



Preliminary schedule for CTR meetings and lectures spring 2023

Every-other Wednesday 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.

Meeting 14:00-15:00

The first hour, 14:00-15:00, 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.

Lecture, ca. 15:15-16:00

The weekly lecture will start around 15:15 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.

Zoom Link:

Unfortunately, we are unable to offer zoom participation for the foreseeable future. As always, everyone is welcome to join us in person at the university!

Lecture calender (Abstracts below)

- 1st February 2023** 15:15-16:00 “CTR trip to Cambodia, Jauary 2023” by **Susanne Lervad, Eva Andersson Strand & Ulrikka Mokdad**
- 15th February 2023** 15:15-16:00 “EgYarn: Textile production in New Kingdom Egypt. Results and conclusions” by **Chiara Spinazzi-Lucchesi**
- 1st March 2023** 15:15-16:00 “It is better to do the right thing wrong than to do the wrong thing right” by **Kate Fletcher**
- 15th March 2023** 15:15-16:00 “Archaeological puzzles in a museum” by **Maria Joanna Mossakowska**
- 29th March 2023** 15:15-16:00 “On the Origin of Silk-ma Combined Textiles” by **Xiyao Zhang**
- 12th April 2023** 15:15-16:00 “Old Danish looms: on registration of looms in Danish museums collections. What kind of loom types do we expect to find, how do we define the loom types and how do we know what looms to save and what looms not to save?” by **Katrine Brandstrup**
- 26th April 2023** 15:15-16:00 “Ancient greek girls' clothing in multidisciplinarity: a study between images, texts and materiality” by **Elodie Bauer**
- 10th May 2023** 15:15-16:00 “Joyce Lussu and Giovanna Serri: literature, weaving and politics in the female legacy of Casa Lussu” by **Claudia Crabuzza**
- 24th May 2023** 15:15-16:00 “Textiles tools, fabrics, and craftspeople in Wielbark culture. A holistic approach to the evidence for textile production from Czarnówko, Lubowidz and Wilkowo, Poland” by **Magdalena Przymorska**
- 7th June 2023** 15:15-16:00 “A form of funereal 'charivari' or an attempt to soften the unexpected? Textile tools in the equipment of male burials from the early medieval period” by **Patrycja**

Updates to this schedule will be announced and shared



Abstract for lectures at CTR spring 2023

15th February

EgYarn: Textile production in New Kingdom Egypt. Results and conclusions

Chiara Spinazzi-Lucchesi

Textile production of Pharaonic Egypt has received little attention despite the incredible state of preservation of tools and textiles. Thousands of textiles have never been studied or published and the whole discussion was based on the very few items published thus far. The EgYarn project aimed at studying the textile production of New Kingdom Egypt (1550 -1070 BCE) using data from archaeological, textual, iconographical sources and experiments.

In this final presentation of my project, I will demonstrate how rich and resourceful is the topic and the potential of studying all the resources together. All the different sources offer a part of the picture that is only apparently in contradiction with the others and prove how complex and variegated was the organisation of the textile production at the heyday of the Pharaonic period. I will also show which are the challenges that today limits our full comprehension and some possible strategies to overcome them.

1st March

It is better to do the right thing wrong than to do the wrong thing right

Professor Kate Fletcher, Royal Danish Academy

In this lecture Kate will explore some of the reasons why ecological and social imperatives has been slow to change societies, including ways of living and designing. With reference to a wide range of projects from design, fashion, and clothing, she will examine ideas and practice that transform both the underlying reasons and structures that limit change and us in the process.

Kate Fletcher (PhD) is a Professor at the Royal Danish Academy, Copenhagen. She is one of the most cited scholars in fashion and sustainability, and her work, including that on nature, post-growth fashion, fashion localism and decentring durability, defines and challenges the field. She has written and/or edited eleven books available in eight languages and is a co-founder of the Union of Concerned Researchers in Fashion. Her latest work is about design and nature.

15th March

Archaeological puzzles in a museum

Dr. Maria Joanna Mossakowska

The National Museum of Denmark holds 112 textile fragments from Roman, Byzantine, and Early Medieval Arab Egypt, comprising the richest ensemble in Denmark.

Systematic research on this collection started 1/5/2021, within the RECONTEXT research project entitled “Reconstructing the history of Egyptian textiles from the 1st Millennium AD at the National Museum of Denmark”. The project was funded by two Danish foundations – Aage og Johanne Louis-Hansens Fond and Beckett-Fonden – and led by Dr. Maria Mossakowska-Gaubert. Hosted by the Centre for Textile Research, Saxo Institute, University of Copenhagen, RECONTEXT was conducted in close collaboration with the National Museum of Denmark. RECONTEXT involved research carried out by historians, art historians, archaeologists, and ancient fabric conservators. The project also included analyses of textile fibers and weaving techniques, as well as professional photographic documentation of the entire collection.

The results of these investigations are presented in the exhibition entitled Archeological Puzzles in a Museum / Arkæologiske puslespil på et museum, which will be available for the public in March 2023 on the NMD website (<https://natmus.dk/>). The exhibition includes general information on what a collection of Egyptian textiles is, how it is created, and the methods of reconstructing its history and the objects that form it. It presents 30 selected fabrics, arranged according to the four stages of the collection’s history. For the visitor who wishes to go deeper into various topics, eight Case studies were prepared.

29th March

On the Origin of Silk-ma Combined Textiles

Xiyao Zhang, PhD student at College of Textiles, Donghua University, China, Visiting PhD student at CTR

Silk and *ma* (a Chinese character which can be used to name nearly all plant fibres excluding cotton) are two kinds of the earliest fibres used by humans. Their properties, functions as well as social status in the past are totally different but they were combined in making textiles as

early as 2400 BP, when there was an archaeological mixed weaving fabric woven of silk and ramie-hemp threads in China. However, archaeological materials and ancient documents of silk-ma combined textiles are hardly discovered and the reason why these two kinds of fibre materials started to be used in combination is rarely paid attention to or discussed. During

my PhD studies, I have collected both archaeological artifacts and ancient documents of silk-ma combined textiles, categorized them, and summarized their characteristics. In order to find out the reason why these two kinds of fibres could be combined into textiles together and the earliest time they could appear, I have done deep research on the origin and features of using silk and ma fibres.

12th April

Old danish looms: On registration of loom in danish museums collections

Kathrine Brandstrup

Status on registration of looms in Danish museums collections. What kind of loom types do we expect to find, how do we define the loom types and how do we know what looms to save and what looms not to save?

26th April

Ancient greek girls' clothing in multidisciplinary: a study between images, texts. and materiality

Elodie Bauer

What types of clothing were worn by girls from birth to marriage in classical Athens? It is to this question that my lecture, which explains my current doctoral project, will attempt to give some answers. Whether it concerns its aesthetic aspects, its effects and placement on the body, the context of its wearing or the identity of its wearers, Greek female garments and adornments are here analyzed through a multidisciplinary approach, combining vascular iconography, textual documents and material matters.

10th May

Joyce Lussu and Giovanna Serri: literature, weaving and politics in the female legacy of Casa Lussu

Claudia Crabuzza

Two women, with the legacies they have passed on, are part and foundation of a public and private, international, and Sardinian history, inside a house with a kitchen garden and courtyard in Armungia, a town of a few hundred inhabitants in south-eastern Sardinia. It is a history open to the whole world, by vocation, by belonging, but also by the important legacy that becomes the heritage of all through the experience of the Municipal Ethnographic Museum.

These women are Joyce Lussu, partisan, writer, poet, translator, and Giovanna Serri, weaver, farmer, local communist party leader and recognised intellectual. Both are closely linked to the historical home of the partisan writer and founder in 1921 of the Sardinian Action Party Emilio Lussu, the former as his wife, the latter for having been in charge of the management and care of his family home in Armungia for the duration of his life.

The story of these two ordinary and extraordinary women is a fundamental part of Armungia's museum heritage, in which the profound traces of their passage have been collected. Although in different spheres, the two stories are related, literature with traditional culture, the art of writing with the art of weaving, and shared are the passion for justice, political commitment, and the fight for women's emancipation in a Sardinia at the time marked by poverty and backwardness.

Specifically, Armungia's Ethnographic Museum, dedicated to traditional crafts, hosts the hand-weaving workshop curated and conducted by the 'Casa Lussu' Cultural Association of Barbara Cardia, granddaughter of Giovanna Serri, and Tommaso Lussu, grandson of Joyce and Emilio Lussu, who inherited and keep alive the great stories and knowledge they received from their respective families of origin.

I am a songwriter, I started singing very early and it has always been my job. I have written my own songs since 2000 when I founded my band, Chichimeca, in Sardinia. I have four children; I have released seven records and for some time now I have been working on women's heritage and building a female tradition on which to base a new and stronger women's culture. My point of view, also in my master's degree course in Sardinian Languages and Cultures, remains the artistic one, and the focus of my research in both the literary and the textile craft will be on the revolutionary importance of women's vision and legacy.

24th May

Textiles tools, fabrics, and craftspeople in Wielbark culture. A holistic approach to the evidence for textile production from Czarnówko, Lubowidz and Wilkowo, Poland

Magdalena Przymorska

The aim of the project "Textiles tools, fabrics and craftspeople in Wielbark culture. Holistic approach to the evidence for textile production from Czarnówko, Lubowidz and Wilkowo as the case studies" is a comprehensive look at the relationship among the types of textile tools, thread and fabrics produced with their help, and people who made them. The project is based on artefacts discovered in the Wielbark culture cemeteries in Czarnówko, Lubowidz and Wilkowo, Poland. Those sites, explored almost entirely, provided a rich set of textile tools – spindle whorls, distaffs, needles, and so-called hook-shaped pins (which are interpreted as the remains of spindles), as well as one of the most numerous collections of fabrics from the Roman period in Poland.

7th June

Material culture. A shared heritage: The origin and use of textile patterns in Himalaya and on the Tibetan Plateau

Ellen Bangsbo

This talk addresses the origin and use of patterns in Himalayan textiles. Textiles decompose easily and we are left with few remains of ancient textiles. At archeological sites textiles are often restricted to bits and torn pieces, but a way to trace textile designs is by examining ancient paintings and sculptures in temples. Ancient designs and patterns have travelled with merchants and pilgrims, covering large distances from Rajasthan in India and ancient Iran to be used in ancient and contemporary Himalaya and on the Tibetan Plateau. Local dress and fabric are used to express identity and belonging, but can a reinterpretation of local handicraft support a continuation of textile heritage and handicrafts? Are these old techniques and designs to remain in common use?