



Preliminary schedule for CTR meetings and lectures Spring 2024

Every-other Tuesday at CTR, we have administrative meetings running through the semester, followed by a scientific presentation, either by a CTR member or an invited scholar. We kindly invite everyone interested to join these lectures.

Lecture, ca. 14:00-14:45

The weekly lecture will start at 14h and will be followed by a free discussion amongst all participants. Please see the program below. You are more than welcome to join us in person at CTR, University of Copenhagen South Campus, room **11b.1.05**.

If dates are still open for lectures in the calendar, you are more than welcome to write to us with suggestions for speakers.

Meeting 15:00-16:00

The second hour, 15:00-16:00, is mainly reserved for CTR members, yet if anyone would like to join, they are welcome. The meeting consists of general administrative and CTR related news and information as well as “News around the table”, where everyone gives a short update on their projects. Anyone participating in the meeting is expected to join this, also if you are not a member of CTR.

Zoom Link:

It is possible to join us via zoom if you are not able to be here at the center. In that case, simply follow this link:

<https://ucph-ku.zoom.us/j/62956546156?pwd=WnljMnRsbDFNbjBsaFZYVYmh1SGZQUT09>

We expect everybody to turn on the camera and have your name as the “name tag”. It will be possible to join the discussion but until personally addressed, we ask all participants to be muted.

Lecture calendar (Abstracts below)

7th February 2024
14.00-14.45 *“Linen textiles from the Kjøng Factory 1774-1924 – new perspectives on long lost knowledge”, by **Karis Rasmussen**, Køng museum.*

21st February 2024
14.00-14.45 *“The textiles from Lyø (Southern coast of Denmark - 18th - 19th century)” by **Tissel Lund Jacobsen**, curator at Øhavsmuseet in Faaborg.*

6th March 2024 *No seminar – CTR team workshop*

20th March 2024
14.00-14.45 *“Field mission at Deir el Medina” by **Chiara Spinazzi-Lucchesi**, postdoc at CTR.*

3rd April 2024
14.00-14.45 *“Hyperspectral Imaging for Textile Analysis?” by **Bjarke Jørgensen**. A workshop-like session to test new methods.*

17th April 2024
14.00-14.45 *“First approach on the textile production at Mleiha (Sharjah, United Arab Emirates c. 250 CE)”, by **Chloé Nolibois**, Museum of Natural History, Paris.*

15th May 2024
14.00-14.45 *“Sea Silk Studies”, by **Maja Lund**, MA in European Ethnology and textile artist.*

29th May 2024
14.00-14.45 *“Imported fur in Viking Age Denmark and its importance as visual marker”, by **Luise Ørsted Brandt**, Assoc. Prof. at the Globe institute, UCPH.*

12th June 2024
14.30-16.00 *“Textile Research in the recent pre-digital past”, by **Lise Bender Jørgensen**, Professor emerita of Nordic Archaeology at the Norwegian University of Science & Technology, Dept. of Historical Studies.*

and

*“Vindolanda, Berenike, Qasr Ibrim: Securing Textile Records for the Future”, by **John Peter Wild**, Honorary Research Fellow in Archaeology at the University of Manchester & **Felicity Wild**, independent researcher.*

26th June 2024 *“Envisioning perishable material cultures from prehistoric Levantine worked bone industries”, by **Asta Salicath Halvorsen**, ToRS, UCPH.*

Updates to this schedule will continue to be announced and shared.

Abstract for lectures at CTR Spring 2024

7th February 2024

Linens textiles from the Kjøng Factory 1774-1924 – new perspectives on long lost knowledge

Karis Rasmussen, Kjøng museum.

Today much focus and emphasis is put on climate and sustainability. New laws are passed in the European Union to make it possible to trace clothing from production to consumer to find solutions to reduce pollution connected to the clothing industry. In this light, attention is turned to the use of natural fibres such as linen.

In this perspective, it is worth to take a look at history, to the Kjøng Factory that was the most renowned Danish linen factory at its time. The Kjøng Factory supplied the Royal Danish House since 1789 with large quantities of linen. Today the former administration building of the factory is housing Kjøng Museum.

Kjøng Museum is situated in a small village in South-Zealand between Næstved and Vordingborg. It is run by a strong group of dedicated volunteers, who works hard to preserve the cultural heritage for future generations. Under our care, we have a fair amount of damask-woven textiles that dates back to the start of the Kjøng Factory. Other Kjøng-textiles are in the care of Museum Sydøstdanmark, and some are in the care of Designmuseum Danmark. Charlotte Paludan, former leader of the Designmuseum Denmark, has previously done research into the textiles from Kjøng, however, there is still much to be learned.

This research project is centered around the questions:

1. How have the Kjøng damask and twill textiles been produced?
2. What connection can we find between pattern, binding, fibre, and tools?
3. What are the characteristics of a Kjøng damask or twill?
4. How do they reflect the time period in which they were produced?

21 February 2024

The textiles from Lyø (Southern coast of Denmark, 18th - 19th century)

Tissel Lund Jacobsen

On the island Lyø, of the coast of Southern Fyn, the women decorated the household textiles with embroidery. This was common in Denmark in the 18th and 19th century, but the items from Lyø are always described as very beautiful and very good craftsmanship. The custom of cross-stitch embroidery on linen textiles has a practical function, as the owner's initials and year speak about ownership and the skill of the maker, something that may have been important in the rural

society some 200 years ago. But the embroideries from Lyø, are not only practical, they are almost works of art.

Each household had its own collection of textiles, and several of the old families on Lyø still have these collections preserved. The collections mainly consist of bedding; sheets, pillowcases and ornamental towels to hang on the bedposts, but also shirts and shifts and some special cloths to decorate coffins. The textiles are decorated with cross stitch and French embroidery. Red and blue cross stitch are considered traditional for Lyø, but I have discovered that sometimes other colors are used. However, red and blue are dominant. The motifs are flower wreaths, a distinctive "chubby angel," flowers, chalices and of course the initials of the maker/owner and the year of production. The French embroidery are mostly white.

Øhavsmuseet in Faaborg have a collection of these textiles and wish to start research regarding these textiles. No research has previously been done on Lyø textiles, so I am starting a bit from scratch.

I regard the textiles from Lyø as an expression of a special culture on this island, therefore I want to examine the motifs as an identity marker for the women on Lyø. I would like to explore the development of motifs over time and whether some women preferred particular motifs. I am also interested in examining the textiles themselves, and perhaps finding out where the embroidery thread comes from, this could tell us about trade relations in the South Funen archipelago. Also finding out the inspiration for the motifs. I find the textiles interesting because they are also examples of living heritage, as the people of Lyø still keep and protect these textiles. I also wish to find out how the textiles today are used as a marker of identity. I also wish to compare the textiles from Lyø with other local textiles to see if there is a mutual influence.

20 March 2024

Field mission at Deir el Medina

Chiara Spinazzi-Lucchesi

Archaeological textiles from the New Kingdom period at Deir el-Medina have been inadequately documented, primarily relying on the limited publication of the textile assemblage found in the tomb of Kha and Merit in Turin, as well as excavation reports by Bernard Bruyère. Since 2022, a comprehensive project has been initiated to document textiles, with a particular emphasis on the New Kingdom materials.

A substantial assemblage, predominantly sourced from the Eastern cemetery, is available on-site. The primary objective of this research is to elucidate the typology of textiles utilised in burial practices, including their quality, thread preparation and weaving details. Such insights are crucial for understanding the social and economic impact of such a large textile production. This talk will present the evidence collected and discuss the results and open questions of the research after three seasons of work.

17 April 2024

First approach on the textile production at Mleiha (Sharjah, United Arab Emirates c. 250 CE)

Chloé Nolibois

The corpus of domestic textiles found in Building H of the Mleiha site, in the United Arab Emirates was exceptionally well preserved after the building in which it was located burned down. Céline Kerfant carried out an initial study during her Master dissertation in 2015. Her approach, underpinned by archaeobotanical knowledge, enabled the identification of many of the textile fibers used in their manufacture. Enriched by the knowledge and analysis methods provided by the Centre for Textile Research in Copenhagen, this second study aims to complete the technical understanding of a selected corpus of these charred Mleiha textiles, while looking at the possible insertion of their manufacturing into the trade routes of the Arabian Sea.

15 May 2024

Sea silk studies

Maja Lund

“Sea silk” is a textile material that originates from mussel filaments, also known as “byssus”, from the Mediterranean mussel *Pinna nobilis*. The filaments are processed into textile fibres by combing, spinning and knitting or weaving threads into textile objects. There is scientific evidence of sea silk cultures existing since ancient times in the coastal areas of the Mediterranean Sea but the material is related to many myths today because of different linguistic entanglements and the culture’s story of origin is still debated. The mussels are now an endangered species and it is illegal to harvest the fibers and because of that also the culture and textile practices around the material are threatened.

This talk will discuss the research project I have conducted about sea silk over the past 3 years, including a recent fieldwork in Sardinia in Italy, where the last known surviving artisans of the sea silk culture lives. The study’s central questions revolve around what we can learn from these textile materials, crafts and cultural practices, and what this knowledge can do in relation to human participation, valuing and caring for nature. The study suggests that the artisans and their work with different methods, materials and approaches can be understood as actors in assemblages of vibrant matter, and that these assemblages have the possibility, through their ecological collaborations, to influence the way humans generally understand and become-with landscapes.

The overall idea of the sea silk studies is to weave together an academic, an artistic and an artisanal practice, through studying and working with materials, crafts and textile practices in different contexts.

29 May 2024

Imported fur in Viking Age Denmark and its importance as visual marker

Luise Ørsted Brandt

International trade is one of the major characteristics of the Viking Age. Fur’s mention in written sources has placed it as one of the Vikings major commercial products. While the significance of imported Viking fur for the Arab and continental European market is well-described, the quantity and use of fur in the Viking Denmark and Scandinavia has been poorly understood. Fur trade has been notoriously difficult to study as its organic nature leads to its rapid degradation.

I however my research (2022) provided the first biomolecular evidence to support that fur was indeed imported to Denmark. My Sapere Aude project aims to answer to what extent Denmark was part of the international fur trade and used fur as a visual markers of status by 1) locating and registering fur, 2) developing new proteomics methods and references to identify the species of fur, 3) conduct a pilot study to validate isotope analysis as a tool to identify non-local fur, and 4) determine the meaning of imported fur.

12 June 2024

Textile research in the recent pre-digital past

Lise Bender Jørgensen

This talk will present Bender Jørgensen' work on archaeological textiles during the 1970s and 1980s, which included visiting museums in most of Northern Europe at the time of the Iron Curtain, followed by field work in Egypt during the 1990s.

Vindolanda, Berenike, Qasr Ibrim: Securing Textile Records for the Future

John-Peter and Felicity Wild

Detailed records of archaeological textiles, written, drawn and photographed in the field, are vulnerable, particularly when they are not digital and have no secure home. Total digitization is a partial solution. In this discussion we present and comment on the (incomplete) digital archives for three key Roman sites, copies of which are being deposited with CTR for long-term curation, and use.