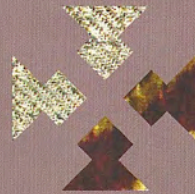
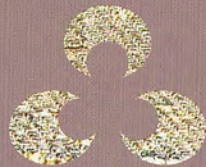


Easton Pearson
Transforming Traditions





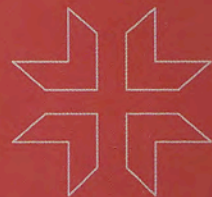
Curatorial Rationale

Qatar is a country where tradition and modernity are finding ways to successfully co-exist. “Transforming Traditions” is about fusing the past and the present through good design. It is an exhibition of the clothing label Easton Pearson and their utilization of traditional textile techniques and cultural sensibilities as stimuli for many of their contemporary collections. Textiles, like fashion are often considered transient consumables, but a well-designed textile from hundreds of years ago can still inspire good design today. In addition to the clothing, there are traditional images on display that are potential sources for the featured collections. By embracing and incorporating traditional arts into our contemporary lives, we not only honor the past, we also help keep the traditions alive for future generations to experience.

Precious D. Lovell

About the Designers

Pamela Easton and Lydia Pearson are the Queensland, Australia designers behind the internationally successful label Easton Pearson. They have been working together since 1989. In 2003 they said, “Our way of working is inseparable from our design ethos. ...We work in partnership through all passages of our process—planning, designing, finishing, traveling and selling. Equally essential to our working method is our approach to fabric. ...We rarely purchase existing fabrics, rather we work over long periods of time and through various processes of experimentation to develop our own cloths.”



“We find we are drawn to the work of Indigenous communities in humid and hot lands drenched in light. Many of these communities are especially rich in decorative textile traditions.”



ARLETTE TOP OVAL SPOT & ANOUK SKIRT · SPRING SUMMER 03



PEZZA DRESS WITH SASH . SPRING SUMMER 03

The Ottoman triple spot motif or cintemani was probably originally reserved for royalty as a symbol of strength. It is believed the motif derived its symbolic reference to strength in that ancient rulers wore the striped skins of tigers and the spotted skins of leopards, both animals representing power. The triple spot motif also represents the Buddhist wish-fulfilling jewel or chintamani.

1. Turkey, Ottoman: silk compound weave with precious metal thread, 16th or 17th century. From the collection of the Museum of Islamic Art, Qatar.

2. Turkey, Ottoman: cut voided velvet with precious metal thread, mid-16th century. From the collection of the Museum of Islamic Art, Qatar.

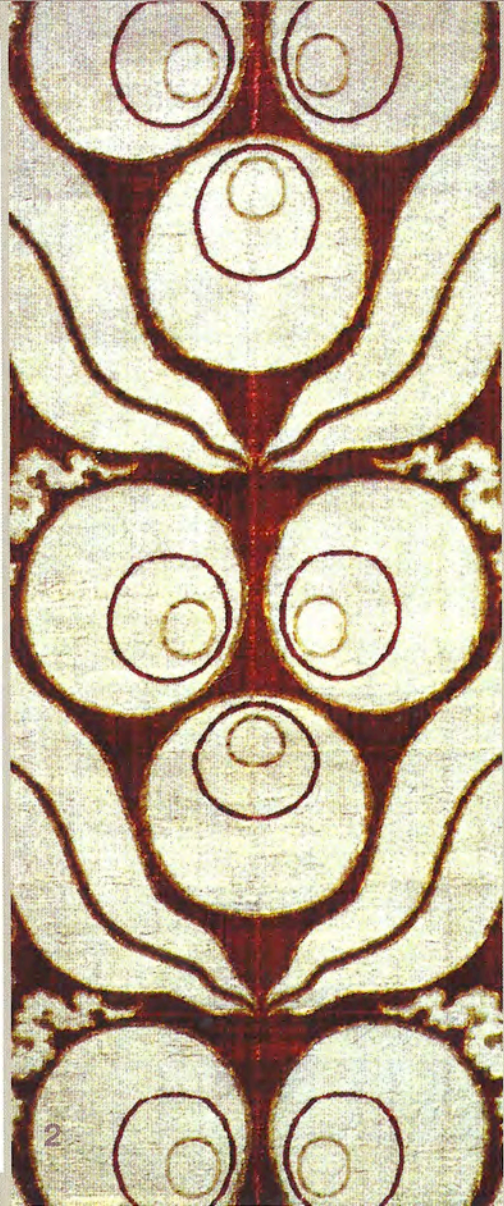




KANI T & ANOUK SKIRT . SPRING SUMMER 03



ZANTE TUNIC & LUCCA SHORTS . SPRING SUMMER 03





OPIO TOP & BIBI SKIRT · SPRING SUMMER 03



Shisha or mirror work is believed to have originated in India. Before the use of mirrors, pieces of mica or beetle wings were used as they were easily found in the desert. Mirrors are securely sewn onto fabric using vertical and horizontal stitches. These stitches are pulled to the side to reveal the mirror by using a cretan stitch. Button-hole and herringbone stitches can also be used for other variations. The use of mirrors was believed to ward off the “evil eye.”



3

4



IONA T & PULA SKIRT . SPRING SUMMER 03

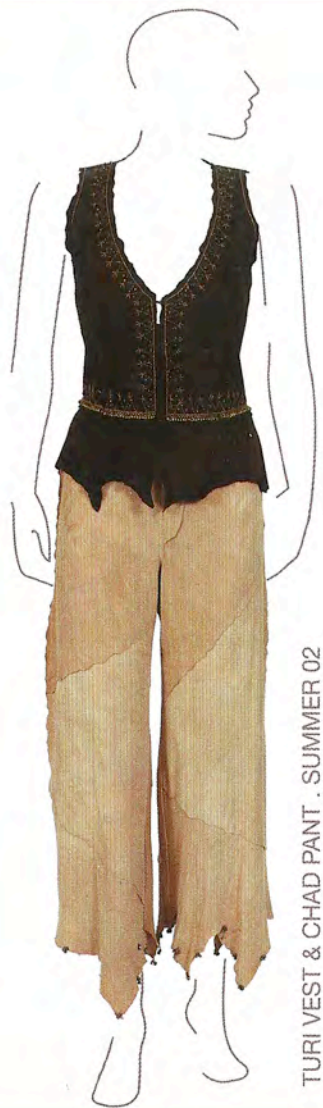


In a satin-weave textile the face of the fabric is primarily warp, and the back of the fabric is primarily weft. Mashru is a fabric with a silk warp and a cotton weft. Islamic tradition stated that in order to guard against vanity, men should not wear silk against the skin. The development of mashru, which literally means “permitted,” solved this problem as only the cotton weft touched the skin.

3. India, Kutch, Gujarat: detail of a ‘gaghra’ (skirt) showing embroidery and mirrorwork on silk, probably made by the Bhansali caste.

4. India, Kutch, Gujarat: Skirt, c. 1880

5. India, Kutch, Gujarat: Mashru and mirrorwork ‘odhni’ (known as a ‘karamulah’) depicting flowers and parrots, worn at festive occasions by Ahir women.

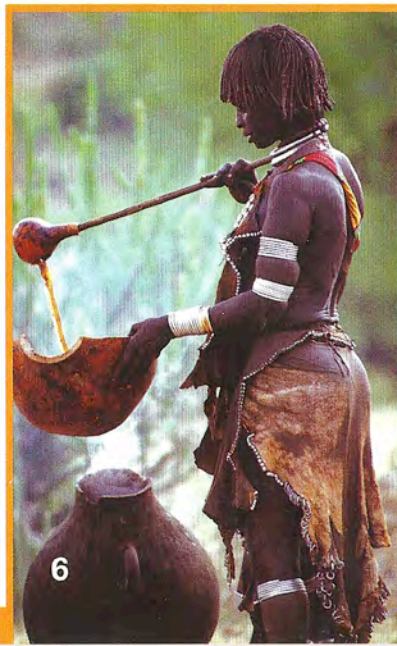


TURI VEST & CHAD PANT . SUMMER 02



ZEBU DRESS . SUMMER 02

Skins and hides of a variety of animals have been used since primitive times as material for making clothing.



6



7

Raffia or raphia is a fiber from the leaves of the raffia palm tree. The strong flexible fiber is dried in the sun and can easily be dyed different colors. The raffia palm is native to Madagascar but can also be found along the east coast of Africa.

Tie-dye is a resist method of creating patterns on cloth by tying up certain areas of the cloth with string that prevents the dye from being absorbed in the tied areas. Some cultures tie and dye threads before the cloth is woven to create textiles known as ikats. The use of tie-dye is found in Japan, Indonesia, China, Southeast Asia, Central America and Africa.



TOGUNA T & MARIA SKIRT WITH RAFFIA HIP BELT . SUMMER 02



TIKARI TANK & MARIA SKIRT WITH RINGU BELT . SUMMER 02

6. Ethiopia: A Hamar woman prepares ritual coffee for the Jumping of the Bull ceremony.

7. Mali: Dogon dancers perform during the Dama ceremony.



AZARA BODICE & RABU SKIRT . WINTER 03

Embroidery is the creation of decorative motifs using an infinite variety of stitches such as cross stitches, chain stitches or French knots. Knotted stitches such as the French knot can be used to create texture where flat stitches like the satin stitch and cross stitch or looped stitches like the chain stitch can be used to fill a large area or as a decorative border.

Coins and sequins have been sewn onto clothing throughout time not only as a form of decoration, but also to display one's wealth and sometimes as a means to deflect the "evil eye" with their reflective shine. Sequins are usually made of plastic, although, originally they were small gold Venetian coins known as zecchini.



Suf embroidery is an intricate type of Indian embroidery made by Sodha women. It is based on geometric shapes and requires counting the warp and weft of the base fabric. It is done by memory and requires excellent eyesight and mathematical skills.

8. India, Rajasthan: Women's headcloth (odhni) in wool with geometric cotton embroideries.

9. India, Hissar, Haryana: Shawl, c. 1880



LEGA KNIT & AMEDEO SKIRT . WINTER 03

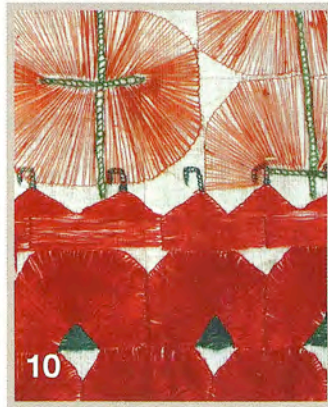


ORBIS T, KUTCHI SHAWL & TOROKO SKIRT Kach/Wool . WINTER 03



GROVER DRESS . SPRING SUMMER 03

The surface satin stitch is worked on the surface of the fabric and uses very little thread on the reverse side of the fabric. The silk floss usually used for this stitch is expensive, making it a better choice than the satin stitch. Because the threads are loosely stitched, these textiles are extremely delicate.



10. Possibly an abochinni (woman's shawl) from the collection of Easton Pearson.



CODY JACKET & REEFER SKIRT . SPRING SUMMER 03

A kantha is a quilt made from old white saris in Bangladesh and eastern India. The sari fabric is layered and then quilted together using a running stitch, which produces a padded effect. The running stitch is a basic stitch that produces a broken line. The saris are stitched together with white thread; motifs are then added using the colored threads from the edges of the saris.



LOTTI SINGLET & KOKI SKIRT . WINTER 03



PALATINE DRESS & BANGLE PANT Gajji Silk . WINTER 03

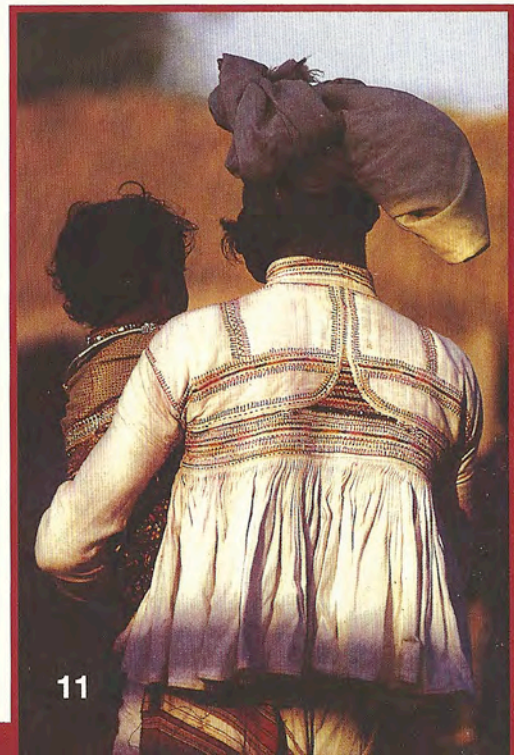


ATO GI SMOCK & BINTANG SARONG . SUMMER 03



ANGOLA SMOCK & BINTANG SARONG . SUMMER 03

11. India, Kutch, Gujarat: Rabari father in the traditional 'keriya' (jacket) with hand-embroidered yoke, with his child.

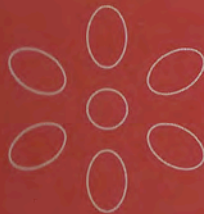


Since many traditional cultures use similar production techniques and sometimes, similar patterns and motifs, the exhibition will display examples of potential traditional sources for the featured garments.



VCUQ
School of the Arts in Qatar

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11. Reprinted with permission: Photo Ilay Cooper from *Traditional Indian Textiles* by John Gillow and Nicholas Barnard, published by Thames & Hudson Ltd, London

The information provided in this catalog has been thoroughly explored in a number of excellent works. For further scholarship, here is a list of recommended reading.

Gillow, John and Nicholas Barnard, *Traditional Indian Textiles*, 2002.

Picton, John and John Mack, *African Textiles*, 1989.

Crill, Rosemary, *Indian Embroidery*, 1999.

Thompson, John, *Silk*, 2004.

Mis, Zaira and Marcel, *Asian Costumes and Textiles*, 2001.

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Gillow, John, *Printed and Dyed Textiles from Africa*, 2002.

Paine, Sheila, *Embroidery from India & Pakistan*, 2002.

Exhibition Curator

Precious Lovell

Exhibition Design

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Aisha Nasser Al-Sowaidi, Aysha Hassen Al-Jabir, Ghaya Jassim Al-Mosallam,
Khaola Saad Al-Kuwari, Lubna Mohammed Al-Essa, Mary Anne Skill,
Mayssaa Mohammed Salha and Mooza Zayed Al-Shamali

Communication Design Instructor: Pornprapha Phatanateacha

Interior Design Instructor: Karl Burkheimer

Fashion Design Instructor: Precious Lovell

Catalog

Designer: Dana Ahdab

Photographer: Vicken Seropian for Fortune Promoseven

Stylists: Precious Lovell and Dana Ahdab

Assistant Stylist: Rawan Al Mannai

Thank You

Pamela Easton and Lydia Pearson

Easton Pearson Staff

Dr. Valerie Steele

Nita Thakore

VCUQ Gallery Committee

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VCUQ Faculty, Administration and Staff

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