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WELCOME ABOARD

TMFD Welcomes
New Office Associate

At the end of July Melisia Bieber joined the TMFD family as Office Associate. Melisia is a familiar face around the college, having served since 2008 as Reading Center Associate in Special Education and Communication Disorders' Schmoker Reading Center on east campus. Melisia has a Bachelor of Arts degree in Human Science from Doane College.

A native Nebraskan, Melisia has been married to husband Steve for twenty-four years. Steve works in direct marketing for Deluxe Corporation as Senior Designer. The couple have three "very talented and beautiful" girls, according to Melisia. Audrey is currently enrolled at Southern New Hampshire University and is studying Creative Writing with an art minor. Middle daughter Lauren is a student in Special Education and Communication Disorders here at UNL, and Haley is a sophomore at Lincoln Northeast High School, where she keeps busy playing the flute in the marching and concert bands.

When she's not at the front desk, Melisia enjoys spending time with her family, outdoor activities, photography, and taking care of her menagerie of animals. The Biebers have served as a foster family for the Humane Society for the past

six years. Melisia and Steve also appreciate good music and a regularly make the rounds of a variety of artistic venues in Lincoln and the area.

We're very happy to have Melisia on board in the position that Sharon Reeder filled for twenty-eight years. ◀



▲
Melisia Bieber
◼ Photo by Greg Nathan, UCOMM

FULBRIGHT RESIDENCY BEGINS

Dr. Andrew Zimbroff Begins
Fulbright Activities In Brazil



▲
Dr. Andrew Zimbroff
◼ Photo by Greg Nathan, UCOMM

Earlier this year, TMFD Extension Specialist Dr. Andrew Zimbroff was notified that he is the recipient of a Fulbright Scholar Award, and in September he began his residency in Brazil. He is working at Escola Superior de Agricultura Luiz de Queiroz (ESALQ) in Piracicaba, São Paulo State. Piracicaba is located in the heart of "AgTech Valley," home to the largest concentration of agricultural startups in Brazil.

At ESALQ, Zimbroff is focusing on innovation and entrepreneurship for agricultural businesses. He is helping local researchers assess this entrepreneurship ecosystem, identifying opportunities to provide additional support and resources to local startups. He is also delivering educational workshops for current and aspiring entrepreneurs, teaching skills important to successful entrepreneurship.

"Brazil is experiencing rapid development and economic growth, and now is a very interesting moment to be in this country," said Zimbroff. "How entrepreneurs respond to this rapid change and growth can be highly insightful, not only for Brazilian startups, but also for all new businesses when rapidly changing market conditions require them to respond



◀ Andrew Zimbroff on the campus of the College of Agriculture, University of São Paulo, Brazil

quickly or unexpectedly."

Dr. Zimbroff is looking forward to developing a network of Brazilian collaborators that will result in future partnerships. He anticipates that these will strengthen Nebraska's international presence and potential for impact, benefiting both the university and state.

"Many countries, including Brazil, are beginning to adopt large-scale farming models like those seen in the U.S. There are many personnel within IANR (Institute of Agriculture and Natural Resources) that have expertise that can be beneficial to this global trend. I hope that my Fulbright Award will help me identify opportunities for UNL personnel to provide leadership in the existing and future globalized world."

To learn more about Andrew's Fulbright endeavors, you can email him at zimbroff@unl.edu. He is also providing brief glimpses of his work on his Twitter account (@azimbroff). ◀



“ MEET MD (MOHAMMAD) RASHADUZZAMAN (“RASHAD”) ”

Graduate Student Profile

Photo by Greg Nathan, UCOMM ▶



Q: Tell us a little bit about your background.
I'm from Bangladesh, known as “the land of rivers”. I obtained my bachelor and master’s degrees in Textile Engineering from Bangladesh University of Textiles. I started my career as a Technical Production Leader with the French retailer Decathlon. This position offered me the opportunity to gain remarkable experience in contingency planning, product development, and vendor sourcing.

I felt a strong urge to share my experiences and knowledge, hoping for greater impact. To accomplish that I started teaching Textile Engineering at Green University of Bangladesh and continued that for over four years. Skills I acquired in the research arena brought me the opportunity to work with Bangladesh Textile Today, a leading textile and apparel research publication. My desire to gain advanced knowledge in the field brought me here to UNL to pursue a doctoral degree. Since 2016, I've been working as a graduate teaching assistant with Dr. Jennifer Jorgensen, and it's been thoroughly enjoyable to teach undergraduate level merchandising courses.

Q: Where do your main research interests lie and where do you want to take them?

My research spans several areas including consumer buying behavior, retailing in emerging markets, and FDI (Foreign Direct Investment) regulations for international retailing. My primary research focus is investigating key factors that influence consumer attitude and intention towards online apparel shopping. I'd like to find out what influences and perceived benefits motivate Amazon Prime members to shop online.

Q: You mentioned that you are a graduate assistant to Dr. Jennifer Jorgensen. What kinds of opportunities has that association offered you?

I'm passionate about teaching and I've been given the opportunity to teach undergraduate level courses as a primary instructor. This has allowed me to apply the instructional and cross-cultural communication strategies I've learned over the years. I've had a chance to work in the Great Plains Interactive Distance Education Alliance's (GPIDEA) International Retail Expansion course platform. I'm also going to work on a research study that investigates consumer behavior using eye-tracking technology.

Q: You came to Lincoln from Bangladesh. What are your impressions of the area and what, if anything, surprised you, that you weren't expecting? What, if anything, do you miss most about your home country?

It's always heartbreaking when we need to leave our home country and stay far away from parents, siblings, and friends for a long time. I feel the same. I miss them a lot. The bright side is that I came here to fulfill a purpose, a good one. Lincoln is a great place to live and I enjoy living here. It's safe, serene, and social.

Q: In your “down” time what interests give you the most satisfaction?

I love to spend time with my wife and play with our ten-month-old son, who was born here in Lincoln. We like to socialize with friends and have them over for dinner, which helps to give us a sense of having family here, though we're so far from home. Both of us like to travel and visit new places. We usually go out at the weekend and always plan for a short trip during the fall or spring break. This helps me to re-energize and re-focus myself.

Q: What are your plans once you complete your doctoral studies?

Once my dissertation is complete I hope to continue teaching and conducting research in the field of fashion merchandising. I see so many opportunities in studying the give-and-take between online and brick-and-mortar marketing platforms. ◀ ”



Left: Map of Bangladesh

Right: Dhaka's Lalbagh Fort by Md. Shahed Faisal

Photos courtesy of Wikimedia Commons



RETAINING YOUTH AND AMBITION IN RURAL AREAS

Youth Entrepreneurship Clinics Get Underway Under Assistant Professor Surin Kim's Leadership

Outmigration of youth and young adults has continued to pose a serious threat to the vitality and well-being of many communities across Nebraska. A multidisciplinary faculty team formed in 2017 to address this critical issue facing the nation. The team is led by Assistant Professor and Extension Specialist Surin Kim and includes TMFD's Dr. Claire Nicholas, Child, Youth and Family Studies' professor Dr. Maria de Guzman, and Nebraska Extension's Dr. Ashu Guru. Their challenge: how do we retain youth in rural communities and strengthen their entrepreneurial ambitions?

The team designed a place-based, experiential outreach program, incorporating a Youth-Adult Partnership, to equip high school students with entrepreneurial mindsets and STEAM (science, technology, engineering, art, and mathematics) skill sets. By solving

real-world challenges faced by local businesses in rural communities, the program aims to nurture growth-oriented mindsets among youth. In addition, it hopes to enable them to recognize the potential of their own locales for future economic opportunities, and to build scalable solutions for entrepreneurs that will ultimately impact their communities' vitality.

The development of the program and research plan is sponsored by United States Department of Agriculture and Rural Futures Institute grants awarded to the team in 2017 and 2018, that together represent over half a million dollars in funding. The team is working with various partners including government agencies, community organizations, startups, and corporations, and plans to develop a train-the-trainer program to be implemented widely.

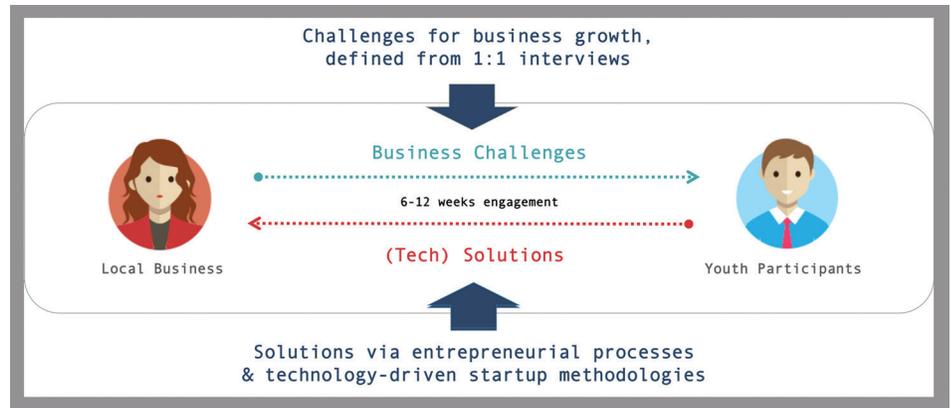


Surin Kim leads the Youth Entrepreneurship program launch on August 21 at the Fuse Coworking Space in Lincoln's Haymarket area



Youth Entrepreneurship faculty team includes (l. to r.): Dr. Claire Nicholas, Surin Kim, MBA, Dr. Ashu Guru and Dr. Maria de Guzman

The faculty team is currently collaborating with local businesses and community partners to develop this programming in Lincoln and to ultimately implement it in rural communities across the nation. The program launch took place in Lincoln in August, with sixteen students from Lincoln East High, Lincoln High, and Lincoln Southwest High schools. Business partners include Nelnet, NMotion, Presage Analytics, and a startup called Physician and Family Wellness. At the launch, which took place August 21st at the Fuse Coworking Space in Lincoln's Haymarket district, the partners presented their business challenges to the participating students. As the twelve-week engagement advances, the students are working with UNL faculty, undergraduate mentors, and the businesses to deep dive the challenges and then create STEAM-based solutions.



▲ Youth Entrepreneurship Program framework

Kim's faculty team is developing the research instrument that will reinforce the evidence-based nature of their programming. It will allow them to understand the diverse factors that affect youth and young adults, and that impact

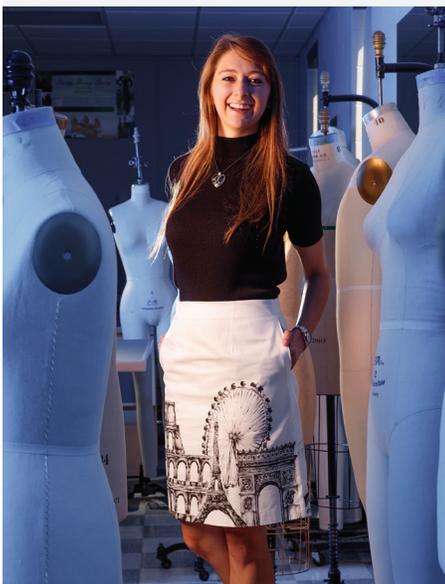
their decisions about whether or not to stay in their communities. ◀



More information can be found on www.entrepreneurshipclinics.com

CUSTOM INK

TMFD Major Audrey Foster Nurtures Her Creative and Entrepreneurial Passions



Maya Angelou stated, "My mission in life is not merely to survive, but to thrive; and to do so with passion, compassion, humor, and style." Majoring in Textiles, Merchandising & Fashion has helped me to really zero in on my passion and my mission.

Currently, I am a sophomore in the program, but college is not where my journey with textiles began. My love of fabric and sewing started at a young age through the 4-H program in Custer County. At eight-years-old, I constructed basic pajama pants and pillow cases. This progressed to include more complex garments and various fabric coloration methods. One of these embellishment methods is painting on clothing with printing ink. In high school, I was fortunate to have excellent training in painting techniques from one of my art teachers. These art classes were the inspiration for the painted garments. Sewing and art are two of my passions, therefore, custom-created painted

textiles was a logical business idea.

My entrepreneurship idea is a custom clothing business. Each garment has a customized fit and is embellished with hand-painted designs. The target market is affluent women with an annual household income of at least \$250,000. These women could wear the garments to events such as fundraising occasions or alumni banquets.

The business is still in the early stages of development, but it is steadily evolving with the help of faculty in TMFD and the Engler Agribusiness Entrepreneurship program, which I've also linked with. While still in school, I want to establish a firm base for the business and start building a network of clients for my products. I am still working to perfect custom skills and can't wait to get started with more textile classes such as draping and flat pattern. My journey at UNL is almost half over, but already I can see how the department has started to make my dreams come alive. - Audrey Foster. ◀

◀ TMFD Major Audrey Foster
 Photo by Craig Chandler, UCOMM

PIGMENT ON CLOTH

Hillestad Gallery Exhibition Brings an Indian Textile Painting Tradition to UNL

Pigment on Cloth: Tradition, Family and the Art of Indian Pichvai Painting” opened on August 12th in the Robert Hillestad Textiles Gallery, and remains on view through November 16. This special exhibition, curated by TMFD chairperson and gallery director Michael James, introduces gallery visitors to the historic Indian practice of pichvais (pronounced “peach-why” or “peach-veye”), devotional paintings on cotton cloth, originally made as temple hangings in Nathdwara, Rajasthan. The exhibition presents the work of one contemporary family of Nathdwara painters who represent the fifth, sixth and seventh generations of pichvais artists in their lineage. The exhibition documents their continuing creation of these visual narratives, long associated with Nathdwara’s Shrinathji temple.

Nathdwara (literally, “Gateway to the Lord”) is located on the banks of the Banas River in the Aravalli hills in south central Rajasthan, about thirty miles from Udaipur. Nathdwara’s population of about 42,000 residents swells during major Indian holidays like Holi and Diwali, and throughout the year the town welcomes Hindu pilgrims who come to worship at the Shrinathji temple. Founded in the seventeenth century by the Pushtimarg, a Hindu sect that venerates the youthful incarnation of Krishna, the temple remains the center of Pushtimarg devotion.

Antique pichvais sometimes measure upwards of eight feet on a side” on a side. Suspended on temple walls, they served as backdrops for iconic sculptures or other images of the Lord Krishna. There are precedents suggesting that the Pushtimarg use of these painted panels was influenced by the use of textiles in the Mughal court in the sixteenth and seventeenth centuries. While today they are typically framed and presented as fine art, in the Hillestad Gallery show the pichvais are shown as unmounted fabric panels, allowing their textile nature to be fully appreciated.



Cow Festival in Nathdwara
Artist: Yugal Kishore Sharma w/Chaturbhuj Sharma
Opaque water color and tea on cotton cambric; 42.5” h x 93.25” w

The works on view in this exhibition were created by members of one Nathdwara family that include Kokasiya clan patriarch Chaturbhuj Sharma, his sons Yugal Kishore, Shyam Sunder and Mahesh Sharma, and their sons Jatin, Gaurav and Ankit. Like most pichvais painters in Nathdwara, the Sharmas learned their craft from their elders and have passed it father to son, remaining steadfastly faithful to the traditions of pichvai image making...

PICHVAIS EXHIBITION CONTINUES ON PAGE 7 ▶



Above Left: Hillestad Gallery Director and TMFD Chair Michael James interviewing members of the Sharma family in their Nathdwara home in December 2016. From left, James, artist Dr. Yugalkishore Sharma, TMFD alumnus Vamshi Naarani of Hyderabad, India, who served as translator and videographer, and at right, artist Shyam Sunder Sharma.

Above Right: *Gopis Worshipping Khejri Tree* Artist: Jatin Sharma, Opaque water color and gold foil on cotton cambric; 66.5” h x 47” w

Below Left: Jatin Sharma at work in his Nathdwara studio

Below Right: *Gangor Festival*, detail view Artist: Shyam Sunder Sharma, Opaque water color on cotton cambric mounted on board



Installation view of *Pigment on Cloth* in the Hillestad Textiles Gallery

Photo by Larry Gawel

GHOSE TALK

Art Institute of Chicago
Curator Speaks on the Art
of Indian Pichvai Painting

On Thursday September 13, 2018 the Robert Hillestad Textiles Gallery hosted a lecture titled “The Artists of Nathdwara: Traditions and Contexts” by Dr. Madhuvanti Ghose, Alsdorf Associate Curator of Indian, Southeast Asian, Himalayan and Islamic Art at the Art Institute of Chicago, in conjunction with the exhibition “Pigment on Cloth: Tradition, Family and the Art of Indian Pichvai Painting”, the Fall 2018 offering of the Hillestad Textiles Gallery. The exhibition continues through November 16.

Dr. Madhuvanti Ghose received a BA Honors degree in History from the Presidency University in Calcutta. She graduated with a second BA First Class degree from the School of Oriental and African Studies, University of London, UK, specializing in Asian Art and Archaeology. Her doctoral dissertation on early Indian art was completed at the University of London in 2003. She then held a Postdoctoral Fellowship in the Department of Eastern Art at the Ashmolean Museum, University of Oxford, UK.

Between 1998 and 2006 Dr. Ghose taught at the Universities of London,

Dr. Madhuvanti Ghose



Oxford and Sussex in the UK and in 2008 at the University of Chicago. She was the Lecturer in South Asian Art at the School of Oriental and African Studies, University of London, between 2004–06.

Dr. Ghose is the first Alsdorf Associate Curator at the Art Institute of Chicago, the second largest art museum in the United States. In 2008 she launched the museum’s Indian program with the inauguration of its Alsdorf Galleries of Indian, Southeast Asian, Himalayan, and Islamic Art. Since then, she has curated several exhibitions at the museum, including the major loan exhibition “Gates of the Lord: The Tradition of Krishna Paintings” that focused on the pichvais traditions of the Pushtimarg sect of Hinduism. In conjunction with that exhibition, she edited its catalogue, published by the Art Institute and Yale University Press. Dr. Ghose continues to work with the traditional artists of Nathdwara, helping to promote an understanding of their work both within India and abroad.

“It’s important that these artists be supported, encouraged and mentored as they work to create viable revenue streams to support their historic practice,” said Ghose. “There is a niche market, certainly, but I do believe that with the right counsel, the artists of Nathdwara can build a healthy painting-based economy for themselves. This exhibition in the Robert Hillestad Textiles Gallery is one example of how they can maximize opportunities to bring their work to an international audience.”

Installation view of *Gates of the Lord* at the Art Institute of Chicago, Fall 2015



Dr. Ghose greets visitors in the Hillestad Textiles Gallery after her talk on September 13



Ras Leelas by Jatin Sharma; opaque watercolor on cotton cambric; 66” h x 48” w from *Pigment on Cloth* currently on exhibit in the Hillestad Textiles Gallery

PICHVAIS EXHIBITION CONTINUED FROM PAGE 5 . . .

and the narratives they represent. Pichvai painting is an art form sustained by strict conventions of reproduction and replication whose objective is to honor the rituals and narratives of Hindu religious belief.

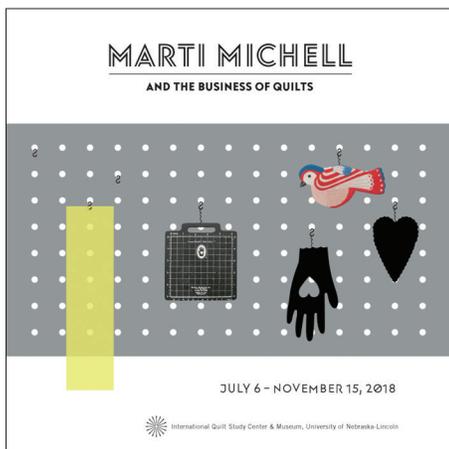
“Thanks to funding support from the Institute of Agriculture and Natural Resources’ Office of Global Engagement, and from the College of Education and Human Sciences’ International Seed Grant Program, I was able to conduct field work in Nathdwara ahead of a Textiles, Merchandising & Fashion Design Study Tour to India in December 2016,” said Michael James, the exhibition’s curator and Director of the Hillestad Textiles Gallery, and chair of the department. Accompanied by TMFD alumnus Vamshi Naarani, a textile chemist-turned-filmmaker now living and

working in Hyderabad, India, James set out to learn firsthand as much as he could about pichvai painting as a living tradition. “It was pure serendipity that we connected with Shyam and Jatin Sharma within hours of arriving in Nathdwara,” James said. “They welcomed us into their studios and home, and over the course of several days they and their extended family brought the ongoing traditions of pichvais painting to life before our eyes. This exhibition is an opportunity to share with the campus and local communities some of what we discovered on the ground in Nathdwara.” A short video produced and directed by Vamshi Naarani gives exhibition visitors the opportunity to hear directly from the artists themselves. The video is available on the Hillestad Gallery website at textilegallery.unl.edu and on YouTube at the following link: www.youtube.com/watch?v=QTzhSyfnxrQ ◀



INTRODUCING ANUSANA

Introducing Anusana Abdel-Monem, New Quilt House Exhibitions Assistant



In summer 2018 Anusana Abdel-Monem joined the International Quilt Study Center & Museum as Quilt House’s new exhibitions assistant. With a background in architecture and graphic design, she brings professional design experience to the museum as she helps plan, envision and install exhibitions.

“When I was interviewing, I could see the connection between my previous skills in architecture and graphic design, and the needs of the exhibitions team at Quilt House” she said. “I sensed right away that the spatial volumes of the galleries could be handled in much the same way as the two-dimensional and the fully architectural spaces I was already familiar with. They both require a keen sense of the void, the ‘what is not’ negative spaces in which everything exists. Like I did in architecture, I think about the three-dimensional nature of quilts, about how they’ll look in a particular space. How visitors move around the gallery, how they transition from one quilt to another, and how they make connections between the shapes, colors and sizes of the exhibit works is very important to me.”

Left: Anusana Abdel-Monem

◀ Photo by Greg Nathan, UCOMM

Right: Abdel-Monem working on a CAD layout of an exhibition installation

Bottom: Graphic design by Abdel-Monem for the Fall 2018 exhibition “Marti Michell and the Business of Quilts”

Abdel-Monem earned a Bachelor of Fine Arts degree in graphic design from the University of Nebraska-Lincoln. She also holds a Bachelor of Architecture degree from Silpakorn University and a Master’s degree in urban and regional planning from Chulalongkorn University, both in her native Thailand. There she practiced architecture for more than ten years, working on various public and residential projects, before relocating with her husband to Nebraska.

Since joining the museum team, Abdel-Monem has created graphic design elements for several exhibitions including “Marti Michell and the Business of Quilts,” “The Mark Dunn Collection” and “Cheddar Quilts from the Joanna S. Rose Collection.” She designs each exhibition’s layout, graphics and supporting materials, such as posters and social media visuals, with a unique brand that carries throughout the gallery, the print materials and online. She is keen to incorporate more multimedia and interactive components in future exhibitions.

“I enjoy everything about designing,” Abdel-Monem said. “I feel a sense of accomplishment when we finish installing an exhibition and see the end result of what began with a SketchUp digital rendering. It’s much like the work of an architect. You create the initial design in a computer, but then you actually realize it in physical and material form. You walk through it and experience it viscerally. This is what I find most exciting of all!” ◀

SPOTLIGHTING INTERNATIONAL TRADITIONS AT QUILT HOUSE

Quilt House Previews Exhibition Lineup
for Spring 2019

In recent years the International Quilt Study Center & Museum has expanded research and collecting efforts to reflect the diverse and truly global nature of quilts and related textile traditions. These efforts will be spotlighted in new exhibitions on display at the museum through Spring 2019.

“From Kente to Kuba: Stitched Textiles from West and Central Africa,” opens on December 7 and continues through May 12, 2019. The exhibit will feature recently acquired textiles and quilts from Ghana, Nigeria and the Democratic Republic of the Congo. The featured works will showcase unique materials, stitching techniques that include piecing and applique, and pattern designs from a lively catalogue that these makers have worked with for generations.

“The exhibition puts patchwork into a larger global context,” said Marin Hanson, curator of international collections. “It shows the relationship between what we are most familiar with, in terms of American quilt patterns, and the larger world of textile creation. It also explains why these are significant textiles in their own right, both within their native countries and beyond their borders.”

“Stitching the Transatlantic: Liberian Quilts from the John Singler Collection,” connects quilts with the history of Liberia, the West African nation that was established in the 1820s by free-born blacks and freed slaves from America. This exhibition considers how and why these settlers brought quilt making traditions learned in the U.S. to Liberia, and how quilt making has been passed along through the generations, as represented by a group of late 20th and early 21st century quilts.

Both exhibitions mark the first time the museum has shown a significant collection of works made on the African continent.

“South Asian Stories: Daily Life and Quilting in Western India” will spotlight the museum’s extensive collection of quilts made in Gujarat, Maharashtra and Karnataka. By collaborating with researchers and collectors in the field, the museum has been able to grow its collection of works from South Asia and, importantly, has gathered documentary information about the quilts’ makers.



From Kente to Kuba - Made by a member of the Yoruba people in Nigeria circa 2010.

South Asian Stories - Made by Hawabai Fakirmamad of the Siddi community in Bhuj, Gujarat. Hawabai was born in India but her ancestors came from Africa many generations ago. Hawabai is known in her area as a quilter and often quilts for others as a business. She started learning quilting from her mother-in-law at age 20.



“Often when we see objects, especially ethnographic objects from other parts of the world, we think of them as being anonymously made,” Hanson said. “In this case, many of the pieces were collected directly from the maker. We know their stories. We now can provide a richer, more in-depth look at the quilts and their makers than you would ordinarily have in an exhibition like this.”

In addition to featuring new acquisitions and research, all three exhibitions are linked by the twin themes of migration and the African diaspora. The pieces in “From Kente to Kuba” all hail from the regions of Africa that were most often exploited during the transatlantic slave trade. Those in “Stitching the Transatlantic” represent a tradition that originated in America but has now evolved into a longstanding Liberian artisanal practice. And “South Asian Stories” will introduce visitors to several members of the Siddi ethnic group, who descended from Africans forced to migrate to western India as slaves or mercenary soldiers. By experiencing multiple exhibitions with unified themes, Quilt House visitors will gain a more holistic, multifaceted understanding of how African diaspora textiles relate to Western quilt traditions.

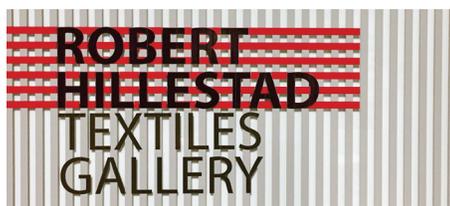
“For me the theme of migration reinforces the motivation I have for studying quilts,” Hanson added. “Quilts, like migration, can facilitate human interaction – in other words, they can help people learn from and connect with each other. Migration is about movement and people mixing together. It’s always very complicated. Forced migration is one of the worst legacies of the human experience. But sometimes wonderful things happen when people come together. Quilts and related textiles can help us to acknowledge and pay respect to those varied histories.”

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For more information about these and other upcoming exhibitions at Quilt House, visit www.quiltstudy.org.

MAKING HER MARK: TEXTILES BY ASTRID BENNETT

Coming Soon to the Robert
Hillestad Textiles Gallery



Up next in the Robert Hillestad Textiles Gallery will be a solo exhibition featuring surface designed textiles by Iowa City-based artist Astrid Hilger Bennett.

Bennett currently serves as the President of the Surface Design Association. Throughout her career her work has exploited the expressiveness of the painted, printed and dyed textiles that she creates herself. Her current bodies of work, the Tarp Series and the Drawing Series, introduce drawing and mixed media techniques to those textiles.

Bennett is interested in the broad questions that drive an artist's practice. What is the role of art in our fraught, modern society ruled by technology and uncertainty? What does it mean to be a maker at a moment when political circumstance, social identity and electronic media narratives are driving the conversations? Is there a role for creative expression in non-narrative ways, much like the role that music performs? How can we "play" more, separating the essence of creativity from the "serious" and formal presentation of art found only in museum

and gallery settings?

Bennett describes the tactile feel of these works as being similar to "tablecloth fabric." Like utility tarps, they come equipped with grommets that make them installation-friendly. The artist plans to install her work in the Hillestad in early December, and her show opens on December 16. It will be on view through February 1, 2019. ◀

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Visit the artist's website at this link:
www.astridhilgerbennett.com/



TO SEE OR BE SEEN

"To See or Be Seen" First TMFD Spring
Merchandising Competition

A versatile space, the Robert Hillestad Textiles Gallery on the second floor of the Home Economics building typically accommodates wall-hung textiles and apparel design. In Spring 2018 the gallery space was given over to the will of undergraduate students in the first visual merchandising competition, titled "To See or Be Seen." Limited only by their creativity and the \$400 budget provided by the Hillestad Gallery to each team, the students took to the space to plan and to create one-of-a-kind visual displays.

Michael Burton is chair of the Hillestad Gallery faculty committee, and he helps to coordinate the programming in the space. According to Burton "To See or Be Seen" was born out of a need for opportunities for TMFD's visual merchandising students to give their skills a public forum. He said his wife came up with the idea in their kitchen one day.

"Anne said 'Why don't you do something with local businesses and your merchandising students?'" Burton recalled of the conversation with his wife.

Burton pitched the idea to Department Chair Michael James, the gallery's Director, who expressed interest and encouraged him to take the idea further. The ball began to roll, Facebook events were created, professors made announcements in classes, and word spread fast among the students.

"For students here," said Burton, "getting this chance before they graduate is really important. This is experience current students wouldn't get outside of school, and it takes place in a very good incubator space with professional conditions."

To enter the competition the students had to form teams consisting of at least two merchandising students, and then draft a written proposal. A panel of faculty reviewed the proposals and narrowed the contestants down to three teams. And so the rabbit race began in a flurry of fabric and hot glue.

Teams were each given \$400 and instructed to install the exhibitions entirely on their own. Students met with local industry professionals to receive guidance and advice, including tips on how to avoid "one-dimensionality" and how to mix synthetic and natural materials. This was the case of "Midwest Glam" by Team 2 members Chloe DeCoito, Sarah Woodman and Jineo Saito. Their installation showcased original garments designed and made



Left: "Giselle, The Vintage Revival" by Team 1 members
 Right: "Midwest Glam" by Team 2 members



by DeCoito and incorporated bales of hay mixed with strands of glitter. The group was advised by Natasha Salem of Inspiring Home Designs.

The completed installations were reviewed by a third party unaffiliated with the department. Burton said he felt faculty were too close to the process to avoid the perception of a conflict of interest. The outside juror was Peggy Gomez of Gomez Art Supply in Lincoln, a local merchant with years of experience in visual merchandising at her N. 14th Street location.

There were two main criteria for the award judging. The first was whether or not the installation would work as a true window display. The second looked at how well the display's execution demonstrated an understanding of the elements of design, including color, composition and spatial sensibility.

"Giselle, The Vintage Revival" by Team 1 members Katie Brown, McKinsey Leaf, Melissa Spilinek and Naomi Snyder highlighted the brand's collection of sunglasses and also incorporated garments from the department's historic costume collection. The group was advised by Megan Ehrke of Select Style in the Union College business district.

"We started with the concept of rose colored glasses," said McKinsey Leaf, a senior design major. "It was sort of Alice in Wonderland, and then it evolved into a garden party." Leaf said the project took months of hard work and dedication and felt it was planned very professionally.

In the end it was "Paradise" by Team 3 members Bailey Ernst, Maddi McFarland, Ashlee Miller, Sara Treymane and Kelly Worthington that won the Mary Mitchell Fashion Excellence

Award of \$500.00, shared by the team members who were advised by Matel Roke of Tsuru, also located in downtown Lincoln. The installation showcased three pieces of lingerie surrounded by apples, and served as a commentary on female sexualization and consent.

Sarah Treymane said the idea for "Paradise" originally stemmed from the tag line "my clothing doesn't give my consent." She said their business mentor Matel Roke encouraged her and her teammates to use more symbolism to avoid being too literal. Roke suggested they use apples coupled with images of snakes to symbolize Adam and Eve. Maddi McFarland provided the lingerie, some of which came from thrift stores and others from Victoria's secret.

With the first edition of the competition completed, Burton said he was very happy with the results. Having learned a few things about organizing a competition like this, he said that he plans to make a few tweaks next time, possibly loosening up on the requirement of this first event that required each team to have at least two merchandising student members.

"That criterion didn't provide better or worse results in my opinion," said Burton. "We'd rather that potential synergies among students happen a little more naturally. As we move forward with future versions of the show, we'll work to keep it fresh and inventive." ◀



Article written by Maura Gillan, B.S. 2018 TMFD Communications



Left: "Paradise" by Team 3 members
 Right: Team 3 winners of the Mary Mitchell Fashion Excellence Award included, left to right, Ashlee Miller, Maddi McFarland and Bailey Ernst



FALL UPDATE 2018

Textiles, Merchandising
& Fashion Design



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Robert Hillestad Textiles Gallery

2nd floor Home Economics Building
35th and Holdrege Streets
Gallery Hours: Monday-Friday 8:30 a.m.- 4 p.m. and by appointment
For more information call: 402-472-2911

Please join us on Sunday, October 14
at 2:00 p.m. for a special exhibition event:

MAKING THE DESERT BLOOM: PAINTED TEXTILES FOR A KRISHNA TEMPLE

In conjunction with the exhibition **Pigment on Cloth: Tradition, Family, and the Art of Indian Pichvai Painting**, Los Angeles-based pichvai researcher Kay Talwar will provide unique personal insights into the history and practice of pichvais, devotional paintings on cotton cloth made as temple hangings in Nathdwara, Rajasthan.

The exhibition, continuing through November 16, presents the work of one contemporary family of pichvais painters who represent the fifth, sixth and seventh generations of pichvais artists in their lineage. The exhibition documents their continuing creation of these visual narratives that illustrate stories from the life of the youthful Krishna.

The talk is free and open to all, and will take place in Room 11 of the Home Economics Building on UNL's East Campus. A reception will follow in the Hillestad Textiles Gallery, on the second floor.

front of card: Cow Festival in Nathdwara by Yugal Kishore Sharma. Opaque watercolor and tea on cotton.

go.unl.edu/hillestadgallery



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Kay Talwar

Kay Talwar holds an M.A. in Art History from the University of Michigan. She has co-authored "Indian Pigment Paintings on Cloth" for the Calico Museum of Textiles in Ahmedabad, and "In Adoration of Krishna: Pichhwais for Shrinathji" for the TAPI Collection, Surat. For many years she has been involved in the Indian community of Los Angeles, promoting and supporting Indian art and cultural activities. She served as Chairman of the Southern Asian Art Council at the Los Angeles County Museum of Art for six years.

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