



# Preliminary schedule for CTR meetings and lectures Spring 2025

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

## **Lecture, 14:00 - 14:45**

The weekly lecture will start around 14:00 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**.

## **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.

## **Zoom Link:**

It is possible to join us via zoom if you are not able to be here at the center. In that case, please write an e-mail to [ctr@hum.ku.dk](mailto:ctr@hum.ku.dk) and we will get back to you as quick as possible.

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)

- 22<sup>nd</sup> January 2025**  
14:00-14:45  
“Handwoven Street Fashion - Bhutanese traditional wear as cultural expression” by **Karma Tshering Wangchuk**, fashion designer.
- 5<sup>th</sup> February 2025**  
14:00-14:45  
“DocZow. Intergenerational transmission of silk weaving through the intangible cultural heritage of Zoroastrian women” by **Azadeh Pashootanizadeh**, postdoc at CTR.
- 19<sup>th</sup> February 2025**  
14:00-14:45  
“‘Quite a work of art’: the votive animal mummies’ bandage weaves” by **Diletta Publico**, Marie Skłodowska Curie fellow, Fondazione Museo delle Antichità Egizie di Torino and visiting fellow at the UCLA Cotsen Institute of Archaeology.
- 5<sup>th</sup> March 2025**  
14:00-14:45  
“A rich textile assemblage of an Ancient Egyptian mummy at the National Museum of Denmark – Lives of a mummy project” by **Chiara Spinazzi-Lucchesi**, postdoc at CTR.
- 19<sup>th</sup> March 2025**  
14:00-14:45  
“Dress, Consumption, and Fashionable Change: Evidence from Probate Inventories in Southern Sweden, 1760-1880” by **Christina Dackling**, Lund University.
- 2<sup>nd</sup> April 2025**  
14:00-14:45  
“Textile production in the Early Bronze Age of the Argaric culture (2200–1550 cal BCE): an overview based on the remains from La Almoloya (Pliego, Murcia)” by **Jose V. Avila Fernandez**
- 16<sup>th</sup> April 2025**  
**No lecture**
- 30<sup>th</sup> April 2025**  
14:00-14:45  
“Textile Production and Sheep Husbandry in Early Iron Age Rogaland” by **Sigrid Vinje-Christensen**, PhD Fellow at Universitetet i Stavanger.
- 14<sup>th</sup> May 2025**  
16:00-17:30  
“Wrapped in Silk and Written in Stone. Aesthetics of illusion and authenticity in Ottoman legal documents” by visiting professor **Nino Zchomelidse**, in collaboration with Saxo’s department of History.
- 28<sup>th</sup> May 2025**  
14:00-14:45  
“Mending Maladies: Agnes’s jacket and her kinds” by Subhasree Biswas

**11<sup>th</sup> June 2025**

TBD

14:00-14:45

**25<sup>th</sup> June 2025**

“Weaving Worlds: A Social History of Odense Weavers’ Guild  
1600-1850” by Morten Grymer-Hansen

14:00-14:45

*Updates to this schedule will be announced and shared*



## Abstract for lectures at CTR autumn 2023

22 January 2025

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### **Handwoven Street Fashion - Bhutanese traditional wear as cultural expression**

**Karma Tshering Wangchuk**

Bhutan, a small kingdom in the Himalaya, is one of the few countries in the world with an official dress code. Despite this restriction, a new awareness of fashion has emerged over the past twenty years. This is largely due to influence of the talented young Bhutanese designer and fashion illustrator, Karma Tshering Wangchuk, who has, under the tagline *Bhutan Street Fashion*, been using social media to engage Bhutanese in a discussion of the evolution of traditional culture and the expression of identity. Karma will explain the trends in fashion, handwoven textiles, the use of natural and chemical dyes, the popularity of imported “fashion” and imported “copy” woven fabrics.

The role of social media has changed the discourse around the relationship between fashion and cultural expression, personal identity, and modernity. In addressing the need for sustainability in the fashion sector, the west is searching for a paradigm shift in which the customary way of *thinking* about fashion must change. With globalisation and the proliferation of new media “fashion”, as a concept, has become a focus in many cultural contexts that before were oblivious. By addressing the issues that arise in the meeting of tradition and modernity, Bhutan has been creating its own path towards sustainability in fashion.

5 February 2025

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### **DocZow. Intergenerational transmission of silk weaving through the intangible cultural heritage of Zoroastrian women**

**Azadeh Pashootanzadeh**

In this presentation, I intend to introduce you to the ideas and factors that play an important role in my project.

DocZow is investigating Zoroastrian women's silk weaving and creating a glossary in the Zoroastrian language (Dari Behdini) and in English, which includes all aspects of terminology and the intergenerational transmission of silk weaving techniques.

The main policy of DocZow is based on the oral traditions and literature of Zoroastrian women, and in addition to silk and its secrets, it is related to the different characteristics of silk weavers and their audience as human beings. For this reason, this project has broad aspects, the most important of which are:

- Zoroastrian religion and culture

Due to the importance of purity in Zoroastrianism, raising silkworms and adding dye to them was considered religious transgressions and spreading pollution. On the other hand, Zoroastrian texts introduce Satan as the first teacher of sericulture; but these obstacles could not prevent the spread of silk weaving by female silk weavers.

- Oral literature and tradition

The Zoroastrian language (Dari Behdini) is used as a means of intergenerational transmission, and silk weaving techniques are transmitted through oral literature using puppet theater.

- Cultural economy and Sociocultural anthropology

Allocating a part of the income obtained from the sale of silk products for the sake of education and intergenerational transmission, dissemination and marketing of silk weaving by Zoroastrian women led to the transformation of their homes into educational and business environments. In this regard, it created a special type of cultural economy in Zoroastrian societies, which was dominated by the female silk weavers.

**19 February 2025**

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## **'Quite a work of art': the votive animal mummies' bandage weaves**

### **Diletta Publico**

Votive animal mummies represent one of the largest categories of artefacts produced in ancient Egypt, which offers a rich source of information about a variety of aspects of ancient Egyptian civilization. Unfortunately, a great deal of data was lost through the wild exploitation and trade in animal mummies for a variety of purposes as well as the unconventional and unrecorded removal of them from their burial places especially during the 19th and early 20th centuries. As a result, the vast majority are unprovenanced and it is difficult to connect them with specific places of production and/or within a more refined time frame. The SEAMS project focuses on the study of the only aspect on which who produced these mummies in a precise place and period left his signature, namely the wrapping patterns, in order to understand whether they could be markers of dating and geographic provenience. In doing so, SEAMS seeks to address the current knowledge gap on contextual data of votive animal mummies and provide a thorough insight into their manufacturing process using an interdisciplinary approach that blends traditional research methods with new technologies.

5 March 2025

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## **A rich textile assemblage of an Ancient Egyptian mummy at the National Museum of Denmark – the Lives of a Mummy project**

Chiara Spinazzi-Lucchesi

Egyptian mummies are renowned for their remarkable preservation and are easily identified by the iconic bandages that envelop them. However, in the case of the mummy housed at the National Museum of Denmark, the wrappings consist not only of simple bandages but also of an extraordinary array of reused textiles, including shrouds and tunics. This presentation will explore how these textiles were procured, repurposed, and utilized in the burial, as well as the damage they have sustained over time.

19 March 2025

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## **Dress, Consumption, and Fashionable Change: Evidence from Probate Inventories in Southern Sweden, 1760-1880**

Christina Dackling

The transition from the Early Modern to Modern era in Europe was marked by significant changes in how people consumed clothing, as well as the types and quantities of clothes they acquired. The availability of new textile materials altered the conditions for both the consumption and possession of clothing. In Sweden, the liberalization of trade regulations played a key role in driving these changes. In my ongoing PhD project, I study this transformation by comparing the Swedish military town of Karlskrona with its rural surroundings, using probate records from both men and women, across different social classes—rich and poor alike. This allows for an intersectional approach to the question: who wore what at a given time?

In this lecture, I will present preliminary findings on changes in clothing, demonstrating how old and new fashion trends and consumption patterns coexisted in some cases, while in others, they evolved along distinct paths. I will also explore probate inventories from a source-critical and methodological standpoint, shedding light on the potential for in-depth studies of local consumption, everyday life, and an evolving sense of fashion.

2 April 2025

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## **Textile production in the Early Bronze Age of the Argaric culture (2200–1550 cal BCE): an overview based on the remains from La Almoloya (Pliego, Murcia)**

**Jose V. Avila Fernandez**

The textile production of the southeast Iberian Peninsula during the Early Bronze Age stands out as one of the most distinctive of its time. The Argaric culture represents a significant technological shift in textile manufacturing, particularly in weaving techniques. This period marks the transition from the use of heavy, oblong loom weights to lighter, circular ones within a few decades. By analyzing the remains from the La Almoloya site, this study provides an overview of these typological changes and explores their implications within the broader operational chain of textile production.

**30 April 2025**

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## **Textile Production and Sheep Husbandry in Early Iron Age Rogaland**

**Sigrid Vinje-Christensen**

Since their domestication, sheep have played an essential role in textile production, with their wool being a primary resource. The selective breeding of sheep has over time changed the compound of their wool, making it more suitable for textile production. The quality of the wool depends on sex, age, health, diet, where on the body the wool has grown, and what time of the year the wool is collected. The practice of sheep husbandry will therefore impact the production of textiles.

In Norway, textiles rarely survive in archaeological contexts, so the few examples preserved are very precious. Thus, a major question is how we can extract information without damaging the objects. This project is investigating how microscopy can be used to gather insights into the early stages of textile production and the relationship between human and sheep in Early Iron Age Rogaland. The project will emphasize the importance of knowing the sheep on an intimate level, as textile workers in the Early Iron Age would have needed knowledge about individual animals for optimal wool production.

14 May 2025

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## **Wrapped in Silk and Written in Stone. Aesthetics of illusion and authenticity in Ottoman legal documents**

**Nino Zchomelidse**

This presentation investigates the aesthetic interplay between illusion and authenticity that define the Marriage Charter of Empress Theophanu (972) and the *Privilegium Ottonianum* (962). The masterfully painted scrolls dissolve the material quality of colorless parchment into purple dyed silk and porphyry. I claim that this media transfer is indebted to a conscious artistic and intellectual play with illusion as means of authentication. The documents' powerful visuality artfully deceives the viewer's eyes, and at the same time provides them with legal authority. The conceptual thinking behind these objects, draws on practices in monastic scriptoria where mimetic strategies were used to blur the material spheres of text and image in the context of the sacred.

28 May 2025

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## **Mending Maladies: Agnes's jacket and her kinds**

**Subhasree Biswas**

This research explores the intersection of women, madness, speech acts, embroidery, and healing. In recent years, Art Brut has flourished, generating new scientific and artistic knowledge. However, the work of women artists in psychiatric settings has been systematically overlooked or erased.

The late eighteenth century saw a phenomenon namely "feminisation of madness", the hysterical, melancholic were often women. Women were allowed to sew; it's used both for productive and non-productive purposes.

Mending Maladies is inspired by Agnes's Jacket. Agnes Richter a seamstress was hospitalised in 1895 in Germany for mental illness where she stayed till her death. Agnes used her straitjacket as a "diary." She repeatedly mended, embroidered, and wrote a cryptic autobiographical text in her jacket. Which is now displayed at Prinzhorn Collection in Heidelberg.

Agnes's jacket not only tells her stories but their kinds, the stories, and visions of altered state of mind. Similar instances, such as Karoline Ebbesen's embroidered capes



at Sct. Hans Hospital (1852–1936), reveal how textiles became a medium for self-expression among women in psychiatric care.

Beyond institutional settings, mainstream women artists like Tracey Emin, Louise Bourgeois, and Annette Messager have used embroidery as a form of autobiographical storytelling, protest, and catharsis in the troubled time. Women writing on textiles is often autobiographical, poetic, political, in protest, as a confession. It is a representation of a cultural history which is not easy to erase.

Recent research says that there are therapeutic benefits of stitching. The repetitive and rhythmic pattern is meditative and calms the anxious brain.

My research focuses on the textual and visual practice of the silenced and the repressed. Making embroidered words a therapeutic or cathartic process.

**25 June 2025**

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## **Weaving Worlds: A Social History of Odense Weavers' Guild 1600-1850**

**Morten Grymer-Hansen**

Weaving was a vital craft in Early Modern Europe, shaping economic structures, social identities, and knowledge transmission. Yet, the history of weavers and their guilds in Denmark remains underexplored. This project examines the Odense Weavers' Guild (1600-1850) to reconstruct weavers' socioeconomic status, gender roles, and knowledge networks. How did weavers navigate shifting social hierarchies, technological advancements, and transnational knowledge flows? How did guild structures evolve amid economic and legal changes? Using guild records, probate inventories, parish registers, and property records, this study explores craft organization, gendered labor, and skill transmission within and beyond guild frameworks. Applying microhistorical and economic approaches, it situates Danish weavers within broader European networks, highlighting their adaptability and resilience. By integrating Scandinavian perspectives into European historiography, this research redefines understandings of craft, labor, and gender in early modern textile production.