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Nota di contenuto	Front matter -- Contents -- Introduction -- Textiles in the Cultural History of Bhutan -- Bon and Buddhism -- Colours, Threads and Cloths in Ritual Contexts -- Sacred Festivals and Dances -- Jampe Lhakhang Drup – A Case Study -- Cham Lineages and Dance Costumes of Bhutan -- The Production of Textiles -- Creativity and Tradition – Positioning Textile Art between Freedom of Artistic Expression and Subjection to Strict Rules -- Textiles and Mysticism -- Gender-Specific Attribution in Bhutanese Society -- The Importance of Textiles to the Life of Society and Individuals -- Bhutan's Textile Art in Transition -- Prospects: Textile Art as a Cultural Heritage for Young People in Bhutan? -- Epilogue -- Acknowledgments -- Appendix -- Glossary -- References -- Imprint
Sommario/riassunto	Bhutan, das letzte buddhistische Königreich im Himalaya, konnte durch seine abgeschiedene Gebirgslage, die zurückhaltende Außenpolitik und die Grundprinzipien des Buddhismus bis heute eine beachtenswerte Textilkunst bewahren, die mit allen Aspekten des Lebens verwoben ist. Karin Altmann stellt Bhutans Textilien in ihrer Vielfalt vor: sie sind Kleidung und Alltagsobjekt, Währung und Handelsware, markieren als Geschenke wichtige Ereignisse im Laufe eines Lebens und bezeugen

den sozialen Status einer Person. Sie sind aber auch integraler Bestandteil bei sakralen Festen, Tänzen und Ritualen, gewähren einen Einblick in die mystische und religiöse Weltanschauung der bhutanischen Bevölkerung und reflektieren zugleich die Konzeption von Gender in der bhutanischen Gesellschaft. Das Buch erzählt so auch die Geschichte eines Landes, das in einer globalisierten Welt sensibel nach einer Balance zwischen Tradition und Fortschritt sucht.

This extensive work dedicated to the unique textile art of Bhutan is an impressive illustration of how closely art, spirituality, and life are interwoven in the last of the Buddhist kingdoms in the Himalayas. It gives new insight into Bhutanese cosmology, worldview, culture, and society, which is associated with a variety of historical, philosophical, religious, social, and artistic perspectives. The remote mountain location, low-key foreign policy, and basic principles of Buddhism has made it possible for Bhutan, the last of the Buddhist kingdoms in the Himalayas, to preserve a remarkable form of textile art that is interwoven with all aspects of life. Karin Altmann shows us Bhutan textiles in their diversity: they are clothes and everyday objects, currency and commodity, mark important events as gifts during life, and are testament to the social status of a person. But they are also an integral aspect of religious festivals, dances, and rituals that provide insight into the mystical and religious beliefs of the Bhutanese people, and reflect the concept of gender in Bhutanese society. The book also tells the story of a country that is searching for a sensitive balance between tradition and progress in a globalized world.

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