

PRESS RELEASE

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SEATTLE ART MUSEUM PRESENTS EXHIBITION OF IKAT TEXTILES FROM AROUND THE WORLD

Ikat: A World of Compelling Cloth explores the textile's complex processes and rich cultural meanings

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SEATTLE - The Seattle Art Museum (SAM) presents *Ikat: A World of Compelling Cloth* (March 9–May 29, 2023), an immersive exploration of the complex textile created in regions around the globe. Organized by SAM, *Ikat* features over 100 textiles made from the 12th century to the present, drawn from the museum's collection and gifts and loans from the Seattle-based Collection of David and Marita Paly. On view will be kimonos, furnishings, robes, and other cloths from Africa, Asia, Europe, and the Americas. The exhibition also features a large-scale installation by contemporary artists Roland and Chinami Ricketts that offers the experience of walking into an ikat.

Ikat is known for its jagged or flaming edges that have been adapted in fashion and design in a factory-made, printed form. True ikat is the result of a meticulous and time-honored process of dyeing threads to create handwoven patterns that continues as a living tradition today. The exhibition explores this process as well as the various social significances and symbolic meanings of ikat. As an ancient and contemporary art form, ikat offers a reminder of the power of slow fashion and the sacredness of clothing as art.

Ikat offers several interpretive experiences. "Living labels," or videos near select works, offer perspectives from experts and community members. A tour available via visitors' smartphones features multimedia content exploring the exhibition's textiles. And a portable learning station provides an opportunity for tactile, hands-on experiences with raw weaving materials. Also, SAM Shop will be adjacent to the galleries, with handwoven examples of ikat and other goods created by textile artists available for purchase.

SAM

“Ikat embodies a commitment to slow and meaningful creation,” says Pamela McClusky, Oliver E. and Pamela F. Cobb Curator of African and Oceanic Art. “This exhibition is a rare opportunity to see stunning examples of this art form up-close. I’m thrilled to share these works from SAM’s collection and the generous new gifts and loans from the Paly Collection with our visitors; I hope they come away in awe of the artists’ dedication to this intricate process.”

ABOUT THE EXHIBITION

Ikat begins with a contemporary installation and then presents a tour of ikat textiles from around the world.

Enter a Woven World

Visitors are welcomed to the exhibition with the immersive experience of walking into an ikat. Contemporary artist Roland Ricketts and weaver Chinami Ricketts created the large-scale installation especially for the gallery space. Floor-to-ceiling indigo textiles envelop the visitor and enable them to get up close to the intricate texture of the cloth and the smell of the indigo.

A Textile without Borders



Visitors then embark of a world tour of ikat, with a nonlinear organization and a dynamic setting in which ikat fills all angles of the galleries. Slow viewing is rewarded, as the complex patterns and textures often reveal discrete images and symbols. Visitors can navigate around large circular platforms and the gallery walls filled with garments and other cloths, including:

- A sequence of Silk Road coats from Uzbekistan, glowing with kaleidoscopic mazes in vivid shades of fuchsia, yellow, and teal.
- Futon covers and kimonos from Japan, including numerous double ikats, made with a highly intensive technique in which both warp and the weft are resist-dyed prior to weaving.
- Garments and other clothes from nine regions of Africa ignited with pulsing accents.
- Sari and other textiles from four regions of India, including prized patolas, or double ikats, from Gujurat.
- Sarongs and other wrapped cloths from Southeast Asia, including Laos, The Philippines, Thailand, Malaysia, Cambodia, Vietnam.

- Ponchos and shawls from the Americas, including Ecuador, Peru, Bolivia, Chile, Guatemala, and Mexico.
- Four examples of double ikat by contemporary US weaver Polly Barton.
- Densely patterned cloths from Indonesia in warm rust and dark blue tones, including several used in rituals and ceremonies.
- European furnishing fabrics in graphic or floral motifs from the 17th and 18th centuries, mostly from France.

A Living Tradition

The importance of ikat as a living tradition is explored in a gallery filled with cloths from the textile organization Threads of Life in Indonesia. They work with over 1,000 women in more than 35 weaving collectives, encouraging natural dyes and textiles in traditional practices and sustainable methods. A dozen textiles, including several ceremonial pieces, will be on view. Photographs and videos will introduce visitors directly to the artists involved, offering an opportunity to see their complex processes and their involvement with ceremony as a collaborative vision of art in life.

ADVISORY COMMITTEE

For each major exhibition, SAM convenes a group of advisors from the community to participate in planning. The *ikat* advisory committee is:

- Kathy Hattori, textile artist and founder and president of Botanical Colors
- Erin Hill, owner of are&bevintage and director of communications for JazzEd
- Samantha Matemadombo, clothing designer and fashion consultant
- Malia Peoples, textile artist and fashion designer
- Barbara Setsu Pickett, Associate Professor Emeritus in Art, University of Oregon
- Zahlen Titcomb, CEO and co-founder of Regenerated Textiles

PLANNING A VISIT

Museum Hours

- Closed Monday & Tuesday
- Wednesday–Sunday 10 am–5 pm
- Holiday hours on the website

Admission Prices

- Adults: \$29.99 (advance), \$32.99 (day of)
- Seniors (65+), Military (with ID): \$24.99 (advance), \$27.99 (day of)
- Students (with ID), Teens (15–18): \$19.99 (advance), \$22.99 (day of)
- Children (14 and under): FREE
- SAM Members: FREE

Free & Discounted Options

- First Thursdays: Free to all
- First Fridays: \$5 admission for seniors (65+)
- A complete list of options: [Discount Access Programs](#)

Details are subject to change. For the most up-to-date information on planning a visit, go to seattleartmuseum.org.

EXHIBITION ORGANIZATION AND SUPPORT

Ikat: A World of Compelling Cloth is organized by the Seattle Art Museum.

Presenting Sponsors

ARTSFUND 

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Generous Support

ArtsFund/Guendolen Carkeek Plestcheeff Fund for the Decorative and Design Arts

Contributors to the SAM Fund

Image captions: Pardah hanging, late 19th century, Silk Road (Uzbekistan), silk, warp ikat, cotton weft, 90 x 65 in., Collection of David and Marita Paly, Kimono, 20th century, Japan (Kyushu, Kurume), cotton double ikat, 65 x 50 in., Collection of David and Marita Paly, Women's sarong (opened), early 20th century, Southeast Asia (Philippines, Mindanao Island, Bagobo), abaca, warp ikat, 75 x 56 in., Collection of David and Marita Paly, Woman's sarong, early 20th century, Southeast Asia (China, Hainan Island, Meifu Li), cotton, silk, warp ikat, discontinuous supplementary weft, supplementary warp, 33 x 22 in., Collection of David and Marita Paly, Poncho, 20th century, Americas (Bolivia, Charazani), sheep wool, warp ikat, 69 x 52 in., Collection of David and Marita Paly, Woman's cloth, mid-20th century, Africa (Nigeria, Yoruba), cotton warp ikat, 73 x 52 in., Collection of David and Marita Paly.

ABOUT SEATTLE ART MUSEUM

As the leading visual art institution in the Pacific Northwest, SAM draws on its global collections, powerful exhibitions, and dynamic programs to provide unique educational resources benefiting the Seattle region, the Pacific Northwest, and beyond. SAM was founded in 1933 with a focus on Asian art. By the late 1980s the museum had outgrown its original home, and in 1991 a new 155,000-square-foot downtown building, designed by Venturi, Scott Brown & Associates, opened to the public. The 1933 building was renovated and rededicated as the Asian Art Museum in 1994, and it reopened on February 8, 2020, following an extensive renovation and expansion. SAM's desire to further serve its community was realized in 2007 with the opening of two stunning new facilities: the nine-acre Olympic Sculpture Park (designed by Weiss/Manfredi Architects)—a “museum without walls,” free and open to all—and the Allied Works Architecture designed 118,000-square-foot expansion of its main, downtown location, including 232,000 square feet of additional space built for future expansion. The Olympic Sculpture Park and SAM's downtown expansion celebrated their tenth anniversary in 2017.

From a strong foundation of Asian art to noteworthy collections of African and Oceanic art, Northwest Coast Native American art, European and American art, and modern and contemporary art, the strength of SAM's collection of approximately 25,000 objects lies in its diversity of media, cultures, and time periods.