

The Art of Futus From Light to Dark

Arte Futus Nian
Husi Naroman ba Nakukun



United Nations
Educational, Scientific and
Cultural Organization



alola

Casa Europa, Dili, Timor-Leste, 11 July – 12 September 2009

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Exhibition

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FOREWORD



United Nations
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We are very pleased and honoured to support the publication of the catalogue of this exhibition, which will contribute to promote of unique cultural artifacts of Timor-Leste to the public. This catalogue and exhibition showcase a part of inventories of the intangible cultural heritage present in Timor-Leste.

As we all know that tais and artifacts represent two important intangible heritage features of Timor-Leste. The UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage specifies that “the Intangible Cultural Heritage means the practices, presentations, expressions, knowledge, skills as well as the instruments, objects, artifacts and cultural spaces associated therewith that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.”

The communities are to be actively involved in safeguarding and managing their living heritage, since it is only they who can consolidate its present and ensure its future. The Member States that ratify the Intangible Heritage Convention are responsible for safeguarding such heritage with the local communities through protection, promotion, transmission via formal and non-formal education, research and revitalization, and to promote greater respect and awareness.

I hope that this catalogue and the exhibition will raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof. Moreover, it is our utmost pleasure to assist, together with the Alola Foundation and Timor Aid, the Timorese people to assert their pride, dignity and national unity by safeguarding their cultural artifacts via this joint initiative.

I wish you all a successful exhibition from July to September 2009. Obrigado barak!

Hubert Gijzen
Jakarta, June 2009

Ami haksolok no onradu tebetebes atu apoia publikasaun katálogu espozisaun hosi Fundasaun Alola no Timor Aid, Timor-Leste ne'ebé sei kontribui atu promove informasaun kona-ba artezanatu kulturál sira ne'ebé únuku Timor-Leste nian ba públiku. Katálogu no espozisaun ida-ne'e hatudu parte inventória sira ba eransa kulturál intanjivel, ne'ebé eziste iha Timor-Leste.

Hanesan ita hotu hatene katak tais no artezanatu sira reprezenta elementu eransa intanjivel Timor-Leste nian rua ne'ebé importante. Konvensaun tinan 2003 UNESCO nian atu Salvaguarda Eransa Kulturál Intanjivel espesifika katak “Eransa Kulturál Intanjivel signifika prátika, apresentasaun, espresaun, koñesimentu, abilitasaun no mós instrumentu, objetu, artezanatu no espasu kulturál sira mak relasionadu, ne'ebé komunidade sira, grupu sira no, iha kazu sira balu, individuú sira rekoñese hanesan sira-nia eransa kulturál. Eransa kulturál intanjivel ne'ebé tranzmite hosi jerasaun ba jerasaun, kria filafali beibeik hosi komunidade sira no grupu sira atu hatán ba sira-nia ambiente, sira-nia inter-asaun ho natureza no sira-nia istória, no fornese ba sira sentidu identidade no continuidade, hodi nune'e promove respeitu ba diversidade kulturál no kreatividade umana.”

Komunidade sira sei, ativamente, envolve atu salvaguarda no jere sira-nia eransa ne'ebé moris, tanba sira de'it maka bele konsolida ninia ezisténsia no garante ninia futuru. Membreu Estadu sira ne'ebé ratifika Konvensaun Eransa Intanjivel responsabiliza atu salvaguarda eransa hanesan ne'e ho komunidade lokál sira liuhosi protesasaun, promosaun, transmisaun liuhosi edukasaun formál no naun-formál, peskiza no revitalizasaun, no promove respeitu no koñesimentu boot liután.

Ha'u hein katak katálogu ida-ne'e no espozisaun ne'e sei hasa'e koñesimentu iha nivel lokál, nasional no internasionál kona-ba importánsia eransa kulturál intanjivel, no garante apresiasaun mútua. Liután ida-ne'e, hamutuk ho Fundasaun Alola, nu'udar ami-nia prazer tomak atu ajuda povu Timor-Leste hodi reklama sira-nia orgulhu, dignidade no unidade nasional hodi salvaguarda sira-nia artezanatu kulturál sira liuhosi iniciativa conjunta ida-ne'e.

Ha'u dezeja espozisaun ida-ne'ebé susesu ba imi hotu iha loran hirak tuirmai. Obrigado barak!

Hubert Gijzen
Jakarta, June 2009



PRESIDENTE DA REPUBLICA

Dear readers,

Dili, June 2009

The textile art of Timor-Leste is one of our proudest and most enduring cultural traditions. It reaches to every corner of our land, and is the unique expression of the culture of the different regions. As sacred objects, as objects of exchange, as the signifier of family ceremonies and solemn agreements, as objects of beauty and part of the visual complexity of the dances or Timor, tais is our most colorful and exuberant art form.

In the wake of the destruction of 1999, many pieces were lost, and many of the traditions became vulnerable. Two organizations committed to the work of re-building the country - Timor Aid and Alola Foundation - have, since those earliest days of independence, sought to collect together pieces that may well have been sold out of the country. pieces that were fine examples of this vanishing art, and pieces that represent strong examples of the continuing practice. This exhibition represents the first public showing of these collections. It is mounted to co-inside with the 10th anniversary of the unleashing of the destructive forces that caused the loss of so much of our heritage. The exhibition shows how much has been salvaged, and how strongly this art speaks to us of our culture, our beliefs and our family lines.

The exhibition is centered around the most valued of the techniques of our textile art - the art of futus. It shows pieces that are full of meaning, and of beauty. I hope that this exhibition serves to provide a timely reminder of the skill of our master weavers. I commend Timor Aid and the Fundasaun Alola for their efforts in collecting, storing and documenting these pieces over the last 10 years, and congratulate them for bringing some of the finest of their pieces to the attention of the public in this exhibition.

Yours sincerely,

Dr. José Ramos-Horta

Nobel Peace Laureate and President of the Democratic Republic of Timor-Leste

Dili, Juñu 2009

Arte hena Timor-Leste nian nu'udar ami-nia tradisaun kulturál nian ida-ne'ebé tahan iha tempu naruk no orgullozu liuhotu. Arte hena nian ida-ne'e namlekar iha kada kantu ami-nia rain nian, no sai nu'udar espresaun úniku kulturál hosi rejaun sira oiain. Hanesan sasan lulik, hanesan sasan atu fô ba malu, hanesan signifíkadu serimónia sira família nian no akordu sira solene nian, hanesan sasan sira beleza nian no parte kompleksidade vizuál dansa sira Timor nian, tais ne'e sai nu'udar ami-nia forma arte ne'ebé iha kór rebo-rebo no animadu.

Hafoin tiha destruisaun tinan 1999 nian, pesa barak mak lakon tiha ona, no tradisaun sira barabarak sai vulnerável. Organizaun rua ne'ebé iha kompromisu ba serbisu atu harii hikas rai ne'e—Timor Aid no Fundasaun Alola—dezde loraun primeiru sira independensia nian—buka tiha ona atu halibur hamutuk pesa sira ne'ebé bele karik fa'an sai tiha ona ba rai liur, pesa sira ne'ebé sai ezemplu furak hosi arte maka atu lakon daudaun ida-ne'e, no pesa sira ne'ebé reprezenta ezemplu forte sira hosi prátika ne'ebé kontinua hala'o. Espozisaun ne'e reprezenta amostra públiku ba dahuluk hosi koleasaun sira-ne'e. Espozisaun ne'e instala atu koinside ho aniversáriu ba dasanuluk libertasaun ba forsa destrutiva sira ne'ebé prejudika lakon barak ba ami-nia eransa. Espozisaun ne'e hatudu buat barak maka rekupera, no oinsá arte ida-ne'e ko'alia mai ami ho maka'as kona-ba ami-nia kultura, ami-nia fiar no ami-nia liña jerasaun sira família nian.

Espozisaun ne'e bazeia ba iha téknika sira ne'ebé ho valór boot liuhotu hosi arte hena—arte futus nian. Espozisaun ne'e hatudu pesa sira ne'ebé nakonu ho signifíkadu, no beleza. Ha'u hein katak espozisaun ne'e serbii atu fornese sinál xamada atensaun nian ida-ne'ebé oportunu kona-ba matenek ami-nia soru-tais na'in sira-nian. Ha'u hatu'o eloju ba Timor Aid no Fundasaun Alola tanba sira-nia esforsu sira atu halibur, rai no dokumenta pesa sira-ne'e iha tinan 10 liubá, no kongratula sira tanba lori sira-nia pesa sira ne'ebé furak liuhotu ba iha atensaun públika nian iha espozisaun ida-ne'e.

Sinseramente,

Dr. José Ramos-Horta

Laureadu Nobel Pás & Prezidente Repúblika Demokratika Timor-Leste nian



Gender issues and more specifically the equality of sexes is a theme that is systematically mainstreamed in all EU-funded development assistance operations in the developing countries. This emphasis on women is in recognition of their vital role in safeguarding the cohesion of the social fabric of the communities in which they live, which communities are under constant and increasing threats by the societal challenges of these turbulent times but also by the obstacles posed by the prevailing strong traditional culture in Timor-Leste.

It is encouraging that the Government recognises the importance of tackling the persistent gender inequalities in order to have a society where women and men both benefit equally and contribute equally to the building of this young nation. The creation of the post of Secretary of State for the Promotion of Equality is a demonstration of the Government's determination to paying more attention to women's issues.

It is also encouraging that Civil Society Organisations are deeply involved in the pursuit of gender equality in Timor-Leste, facilitated in their noble tasks by the generous assistance of Donors. The latter count on these CSOs for advocating better conditions for women, especially those in rural areas.

It has been proven, from analyses and studies, that women perform better in running small businesses and in managing micro-finance organisations due to their prudent use of the small savings of their members.

It is in the context of these observations that the EU is proud to be associated with this magnificent Tais exhibition, which is a demonstration of the ingenuity of the Timorese woman. The EU has confidence in the ability of the Timorese women to be an important player in the national effort for achieving sustainable socio-economic development.

Ambassador Juan Carlos REY
Head of Delegation of the European Commission

Asuntu jéneru nian, liuliu igualdade entre mane no fetu nu'udar tema ne'ebé integra iha abordajen sistemátiku ba jéneru iha operasaun hotu-hotu ne'ebé hetan finansimentu husi UE no fô apoiu ba dezentimentu iha nasaun sira ne'ebé dezentolve hela. Bainhira foka ba fetu sira, iha objetivu atu rekoñese sira-nia knaar integrál hodi proteje koezaun sosiál iha sira-nia comunidade, ne'ebé sempre enfrenta ameasa ne'ebé aumenta beibeik husi dezafiu sosiál ne'ebé mosu iha tempu runguranga hanesan ne'e, maibé mós enfrenta obstakulu sira ne'ebé relaciona ho kultura tradisionál forte ne'ebé sei domina iha Timor-Leste.

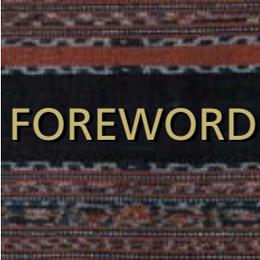
Ami laran ksolok haree katak Governu rekoñese importánsia atu tau matan ba dezigualdade jéneru ne'ebé sei kontinua, hodi kria sociedade ida ne'ebé fetu no mane hotu-hotu hetan benefisiu hanesan no fô kontribuisaun ne'ebé hanesan hodi harii nasaun foun ida-ne'e. Governu estabelese kargu Sekretáriu Estadu ba Promosaun Igualdade hodi hatudu katak governu iha interese maka'as atu fô atensaun boot liu ba asuntu sira ne'ebé importante ba fetu sira.

Ami laran ksolok haree katak organizaun sociedade sivil sira iha envolvimentu maka'as hodi ezije igualdade jéneru iha Timor-Leste, ne'ebé fasilita sira-nia knaar nobre ne'e liuhusi asisténsia barak ne'ebé fornese husi doadór sira. Doadór sira fiar katak organizaun sociedade sivil sira sei promove kondisaun ne'ebé di'ak liu ba fetu sira, liuliu ba fetu sira iha área rural.

Peskiza no estudu hatudu katak fetu sira hetan susesu barak liu bainhira dirije negósiu ki'ik no organizaun mikro-finansas tanba sira bele uza didi'ak osan uitoan de'it ne'ebé haklibur husi sira-nia membru.

Bazeia ba observasaun hirak-ne'e, UE laran-kontente bele apoia espozisaun Tais ne'ebé kapás tebetebes hanesan ne'e, ne'ebé hatudu espíritu kiativu husi fetu timoroan sira. UE fiar katak fetu timoroan sira iha kapasidade hala'o knaar importante iha esforsu nasionál hodi hetan dezentimentu sósiu-ekonómiku ne'ebé sustentavel.

Embaixador Juan Carlos REY,
Xefe Husi Delegasaun Komisaun Europeia nian



FOREWORD



As a major global oil and gas company, we at ConocoPhillips recognise that our responsibilities to the communities in which we operate begin with our traditional role of providing the energy that powers modern life, with the highest legal, environmental, safety and ethical standards.

And so with this commitment to corporate social responsibility and sustainable development, we are very pleased to be involved with the sponsorship of this wonderful exhibition of the arts from Timor-Leste, *The Art of Futus – From Light to Dark*.

The history of Timor-Leste is beautifully and traditionally represented by very symbolic and important feature of Timor-Leste are intrinsically linked to the country's cultural heritage and abundant diversity, and will be on show at the exhibition.

ConocoPhillips, as operator of the Bayu-Undan oil and gas field, located in the Joint Petroleum Development Area of the Timor Sea, is uniquely positioned to carry out our commercial endeavours while being most privileged to be able to participate in this significant cultural program for the people of Timor-Leste.

Through our support we hope that this exhibition, will contribute to the continued preservation of Timor-Leste's prized cultural traditions, ensuring that such heritage material will be available, celebrated and appreciated for many generations to come. We hope this exhibition is well enjoyed by all, as much as we have enjoyed helping to make this exhibition possible.

Joe Marushack
President, ConocoPhillips Australia

Hanesan kompañia gás no mina mundu nian ida maka boot, ami iha ConocoPhillips rekoñese katak ami-nia responsabilidade ba iha comunidade ne'ebé ami hala'o operasaun, hahú ho ami-nia knaar tradisionál atu fornese enerjia ne'ebé habiit vida moderna, ho padraun étika, proteasaun, ambiental no juridiku nian ne'ebé aas liuhotu.

No tanba ne'e, ho kompromisu ida-ne'e ba responsabilidade sosial kolektivu no dezentimentu sustentável, ami haksolok tebetebes atu envolve hodi patrosina esposisaun arte murak ida-ne'e hosi Timor-Leste, Arte Futus nian—Hosi Naroman ba Nakukun.

Istória Timor-Leste nian ne'e reprezenta ho furak no tradisionalmente hosi karakteristiku rua ne'ebé importante no simbóliku tebes Timor-Leste nian—tais no artezanatu sira, ne'ebé esensialmente iha ligasaun ba rai ne'e nia eransa kulturál no diversidade boot, no sei hatudu iha esposisaun ne'e.

ConocoPhillips, hanesan operadór kampu mina no gás Bayu-Undan nian, ne'ebé lokaliza iha Área Dezentimentu Petróleu Konjunta Tasi Timor nian, hetan pozisaun úniku atu hala'o ami-nia esforsu sira komersial nian embora iha previléju liuhotu atu bele partisipa iha programa kulturál signifikativu ida-ne'e ba povu Timor-Leste.

Liuhosi ami-nia apoiu ami hein katak esposisaun ida-ne'e sei kontribui ba iha prezervasaun ne'ebé kontínuu ba tradisaun sira kulturál Timor-Leste nian, hodi garante katak matéria eransa hanesan ne'e sei iha, selebra no apresia ba jersaun sira barak ikusmai. Ami hein katak esposisaun ida-ne'e sei apresia ho dí'ak hosi ema hotu, hanesan ami mós hakarak tiha ona atu ajuda halo esposisaun ida-ne'e sai posivel.

Joe Marushack
Prezidente, ConocoPhillips Australia



Timor Aid (Tulun Rai Timor) and Fundasaun Alola are two leading Non Government Organisations in Timor-Leste



From the early days of independence, both organisations have conducted a diverse range of development and humanitarian programs designed to assist with national re-construction and growth.

It is Timor Aid's mission to model organizational excellence in undertaking programs to achieve sustainable economic, social and cultural development results. With a staff of 90 people who regularly participate in capacity building, an impressive list of international donors and operations occurring in all 13 districts of the country, the organisation is in a favourable position for undertaking this task.

Founded in 1998 by East Timorese people and long-term international supporters of the country, the organisation worked closely during its creation with President Dr. José Ramos-Horta, Nobel Peace Laureate.

While Timor Aid was a prominent provider of relief during the 1999 to 2001 period of national emergency and during the tumultuous events of 2006, it predominantly focuses on long-term development. Since its creation the organisation has implemented more than 80 development projects in the areas of community development, health, education, capacity building, income generation and agriculture. Timor Aid is currently responsible for the implementation of 10 projects, and has worked with major funding agencies such as the European Commission, USAID, AusAID, UN agencies and various private foundations.

Fundasaun Alola was originally created to raise awareness of the widespread sexual violence against women and girls in Timor-Leste during the violence of September 1999. The organisation was founded by then First Lady, Sra Kirsty Sword Gusmão. Advocacy is still the main focus for the organisation, but it now also provides a wide range of programs in health, education and creating livelihoods for women.

Timor Aid (Tulun Rai Timor) no Fundasaun Alola nu'udar ONG prinsipál rua iha Timor-Leste

Dezde tempu inisiál hafoin independénsia, organizasaun rua ne'e hala'o programa dezvoltimentu no umanitariu oioin ho objetivu hodi assiste rekonstrusaun no kreximentu nasional.

Timor Aid nia misaun hodi fô ezemplu di'ak kona-ba dezempeñu organizasionál iha implementasaun programa sira hodi alkansa rezultadu dezvoltimentu ekonómiku, sosial no kulturál ne'ebé sustentavel. Organizasaun ida-ne'e iha funsionáriu na'in 90 ne'ebé regularmente partisipa iha kapasitasaun, ho lista naruk doador internasionál no operasaun ne'ebé hala'o iha distritu 13 tomak iha rai laran, ho nune'e organizasaun ne'e iha pozisaun di'ak atu hala'o knaar ida-ne'e.

Organizasaun ne'e harii iha 1998 husi Timoroan sira no ema internasionál lubuk ida ne'ebé durante tempu naruk fô ajuda ba Timor-Leste no servisu metin durante prosesu estabelesimentu ho Prezidente Dr. José Ramos-Horta, ne'ebé simu tiha Prémium Nobel Paz.

Maski Timor Aid fornese apoiu barak durante períodu entre 1999 to'o 2001 iha situaun emerjénsia nasional no durante runguranga boot ne'ebé akontese iha 2006, organizasaun ne'e foka prinsipalmente ba dezvoltimentu iha tempu naruk. Dezde harii, organizasaun ne'e implementa tiha ona projetu dezvoltimentu liu 80 iha área dezvoltimentu komunitariu, saúde, edukasaun, kapasitasaun, kriasaun rendimentu no agrikultura. Oras ne'e daudaun Timor Aid responsavel ba implementasaun projetu 10, no servisu hamutuk ho ajénsia finansiadór prinsipál hanesan Komisaun Europeia, USAID, AusAID, ajénsia sira ONU nian no fundasaun privadu oioin.



Alola has a wholly owned subsidiary—Alola Esperança—which has a production centre in Dili which employs 30 women in sewing and weaving. The range of handicrafts created are sold in Alola Shop at Mercado Lama and at the Airport and exported to a range of outlets in Australia and elsewhere.

The production centre also puts together the Maternity Packs which are distributed at the Dili and Baucau Hospitals. These popular packs (containing clothing and other necessities for mother and baby in the immediate period after birth), encourage women to deliver their child with skilled birth attendance. This, and other work Alola does to combat maternal mortality, create a supportive environment for women's and children's health. The promotion of exclusive breastfeeding, through the creation of community networks – Mother Support Groups – is one of the main aims of the program.

At the Alola office in Mercado Lama the Women's Resource Centre provides a space for women, a base for training, referral, advice and networking support for women, and through the education program, Alola provide support for young women's access to education and retention in the education system.

Alola employs 125 staff throughout the country, and works with women in all districts. Alola's vision is encapsulated in its motto : Strong Women, Strong Nation.

Fundasaun Alola harii tiha ona hodi hasa'e koñesimentu kona-ba violénsia seksuál ne'ebé namkari lemo-lemo hasoru feto no labarik feto sira iha Timor-Leste durante violénsia ne'ebé akontese iha Setembru 1999. Organizaasaun ne'e harii husi Primeira Dama iha momentu ne'ebá, Sra Kirsty Sword Gusmão. Organizaasaun ne'e sei iha foku prinsipál ba advokasia, maibé agora fornese mós programa oioin kona-ba saúde, edukasaun no hadi'ak feto sira nia moris.

Alola kria tiha organizaasaun ki'ik ida hanaran Alola Esperanca ne'ebé iha sentru produsaun iha Dili ne'ebé fô servisu ba feto na'in 30 iha área suku no soru. Sira halo artezanatu oioin ne'ebé fa'an iha Loja Alola iha Mercado Lama no Aeroportu no esporta ba loja oioin iha Australia no nasaun seluk.

Sentru produsaun mós prepara Pakote Ba Inan ne'ebé distribui iha ospítal Dili no ospítal Baukau. Komunidade gosta pakote ne'e (ne'ebé kontein roupa no nesesidade sira seluk atu assiste inan no kosok-oan sira durante períodu hafoin tuur ahi), no mós enkoraja feto sira atu tuur ahi ho atendimentu husi pesoál saúde espesializadu. Servisu ida-ne'e, hamutuk servisu sira seluk husi Alola hodi kombat mortalidade inan, kria ambiente pozitivu ba saúde feto no labarik sira. Objétivu prinsipál husi programa ne'e mak promove fô susu ne'ebé eskuzivu, liuhusi kriaasaun rede sira iha komunidade nia laran – Grupu Apoiu Inan.

Iha Eskritóriu Alola ne'ebé lokalizadu iha Mercado Lama, ami-nia Sentru Rekursu Feto fô fatin ida ba feto sira hodi hetan treinamentu, referénsia, konsellu no apoiu liuhusi kriaasaun rede ba feto sira, no liuhusi ami-nia programa edukasaun, fô apoiu ba feto klosan hodi hetan asesu ba edukasaun no kontinua sira-nia edukasaun.

Alola fô servisu ba funsionáriu na'in 125 iha nasaun tomak, no servisu ho feto sira iha distritu hotu-hotu. Alola nia vizaun hanesan tuir mai: Feto Forte, Nasaun Forte.



The textile collections of Timor Aid and Fundasaun Alola

In the aftermath of the violent and disruptive emergence of the nation of Timor Leste from the oppression of Indonesian occupation in 1999, many pieces of the tangible cultural heritage of the country was lost. This loss took many forms – the looting and dispersal of public collections, the destruction of the historic building fabric of the countryside, wooden houses & their fittings burnt, and the forced sale of the community's sacred objects and family treasures to realize cash for survival.

Of these treasured communal artifacts, the most saleable, and the most perishable were the nation's store of fine woven cloth. Two organizations recognized that this tradition would be at terminal risk if all the fine cloths disappeared: in the absence of written documentation, and records of the technique, if the cloths disappeared from communities, the traditions would soon be extinct. In the NGO Timor Aid, a project to support the continuation of the weaving tradition had begun in 1998. This program was the vision and inspiration of Maria Ceu Federer, one of the founders and leaders of Timor Aid. The primary aim of the project was to support weavers' to continue their work as a livelihood. With the support of USAID, and the commitment of staff there, particularly Melissa Day, the project soon broadened to include the aim of preservation of the textile culture of the country. Timor Aid enlisted the assistance of several knowledgeable, dedicated people, and generous to pursue this objective - Rosalia Soares, Antonio Coelho and Ofelia Neves Napoleao led the collection process over the years that followed. Anna Maria Jonge provided the money for a part of the collection – particularly textiles thought to be from Suai, and some fine Makassae pieces. Harriet-Mitchell donated many pieces they had collected, particularly the strong red and blue Oe-cussi pieces with anthropomorphic motifs.

Originally, the collecting focused on representative traditional cloths from all the main weaving districts and cloths that demonstrated the full process from handspun cotton, to use of the traditional dye plants associated with each region.

Ofelia Neves Napoleao was one of the main collectors in the early days of the collection, and she worked extensively with the weaving groups that Timor Aid supported. Ofelia's passion for the textiles stems from her childhood in Portuguese Ainaro, and her memory of her grandmother's weaving, and of the importance and solemnity of cloth production, and its centrality to the communal life of the district. As a collector, her main focus was to find and collect pieces that demonstrated fine technique – particularly the futus technique, which she recognises as the technique in which most meaning is invested.

Rekolha testil husi Timor Aid no Fundasaun Alola

Depois violensia no tempu susar wainhira nasaun Timor-Leste moris husi okupasaun brutal Indonesia nian iha 1999, sasan barak husi patrimônio kultural rai nian lakon. Buat ne'be lakon mak iha tipu oi-oin hanesan hadau no hafahe koleksaun publiku, estraga uma historiku iha distritu, uma ne'ebé halo ho ai no sasan iha uma laran ahi han hotu no obriga comunidade fa'an sasan ne'ebé sagradu no sasan rikusoin familia fa'an atu hetan osan hodi sustenta sira nia moris.

Rikusoin hirak mak sira halo hamutuk hanesan arte ne'ebé real, buat hirak ne'e hotu bele fa'an, no sasan hotu fresku iha Timor-Leste ne'ebé hatama inclui mos tais.

Iha organisazaun rua rekōnese katak tradisaun bele sai risku ne'ebé fatal karik tais diak ne'e lakon, laiha dokumentu ne'ebé eskrita, maneira eskrita, karik tais ka hena lakon husi comunidade, tradisaun ne'ebé iha sei mohu lalais.

NGO Timor Aid, iha projetu ida atu suporta hodi kontinuasaun soru tais tradisional komesa ona iha 1998. Programa ida ne'e iha ona visaun no motivasaun husi Maria Ceu Federer, sai hanesan fundadór no xefi ba Timor Aid. Objetivu importante ba projetu hodi suporta ba ema soru tais nain atu kontinua sira nia serbisu hanesan sira moris lor-loron nian. Ho apoiu husi USAID, no komitmentu staf sira iha tempu ne'eba, liliu iha Loron Melissa (Melissa Day), projetu ne'e sai luan lais liu atu inklui preservasaun kultura testil iha Nasaun. Timor Aid tau hamutuk ona asistensia ne'ebé iha matenek barak, ema ne'ebé iha dedikadu bo'ot no donos ne'ebé diak hodi haktuir objektivu –Rosalia Soares, Antonio Soares, Antonio Coelho no Ofelia Neves Napoleao lidera prosesu rekolha liu tinan ida ne'ebé sira haktuir ona. Anna Maria Jonge fornese osan ba parte rekolha –liliu testil kontempla husi Suai, no sasan parte balun husi Makassae. Harriet-Mitchell halo doasaun sasan barak ne'ebé sira rekolha ona, liliu sasan mean no azul ne'ebé forti –sasan iha Oecussi ho motivu antropomorfiku.

Iha uluk liu, rekolhamentu ne'ebé fokus liu ba representante tais tradisional husi soru tais importante iha distritu hotu-hotu no tais hodi hatudu prosesu kompletu husi kabas, usa kor ai tradisional ne'ebé liga ba regiaun ida-idak.

Ofelia Neves Napoleao hanesan ema ne'ebé kreativu uluk liu iha tempo rekolha, no nia haluan serbisu ho grupu soru tais waihira Timor Aid suporta sira.

Timor Aid has strong relationships with some of the still practising master weavers of the country, who hold a wealth of knowledge of the meaning of cloths, and the techniques for spinning, dyeing and weaving. Alexandrina Da Silva from Hatu-Udo, near to Same and Maria Lucia of Viqueque are two of the remaining great weavers in the country. The program in TimorAid has been headed up for many years by Rosalia Soares and her ambition is to see the pieces given to the nation as the basis for a national collection.

Currently, the Timor Aid collection is over 70 pieces, containing fine pieces from all districts. It has great strength in examples of fine futus and the examples of traditional motifs and groupings. The provenance of many of the pieces – particularly those purportedly from the south-west of the country and near the border, should be the subject of research and study into the future, and Timor Aid is entering into a period now where they are conscious of the need for this research and for conservation into the future. The collection that they have amassed contains significant and beautiful pieces, and, thanks to the work of many people, is a treasure for the nation into the future.

In a similar way, the Fundasaun Alola collection was a reaction to the post-1999 situation. The vision –and the drive for funding and the work in finding, storing, displaying and promoting pieces in the 10 years since has primarily been the work of one person – Dr Sara Niner, a long time supporter of Timor Leste, and member of the inaugural Board of Alola Foundation, and the initiator of the textile and hand-crafts program. The significance of textiles for Alola is because it is an artform where women are pre-eminent and which is important to their lives, self-identity and status in the community.

Like the collectors for Timor Aid, Sara collected representative examples of typical cloths from each weaving district, and spent many hours researching the meaning and the technique of these textiles. She has displayed them in Australia on several occasions since 2002. The funding for the Alola collection was provided by a grant from the long-time donor and supporter of Alola, the Harold Mitchell Foundation. Sara's criteria, like Ofelia's and Rosalia's is: Is the futus well designed and executed? Does it demonstrate traditional dyeing processes of its area of origin? Does it incorporate indigenous handspun cotton?

In a way that has proven very fortunate for Timor, and was entirely unplanned, the strength of the Alola collection is in cloths from the eastern regions: and particularly cloths from Lautem. This complements the pieces held by TimorAid perfectly. Between the two collections, Timor-Leste will inherit into its National Collection a fine selection of textiles, representing the highest traditions of the art of the ancestors, of the women of the country now practising, and of the community into the future.

Ofelia iha vontade ba testil sanak husi nia o'an iha Ainaro, no nia memoria ba nia avo feto ne'ebé soru tais, no importansia no valor bo'ot produsaun hena nian, no ida ne'e sentral ba vida komun iha distritu ne'eba.

Hanesan ema ne'ebé sai kolektór, ni-nia fokus importante mak atu buka no rekolha sasan katak hatudu maneira ne'ebé diak-liliu maneira futus no nia rekonese hanesan maneira ne'ebé iha signifika katak atu investa.

Timor Aid iha relasan forti ho especialidade pratika husi ema soru nain iha nasaun ne'e, ba ema ne'ebé iha matenek bo'ot iha hena ka tais, no maneira hodi dulas kapas, kor no soru tais. Alexandrina Da Silva husi Hato-Udo, besik Same no Maria Lucia husi Viqueque no sira nian rua ne'e sai ema matenek nain soru tais iha nasaun ne'e. Programa Timor Aid ne'ebé lidera ona husi Rosalia Soares iha tinan barak no nia ambisaun atu hare'e sasan ne'ebé fo ona iha nasuan ne'e hanesan base ida ba rekolha nasional.

Agora da-daun, Timor Aid rekolha sasan ne'ebé liu ona 70, kompostu husi sasan ne'ebé diak husi distritu hotu-hotu. Ida ne'e iha exemplu bo'ot ba futus diak no exemplu motivu tradisional no halo tuir grupu nian. Proveniência sasan barak – particularmente ba buat hirak ne'ebé iha Saudeste-Oestiku ba nasaun no ne'ebé besik fronteira, bele sai asuntu ba pesquisa no estudo iha tempu oin mai ne'e. Rekolha ne'e sira halibur sasan iha kompostu no kapas ne'ebé importante no apresia ba ema barak ne'ebé halo serbisu, iha osan ba nasaun ne'e

Iha dalan ne'ebe hanesan, Fundasaun Alola mos halo rekolha no sai reasaun iha situsau postu konflitu 1999. Visaun no motivasaun atu buka osan no serbisu ne'ebé sei buka, halibur hamutuk iha fatin ida, halo esposisaun no promove sasan iha tinan 10 tuir mai maim-aka serbisu ema ida nian - Dra. Sara Niner, hanesan ema ne'ebé fo apoiu tempu naruk ba Timor-Leste, no membru Komite Inaugural ba Fundasaun Alola, no hahu programa tais no 'arte' liman nian. Importansia tais ba Alola tanba ida ne'e forma arte ida ne'ebé feto barak liu halo no mos importante ba sira nia moris, identifika sira nia a'an rasik, no status iha comunidade.

Ne'e hanesan kolektór ba Timor Aid, Sara rekolha ona exemplu representa tipu hena husi soru tais iha Distritu, no gasta tempu barak hodi halo pesquisa nia importante no maneira ba testil hirak ne'e. Nia halo ona oportunidade barak ba expozisaun iha Australia husi tinan 2002. Orsamentu ba Alola nia rekolha ne'ebé fornese fundus ida husi donor longo-prazu no apoiante Alola nian, Fundasaun Harold Mitchell. Sara nia kriteria, hanesan Ofelia nian no Rosalia nian mos : futus ne'e iha ona desenu ne'ebé diak no exekuta didi'ak? Nia hatudu prosesu kor ai tradisional husi fatin loloos? Nia uza kabas husi rai nain?

Iha maneira atu hari'i ne'ebé sai oportunidade bo'ot ba Timor, no iha tempu ne'ebé buat hotu laiha planu, rekolhamentu husi Alola ne'ebé bo'ot mak hena husi rejau Leste nian, liliu hena husi Lautem. Ida ne'e sai haramiza ba sasan ne'ebé halao husi Timor Aid ne'e perfeitu liu. Entre rekolhamentu rua, Timor-Leste sei tama ba Rekolhamentu Nasional husi seleksaun testil ne'ebé diak, representa tradisaun ne'ebé a'as husi arte visa avo, feto sira agora halo hela pratika no comunidade ba futuru nasaun nian.

Futus: the art of resist dye single warp textiles in Timor-Leste

The textile artisans in Timor-Leste who continue to practise *futus* resist dye weaving are custodians of an ancient heritage which is exceedingly vulnerable in Timor-Leste today. This exhibition celebrates the ingenuity of these weavers of Timor-Leste and their ancestors who were accomplished masters of the this art of *futus*; the resist dye technique.

Repertoires of textile motifs in Timor-Leste have been created over centuries using the *futus* resist dye technique which is found across Southeast Asia where it is widely known by the Malay word *ikat*, meaning 'to tie' or 'to bind'. This technique became the foundation of Timorese textile production is also known as the resist dye single warp weave technique. Three forms of resist dye ikat production exist in Southeast Asia – warp ikat, weft ikat and double ikat, however, it was the warp *ikat* technique which was mastered in Timor-Leste.

The *futus* resist dye technique initially requires the longitudinal warp threads to be wound around a simple bamboo frame. Sections of the threads are then tied off with stripes of the lontar palm leaves or more commonly nowadays with plastic (polypropylene) ties from rice bags. The tied threads are then submerged into a dye bath. The ties block the dye causing the threads to retain their original colour, whilst the exposed threads absorb the dye. This process of tying and dyeing is repeated several times until a design is built up and the desired depth of colour and number of colours are achieved.

Upon completing the dyeing process, the ties are carefully cut away to reveal the motif in the warp threads. Finally, the patterned warp threads are woven together with a plain coloured weft thread to form a cloth decorated with a motif. Weavers must take utmost care to align the warp threads as they weave so as to retain the clarity of the design. Traditionally the finesse of the *futus* was a sign of an accomplished weaver.

The ancient textile art of back strap loom weaving and the skill of spinning thread possibly entered the island of Timor following the Austronesian migrations circa 2000 BC. These technologies enable the production of woven cloths made from locally handspun cotton. Over time the use of sophisticated textile motifs, created using the *futus* resist dye technique, emerged as emblems of cultural, linguistic and regional variation in Timor-Leste.

Within the diverse cultural groups of Timor-Leste textile motifs were employed as indicators of social status, with restrictions being placed on those who could make and / or wear specific regional and clan motifs. In some instances textile motifs were reserved for specific sacred ceremonies or for use only by rulers who had the authority to publicly wear these motifs. Other motifs were specifically reserved to adorn cloth worn by warriors, empowering them to undertake warfare. Such restricted and powerful cloths were in some instances stored inside the clan's ceremonial houses where their potency was protected by the ancestors. The survival of cloths bearing these motifs from one generation to the next demonstrated the longevity and continuity of Timorese families and clans.

Weavers in Timor-Leste memorised these intricate clan motifs by observing their mothers and grandmothers at work. Women were customarily learn the motifs of their natal family and upon marriage they were expected to learn the motifs of their husband's clan. These two sets of motifs enabled a woman to create cloths from her natal and marital lineage, ensuring a supply of appropriate textiles and motifs for exchange to honour clan obligations at times of birth, marriage and death. The process of tying a set of threads is the most intricate aspect of producing the cloth as it is exacting and time consuming work. The other stages in the production of cloth, such as spinning cotton, dyeing threads or weaving the cloth, although requiring skill and ingenuity, are comparatively simple.

Following a period of sustained social dislocation, war and devastation in Timor-Leste, the quality of textile production has been severely compromised. Increasingly, few weavers are able to emulate the fine textile practices of the past. Knowledge of the significance of textile motifs as well as the skill of producing textiles has been dissipated, much has been permanently lost. The particular circumstances negatively impacting communal and cultural stability and continuity in Timor-Leste has have co-incided with an intense period of modernisation globally. The plight of textile art in Timor-Leste is echoed in the loss of many Indigenous art practices in the second half of the 20th century.

In modern Timor-Leste, textiles incorporating the futus, resist dye technique textiles are rarely produced compared with textiles made using the foit or sotis technique, (known as continuous supplementary weft weave technique). Textiles made using the foit technique are generally quicker to make than resist dyed textiles, thus they are equated with a speedier financial return. The success of the foit technique in the market place has in some instances assisted weavers to eek out meagre livelihoods. The unanswered question remains whether fine cloths employing the futus technique are commercially viable or not. Currently, there is little incentive for women to produce futus cloths of the standard of previous generations and few young women positioned to learn the requisite techniquesprocesses.

Therefore, it is appropriate and timely to mount an exhibition which presents some of the best examples of resist dye textiles produced by Timor-Leste artisans in the later half of the 20th century. These textiles were selected from the Fundasaun Alola and Timor Aid Textile Collections which document various aspects of Timor-Leste's diverse and rich textile heritage. These examples of resist dyed textiles on display in *The Art of Futus: From Light to Dark* will hopefully encourage the maintenance of skills and the promotion of the work of remote village weavers who retain one of the oldest forms of cultural expression belonging to the people of Timor-Leste.

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Futus: arte soru hena nian iha Timor-Leste ne'ebé futu kabas lahan vertikál bainhira hakór

Badain-hena sira iha Timor-Leste ne'ebé kontinua nafatin soru tais ho téknika futus nu'udar makaer lisan-murak tuan ne'ebé hetok vulneravel agora ne'e daudaun. Espozisaun ida-ne'e selebra kapasidade kmanek husi soru-na'in sira-ne'e no husi sira-nia be'ala ne'ebé hori uluk nu'udar mestre boot arte ne'e nian.

Emá iha Timor-Leste hamosu repertóriu ho tais futus (dezeñu oiain iha tais) barak durante tinan atus wa'in liuhosi uza téknika hakór hodi futu kabas lahan balun ne'ebé ita bele hetan iha fatin barabarak iha Sudeste Aziátiku, baibain ho naran ikat, liafuan ida husi lia-maliau ne'ebé signifika "kesi" ka "futu". Téknika ne'e sai baze ba produsaun hena timoroan sira-nian no ita bele hanaran téknika soru tais hodi futu kabas lahan vertikál balun bainhira hakór. Iha maneira tolu hodi halo hena ho futus iha Sudeste Aziátiku – futus kabas lahan vertikál, futus kabas lahan orizontál no futus duplu, maibé iha téknika futus kabas lahan vertikál maka badain sira sai mestre iha Timor-Leste.

Téknika futus hahú ho bobar kabas lahan naruk hale'u fila fila moldura simples halo ho au. Depois futu parte balu husi kabas lahan ho tali halo husi akadiru ka, agora daudaun, dala barak ho talin plástiku (polipropilenu) husi karón foos nian. Hafoin hoban kabas lahan sira ne'ebé futu tiha ona iha ai-been hodi hakór. Ai-been (tinta) la tama iha parte ne'ebé futu tiha, nune'e parte hirak-ne'e mantein sira-nia kór orijinal, enkuantu kabas lahan ne'ebé la taka maka xupa tinta. Prosesu futu no hakór ne'e sei repete dala hira tan to'o mosu ona dezeñu no hetan ona kór ho número no profundidade ne'ebé hakarak.

Bainhira prosesu hakór hotu ona, ema tesi sai tali ho kuidadu atu hatudu dezeñu iha kabas lahan vertikál. Ikus liu, kabas lahan vertikál ho padraun sei soru hamutuk ho kabas lahan orizontál kór simples atu hamosu hena ne'ebé enfeita ho dezeñu. Soru-na'in tenke kuidadu tebetebes atu aliña kabas lahan vertikál bainhira sira soru atubele mantein dezeñu moos. Tuir tradisaun futus ne'ebé halo kapás no moos tebes nu'udar sinál ne'ebé hatudu soru-na'in di'ak loos.

Arte tuan hena nian hodi soru iha atis-ruin ne'ebé kesi iha kotuk no kapasidade atu hiri kabas kala tama nusa Timor liutiha migrasaun austronézika maizumenus iha tinan 2000 AC. Teknolojia hirak-ne'e fó biban ba produsaun hena ne'ebé soru halo ho kabas ne'ebé ti'ik lokalmente. Tempu liu no tradisaun uza dezeñu sofistikadu iha tais, halo ho téknika futus, sai nu'udar emblema variasaun kulturál, linguística no rejionál nian iha Timor-Leste.

Iha grupu kulturál oiain iha Timor-Leste dezeñu tais sira-nian uza nu'udar indikadór estatutu sosiál nian, no iha restrisaun kona-ba sé maka bele halo no / ka uza tais ho dezeñu espesifiku rejiaun, knua ka grupu ruma nian. Iha kazu oiain dezeñu tais nian balu rai de'it atu hatais iha serimónia lulik espesifiku ka só ba na'i-ulun sira ne'ebé iha autoridade atu uza dezeñu hirak-ne'e publikamente. Dezeñu seluseluk uza de'it atu hafutar hena ne'ebé asuwa'in sira hatais, hodi fó kbiit ba sira atu bá funu. Hena lulik ho kbiit-boot hirak-ne'e dala balu rai iha uma-lulik nia laran atu be'ala sira proteje sira-nia forsa. Sobrevivénsia husi tais ho dezeñu sira-ne'e husi jersaun ba jersaun hatudu vida naruk no kontinuidade husi timoroan sira-nia família no uma-fukun.

Soru-na'in sira iha Timor-Leste dekéz dezeñu komplikadu sira-ne'e grupu ida-idak nian liuhosi haree sira-nia inan no avó-feto serbisu. Baibain ema hotu espera katak feto aprende dezeñu husi ninia família rasik no bainhira kaben tiha nia mós aprende dezeñu husi nia la'en nia família. Konjuntu dezeñu rua ne'e fó biban ba feto atu halo tais tuir modelu husi fetosaa umane rua hotu, hodi garante fornesimentu tais no dezeñu apropriadu atu troka konforme obrigasaun bainhira iha serimónia ruma família nian kuanu ema moris, kaben ka mate. Prosesu futu kabas lahan konjuntu ida maka aspetu komplikadu liu iha produsaun tais nian tanba ne'e serbisu ne'ebé presiza atensaun maka'as no han tempu barak. Faze sira seluk iha produsaun tais, hanesan hiri kabas, hakór kabas lahan ka soru tais, maski presiza abilidade no enjeñu, sai simples bainhira kompara.



Liutiha período ida ne'ebé baibain situaun sosiál sabraut, no mós iha funu no buat barak naksobu iha Timor-Leste, kualidade husi produsaun testil nian tun to'o sai ladi'ak. Liuliu ba beibeik só soru-na'in balu de'it maka sei bele hasara téknika testil kapás husi otas uluk nian. Koñesimentu kona-ba signifikadu husi dezeńu sira no mós abilidade hodi prodús tais hahú haluha ona, barak lakon ba nafatin. Aleinde ida-ne'e, konserteza, fatór partikulár sira ne'ebé iha impaktu negativu ba estabilidade no continuidade kulturál no komunitária iha Timor-Leste akontese hamutuk ho período modernizasaun maka'as globalmente. Susar ne'ebé arte hena nian hasoru iha Timor-Leste mós atu hanesan ho situaun husi prátika tradisionál indijena barak ne'ebé lakon iha segunda metade sékulu 20 nian.

Iha Timor-Leste modernu ne'e, testil sira ne'ebé uza téknika futus agora raramente prodús bainhira kompara ho testil sira ne'ebé uza téknika foit ka sotis (téknika soru kabas lahan orizontál kontínuu suplementár). Tais ne'ebé halo liuhosi uza téknika foit ne'e baibain halo lailais liu duké tais ne'ebé halo ho téknika futus, nune'e ema sei hetan osan-funan ka lukru mós lailais liu. Susesu husi téknika foit iha merkadu dala balu tulun soru-na'in sira atu hadi'a uitoan sira-nia moris no hamenus mukit Pergunta ida ne'ebé seidak bele hatán maka se tais kmanek ne'ebé uza téknika futus afinal komersialmente viavel ka lae. Agora ne'e daudaun, ladún iha insentivu ba feto sira atu prodús tais halo ho futus tuir padraun kualidade husi jersaun uluk nian no só feto foim-sa'e uitoan de'it maka sei iha oportunidade atu aprende prosesu sira-ne'ebé prezisa.

Nune'e, agora apropriadu no momentu ne'e di'ak atu prepara espozisaun ida hodi apresenta banati balu ne'ebé di'ak liu entre testil sira-ne'ebé badain timoroan sira halo liuhosi uza téknika futus iha Timor-Leste iha metade daruak sékulu 20 nian. Testil hirak-ne'e hili husi Kolesaun Testil Fundasaun Alola no Timor Aid nian, ne'ebé hatudu aspetu oiain husi eransa testil variada, murak no kmo'ok Timor-Leste nian. Ami iha esperansa katak ezemplu sira-ne'e husi tais halo ho téknika futus ne'ebé hatudu daudaun iha The Art of Futus: From Light to Dark (Arte Futus nian: Husi Naroman ba Nakukun) sei enkoraja manutensaun abilidade nian no promosaun ba serbisu husi soru-na'in sira iha aldeia dook iha foho ne'ebé sei kaer nafatin lisan ne'e, ida husi forma espresaun kulturál sira tuan liu ne'ebé povu Timor-Leste nian soi.

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TIMOR-LESTE





Gathering *indigofera tinctoria* and iron-rich mud for black cloth, Marobo, Bobonaro District
Sanan rai sira no tahu atu pintu ho kor azul eskuru, Marobo, Distritu Bobonaro



The textiles of Marobo, Bobonaro

The elegant textiles of Marobo are distinctive amongst Timor-Leste textiles for their dominant black colour. Produced by weavers from the villages of Atu Aben, Rita Bo and Rai Fun of the Bobonaro District these textiles are noteworthy for their use of traditional production methods. Possibly the oldest continuous textile traditions of Timor-Leste are maintained in this remote, mountainous area of western Timor-Leste where a limited range of classic motifs and textile styles have been continuously produced for hundreds, if not thousands, of years.

The process of producing a Marobo textile can take up to a year. The length of production is due to the fact that Marobo weavers continue to follow annual agricultural cycles for planting and harvesting a very fine, high quality unique variety of locally grown cotton which is then hand spun for use their textiles. Using a wooden cotton mangle the cotton boll is wound through two rollers which softens the cotton fibres. This process enables the cotton seeds to be separated and removed, ready for replanting. The cotton boll is then fluffed, using a string and bow. The cotton is then gently rolled into a cocoon shape in preparation for spinning. Then hand spinning occurs using a wooden spindle which is manually pivoted on a saucer.

The next step involves the preparation of the threads that will be resist dyed. In Kemak language the resist dye technique is known as *utus*. Lengths of thread are wound onto the frame. Sections of the threads are tied off according to the motif. Traditionally split lontar palm fronds were used to tie these threads but nowadays strands from plastic rice bags (polypropylene) are used as they are equally durable. The ties 'resist' the dye when the threads are later removed from the frame and submerged in the dyes, creating the *utus* bands that discretely appear on Marobo textiles.

A lengthy dye process occurs whereby the threads are soaked in a solution of taum (*Indigofera tinctoria*), klan (*Euphorbia* sp. *Breynia*) and the inner bark of the mature *Casuarina* tree in a ceramic pot for three days.

Testil sira husi Marobo, Bobonaro

Testil kapás sira husi Marobo úniku entre Timor-Leste nia testil sira tanba metan mak sira-nia kór dominante. Testil sira ne'e halo husi soruna'in iha aldeia Atu Aben, Rita Bo no Rai Fun iha Distritu Bobonaro. Testil sira ne'e espesial tanba uza métodu produsaun tradisionál. Posivelmente tradisaun testil kontínuu ne'ebé antigu liu iha Timor-Leste maka tradisaun ne'ebé mantein nafatin iha área dook iha foho leten, iha parte loromonu Timor-Leste nian. Sira halo estilu testil no dezeñu klásiku ho número limitadu durante tinan atus hirak, ka tinan rihun hirak nia laran.

Prosesu halo testil Marobo bele han to'o tinan ida. Prosesu ne'e kleur tanba soruna'in iha Marobo kontinua tuir siklu agríkola anuál hodi kuda no ko'a kabas lokál ne'ebé úniku ho kualidade aas no kapás tebetebes, ne'ebé tuirfalimai sira hiri ho liman hodi uza iha sira-nia testil. Sira uza ai-Jedu hodi dulas kabas rahun liuhusi silindru rua ne'ebé halo fibra kabas sai mamar. Prosesu ne'e hasai kabas musan, ne'ebé bele kuda fali. Tuirfalimai uza tali-oan no rama hodi halo kabas rahun sai kaman. Depois sira dulas kabas neinek hodi forma kazulu hodi prepara kabas atu ti'i. Sira uza ai-kida hodi hiri ho liman, no ai-kida nakdulas iha pires.

Depois sira prepara kabas lahan ne'ebé sei hakór ho téknika futus. Iha lingua Kemak téknika futus hanaran utus. Kabas lahan bobar ba moldura. Parte balu husi kabas lahan ema futu tiha tuir dezeñu. Tuir tradisaun ema uza tali-oan halo husi akadiru-tahan atu futu kabas lahan sira ne'e, maibé agora daudaun ema toman uza tali-oan husi karón foos halo ho plástiku (polipropilenu) tanba sira mós tahan kleur. Parte ne'ebé futu tiha 'reziste' ai-been bainhira kabas lahan depois hasai husi moldura no hoban iha ai-been, hodi hamosu listra utus ne'ebé mosu diskretamente iha tais Marobo nian.

Lime powder is then added to the liquid which activates a chemical reaction. The threads are then removed from the pot and pounded in a shallow wooden tub, *baskom*, exposing them to air. The chemical reaction created by the lime powder and the oxygen cause the threads to become blue.

The threads are then submerged in a mud which has been infused with buffalo dung. This mud is collected from a central community water source. After submersion the threads are washed with clean water and wound onto a large bamboo known as an *esa* (K) for drying. The process of dyeing the threads is repeated up to ten times until a dense black colour is achieved. Each soaking of the threads lasts several days. It is estimated that forty days are required to dye the threads used to make one textile. Although mud dyeing occurs in other parts of Timor, nowhere is the process so intricate or results in such intense black as achieved by the Marobo dyers.

Cultural protocols still determine that aspects of cloth production in Marobo, such as the dyeing process involving indigo may only occur outside the borders of the village. To ignore this protocol is believed to invoke disaster, possibly resulting in death of the offender.

Some evidence of change in these classic styles of Marobo textiles is found in Marobo textiles that incorporate colourful threads as embellishments, such as floral borders on women tubeskirts and colourful borders on men's cloth wraps. However, Marobo textile production has remained relatively stable until last century, according to local accounts.

Marobo also remains one of the few places where active involvement of young women in the process of learning to make textiles can still be observed. This suggests that the value of these cloths within the community provides incentive for this tradition to be transmitted to the next generation. This transmission of skills, which fosters communal activity, bids well for the continued production of Marobo textiles.

Prosesu hakór han tempu barak tanba kabas lahan hoban iha ai-been ho taun (Indigofera tinctoria), klan (Euphorbiace sp. Breyenia) no ai-kulit husi laran ai-keku tuan iha sanan rai durante loran tolu. Tuirfalimai sira tau ahu ba ai-been hodi hahú reasaun kímiku. Kabas lahan sira hasai husi sanan no fai iha nesun (baskom) hodi kona anin. Reasaun kímiku ne'ebé hamosu husi ahu no oksijéniu halo kabas lahan sai azul.

Kabas lahan depois hoban iha tahu ne'ebé kahur tiha ho karau-teen. Tahu ne'e foti husi fonte bee sentrál comunidade nian. Hafa'in hoban tiha kabas lahan ne'e fase ho bee moos no bobar ba au boot hanaran esa (kemak) hodi hamaran. Prosesu hakór kabas lahan repete to'o dala sanulu to'o hetan kór metan loos. Dala ida-idak ne'ebé hoban han loran balu. Iha estimativa katak presiza loran haatnulu hodi hakór kabas lahan ne'ebé uza halo tais ida. Maski hakór ho tahu mós halo iha parte seluseluk iha Timor, la iha fatin ida ne'ebé prosesu ne'e komplikadu ka hamosu kór metan loos hanesan rezultadu ne'ebé hetan husi hahalok hakór ne'ebé uza iha Marobo.

Lisan sei determina aspetu balu husi produsaun hena iha Marobo, hanesan prosesu hakór ne'ebé envolve taun, só bele halo iha aldeia nia li'ur. Bainhira la halo tuir lisan ida-ne'e iha fiar katak bele hamosu dezastre, no ema ne'ebé halo sala bele mate.

Iha indikasaun balu katak estilu klásiku husi testil Marobo hetan mudansa, tanba testil balu uza kabas lahan ne'ebé iha kór oiain hodi enfeita, hanesan dezeńu ai-funan iha tais feto nia ninin no kór oiain iha tais mane nia ninin. Maibé, produsaun testil Marobo nian kontinua relativamente estavel to'o sékulu kotuk, tuir istória lokál.

Marobo mós kontinua nu'udar fatin ida husi fatin balu de'it ne'ebé ita sei bele haree feto klosan aprende halo tais. Ida-ne'e sujere katak valor husi hena sira-ne'e iha comunidade nia leet fó insentivu hodi tranzmite tradisaun ne'e ba jerasaun tuir mai. Tranzmisaun abilidade hanesan ne'e haburas atividade komunál, no mós garante katak produsaun testil iha Marobo sei kontinua.



Tais sabu (K), *tais mane* (T), man's cloth wrap

'Kemak People'

Handspun & commercially spun cotton with natural dyes

Single warp resist dye technique, hand woven on a back strap loom

Circa mid C20th

225 (l) x 101.5 (w) cms

Fundasaun Alola Collection FA 0009

Tais Sabu was traditionally worn by Kemak aristocrats and is one of several classic Marobo textile designs. This is illustrated by the centre field of the cloth which features seven linear bands of ikat indicating it was intended for a man of high status.

Natural dyes of indigo leaves, tree barks and tannin rich mud mixed with buffalo excrement were used in the complex process of colouring these threads. It took several months to transform the threads from their unbleached natural colour to become black.

Tais sabu (K), *tais mane* (T)

Alat-tlaun, Bobonaru

Kabas ti'ik ho liman no ti'ik ha mákina, ho ai-been halo rasik hodi hakór
Téknika futu kabas lahan vertikál balun bainhira hakór, soru ho liman iha
atis-ruin ne'ebé kesi iha kotuk

Maizumenus siklu 20 nia rohan

225 (n) x 101.5 (l) cms

Kolesaun Fundasaun Alola FA 0009

Tuir tradisaun, dato kemak sira maka uza *tais sabu* hanesan ne'e no ida-ne'e tama entre
dezeñu klásiku sira balu Marobo nian. Ita bele haree ida-ne'e husi área klaran *tais* nian
ne'ebé iha foit linear hitu futus nian hodi hatudu katak ema-boot maka bele uza.

Ai-been husi taun-tahan, ai-kulit no tahu ho taninu barak kahur ho karau nia tee, buat
hirak-ne'e uza iha prosesu komplikadu hodi hakór kabas ne'e. Presiza fulan hira atu halo
kabas nakfilak husi nia kór naturál kamutis to'o sai metan.



Tais naban (K), *tais mane* (T), man's cloth wrap
 Kemak People
 Marobo, Bobonaro
 Handspun and commercially spun cotton with
 natural and synthetic dyes
 Single warp resist dye technique, hand woven
 on a back strap loom
 Circa late 20th century
 226 (l) x 111 (w) cms
 Fundasaun Alola Collection FA0014

This cloth *tais naban* demonstrates the combining of ancient Marobo textile aesthetics with colourful contemporary commercial materials. The central panel of this textile features classic Bobonaro textile aesthetics of fine white motifs on a black background. The motif known as *Api Den*, which relates to fire and regrowth, has been resist dyed on the border panels.



Tais naban (K), *tais mane* (T)

Emak Kemak

Marobo, Bobonaru

Kabas ti'ik ho liman no ti'ik ho mākina, ho ai-been halo rasik hodi hakór no tinta-hakór husi fābrika (sintétiku)

Téknika futu kabas lahan vertikal balun bainhira hakór, soru ho liman iha atis-ruin ne'ebé kesi iha kotuk

Maizumenus sékulu 20 nia rohan

226 (n) x 111 (l) cms

Kolesaun Fundasaun Alola FA0014

Tais naban ida-ne'e hatudu oinsá emak kahur estétika testil tuan Marobo nian ho meterial komersial kontemporaneu koloridu. Painél iha klanan iha tais ne'e hatudu estétika testil klásika Bobonaru nian ho dezeñu mutin kapás iha fundu metan. Dezeñu ne'ebé sira hanaran Api Den, ne'ebé iha ligasaun ho ahi no moris fali, halo ho téknika futus iha painél sira iha ninin.



Cotton Mangle (Press)
Ai bedu no kabas



The textiles of Oecusse

The Oecusse enclave remains the location in Timor-Leste where the most diverse range of textile production techniques can still be found. It is here that resist dye textiles continue to be most prolifically produced in Timor-Leste. Two styles of resist dye textiles are frequently made in Oecusse; handspun cotton resist dye textiles decorated with indigenous motifs and resist dyes textiles made with commercially spun cotton and colourful synthetic dyes featuring western iconography.

The indigenous Uab meto motifs featured in hand spun cotton textiles include the ubiquitous geometric *mak'aib* (hook) motifs which are attributed as a lasting form of influence from the ancient Dongsong culture of mainland Southeast Asia following the Austronesian migrations to Timor circa 2000 BC. Other resist dye textiles are decorated with dynamic zoomorphic motifs such as crocodiles, geckos, lizards and turtles. Anthropomorphic motifs, believed to be interpretations of ancestors from founder focused clan societies, are also apparent. The human representations often appear as part animal, part human in keeping with ancestral foundation myths. These figurines are similar in form to textile motifs and wood carvings from nearby islands, suggesting inter-island exchange may have informed the indigenous motif repertoire of Oecusse due to its rich history of coastal trade.

The skill of resist dye technique remains most sophisticated in Oecusse's textiles which feature Western secular and Christian iconography which was introduced to Oecusse in the mid 20th century, according to local accounts. Portuguese colonialists and Catholic nuns who taught young women embroidery and cross-stitch introduced Iberian and Italian pattern books for these handicrafts. These designs were replicated by Oecusse textile artists into the single warp ikat resist dye technique using commercially spun cotton. The use of commercially spun cotton, which has thinner strands than hand spun cotton, results in clearly defined motifs.

Also these cloths, which are known as *tais modern*, require much less time for dyeing as only one immersion occurs into the black dye, which over-dyes the coloured threads. Hence, access to new materials, which save time, and design inspiration has resulted in a new phase of Oecusse textile production which builds upon the technical virtuosity of Oecusse textile artists. These modern style resist dye Oecusse textiles are popular both as attire and as altar cloths and backdrops in religious ceremonies.

Testil sira husi Oecusse

Enklave Oecusse sei kontinua nu'udar fatin ida iha Timor-Leste ne'ebé ita bele hetan téknika produsaun testil barak liu. Fatin ne'e prodús testil ho téknika futus ne'ebé barak liu hotu iha Timor-Leste. Iha tais ho téknika futus estilu rua ne'ebé ema halo beibeik iha Oecusse; testil futus ne'ebé hiri kabas ho liman ho dezeñu indijena, no mós testil futus ne'ebé halo ho kabas ne'ebé hiri iha fábrica ho kór sintétiku oiioin ho ikonografia osidentál.

Dezeñu indijena baikenu sira-nian ne'ebé mosu iha tais ho kabas lahan tí'ik ho liman, inklui dezeñu jeométriku ne'ebé mosu beibeik hanaran mak'aib (kaka'it) ne'ebé ema konsidera nu'udar forma influénsia husi kultura antigu Dongsong husi área kontinentál Sudeste Ázia nian, hafoin migrasaun Austronézika ba Timor maizumenus 2000 AC. Testil futus sira seluk enfeitá ho dezeñu zoomórfiku dinámiku hanesan lafaek, teki, lafaek rai-maran no lenuk. Iha mós dezeñu antropomórfiku, ne'ebé ema konsidera nu'udar interpretasaun husi be'ala iha sociedade ne'ebé foka liu ba fundadór knua. Ilas ema nian dala barak mosu nu'udar kriatura ne'ebé sorin balada sorin ema, tuir mitu kona-ba be'ala fundadór. Imajen sira-ne'e atu hanesan ho dezeñu testil no ai-bahat husi illa sira ne'ebé besik, nu'udar indikasaun katak interkámniu entre-illa uluk hariku repertóriu dezeñu indijena Oecusse nian tanba sira iha istória naruk ho komérsiu kosteiru.

Abilidade atu uza téknika futus kontinua sofistikada liu iha tais Oecusse ne'ebé hatudu ikonografia sekulár osidentál no ikonografia sarani ne'ebé introdús ba Oecusse iha sékulu 20 nia klaran, tuir informante lokál sira. Kolonialista Portugés no madre katólíka sira hanorin fetó klosan kona-ba bordadus no pontu-krús, no mós ema dehan katak sira introdús livru ho padraun ibériku no italianu ba traballu manúal hirak-ne'e. Depois artista testil Oecusse nian kopia dezeñu sira ne'e ba téknika futus ne'ebé uza kabas tí'ik husi fábrica. Bainhira uza kabas tí'ik husi fábrica ho ninia kabas lahan ne'ebé mihis liu duké kabas ne'ebé tí'ik ho liman, dezeñu sira sei sai mosu liu.



The skill of weaving cloth in Oecusse was formerly considered one of the necessary life skills for young Atoin meto women. This skill of weaving was invoked at a customary ceremony following the birth of a daughter whereby the placenta is buried in a ceramic pot. In some instances this ceremony involves the child's relatives placing the tools for spinning cotton in the pot as a request to the ancestor's that these skills will be bestowed upon the daughter.

Although the modern lifestyles of many young Oecusse women today do not allow time to weave textiles the value attributed to this craft remains apparent. Upon marrying the eldest daughter is often gifted her mothers weaving tools, symbolic of her undertaking to establish and provide for her future family. When her children are born it remains customary for the grandmother to weave and present each child with a textile, ensuring they have a woven textile from the region of their maternal origins.

No mós, hena sira ne'e ne'ebé sira hanaran tais modernu la presiza tempu barak atu hakór, tanba só hoban dala ida de'it iha ai-been metan, ne'ebé hakór kabas lahan sira. Tanba ne'e, asesu ba materiál foun, ne'ebé poupa tempu, no inspirasaun ba dezeńu hahú faze foun ida iha produsaun tais Oecusse nian ne'ebé utiliza no dezenvolve kapasidade téknika husi artista testil Oecusse nian. Tais modernu halo ho téknika futus ne'e iha Oecusse sai populár nu'udar hatais no nu'udar hena-altár no hena ne'ebé tara hodi enfeita iha serimónia relijoza oioin.

Abilidade soru tais iha Oecusse ne'e uluk ema konsidera nu'udar kapasidade fundamentál iha vida ba feto foin-sa'e baikenu. Ema temi abilidade soru tais ne'e iha serimónia tradisionál hafoin oan-feto ida moris, ne'ebé sira tau ka'an iha sanan rai no hakoi. Dala ruma durante serimónia ne'e kosok-oan nia maluk sira tau instrumentu sira ne'ebé uza atu hiri kabas iha sanan nu'udar pedidu ba bei'ala hodi tranzmite abilidade ne'e ba sira-nia oan-feto.

Maski feto klosan barak iha Oecusse agora daudaun iha estilu moris modernu, ne'ebé la fô biban atu soru testil, ema kontinua fô valór boot ba arte ida-ne'e. Bainhira oan-feto boot kaben, dala barak nia simu instrumentu soru tais husi ninia inan, nu'udar símbolu katak nia promete sei garante moris ba ninia família iha tempu oin mai. Tuir lisan ne'ebé kontinua, bainhira nia oan sira moris, ninia avó-feto sei soru tais ba labarik ida-idak, hodi garante katak sira iha tais ida husi rejaun bei'ala feto nian.



Bet ana (BK), *tais kahe* (T), sash
 Atoin meto People
 Oecusse
 Handspun and commercially spun cotton with natural and synthetic dyes
 Single warp resist dye technique, hand woven on a back strap loom
 Circa mid - late 20th century
 219 (l) x 37.5 (w) cms
 Fundasaun Alola Collection FA0023

The white threads of this cloth were tied with palm leaves or plastic (polypropylene) ties, in the shape of people and creatures, before being dyed. These ties resisted the blue indigo (*Indigofera tinctoria*) when the threads were submerged into a fermented indigo bath. Several submersions of the threads occurred to achieve the blue background of this cloth.



Bet ana (BK), *tais kahe* (T)
 Ema Atoin Meto (baikenu)
 Oekusi
Kabas ti'ik ho liman no ti'ik ho mákina, ho ai-been halo rasik hodi hakór no tinta-hakór husi fábrica (sintétiku)
Téknika futu kabas lahan vertikál balun bainhira hakór, soru ho liman iha atis-ruin ne'ebé kesi iha kotuk
Maizumenus sékulu 20 nia klaran ka rohan
 219 (n) x 37.5 (l) cms
 Kolesaun Fundasaun Alola FA0023

Kabas lahan mutin sira husi tais ida-ne'e futu tiha ho tali halo husi akadiru ka plástiku (polipropilenu), ho forma hasara ema no kriatura oioin, molok hakór. Tali hirak-ne'e taka kabas tahan atu la bele xupa ai-been azúl halo ho taun (Indigofera tinctoria) bainhira kabas tahan hoban iha taun-been fermentadu. Hoban kabas lahan dala balu tiha maka hetan kór fundu azúl tais ne'e nian.





Beti naek (BK), *tais mane* (T), man's cloth wrap
 Atoin meto People
 Presumed Padiæ, Oecusse
 Commercially spun cotton with synthetic dyes
 Single warp resist dye technique, hand woven on a back strap loom
 Circa late 20th century
 202.5 (l) x 125 (w) cms
 Fundasaun Alola Collection FA 0028

The skill in the production of this cloth lies in the fine resist tying of these red, orange and white commercially spun threads, prior to being submerged in a black synthetic dye. The side panels depict Adam and Eve picking the fruit of the tree (Genesis 3:6). The central panel depicts another narrative, two scenes alternating and mirrored, with each repeat framed within gothic arches representing a church or temple. The scene may be Christological, possibly being a representation of the "Presentation in the Temple" (Luke 2:27), or it may be a depiction of the Communion ritual of the Catholic Mass, derived from medieval and Renaissance iconography of the Christological narrative.

Such Christian imagery, along with secular and classical Western motifs such as cherubs, fountains, the fountain of life, Zodiacal signs, vases and floral emblems, heraldic signs and other birds and animals such as peacocks were copied from Iberian and Italian cross-stitch and embroidery books. According to local informants, these pattern books entered Oecusse circa 1958 when Catholic nuns instructed local girls in handcrafts such as embroidery, crochet and *desfiados*.

Today cross-stitch patterns are sold in the markets of Oecusse. Cloths in this style, referred to as *tais modern*, are proudly worn by men to religious ceremonies, especially in the village of Padiæ, which is renowned for fine resist dye *tais modern*.



Beti naek (BK), *tais mane* (T)
 Ema Atoin Meto (baikenu)
 Karik iha Padiæ, Oekusi
 Kabas ti'ik ho mákina, ho tinta-hakór husi fábrica (sintétiku)
 Téknika futu kabas lahan vertikál balun bainhira hakór, soru ho liman iha atis-ruin ne'ebé kesi iha kotuk
 Maizumenus sékulu 20 nia rohan
 202.5 (n) x 125 (l) cms
 Kolesaun Fundasaun Alola FA 0028

Abilidade iha produsaun tais ne'e nian maka futu kabas lahan kór mean, sabraka no mutin ti'ik iha fábrica, molok hoban iha tinta-hakór sintética (husi fábrica) ho kór metan. Painél iha sorin-sorin hatudu Adão no Eva bainhira ku'u ai-fuan lulik (Jenezis 3:6). Painél iha klaran hatudu narrativa seluk, sena rua alternadu no haleno malu, ho ilas ne'ebé repete ho arku gótiku sira ne'ebé reprezenta uma-kreda ka templu. Sena ne'e bele kristolójika, kala nu'udar reprezentasaun husi "Aprezentaun iha templu" (Lucas 2:27), ka bele hatudu ritual Komuñau iha Misa Katólíka, ho abut iha ikonografia medievál no renaxentista husi narrativa kristolójika.

Ilas sarani hanesan ne'e, hamutuk ho dezeńu sekulár no klásiku husi Osidente hanesan kerubin, bee-matan, bee-matan moris nian, símbolu Zodiáku nian, vazú no emblema ho ai-funan, símbolu eráldiku no manu ho balada seluseluk hanesan pavaun, buat sira-ne'e hotu kopia husi livru pontu-krús no bordadus ne'ebé mai husi Peninsula Ibérica no Itália. Tuir informante lokál sira, livru ho padraun hirak-ne'e tama Oekusi maizumenus iha 1958 bainhira madre katólíka sira hanorin labarik-feto sira iha-ne'ebá atu halo traballu manual hanesan bordadus, kroxé no desfiadus.

Agora daudaun ema fa'an padraun pontu-krús iha merkadu iha Oekusi. Tais ho tipu hanesan ne'e, ne'ebé ema hanaran tais modernu, mane sira hatais ho orgullu iha serimónia relijioza oioin, liuliu iha aldeia Padiæ, ne'ebé naran-boot tanba sira-nia tais modernu kapás halo ho téknika futus.



Beti naek (BK), *tais mane* (T), man's cloth wrap
Atoin meto People
Presumed Taiboko, Oecusse
Handspun cotton with natural dyes
Single warp resist dye technique, hand woven on a back strap loom
Circa mid - late 20th century
200 (l) x 87 (w) cms
Timor Aid Collection TA 0077

This classic Timorese motif is known as *mak'aib* and is an indigenous motif to the Uab meto people. It represents interdependence between community members.

This motif is believed to have been inspired by the hook and lozenge designs for the Dongsong era which are documented on metal and bronze kettle drums which are thought to have been introduced to insular Southeast Asian following the Austronesian migrations circa 2000 BCE onwards.

The two panels of this cloth were tied and resist dyed together before being separated for weaving. Once woven they were hand stitched together.



Beti naek (BK), *tais mane* (T)
Ema Atoin Meto (baikenu)
Karik iha Taiboko, Oekusi
Kabas ti'ik ho liman, ho ai-been halo rasik hodi hakór
Téknika futu kabas lahan vertikál balun bainhira hakór, soru
ho liman iha atis-ruin ne'ebé kesi iha kotuk
Maizumenus sékulu 20 nia klaran ka rohan
200 (n) x 87 (l) cms
Kolesaun Timor Aid TA 0077

Dezeñu klásiku Timor nian ne'e ema hanaran mak'aib no ida-ne'e dezeñu orijinal husi ema baikenu (Uab meto) rasik. Nia reprezenta katak membru sira komunidade nian depende ba malu.

Ema hanoin katak dezeñu ne'e nia abut iha dezeñu kakait no lozangu husi Otas Dongsong ne'ebé mosu iha tambór-tímpanu halo ho besi no birak ne'ebé parese tama iha Sudeste Aziátiku liutiha mígrasaun austronézika hahú maizumenus iha 2000 AC.

Painél rua husi tais ida-ne'e futu no hakór hamutuk molok haketak atu soru. Bainhira soru tiha ona ema suku tiha hamutuk ho liman.





Beti naek (BK), *tais mane* (T), man's cloth wrap
 Atoin meto People
 Oecusse
 Handspun cotton with natural dyes
 Single warp resist dye technique, hand woven on a back strap loom
 Circa mid - late 20th century
 205 (l) x 82 (w) cms
 Timor Aid Collection TA 0074



The two panels of this resist dye cloth, although made by the same materials and person, feature different creatures. On the right panel frogs with bulging eyes and long, bent legs with five toes are flanked by standing people with upraised arms. The left panel features a large reptile, possibly a crocodile, flanked by smaller lizards or geckos.

Beti naek (BK), *tais mane* (T)
 Ema Atoin Meto (*baikenu*)
 Oekusi
Kabas ti'ik ho liman, ho ai-been halo rasik hodi hakór
Tékniika futu kabas lahan vertikál balun bainhira hakór, soru ho liman iha atis-ruin ne'ebé kesi iha kotuk
Maizumenus sékulu 20 nia klaran ka rohan
 205 (n) x 82 (l) cms
 Kolesaun Timor Aid TA 0074

Painél rua husi tais halo ho futus ne'e, maski halo husi ema hanesan ho material hanesan, hatudu kriatura la hanesan. Painél iha kuana iha manduku ho matan naklosu ne'ebé lees kelen naruk no kle'uk ho ain-fuan lima, no iha sorin iha ema ne'ebé hi'it liman. Painél iha karuk iha reptil boot ida, lafaek karik, no iha sorin iha lafaek rai-maran ka teki sira.



Beti naek (BK), *tais mane* (T), man's cloth wrap
Atoin meto People
Oecusse
Handspun cotton with natural dyes
Single warp resist dye technique, hand woven on
a back strap loom
Circa mid - late 20th century
214 (l) x 97 (w) cms
Timor Aid Collection TA 0100

The stylised motifs on this cloth honour the ancestors of the Timorese people and allude to beliefs that Timor island and its people share the common ancestor of a crocodile. In many regions of Timor-Leste crocodiles remain sacred today.

The use of the flecked motif can be likened to the scales of a crocodile, however the extended and upraised arms and genitals are anthropomorphic. The representation of human figures appears in miniature in the corners of the cloth, indicating their lower mundane status compared with the majesty of the ancestors.

This three panel cloth is based on red and blue tones which characterise Oecusse textiles. These colours are achieved using the roots of the *Morinda citrifolia* plant and indigo leaves (*Indigofera tinctoria*).

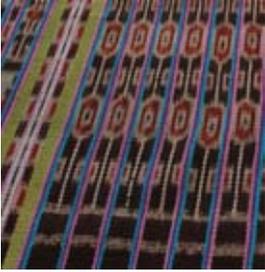
Beti naek (BK), *tais mane* (T)
Ema Atoin Meto (baikenu)
Oekusi
Kabas t'ik ho liman, ho ai-been halo rasik hodi hakór
Tékniika futu kabas lahan vertikál balun bainhira hakór, soru ho
liman iha atis-ruin ne'ebé kesi iha kotuk
Maizumenus sékulu 20 nia klaran ka rohan
214 (n) x 97 (l) cms
Kolesaun Timor Aid TA 0100

Dezeñu estilizado sira iha tais ida-ne'e hahi'i timorooan sira-nia be'ala no iha ligasaun ba fiar katak nusa Timor no ninia povu iha be'ala ida maka lafaek. Iha rejaun barak iha Timor-Leste lafaek kontinua lulik nafatin.

Dezeñu ho tadan ne'e bele hasara lafaek nia kikit, maibé liman no órgaun jenitál ne'ebé naruk no hi'it an ne'e antropomórfitku. Iha ilas ema ki'ikoan ne'ebé mosu iha hena ne'e nia sikun, hodi hatudu sira-nia estatutu iha kraik iha mundu ne'e bainhira kompara ho be'ala nia isin-lolon futar.

Tais ho painél tolu ne'e bazeia ba kór mean no azul ne'ebé karakterístiku husi tais Oekusi nian. Kór hirak-ne'e hetan liuhosi uza Morinda citrifolia nia abut no taun-tahan (Indigofera tinctoria).





The textiles of Cova Lima

Suai Loro, Suai Kaminasa and other villages in Cova Lima stand out as the sites of the most complex resist dye motifs found in Timor-Leste today. The matrilineal social structure of the Fehan people of Cova Lima has ensured the development an extensive repertoire of resist dye textile motifs which have been transmitted from grandmother to mother to daughter for centuries. The resist dyed textiles of Cova Lima feature intricate and exact motifs which identify clan membership. Some of the geometric motifs appearing on resist dye textiles from this region are reminiscent of foreign Indian trade textiles which entered the island of Timor from the 16th century.

The finesse of Suai resist ikat textiles is undeniable. Currently, textile artisans from this region today employ commercially spun cotton enabling them to achieve fine geometric motifs. In contrast to the highly decorative, repeated geometric motifs appearing on the men's cloth wraps, women's tubeskirts routinely feature centrefields of plain colour or fine linear bands, bordered with a decorative geometric band of resist dyed motif and supplementary weft weave (foit).

Historical facts indicate that the Tetum speakers of this region shared the same cultural and linguistic origins and in pre-colonial times and were a unified geographic region under the powerful Kingdom of Waiwiku Wehale. This common ancestry suggests that the textile motifs of Suai and South Belu, in Indonesian West Timor, share the same ancient origins. As textiles were gifted and counter-gifted to observe clan alliances between princedoms and vassal states, their mobility explains how similar motifs appear on textiles produced in areas bordering with South Belu in both Timor-Leste and West Timor.

The wealth and power of the former Waiwiku Wehale Kingdom, located near the mouth of the Benanain River ensured its role as a major trading entity. This port was identified as an established Chinese trading port in 12th century from where

Testil sira husi Cova Lima

Suai Loro no Suai Kaminasa naran boot nu'udar fatin ho dezeñu futus nian ne'ebé kompleksu liu iha Timor-Leste agora daudaun. Estrutura sosiál matrilineár husi ema Fehan Kova Lima nian garante dezvoltamentu ba repertóriu ho dezeñu futus barak ne'ebé tranzmite husi avó-feto ba inan ba oan-feto durante sékulu barak nia laran. Testil futus husi Kova Lima iha dezeñu komplikadu no karaterístiku ne'ebé bele identifika sira-nia knua. Dezeñu jeométriku balu ne'ebé mosu iha testil futus husi rejaun ida-ne'e hatudu influénsia husi hena Índia nian ne'ebé tama nusa Timor liuhusi komérsiu hahú iha sékulu 16.

Ita la bele nega katak tais futus Suai nian kmo'ok tebes. Agora daudaun, badaen-hena husi rejaun ida-ne'e uza kabas ne'ebé ti'ik husi fábrica, ne'ebé fô biban ba sira atu halo dezeñu jeométriku kapás loos. Kontráriu ba dezeñu jeométriku futar ne'ebé repete iha tais-mane, dala barak tais-feto iha área sentrál ho kór ida de'it ka listra lineár mihis, no iha ninin iha listra jeométrika enfeita ho listra futus no mós soru ho téknika foit.

Faktu istóriu hatudu katak ema sira ne'ebé ko'alia tetun iha rejaun ida-ne'e iha orijen kulturál no linguístika ne'ebé hanesan no iha otas pré-koloniál sira hamutuk iha rejaun jeográfika unifikada iha Reinu poderozu Waiwiku Wehale nia okos. Bei'ala sira ne'ebé hanesan sujere katak dezeñu testil husi Suai no Belu Tasi-mane, iha Timor Osidentál (NTT), iha orijen antigu ne'ebé hanesan. Tanba testil sira fô ba malu hodi selebra aliansa entre knua, reinu no estadu vasalu, sira-nia mobilidade esprika tanba sá maka dezeñu hanesan bele mosu iha testil sira ne'ebé prodús iha área sira ne'ebé besik Belu Tasi-Mane, iha Timor-Leste no Timor Osidentál rua hotu.

Riku-soin no kbiit husi antigu Reinu Waiwiku Wehale, ne'ebé lokaliza besik Mota Benanain nia ibun garante ninia knaar nu'udar entidade boot komérsiu nian. Portu ne'e identifika nu'udar fatin komérsiu xina sira-nian ne'ebé estabesele iha sékulu 12 no husi ne'e sira

sandalwood, beeswax and human slaves were traded in exchange for foreign trade goods such as Chinese ceramics, silk threads, gunpowder, metals and textiles. Ownership of such foreign goods undoubtedly added to the prestige and influence of the Kingdom's central domain.

Indian Gujarati and Coromandel coast trade cloths, whether woven or printed, were a source of prestige and entered the region from the 16th century, if not earlier. These impressive foreign cloths entered the clan treasuries of the ruling elite in both Timor-Leste and West Timor. Research has indicated that these foreign cloths inspired local motifs to a limited degree in Timor where such motifs became restricted for use only by the nobility. During the 1970's when a weakening of traditional power structures occurred in the region the restrictions that had once prohibited the reproduction of these 'foreign inspired' motifs was removed. This enabled the entry of these once restricted motifs into the local weaving repertoire, outside of the aristocracy. Although the influence of these foreign trade cloths on Timorese motifs is not as evident as other nearby islands, such as Savu, Rote and Flores, there remains the exception of Suai textiles, which suggests this influence occurred also in Timor.

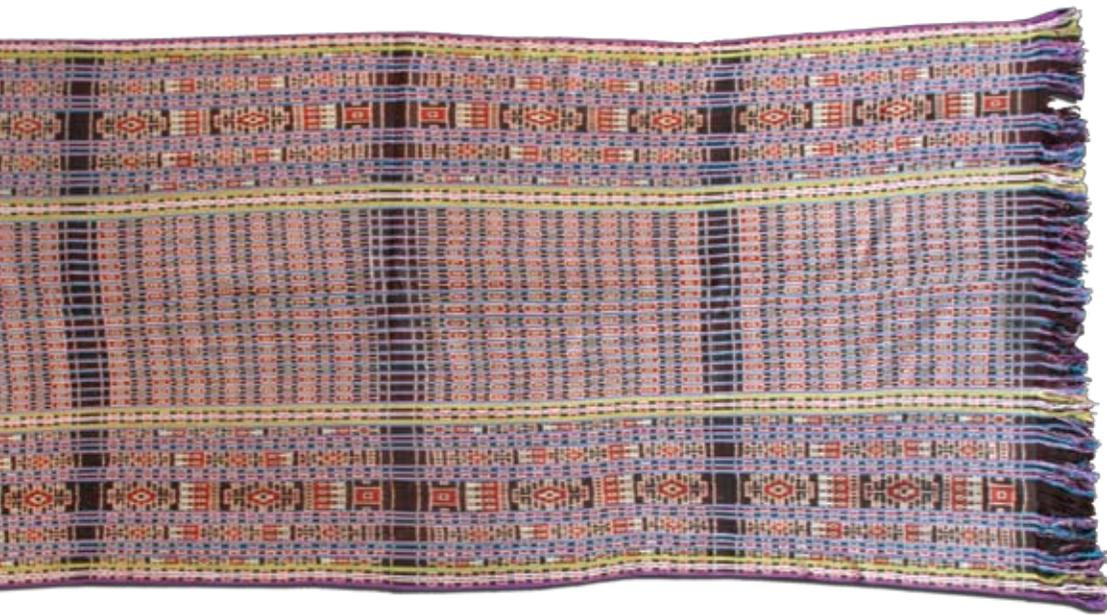
It is important that the Suai textiles held by Timor Aid are researched whilst senior weavers and community elders retain knowledge of the motifs and their clan significance.

troka ai-kameli, bani-isin no atan sira hodi hetan sasán husi rai li'ur hanesan bikan Xina nian, hena-seda, kilat rahun, besi no testil oiain. Bainhira Reinu ne'e hetan sasán hanesan ne'e husi li'ur konserteza aumenta ninia influénsia no naran-boot husi podér sentrá.

Hena soru no imprime, husi komérsiu kosteiru husi Gujarati no Koromandel iha Índia, sai fonte prestíju no tama rejaun ne'e dezde sékulu 16, ka uluk liu. Hena kapás husi rai li'ur tama ba riku soin husi ukun-na'in sira tantu Timor-Leste komu Timor Osidental. Peskiza hatudu katak hena husi rai li'ur ne'e fó inspirasaun ba dezeńu lokál ho grau limitadu iha Timor tanba dezeńu sira ne'e só dato sira mak bele uza. Durante dékada 1970, iha momentu estrutura podér tradisionál komesa fraku iha rejaun ne'e, restrisaun ne'ebé uluk bandu reproduasaun ba dezeńu ne'ebé 'inspiradu husi rai li'ur' hasai tiha ona. Ne'e fó biban ba dezeńu ne'ebé uluk restritu atu tama ona iha repertóriu lokál soru-na'in sira-nian, lá'ós de'it ba dato sira. Maski influénsia husi hena sira ne'ebé hetan husi rai li'ur ba dezeńu Timor nian ladún evidente hanesan akontese iha nusa sira ne'ebé besik, hanesan Savu, Rote no Flores, tais Suai nian nu'udar exesaun ne'ebé sujere katak influénsia mós akontese iha Timor.

Importante atu halo peskiza kona-ba testil Suai ne'ebé rai iha Timor Aid, enkuantu soru-na'in ferik no kbahen komunidadade sira-nian sei iha koñesimentu kona-ba dezeńu no sira-nia signifkadu ba knua ida-idak.





Tais mane (T), man's cloth wrap
 Woven by Orlanda Boavida Martins
 Suai Kaminasa, Cova Lima
 Commercially spun cotton with synthetic dyes
 Single warp resist dye technique, hand woven
 on a backstrap loom
 2007/2008
 208 (l) x 94.5 (w) cms
 Fundasaun Alola Collection FA0032
 Donated by Friends of Suai, September 2008



The creator of this textile is well known for her work weaving ceremonial textiles. When recalling the work involved in weaving this cloth wrap she states 'that her back still ached when she thought of that tais.' The many hours of labour that are required to weave one textile is usually interspersed amongst other demands on women's time in village contexts such as caring for children, nursing elders, preparing meals, maintaining gardens and crops, securing family income and fulfilling community obligations.

This textile was selected for use on the cover of the 2008 Fundasaun Alola Annual report.

Tais mane (T)
 Orlanda Boavida Martins maka soru
 Suai Kaminasa, Kova Lima
 Kabas ti'ik ho mákina, ho tinta-hakór husi fábrica
 (sintétiku)
 Téknika futu kabas lahan vertikál balun bainhira
 hakór, soru ho liman iha atis-ruin ne'ebé kesi iha
 kotuk
 2007/2008
 208 (n) x 94.5 (l) cms
 Kolesaun Fundasaun Alola FA0032
 Oferta husi Friends of Suai, Setembru 2008

Soru-na'in ne'ebé halo tais ida-ne'e naran-boot tanba nia serbisu kmanek hodi soru tais ba serimónia oioin. Bainhira nia hanoin-hetan serbisu ne'ebé presiza bainhira uluk nia soru tais-mane ne'e, nia hateten katak "nia kotuk sei moras bainhira nia hanoin-kona tais ida-ne'e". Oras barak serbisu ne'ebé presiza atu soru tais ida baibain mós kombina ho knaar seluseluk ne'ebé ezije feto sira-nia tempu iha kontestu aldeia nian hanesan tau matan ba labarik, bali kbahen sira, te'in, halo to'os ka natar, buka osan ba família no kumpre obrigasaun komunitária oioin.

Fundasaun Alola hili tais ida-ne'e atu uza iha kapa iha ninia relatóriu anuál 2008 nian



Tais feto (T),

Woven cloth with uncut warp
 Presumed Suai Loro, Cova Lima
 Commercially spun cotton with synthetic dyes
 Single warp resist dye technique and supplementary weft
 weave technique (foit), hand woven on a backstrap loom
 102 (l) x 51.5 (w) cms
 Timor Aid Collection, no number

This cylindrical cloth was woven on a backstrap loom and removed from the loom with the warp threads uncut. This cloth was intended for use as a tubeskirt, in which instance the warp threads would have been cut and then the cloth would have been cut into two pieces. These pieces would have been stitched together to form a cylindrical tubeskirt, with the ikat bands at the 'head' and 'foot' of the tubeskirt.

Tais feto (T)

Tais soro ho la tesi
Karik Suai Loro nian, Cova Lima
Kabas ti'ik ho mákina, ho tinta-hakór husi fábrica (sintétiku)
Téknika futu kabas lahan vertikal balun bainhira hakór, soru ho
liman iha atis-ruin ne'ebé kesi iha kotuk
 102 (n) x 51.5 (l) cms
 Kolesaun Timor Aid, laiha numeru

Silender soru ida-ne'e tau iha atis tuin ne'ebe kesi iha kotuk no
muda hamutuk ho kabas lahan ne'ebe mak seidauk tesi.
Kabcis ne'e tesi hanesan saia hamutuk ho kabas lahan nee hodi
forma sai hanesan silender ba saia ho bandoleti kesi iha 'ulun'
no 'ain' hosi saia.





Dyeing with mud
Pinta ho tahu



The textiles of Lautem

The single warp resist dye textiles of Lautem are known as *lau sisirana* in the Fataluku language. Single warp resist dye textiles appear in linear band formations on both women's tubeskirts and men's cloths. The number of linear bands in the centrefield of a woman's tubeskort are indicative of the cloth's cultural value, dictating the number of buffalo required for marital exchange between the husband's and wife's families. Wider bands of more detailed resist dyed motifs appear to the sides and ends of these cloths. These motifs feature interpretations of ships, horses and their riders, haircombs, ceremonial bracelets, eagle wings, stars and the sun.

A number of these motifs are attributed by the Fataluku people as having their origins in rock art sites, for which Lautem is renowned. Archaeologists suggest that this region of Timor-Leste has been inhabited for approximately 40,000 years. The rich rock art of limestone sites such as Ile Kere Kere overhang and Lene Hara cave were executed in red pigment. Images of boats have been interpreted by scholars as documentation of either contact history or as a symbolic design representative of the journey of the deceased soul as it makes its way back to its ancestors. Coffins in this Lautem region were customarily made in the shape of a boat for use in mortuary rituals, alluding to the journey of the soul to the afterlife following death.

The appearance of horse and rider motifs also is documented in the rock art of the region. Horses which are presumed to have been introduced by the Chinese, were not evident in the early – mid 16th century when Portuguese explorers visited the region.



Testil sira husi Lautem

Testil futus husi Lautem hanaran lau sisirana iha lian fataluku. Testil futus mosu iha formasaun listra lineár iha tais-feto no tais-mane rua hotu. Númeru listra lineár iha área sentrá l husi tais-feto indika valór kulturál hena nian, no determina karau hira mak tenke fô nu'udar folin ba feto nia familia husi mane nia familia. Listra luan liu tan ho dezeńu futus detalladu tan mosu iha tais sira-ne'e nia sorin no rohan. Dezeńu sira-ne'e hatudu representasaun kona-ba ró, kuda no ema ne'ebé sa'e kuda, sasuit, keke, makikit liras, fitun no loro-matan.

Ema fataluku dehan katak dezeńu lubuk ida hetan sira-nia orijen husi fatin ho arte iha fatuk, ne'ebé barak iha Lautem. Arkeólogo sira sujere katak iha ema ne'ebé hela metin iha rejiaun ida-ne'e dezde maizumenus tinan 40,000 liubá. Arte kmanek loos iha fatuk kalkáriu iha fatin hanesan rai-naruk Ile Kere Kere no rai-kuak Lene Hara halo ho ai-been kór mean. Matenek-na'in sira konsidera katak imajen ró nian hatudu kontaktu hori uluk ho nusa sira seluk, ka nu'udar dezeńu simbóliku ne'ebé representa matebian sira-nia dalan ba sira-nia be'ala nia fatin. Iha área Lautem ne'e ema toman halo kaixaun ho forma hanesan ró atu uza iha rituál hakoi mate, ne'ebé refere ba viajen husi mate-klamar ba mundu matebian nian hafoin mate.

Iha mós dezeńu kuda no ema ne'ebé sa'e kuda iha arte fatuk nian iha rejiaun ida-ne'e. Ema hanoin katak xina sira mak uluk lori kuda mai Timor, maibé kuda sira ladún mosu beibeik iha sékulu 16 nia inísiu no klanan, bainhira esploradór portugés sira vizita rejiaun ida-ne'e.

However the arrival of horses and their subsequent incorporation into Timorese society remains a noteworthy motif on Lautem textiles. Links may also exist with textiles from Flores where resist dye textiles feature horse-like images, often thought to be inspired by depictions of elephant motifs in double ikat silk patola cloths from Gujarat, India.

Living knowledge of mud dyeing techniques remain in Lautem for use in the production of resist dye textiles. Also drop spindles are used in Lautem region for the hand spinning of cotton, whilst in other parts of Timor-Leste different spinning methods are employed. Lautem spindles are often weighted with a whorl made from nautilus shell.

The process of women learning the motif of their husband's clan upon marriage was transferred via the mother-in law to her daughter-in-law. Personal accounts indicate that thin strips of cut lau sisirana were gifted to the daughter-in-law and used as a reference point as she learnt the intricacies of the motifs which represented her husband's clan. This ensured she could fulfil her obligations of providing appropriate cloths at life cycle rituals to both her natal and husband's clan for the remainder of her life.

Maibé, introdusaun kuda ba Timor no integrasaun iha sosiedade nia laran relete dala barak iha dezeńu Lautem nian. Bele mós iha ligasaun ho testil sira husi Flores ne'ebé hena ho téknika futus hatudu imajen hanesan kuda, ne'ebé dala barak ema hanoin katak hetan inspírasaun husi ilas elefante iha hena-seda patola halo ho téknika futus duplu husi Gujarat, Índia.

Ema sira iha Lautem sei hatene hakór tais ho tahu hodi bele uza iha produsaun testil futus. No mós, ai-kida uza iha rejaun Lautem hodi hiri ho liman, enkuantu iha parte sira seluk iha Timor-Leste nia laran uza métodu hiri ne'ebé diferente. Dala barak iha Lautem ema hatodan ai-kida ho sipu ida.

Prosesu ne'ebé fetu sira aprende dezeńu husi fetosaa nia knua bainhira sira kaben transfere husi banin-feto ba ninia fetu-foun. Ema haktuir katak sira fô tais pedasuk halo ho téknika futus (lau sisirana) ba fetu-foun ba nia atu uza nu'udar pontu referénsia enkuantu nia aprende dezeńu nia kompleksidade ne'ebé reprezenta fetosaa nia knua. Ida-ne'e garante katak nia sei bele kumpre ninia obrigasaun atu fornese tais apropriadu iha rituál sira siklu moris nian ba ninia knua rasik no mós ba ninia kaben nia knua durante nia moris tomak.





Lau sisirana (F), *tais mane* (T), man's cloth wrap
 Fatuluku People
 Presumed Com or Lospalos, Lautem (acquired from
 Murik Rai Craft Co-operative, Dili)
 Handspun cotton with natural dyes
 Single warp resist dye technique, hand woven on a
 back strap loom
 Circa mid - late 20th century
 219 (l) x 78.5 (w) cms
 Fundasaun Alola Collection FA0001

The handspun threads of this man's cloth wrap were coloured using indigo leaves and mud dyes. In Lautem mud is collected from local reservoirs and then combined with a heated liquid or local tree barks and leaves. The threads are initially coloured blue in an indigo dye bath and then submerged for several hours in the mud bath. Today only a few women in Lautem retain the knowledge of mud dyeing.

Lau sisirana (F), *tais mane* (T)
 Ema Fataluku
 Karik iha Kom ka Lospalos, Lautém (sosa husi Kooperativa
 Artezanatu Murik Rai, Dili)
 Kabas ti'ik ho liman, ho ai-been halo rasik hodi hakór
 Téknika futu kabas lahan vertikál balun bainhira hakór,
 soru ho liman iha atis-ruin ne'ebé kesi iha kotuk
 Maizumenus sékulu 20 nia klaran ka rohan
 219 (n) x 78.5 (l) cms
 Kolesaun Fundasaun Alola FA0001

*Ema uza ai-been halo ho taun-tahan no tahu hodi hakór
 kabas lahan hiri ho liman ne'ebé uza iha tais mane ne'e.
 Iha Lautém sira foti tahu husi rezervatóriu lokál sira no
 depois kahur ho been manas ka ai-kulit no ai-tahan husi
 área ne'ebá. Ulukliu sira hakór kabas azúl liuhosi hoban
 iha ai-been halo ho taun no hafoin sira hoban durante oras
 hira iha tahu. Agora daudaun só feto balu de'it iha Lautém
 maka sei hatene hakór ho tahu.*





Tupur lau sisirana (F), tais fetu (T), woman's tubeskirt
 Fatuluku People
 Lospalos, Lautem
 Commercially spun cotton with synthetic dyes
 Single warp resist dye technique, hand woven on a
 back strap loom
 Circa mid 20th century
 127 (l) x 54 (w) cms
 Fundasaun Alola Collection FA0035

A geometric motif is featured in the black and white ikat band of this cloth. Other resist dye threads are interspersed with plain coloured cotton threads to create the interplay of lines, colour and abstracted motifs, which is a feature of textiles from the eastern districts of Timor-Leste.

Tupur lau sisirana (F), tais fetu (T)
 Ema fataluku
 Lospalos, Lautem
 Kabas ti'ik ho mákina, ho tinta-hakór husi fábrica
 (sintétiku)
 Téknika futu kabas lahan vertikal balun bainhira
 hakór, soru ho liman iha atis-ruin ne'ebé kesi iha
 kotuk
 Maizumenus sékulu 20 nia klaran
 127 (n) x 54 (l) cms
 Kolesaun Fundasaun Alola FA0035

*Iha dezeńu jeométriku ida iha listra metan-mutin
 halo ho futus iha tais ida-ne'e. Kabas lahan seluse-
 luk halo ho futus kombina ho kobas lahan ho kór
 simples hodi hamosu jogu ho liña, kór no dezeńu
 abstratu ioioin, ne'ebé karateristiku iha tais husi
 distritu lorosa'e sira iha Timor-Leste.*



Tupur lau sisirana (F), *tais fetu* (T), woman's tubeskirt
 Fatuluku People
 Lospalos, Lautem
 Handspun and commercially spun cotton with natural
 and synthetic dyes
 Single warp resist dye technique, hand woven on a
 back strap loom
 Circa mid-late 20th century
 133 (l) x 54.5 (w) cms
 Fundasaun Alola Collection FA0037

Sisirana is the Fatuluku word for the resist dye technique. According to Fatuluku weavers the outer resist dye bands of this tubeskirt are decorated with motifs of eagle wings, stars, ceremonial bracelets and hair combs. The centrefield of the tubeskirt features eight thin bands of ikat which denotes the high cultural value attributed to this textile.



Tupur lau sisirana (F), *tais fetu* (T)
 Ema Fataluku
 Lospalos, Lautem
*Kabas t'ik ho liman no t'ik ho mákina, ho ai-been
 halo rasik hodi hakór no tinta-hakór husi fábrica
 (sintétiku)
 Téknika futu kabas lahan vertikal balun bainhira
 hakór, soru ho liman iha atis-ruin ne'ebé kesi iha kotuk
 Maizumenus sékulu 20 nia klaran ka rohan
 133 (n) x 54.5 (l) cms
 Kolesaun Fundasaun Alola FA0037*

Sisirana ne'e liafuan fatuluku ba téknika futus. Tuir soru-na'in fataluku sira, listra halo ho futus iha tais-fetu ne'e nia ninin enfeita ho dezeñu makikit liras, fitun, keke no sasuit. Área iha klaran tais-feto nian hatudu listra mihis ualu halo ho futus, ne'ebé fõ biban atu haree valór kulturál aas tais ne'e nian.

Tais-feto mós inklui iha sasán-troka ne'ebé umane sira fõ ba fetosaa sira atu hametin akordu kaben.



Tupur lau sisirana (F), tais fetu (T),
 Woman's tubeskirt
 Fatuluku People
 Presumed Tutuala or Com, Lautem
 Handspun cotton with natural dyes
 Single warp resist dye technique, hand
 woven on a back strap loom
 Circa early - mid 20th century
 100.5 (l) x 52 (w) cms
 Fundasaun Alola Collection FA0002

Loiasu fanu is the Fatuluku phrase which describes one of the motifs on the resist dye bands on this tubeskirt. Another motif is known as *rata kuca* which means old horse. It depicts a person riding a horse. The Fatuluku people consider textiles decorated with these motifs to be of exceptionally high value.

Ancient rock art sites in Lautem are attributed as the source of inspiration of these motifs. Scholars believe that rock art images of boats and horses document aspects of contact history with inter-island communities.

Tupur lau sisirana (F), tais fetu (T)
 Ema Fataluku
 Karik iha Tutuala ka Kom, Lautém
 Kabas ti'ik ho liman, ho ai-been halo rasik hodi hakór
 Téknika futu kabas lahan vertikál balun bainhira hakór, soru ho liman iha atis-ruin ne'ebé kesi iha kotuk
 Maizumenus sékulu 20 nia inísiu ka klanan
 100.5 (n) x 52 (l) cms
 Kolesaun Fundasaun Alola FA0002

Lois asu fanu ne'e liafuan Fataluku atu dehan dezeñu ida ne'ebé mosu iha listra sira halo ho futus iha tais-feto ne'e. Dezeñu seluk ida ema hanaran rata kuca ne'ebé katak kuda tuan. Ne'e hatudu ema ida sa'e kuda. Ema fataluku konsidera katak tais ne'ebé enfeita ho dezeñu sira-ne'e iha valór aas tebetebes.

Ema konsidera katak inspirasaun ba dezeñu hirak-ne'e mai husi fatin ho arte antigu pinta iha fatuk. Matenek-na'in sira fiar katak ilas iha fatuk ho dezeñu ró no kuda hatudu aspetu oioin husi Istória kontaktu entre comunidade sira iha illa oioin.



Stages of spinning and dyeing thread and a master weaver with prepared ikat threads, Lautem District
Dulas kabas ho ai dulas kabas nian, pinta kabas no soro tais na'in Lautem nian





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