

Textiles on the Move Online

6-7 October 2020
14.00 – 16.30 CEST
(Local time the Netherlands)

8-9 October 2020
9.00 – 11.30 CEST
(Local time the Netherlands)



Organisers

International Institute for Asian Studies (IIAS)



Tracing Patterns Foundation



Textile Research Centre



Convenors

Sandra Sardjono, Tracing Patterns Foundation, USA

Christopher Buckley, Wolfson College, Oxford, United Kingdom

Gillian Vogelsang-Eastwood, Textile Research Centre, the Netherlands

Willem Vogelsang, International Institute for Asian Studies, the Netherlands

Cover image ©:

Local name: Cotonnades provençales, **Size (cm):** 280 x 100, **Place of origin:** France,

Description: Sample of cotton cloth with a design of large, ornate Paisley (*buteh*) motifs surrounded by swirling sprigs of flowers and leaves, all worked in black, ochre, grey, mid-blue and red on a dark blue ground, **Photo:** Textile Research Centre, Leiden

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Time zone converter

Programme

Tuesday 6 October – CEST (Local time the Netherlands)

- 14.00 – 14.10 **Welcome and introduction to the subject and today's programme**
Willem Vogelsang
International Institute for Asian Studies, the Netherlands
- 14.10 – 14.55 **Beauty & Purpose, Prayer Carpets and their Design Impact**
Sumru Belger Krody
George Washington University Museum and The Textile Museum, USA
- 14.55 – 15.25 **Interwoven Gowns: Japanese Inspired Night Gowns Ready Made on the Coromandel c. 1700**
Ariane Fennetaux
Université de Paris, France
- 15.25 – 15.55 **Wiener Werkstätte Textiles from the Cotsen Textile Traces Study Collection**
Marie-Eve Celio-Scheurer
The George Washington University Museum and The Textile Museum, USA
- 15.55 – 16.15 **Minangkabau Textiles and Loom – A Documentary**
A Tracing Patterns Foundation Production
Sandra Sardjono, Tracing Patterns Foundation, USA
Christopher Buckley, Wolfson College, Oxford, United Kingdom
- 16.15 – 16.30 **Concluding remarks and discussion**
Willem Vogelsang
International Institute for Asian Studies, the Netherlands

Wednesday 7 October – CEST (Local time the Netherlands)

- 14.00 – 14.05 **Welcome and introduction to the subject and today's programme**
Sandra Sardjono
Tracing Patterns Foundation, USA
- 14.05 – 15.20 **Silk Road Textiles: Current Studies and New Directions – Roundtable**
Moderator: Christopher Buckley
Wolfson College, Oxford, United Kingdom
- Panelists:
- | | |
|--|--|
| Zhao Feng
China National Silk Museum, China | Mariachiara Gasparini
University of Oregon, USA |
| Zvezdana Dode
Nasledie Institute, Russia | Eric Boudot
Independent scholar, China |
| Barbara Köstner
Universität Bonn, Germany | |
- 15.20 – 15.50 **Early Chinese Textiles from the Cotsen Textile Traces Study Collection**
Lee Talbot
The George Washington University Museum and The Textile Museum, USA
- 15.50 – 16.10 **Textiles with Two Parents**
Caroline Stone
Cambridge University, United Kingdom
- 16.10 – 16.30 **Concluding remarks and discussion**
Sandra Sardjono
Tracing Patterns Foundation, USA

Thursday 8 October – CEST (Local time the Netherlands)

- 9.00 – 9.05 **Welcome and introduction to the subject and today's programme**
Sandra Sardjono
Tracing Patterns Foundation, USA
- 9.05 – 9.55 **Unexpected Consequences: The Re-Discovery of the Javanese Batik Collection of Thailand's King Rama V (r. 1868-1910)**
Dale Carolyn Gluckman
Los Angeles County Museum of Art, USA (ret.) / Queen Sirikit Museum of Textiles, Thailand
- 9.55 – 10.25 **From Buteh to Paisley**
Gillian Vogelsang, Textile Research Centre (TRC), the Netherlands
Erika Riccobon, TRC/Leiden University, the Netherlands
- 10.25 – 11.10 **Kimono: Kyoto to Catwalk - Guided Exhibition Tour and Q&A with the Curator**
Anna Jackson
Victoria and Albert Museum, United Kingdom
- 11.10 – 11.30 **Concluding remarks and discussion**
Sandra Sardjono
Tracing Patterns Foundation, USA

Friday 9 October – CEST (Local time the Netherlands)

- 9.00 – 9.05 **Welcome and introduction to the subject and today's programme**
Willem Vogelsang
International Institute for Asian Studies, the Netherlands
- 9.05 – 9.25 **Kantha Reimagined: From Private to Public – Documentary**
A Production by Tracing Patterns Foundation and Kantha Productions LLC
Cathy Stevulak, Kantha Productions LLC, USA
- 9.25 – 9.55 **Tissus Provençaux**
Gillian Vogelsang
Textile Research Centre, the Netherlands
- 9.55 – 10.25 **The Storytelling Pattern of Batik Kompeni at Cirebon Coastal Region**
Nuning Yanti Damayanti Adisasmito
Institut Teknologi Bandung, Indonesia
- 10.25 – 10.55 **Turkmen Textile Art: Carpets and Embroidery as an Historical Source on the Soviet Times**
Snezhana Atanova
IVRAN - Institute of Oriental Studies of the Russian Academy of Sciences, Russia
- 10.55 – 11.25 **What is Mine is Ours: Kanga Cloth and the Co-creation of a Cultural Artifact**
Renu Modi, University of Mumbai, India
Johann Salazar, University of Coimbra, Portugal
- 11.25 – 11.30 **Concluding remarks and discussion**
Willem Vogelsang, International Institute for Asian Studies, the Netherlands

Abstracts

Tuesday 6 October

Beauty & Purpose, Prayer Carpets and their Design Impact

Sumru Belger Krody, Senior Curator, George Washington University Museum and The Textile Museum, USA

Textiles in Islamic society fulfill far more than the functions normally expected of them. Among these textiles, prayer carpets hold a special place. They beautify spaces, while conveying metaphorical meanings for Muslim worshippers during their obligatory five-times daily prayer. A knotted-pile carpet is placed between the ground and the worshipper to create a mental, spiritual, and literal clean space during the prayer.

Prayer carpets have been communicating the distinct aesthetic choices of the individual cultures who created and used them for millennia, while being recognizable as prayer carpets through their very specific design elements.

My presentation will focus on the brief history of the prayer carpet and its universality in terms of its use and certain design aesthetics, followed by discussion on how this came about and how diverse Islamic cultures make this textile their own. This will allow further exploration of the fact that the Islamic world encompasses many cultures and subcultures, and a vast geographic area. I hope to lead my listeners to the understanding that although many “Islams” exist, there are still specific designs and forms that moved through time and place by the transmission of religious and aesthetic ideas.

Interwoven Gowns: Japanese Inspired Night Gowns Ready Made on the Coromandel c. 1700

Ariane Fennetaux, Université de Paris, France

The presentation will be based on the close analysis of a group of 18th century chintz night gowns or banyans that borrow their pattern from a Japanese motif to understand the complex cultural geographies these pieces wove together. The presentation will retrace from the small material details of these textile hybrids, a larger story of global trade and exchange, a story that takes us from Europe to Japan, India and beyond. The paper shows that even within what may seem like a neat pattern of circulation between three geographical areas, linked together by the arrival in Asia of European trading companies such as the Dutch East India Company or VOC, various, multi-layered patterns of hybridisation coexisted and sometimes pre-existed the arrival of European traders.

Wiener Werkstätte Textiles from the Cotsen Textile Traces Study Collection

Marie-Eve Celio-Scheurer, Academic Coordinator/Curator for the Cotsen Textile Traces Study Center, The George Washington University Museum and The Textile Museum, USA

This PowerPoint presentation will focus on a selection among some 400 Wiener Werkstätte textiles in the Cotsen Textile Traces Study Collection at the George Washington University Museum and The Textile Museum. This group of textiles forms a collection inside the Cotsen Textile Traces Study Collection. Most of them was acquired by the late Lloyd Costen (1929-2017) from a private collection in Switzerland and added to his private collection then kept in Los Angeles in 1999. A selection of this group will be discussed, highlighting some Japanese and Indian influences on the Wiener Werkstätte textiles' designs and techniques.

Minangkabau Looms and Textiles – A Documentary

Sandra Sardjono, Director, Tracing Patterns Foundation, USA

Christopher Buckley, Member of the Common Room, Wolfson College, Oxford, United Kingdom

A video presentation of some of the historic textiles and weaving techniques of the Minangkabau region in Sumatra. Chris Buckley and Sandra Sardjono discuss songket textiles decorated with gold and silver thread, and the traditional weaving method involving pattern selection with bamboo sticks. They also discuss how Minang weavers are adapting their patterning techniques to meet the demands of the modern world. Finally, they share evidence of an Indian loom technique that seems to have crossed the ocean to Indonesia in the distant past.

Wednesday 7 October

Silk Road Textiles: Current Studies and New Directions – Roundtable

Moderator:

Christopher Buckley, Member of the Common Room, Wolfson College, Oxford, United Kingdom

Panelists:

- Zhao Feng, Director, China National Silk Museum, China
- Mariachiara Gasparini, Assistant Professor of Chinese Art and Architectural History, University of Oregon, USA
- Zvezdana Dode, Leading Researcher, Nasledie Institute, the Research Institute for Archaeology and Ancient History of the North Caucasus, Stavropol, Russia
- Eric Boudot, Independent Scholar, China
- Barbara Köstner, Textile archaeologist, Universität Bonn, Germany

The Silk Road, which connects Europe and the Mediterranean, Central Asia and China, has been the route of trade in luxurious silk textiles and also the locus of innovations in textile structures and weaving technologies. For these reasons, it is a major focus area for textile scholars. In this panel, five leading scholars will discuss what topics and recent research they find exciting in this field, and what they see as the significant questions to be answered by future research as well as the challenges.

Early Chinese textiles from the Cotsen Textile Traces Study Collection

Lee Talbot, Curator, Textile Museum Collections, The George Washington University Museum and The Textile Museum, USA

This presentation will showcase a small selection of the dozens of Chinese silk fragments dating from the Western Zhou (ca. 1046-771 BCE) through the Tang (618-907) dynasties in the Cotsen Textile Traces Study Collection in Washington, DC. The textiles illustrated and discussed in this PowerPoint presentation will highlight the influence of Silk Road trade and cultural exchange on Chinese textile design and technology. Several of these fragments currently are displayed in the exhibition *Delight in Discovery: The Global Collections of Lloyd Cotsen*, on view through 23 December 2020 at The George Washington University Museum and The Textile Museum.

Textiles with Two Parents

Caroline Stone, Cambridge University, United Kingdom

Stone will talk about some examples of textiles that combine two completely different- and often widely separated - cultural traditions. e.g. a child's cap from Afghanistan embroidered with Russian helicopters; a Canton shawl (already itself a hybrid) copied in Palestine for use as a headdress/veil; a Moroccan marriage curtain worked on a length of chikan from Lucknow; Guatemalan *jaspe* - a technique perhaps introduced from the Philippines via the Spaniards.

Thursday 8 October

Unexpected Consequences: The Re-Discovery of the Javanese Batik Collection of Thailand's King Rama V (r. 1868-1910)

Dale Carolyn Gluckman, Retired Head, Costumes and Textiles, Los Angeles County Museum of Art, USA / Queen Sirikit Museum of Textiles, Thailand

Siam's King Chulalongkorn (Rama V) made three visits to Java, in 1871, 1896, and 1901. Among the many objects he acquired were over 300 batiks. This collection was never shown publicly and remained in storage in the center of Bangkok's Grand Palace for over a century. The re-discovery of the collection in 2009 and the subsequent years of research, conservation, photography, documentation, and planning by an international team led by the curatorial staff of the Queen Sirikit Museum of Textiles, Bangkok, culminated in the first exhibition and publication of this extraordinary collection. This shared heritage of Indonesia and Thailand was at last revealed.

From Buteh to Paisley

Gillian Vogelsang, Director, Textile Research Centre (TRC), the Netherlands
Erika Riccobon, TRC/Leiden University, Leiden, the Netherlands

Discussion of the modern (global) use of the *buteh*/Paisley motif, which originated in Iran/India and was adopted and adapted in Europe (Scotland, Paisley). The talk looks at this motif and how it has influenced Western fashion and cloth in the late 19th to the early 21st century. In other words, the talk goes beyond the well-known Paisley shawl! The motif comes in many different forms and is still used for many diverse items. Literally a person can be covered in *buteh*/paisley from head to foot, whether you are male, female, young, old, a Goth or a granny. The examples given will be based on the forthcoming TRC exhibition about the *buteh*/Paisley motif in modern times.

Kimono: Kyoto to Catwalk - Guided exhibition tour

Anna Jackson, Curator, Victoria and Albert Museum, United Kingdom

The exhibition 'Kimono: Kyoto to Catwalk' opened on 29 February at the Victoria and Albert Museum in London. Garnering great popular and critical acclaim, it sadly had to close less than three weeks later. You will be taken on a 30-minute tour of the exhibition with curator Anna Jackson.

Captured as the museum was closing its doors to the public, the films provide an insight into the making of the show, the star exhibits and the fascinating history of the iconic garment. The kimono is often perceived as a traditional, timeless costume but this exhibition counters this conception, revealing that the kimono has always been a highly dynamic garment. It also shows how kimono fashion has been translated across cultural and geographic boundaries and has had a major impact on global dress styles since the mid-17th century. The films of the exhibition won the Time Out Award for Best Digital Art Experience, the magazine saying that 'the virtual version [of the exhibition] has an atmosphere all its own'.

Friday 9 October

Kantha Reimagined: From Private to Public - A Documentary

A Production by Tracing Patterns Foundation and Kantha Productions LLC
Cathy Stevulak, Director Kantha Productions LLC, USA

Kantha, or nakshi kantha, is an important women's art in Bengal. Several layers of cloth, often old garments, are stitched into objects of domestic, ritual or ceremonial use. References to kantha date back to 6C BCE, however this tradition was almost lost with transnational migration, war and natural disaster in the Indian sub-continent in the 20th century. Yet today,

tens of thousands of women earn income from creation of various forms of kantha. In Bangladesh, kantha was revived to provide income earning opportunity for women left widowed or otherwise destitute after the 1971 War of Independence. In the early 1980s, kantha was refined as an art for public display; these wall-hangings became known as 'nakshi kantha tapestry.' Revival of kantha followed soon after in West Bengal. Crucial to kantha revival in Bangladesh were images of old kanthas in the collection of the Philadelphia Museum of Art. The textiles travelled from Bengal to America and came back as an inspiration for new art. This video presentation outlines a history of kantha, its making and its evolution, briefly exploring traditional and contemporary examples. It also introduces artist Surayia Rahman, one of the key figures in the refinement of this domestic textile art for public display.

Tissus Provençaux

Gillian Vogelsang, Director, Textile Research Centre (TRC), the Netherlands

Discussion of the Tissus Provençaux, typical textiles from the Provence in France that developed out of 17th and 18th century Indian (chintz-like) textiles exported to Europe. This type of cloth developed in southern France, especially in the Provence, and was made in a variety of French cities, including Marseilles and Avignon. The discussion will be based on the TRC's collection of modern examples of these textiles. They come in various styles, notably the Mughal form, the so-called Oriental form and the Empire 'ribbon' form, as well as modern tourist styles that have developed since the Second World War.

The Storytelling Pattern of Batik Kompeni at Cirebon Coastal Region

Nuning Yanti Damayanti Adisasmito, Faculty of Visual Art and Design, Institut Teknologi Bandung, Indonesia

The Dutch colonial period in Indonesia at the end of the nineteenth century saw an increase in production and development of wax-resist textiles, namely batik cloth. A flurry of creativity during that period can be seen in the emergence of many novel designs that reveal acculturation of aesthetic between the European and Indonesian culture. One such design is a type of narrative stories with human figures. This design became very popular in many batik centers along the North Coast of Java, including in Cirebon. This type of batik, often called *Batik Kompeni*, tells the stories of everyday life during the Dutch colonial era in Indonesia. In this talk, I will discuss a number of Batik Kompeni examples and show how such storytelling pattern continues to inspire batik artists in Cirebon today. This type of pattern is now regarded as a typical contemporary Cirebon batik pattern.

Turkmen Textile Art: Carpets and Embroidery as an Historical Source on the Soviet times

Snezhana Atanova, IVRAN - Institute of Oriental Studies of the Russian Academy of Sciences, Russia

"A teke woman is an artist. The carpets she makes are the most beautiful and durable of all". – wrote Henri Moser, Suisse traveler who visited the Turkmen steppes in 1880s. Moser provides an illustration of Turkmen women in their full robes with rich embroidery.

The Turkmen carpet tradition continues through the Tsarist period, the Soviet era, up to today. As evidenced by the Zoroastrian, Buddhist and Islamic symbols found on contemporary Turkmen carpets, it is clear that textile arts are influenced by historical and dominant ideologies of various epochs. In 1920-s Turkmen carpets were actively used as a source of ideological propaganda. The plan of "Monumental Propaganda" created by the Soviet leader Lenin in 1918 aimed to disseminate communist ideas. The plan determines who was worthy to be immortalized in sculpture, painting and other works of arts. Hence, numerous images of Karl Marx, Lenin, Fidel Castro and many other politically-correct figures were incorporated in the works in stone, bronze, ceramics and even in textiles.

In this talk, I will explore the evolution of Turkmen carpets and embroideries created during the Soviet times. Through field research and various interviews conducted between 2013-2018 and by using examples from museums and private collections, I will explore the iconography of ornaments and main actors-elements in order to analyze the textile propagandist meaning and to traces their history. I will also analyze how industrial and technical progress influenced the development of textile handicrafts in Soviet Turkmenistan.

What is Mine is Ours: Kanga Cloth and the Co-creation of a Cultural Artifact

Renu Modi, University of Mumbai, India

Johann Salazar, University of Coimbra, Portugal

Meera Venkatachalam, Research affiliate, Centre for African Studies, University of Mumbai, India

Kanga is a more than just a piece of printed cotton fabric, worn by men and women in eastern and southern Africa. It is a material artifact that tells the story of the two way exchanges and absorption of ideas, artifacts, capital and peoples of the India, Arabia and the Swahili coast. This quintessentially East African garment has been shaped by many cultures through the historical and cultural dynamics of contact that took place across the western India Ocean, over a span of about 200 years, and embedded in the cosmopolitan designs on the *Kanga*.

This presentation will focus exclusively on three characteristically Indian influences on the *Kanga*—the *Bandhani tie and dye* technique to create the dotted designs- one of the first stylistic influences which fed into the modern *kanga*; the *paisley* or the *ambi* (small mango), and the *boteh* or *khorosho* (cashew) in Swahili- understood to represent fertility in India, Persia as well as the Swahili coast; and the Indian *saris*, with wide borders on either end and small patterns in the centre panel.

These motifs have become inextricably integrated into local cultural matrixes. They have acquired specific meaning in their use for rituals of; births, initiations, and funerary rites, with kinship and locality determining preferred styles and colour combinations. Thus, the various designs, used in combination with a *jina* (saying), allow the wearer to communicate with their family and community. No wonder that, this unique piece of artefact has earned the sobriquet, the 'talking cloth of the Indian Ocean' (Somjee 2016: 319).

Biographies

Anna Jackson is Keeper of the Asian Department at the Victoria and Albert Museum. A specialist in Japanese textiles and dress, she is the curator of the exhibition *Kimono: Kyoto to Catwalk* (V&A, 29 February - 19 March/27 August - 25 October) and editor of the accompanying publication. Other books include *Japanese Country Textiles* (1997), *Japanese Textiles in the Victoria and Albert Museum* (2000), and *Kimono: The Art and Evolution of Japanese Fashion – the Khalili Collection* (2015). Her other major research interest is the cultural relationship between Asia and the West and she has contributed her knowledge to a number of V&A exhibitions and their related publications including *Art Nouveau 1890-1914* (2000) and *Art Deco 1914-1939* (2003). In 2004 she was co-curator of the V&A exhibition *Encounters: the Meeting of Asia and Europe 1500-1800* and in 2009 lead curator of *Maharaja: the Splendour of India's Royal Courts*, which subsequently toured internationally.

Ariane Fennetaux, an Ecole Normale Supérieure and Courtauld Institute Alumna, is Associate Professor at Université de Paris. Her research focuses on material culture with a particular emphasis on textile and dress. In 2015 she edited *The Afterlife of Used Things, Recycling in the Long 18th century*, published by Routledge. Her book, *The Pocket: a Hidden History of Women's Lives 1690-1900*, co-authored with Barbara Burman, was published by Yale University Press in May 2019 (paperback out in April 2020).

Barbara Köstner is a textile archaeologist with a master's degree in archaeology of the Roman provinces, early Christian archaeology, ancient history and sociology (Universities of Cologne and Bonn). Her PhD project at the University of Bonn, « Complex silk fabrics from the area of the Roman Empire from Late Roman and Early Medieval times », examines different fabrics, such as taqueté and samite in order to shed light on questions of the production, trade and consumption of these textiles. Her focus is on textile techniques and the transfer of fabrics and weaving technologies between Asia and Europe in Late Roman times. As a freelance textile archaeologist she has presented courses at universities and museums, where she endeavours to convey complex textile processes to students and audience thanks to her practical experience. She was granted the Veronica Gervers Research Fellowship at the ROM Toronto in 2017 and the Pasold Research Fellowship at the Victoria & Albert Museum London in 2020.

Caroline Stone, educated at Cambridge (UK) and Kyoto University (Japan), has lived mostly in Italy and Spain, with periods in Japan, Tunisia, Saudi Arabia and Holland. She has taught, generally at University level, and worked as a writer and translator. See her LinkedIn and Amazon author pages. A number of Stone's articles on textiles et al. are available on-line at www.aramcoworld.com and there is further information about her at www.cic.ames.cam.ac.uk

Stone's interest in textiles goes back 50 years and she has written books on N.African embroideries and Canton shawls, as well as organising exhibitions in both Spain and Cambridge. She also contributes to the forthcoming *Encyclopedia of Embroidery from Central Asia, the Iranian Plateau and the Indian Subcontinent* (Bloomsbury World Encyclopedia of Embroidery), by Gillian Vogelsang-Eastwood and Willem Vogelsang.

Cathy Stevulak is a filmmaker and international program consultant. Her interest in textiles and the advancement of artisan enterprise, particularly in South Asia, led her to direct and produce the award-winning film, *THREADS*. She screens and discusses the film internationally in cooperation with universities, museums and community organizations. (www.kanthathreads.com) Stevulak co-authored with Dr. Niaz Zaman "The Refining of a Domestic Art: Surayia Rahman," a complement to the story of *THREADS* that she presented at the Textile Society of America Symposium. Prior to becoming a filmmaker, Cathy lived around the world while working with United Nations Development Programme in Bangladesh, Canadian

International Development Agency, NATO and CARE. Cathy is also interested in sustainable fashion and its relationship to human development.

Christopher Buckley was educated at Balliol College and Wolfson College, Oxford, where he received his PhD. He worked in Asia and researched textile cultures there from 1994 to 2016, and now lives in the United Kingdom. He is the author of 'Roots of Asian Weaving' (Oxbow Books, with Eric Boudot) and a co-editor of the recent book 'A World of Looms: Weaving Technology and Textile Arts' (Zhejiang University Press).

Dale Carolyn Gluckman, is an independent curator and museum consultant specializing in Asian textiles and dress. She earned a BA in art history and an MA in costume history from UCLA. From 1984 until her retirement in 2005 she was a curator and head (2000-2005), of the Department of Costumes and Textiles at the Los Angeles County Museum of Art (LACMA). From 2006 to 2018 she was a senior consultant to the Queen Sirikit Museum of Textiles (QSMT) in Bangkok, established on the grounds of the Grand Palace in 2012. She has curated over 30 exhibitions and published widely, particularly on Asian textiles and dress, including the multiple award-winning *When Art Became Fashion: Kosode in Edo-Period Japan* (LACMA, 1992; co-curated with Sharon Takeda); *Fabric of Enchantment: Batik from the North Coast of Java* (LACMA, 1996); *Kimono as Art: The Landscapes of Itchiku Kubota* (San Diego Museum of Art, 2008), and co-curator with Sarttarat Muddin of *A Royal Treasure: The Javanese Batik Collection of King Chulalongkorn of Siam* (QSMT, 2018), currently on view at the QSMT and accompanied by a fully illustrated catalogue. That exhibition highlights the collection of Javanese batik stored in the Grand Palace for over 100 years.

Eric Boudot is an independent scholar based in Beijing and Kaili (Guizhou province). Educated at the Institut National des Langues et Civilisations Orientales in Paris, he has lived in China since 1984, and is a leading specialist in the cultures and textiles of China's ethnic groups in the Southwest. He is the author of several articles and books, including *The Roots of Asian Weaving*, co-written with Christopher Buckley, published in 2015. His recent publications include the introduction to the book *A World of Looms* (published by the China National Silk Museum in Hangzhou) as well as a paper about textile archaeology and ethnography, written in Chinese, to be published in September 2020 in the Chinese art history review *Hu Shang* (湖上 Hangzhou). Since 2016, he has been researching about China's compound silks evolution between the Warring States and the Tang dynasty, writing his thesis for the École Pratique des Hautes Études in Paris.

Erika Riccobon is a fashion designer and a textile and fashion researcher. She is currently undertaking a Research MA programme at Leiden University in Asian Studies, while volunteering at the Textile Research Centre. Her main areas of interest include textile exchanges across Asia, especially through gift-giving practices, and the articulation of identities and tastes through this process.

While her research focuses mainly on the early modern period, she is also interested in contemporary debates on cultural appropriation. Her work combines approaches from the fields of fashion history and material culture. Erika previously studied Fashion Design at the Istituto Marangoni, in Milan, and the Atelier Chardon Savard, in Paris. She then worked as a fashion designer in Seoul, Paris and Rome for several fashion houses, such as Re;code, Malhia Kent, Maison Margiela, and Gucci.

Gillian Vogelsang-Eastwood is the director of the Textile Research Centre, Leiden (TRC), which provides research, teaching and display facilities, and houses a collection of some 30,000 objects, most of which can be consulted online in the digital catalogue. Gillian is a textile and dress historian who specialises in Middle Eastern forms. She worked for many years as a textile

archaeologist in Egypt. She has published numerous books and articles on the subject.

Gillian is also a specialist in embroidery and the history of hand embroidery. She is the chief editor and principal author of the *Bloomsbury Encyclopedia of World Embroidery*. In particular she was the chief editor of the first volume, the *Encyclopedia of Embroidery from the Arab World*, which won the Dartmouth Medal in 2017. The second volume in the series, covering Central Asia, the Iranian Plateau and the Indian subcontinent, will be published shortly.

Johann Salazar, doctoral candidate at the University of Coimbra, Portugal, is an independent researcher and photographer with a background in Sociology and Anthropology. His current interests include visual storytelling, science communication, and issues of identity and belonging.

Lee Talbot joined The Textile Museum as a curator in 2007. He specializes in East Asian textile history. He is also a lecturer with GW's Art History Program.

Most recently, Talbot curated the exhibition *Vanishing Traditions: Textiles and Treasures from Southwest China*. He was also co-curator of exhibitions including *Bingata! Only in Okinawa*; *Stories of Migration: Contemporary Artists Interpret Diaspora*; *China: Through the Lens of John Thomson (1868–1872)*; and *Unraveling Identity: Our Textiles, Our Stories*. His publications include exhibition catalogues, articles, and the chapters on Chinese and Korean decorative arts in *History of Design: Decorative Arts and Material Culture, 1400–2000*.

Talbot was previously curator at the Chung Young Yang Embroidery Museum in Seoul, Korea. He graduated from Rhodes College with a bachelor's degree, and holds a MBA from the Thunderbird School of Global Management and a master's from Bard Graduate Center. He is completing his doctoral dissertation on Korean textiles and costume history at Bard. He serves on the board of Textile Society of America and the editorial board of *Textile: The Journal of Cloth and Culture*.

Mariachiara Gasparini completed her Ph.D. in Transcultural Studies: Global Art History at the Cluster of Excellence Asian and Europe in a Global Context at Heidelberg University in 2015. Her interests include historical, theoretical, and visual investigation of the history of Eurasian art and culture. In particular, her research focuses on Central Asian textiles, material culture, wall painting, artist's praxis, and Sino-Iranian and Turko-Mongol interactions. She is Assistant Professor of Chinese Art and Architectural History at the University of Oregon. Among her most recent publications: *Transcending Patterns: Silk Road Cultural and Artistic Interactions through Central Asian Textile Images* (University of Hawai'i Press, 2019).

Marie-Eve Celio-Scheurer started as academic coordinator for the museum's new Cotsen Textile Traces Study Center in 2019, a position endowed by Margit Sperling Cotsen. In this role, Dr. Celio develops scholarly programming, builds academic collaborations, and facilitates research related to the Cotsen Textile Traces Study Collection.

Celio has experience working as a curator (Rietberg Museum in Zurich) and teaching (University of Applied Sciences and Arts of Western Switzerland). She also spent eight years in India consulting on projects for UNESCO and developing international collaborations between institutions.

She holds a doctorate in history of art from the Sorbonne in Paris, France, and a master's degree from the University of Neuchâtel, Switzerland. Her research areas are in Art Nouveau, indiennes, and cultural exchanges.

Nuning Y Damayanti Adisasmito, Doctor Science of Arts, graduated from Faculty of Visual Art and Design, Bandung Institute of Technology (ITB), Indonesia. In 1988-1990 she got a scholarship from Goethe Institute to deepen German in Göttingen and continue his education in the arts, especially graphic arts at HBK Braunschweig Germany. Then when she returned in 1990 she started her career as assistant Lecturer at the Faculty of Visual Arts and Design ITB. In 1993 she

was accepted as a lecturer civil government and at the same time returned to Germany to continue her education, got a scholarship from the German Deutsche Ausländische Austausch Dienst (DAAD). In 1996 she returned to Indonesia and continues to serve at FSRD ITB until now. In 1997-2020, apart from teaching, Nuning has also held various structural positions at FSRD ITB. Other activities are also active in conducting research in fields of Arts, Culture and Indonesian traditional arts, participaties in visual art exhibitions, and community service activities.

Renu Modi is a Professor and former Director, Centre for African Studies, University of Mumbai, India. She received her PhD from the Centre for African Studies, Jawaharlal Nehru University (JNU), New Delhi and graduated from the Lady Shree Ram College for Women, New Delhi. Her research is interdisciplinary and cuts across, International Relations, Global Studies and Indian Ocean Studies. She has received several prestigious research awards, including visiting scholarships to the University of Oxford, DAAD (Germany), Nordiska Africa Institute (Sweden) and the Shastri Indo- Canadian Institute award. She also served as a social development consultant for the World Bank. She directed a documentary film 'Connecting Threads: Made in India Fabrics for Africa' which was premiered at the Zanzibar International Film Festival in July 2018.

Sandra Sardjono is the founder and president of the Tracing Patterns Foundation, a nonprofit cultural organization based in Berkeley, California. The organization promotes textile studies and indigenous scholarships through international collaborations. She also currently serves on the board of the *Textile Arts Council* of the Fine Arts Museum of San Francisco and the *Traditional Textile Arts Society of South-East Asia* of the Jakarta Textile Museum. She earned her doctorate in art history from the University of California, Berkeley, and had worked as Assistant Curator of Costume and Textiles at the Los Angeles County Museum of Art and as Textile Conservator at the Cooper-Hewitt National Design Museum, New York.

Snezhana Atanova is a PhD candidate at Inalco. Her thesis focuses on material culture and national identity in Central Asia. Over the years, Snezhana has been expanding her knowledge in material culture of Central Asia. She traveled all over the region and got acquainted with artisans, designers and their masterpieces. As a result, last year she was a curator of the festival "Arts and Crafts from Central Asia" (organized during the Central Eurasian Studies Society international conference) and an exhibition "Textile symbolism of Central Asia: between traditions and modernity" in Washington in 2019. She is also the recipient of Central Asian and Azerbaijan Fellowship (CAAFP) in 2019, an IFEAC fellowship in 2018 and a Carnegie fellowship in 2017. She earned a Master's in History from Inalco (Paris), a Master's in International Communication from the University of Strasbourg, and BA degree from the Turkmen State University named after Magtymguly (Ashkhabad). Her writings on arts, crafts and history of Central Asia are published in HALI, Voices on Central Asia (<https://voicesoncentralasia.org/>), and Eurasianet (<https://eurasianet.org/>).

Sumru Belger Krody joined The Textile Museum in 1994, after receiving her undergraduate and graduate degrees in classical archaeology from Istanbul University and the University of Pennsylvania, Philadelphia. She specializes in textiles from the late antique period and from the Islamic Lands. As senior curator, she leads the curatorial department of The Textile Museum and serves as editor-in-chief of *The Textile Museum Journal*. Recently, she was co-curator for the 2019 exhibitions, *Woven Interiors: Furnishing Early Medieval Egypt* at the George Washington University Museum. Sumru has curated or co-curated numerous exhibitions for The Textile Museum. She is the author or the co-authored of eight exhibition-related publications: *Woven Interiors: Furnishing Early Medieval Egypt* (2019), *A Nomad's Art: Kilims of Anatolia* (2018), *Unraveling Identity: Our Textiles, Our Stories* (2015), *The Sultan's Garden: The Blossoming of Ottoman Art* (2012); *Colors of the Oasis: Central Asian Ikats* (2010), *Harpies, Mermaids, and Tulips: Embroidery of the Greek Islands and Epirus Region* (2006), *Classical Tradition in Anatolian Carpets* (2002), and *Flowers of Silk and Gold: Four Centuries of Ottoman*

Embroidery (2000). She is currently working an upcoming fall 2021 exhibition on prayer carpets at the George Washington University Museum and The Textile Museum.

Willem Vogelsang is the Deputy Director of the International Institute for Asian Studies (IIAS, Leiden) since 2011. He studied Indian and Iranian languages and cultures at Leiden University and has travelled and worked extensively in the Middle East and Central Asia. Between 2002 and 2008 he was curator for Central and Southwest Asia at the National Museum of Ethnology, Leiden. In this capacity he assisted in the rebuilding of the National Museum of Afghanistan, in Kabul. From 2004 he was regularly deployed in Afghanistan to assist in civil-military cooperation. Between 2008 and 2011 he was employed by the Dutch Ministry of Foreign Affairs as cultural and regional advisor in the province of Uruzgan, southern Afghanistan.

Dr. Vogelsang has published widely on the ancient and modern historical and cultural developments in Southwest and Central Asia, in particular in Afghanistan and neighbouring countries. For a list of publications, see <https://leidenuniv.academia.edu/WillemVogelsang>

ZHAO Feng is the director of the China National Silk Museum in Hangzhou. After graduating with a Master of Engineering from the Zhejiang Institute of Silk Textiles (Zhejiang University of Sciences and Technology nowadays) in Hangzhou, he was teaching the history of Chinese silk and editing a journal studies on history of silk at the institute from 1984-1991. In 1991, he moved into the China National Silk Museum (CNSM) in Hangzhou as the deputy director and chief curator to prepare the formal opening of the museum. During his career at the museum, he studied the history of textiles at the China Textile University (Donghua University nowadays) in Shanghai and got his PhD in 1997. He got the fellowship and did researches at the Metropolitan Museum of Art in New York from the Nov 1997 to Oct 1998, at the Royal Ontario Museum in Toronto for two months in 1999, and at the British Museum in London for half year in 2006. In 2000, he founded and became the director of the Chinese Center for Textile Identification and Conservation, which is now the Key Scientific Research Base of Textile Conservation of State Administration of Cultural Heritage of China. Since 2009, he became the director of the NSM.

Zvezdana Dode's area of expertise concerns medieval costume of the North Caucasus in the context of the history and culture of Eurasia. Her work is based on archaeological complexes excavated on the territory of the North Caucasus and the Volga River region. She also studies written sources on medieval textiles, the historical sources that require a multifaceted approach involving analysis of economic development, trade links, diplomatic relations, social structure.

She holds PhD from the Oriental Institute (Moscow), the Russian Academy of Sciences. While being a Professor at Stavropol State University, she taught graduate courses in Archaeology and Art History at the Stavropol State University, and also served as Curator at the State Stavropol Museum. In 2007-2008, Dr. Dode was an Andrew W. Mellon Fellow at the Metropolitan Museum of Art, New York. Her habilitation dissertation defended at the Institute of Archeology (Moscow), the Russian Academy of Sciences, concentrated on reconstruction and ethnical and social history of costume of the population of the North Caucasus in the 7th-17th centuries. For years, she worked as a leading researcher at the Southern Scientific Center of the Russian Academy of Sciences.

Dr. Dode is the author of 3 monographs and over 80 articles, and has presented over 40 papers at conferences and symposiums in China, Russia, Ireland, France, USA, England, Germany, and others.