



Saturday 8 June 2024, Online Symposium, Irresistible at 14:00 BST (British Summer Time)

Online event, hosted on Zoom



Full list of speakers and descriptions of their talks:

Dr. David Paly has been collecting textiles for more than fifty years. The ikat collection, inspired by *The Dyer's Art- Jack Lenor Larsen*, has grown since 1976 to include examples from most of the world's traditional practitioners of this demanding, visually evocative technique. The critical catalogue, *Global Ikat- Roots and Routes of a Textile Tradition*, was published by Hali in 2023. The collection formed the base of ikat shows in Seattle (SAM) in '23 and Wash. DC (GWUTM) in '24. The collection is largely being donated to these supportive institutions.

David's talk will cover the variations of double ikat found worldwide including some rare, little-known examples.



Gasali Adeyemo, raised in the small village of Ofatedo in Nigeria, loved art and textiles from a young age. His mother, his first and most important teacher, taught him the traditional technique of Adire Eleko, the oldest resist technique in Nigerian culture. Adire Eleko is the process of creating designs using cassava paste (also called yucca), a small broom, and a chicken feather. There are two techniques in Adire, the first is to use a stencil, and the second is to create the patterns by hand. After the pattern is created the piece is dyed and then the cassava is scraped off with a small knife. As well as Adire, Adeyemo creates textiles using two other traditional Yoruba techniques: Batik and Tie-dye. Batik is the process of creating designs using wax. The wax can be applied to the fabric using wood stamps, stencils, or foam rubber. After creating the design on the fabric, the piece is dyed and the wax removed. Tie-Dye is the process of using raffia to tie fabric and then dyeing the fabric.

Gasali will be speaking about this little-known technique of resist-dyeing and its legacy in Nigeria as well as his career preserving and sharing Adire Eleko.

Lee Talbot is a Curator of Textile Museum Collections at The George Washington University Museum and The Textile Museum in Washington DC. He joined The Textile Museum in 2007, specialising in the history of East Asian textiles. Lee has curated almost twenty exhibitions at the museum, most recently *Irresistible: The Global Patterns of Ikat* (2024) and *Korean Fashion: From Royal Court to Runway* (2022). Recent publications include the chapter “Ikat in Japan” in *Global Ikat: Roots and Routes of a Textile Technique* (2023) and “Scholarly Discourses on Fashion Change in Late Joseon” in *Dress History of Korea: Critical Perspectives on Primary Sources* (2023). Lee was previously curator at the Chung Young Yang Embroidery Museum at Sookmyung Women’s University in Seoul, Korea. He has a B.A. from Rhodes College, an M.B.A. from the Thunderbird School of Global Management and a M.A. and M.Phil. from Bard Graduate Center.



Kasuri: The Origins and Development of a Japanese Resist-Dyeing Technique

Japanese dyers and weavers have created one of the world's most sophisticated and diverse traditions of ikat, known locally as kasuri, a technique in which yarns are selectively bound and dyed before weaving in order to create a pattern in the finished cloth. Kasuri appears in a variety of forms and contexts, from resplendent costumes worn by courtiers and actors to sturdy work clothes for farmers and fishermen. This colorfully illustrated talk will trace the origins and historical development of kasuri while highlighting the rich variety of kasuri traditions in Japan. The talk will explore how kasuri dyers and weavers have achieved global recognition for their meticulous planning and execution, ongoing technical experimentation, and mastery of materials including cotton, silk, and various bast fibers. Technical and stylistic innovations have helped to maintain kasuri's relevance and economic viability over several centuries, and time-consuming methods of hand weaving and dyeing continue alongside mechanised factory production in present-day Japan.

Dr. Maneet Kaur is an independent researcher of traditional visual arts and crafts. She completed her bachelor's degree in Textiles at Apeejay College of Fine Arts, followed by a Master of Fine Arts in Textile Design and a Ph.D. in Textile Design from Kala Bhavan, Santiniketan. She has received a small-study research grant to research *Natural dyeing in Ikat Textiles from Lac and Jackfruit* for The Nehru Trust for Indian collection in the V&A museum. Maneet is a former Sahapedia - UNESCO Fellow for Moharakshi In Sri Harmandir Sahib, Amritsar, India, a former Junior research fellow to explore silk floss technique in Phulkari under CCRT, The Ministry Of Culture, India and a former Research fellow for Traditional Sashiko in Contemporary Purposes under The Japan Foundation and Ishibashi Foundation. She has conducted workshops, talks and exhibitions in Art, Craft Design academics and public spaces about her findings and works. She is currently engaged in interpreting nature's culture in visual art through the textile medium with three surface-designing traditional techniques of India, i.e. crochet, phulkari, Boro, Sashiko and appliqué from katran (using zero-waste



textile materials) for exhibitions.

Pātolā of Odisha, Andhra and Gujarat

Ikat has evolved in different ways in different parts of the world. Maneet will discuss Pātolā and the technique (Baandha) and its specific process (Telia rumal) in Odisha, Andhra and Gujarat, India. The common visual appearance of this woven fabric with a blurred white outline around motifs has earned ritualistic status as a sacred fabric and is embedded in various life rituals and occasions.

Maneet will bring insight into the aesthetic contribution of the white fringes characteristic of ikat fabrics from Odisha, Andhra and Gujarat, exploring where the visualisations of motif, pattern, and inspiration come from as well as the specific design vocabulary of ikat weavers from these three states.

Noel Chapman is a textile specialist and founder of Bleu Anglais which sells original Chinese indigo paste-resist patterned cloth which he has collected over the last thirty years.

Textiles are part of a peoples' culture. They tell us a story, bringing insight into the everyday lives of the folk who created them and the skills they use. Noel has long recognised the intimate relationships we have with fabrics, from the moment we enter the world wrapped in a blanket, to the day we die. Significant events are remembered and marked by the clothes we wear. In this talk, Noel will share his knowledge of Chinese paste-resist patterned cloth and the story of how these Chinese textiles were made precisely to celebrate or commemorate such significant milestones in the lives of their creators.

Rudolf Smend is a batik collector and the owner of Galerie Smend in Cologne. He was first introduced to batik in Yogyakarta, Central Java in 1973. His gallery, which exhibits works by



international textile artists, recently celebrated its 50th anniversary. Smend has edited and published numerous books on silk painting and batik, including; *Batik: Javanese and Sumatran Batiks from Courts and Palaces, Rudolf Smend Collection* (2000), *Batik: 75 Selected Masterpieces. The Rudolf Smend Collection* (2006), *BATIK Traditional Textiles of Indonesia. From the Rudolf Smend & Donald Harper Collections* (2015). Since 2008 Rudolf Smend had a booth at the "San Francisco Arts of Pacific Asia Show" and the "Tribal & Textile Arts Show" in San Francisco and New York.

William Ingram is co-founder of Threads of Life, a Bali-based social enterprise that has worked with over 1000 traditional weavers and their families in 50 communities on 12 Indonesian islands since 1997. As co-director of the Be Bali Foundation since 2002 he has led the organisation's support for responsible use of natural dyes and other non-timber forest products by these same community groups. Through his work he seeks to demonstrate how profitable businesses can have a social mission, how community businesses can be profitable, and how both can be sensitive to the values of indigenous culture. Respect and reciprocity characterise indigenous relationships with nonhuman life, and William is interested how traditional pedagogies can help us learn how to reintegrate these values into modern lifestyles. He is studying for a Master's degree in Ecology, Spirituality and Religion and is author of "A Little Bit One O'clock: Living with a Balinese family". Born in the UK, he has lived most of his life in Japan and Indonesia.

Ikat as Resistance: Natural Dyed Ikat vs Modernity in Indonesia by William Ingram

Any Indonesian woman still making natural dyed, traditional ikat textiles is choosing tradition over modernity. When asked why they continue to weave their ancestral motifs using complex and ritually intensive natural dye processes, most will say that continuing their traditions is a responsibility to their mothers and grandmothers. For Lodia Oematan and Aleta Baun of Mollo in Timor, this meant placing their bodies and looms in front of excavators seeking to mine an outcrop sacred to their ancestors. For the people of Tenganan Pegringsingan in Bali and in the face of mass tourism, this



means maintaining the youth groups that initiate young people into the village's mystery school, teaching girls the weaving arts, devotionally maintaining the lifestyle that transmits these traditions, and collectively deciding not to share all that they do with the outside world. For Tamu Rambu Hamu Eti on Sumba, this means teaching her natural dye skills to her five daughters, having sent them all to university. For the rest of us, it means understanding that these textile arts embody a reciprocal relationship with the earth that rejects commodification and shows us all a path towards ecological responsibility.
