Always in Fashion: India’s Painted and Printed Cottons

APRIL 24, 2020
EATON THEATRE

ROYAL ONTARIO MUSEUM
Always in Fashion: India’s Painted and Printed Cottons
Delve into the history, traditions, and contemporary relevance of Indian cotton textiles in this full day of talks by industry experts. From the earliest use of cotton in the Indus Valley, to its impact on global trade and design from the 17th century to fashion today, this series of talks provides a glimpse into how over thousands of years India’s artisans have created, perfected and innovated these renowned multicoloured cotton fabrics. With this companion program to the ROM’s original exhibition The Cloth that Changed the World: India’s Painted and Printed Cottons, celebrate how India’s cotton textiles have connected cultures, inspired imitation and, quite literally, changed the world.

8:30 AM – DOORS OPEN
9:00 – 9:15 AM – ROM WELCOME
9:15 – 9:30 AM – OPENING REMARKS – Sarah Fee Senior Curator of Eastern Hemisphere Textiles and Costume

9:30 – 10:30 AM
COTTON AND COLOUR IN INDIA
Cotton and Other Textile Fibres of the Indus Tradition of Northwestern South Asia

This presentation will provide an overview of the rich and diverse history of textiles in the early settlements of Pakistan and western India that are associated with the Indus Tradition (7000-1900 BCE). The earliest evidence for cotton comes from the site of Mehrgarh, Pakistan at 7000 BCE and woven textiles of cotton are documented from the sites of Mohenjo-daro and Harappa dating to around 2600-1900 BCE. Many other fibers have also been documented and demonstrate the importance of fiber arts in the emergence of early urban centers. Textiles made from these fibers were important for both local and regional trade as well as international exchange. Studies of the fibers as well as associated tools, architectural structures, figurines, and graphic arts provide new insights into spinning, weaving, dying and the wide range of clothing styles prevalent in the earliest cities and towns of South Asia.

Jonathan Mark Kenoyer is the George F. Dales Jr. and Barbara A. Dales Professor of Anthropology, at the Department of Anthropology, University of Wisconsin, Madison. He obtained his Ph D in 1983 at the University of California Berkeley and has been teaching archaeology and ancient technology at the University of Wisconsin, Madison since 1985. He has served as Field Director and Co-Director of the Harappa Archaeological Research Project since 1986. He has worked on excavations and ethnoarchaeological studies in both Pakistan and India, and more recently in Oman. He has a special interest in ancient technologies and crafts, including textiles and textile production, socio-economic and political organization as well as religion. These interests have led him to study a broad range of cultural periods in South Asia as well as other regions of the world, including China, Japan, Korea, Oman, and West Asia in general. His work has been featured in the National Geographic Magazine and Scientific American and on the website www.harappa.com
Exploring How Chintz Was Made: From Buffalo Milk to Kid Dung and All the Magic in Between

Renuka Reddy

Perfected over millennia, the 17th and 18th century hand-drawn, mordant painted, resist dyed chintz from India display extraordinary sophistication. Artisans expertly combined vegetable dyes, metallic salts, wax and many other naturally occurring materials to produce patterned, brightly coloured, and wash fast cotton textiles. This talk walks through the complex process of making hand-drawn mordant painted, resist dyed chintz practiced in India in the 18th century while highlighting techniques that are a testament to artisans’ ingenuity and gave these textiles characteristics which made them highly coveted across world markets.

Renuka Reddy’s work is a series of experiments primarily addressing one question “is it possible to produce 18th century quality chintz today?” Referring to historic accounts on handpainted chintz making process, she researches and experiments continually searching for the perfect combination of cloth, milk, mordants, dung, dyes and resists that propelled chintz into one of the most important textiles from India. Reddy has a background in textile crafts in India, automotive textiles in Detroit, Michigan and is based in Bangalore, India. Her work is part of the permanent collections of Kiran Nadar Museum or Art, New Delhi, TAPI Collection, Surat, Fries museum, Leeuwarden and recently the Royal Ontario Museum, Toronto.

Scenes from a South Indian Court: A Newly Discovered Group of 17th-century Kalamkari Hangings

Rosemary Crill

This talk introduces four panels from an important group of South Indian textiles made in the 17th century for a South Indian ruler, possibly Tirumal Nayak of Madurai (ruled 1623-59). Hitherto unknown, these extraordinary kalamkari masterworks depict scenes from palace life, with a Hindu ruler and ladies in a palace setting and in procession with his army. The panels will be placed in the context of other known kalamkari hangings and the elaborate decoration of the textiles and architectural settings will be discussed, as well as the probable patron and place of production.

Rosemary Crill is a former Senior Curator for South Asia at the Victoria & Albert Museum in London. Her books include Indian Embroidery, Marwar Painting, Indian Ikat Textiles, Chintz: Indian Textiles for the West and The Fabric of India. She contributed two essays to the ROM’s catalogue Cloth that Changed the World.

9:30 - 10:15 AM - COFFEE BREAK

10:15 - 10:30 AM

A GLOBAL FASHION

Indian Textiles for Asia - From Gujarat to Cairo, From Pulicat to Banda

Ruth Barnes

The lecture introduces the Indian textile trade to Asia, from the earliest surviving block-printed examples of the 10th and 11th centuries to the magnificent hand-painted 17th and 18th century cloths made for Sumatra and the Spice Islands of Indonesia. Originally dominated by Arab and Indian traders, the port cities of Asia eventually became important hubs of European and Asian interaction, as the trading posts that provided a truly international market.

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Ruth Barnes is the Thomas Jaffe Curator of Indo-Pacific Art at the Yale University Art Gallery. She received her doctorate from Oxford University and was previously textile curator at the Ashmolean Museum, Oxford. Her publications include *The Ikat Textiles of Lamalera* and *Indian Block-Printed Textiles in Egypt: The Newberry Collection in the Ashmolean Museum*, Oxford. One of her most recent books, *Five Centuries of Indonesian Textiles*, co-edited with Mary Kahlenberg, received the Textile Society of America’s R. L. Shep Award in 2010.

**Why Chintz was the New Black of the Eighteenth Century**  
*Alexandra Palmer*

Despite the many complex European sumptuary laws that prohibited the importation and use of Indian chintz, the beauty and novelty of the latest printed and painted cottons led to design innovations and new ideas about making up and wearing the fashionable cloth. Discussed will be why chintz textiles were so desired and how they were transformed into European luxury garments worn by elite men and women.

Alexandra Palmer is the Nora E. Vaughan Senior Curator of Western Textiles & Fashion at the Royal Ontario Museum and affiliated faculty at the University of Toronto. She is responsible for over 44,000 objects, has curated many exhibitions, authored and edited books and academic journals. Her current research, Recuperating Fashion 1700-2000, is funded by the Social Science Humanities Research Council of Canada.

**A Fresh look at Flowers on Indo-European Chintz: A Botanical Perspective**  
*Deborah Metsger*

The elaborate floral motifs on Indian cottons made for the European market in the 1700’s vary from palates of individual blossoms, to “Trees of Life” laden with flora and fauna. While at first glance these floral motifs appear entirely fanciful, a closer look using botanical identification techniques combined with an aesthetic appraisal of recognized plant-based motifs reveals many connections to real plants. The suite of common species, including tulip, rose, carnation, peony and chrysanthemum, reflect the influence that art and culture of the Middle East, Asia and Europe carried through trade over time. Some of the more fanciful motifs, have now been linked to Indian plants. This raises the question: to what extent did experience of the flora and fauna of the Indian subcontinent, both native and introduced, along with the countries rich artistic heritage inspire the creation of the seemingly fantastical flowers by local artists?

Deborah Metsger is Assistant Curator of Botany at the Royal Ontario Museum, and acting Curator of the ROM’s Green Plant Herbarium. As a plant taxonomist Deborah works on the systematics of maples, the documentation of the Ontario Flora and the promotion of plant biodiversity. She is a co-author of the ROM Fieldguide to the *Wildflowers of Ontario* (2004); *Trees, Shrubs and Vines of Toronto* (2016) and the ROM Fieldguide to Trees of Ontario, currently in preparation. Deborah is interested in the role of plants at the intersection of science and culture and is frequently called upon to identify botanical motifs on decorative arts objects. She has been an advisor on the *Cloth that Changed the World* and is Curator of its companion installation *Florals: Desire and Design*, that explores the European fascination with plants and flowers in the Long 18th Century and its lasting impacts.

11:30 AM - 12:30 PM - LUNCH (ON OWN)
12:30 – 2:00 PM

THE COSTS OF DESIRE

Political Purpose and Industrialized Cottons in the West: Transformations and Legacies, c. 1700-1830

Beverly Lemire

The westernization of Indian-style cottons transformed economies in Asia, Europe, the Americas and Africa. All were touched by this process. From the 17th century, western merchants and manufacturers laboured to supersede Indian cottons in quality, cost and variety. They targeted Indian fabrics that literally clothed the world and worked to over-turn India’s place in global markets. Over the 1700s, westerners slowly improved their manufacturing. At the same time, western imperial powers set up cotton plantations in the Americas – a system based on the seizure of Indigenous lands and the mass enslavement of African women and men to work the cotton fields. By 1800, new British mechanized production, reliant on women and child workers, issued mountains of industrially made cottons, dressing the world in new ways. This model of production was replicated from the US to Russia and beyond in the centuries to follow, with legacies to the present day.

Beverly Lemire is Professor and Henry Marshall Tory Chair at the University of Alberta. She publishes in the areas of fashion, gender, material culture and early modern global trade, with a recent co-edited volume: Dressing Global Bodies: The Political Power of Dress in World History (2020).

Refashioning Indian chintz for Europe: The Enduring Legacy

Philip Sykas

The superlative achievements of Indian craftspeople and artists in the production of cotton cloth and its permanent decoration with dyestuffs were the envy of Europe since the seventeenth century. At first through halting attempts at imitation, and then by applying new mechanical and chemical technologies to substitution, Europeans—especially in France, Holland, Switzerland and Britain—became skillful themselves in the production of printed cottons by the early nineteenth century. But the legacy of Indian textile design endures, even to the present day, in our favoured choice of pattern motifs and colourings. The multi-flowering branch, shawl-inspired motifs, and a delight in fanciful incident appropriated from Indian models, still characterise our best-selling designs. This talk will trace this Indian heritage through its European modifications as seen in the evidence of historical pattern books.

Dr Philip A. Sykas, Reader in Textile History, Faculty of Arts & Humanities, Manchester Metropolitan University. For the past twenty-five years, Philip Sykas has studied the evidence for textile design, production, and mercantile practice within pattern books respectively from the studio, the mill and the warehouse. He combines historical and object-based methods to understand how textile printing technologies leave traces in the finished fabric that can be used for dating and localisation. There is an emphasis on the British contribution seen within the wider global context. These investigations have ranged across three centuries from hot press printing in the late seventeenth century to mechanised batik printing in the early twentieth century. Because cloth is crucial to the textile printer’s results, its impact is fully integrated in Sykas’ studies. The Royal Ontario Museum has graciously assisted this research through its Veronica Gervers Fellowship Programme.
Slavery, Dye Root, and the Chintz Trade: Notes from Dutch Ceylon, 1660–1700
Mark E. Balmforth

This presentation considers the role of slavery in the social and economic worlds surrounding Ceylonese chintz production in the final decades of the seventeenth century. Recent scholarship has explored slavery’s operation along the northern reaches of the island of Ceylon (now Sri Lanka) from the Dutch to early British periods (1658–1844). The literature describes slavery in northern Ceylon as neither a foreign import nor domestic invention, but rather the result of an encounter between Roman-Dutch law and local Tamil customary legal practice (Wickramasinghe and Schrikker 2019). Building on this insight, and drawing on Dutch East India Company archival materials, I argue for the reframing of chintz as a product of early modern slavery in South Asia.

Mark E. Balmforth is a PhD candidate in the Department of Religion at Columbia University. His work analyses inherited inequality in histories of encounter between South Asians, Europeans, and Americans. His first book project, titled “Schooling the Master: Caste Supremacy and American Education in British Ceylon,” charts the entwining of caste, nation, and gender in American missionary schools in Ceylon. Mark’s second major research project, tentatively titled “Buried Legacies: Slavery and Caste in the Indian Ocean,” rethinks connections between enslavement, caste, and migration in the Indian Ocean by tracing the 300-year odyssey of an oppressed-caste Tamil community (known as the Dye Root Diggers) from the 17th to the 20th centuries, through enslavement in India and forced migration to Ceylon. Mark’s work has been published in the History of Education Quarterly and Review of Development & Change, and he has articles forthcoming in CASTE: A Global Journal on Social Exclusion and the International Journal of Asian Christianity.

Knowing Chintz in the 19th Century
Deepali Dewan

There is a sense that Indian painted and printed cottons had declined or degraded in production by the 19th century to such an extent there was really nothing of interest left to study. And while the industrial imitation of Indian chintz did cause some decline of the Indian industry, colonial era documents themselves reveal that production continued in many different ways. These ways could not easily be contained or understood by colonial authorities and one has to read between the lines of 19th century documents to understand the scope of chintz production at the time. This talk examines some of the big publication projects from the time of the 1851 Great Exhibition onwards and how they represented Indian chintz. I argue that important chintz production continued well into the 19th century especially for a domestic market and the narrative of decline that came out of colonial art schools continues to shape attitudes towards chintz today.

Deepali Dewan is the Dan Mishra Curator of South Asian Art and Culture at the Royal Ontario Museum and affiliated faculty at the University of Toronto. Her research spans colonial, modern and contemporary visual culture, knowledge production, and historiography. Her work on the history of photography has focused on India and the South Asian diaspora as a way to understanding how photographic practice has shaped contemporary ways of viewing and being in the world. Her current research considers family photography as cultural practice.

2:00 – 2:15 PM - COFFEE BREAK
2:15 – 3:45 PM

NEW LIVES OF INDIAN CHINTZ

Blue Rising: Ajrakh, Craft Development and Fashion
Abduljabbar M. Khatri and Eiluned Edwards

After Indian Independence in 1947, the revival of India’s craft industries was important in creating jobs (especially in rural areas) and establishing a unique national identity. At the vanguard of this revival, Gujarat State Handicrafts and Handlooms Development Corporation (“Gurjari”), established in 1973, worked with artisans in Kachchh, a remote district in western Gujarat on the Pakistan border. At a time when most artisans knew their customers personally, sharing villages and culture, few were bold enough to take a step into the unknown, collaborating with Gurjari’s designers to develop goods for a new urban market. Among the few who took a chance on the future was Khatri Mohammad Siddik of Dhamadka village, an eighth-generation block-printer and dyer who specialised in ajrakh, a double-faced, resist- and mordant-printed textile dyed with indigo and madder, that takes its name from the Arabic for ‘blue’ (azrak). Mohammad Siddik had the foresight to see that change was essential for the survival not only of his business but also the craft. His decision laid the foundations of what is today the largest family craft enterprise in Kachchh, employing over 200 workers, and generating a dynasty of National Craft Award winners. His son Abduljabbar M. Khatri (National Craft Award, 2003), explains how his father shaped the business, including his initiative to revive natural dyes in India and also discusses the development of his own work. Eiluned Edwards, whose research on ajrakh with Mohammad Siddik and family dates back to 1991, explores the relationship between ajrakh and fashion; the recent Sindhu Collection produced by Delhi-based design company, Good Earth, is a case in point. The upward trajectory of ajrakh and the return of natural dyes in the past fifty years, revealed in The Cloth that Changed the World exhibition, is celebrated in this presentation.

Eiluned Edwards is Professor of Global Cultures of Textiles and Dress at Nottingham Trent University, UK and a Research Associate of the Royal Ontario Museum, Toronto. Her research focuses on textiles, dress, fashion, and craft production in India and has addressed the role of state agencies, NGOs, artisans and entrepreneurs in the field of craft development. It has been widely disseminated through conferences, exhibitions and publications, including Block Printed Textiles of India: Imprints of Culture (TSA R.L Shep Award 2016) and Textiles and Dress of Gujarat (2011). She is currently developing a project about tailors in India and the Indian diaspora.

Abduljabbar M. Khatri (“Jabbar”) is a ninth-generation block-printer and dyer from Dhamadka village in Kachchh district, Gujarat. He is renowned for ajrakh, a resist- and mordant-printed textile that is dyed with natural dyes, printed on both sides of the cloth with complex geometric and floral patterns. He has been conferred with a National Craft Award (Government of India, 2003), Seal of Excellence (UNESCO, 2008), Innovation and Creativity (Government of Oman, 2011) and Excellence in Handicrafts (World Crafts Council, 2014). Jabbar’s textiles are included in museum collections around the world, including the V&A, London, Ashmolean Museum, Oxford, Textile Museum, Washington D.C. and Royal Ontario Museum, Toronto.
Sustained Transformations:
On Contemporaneity of Kalamakari
Rajarshi Sengupta

How do we perceive the contemporaneity of Kalamkari textiles—masterfully crafted and brilliantly dyed cottons from southeastern India? Kalamkari has been practiced and sustained by the dyers, painters, block makers, and printers for generations and simultaneously evidenced transformations in the societal structures and artisanal livelihood. In the twentieth century, the anticolonial Swadeshi movement spearheaded by Gandhi or the post-independence initiatives by freedom fighter and scholar Kamaladevi Chattopadhyay left a deep impression on the kalamkari makers’ practice. The artisans build on both their acquired knowledge as well as the socio-cultural and economic changes of the twentieth century to announce the relevance of kalamkari for a global audience. Drawing on master dyer Mukkantaswarudu Rao, master painter J. Gurappa Chetty, and master block carvers, K. Gangadhar and K. Narsaiah, my presentation will reflect upon the simultaneity of continuity and transformations in the present-day kalamkari workshops.

Rajarshi Sengupta is a practitioner and researcher, presently teaching at the Dept. of Fine Arts, S. N. School of Arts & Communication, University of Hyderabad, India. Sengupta completed his PhD in art history from the University of British Columbia, Vancouver, Canada (2019). His thesis reconstructed suppressed histories of the kalamkari makers while investigating the entanglement of historical and ongoing modes of kalamkari making. He has been the first recipient of the IARTS Textiles of India Grant, Royal Ontario Museum, Toronto (2017-18). He has co-curated an art-research project titled ‘WE', and received a curatorial grant from the Korean Cultural Centre, New Delhi, India (2016).

From the Court to the Street: Contemporary Resonances of Textiles Made in India for the Thai Market
Alexandra Dalferro

Since 2018, a “traditional” dress craze has swept Thailand, and the trend is epitomized by fashions featuring the painted and printed textiles known as paa laai and paa laai yang that were historically produced in India for the Thai court. This talk connects the material’s historical significances with the stakes of the contemporary revival, exploring how a hit TV drama, the coronation of a new king, and everyday dress practices contribute to the popularity of paa laai. Diverse approaches to domestic production, from the manufacture of mass market, machine-printed paa laai sarongs to the painstaking creation of hand-painted, naturally dyed, and gold embossed paa laai yang royal robes, will also be discussed.

Alexandra Dalferro is a PhD candidate in the Department of Anthropology at Cornell University. She recently completed twenty months of fieldwork in Surin Province, Thailand, on the politics and practices of silk making and weaving among Khmer communities, and her research was supported by the Wenner-Gren Foundation, the Fulbright-Hays Doctoral Dissertation Research Abroad program, the Center for Khmer Studies, and the Council of American Overseas Research Centers. Alexandra is currently a Mellon Graduate Fellow at the Society for the Humanities at Cornell, where she is working on her dissertation. Using sensory ethnographic methods and archival research, she follows the creative, affective, and material energy flows of silk and its human and nonhuman coproducers to analyze how this industry is embedded in social worlds and forms of identification, including contested ethnic and national assertions, entomological classifications, and genderqueer affiliations.
Naturally: How The Cloth that Changed The World Was Coloured

Charllotte Kwon

Traditional artisan dyeing techniques used to produce India’s painted and printed cottons manifest a very different idea of colour than the one held by most people today. Through an introduction to natural dyes and how they are used to colour cloth, the key aspects of mordant and resist dyeing cottons will be brought to light. Ideas of process and transformation not only give a fuller understanding to how these textiles were made, they underpin all aspects of the remarkable history and success of these cloths. Today, the skillful application of natural dyes to produce fast, saturated colours on cotton is leading to worldwide recognition for a new generation of Indian artisans.

Charllotte Kwon is the owner of Maiwa Handprints Ltd. and the director of the Maiwa Foundation. Under her direction Maiwa has produced four documentary films and a number of print publications. Together with Tim McLaughlin, Charllotte is co-author of the Thames and Hudson publication Textiles of the Banjara: Cloth and Culture of a Wandering Tribe. She also guides Maiwa’s substantial web presence.

Charllotte travels extensively each year to research handcraft and to supplement her natural-dye research. Always looking to extend natural dye use, she also teaches dyeing workshops with artisans around the world and has planned and executed a series of natural dye master classes to bring exceptional practicing artisans together. In 2014 she was awarded an Honourary Doctorate of Letters from the University of the Fraser Valley for her work in promoting the continuation of traditional textile techniques and cultures. In 2015 and 2017 Charllotte was appointed Shadbolt Community Scholar, graduate Liberal Studies, Simon Fraser University. In 2017 Charllotte was awarded the Robert Jekyll Award for Leadership in Craft (Canada). The same year she was a co-organizer for the Indigo Sutra Conference in Kolkata, India.

3:45 – 4:00 PM - COFFEE BREAK

4:00- 5:15 PM

SUSTAINING INDIAN CHINTZ IN THE CONTEMPORARY WORLD

Contemporary Block Printing in Pakistan; Working at the Banks of the Indus River

Rachel MacHenry & Munira Amin

Ajrak printing along the banks of the Indus river dates back thousands of years and is intimately connected to both land and culture. In this complex and ancient process, artisans work in complete harmony with their environment: the sun, river, animals, plants dyes, trees and mud all play a part in the making of Ajrak. In more recent times, block printing traditions have been replaced by screen printing and natural dyes are giving way to synthetic dyes. Communities no longer raise indigo and the knowledge involved in growing and processing natural dyes is gradually being lost. Since 2016, Handwork Studio has been working with these communities to sustain traditional knowledge and skills while evolving designs to fit within a contemporary design framework, thus providing connections to markets that appreciate the authenticity, history and sustainability of the textiles as well as their contemporary design aesthetic.

Continued on next page
Handwork Studio operates at the intersection of craft, commerce, research and design, mobilizing high levels of skill and tradition to sustain local communities while re-contextualizing artisan techniques within a contemporary design aesthetic. The studio is led by Munira Amin and Rachel MacHenry, and provides design services and artisan support to a wide variety of artisan-focused enterprises including government trade facilitation offices, import and design companies, artisan organizations and international development institutions, including recent work for UNESCO. Handwork Studio is committed to design innovation through socially and environmentally sustainable methods. www.handwork-studio.com

Contemporary fashion: From the Street to the Catwalk

Divia Patel

Divia Patel is a Senior Curator in the Asian Department of the Victoria and Albert Museum, London. She specializes in contemporary art and design, popular culture and photography from South Asia. She is currently part of the curatorial team working on the development of the new fashion gallery at the V&A. She co-curated the V&A exhibition, The Fabric of India (3 October 2015 –10 January 2016) with responsibility for the modern and contemporary content. She is one of three authors of the accompanying book. Her research on contemporary design from India resulted in the publication of her book India Contemporary Design: Fashion, Graphics, Interiors (Roli Press, V&A 2014). In her early career she curated the exhibition Cinema India: The Art of Bollywood (2002 – 2007) which travelled nationally and internationally. Her focus on contemporary South Asia has led to significant acquisition of work by contemporary artists and designers for the V&A's permeant collections.

11.11 Shani Himanshu & Mia Morikawa

11.11 / eleven eleven has been leading interactions with a Kalamkari - hand painting cluster in Sri Kalahasti, Tirupati. The cluster was started by Tilak Reddy and is comprised of an all women group of artisans. The work contributes to financial self sufficiency as well as the development of a creative practice which often leads to a greater sense of confidence. This fresh take on Kalamkari - fully engages the traditional techniques while forging a new non denominational visual language. Experimental in nature the painting practice involves the blending of a range of craft technologies including Bandhani, Mud Resist, Kalamkari and Natural Color applications.

11.11 / eleven eleven deploys design thinking as an investigative practice to facilitate change. Departing from the modality of industrial manufacturing. The design & communication team created to ignite a dialogue which challenges mainstream patterns of production & consumption. Their vertically integrated process connects a net work of rurally located farmers, weavers, natural dyers, block printers, hand painters, miniature tie dye artisans and designers to a global community of clients.

11.11 / eleven eleven offers an alternative to fast fashion with an aim to generate peace by removing oppression from each stage of the supply chain. Globalization is leading to cultural degradation. 11.11 / eleven eleven responds to this issue via clothing & the space around the body by curating a supply chain in which the materiality & the process holds meaning & a message. Developing an identity which represents a value system and sharing it is the brand’s way of resisting & building resilience.

Established in 2009 - their collections dissolve the distinction between geographic and gender boundaries - the clothing is safe for the skin and transitions seamlessly between cultures from day to evening wear. AW20 is an exploration in finding a non toxic masculine identity. The collection features earth friendly - relaxed handloom silhouettes with the brand’s signature sartorial touch and a fresh nod to activewear.
5:15 PM - CLOSING REMARKS

5:30 - 6:00 PM - COFFEE BREAK

6:00 PM

KEYNOTE PRESENTATION

Cultures of Colours: A New Era for Natural Dyes

Dominique Cardon

With the emergence of a society increasingly conscious of the environmental challenges faced by our globe and the development of a new « green economy », natural colorants currently attract strong renewed interest, due to their chromatic richness, to the beneficial biological activities presented by most of them and to their potential applications in various industrial branches (agro-food and cosmetics industries, besides textiles). Dominique Cardon will present an up-to-date picture of this important field, in the light of recent interdisciplinary research in the botany, chemistry, history and anthropology of natural dyes, with examples from collaborative projects she has participated in, or been informed about, as the scientific director of several international Symposia on natural dyes.