Updated 20 May 2020

International Conference

Textiles in Motion & Transit

Leiden, the Netherlands

New dates to be announced in September/October 2020

---

1 After careful consideration of the current circumstances, the uncertainty surrounding the COVID-19 pandemic and the measures taken worldwide, the Conference Committee, has taken the difficult decision to postpone the conference Textiles in Motion & Transit, which was originally scheduled from 5-7 October 2020 in Leiden, The Netherlands. We are carefully monitoring the situation and will announce the new dates in September/October 2020.
**Unintended Consequences: How A Thai King’s Travels In Java Changed The History Of Batik**

Dale Carolyn Gluckman - Textile Historian and Independent Curator, United States

King Chulalongkorn of Siam (Rama V; r. 1868-1910) visited the island of Java three times: 1871, 1896 and 1901, ultimately amassing a collection of more than 300 batiks. Once in the confines of the royal palace in Bangkok, the textiles were given hand-written identification slips in Thai, English and/or Dutch. Upon the king’s passing in 1910, the collection was put in a locked storeroom along with his other personal belongings and sealed. There they remained for over 100 years. They are certainly not the only batiks to travel from Indonesia to another country in the past. Others went to Singapore, the Netherlands, Japan, Germany, Italy, India, America and England. Many of those textiles have been lost or destroyed, while others are in private collections or museums—sometimes with little or no provenance. Several unique aspects of this royal collection make its preservation in Bangkok extraordinarily fortuitous for textile historians.

In the fall of 2018 the Queen Sirikit Museum of Textiles (QSMT) in the Grand Palace, opened an exhibition (now in its second of three full rotations) of key pieces in the royal collection accompanied by a catalogue. Research on the collection by an international team revealed many significant details about the king and his interest in, and collecting of, Javanese batik; the identification of a very important but hitherto little unknown workshop in Yogyakarta; and the recognition of several very rare survivals. The circumstances of the formation of the collection, explanations of patterns restricted to the royal family of Yogyakarta, and the recording of contemporary prices and patterns will be discussed in the context of these textiles in motion and transit.

**Beauty & Purpose: Prayer Carpets and Their Design Impact**

Sumru Belger Krody - Senior Curator, George Washington University Museum and The Textile Museum, United States

Textiles in Islamic society fulfill far more than the functions normally expected of them. Among these textiles, prayer carpets hold a special place. They beautify spaces, while conveying metaphorical meanings for Muslim worshippers during their obligatory five-times daily prayer. A knotted-pile carpet is placed between the ground and the worshipper to create a mental, spiritual, and literal clean space during the prayer.

Prayer carpets have been communicating the distinct aesthetic choices of the individual cultures who created and used them for millennia, while being recognizable as prayer carpets through their very specific design elements.

My presentation will begin with the brief history of the prayer carpet and its universality in terms of its use and certain design aesthetics, followed by discussion on how diverse Islamic cultures make this textile their own. This will allow further exploration of the fact that the Islamic world encompasses many cultures and subcultures, and a vast geographic area. What has existed and still exists are many “Islams,” not a single Islam, and many Islamic cultures and Islamic arts in many parts of the world.

The second part of my presentation will explore, through Torah curtains and prayer carpets, how many religions and cultures shared certain design aesthetics and their meaning. The final and third section of my presentation will focus on how and why prayer carpets traveled to Europe in the early modern period and became an integral part of their daily life and art. This will allow further exploration into the meaning of cultural and artistic appropriation.
Through these discussions, I hope to lead listeners to the understanding that certain design elements and their meanings or symbolism are universal, and they point to a fluid iconography through time, place, religion, tradition, and culture.

**Technique in Motions: Movements and Transformations of Compound Weave along the Silk Road**  
Zhao Feng – Director, China National Silk Museum, China

Compound weave is a special type of woven structure. It is characterized by having two sets of warps or wefts in either plain weave or twill interlacing, with the set that makes the pattern divided into two or more groups: one group appears on the front of the fabric while the rest on the reverse. The earliest type of compound weave is *jin* silk, a warp-faced compound plain weave, which originated in China around the 7th century BCE. Chinese *jin* silks dated from the 3rd century BCE to the 2nd century CE have been found in Pazyryk Russian and in Palmyra, Syria; these findings show that *jin* technique was already known in the west before the dawn of the first millennium.

The exposure to *jin* silk sparked a new development of weaving technique in the Near East, called *taqueté*, a weft-faced compound plain weave. One of the earliest examples of *taqueté* in wool is found in Masada, Israel, dated to 70s CE. By the 3rd to 4th centuries, this technique has spread to Central Asia along the Silk Road. Later, a related weft-faced technique, but in twill, appeared; it is called *samit* or *samite*, and its origin may be traced to the Sogdian area. This technique also spread to Central Asia, as recorded in an early excavated *samit* from the 4th-5th century site of Monchak-tepe in Fergana, Uzbekistan.

When *samit* technique arrived in China, it might have inspired the development of *jin* silk in twill. The *jin* twill technique, however, was not long-lasting and was only found for a short time in China. By the end of the 7th century, both plain weave and twill *jin* techniques were replaced by *samit*. At this time, the movements of compound weave have made a full circle; beginning in China, it traveled to the west and return back to the east, changing with each step to adapt to the local taste and weaving traditions.
INDIVIDUAL PAPERS

The Body and the Fabric: Relic wrapping and brandea production between early Christian Rome and the “East”
Adrien Palladino - Centre for Early Medieval Studies, Masaryk University, Czech Republic

The early Christian practice of producing textile contact relics has far-reaching theological, material, and anthropological implications when thinking about the roles of textiles in Late Antiquity. The very possibility of producing brandea, pieces of precious cloth which were touching the body of saints, retaining some of his virtus, must be correlated with the practice of wrapping dead bodies and relics with precious fabrics – a custom widespread and extended throughout the Middle Ages. The wrapping of the piece of body, the whole body, forming the most intimate envelop of the relic, or the textile becoming a relic itself are thus intertwining within a complex network. The present paper will examine – in dialogue with the paper proposal of Dr. Antonio de Caro – the connexions between textiles coming from (or presenting patterns proper to) the eastern territories of the Roman Empire and beyond the Silk Roads, the cult of saints, and their relics. The specific intersections which have been identified around the cult of relics, such as the material culture(s) of gift-giving, the association(s) between living and dead bodies and “rites of passage” as such can, I believe, be examined in fertile ways in a “cross-cultural” context, between the Roman empire and the Tang dynasty. More specifically, integrating existing knowledge, I wish to analyse on the one hand the lexicon employed by Christian authors to speak about textiles wrapping relics or used as brandea. This is essential since the material preservation of such textiles is problematic for the periods from the 4th-7th centuries. On the other hand, I will consider the scarce yet significant evidence of the use and reuses of “oriental” and precious textiles. Some of them are preserved until today within church treasures, ultimately opening the question of the longue durée relation to these sacralised fabrics.

Transit and Transition of Lipa’ Sabbe (Silk Sarong) from Buginese Tribe, South Sulawesi, Indonesia
Andi Fauziyah Hijrina - Gadjah Mada University, Indonesia

Lipa’ Sabbe is a traditional textile from Buginese tribe in the form of silk sarong made by weaving using traditional tools that is gedogan weaving and the thread from bombyx mori silkworm cocoon fibers. Lipa’ Sabbe has been a special identity for Buginese community which has special motifs, colors, values, meaning, and function just like as a determiner of the social status, wealth, and gender used in the traditional ceremonies or rituals, and can be worn by men or women.

This study is an ethnography research carried out among Buginese community, especially in Wajo regency South Sulawesi, Indonesia. This research uses the changing of society concept from Maruska Svasek, transit and transition. Transit records the shifting of object through space and time by crossing social or geography boundaries, while transition is a shift in relation to the meaning, value, and the status of the object.

The result of this study shows that Lipa’ Sabbe has been through the process of transit relating to shifting across geographical boundaries, which is from the hometown to new land like Kalimantan to Malaysia as the effect of the politics influence and economy during Wajo kingdom period, or happened recently, moving from one region to another area when Lipa’ Sabbe carried out by tourist. In addition, shifts related to social boundaries that Lipa’ Sabbe were originally used by the nobility, but now can be worn by everyone. This is caused by the change in looms from traditional tools (gedogan) to non-machine weaving tools (ATBM) which makes its shape, structure, and material changed and make Lipa’ Sabbe become the leading commodity in South Sulawesi. The existence of transit causes the transition process, that is shifts in terms of symbols, motives meaning, sarong meaning, rules of use, function, value, the status of Lipa’ Sabbe also change.
Fashion for the foreign: a kimono of French brocade  
Anna Jackson - Victoria and Albert Museum, London, United Kingdom

The Victoria and Albert Museum in London recently acquired an outer kimono (uchikake), believed to have been worn by the wife of the daimyō (regional lord) of the Nabeshima clan who ruled the Saga domain in south-east Japan. What makes this uchikake so unusual is that it is made from silk cloth woven in Lyon in the 1760s for men’s suiting. This presentation will seek to answer the questions raised by the fairly recent emergence, from a Japanese private collection, of what seems to be a unique garment. It will examine the possible circumstances of the transportation and transformation of the French brocade and examine the role of such a textile in diplomatic and commercial exchange between the Netherlands and Japan. It will also explore the power of dress to express and sometimes subvert notions of gender, status and identity. The uchikake features in the exhibition ‘Kimono: Kyoto to Catwalk’, staged at the V&A from 29 February to 21 June 2020 and being held at the Van Gogh Museum in Amsterdam in Spring 2021. (Please note the latter information is presently embargoed). The exhibition counters the common perception of the kimono as traditional, timeless and unchanging, by presenting it as a dynamic and constantly evolving item of fashionable dress. It also reveals how the kimono has played a major role in cultural and sartorial exchange since the mid-17th century.

When heritage goes global: the case of Kashmiri pashmina shawls  
Anne Katrin Herms - University of Cologne, Germany

Kashmiri shawls have been cherished far beyond their geographical home: rooted in the Kashmir region, their weaving has never been a folk textile art limited to local consumption. Rather, it was always aimed at the market, making the age-old trade of these fabrics an early form of globalization. The fame of Kashmiri shawls especially applies for its pashmina types: made from the fine and insulating undercoat hair of Ladakhi pashmina goats, ‘pashminas’ are typically embellished by delicate embroidery and needlework achieved through tedious manual labor. They have been shrouded by immense symbolism revolving around notions of romance, mystery and fashion, most notably among the French bourgeoisie of the late 18th century. Pashmina shawls still are considered luxurious, and are on offer worldwide. Yet, the vast amount is available in South Indian touristic places, where Kashmiri traders stay during the tourist season, and sell them to foreign visitors. In the coastal town of Mamallapuram, sellers qualified pashmina shawls as much more than a ‘common’ commodity: consonant with their personal background, an emotional relationship to Kashmir and the region’s tradition in handicraft production, they perceived these objects as a distinctively Kashmiri cultural heritage. Propelled by high demand and growing mechanization, the shawls have also been subject to copying: initiated by British and French manufacturers, this trend has increased in scope, and added to the globalization of the (trade) name ‘pashmina’. The resulting ‘flood of fakes’ on the international market makes the shawls’ authenticity an important asset, and its (re-) construction an ambition in interactions with customers. While it is often argued that the commercialization of ‘cultural’ objects causes a loss of their meaning, the sale of »real« pashmina shawls suggests an enhancement of their ideal value. In sum, this ethnographic case reveals fruitful dynamics within the nexus of culture and commerce.

The Textured Receptacle of ‘Western’ Religions: Christian Symbols Reaching China During Long Late Antiquity  
Antonio De Caro - Centre for Early Medieval Studies, Masaryk University, Brno, Czech Republic
The present work aims to establish a joint collaboration with the paper presented by Dr. Adrien Palladino on precious textiles travelling between East and West. In particular, my work will analyze the context of the Tang dynasty empire (618-907) as a crossroad of religious, cultural and trading exchanges. The market of luxurious goods moving from China to the distant lands of the West, including Da Qin 大秦, that might be identified with the Eastern region of the Roman Empire, merged with Western religious cults, especially Christianity, Zoroastrism and Manichaeism. Sogdian merchants, Han scholars and Persian monks were all part of this encounter.

The technological means that linked those different social bodies were images on textiles, including silk, that has been used both as decorative elements and as a tool to convey religious ideas. In the case of Christianity, in 635 AD, according to the Nestorian Stele of Xi’An, the Christian monk Alopen from Da Qin, brought to the Tang emperor Taizong (唐太宗 598-649) scriptures and images (xiang 像).

Hence, silk became a religious ‘currency’ for the promotion of Christianity in China during the Tang merging with Buddhism that was used as a religious lingua franca. The symbol of the cross (shizi 十字) became also a crucial symbolic component in the spreading of Christianity across the region and it provided a halo of sacredness to the textile.

For this reason in my work I will focus on textiles as a receptacle of Christian sacredness, working on texts, like the Nestorian stele and other fragmentary references to devotional textiles or frescos (image 2), and actual textured images, like the depiction on silk of a Christian saint or Jesus as a bodhisattva preserved at the British Museum (image 1).

Emotive Textile in Motion: Patchwork, Love and Exile In 17th-Century Japan and Indonesia
Ariane Fennetaux - Université de Paris, France

This paper focuses on an extraordinary textile object which materialises the complex power dynamics and poignant human stories at work in early-modern Asia. Written on a patchwork wrapper, it is a letter smuggled into Japan from Indonesia where a young woman named Koshoro had been driven to exile by the brutal policy of the Tokugawa, when in the 1630s, they forced all foreigners and children born out of mixed race unions out of Japan. Most of them, like the author of the letter, fled to Indonesia hoping the separation would be temporary. If a few letters survive that tell of the painful distress of these broken up families, this is the only one written on textile. Made of a square textile piece of patterned Indian cotton on one side and a patchwork of various silks on the other, the letter was written on the white squares of fabric of the patchwork. Presenting itself as a wrapper, it was assembled by Koshoro herself for the very purpose of escaping control but also as an object that would be kept by its recipient. It uses the currency and mobility of small textile objects at the time, and in particular of wrappers, to establish communication despite strict control. From the high status of Indian cotton (更紗 sarasa) in Japan to the complex associations of patchwork and wrappers, the object conflates textile traditions from various parts of South East Asia and the Pacific. The object materialises the trade networks that ensured the circulation of goods and people as well as the human relations they created. Analysing the material make-up of the object and contextualising it within its complex history and meanings, the paper explores the interconnections of trade, politics and sentiment in Asia and the role of textiles in their interwoven dynamics.

Deconstructing the Kuchean Pearl Roundel of a Boar’s Head and a Standing Bird
Astrid Klein - Leipzig University, Germany

Within the several hundreds of the Buddhist caves of Kucha, many paintings depict the pearl roundel pattern. But to the current state of research all are plain roundels, except for two that bear an animal inside: the one depicts a standing bird and was found on a pedestal (Kizil 60), the other one shows a
boar’s head and was probably part of the pillow under the Buddha’s head (Kizil 77). The simple as well as the figurative type of the pearl roundel both seem to represent textile materials. This is most obviously illustrated in their function as sitting or sleeping cushions in narrative scenes, or the caftan and leggings of donors. But it seems to apply also for decorative stripes on pedestals and in the transition area between the side walls and the ceiling, where the pattern could be interpreted as an allusion to physical textiles that have originally been donated to the monastery by lay people. Due to the uniqueness of the two figurative patterns, it is very likely that they represent particularly valuable fabrics – maybe the newly developed weft-faced samit.

Contrary to the previous research opinion that pearl roundels in Kucha only appear after 550 CE, the figurative types described seem to have been created before – individual elements of the patterns and their appearance in the early caves of Kucha indicate this. The talk will present a graphic reconstruction of the patterns, on the basis of which striking components are compared with widely scattered finds of approximately the same time (5th–7th c.), such as paintings from Dunhuang, Sogdia, and India, as well as silks of different pattern techniques from Astana, Antinoë, Dulan, or Moschchevaya Balka. – How did the patterns possibly develop over time? What was their probable meaning and function in Kucha?

Tracing Technological Transfer: Late Roman and Early Medieval Weft-Faced Compound Fabrics from the Mediterranean
Barbara Köstner - Universität Bonn, Germany

Weft-faced compound fabrics emerge in the Mediterranean in the 1st cent. AD, showing their striking bichrome patterns in a mechanical repeat all over the fabric. First woven as Taqueté in wool and used for furnishing textiles, these special compound weaves appear in a technically advanced form and a more precious material, silk, by the 4-5th cent. AD. Several burial sites in Egypt are famous for the rich late Roman and early medieval silk samites that have been found there at excavations in the late 19th century. While the findspot and context tell details about the use and distribution of these fabrics, the place of production is not yet known. Were the weft-faced compound silks imported from production places farther east, for example from the Sogdiana in Central Asia? Or was it the technique that travelled between East and West, undergoing slight alterations during the transfer? The patterns give first indications on the origin and inspiration the designers used. But the looms employed for these fabrics are lost, and no production centres within the Roman Empire or its successors are known from the literature for this era. Instead the objects themselves tell a story on technological changes and transfer: In a method best described as “reverse engineering” the weft-faced compound weaves found in the Mediterranean are meticulously analysed. The details reveal the production process: The preparation of the loom, the pattern planning and the actual knacks of the weavers can be read from the object. When combined with findings from other areas, this information can lead to a better understanding of contacts between the cultures of Eurasia at the middle of the 1st millennium AD.

Ignominy to Independence -The Journey of Handmade Lace from Huntingdonshire to Cape Comorin
Bessie Cecil - Kalakshetra Foundation, Chennai, India

State of Travancore imposed breast tax on women of lower castes, were not allowed to cover their breasts, and were taxed heavily if they did so. Their breasts were measured and tax levied accordingly.

A woman called Nangeli belonging to Ezhava caste, decided to protest by covering her chest without paying the breast-tax. When the tax collector heard she was refusing to pay the tax, went to her house to ask her to stop breaking the law. She refused to comply and cut her breasts off.
Nangeli’s sacrifice benefited all the women of Travancore, and ultimately forced the King to roll back the breast-tax. However, the women were prohibited from covering their bosoms.

Set in this backdrop, Martha Mault, née Mead (1794-1870) of St Neots, Huntingdonshire married Rev. Charles Mault at St Neots 1818, arrived Nagercoil in the State of Travancore 1819, as missionaries. Martha’s mother when her daughter left, packed necessary items for making bobbin lace. She told Martha that in the most difficult times of life this craft will come handy. Little did she know then that this was going to make history in the State of Travancore.

Martha and her successors taught little slave girls to make lace and by their earnings to purchase their freedom. The efforts were slow in bearing fruits but gradually 136,000 slaves were freed by 1855 when the proclamation was issued to liberate all slaves.

This paper focuses on the journey of Bobbin lace from Huntingdonshire, UK to Cape Comorin, India, that impacted the slave community in the princely State of Travancore in the early 19th century- a forgotten history from ignominy to independence.

'The Color of an Ember or of Flames': Shot Fabric in Sixteenth-Century Mexico
Brendan McMahon - The Society of Fellows, University of Michigan, United States

Shot or changeable fabrics—described in Castilian Spanish since at least the fourteenth century using the adjective tornasol—first arrived in central Mexico from Spain in the wake of the violent upheaval of European incursion which began in 1519. By the end of the century, the markets of Mexico City were further inundated with shot textiles not only produced in Europe, but in East Asia, which were shipped annually in great quantity across the Pacific via the Spanish port of Manila.

This paper uses this influx of tornasol fabrics as an opportunity to explore the entangled intellectual histories of late sixteenth-century central Mexico. Because of their contrastingly colored warp and weft threads, shot textiles appear to change color with alterations in the geometry of view, a visual quality that evoked the effects of natural iridescent materials. Such materials were central to the visual culture of the Mexica (Aztec), particularly in relation to Nahua concepts of divine radiance and paradise. Yet genealogies of thought regarding iridescent materials that originated in the classical Mediterranean connected their shifting colors to the concept of visual deception. Rather than seeing the chromatically unstable qualities of these textiles as a potential cultural bridge between European and indigenous viewers, then, this paper argues instead that the arrival of tornasol fabrics to Mexico brought with it Western European notions about the veridicality of vision which fundamentally undermined central Mexican ontologies.

The Wanderings of the Canton Shawl
Caroline Stone - Cambridge University, United Kingdom

Canton shawls, Manila Shawls, Spanish shawls.....were embroidered, largely in the Canton area, from the early 19thc, using motifs that for centuries formed part of the traditional Chinese repertoire. Exported primarily to the Hispanic world, they were incorporated into the national dress of Spain and became an important element in flamenco dance. They also influenced the costumes of Central and South America, and reached England and North America.

For women with bound feet, embroidery was one of the few ways of earning money and this new fashion must have provided a huge amount of female employment.

The motifs on the shawls, repeating those on Chinese clothing and found across all the arts, had clearly recognised meanings in their home country, but were not understood abroad, so some had to be eliminated or redesigned. When, for various reasons, western embroiderers imitated the shawls, they renamed the motifs to fit their own symbolic world.
The shawls were very popular among Hispanic South Americans and their striking designs influenced Indian weavers in areas such as Chichicastenango, where huipils with similar motifs were produced on backstrap looms, and perhaps the China Poblana costume of Mexico. Embroidered ribbons echoing these motifs were hawks by Chinese pedlars and copied for huipil neckbands. Interestingly, almost identical ribbons were used among the Indian Parsi community as sari borders.

Unsurprisingly, the shawls appealed to the textile-conscious Arab world and in Palestine, examples brought home by travellers were used as veils, particularly in the Ramallah region. As elsewhere, workshops were set up locally to imitate them more cheaply. In Morocco, the shawls worn in the Spanish-occupied areas were copied for use as hijab, often mixing Chinese and Ottoman motifs, while worn-out Canton shawls occasionally reappear as imaginative appliqués on marriage curtains.

**Paisley Pattern: From Kashmir to Scotland**

**Catriona Baird** - Paisley Museum Re-Imagined Project, Renfrewshire Leisure, United Kingdom

Using objects from the textile collections of Paisley Museum in Scotland, this paper will look at the ways in which Kashmir shawls and their patterns from the 1790s were the impetus for a whole new textile industry of shawl production across the UK and beyond. How they arrived in Europe via trade routes and individuals, then influenced a new fashion trend in Europe. It will look at how in turn, European tastes in pattern and design had some influence on shawl production in Kashmir in the early 1800s. Covering cultural and gender differences in the wearing of shawls and status attached to them, how new textile technologies during the 19th century influenced the development of design and production of 'imitation Indian' shawls in Europe, taking them further away from the style and meaning of the originals.

With particular focus on the shawl industry in Paisley, the paper will look at the demise of the industry and the re-purposing of treasured shawls as they were made into new garments and used in Victorian interiors, completely removed from the cultural and social significance of the original shawls from Kashmir. Aspects of how the term 'paisley' has become known worldwide in relation to the pattern which covered the shawls, including among communities in Scotland and South Asia where it is also known by many other traditional names.

**Repurposing Traditional Textile Techniques for Use beyond Oshima Tsumugi**

**Charlotte Linton** - University of Oxford, Department of Anthropology and Museum Ethnography, United Kingdom

Drawing on ethnographic fieldwork carried out on Amami Oshima island, southern Japan, this paper discusses how dorozome (mud-dyeing), a geographically-based technique used in the production of a luxury kimono cloth called Oshima Tsumugi, has been transformed for contemporary lifestyles. With a lineage of over 1300 years, Oshima tsumugi became hugely popular in the post-war period bringing significant wealth to the island. But the burst of Japan’s bubble economy in the 1990s and loss of interest in buying and wearing kimono has seen a sharp decline in the industry, and in specialist craftspeople. As a result, the industry has faced the decision of whether to innovate to meet market demands, addressing short-term trends in order to enhance the chances of long-term sustainability. Or to deindustrialize to preserve the historic and cultural integrity of the craft, under the instruction of external policy-makers.

Based on long-term participant apprenticeship with one of Amami’s only remaining dyeing companies, Kanai Kougei, I discuss how the owners have repurposed the dorozome technique by instituting public dyeing workshops for tourists. But more significantly, they have shown how the
technique can appeal to fashion and environmentally conscious designers and consumers in Japan and beyond. As such, the company has created an innovative business model that is able to support both traditional kimono yarn production while working with some of Japan’s most renowned fashion designers. By presenting a series of material case studies, this paper will demonstrate how dorozome has gained a presence in a new contexts, radically changing the impression of the craft and its makers, who have gained a public image as fashionable as the garments that they dye. New apprentices are being attracted to the craft who are keen to preserve the tradition while building on its potential for environmental, social and economic sustainability.

**Bling and Beauty Over Time: Bagobo Textiles for World’s Fairs and Beauty Queens**  
*Cherubim Quizon* - Seton Hall University, United States

What is a textile’s “original culture”? How do we understand old and new, beauty and desirability as expressed in cloth associated with indigenous peoples? This paper brings into a single consideration American colonial era Bagobo textiles from the 1900s alongside contemporary Bagobo textile practices a century later and will focus on women’s garment’s (ompak ka bayi) intended for a mass audience. The paper draws on museum data from Bagobo dress made for the St. Louis World’s Fair in 1904 in the Smithsonian National Museum of Natural History and ethnographic observations on ceremonial dress made to be worn by Bagobo beauty queens in the Davao City Kadayawan tourist festival’s ethnic beauty pageant. This study builds on insights from prior fieldwork conducted by this author in the Davao region of Mindanao that established a striking contrast between the innovation that marked the making of certain classes of textiles vis a vis the more predictable conservatism in the making of others, all under the rubric of “ceremonial” or “traditional.” New research examining the American colonial pieces suggest continuities with late 20th and early 21st century labor-sharing arrangements. This paper argues that this may account for the observed contrasting patterns of stylistic change over time in ostensibly “proper” or “archetypal” Bagobo dress and expresses, in material form, the within-community debates over what should happen when one dresses for non-Bagobo others. In addition, the paper will present insights into current Bagobo articulations of beauty, modernity and youth culture as expressed through the dressed body.

**The Origins of the Southern Tai Textile Tradition: A Tale of Migration and Acculturation, and a Lost Kingdom in Northern Vietnam**  
*Christopher Buckley* - Member of the Common Room, Wolfson College, Oxford, United Kingdom

The Tai peoples in Laos, Vietnam and Thailand are known for their spectacular repertoire of textiles, including silk and cotton sarongs and ceremonial textiles decorated with warp and weft ikat and supplementary weft, which are now found in textile collections worldwide. The origins of this tradition present a puzzle, however. The Tai-Kadai speaking peoples originated in the region that is now Southwest China, before some migrated south into what is now Northern Vietnam, but Tai-Kadai speakers remaining in China (Zhuang, Kam, Maonan, Buyi) do not wear tubeskirts or use ikat. In this paper I propose a new model for the development of the Southern Tai tradition, centred on early developments in the Red River Delta in Northern Vietnam, and show how this accounts for both the present day distribution of Tai traditions and aspects of the material culture of the Li peoples on Hainan.

**What Remains of the Hinggi: How Indonesian Fashion Designers Recontextualize Traditional Textiles and What It Means**  
*Craig Latrell* - Hamilton College, United States
What happens to the meaning of a textile during its transformation and incorporation into a work of fashion, particularly a textile from another place and ethnic group? What is lost of its prior use and identity, and what is gained though its recontextualization and display? What, for example, does it mean to take a Sumbanese hinggi, dissect it, combine it with pieces of another textile, turn it into matching pants and a jacket, then send it down the runway? What traces remain of the hinggi and what does it now mean?

Since the early 1970s, Indonesian fashion designers have been involved in the incorporation of traditional textiles from throughout the archipelago into their clothing designs. Sometimes whimsical, sometimes awkward, and sometimes ingenious, these recontextualizations are complex statements of identity (both of the designer and the textile’s creators), exhibiting an awareness of the “original” identities of the textiles as well as what those textiles might mean to a global market. The actual processes of borrowing, recontextualization/repurposing and display are extremely varied, as some designers foreground the preservation of both textile and motif, while others preserve one element while freely adapting others. Some have long-standing relationships with textile artists and manufacturers in different regions, and frequently commission new designs, while others use found textiles from different regions in startling juxtapositions. These processes dictate the journeys the textiles will ultimately take from the contingent "local" to the "global," as well as their final meanings. Issues of ownership are inescapable, as designers both "appropriate" and preserve regional textiles. I propose to talk about several very different strategies utilized by Indonesian fashion designers in their use of "ethnic" or "egional textiles, as well as the changes in meanings such textiles undergo during their complicated transformations into works of fashion.

Mirrors of Self: Metamorphic Textiles from North Pacific Rim
Daria Cevoli - Musée Du Quai Branly - Jacques Chirac, France

Mirrors of self. Metamorphic textiles from First Fish People of East and West Pacific coast: zenithal and specular perspectives and stylized analogical patterns on alternative skins.

Bollywood Ishtyle to Bedecked Bollywood Style: Desi Weddings, Community, and Identity
Deepsikha Chatterjee - Hunter College and CUNY Graduate Center, United States

India is home to the Bollywood film making industry that influences Indian life in many ways. This industry has given rise to a distinct Indian clothing style, which draws from ethnic textile heritages of India, but simultaneously has created a new clothing vocabulary. This language of textiles, clothing, and fashion has crossed national boundaries and created new visual styles visible at Indian weddings across the world. Beyond weddings, the textiles, and fashion are seen at festivals, temples, mosques, community events, performative events, and in various aspects of diasporic life. How do textiles and clothes migrate with their wearers and how do they become bearers of cultural memory? What symbolic value do such clothes come to hold? How do they travel across borders and what agency do they get imparted with? How do factors like use by celebrities, migration, temporality, bodies and race, and media reshape these textiles and clothes for new modalities? These clothes have gone from “ishtyle” a catchy yet disparaging past within India, to becoming iconic Indian/Desi “style” on the world map. This paper will investigate the many ways Indian and South Asian fashion comes to carve space in diasporic Western consumption.

Influence of the Chinese Embroidery in the Peruvian Viceroyalty’s Textiles
Delia Etcheverry - Museo de la Historia del Traje, Buenos Aires, Argentina, Argentina
Co-author: Patricio Kleiman - Argentina

This work is about the trade exchange between China, Spain and Spanish America in colonial times (XVI to XVIII centuries), with special emphasis in the arrival of embroidered silks from Asia to the Peruvian Viceroyalty, and as a counterpart, the export of silver produced in Potosí’s mines to China. In colonial Spanish America it was very important the presence of designs and images within the textiles, and embroideries helped to this. The peony design (symbol of the empress, emblem of the married woman, named “flower of abundance and honor” in Guangzhou), became in Spanish America a rose, as a representation of the Virgin Mary and after Santa Rosa of Lima, the american Saint. It would be the most popular design in all Spanish America and in Spain itself.

The techniques of embroidery, which arrived via Manila, are still present in our continent. In my country, Argentina, one can frequently find them in the northwest and central areas. I want specially to recall here the embroideries of Santa Ana, Caspalá and Valle Colorado, which are a lively example of this kind of art. In those tiny villages located in the east of Jujuy province, far away from the great cities, and with a very hard access, women nowadays fill up their rebozos with designs of roses and variety of flowers, embroidered with loose wool yarn (instead of silk), in vibrant colors, employing stitchings aligned with satin stitches, similar to those of Ming and Qing dynasties in China.

These embroideries, transmitted by women across generations, are depositary of ideas and feelings, give evidence about the marital status and show the belonging to a community, meaning a cultural identification for the peoples of this high valleys of Jujuy.

Mamluk Textiles: Importation, Reconfiguration, Inspiration
Denise-Marie Teece - New York University Abu Dhabi, United Arab Emirates

The reign of the Mamluks across Egypt and Syria during the 13th - 16th centuries saw the importation of textiles into their realms from as far as East Asia. Diplomatic gifts clearly destined for the Mamluk court in Cairo were also brought by embassies from Central Asia. Some textiles produced in South Asia during the Mamluk period have been uncovered in the environs of Cairo, and appear to have been made to suit Mamluk taste. The arrival of these various works in Mamluk territories had a traceable impact on local textile production, as exemplified by a number of surviving Mamluk works. The Mamluk weavers who created these textile, however, did not undertake a wholesale imitation. Rather, subtle adjustments were made to these imported designs – a reconfiguration to suit local consumption and Mamluk politics. These Mamluk works, in turn, likely served as inspiration for other weavers working around the Mediterranean in this period. This paper will build its examination around three textiles in The Metropolitan Museum of Art collection – one from East Asia, one made by Mamluk weavers, and another likely produced in Italy. This trio of textiles exemplify some of the complicated networks of artistic interactions stretching from East Asia to Southwest Asia to the Mediterranean during the period of Mamluk rule.

The New Silk Roads: Trade, Commodities and Women in the Making of the New National Identities
Diana Kudaibergenova - University of Cambridge, United Kingdom

The Turkish silk of Gul Yupek made a small cultural revolution in the form and texture of the “national dress” in Central Asia. Since the inception of its sale at the central bazars, all facilitated by female traders who established the fabric network sale from Istanbul to Central Asia, gul yupek pushed away traditional fabrics of velvet and local silk and cotton for the making of the “national dress.” In this paper I trace the trading networks and gendered economies of contemporary silk roads of gul yupek from the central bazars in Istanbul to the tailors and sewers in Ashgabat, Tashkent and Bukhara who transform the whole base of the national Turkmen or Uzbek dress by
accommodating the “Turkish silk” and making it their own. In the paper I trace three strands of ethnography of gul yupek silk by looking at issues of class, status, shame and pride and the third element of rethinking traditions and beauty standards in one singular form of the “national dress”. What my study of textile, dress and gendered economies demonstrates is the shifting bases of power relations in establishing the frames of national identities, traditions and market relations. I will also demonstrate how female traders play a crucial role in “nationalizing” silk as the local commodity and how they establish the network of transnational relations of trade and cultural production.

Parsi Embroidery: A Tricultural Mix
Don Cohn - Collector, United States

Parsi (Persian exile) communities have flourished in India for many centuries. In competition with the British, Parsi merchants actively engaged in the China trade. Extant examples of Parsi garments from the late 19th and early 20th century feature a mix of Chinese, Persian and Indian iconography, executed in a number of familiar and unique embroidery stitches. In this talk, I will examine the sources of the iconography, the technology of the stitches, the economics and sites of production, and the social background of a fashion trend, referencing the European, particularly British craze for Chinoiserie, that emerged in an elite community in India during a period which saw the rapid decline and fall of the Chinese empire.

Japan’s Meibutsugire 日本の名物裂: Precious Fragments of Renowned Fabrics from China and South Asia
Donatella Failla - University of Genoa. - 'Edoardo Chiossone' Museum of Oriental Art, Genoa, Italy

The centuries-old history of Japan-Asia cultural relations was constantly fuelled by Japan’s admiration for Chinese art and, by and large, for exotic products of high aesthetic and technical standing from Southern and Insular Asia. Regarded as outstanding examples of beauty and refinement, Chinese calligraphy, ink painting, bronze, ceramic, lacquer and textiles of the Song (960–1279), Yuan (1279–1368) and Ming (1368–1644) periods were collected by Japanese Buddhist priests in the 14th–17th centuries. These Chinese works of art were associated with precious fabrics, used for making mountings for calligraphies and paintings, and bags and wrappings (shifuku 仕服) for tea utensils. The adoption of Chinese tea-culture in the Zen milieu of Japan gave way to the local formation of new cultural phenomena: (1) A traditional connoisseurship of the ‘things Chinese’ (karamono 唐物), including imported textiles, was established: fragments of ‘celebrated fabrics’, gathered in special sample-books called meibutsugire chō 名物裂帳, were classified according to technique, and named after the priests or tea-masters who had first brought them from China; at times, even the historic circumstances of their coming to Japan were described. (2) The admiration for Chinese textiles such as donsu 緞子 (damask), kinran 金襴 (gold brocade), nishikiori 錦織 (polychrome fabric), kinsha 金紗 (brocaded gauze), and others, gave way to locally-produced copies and imitations. Also printed and painted cotton fabrics (sarasa 更紗) from India and Indonesia were part of the collecting scenery. With time, however, the original colour assortments and patterns were ‘japanised’, i.e. ‘translated’ into the aesthetic idiom characteristic of Japan. All the fabrics introduced in this paper belong to the ‘Edoardo Chiossone’ Museum of Oriental Art, Genoa, and were collected in Japan during the Meiji era by the Genoese artist Edoardo Chiossone (1833–1898).
Indian Chintzes with Dutch Family Crests

Ebeltje Hartkamp-Jonxis - former curator of textiles Rijksmuseum, Amsterdam, India

Indian chintzes decorated with the arms of Dutch families are an expression of highly personalized Asian export art. Next to Chinese armorial porcelain for the Dutch market, they are examples of individual orders for luxury goods during the presence of the Dutch East India Company (VOC) in Asia. About twenty armorial chintzes, dating from the first quarter of the 18th century and originating from the Coromandel Coast, are preserved - almost all in the Netherlands. Dutch officials in Negapatnam, the VOC's headquarters at the Coromandel Coast in this period, presumably acted as intermediates in having the orders from Dutch individuals executed. Sadraspatnam, a village known for its high quality chintzes, was probably their place of manufacture. The arms on these chintzes are painted in heraldic colours after coloured drawings which were sent over. European engravings served as examples for vases with bouquets which are painted on some of them. Similar bouquets are present on some chintzes with a flowering tree. Armorial chintzes were primarily status symbols. Occasionally, they were used as bedcover and table cloth. Large panels with a décor of a flowering tree were more widely incorporated in European interiors - as wall hangings, bedcovers, bed curtains and other textile furnishings. Indian chintzes, including those decorated with family crests, can easily recognized because of their bright coloured palette, due to their unique dyeing technique. Besides, the representation of certain details in their designs is undeniably Indian. Yet, in their iconography, armorial chintzes are the most ‘un-Indian’ luxury goods for the Dutch market.

Sources for Chinese Textiles in New Spain

Eiren Shea - Grinnell College, United States

This paper focuses on the export of Chinese textiles from China to Viceregal Mexico and Peru between the sixteenth and eighteenth centuries via the Manila Galleon. Although there were repeated prohibitions on the import of Chinese silks to the Americas, Chinese textiles were nonetheless one of the most sought-after products carried by the Manila Galleon from Asia to the Americas. Indeed, Chinese silks remained an important commodity in the Americas for over two hundred years. The exchange between the Americas and China via the Manila Galleon has been the subject of some recent studies, but most of these take Spanish sources as their main focus. In addition, there is a paucity of extant material that can be securely identified as Chinese products for the American market. In this paper, I propose to investigate the Chinese sources for silks exported to the Americas in the hopes of complementing existing research. By focusing on Chinese period texts and extant textiles I will be able to present some hypotheses about the variety of textiles that were produced for the American market. I will investigate how certain textiles were chosen as export materials and attempt to trace their origins in China. Questions that guide my research include: How was specific desire for designs and types of silks conveyed from the Americas to China? What role did intermediaries in Manila play in conveying desire for specific patterns and textile types to weavers in China? What value and meanings were conveyed on these materials thanks to their provenance and physical trajectories? My hope is that by focusing on period texts written in Chinese, I will be able to speak to the Chinese point of view of this trade, thereby creating a fuller picture of Manila Galleon trade.

The Diffusion of the Boteh/Buta Pattern through Royal Exchanges: Towards a Shared Identity across the Mughal and Safavid Courts

Erika Riccobon - Leiden University, the Netherlands

The aim of this paper is to highlight the cultural connections between the ruling elites of the Mughal,
Safavid and the Ottoman Empires between the end of the 16th and the first half of the 18th century, by tracing the diffusion of the boteh/buta pattern in textiles that were supported by royal patronage. The paper focuses on the exchange of Kashmir shawls as items of power and luxury during the Mughal Empire. It will investigate the role of the buta pattern, in its early floral and naturalistic shape, as part of interconnected symbols of royalty shared by the Iranian and Indian courts. The pattern will be studied within the context of other motifs present in Mughal textiles connected with status—such as pashmina carpets, wall hanging and textiles for royal festivals— influenced by both the Iranian culture as well as visual sources and textiles from other parts of the Empire, such as Jain miniature paintings from Gujarat.

A secondary aim of the paper is to highlight that, within the context of royal motifs and status items, these cultural and identity exchanges have been persistent from ancient times. By studying the artistic and textile evidence preserved, it is interesting to note how the diffusion of the buta pattern in the 16th-18th century mirrors previous commercial and cultural connections. In particular, the influence of Sasanian patterns had been highly relevant on the textiles exchanged between Byzantines, Egypt and Arab Caliphates during the 8th - 9th centuries CE. Finally, this study briefly outlines the diffusion of the boteh/buta in European textile production, both in the Medieval Period through Byzantium and during the 18th century through Ottoman Egypt and the Mughal Empire, which, in turn, blended part of its aesthetic with the Western one.

Textile Connections: Asian Influence in Mexico
Estibaliz Sienra Iracheta - Brandenburgische Technische Universität (Germany), CONACYT (Mexico), Mexico

From the XVI to XIX Centuries, the transpacific trade route of the ‘Manila Galleon’ connected three continents during a period of 250 years. Embedded in the centre of a global network, this route connected Asia through Manila in the Philippines with the port of Acapulco in Mexico, and from there, to the rest of the American continent by land, and to Europe, through the transatlantic route of the West Indies Fleet. During this fascinating period of history, a cross-cultural wave of people, products and ideas influenced and transformed the material culture of the New Spain. This paper analysis the continuous threads that connected Asia and the modern territories of Mexico, since the XVI Century and until today. Based on the examination of historical sources and anthropological material this paper will attest to the closely-knit cultural influence of Asian textiles, materials and production techniques in the country. From the production of silk in indigenous Mixtec communities, to the elaboration of the traditional ikat rebozo shawl, and the conception of the iconic China Poblana national costume, the textile connections between Asia and Mexico represent an invaluable testimony of shared knowledge, opulent customs and industrious skills that wove entire generations together to enrich the cultural and textile heritages of the country.

Ties that Bind the Daily Lives of Carpet Traders
Felix van den Belt - ByvandenBelt, the Netherlands

On August 6, 2019, international sanctions on Iran were reintroduced. Through my personal quest to understand the carpet trade, written as an ethnographic exploration, this thesis follows the everyday life trajectories of carpet traders in the context of Iran, the Netherlands, Belgium, and Germany. These life trajectories are made comprehensible based on the themes: Kinship Ties, Moral Economy, and Everyday Diplomacy. In doing this, it contributes to the understanding of global trade networks from the perspective of globalization from below. Few ethnographies are written on the social lives of contemporary carpet traders, but there are many assumptions and opinions on how the trade develops in the face of globalization and geopolitical conflict. Previous research on traders generally
considered their activities based on survival strategies. Later research recognized the flexibility, creativity, and skill in their work. In times of international sanctions and the increasing influence of globalization, I use these bodies of literature on trade, kinship, morality, and everyday diplomacy, to explore how the everyday live trajectories of carpet traders are embedded in other life domains, outside the economical. By focusing on the three themes, I show how carpet traders find clever ways to handle geopolitical conflict. Besides, I explore how their actions and the maintaining of their social relations are based on identity, morality, and negotiations about trust and betrayal.

Translating Textiles: The Indonesian Collections of Josef Srogl
Fiona Kerlogue - SOAS, University of London, United Kingdom

Museum collections in Europe contain large numbers of textiles brought back from various parts of Asia by travellers and European overseas residents, who collected them in a variety of circumstances, not often recorded in the museum documentation. Family correspondence held in the Náprstek Museum, [National Museum], Prague, from one such collector, Josef Srogl, who was collecting in the Dutch East Indies between 1895 and 1922, was passed to the museum at the same time as much of his collection, providing insights into the journey through which the textiles passed along the way between being used by local people and their acquisition by Srogl. Many of the perspectives of the collector, information about the available sources, insights into his criteria for selection and his thoughts about the intended uses for the textiles are revealed. Some sense of the new meanings the textiles acquired before they were eventually passed to the Museum can be inferred.

This paper considers the evidence provided by the detailed correspondence as well as examining other sources originating from the period the textiles were collected, which shed light on some of the questions raised through the archive. How were textiles valued by Europeans? What role was played by ideas about prestige and quality? How important were economics and aesthetics in the evaluation of the textiles? What understandings are revealed about contemporary appreciation of textiles in the Dutch East Indies?

Sukajan: Crossing Identities, Embodying Personal and Community Memories
Francesco Montuori - Leiden University, the Netherlands

Textiles are known for their ability to cross borders and cultural identities. Sukajan jackets are a remarkable example of this type of process: this type of jackets was born right after WW2, during the military occupation of Japan by the US.

Although the circumstances surrounding the birth of this garment are not entirely clear, rumour has that the military leaving Japan wanted in fact to have a souvenir of their stay in Japan, and started taking their varsity jackets to local tailors, having the jackets embroidered with motifs recalling Japanese-like figures, such as cherry blossoms and carps (fig.1). However, in time, other motifs, such as dragons and tigers, mostly represented in a Chinese rather than Japanese iconography, started being employed as subjects of the embroidery (fig.2).

In this sense, sukajan jackets are a symbol of a shared phenomenon involving a part of the American army stationed in Japan, and their necessity to build memories related to their stay in the archipelago before leaving for the US. However, I believe it is important to stress that the value attributed by the soldiers leaving Japan was not much into their experience in Japan rather than on the fact that it had been a shared experience with fellow comrades.

In the latest decades, sukajan jackets have also made their comeback into streetwear fashion, although being now often worn by native Japanese young men, rather than by the American soldiers. In my paper, I explore the role played by sukajan jackets as a case study for the role played by textiles as a means for personal memories and a symbol for community belonging for the American soldiers’
community and the way the value attributed to such garments has been repackaged in time up to today by different groups.

**Printed in India, Excavated in Egypt and Recovered in Northern Europe: Constanties and Transits of Human Taste in Printed Textile**

**Georg Stark** - Workshop Resist Printing and Indigo Dying, Germany

The forgotten indian sources of the „typical german“ craft „Blaudruck“.
Non only indigo but also patterns for block-printing were imported to Europe since 1600 and there was a strong influence in our textile tastes in Germany - but in the peoples minds today these patterns are famous because of their „typical regional and traditional characters designed by local workshops“. Today we can show the indian sources of design in our german and european archives of block printing even before the times of the East Indian Companies - the former trading routes crossed the Indian Ocean reaching the Red Sea ports of Egypt and followed the Nile river towards Europe.

**Ia Moua Yang and Nhu Fang Yang: Mother-in-laws, Migration, and Mennonites**

**Geraldine Craig** - Kansas State University, United States

The relevance of textiles as infrastructure in Hmong social fabric has never been part of a fixed cultural tableau, but dramatic upheaval from the Vietnam War has been significant for Hmong textile producers in Laos, Vietnam and the diaspora. For the late Ia Moua Yang, immigration to the United States created conditions for artistic innovation precipitated by new aesthetic influences. Ia was one of the first young Hmong women in Laos to be trained as a nurse for the conflict in Southeast Asia in the early 1960’s, but she never stopped stitching paj ntaub (flower cloth), the cross-stitch and difficult reverse applique she had learned from her mother as White Hmong. When she married a Green Hmong man, she learned indigo batik from her mother-in-law Nhu Fang Yang. During her year in Ban Vinai refugee camp in Thailand, Ia was introduced to the embroidered story cloth form that developed there. After immigration to the United States, the freedom to combine and re-interpret aesthetic traditions accelerated dramatically as she was influenced by the studio art quilt movement and Amish quilts she saw in Lancaster County, PA, where many Hmong relatives had immigrated when sponsored by Old Order Mennonites. Yet she maintained traditional rituals connected to paj ntaub, such as making burial clothes for Nhu Fang, and continued to apprentice with her mother-in-law, one of the few Hmong weavers in the U.S. who retained the knowledge to weave on a traditional Hmong loom, for which she was named an NEA National Heritage Fellow. Ia’s work exemplifies how artists serve as empowered agents of transcultural change within the context of migration and artistic hybridity, and that any binary framework of tradition vs. modernity or past vs. present is not sufficiently complex.

**The Second Life of Used Asian Clothes in East Africa**

**Gerda Kuiper** - Global South Studies Centre, University of Cologne, Germany

Cloth and clothing have been central to trade relations within the Indian Ocean for centuries. This contribution focuses on a more recent variation of this trade: the export of second-hand clothes from the Asia-Pacific region into East Africa. More specifically, it investigates local traders’ and consumers’ perspectives on these garments. Based on ethnographic fieldwork to be carried out in Tanzania in the first half of 2020, this paper seeks to understand how second-hand clothes originating from Asia compare to clothes imported from the US and Europe with regards to popularity and pricing.
Secondly, it asks why second-hand clothes are valued more than new clothes produced in China and other Asian countries. Finally, it investigates how trading practices and local tailoring make the second-hand clothes fit for local markets. The paper can thus shed light on the changing meaning of second-hand clothes that were discarded in Asian countries when they enter East African markets. 

NB: As I still have to carry out my fieldwork, I don't have any proper images to illustrate this yet. I just include the picture of the son of a second-hand clothes trader in Tanzania who is proudly dressed from head to toe in second-hand clothing, and a bad-quality picture of a pile of second-hand cloth on a market in Dar es Salaam.

**From Banishment to Espousal: The Strange Journey of Cotton Textile Fabrication in Imperial China**

Harriet Zurndorfer – Leiden Institute for Area Studies, Leiden University, the Netherlands

It is no accident that the textile most commonly associated with China is silk. For hundreds of years, successive Chinese governments banned cotton-growing and fabrication until the Mongol Yuan dynasty (1279-1368) compelled farmers to cultivate cotton and encouraged peasant households to produce cotton cloth. During the second half of the Ming dynasty (1368-1644) cotton textiles became China’s second most important commodity in the commercial economy, after grain. By 1500 the Jiangnan region (lower-Yangzi delta—today's Shanghai locale) developed into the national center of cloth production in both quality and quantity, relying on massive imports of raw cotton from northern China while exporting tens of millions of cotton bolts all over China. This paper will demonstrate how huge amounts of commercial capital flowed into the domestic long-distance cotton textile trade, but did little to encourage direct investment in the production sector of the economy with the result that cotton cloth fabrication in imperial China became a vast but highly diffused handicraft industry. My presentation will also include discussion of an illustrated Chinese manual on cotton textile production, indicating both the many steps involved in cloth production, and at which stage, either men or women performed what kind of labor.

**From Imported Textile to The National Clothing in Contemporary Mongolia**

Isaline Saunier - Ecole Pratique des Hautes Etudes - PSL - GSRL, France

Present-day Mongolia is a young and dynamic country that opened in 1990 after the fall of socialist ideals. After seven decades of historical and cultural transformations, this country is claiming new strong identity markers, particularly facing with its powerful Russian and Chinese neighbours. The Mongols, who appeared only in the 12th century A.D., are seeking to position themselves on the international scene and anchor in the history of Mongolia, the Hünnü (Xiongnu), the first empire of the steppes, like their ancestors thanks to numerous archaeological discoveries. Among the artifacts attributed to the Hünnü (Xiongnu) that have been unearthed, the deel, the main garment of the Mongols, appears to be one of the most visible and consistent markers of this ancient identity. Thus, the garment becomes a fundamental object in the making of a Mongolian national identity. Today the deel, like food practices, nomadic pastoralism or Chinggis Khan, has become part of the definition of Mongolian identity. However, this garment is made from textiles imported from China, Korea and Turkey and this fact is well-known by Mongolians. How can the notion of identity be questioned from the processes of transforming imported textiles into Mongolian costumes? From the raw material woven elsewhere to the final product made by Mongolian seamstresses, how does the deel become Mongolian? Is importing part of "tradition"? This paper will examine different guiding principles from archaeological discoveries to ethnographical fieldwork data. Silk clothing has been found in the tombs of nomads in Pazyryk since the 5th century BC. Likewise, clothing from the Hünnü period is nowadays identified as deel - to the point of having a deel style with the Hünnü collar - and contemporary sewing workshops put forward a standardized and professionalized know-how. Yet
Buddhist Manuscript Textiles from Mainland Southeast Asia
Jana Igunma - British Library, United Kingdom

During the curation process of a major exhibition on Buddhism at the British Library, an unexpected number of manuscript textiles came to light, particularly from mainland Southeast Asia. These are textiles that are used to wrap around manuscripts to protect them from damage and dust, but also textiles that contain information about manuscripts (binding tapes), bags for the storage and transport of manuscripts as well as textiles attached to manuscripts. Often the textiles are custom-made for one particular manuscript, and in this case these objects could be made from valuable hand-woven silk brocades, printed cotton or imported materials like chintz and silk damask. Specially designed textiles were commissioned to add meritorious value to a manuscript or to an entire set of manuscripts. However, sometimes discarded textiles like monks’ robes, used clothing, complete or partial wall hangings or leftover pieces of cloths made for other purposes were used to create manuscript textiles.

In my presentation I will give an overview of the different types of manuscript textiles that were found with Buddhist manuscripts from Southeast Asia. Since many of these textiles were never recorded in a catalogue, I am currently working on detailed descriptions of the textiles, their condition and their smells. Another challenge is the provenance of the manuscript textiles which is difficult to establish due to the lack of recorded information in the library catalogue and historic handlists. It is obvious that some of the manuscript textiles are of a later date, and some originate from a different place than the manuscripts they belong to since there was a practice to replace worn out manuscript wrappers or bags with new ones.

Textiles In Motion And Transit - Warp Ikats Of The Malay World
John Ang - University of Michigan, United States

In 2015, in my search to fill the various categories of textiles of the Malay World for my collection, I discovered ikat loseng, warp ikat. Of the numerous types of Malay warp ikats one of the most interesting is the type made into sarongs that consists of horizontal bands alternating with bands filled with repeat chevrons. (See Image 1 - warp ikat sarong from Kelantan).

The closest connection to these warp ikat sarongs are the kain Aceh rosak which resemble ikat loseng in technique and pattern. The differences are the more sombre colours and narrower bands of the Aceh rosak. (Photo Image 2 - sarong of warp ikat called kain Aceh Rosak from Aceh) Kain Aceh rosak which its name implies was produced in Aceh, North Sumatra. However, many examples were found in the east coast of the Malay Peninsular and in the Malay states of South Thailand.

My paper seeks to explain why kain Aceh rosak which may have influenced the ikat losengs were found so far from its source of production. In this investigation I will also try to posit that kain Aceh rosak in fact was not originally from Aceh but from Gujarat, northwest India where mashru of similar pattern and technique was produced. Mashru on the other hand was not originally Indian either as it was earlier produced by the Turks of the Ottoman empire.

This paper will finally demonstrate how a textile of the Ottoman empire influenced the textiles of the east coast of the Malay peninsular and South Thailand.

Re-purposing Ancient Indonesian Textiles: A Phenomenological Approach
Jonathan Zilberg - University of Illinois at Urbana-Champaign, United States
This presentation will revisit an experimental applied textile project I conducted with Bernard Bart at the National Museum of Indonesia in 2006. In the context of the theme "Re-purposing of Textiles in New Contexts" I will discuss the genesis of that project and the outcomes. The textile patterns under study which were re-created and re-purposed were some of those represented on the most iconic and sensitively carved Hindu-Buddhist sculptures in the National Museum's courtyard collection. Special attention was given to reproducing the identical patterns found on the waist cloths adorning the three consorts of Amitaba, Syamatara, Sudhanakamura and Bhrukuti all of which were from Candi Jago in East Java and which date from the Singosari period, 13th century C.E (See Figure 1). I will discuss what extant research on the subject of cloth as represented in such stone sculpture existed at that time, specifically as regards the patterns and what might be potentially inferred about technique and cloth type, trade and tribute. In considering such textiles as likely tribute textiles the presentation will explore how in the case of the waist cloth on the iconic Bhairava (13th-14th C) from Padang Roco, West Sumatra (See Figure 2), and the tantric Ganesha from Singosari, the original values and significance surrounding the hypothetical symbolic message of the skull design may have been significantly distorted in the literature by Orientalist views of Tantric Hindu-Buddhism. The presentation will open and conclude with a theoretical discussion on phenomenology as method and on the value of applied anthropology for contributing to the study of textiles - especially for revivals and innovation as in this case of the West Sumatran songket tradition.

**The Drunken Send Their Greetings: A Journey of Figural Persian Textiles from Creation to Presentation**

*Kimia Maleki* - Johns Hopkins University, United States

The outstanding artworks of Safavid workshops produced between 1600-1650 have been at the cornerstone of the textile studies in recent years. While scholars have focused on formal analysis of figural Persian textiles, less attention has been paid to the story of their global journeys from original context to current museum setting. One of the most exceptional fragments from the history of textile weaving in Persia, a set of three velvet pieces from the court of Shah Abbas in Isfahan and found in the Royal treasure of Jaipur, are currently held in European and American museums. This paper concentrates on the path of these textile fragments and the transformations in their cultural meaning from 17th century Safavid Persia to Mughal India and subsequently to museums in the west. Based on extensive archival research at the Art Institute of Chicago and the Victoria & Albert museum alongside field research in Isfahan’s palaces and architecture monuments, this paper explores the motivations and intense interest of museums in acquiring Persian velvets in the 19th century. In order to better understand the place of the textile arts from the Safavid court in the wider movement of objects between east and west, this paper examines the scholarly attention these pieces received in the 19th century and the significance that they hold in historiographies of Persian art.

**Chinese Textile and Western High Fashion: Clashes of Cultural Politics in US-China Trade War**

*Lei Ping* - The New School University, United States

The ongoing US-China trade war has not only re-defined the global geopolitical order, but also China’s place as the global center for textile and clothing production. Chinese textile industry has been greatly impacted by an ever-growing sense of national protectionism prompted by the so-called “Trumpism” and “the Chinese Dream.” In the meantime, it is widely observed that an increasingly popular trend in Western high fashion re-appropriates and adapts Chinese textile and cultural elements in recent years. In other words, a renewed popularization of fetishism and Orientalism
emerges from a new age of trade war and clashes of cultural politics. It is in this context that the essay studies the questions of the re-making of the socio-political history of Chinese textile industry by analyzing the relations between the materiality of Chinese textile, cultural implications of global high fashion, and ideological re-construction of US-China political antagonism. The essay delves into two case studies of the problematic re-purposing of the materiality and meaning of Chinese textile in Western high fashion. It examines the following questions: How does the changing trade relation between the US and China shifts the cultural perspectives on Chinese textile fabric and cultural representation? Can Western high fashion thrive without relying on inspirations from other material cultures? What would be the future of Chinese textile industry if nationalism becomes the single voice of the new geopolitical order? It concludes by arguing that the precarious future of Chinese textile industry plays a powerful role as a cultural and political signifier as to re-understanding global capitalism in the age of nationalism.

**Historical Pathways of Sahu Textiles, Eastern Indonesia**

**Leontine Visser** - Wageningen University (Emeritus), the Netherlands

Most studies on Indonesian textiles concern handwoven and batik textiles that are produced in the society that is the subject of research of the author. Much less is known about societies without a weaving tradition that nevertheless have a detailed history of using ceremonial textiles obtained through long distance and inter-island textile trade. Sahu on the North Moluccan island of Halmahera is an interesting case in point that has not been described earlier. The Sahu people on the island of Halmahera were subordinate to the Sultanate of Ternate, together with other ethnic groups on Halmahera, and parts of Sulawesi.

The paper traces the historical paths of the textiles from different parts of Sulawesi, like Buton, Donggala, and To Buku. In Ternate, during the late 19th and early 20th century, the textiles were purposeful selected by the Sahu in order to comply with the cultural meaning of patterns and colours for ceremonial use, particularly the annual harvest ceremonies of the “Great Cooking” (Visser 1989; 2019). A unique collection of these textiles has recently been acquired by the Netherlands Museum of World Cultures in Leiden together with more than a thousand pictures and a film. This collection has been described in great detail by the author, and can be accessed online at the Museum website.

**Transcultural Patchwork: The Revival of Japanese Boro in Contemporary Design Practices**

**Leren Li** - Royal College of Art, United Kingdom

This research explores the previously overlooked history of Japanese patchwork boro in 20th century Japanese folk crafts industry through objects collected, made and worn by individuals, traded between private galleries and museums locally and globally. Boro has long been considered as a shameful scar carved by poverty in Japanese families during the late nineteenth and early twentieth century. Along with the growing number of global boro exhibitions in recent decades, and price of boro as collectable art has been soaring. This research argues that boro is physically made in Japan, but conceptually defined by foreign cultures. In short, this research uses the renaissance of the Japanese patchwork culture as an example to reconsider culture as an interrelated patchwork rather than an isolated existence.

Boro’s influence threads itself through contemporary Japanese design for the global fashion industry. In the process of deconstructing garments, reconstructing, reworking, reinforcing and casting off, as befits its incidental nature, the spirit of boro appears to have conjoined the aesthetics of East and West. Boro exemplifies sustainability and mending culture in the Japanese context, and when it is reproduced and labelled with designer tags, surprisingly, these “not–so–glad rags” fetch high–end prices. Meanwhile, the original boro pieces gain international recognition by travelling the
world widely among museums and galleries, and the interpretation of boro also flows through cross-cultural dialogues.

Working with the premise that museums and textiles professionals are key factors of objects’ value and authenticity, this research examines how these agencies articulate the value of boro in contemporary context. The study of boro’s multifaceted interpretations and values provides a means to inquire as to how a kind of cultural phenomenon could be formed under the influences from other cultures, and to reflect on the argument of reading culture as making a patchwork.

Patola Baololong: The Transformation of a Garment to Sacred Heirloom in Alor Regency, Indonesia
Linda S McIntosh - Independent Researcher, Laos

The diverse population of Indonesia’s Alor Regency utilizes handwoven cloth as daily and ceremonial attire, ritual items, and gifts. The trading of textiles between Alor’s inland and coastal communities has occurred for centuries due to the prohibition against weaving in the hinterland. Regional maritime trade that animated the ports of the regency’s largest islands, Alor and Pantar, attracted merchants from other parts of Indonesia, China, Holland, and Portugal. The visiting traders exchanged metal items including gongs and kettledrums, beads, and Indian textiles for foodstuffs, beeswax, honey, edible birds’ nests, sea cucumbers, and other available natural resources.

Clans of different ethnic groups preserved the patolu or double-ikat decorated silk textile from Gujarat, India, as a sacred heirloom. Ownership of patola (plural of patolu) was the prerogative of the elite lineages. Examples served as shrouds of rulers and their kin. As these textiles became scarce due to the cessation of trade of this commodity in the nineteenth century, existing examples were cut into sections, and one piece served as a royal shroud. The last piece owned by the ruling family of Kolana, East Alor, was used in 1999. Other households continue to preserve patola.

Weavers from the Alurung group produce cloth with patterns and a design format inspired by the patolu. Alurung society has incorporated the name of this cloth into the name of the three-panelled, handwoven tubular skirt identifying the ruling lineage or “patola baololong”. The Alurung and other ethnic groups that acquire cloth from the Alurung in Northwest Alor also used patola baololong as shrouds, and some families continue this practice today.

This presentation explores the origin of the patola baololong and its transition from a garment to a ritual cloth in Alor Regency, Indonesia.

The Evolution of Clothing in Mauritius since the 19th Century
Manorama Akung - University of Mauritius, Mauritius

The republic of Mauritius is found in the middle of the Indian Ocean. The multiethnic insular Mauritian society has been constructed throughout successive immigrations from various parts of the world mainly Europe, East Africa and South and East Asia. There was no indigenous population in the island prior to the colonization of the island by the Dutch as from the late 16th century. The island was taken over by the French in the 18th century and later on colonized by the British as from the early 19th century. During the process of colonization the island witnessed three important phases namely, slavery and the indenture system in the 19th century and the democratization and decolonization process in the 20th century. Eventually, the country became independent in 1968. During the colonization process the population in Mauritius was categorized into different ethnic groups. This research paper which is an ongoing research aims at analyzing the evolution of clothing trends within the different communities since the 19th century. When the successive communities came to the island, the majority of them brought with them their culture and their way of dressing. Over the years, due to one’s adaptation to a new environment and culture the way people dress evolved. Preliminary research has shown that there was no huge distinction in the way people
dressed in the 1920s. We will examine how and why the dressing styles of the different communities changed over the years. The main sources for this research will be: archival records, descriptions by travelers, paintings, photographs, postcards and interviews.

Textiles in Transit: from China to the Portuguese Diplomacy  
Maria Joãoo Ferreira - Museu de São Roque; CHAM - NOVA/SCSH, Portugal

In the first decades of the 16th century, and within the scope of their presence in Asia, the Portuguese soon recognized the status and meaning that shaped Chinese silk textiles within the different diplomatic contexts in which they were used and displayed. Besides their economic relevance as one of the most important trade goods, the Portuguese also understood the power of Chinese textiles as transcultural mediators and chose them instrumentally in pursuit of their own political and economic ends.

This paper focuses on the use of Chinese textiles away from their original cultural environment and their agency within the gift giving policy of Portuguese royal diplomacy during early modern period. Departing from the analysis of Portuguese written sources and extent objects it will discuss some episodes which show how between the 16th and 18th century Chinese textiles played a regular and important role as diplomatic gifts or as visual devices in the Portuguese narrative strategy for international affairs whether in Asia, Europe or the Middle East.

Clouds and Eagles: A Eurasian Imperial Use  
Mariachiara Gasparini - San Jose State University, California, United States  
Co-author: Vladimir Aleksić - University of Niš, Serbia

This paper aims to examine the development and diffusion of the “cloud collar” and the “double-eagle robe” in the late medieval and renaissance Eurasian context. Starting by looking at the portraits of the Despot Jovan Oliver (ca. 1310-1356) in the monastery of Saint Gabriel of Lesnovo, present-day Serbia, we will analyze the dynamics of the textile trade routes between south-east Europe and Asia. Also known as “the powerful baron” during the reign of first Serbian Emperor Stephan Dušan (1331-1355), Jovan Oliver controlled a vast territory from the left bank of the Vardar-Axios River to the Aegean Sea hinterland. To show his high rank among other noblemen, he re-erected the influential monastery of Lesnovo. The wall paintings in the monastery show him and his family members wearing luxurious compounds, among which also a large “cloud collar” presumably imported from Eastern territories, comparable to those created for Ming Chinese (1368 -1644) and Safavid Persian (1501 - 1736) noblemen and noblewomen.

By analyzing the dynamics of the trade routes between South-East Europe and Asia, and considering the luck and partiality of written historical sources related to this period, it has been mostly presumed that medieval Serbia had trade contacts with the Apennine Peninsula or bordering countries. However, recent multidisciplinary studies point out to the great political influence of Mongol Central Asian states on the overall political and social development, and some aspects of everyday life in medieval Serbia, which to date have not been fully discussed yet.

Girl Power: Textile Tales from The Dutch East Indies  
Marianne Hulsbosch - The University of Sydney, Australia

Textiles exemplify continuous dynamic relationships and social actions between the self and society, because textile objects are key mediums through which we identify ourselves and make sense of the
world around us. They are as much about the characteristics of an object as it is about a person’s cultural, ethnic, socio-economic and political becoming.

The Dutch have colonised large parts of the Indonesian archipelago since 1604 and operated a most successful trading enterprise between Europe and Southeast Asia. Since early colonial intervention there was a strict governmental political divide based on ethnicity, religion and education, effectively separating the coloniser from the colonised. From the beginning of Dutch rule in order to ‘cement alliances’ and to persuade European men to stay in the East Indies, colonial authority actively encouraged Dutch men into concubinary relationships with local women. Marriage prohibitions were imposed as it was assumed that the distraction of wife and family would ultimately be most unproductive to the job at hand. Therefor cohabitation became the main domestic arrangement for most western men. However from 1900 onwards, in line with the “Ethical Policy” married men were allowed to take up postings in the Dutch East Indies.

This ruling had an immediate and dramatic effect on the ever-changing identity and status of western and indigenous people in the Dutch East Indies, as exemplified through textiles and adornment. Identity and status is directly prescribed on one’s body and throughout colonial society the socio-political role of textiles as distinctive markers became an effective, visual tool in the hands of western and indigenous women that reverberated throughout private lives, children’s education, religion, businesses and government institutions.

This presentation explores how Western and indigenous women used textiles and adornment to renegotiate and articulate their ethnic, cultural, socio-political and economic identities during these turbulent times.

"Patola" in the Philippines: Evidences of an Encounter
Marilyn Canta - Department of Art Studies, College of Arts and Letters, University of the Philippines Diliman, Philippines

The paper will look into instances of the presence of "patola" in the Philippines, their specific forms and contexts, and the linguistic offshoots associated with the term as used in the Philippines. While there do not appear to be ancient patola specimens in the Philippines, historical records evidence their existence, though these may not be described in the same way as those traditionally associated with the cloth, as originally conceived in Gujarat.

The Barong: From Subservience to Nobility
Mitzi Marie Reyes - College of Fine Arts, University of the Philippines, Philippines

The barong tagalog is the uppermost garment worn during formal events by Filipino men, although, this is also worn by Filipino women by streamlining the look. The barong usually made of piña (from pineapple fiber) or jusi (from banana fiber), is a translucent tunic that falls mid-high with slit on the sides and with collars and long cuffed sleeves. The most distinctive feature of the barong is the fine and intricate embroidery found on the garment’s neck and waist. The embroidery has various Philippine design motifs and callado motifs created by Filipina women embroiderers from different regions in the Philippines such as Lumban in Laguna, Asilo de Molo in Iloilo, Aklan, Taal in Batangas and Bulacan. The embroidery designs are proof of the artistry and adeptness of the Filipina women and show their character of tenacity, patience, and meticulousness. It takes 452 days to make a piña barong adorned with a full-embroidered pechero.

Through the years, the garment had been adopted as the national costume of the Philippines and eventually was referred to as barong. Filipino Americans would later call it barong Filipino to differentiate themselves from Filipino indigenous groups.
The barong’s evolution has an interesting history that transcends from the Spanish conquistador in the 16th century, the American period from 1989 to 1946 and the Japanese Occupation in 1942 to 1945. Despite its reconstruction, the modern barong preserves the fundamental trait of the original baro. From a fragile shirt labeled for the low rank indio Filipino which sets him apart from the Spanish mestizo, it has transformed from a Filipino garment for the elite. It plays a political role. The barong has transmuted from an icon of colonialism and became an icon of patriotism. The barong is reminiscent of the Filipino identity.

Brocade for the Buddhists - Gyaser Weaving in Banaras
Monisha Ahmed - Executive Director, Ladakh Arts and Media Organisation, India

A weaver in Banaras (now Varanasi) sits at his loom meticulously creating a textile piece of Mahakala, the Buddhist god of protection. A monk at the annual chams festival at Hemis monastery (Ladakh), performs a ritual dance, the Mahakala image woven into his silk-brocade apron gazing benevolently upon the devotees as he pirouettes around the courtyard. These two scenes demonstrate the making and use of ‘gyaser’, linking Banaras to distant Buddhist lands in the Himalayas and to China where it all started.

Buddhist communities across the Himalayas from Bhutan in the east, to Tibet, Nepal, Sikkim, and Ladakh in the west, widely use a variety of silk-brocade fabric known as gyaser. This is a Tibetan word for richly patterned silk-brocades characterized by the use of gold and silver threads, where the patterns are predominantly motifs and symbols prescribed by Buddhist religious practices and texts. Gyaser is primarily used as a fabric of faith, adorning monastic interiors and made into robes that bless and protect the wearer. The high cost of gyaser also made it a luxury textile and a symbol of status.

Initially sourced from China, via the markets in Kalimpong, in the late 19th century weavers from Banaras started replicating the fabric. Soon there was a thriving trade from Banaras to the Himalayas that broke China’s monopoly and has continued to date.

This presentation will look at the historical context of the production and trade in gyaser fabric from Banaras to these Himalayan regions, and their connections with China. It will explore various uses of gyaser and its continued importance as a reminder of the sacred in the lives of Buddhist communities. Finally, exploring more recent work of contemporary designers who have been looking to the fabric for inspiration and creating a new idiom for its context.

Batik Papua: Traces of Coastal Batik with Chinese Influence on 19th and 20th Century Papua
Muhammad Buana - Universitas Gadjah Mada, Indonesia
Co-author: Natasha Santoso - Indonesia

Batik is a type of traditional Javanese handmade cloth with unique pattern created from melted wax. The tradition of batik-making has been established by the since the Hindu-Buddha period around 6th to 14th century AD. Each region in Java has their own characteristic and distinctive patterns representing local values and identity. The northern coast of Java, known as Pesisiran region, is home to the famous Batik Pesisiran or Coastal Batik. Unlike conventional batik pattern which mostly derived from the hinterland and dyed in brown and white, Batik Pesisiran is decorated differently because it combines traditional Javanese pattern with color-rich Chinese ornaments and Arabic nuances. Batik Pesisir industry grew in the 19th century, involving a network of Chinese factory-owners and inter-island traders. The popularity of Batik Pesisir made its way to eastern part of the archipelago. This research aims to explore how the island of Papua was influenced by this trend. Several old photographs found in colonial collections reveal to us how Batik Pesisir becomes integral part of their daily life. The photographs show that despite of its foreign origin, Batik Pesisir holds
important and close relations to the people of Papua. By tracing Batik Pesisir exports to the eastern part of Indonesia during the 19th to 20th century from old photographs and colonial records, this article discusses the cosmopolitan nature behind the product making and process of its integration to Papuan culture.

Research questions:
What can old photographs of Papuan people wear Batik Pesisir tells us about the export of textile production from Java to eastern part of the archipelago in the 19th and 20th century?
How does Batik Pesisir play with the cosmopolitanism in the archipelago involving the Chinese businessmen, inter-island merchants, and the Papuans?

Capturing Cloth: Colonial Photography and Indonesian Textiles
Natasha Reichle - Asian Art Museum, San Francisco, United States

What can early photography in Indonesia tell us about the use and trade of textiles? This paper examines how textiles were represented in colonial photography, in both staged studio representations, as well as more spontaneous portraits and documentary photographs. Some textiles, like batik produced in Java, were widely traded throughout the archipelago. Photographs from the turn of the last century show batik being worn from Sumatra to West Papua, as well as being incorporated into the lives of colonial officials and their families. Scholars have thought that batiks with certain patterns may have been produced primarily for certain communities within Indonesia (peoples of Chinese, Arab, or European descent) but photographs indicate that many communities wore a variety of batik designs. And as the work of Maria Wronskia-Friend demonstrates, the impact of these textiles spread far beyond Asia, to Europe and Africa.

While batik (or printed cloth with batik inspired patterns) remain common throughout Indonesia, other textile traditions are no longer worn today. Early twentieth century images from Central Toraja in Sulawesi show villagers wearing ceremonial clothing which combined local and imported textiles -- bark cloth, cotton, Indian trade cloth, and textiles that are difficult to identify.

Trade of locally woven textiles was common in parts of Indonesia, especially within and among island in the eastern archipelago. The extent of intra- and inter-island trade has made it difficult at times to determine with certainty where a cloth was made. While we often expect certain types of textiles to have remained in the communities that produced them, photography shows us both how far some of these textiles traveled, and how they became incorporated into the ritual lives of communities far from their origin.

The Politics of Cloth: The Interpretation of Barkcloth in the Context of UNESCO Intangible Cultural Heritage Lists.
Niki Alsford - University of Central Lancashire, United Kingdom
Co-author: Rowan Fitzpatrick – University of Leeds, United Kingdom

In the pre-Columbian world, Austronesian speakers were the most widely dispersed ethnolinguistic population. The languages spread south from Taiwan, through the Philippines and across all the Pacific islands. This was not a single event of mass migration, but rather a process of movement: different push/pull factors and language convergence over thousands of years. Austronesian falls into ten linguistic subgroups, nine of are spoken by the indigenous peoples of Taiwan. The tenth subgroup encompasses all the Austronesian languages found outside of Taiwan.

Ethnobotanical evidence for this includes the migration of Paper mulberry to make barkcloth (or Tapa). Its use is not unique to the Pacific; it has strong origins in Uganda where it is entered on the UNESCO Cultural Heritage Lists. This paper explores not only the role that barkcloth had among the trading networks of early Pacific voyagers, but also how this textile has been repurposed and
interpreted through layers of coloniality within the Pacific and resulting national memory. By doing so, it helps us to reconsider assumptions made about indigenous subjectivity. In particular, the knowledge and practice of barkcloth production and its interpretation. This paper will give light to the shared historical narratives of barkcloth production within museums and galleries, concentrating largely on the discourses within heritage studies. Moreover, by examining the fluidity of barkcloth movement, it forces us to reconsider issues of indigenous sovereignty. The settler colonisation of Taiwan from the seventeenth century has resulted in a lack of political representation and acknowledgement of the island and its history within international organisations, in particular UNESCO. Attention to this is important in that it argues for the recognition of Taiwan as the site of the earliest form of barkcloth production within the Pacific and the first phase of the Austronesian migration.

Overview of Developing of Contemporary Batik Kompeni Fabric Pattern in Indonesia
Nuning Yanti Damayanti Adisasmito - Faculty of Visual Art and Design, Institut Teknologi Bandung, Indonesia
Co-author: Rini Maulina - Faculty of Visual Art and Design, Institut Teknologi Bandung, Indonesia

Batik Tulis is a traditional Indonesian technique for making motifs on textile that are hundreds of years old and are still practiced until day. Batik received world recognition as a Masterpieces of the Oral and the Intangible World Heritage of Humanity, by United Nations-UNESCO, October 2, 2009. Throughout the history, existence of Batik Tulis in Indonesia had experienced a period of tides-receded in facing the changing times, but Batik Tulis made it through difficult times. Batik Tulis continues to live and develops even more, and economic value continues to rise. Batik still exists to reach this position through a long dynamics journey (Damayanti: 2018).

During Dutch colonial period in Indonesia at early period of XIX century, Batik experienced a good development, especially in the creation of new patterns and motifs that showed the acculturation of European and Indonesian cultures. One of them is new motif called Batik Kompeni. At that time, numerous Dutch businessmen played a role in developing Batik industry, especially in Java. They developed Batik centers, including Cirebon, Pekalongan, Semarang, Solo and Yogyakarta. This research focuses on the Batik Kompeni motif with batik patterns that describes the story about the Dutch colonial period in Indonesia. Another important thing is the appearance of a new pattern of human figures in Batik Kompeni, which impacted on contemporary batik with figurative motifs. The research was conducted by documenting the collection of Batik Kompeni from collectors, Batik craftsmen and conducting interviews with Batik experts as well as literature studies. The results showed that pattern of Batik Kompeni began to develop in early XIX Century and was continuously explored creatively by Batik artists up until now with contemporary patterns and centers of Batik industry and have high economic value.

Vrindavani Vastra: Tradition, Transition and Emotion
Pankaj Protim Bordoloi - Rashtrapati Bhavan Museum (President House Museum), India

In mid-16th Century, Bhakti Movement was flourishing in India, a textile was created in Assam, the northeastern part of India. Vrindavani Vastra, this textile means the cloth of Vrindavan, made of woven silk, depicting the scenes from the early life of Lord Krishna. Mahapurush Srimanta Sankardeva, the great vaishnavite saint of Assam has created this over 9 meters long (L-937cm, B-231cm) and is the largest surviving example of this type of textile. The largest piece is with British Museum, & V&A,Guimet Museum,Philadelphia MoA have several portions of this. Chepstow Museum has a coat having lining of similar woven silk-like the BM one. Vrindavani Vastra in British Museum travelled to Tibet & stitched with Chinese damask & brocade with metal rings at the top. It
has got a second identity in a monastery in Gobshi. Perceval Landon, a journalist with the British expedition to Tibet in 1903 found this and later donated to British Museum. In 1992, Rosemary Crill, Curator, V&A, identified it, which was lying unnoticed as Tibetan silk lampas.

This textile is very revered religious symbol for the Assamese community having an important religio-cultural and geographical context. The journey from Assam via Tibet to finally London narrates a fascinating history of traditions, emotions and accumulating changed identity by a textile. The paper will discuss the unanswered questions, new findings in its transition history, the tradition and emotions attached to it, its significance in the present time. The iconographical importance in changed geographical contexts will be discussed with new emerging perspectives. The paper will discuss the socio-cultural dimensions of Assamese society which encouraged creation of this unique textile. The paper will try to understand the gaps in its transition from the historical perspective.

The Transformations of Textiles: From Wrapping the Body to Wrapping Buddhist Manuscripts
Pattaratorn Chirapravati - California State University, Sacramento, United States

Merit making is a common practice among Buddhist practitioners, including such activities as giving alms to monks and donating monk robes and money to temples. Merit making is also commonly performed for a deceased family member. As part of funeral ceremonies, possessions that once belonged to the deceased would be donated to temples (e.g., textiles and jewelry). This practice was popular in Cambodia, Laos, Myanmar, and Thailand. Traditional clothing textiles that were donated to temples were transformed and utilized in different functions such as for wrappers of Buddhist texts, decorations of offering tables, containers for monk robes, and monk shoulder bags.

This paper studies the development of the practice of donating wraparound textiles of the deceased (e.g., pha nung) as wrappers of Buddhist manuscript in Central Thailand. The practice was popular around the eighteenth to late nineteenth century. While textiles provide protection for the Buddhist manuscripts, their donation also brought merit to the deceased. Specific types of textiles could be worn only by royal family members and high officers (e.g., Indian textiles from Coromandel Coast (sarasas)), while local hand-woven textiles signified lower ranks of society. Thus, the type of textile that covered the manuscript indicated the rank of the donor. This paper also investigates the different types of Buddhist texts that were commissioned for funeral purposes. Examples will be drawn from collections of manuscripts in the National Library (Bangkok), National Museums (e.g., Bangkok, U-Thong, and Ayutthaya) and temples in central Thailand (e.g., Wat Krang Bang Kla and Wat Pho).

The Impact of Collecting Traditional Textiles
Peter ten Hoopen - Leiden University, the Netherlands

In this paper I aim to contribute to our understanding of the impact that collecting traditional textiles has – both on the originating and on the receiving cultures, but with an emphasis on the former. Ikat textiles of the Indonesian archipelago are to be used as an illustrative case. The topics to be discussed include: the changing agency of textiles in the producing communities; the shedding of traditional textiles in favour of factory-produced textiles from other regions (example Timor, the traditional textiles of which were shipped to Bali in containers to be cut up to make jackets and beach bags for tourists), caused by conversion to monotheism and a new preference for convenience and low-cost; the effects of scarcity of antiques as models for contemporary weavers; using photo’s of exported antiques as research material for revival of old patterns (cf. Danerek’s work on Palu’e); reactivity (weavers’ preference for patterns that achieved high status by being published abroad, cf, Jill Forshee’s work on Timor-Leste); care for antique specimens at a level beyond that available in the region of origin; documentation of regional styles based on museum collections; stimulation of field
work to record information on old techniques and patterns before it is lost; the effect of global price levels on attitudes towards heirlooms in the regions of origin.

**Connecting Worlds: Banners, Death, And Afterlife in Northern Thailand and Beyond**  
Rebecca Hall - USC Pacific Asia Museum, United States

A single, white banner carried on a bamboo pole at the front of a funeral procession in Northern Thailand serves many purposes. This small cloth banner warns onlookers about the funeral as it passes by and guides the spirit of the deceased towards a new life. Many people in the region believe it is integral to the overall success of a funeral ceremony. It hangs with the corpse for several days and is subsequently destroyed in the cremation fire. Local interpretations vary in the meaning of the banner, its form, and its connection to the foundations of Buddhist belief, but its significance as an integral component of sending the deceased away from their connections to this world is undisputed. Why is this cloth banner so important to Northern Thai funerals and what might it tell us about the connection between cloth and the afterlife in Southeast Asia? The role of banners in funerals and, more broadly, as a connection between the world of the living and the dead is not unique to Northern Thailand but actually extends across much of Asia. Is this evidence of an exchange of ideas or does it point to a more inherent interpretation of cloth and its physical qualities? By exploring the shared beliefs and similarities of banner forms and meanings in Thailand, Cambodia, Laos, and China, this paper aims to examine the physical qualities of the banners, their common characteristics, and explore possible reasons for the widespread practice.

**Textiles in Motion across the Indian Ocean Trading Systems**  
Renu Modi - Centre for African Studies, University of Mumbai, India

Cloth made in India has played a multifaceted role while in circulation across Africa and beyond, since antiquity. Cloth was traded directly through, mainly the Gujarati traders- to East Africa; and to distant West Africa and beyond, via multiple cultural interlocutors; the Arabs, Europeans and the Ottomans. One particular genre- the Madras checks became a part of the cultural landscape of West Africa and the Caribbean after the 16th c. through the Portuguese maritime routes and used for the exchanged of slaves, gold and palm oil. By the seventeenth century, variants of Madras had made their way into the New World; Dominica, St. Lucia, Martinique and Guadalupe, as a staple of Afro-Caribbean women's clothing!

Indian made calicoes, silks and betrangils, were a symbol of prestige in southern Africa, amongst the Mutapa, the Rozvi and the Luanda royalties. Indian cotton cloth was also used by the spirit mediums to connect with the other worldly entities and as a medium of exchange, in the cloth currency zone of interior east Africa. At the height of the anti-colonial resistance, Tanganyikan women opposed their colonial masters by boycotting to wear kangas with the jina ‘Asante Bwana Churchill’, produced in Britain and sent them India for printing, which were then smuggled back into Tanganyika. Further, as the Indian trading community was assimilated by the Europeans to design, market, and distribute their produce, it resulted in a ‘hybrid’ kanga, and created memory spaces in global history, moulded by players and movements in the epochs of history.

My presentation will be based on interviews conducted in Nairobi, Dar Es Salaam, Zanzibar, Mombasa and Senegal; oral narratives and private archives of diasporic Indians in Africa and a film entitled, ‘Common Threads’ directed by me.

**Fenghuang and the Phoenix: Between the Oriental And Christian Iconography in Medieval Fabrics from the 14th and 15th Centuries**
This communication is linked to the PhD in Medieval Studies, which the object of studying are the iconographic sources and aesthetic affiliations of medieval ecclesiastical textiles, specifically those produced between the 14th and 15th centuries, seeking to ascertain the persistences and transformations, over a long period. The arrival of new products from the Orient, from the 13th century onwards, especially silks, would constitute a new ornamental grammar, figured in the textiles produced in Venice and Lucca, among other production centers. When looking at the remaining fragments of textiles in the collection of The Art Institute of Chicago (reference number 1961.1198, 1962.458, 1962.459, 1968.780), we can observe that the figuration of the Phoenix is one of the popular images, also represented in the painting textiles. The influence of oriental images can be seen in the drapery fabrics at the bottom of two paintings: the first in the panel of God Father in the polypic of The Mystic Lamb (c. 1420-1432), work by Hubert (1370-1426), and Jan van Eyck (1390-1441), currently in Saint-Bavo Cathedral, in Ghent; the second in the Madonna at the Fountain (1439) by Jan van Eyck, now in the collection of the Royal Museum of Fine Arts Antwerp. In this way, we will analyze the figuration of Fenghuang, tracing its origin in Eastern mythology, in comparison with the Phoenix in Christian iconography.

Entwined: Māori Cloaks as Taonga in the Imperial Past and the Decolonial Future
Roy W. Hamilton - University of California Los Angeles, United States

Understanding the contemporary significance of a collection of over fifty Māori twined cloaks currently in the care of the Fowler Museum at UCLA requires an appreciation of the Māori concept of taonga—valued heirlooms that are sometimes gifted to honor guests but will then carry with them, from the Maori perspective, certain understandings and obligations. Over the course of the past 120 years, these cloaks made their way two-thirds of the distance around the globe, from Aotearoa/New Zealand to the United Kingdom and then to California. Taonga accumulate increasing mana (spiritual energy; prestige) the more times they are given, the farther they travel from their original home, and the longer stay away, but they are eventually expected to return. They become living, sacred manifestations of the ancestors associated with them.

The cloaks now at the Fowler Museum have thus grown to become powerful objects that bind together a number of individuals and communities widely dispersed in time and place. In Los Angeles they remained out of public view for almost fifty years in part because of their fragility but also because the museum needed to engage first with Māori communities in order to assure that the cloaks could be appropriately exhibited. This engagement is now an ongoing process, which lead to an exhibition of thirteen of the cloaks in 2013. In 2016 arrangements were completed to temporarily return a different object from the collection (a wahaika or ceremonial club) to the Māori marae (ceremonial meeting ground) whence it departed as gifted taonga in 1904. Current efforts focus on developing a new exhibition project that will showcase this collaborative effort and also expand it to involve additional communities and objects (including the illustrated cloak).

Textile Connections across Time and Space – Indian Cloths in Indonesia
Ruth Barnes - Yale University Art Gallery, United States

The presentation explores the cultural and historical aspects of textiles in some Indonesian societies. Special attention is given to the complex ikat (resist-dyed) textiles that are an essential part of ritual exchanges at weddings and funerals. While the maritime region has its own history of weaving that goes back several millennia, it also has responded to outside influences from elsewhere in Asia. The integration of South Asian textiles in maritime Southeast Asia, in particular, is a major theme of the
presentation. It emphasizes that rather than becoming a mere recipient of foreign motifs and techniques, the region’s response to the encounter initiated a formative creative process. The surviving textile evidence for this exchange has surprising historical depth, as it goes back as early as the 14th century CE. The paper will explore the early evidence, but it will also continue the discussion into research carried out in the late 20th century.

Transit of Textile Patterns: A Study of Early Medieval Odisha (6th-13th Century CE)
Sabarni Pramanik Nayak - M.N.M.College West Bengal, India

India, since ancient times, is famous for producing textiles. One of its region is Odisha which was also well-known for its cloths. The 7th century traveller Xuanxang, among others, noticed ample textile production in this region. Several images, both architectural and loose, give the impression about the patterns on early-medieval Odishan textiles. If these patterns are compared with those on the early-medieval images of regions like Chhattisgarh, Bengal-Bihar, Andhra-Tamil territories and others, then one can say that patterns popularized in those regions were coming into Odisha. Epigraphs give a very clear evidence of long distance trade relations with, and movements, migrations and war-expeditions from and to those regions. Inspired by those newly reached textile patterns, the artists of Odisha made new prints if not imitated them. This, however, does not suggest that the Odishan artists did not invent any distinctive pattern. Though the textile-patterns on sculptures might or might not be the exact replica of those on the early-medieval textiles, still they reflect the taste of the then Odishan population, carvers, and artists. Some of the patterns were totally forgotten and discontinued while others, following the ever-changing tastes and styles, merged into different ones and created altogether new designs. In this period, today's typical standardized Odishan prints were yet to emerge. This paper seeks to trace the history of the transit of patterns from the 6th to the 13th century CE on the basis of sculptures and epigraphs.

Wa People Handmade Woven Fabrics: Changing Objects, Patterns and Values in the Age of Tourism
Sarah Coulouma - IrAsia (Institute for Asian Studies), CNRS-AMU, France

In the context of rapid tourism growth since 2000’s, weaving and handmade fabrics have become the main handicraft practice and objects produced in Wengding, a Wa nationality (佤族 wazu) village located in China’s south-western corner. The villagers – mainly women – have been diversifying their weaving technique on back-strap frame loom and commercialising their textile creations. They differ from those considered by villagers as traditional and specific to Wengding by their shapes, patterns – initially found in other villages – and the technical know-how that their making requires. New kinds of relation with fabrics thus appeared. From domestics' objects, handmade woven fabrics are turned into objects carrying economic value as visitors are fond of these handicraft souvenirs. Beyond the economic stake, the new fabrics are progressively incorporated into the local social space: villagers started to use them in their daily life and to give meanings and roles to the original patterns adorning them. The resurgence of weaving activities also involves the revival of transmission of weaving technical know-how and is fuelling both economic circulation and mutual assistance network system within the village. Based on data collected for 7 months of ethnography fieldwork in Wengding, I will analyse the changing meanings, uses and values of these innovative fabrics. As social and identities’ carrier objects, Wengding woven fabrics could thus be considered as agents of the local and regional social fabric, fully embedded in the global stream of textiles.
Okinawan Textiles: Journey from Japan to Europe
Setsuko Nitta - Okinawa Prefectural University of Arts, Japan

In the 1980s, some researchers surveyed how Okinawan textiles came to be part of collections in European museums. They found that a European museum owned an Okinawan collection of 468 items. Further, these studies discovered these textiles’ locations in European museums. However, they did not examine the relation between Japan and the Okinawan textiles that were moved to Europe. To overcome this shortcoming, this paper explores why Okinawan textiles were moved to Japan and why a part of the Okinawa collection in Japan was moved to a European museum. In 2017 and 2018, the Okinawa Prefectural University of Arts Research Institute surveyed the Okinawan textile collection in Museum der Kulturen Basel, Switzerland. Here, we found that one Okinawan cloth has a tag that mentions a Japanese painter. Accordingly, we searched the Okinawan collection maintained in mainland Japan and found that some Japanese intellectuals had compiled the collection in the 1920s–1930s. This discovery suggests the political background for the movement of Okinawan textiles to Japan. Originally, the people of the Ryukyu Kingdom used Okinawan textiles for clothing. However, following the annexation of the Ryukyu Kingdom in 1879, the Japanese government discouraged the use of the traditional Okinawan clothing and promoted the Japanese-style kimono as an alternative. Consequently, Okinawan textiles lost their original importance. Subsequently, in 1925, a Japanese researcher discovered Okinawa’s traditional culture. He introduced the Okinawan culture to people living in mainland Japan, following which Japanese intellectuals collected Okinawan textiles as an art object. These observations reveal that the textiles lost their original meaning after the Japanese annexation of the Ryukyu Kingdom but later found new value as an art object in mainland Japan. Finally, a part of the intellectuals’ collection was moved to European museums by a curio-dealer in the 1950s–1960s.

Many Faces of Turkmen Textile Art. Carpets and Embroidery During Soviet Times: A Source of Memory, a Colonialism Tool, a Media
Snezhana Atanova - Institute of Oriental Studies of the Russian Academy of Sciences, Turkmenistan

A teke woman is an artist. The carpets she makes are the most beautiful and durable of all. — wrote Henri Moser, Suisse traveler who visited the Turkmen steppes in 1880s. Moser provides an illustration of Turkmen women in their full robes with rich embroidery. Though it is difficult to see the embroidery motifs in details, we cannot fail to note its richness.

Turkmen artisans keep their traditions in Tsarist times as well during the Soviet era and in our days. My research aims at exploring Turkmen carpets and embroidery created during the Soviet times. Textile was always influenced by historical epochs and dominant ideologies of these epochs, as evidenced by Zoroastrian, Buddhist and Islamic symbols, which are still alive on Turkmen carpets. In 1920-s Turkmen carpets were actively used as a source of ideological propaganda. Created by the Soviet leader Lenin in 1918, the plan of “Monumental Propaganda” was aimed at the dissemination of communist ideas to large public. The plan determines who was worthy to be immortalized in sculpture, painting and other works of art. Hence the numerous images of Karl Marx, Lenin, Fidel Castro and many other politically correct figures in stone, bronze, ceramics and even oriental textiles.

I will examine the evolution of Turkmen textile, I will explore its propagandist meaning and I will trace artisans, who created this textile art and the history of its creation. Also, I will analyze how industrial and technical progress influenced the development of textile handicrafts in Soviet Turkmenistan. This study is based on the field research in Turkmenistan in 2013, 2017, and 2018, which includes interviews and conversations with artisans, works at the Turkmen archives, museums and bazaars. The photographs of carpets and embroidery from the museums in Ashgabat, in Moscow and from private collections serve as examples.
Clothing gifts have been an integral part of pre-modern diplomatic relations in both the eastern and western worlds. Right from the Ottomans to the Safavid and the Habsburg to the Mughals, clothing gifts featured as the most important constituents of the ritual gifts in political negotiations. This paper examines the appropriation, contestation, adaptation and redefinition of the clothing gifts in South Asian political culture from mid-eighteenth to mid-nineteenth century.

By this time, the most established and common ritual of sovereignty, of legitimacy and of bestowing honor and offices in Indian courts was that of khilat. Literally translated as a “robe of honor” the Arabic term khil'a designated a variety of garments and ensembles of clothing presented by rulers to subjects whom they wished to reward or single out for distinction during the Middle Ages. In India, a khilat could vary from two pieces to nine pieces, the latter being the highest distinction. By the nineteenth century, a khilat varied from five pieces to one hundred and one pieces. British officials with their gradual rise in power, in the entire ceremonial had objections to only acceptance of a khilat from the Mughal emperor and having to offer a nazr to him. The British officials also auctioned off the khilat received to recover the cost of the nazr that they had to offer. To say that the khilat was objected to because of its symbolic meaning of subordination is to over simplify a complex cultural process rooted in history. By closely studying some of occasions of gift exchange in Indian courts, this paper tries to find out whether the reasons for auctioning the ceremonial robe had to with it having no significance in the western political culture, and were seen as commodities alone.

Pre-modern Coromandel Textile Industry: Impact of Overseas Trade
Sonali Mishra - Lady Shri Ram College for Women, University of Delhi, India

Coromandel textiles commanded a lion’s share of the pre-modern Indian Ocean overseas trade, stretching across Europe, Africa, West Asia, South-East Asia and the Far East. Their significance further increased in the seventeenth century, also coinciding with the coming in of European trading companies into the region. This study analyses the impact of overseas trade on the Coromandel textile industry, from an ethnographic examination of products to suit the cultural tastes of international consumers, as also the impact on the organisation of the textile industry in the Coromandel itself. The links among various grades of textile contract merchants like the Komatis, the weavers, painters, dyers, various artisans involved in the cloth making and finishing process, would have been crucial in determining the types and quantities of cloth produced in the pre-modern context. The pre-existing markets of South-Asia, and the additional markets of West Asia and Europe, impacted the varieties of textiles, in terms of patterns, quantities and methods of production and trade in the textile industry. Typically both plain and patterned cottons of fine and ordinary qualities were exported, like longcloth, salempores, percales, dungarees, allejaes, Oringall bethiles, morees, izarees, gingham, lungees, pallampores, romalls etc. The availability of chay root for perfect red dyes, and indigo for blue, as well as the mineral content of the local river water gave the patterned goods lasting and vibrant colours. The skill and technique of the artisans was of prime significance. Specifics of export patterns, be they the coveted reds of South-East Asia with customised borders, or the “chinoiserie” orders of the Europeans, would provide deep insights into inter-cultural exchange in the said period. The dynamics of the Coromandel textile industry is an invaluable tool for analysis of the pre-modern South Asian ethos.

Textiles in Nineteenth Century Philippine Social Life
Stephanie Marie Coo - Universidad de Granada, Spain
This paper explores the inextricable link between textiles as raw material and clothing as finished product in the context of nineteenth century Philippine colonial life. Understanding the role of textiles as part of an ensemble, or the sum of different materials and articles of clothing, is critical to understanding the wider colonial clothing trade. Among the Philippine textiles that will be discussed here are piña (luxury fabric woven from pineapple fibers), sinamay (woven from abaca), cotton and silk of varying grades and embellishments.

Using rare nineteenth century periodicals, paintings and traveller's guides, insights on the production, sale and use of textiles are gained through stories of selected colonial stereotypes from the different social classes. The lives of sinamayersas (textile sellers) and their love interests, bordadoras (embroiderers), foreign visitors, among others, will be analyzed in order to present a more human vision of both clothes workers and clothes wearers.

The Safarnama Palampore
Surajit Sarkar - Centre for Community Knowledge, Ambedkar University Delhi, India

This paper probes the intellectual parallels emanating from the diverse strands of memory and practice brought into existence during the late 17th and early18th century between South and South East Asia and Europe. Turning textile production into textile narratives, and paying attention to the histories and usage of the times, the paper probes the cultural effects of early colonial trade, the indigenous textile industry and the effects of its interaction with international networks.

The paper draws attention to the Tapis Mogole, a painted fabric (230x180 cms) at the Musée de l’Impression sur Étoffes, Mulhouse, itself a complex tapestry of diverse elements that contributed to the evolution and further enrichment of the chintz repertoire. Called the Safarnama Palampore at the workshop in Delhi in 2014, the fabric draws on diverse elements and inspirations from artistic features of Persian, Thai, Chinese, Japanese and Malay manifestations, while there is affinity with astrological paintings from the Mughal, Persian and Deccani schools. Not to be overlooked are features held in common with textiles of Southeast Asia, while its production technique is from the practice of Kalamkari dyeing. Its delineation of floral motifs, decorative pattern and mysterious animals, birds and flowers reveal layers of memory associated with the symbolism and cultural ethos of different geographical areas brought together through extensive travel and it is for these reasons that the fabric was renamed at the Delhi workshop.

“Zin Mae & Bangauk Longyi”(Chiang Mai & Bangkok Hip Wrappers):The Peculiar Connection of Textiles from Cambodia,Thailand & Burma
Thweep Rittinaphakorn - Independent Scholar, Thailand

As peculiar as it may sound, 2 types of hip wrappers found in Burma (Nowadays Myanmar) were called Zin Mae longyi (Chiang Mai tube skirt) and Bangauk Pahso (Bangkok Sarong). How has the association of Thailand major provinces names come to link with these hip wrappers, popular among the Burmese?

Zin Mae are skirts made of silk with distinctive weft ikat pattern, mostly floral in bright and pastel hues. Bangauk, on the other hand, are hip wrappers make of silk, employing threads that consist of 2 colors yarns spun together, resulting in an iridescent look. Though becoming highly fashionable in Burmese dressing repertoire during the first half of the 20th century until post war, both were of foreign origin. Zin Mae, in fact, owes its origin to Cambodia while Bangauk came from the lower part of the northeastern region of Thailand.

Through initial research, it is apparent that overland trade conducted by itinerant ethnic trade caravans, particularly the Shan and the Taungthu (Pa-O), mobilized these textiles across from one
end to the other. This trade route started from Moulmein in Burma crossing to the lower part of northern region and north-eastern region of Thailand before entering into Cambodia. It was part of the larger web of overland trade network that covers Yunnan, Shan states, central plain of Irrawaddy, and Lanna (Northern Thailand). The magnitude of trade was greatly intensified by political enabler during colonial time.

This paper utilizes textiles as remaining physical evidence to trace back and explore the subject in 2 folds, namely:

1.) The circulation of such textiles and how they were adopted, named, popularized, and remanufactured in Burma.
2.) The impact of such overland trade, not only in mobilizing goods but also in dispersing and causing different local cultures along the trade route to intermingle

Iban Textiles: Lost in Translation
Traude Gavin - Independent scholar, United Kingdom

The two images encapsulate the disjunction between past and present ‘meanings’ of Iban textile patterns. The first shows the detail of a textile made by a transformed shaman who died in the 1870s. The pattern’s title ‘Tiger Spirit’ serves as an indicator of high rank and ritual efficacy. Iban weavers call the large S-shapes ‘whirlpools’, and the round motifs inside the S-shapes are called ‘spirit eyes’; these are descriptive names that are part of the weavers’ reference system. The pattern has no pictorial or symbolic representation of the Tiger Spirit as such, nor does it tell a ‘story’; rather, its ‘meaning’ is social. In egalitarian Iban society weaving constituted the women’s ranking system as opposed to the men’s ranking system of headhunting. Within that system a woman’s rank was determined by the relative rank and ritual potency of the patterns she was spiritually entitled to weave.

The second image shows elements of the Tiger Spirit pattern on a dress for sale in a tourist shop in the state capital Kuching; in this instance the pattern is entirely removed from its original context. Between the two extremes is a veritable flood of vanity books by collectors and dealers, showcasing their collections for sale. Collectors inevitably focus on the supposed exoticism of Iban textiles that attracted them in the first place. Foremost is the assumption that Iban patterns constitute a primitive, and often secret, language of symbols that can be read like a story, albeit largely forgotten by today’s Iban weavers. Chinese cultural brokers similarly use the language of symbols approach as a marketing tool for selling contemporary Iban textiles globally. The proposed paper follows the evolution from the 1870s Iban position to the collectors’ view that dominates the discourse on the ‘meaning’ of Iban textiles today.

Weaving the Bond: The Story of the Journey of Banarasi Brocades in Bengali Hindu Wedding
Urvi Mukhopadhyay - Associate Professor, Department of History, West Bengal State University, India

In the contemporary Hindu Bengali household, a traditional value is generally attached to the red Banarasi saree as the bridal attire and projected as a cultural practice that has been there since time immemorial. The history, however, speaks differently. The usage of Banarasi saree as the wedding attire could hardly be traced back beyond the nineteenth century, and that too, only in the urban, Hindu households in Bengal. This textile with Mughal designs, known as Banarasi, were traditionally produced by Muslim weavers and were traded by the Hindu cloth merchants in the old city of Varanasi or Banaras in north India as cloth-lengths and or sashes to be tied around waist for the courtly elite males at pre-colonial darbars. But after the collapse of the Mughal Empire a renewed
demand for these textiles were created amongst the nouveau riche in Bengal, who emerged as the patrons of the traditional luxury textiles.

The paper intends to trace the journey of the Banarasi brocades during the nineteenth century and its ultimate adaption as the bridal attire in Hindu, Bengali wedding in the following decades. In this paper a series of questions regarding the inter-regional trade nexus of the textiles, cultural adaption of the brocades, changes in styling and designs on the basis of demand, the marketing strategies as well as invention of tradition in overtly commercialised arena of wedding in modern, contemporary Bengal would be explored by looking into the archival, textual and oral evidences in English and vernaculars.

This paper intends to reveal the material roots of journey of a textile from one part of India to the other where it was adapted not only as a marker of wealth and prestige but also an auspicious item that sacralised a marriage between two families as well as two communities.

**Re-engaging with Colonial Naga Textile collections in the Pitt Rivers Museum, Oxford University**

**Vibha Joshi Parkin** - Institute of Social and Cultural Anthropology, University of Oxford, United Kingdom

During the colonial period, between 1921-1935, six detailed monographs were published on the Naga peoples of present North East India by British officers cum amateur anthropologists using the guidelines in 'Notes and Queries' prepared by the RAI. In addition many artefacts were collected from different Naga communities for western ethnographic museums, especially in the UK and elsewhere in Europe at the turn of the 20th Century, just before much material cultural heritage was destroyed during religious revivals and the actions of British and Indian security forces, first to annex the region and later to suppress the nationalist movement. Over the past four generations, most Naga have converted to Christianity. Now, however, many cloths and accessories from the so called 'heathen past' and colonial period have become part of a treasured cultural history for the Naga. The paper provides an example from fieldwork of how a Naga community responded when shown research photographs of older textiles/cloth. The paper discusses the various nuances of such engagement with past heritage for the community (and for the anthropologists); methods of cultural control and cultural appropriation, and negotiations that invariably surface in the course of this recognition of pre-Christian heritage and the manner in which knowledge of lost heritage takes on a life of its own outside museum precincts. It examines the ways in which museum collections have come to be viewed in Nagaland. The ongoing collaboration has already resulted in two indigenous publications and visits of members of the women's group to PRM and continued collaboration with Naga women’s groups and entrepreneurs that are currently engaged in documenting their textile heritage.

**Transcultural Textile and Global Fashion in the Decolonised archive of Nationaal Museum van Wereldculturen**

**Wessie Ling** - London Metropolitan, United Kingdom

This paper proposes an interdisciplinary framework to examine global textile and fashion. Beyond a single style of textile in a given locality, global textile is taken as a site for multiple layers of world encounters, an interconnecting force typified by multiple encounters of world cultures and the transcultural. Its capacity to interconnect the world; circulate people, goods, and ideas; and map out multiple cultures and identities is highlighted. That global textile brings out multi-layered encounters between the subject and its outside world often goes beyond the dichotomy of Orientalism and Occidentalism. The outcomes are necessarily transcultural and essentially hybrid, offering distinctive stimuli for re-imagination; and they are often underscored by co-creation. Archival study and multi-
site ethnography are employed to dissect a case in point. Through a transcultural polypropylene laundry bag from the archive of National Museum of Worlds Cultures (NMVW, the Netherlands), the paper follows its journey from a mundane plastic sheeting to a utility bag to then a luxury fashion commodity. Through which NMVW’s archive has been shaken up by global histories and the framework of global textile and fashion is exemplified through the entwinement of cultural relations and unresolved politics of power.

Xiaolin Duan - North Carolina State University, United States

Starting from 1573, silk textiles from China traveled not only to Europe but also eastward to New Spain via the Manila Galleons. This paper investigates how Chinese exported silk textiles were appropriated and transformed in the Asia-Pacific market during the sixteenth and seventeenth centuries. In particular, it explores the new designs, technologies, and values acquired in this unprecedented mobility of silk. This research uses both visual and textual sources, including silk pieces and paintings, Chinese miscellanies notes and gazetteers, along with Spanish travel records and government correspondence.

The mobility of silk textiles led to the mutual appropriation of artistic motifs in textile design. Some pieces of Chinese silk adopted the symbol of the Spanish Crown to cater to foreign consumers (fig. 1); Oriental patterns such as floral vines (fig. 2) and Phoenix were also adapted by American silk workers to claim the connection with the global environment. In addition, the undyed textiles from China were particularly preferred as it could be better treated with the indigenous dye of cochineal for longer-lasting red color. Furthermore, it became a fashionable thing for people in both China and New Spain to wear foreign silk textiles, and consumers used such activities to challenge the hierarchical social system. This research suggests that the global desire for silk was fulfilled with and fueled the local development of technical and artistic preferences. Such fashion also allowed silk textiles to acquire the transforming role in claiming individual identity and connections to the global networks against government restrictions on silk wearing and trade. It contributes to the ongoing scholarly discussion on early modern globalization from the perspective of how a particular object became “global” not only in its availability but also in its influence.

Lace Handkerchiefs Made in China and Valued in the West
Yuanxie Shi - University of Chicago, United States

This paper explores the export lace handkerchiefs made in China which were highly valued in the West since the Republican Period and whose production continued into the socialist regime. Different from other textile sectors that went through mechanization, lace products were primarily hand embroidered by rural Chinese women in their households. A complicated network of design, distribution and production guaranteed the quality as well as the quantity of the global demand. As lace has long been a token of exchangeable currency and social status in the Western culture, minute lace handkerchiefs made in China was marketed and collected as luxury in the US market. By re-connecting the picture of long-distance trade between China and Western countries, the paper uncovers how different agents in the network co-produced—designed, embroidered, profited and consumed—Chinese lace, a quintessential Western technique and product.

Socio-economic Transformation and Cloth Formation: The Case Study of Dhaka Cloth in the Singalila Borderlands
This paper examines how socio-economic transformation in the Singalila borderlands has contributed to the formation of Dhaka cloth of Nepal.

Dhaka is a hand-woven cloth with intricate geometric pattern. It is woven by the inlay pattern weaving. Dhaka is woven in various areas of Nepal and eastern Nepal is one of the famous production sites. In particular, Terhathum which is located in hilly area of Eastern Nepal, is well-known as a production center of Dhaka [Dunsmore 1998: 26]. People living there wear the cloth in their daily life, festivals and rituals. While Dhaka is an important cultural symbol of the nation of Nepal [Rich-Zendel 2013], there is raising awareness that Dhaka is a traditional cloth of Limbu people who are the majority in the area.

However, it was not that long before that the practice of weaving and wearing Dhaka began in eastern Nepal. It seems that inflow of ready-made yarns from India brought about the expansion of the practice of weaving and wearing Dhaka in eastern Nepal. On the other hand, Dhaka and its skill training have recently entered in Sikkim region. In Sikkim, after the democratization of 1990s, ethnic costumes which were unified among the Nepali people having lived there before became differentiated. Now, Dhaka is used in some of the ethnic costume of Limbus in the area.

In this paper, I will examine how the inflow of ready-made yarns from India was and outflow of fabrics and skill trainings from Nepal have developed and how these flows in the Singalila border area formed people’s practices of weaving and wearing Dhaka.


"BORO" in Fashion: Value Transformation or Class Appropriation?

Yuniya Kawamura - Fashion Institute of Technology (F.I.T.), United States

The exhibition in Japan featured about fifteen hundred items of garments and household items collected by a Japanese folklorist Chuzaburo Tanaka (1933-2013) mainly from the impoverished region of Northern Japan. These items were made out of small scraps of tattered fabrics stitched and layered together to create patchworks and to reinforce old thinning fabrics. Basic running stitches were used to hold the scraps together, and these simple stitches developed into a combination of horizontal, vertical and diagonal stitches to produce more complex designs. The functional stitches used for upcycling became decorative and aesthetic. And these practices were embedded in the lifestyle of the poor in Japan until the early 20th century. For example, DONJA, a large kimono-shaped overcoat made out of multiple layers and pieces of fabrics to contain heat, also functioned as a futon or sleeping bag.

Japanese designers who became successful in Paris incorporated the idea of BORO into their designs and transformed them into fashion which provided BORO a new aesthetic. Such values have been revitalized and reinvigorated further when sustainability became a key concept in clothing production. However, I also question if this practice can be considered "class appropriation" since such creative ideas born out of desperate necessity were "stolen" from the impoverished lower class people who could not afford or were forbidden to buy new fabrics and textiles.
Chinese Tapestry during the 17th and 18th Centuries —— Case study on 28 Imperial Carpets Collection in Macau
Zhengzheng Pan - University of Macau, China

Silk and metal carpets with gold, silver, and copper thread, depicting dragons, phoenixes, and flowers, embellished the royal pavilions of the Forbidden City of Beijing during the Qing Dynasty (1644-1911). There only left 300 pieces are known among public and private collections, which were made by the Imperial workshops, or Zaobanchu. Among them, 28 carpets are collected in Macau. In April 2019, MGM Collection hosted an exhibition of these 28 pieces, which displayed common features in style, time period, and symbolism of tapestry in China. This article discusses the relations among this unique collection, Beauvais tapestries, and the development of tapestry weaving in China during the 17th and 18th centuries and tries to find the impact of the China-inspired chinoiserie in Europe and the later development of fiber art in China.