other equestrian textiles from the past 1,300 years communicates the significance and status of horses and their riders. *****Watch for the TMA/SC online Webinar on this exhibition on May 30!** Details on the exhibition: <https://museum.gwu.edu/adorning-horse-equestrian-textiles-power-and-prestige>



BORN OF THE INDIAN OCEAN **Online Exhibition.** Royal Ontario Museum, Toronto. Although an island, Madagascar has never been isolated. Situated in the Indian Ocean, at the crossroads of trade networks, its people have long had close ties to Asia, Africa, and Europe. Nowhere is this more visible than in their vibrant textile arts, which continually incorporate new fibres, dyes, and decoration. Traders from Indonesia settled the island from 300CE. They brought with them textile styles, colours, and techniques that are recognizably Southeast Asian. To discover the silks of Highland Madagascar, [visit the Born of the Indian Ocean online digital experience on Google Arts & Culture.](https://artsandculture.google.com/exhibition/born-of-the-indian-ocean)

AN INDIGENOUS ART: HUIPILES FROM MIA'S COLLECTION **Exhibition. February 14, 2026 - August 2, 2026.** Minneapolis Institute of Art. Derived from a Nahuatl word, a huipil is a traditional blouse worn by women throughout Mesoamerica, particularly among the Maya, since before the 16th century when the Spanish arrived in the region. The garment remains especially prevalent in Guatemala's highland regions, where a majority of Maya descendants reside today. Huipiles are traditionally handwoven on a backstrap loom in two or three rectangular panels, later sewn together. Decoration, motifs, and color choices serve as a visual language that uniquely identifies the wearer's village and social standing. Details: <https://new.artsmia.org/exhibition/indigenous-art-huipiles>





CONVERSATION PIECES: STORIES FROM THE FASHION ARCHIVES Exhibition. February 15 – October 11, 2026 Denver Art Museum. This exhibition offers a glimpse into the multidisciplinary field of fashion. Through pairings and small groupings from the museum's permanent collection, shared narratives between objects are uncovered that highlight different aspects of the study of dress and how designers across generations reference a shared lexicon to situate themselves within the artistic canon. The exhibition delves into local histories, pervasive cultural trends, and historical influences, as well as the evolution of fashion houses and the roles and relationships between visionary designers. DETAILS: <https://www.denverartmuseum.org/en/exhibitions/conversation-pieces>



WEAVING THE NEW WORLD: HISPANIC TEXTILES AND THEIR INFLUENCE ON THE NORTHERN FRONTIER Exhibition. Now - March 31, 2026 Lunder Research Center, Couse-Sharp Historic Site, Taos, NM Installed in both the modern Dean Porter Gallery space and the 1830s Luna Chapel, Weaving the New World demonstrates the unique, rich, and colorful textile traditions that developed in New Mexico, Mexico, and elsewhere in what is now the American Southwest. In addition to textiles from the Couse collection, most of the historic textiles on view will be from the unparalleled lifetime collections of Mark and Linda Winter, modern-day traders to the Diné people at their Historic Toadlena Trading Post on the Navajo Nation. DETAILS: <https://couse-sharp.org/exhibitions/detail/100027>

MADE BY MANY: 50 YEARS OF THE TEXTILE MUSEUM OF CANADA Exhibition. Now - Sep 1, 2026. Textile Museum of Canada, Toronto. For over five decades, the Museum has developed a collection comprised of living objects, imbued with stories and knowledge of the diverse communities from which they originate. This collection has been the foundation of numerous exhibitions, each offering different perspectives on the cultures, histories, and artistic practices represented within it. This exhibition is a celebration of this legacy – a legacy shaped by countless artists, objects, and communities. The exhibition unfolds across galleries that trace the Museum's evolution from the present day back to its beginnings in the 1970s. Date: Now - Sep 1, 2026. Details: https://textilemuseum.ca/event/made-by-many-50-years-of-the-textile-museum-of-canada/?mc_cid=1515c0bbbc&mc_eid=a14aed2446



AYMARA WEAVINGS: THE INDIGENOUS ANDES Exhibition. January 30–September 13, 2026 St. Louis Art Museum. This exhibition presents exceptional weavings by Aymara artists and related works from the Central Andes. Dating primarily to the 18th and 19th centuries, these skirts, mantles, and ponchos demonstrate how artists in Bolivia maintained and reinvented ancient artistic practices to express Indigenous identities during the colonial era. While pattern and form vary considerably across type, the textiles in this exhibition share a number of characteristics. Each design reflects the vertical structure of the warp yarns, made from exceptional hand-spun and -dyed fibers harvested from camelids such as alpaca and vicuña. Details: <https://www.slam.org/exhibitions/aymara-weavings-the-indigenous-andes/>

SUIT YOURSELF: 100 YEARS OF MENSWEAR 1750 – 1850. Exhibition. Now – March 15, 2026. Rijksmuseum, Amsterdam. During the macaroni period in the 1750s-1770s, a flamboyant style flourished, with lots of color and contrasting fabrics. The fashion was extravagant and colorful. Men were proud and showed off their silk waistcoats and shoes with shiny stones on the buckles. They also expressed their status and wealth with their clothes. Although these clothes were worn by men and made by tailors, the fabrics were woven and embroidered by women, specialized craftsmen. In the 19th century, the style changed under the influence of industrialization, which increased the availability of fabrics and ready-made garments. DETAILS: <https://www.rijksmuseum.nl/en/collection/node/Suit-Yourself-100-years-of-menswear-1750-1850--2e6bda952dd040b7b3d776d3b85b94f4>





GLOBAL THREADS: INDIA'S TEXTILE REVOLUTION Exhibition Dec. 13, 2025 – April 5, 2026. Bowers Museum, Santa Ana, Calif. Made with novel cotton, vivid colors and exuberant design, the painted and printed cottons of India changed human history; they revolutionized art, fashion and science wherever they went around the globe. Featuring pieces from the world-renowned collection of the Royal Ontario Museum (ROM), and several important international loans, this ROM-original exhibition explores how over thousands of years India's artisans have created, perfected and innovated these printed and painted multicolored cotton fabrics to fashion the body, honor divinities, and beautify palaces and homes. This exhibition considers India's textile innovations and their influences on fashion, trade and industry around the world in places as far as Cairo, Japan, Sumatra, London, and Ottawa. **Details:**

<https://www.bowers.org/index.php/exhibitions/upcoming-exhibitions/global-threads-india-s-textile-revolution>

READ TMA/SC Member and LACMA Conservator Kristal Hale's Review of this exhibition when it was at the St. Louis Museum of Art (Enlarge the text on the linked PDF):

<https://files.constantcontact.com/a37991c4801/bc12f2f4-0908-45e2-ac53-f814d06e9020.pdf>

HAWAII: A KINGDOM CROSSING OCEANS. Exhibition. January 15 to May 25, 2026. The British Museum, London, UK. This exhibition is a dazzling celebration of the artistry and history of Hawai'i. The exhibition brings together remarkable objects – from feathered cloaks worn by chiefs and finely carved deities, to powerful shark-toothed weapons and bold contemporary works by Kānaka 'Ōiwi (Native Hawaiian) artists. A compelling story of movement, alliance and cultural exchange – past, present and future – the show sheds light on Hawai'i's history and culture through an exploration of the complex and enduring relationship between the Hawaiian and British nations. **Details:**

<https://www.britishmuseum.org/exhibitions/hawaii-kingdom-crossing-oceans>

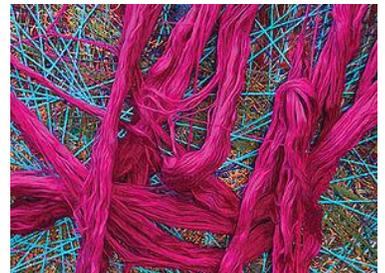


COSTUME COUTURE: SIXTY YEARS OF COSPROP Exhibition. Now - March 8, 2026. Fashion + Textile Museum, London, UK. From *A Room with a View*, to *Downton Abbey* and *Peaky Blinders*, explore some of the most famous costumes from film and television. Cosprop has changed the way that costume is designed and created. Founded by Oscar and BAFTA-winning costume designer John Bright in 1965, legendary London based Cosprop specializes in period costume for film, television and theatre. Through his work as a costume designer, a costumier, maker, advisor, collector and historian, Bright's intelligence and eye for detail is in thousands of film, television and stage productions. **Details:**

<https://fashiontextilemuseum.org/exhibitionsdisplays/costume-couture-sixty-years-of-cosprop/>

A TRAVELING THREAD. Exhibition, Now – March 8, 2026, The Musée du Quai Branly Jacques Chirac, Paris, France. An extraordinary meeting of Andean skill and contemporary creation is the central theme of this exhibition, emerging from sixty years of discussions, travel and friendship between two women with remarkable careers. Monique Lévi-Strauss, an art historian, has dedicated her life to the study of textile practices in the non-Western world. Her friendship with American fiber artist Sheila Hicks has led to a rich dialogue between old collections and current works. The exhibition frames some twenty pieces preserved at the museum in response to around thirty creations by Sheila Hicks. **DETAILS:**

<https://www.quaibrantly.fr/en/exhibitions-and-events/at-the-museum/exhibitions/event-details/e/le-fil-voyageur>





THE MCCOY JONES COLLECTION: TEXTILES FROM CENTRAL ASIA AND THE MIDDLE EAST Exhibition Now – June 7, 2026 San Francisco Fine Arts Museums/de Young, San Francisco, California. Featuring rugs and embroideries from the McCoy Jones Collection, this exhibition highlights the work of different tribes and cultural groups from across Central Asia and the Middle East. Drawn from one of the largest collections of Central Asian and Middle Eastern nomadic textiles in the United States, the works on view range from furnishings and wedding embroideries from Turkmenistan and Uzbekistan to a contemporary textile sculpture. Details: <https://www.famsf.org/exhibitions/mccoy-jones-textiles-central-asia-middle-east>

RESTITCHED: FEED SACKS IN MID-TWENTIETH CENTURY QUILTS Exhibition. Now - May 10, 2026. Mingei International Museum, San Diego, CA.

Opening this fall, colorful quilts made from stitched feed sacks highlight the resourcefulness of early mid-twentieth century makers. In the 1930s and '40s, people affected by the Great Depression repurposed feed sacks—cotton bags used to package bulk dry goods—to make domestic items like quilts and clothes. Commercial manufacturers began printing feed sacks with vibrant patterns and prints, which gave rise to the incredible phenomenon of handmade feed sack textiles. This collection celebrates the ingenuity and creativity of feed sack quilters. Details:

<https://mingei.org/exhibitions/restitched>



ISLAMIC ART: A JOURNEY OF SPLENDOR Exhibition Now - October 11, 2026, National Museum of Korea, Seoul. This exhibition presents 85 masterworks drawn from the Museum of Islamic Art (MIA) in Doha. The exhibition aims to introduce Korean and world audiences to the richness, diversity, and interconnectedness of Islamic civilization across 1,400 years and a vast geography spanning Spain to Southeast Asia. The exhibition frames Islamic civilization not as a monolithic entity, but as a dynamic, multicultural, and exchange-driven world, shaped by encounters across continents, religions, and cultures. The exhibition includes the Clark Sickle-Leaf Throne Carpet and other textiles. Details:

https://mia.org.qa/en/calendar/islamic-art-a-journey-of-splendor/?mc_cid=810ef6a439&mc_eid=a14aed2446



ON LOSS AND ABSENCE: TEXTILES OF MOURNING AND SURVIVAL Exhibition Sept, 6, 2025 – March 15, 2026. Art Institute of Chicago.

Drawn primarily from the Art Institute of Chicago's collection, *On Loss and Absence* brings together over 100 objects from diverse cultures dating from antiquity to today to reveal the ways people use textiles to sustain spiritual beliefs, understand death, cope with grief, remember those who have passed, and heal from trauma, both personally and collectively. Details: <https://www.artic.edu/exhibitions/9772/on-loss-and-absence-textiles-of-mourning-and-survival>

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CREATURES AND CAPTIVES: PAINTED TEXTILES OF THE ANCIENT ANDES Exhibition Now - Feb 22, 2026. Dallas Museum of Art, Dallas, TX.

For centuries, ancient Andean artists painted animals, humans, abstract motifs, and mythical beings on undyed cotton cloth. Showcasing a subtle color palette, these painted textiles have long been overshadowed by textiles woven from brightly dyed cotton and woolen yarns. *Creatures and Captives: Painted Textiles of the Ancient Andes* presents examples from the DMA's collection highlighting this lesser-known Andean textile tradition, and features exciting new research carried out through institutional collaborations. Details: https://dma.org/art/exhibitions/creatures-and-captives-painted-textiles-ancient-andes?mc_cid=b4af08b3fd&mc_eid=a14aed2446

