



## Preliminary abstracts for lectures at the CTR meetings spring 2022

2. February

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### **TEX-KR: Exploring Cambodia's textile material culture of conflict**

*Dr Magali An Berthon, MSC postdoctoral researcher at CTR*

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TEX-KR explores textile production and dress practices in Cambodia from the early 1960s to the early 1980s, especially examining the years of the Khmer Rouge regime. This dictatorship claimed nearly two million lives between 1975 and 1979. During this period of political unrest, textile ancestral crafts were heavily impacted by halting sericulture, silk weaving, and skills transmission. Silk textiles were looted and traded in exchange for essential goods. The conservation of museum textile artifacts was disrupted, with the National Museum of Cambodia closed until 1979.

The scarce number of silk pieces found post-war in Cambodian institutions has significantly diminished the available knowledge that can be drawn directly from historical artefacts. On the other end, Tuol Sleng Genocide Museum was established in 1980 on the secret Khmer Rouge prison site S-21, where about 18,000 prisoners were killed, leaving behind several thousands of textiles and clothing that have been recently reintegrated into the museum's collection.

This presentation will present the scope of TEX-KR, the proposed methodology, and the range of sources it aims to explore. How to devise the non-military history of the Cambodian civil war and dictatorship through textiles, facing limited sources and few objects? Combining object-based study, archival research, and participatory methodologies, this project aims to center textile know-how, artefacts, and clothing practices as crucial material and sensory evidence of Cambodia's twentieth-century history.

16. February

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### **From Paper Patterns to Patterns-on-Fabric: Home Sewing in Swedish Women's Magazines 1881–1981**

*Gunilla Törnvall*

*Book History, Lund University, Sweden*

During the second half of the nineteenth century, the publishing of women's magazines with patterns for home dressmaking expanded in many Western countries. Home sewing became an important part of women's duties, but also pleasure, for a long time to come. This paper presents and discusses the role of pattern magazines in the production and consumption of women's garments during one hundred years. It shows how the magazines adapted to changes in the society with easier patterns and cut-out fabric to facilitate for their female readers. Based on empirical studies of three Swedish magazines, this paper highlights women's homemade clothes manufacture and thus contributes to an often-neglected part of women's memory and fashion history.

I will present my current research project, "Reading Patterns: Women, Clothes and Print Culture in Sweden 1881–1981," financed by the Swedish Research Council. I will also present a

draft to a nearly finished article and hopefully receive your comments. Please contact me if you want a copy in advance: [Gunilla.tornvall@kultur.lu.se](mailto:Gunilla.tornvall@kultur.lu.se)

## 2. March

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### **Practices of practice – weaving with body and mind**

*Sofie Louise Grue Husted Andersen, Anne Kilgour Viuf, Marie Wallenberg, Ulrikka Mokdad, Mark Schram Christensen, Eva Andersson Strand*

The aim with the project Practices of practice is to illuminate how the body, mind and environment are involved in the production processes behind ancient technology and the creation of textiles. This is done by developing the use of experimental archaeology, motion capture, cognitive motor neuroscience, 3D modelling and scanning, acoustic analysis for recording and understanding textiles, the textile craft processes, and the impact of knowledge and movement in the textile production.

In the fall 2021 Marie Wallenberg had made a set-up on a warp-weighted loom. During a weaving session; November 1st Marie's movements and brain activity were measured with the aid of Motion capture and EEG. November 15th the same methods were applied to Ulrikka Mokdad when she was weaving tapestry on her tapestry frame. The two weavers were also interviewed about their experience as weavers, knowledge and skills etc.

- The research question are as follows:
- How does weaving techniques and choice of looms affect the body?
- How are our cognitive senses used when weaving?
- Are there any differences (cognitive and or in terms of movements) between the two techniques and, if so, which and how do they affect the outcome?
- Are there any visible parameters which can be applicable on the interpretation of archaeological materials and contexts?

All data from tests and interviews will be analysed and the results published in 2022. In this lecture we will present the first and preliminary results.

## 16. March

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### **Modeling public buyer behavior towards circular textile products and services**

*Jeanne Svensky Ligte*

The interests in the textile and clothing (TC) supply chains started getting attention among the researcher since the early 21st century, along with the rise of concern in sustainability and circular economy. In the European Union (EU), €1.8 trillion was spent annually for public authorities, which is equal to 14% of the EU's GDP (European Commission, 2020). With 1.7 million employees and approximately 117,700 TC companies, the textile industry shares 6% of total manufacturing in the EU with €171 billion in turnovers globally. On the other hand, the average consumption of textile products per person is 26 kg and discard about 14 kg per year. To tackle the issue in TC production, the European Commission's Joint Research Centre in 2011 initially published the European Union Green Public Procurement (EU GPP) Criteria for Textile Products and Services as a guide for authorities and public procurers in applying textile-related procurement procedures and tender. Although the EU GPP implementation target is set to 50%, there are only 18% of the European Member State (MS) that have possibly exceeded the target, due to the fact either some MS do not yet have an official GPP policy in their national action plan or have been developing their own national criteria (European Commission, 2017). It can be concluded that there is considerable potential and need for improvement in this procurement sector. The aim of this project is to develop and empirically verify a theoretical model of public buyer behaviour with a focus on circular textiles by presenting the current biases and challenges, in comparison with individual buyer behaviour.

The research will be conducted through the implementation of both quantitative and qualitative research and systematic literature review. The latter one is undertaken to identify the research gaps using Scopus, Elsevier, Springer, and Wiley, where it is identified only 97 publications in scientific journals in English that covered the topics of public procurement and circular economy in textile industries. Some research questions are delivered: 1) How to evaluate the current effectiveness of the implementation of EU GPP textile criteria; 2) What factors should be considered from the individual buyer perspective in identifying the model of public buyer behaviour. The expected result from this research is to give new insights of how and which tools are necessary in order to make the GPP textile criteria become more sustainable.

30. March

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### **Textile archeology and intangible cultural heritage: Towards an archeological framework for the preservation of traditional weaving practices**

*Emily Coles*

I propose to develop a textile archaeology that supports the preservation of intangible cultural heritage (ICH) and advances a vital, synergistic relationship between the discipline and extant traditional weaving practitioners and practices. I will achieve this by creating an archeological framework for the preservation of traditional weaving practices, informed by the archeological literature and a detailed ethnoarchaeology of the globally significant Raven's Tail weaving practice.

Textile archeology is at a critical juncture: The development of the subdisciplines of ceramic and lithic studies provides compelling evidence of the value of combining ethnoarchaeology and experimental archaeology to deepen our understanding of the past as well as the present. This approach has not yet been widely adopted within the nascent field of textile archaeology, but its potential is clear. Ethnoarchaeology can reveal powerful new insights into aspects of weaving practice that remain elusive and can generate new hypotheses about the textile archaeological record. Engagement with living practitioners can in turn mitigate ethnocentrism and help decolonize archeological practices (McNiven 2016, Politis 2015a). Taking this a step further, some scholars have embraced an "archaeology of the vanishing present," which positions the field to engage meaningfully in the documentation and preservation of ICH (González-Ruibal 2016, Harrison 2011, Dawdy 2009, Graves-Brown 2009). This recent movement opens the door to ethnoarchaeological research that is valued on its own terms, as a study of the present, and which directly contributes to the international community's commitment to upholding cultural rights (UN 1948). The proposed research advances these important developments in the field and envisions an ambitious role for textile archeology in partnership with traditional weaving communities.

13. April

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### **Acquiring uniformity: dress codes and practices in the Roman Army and early Monastic Cultures**

*Sofia Torallas Tovar*

There is evidence of a conscious effort at acquiring uniformity in dress in Egyptian monasteries as early as the fourth century. Even earlier in the Roman army, there is evidence of the marking of rank through attire. Artistic representation of both soldiers and monks provide a partial picture of actual practice, and may perhaps over-stress uniformity. Textual evidence shows that soldiers in lower ranks had to provide their own equipment, suggesting that uniformity may not have been achieved. The attire of monks was regulated, but some lived in organized communities while others lived more isolated lives in the desert. This talk will focus on

evidence from written sources in order to characterize the extent and the limits of practices of uniformity, especially in early monastic communities in Egypt, and explore the parallels with the habit of the army.

27. April

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### **Looking at Fashion Through the Lens of Theory**

*Michael Alexander Langkjær*

Utilizing Georg Simmel's "oldie, but goodie" text *Fashion* (1904) as a convenient reference-point, I will critically discuss how some of Simmel's original concepts (dialectical dualities) reappear in newer theories of fashion. I will also make use of newer examples of theory application by colleagues as well as in some of my own research. An especial point will be made of problematizing some of the theoretical assumptions, which are brought up in the discussion. Among Simmel's concepts, each of which will be explained and then problematized by a contradictory 'case', are his "imitation vs differentiation" assumptions of fashion diffusion processes (case: Mao and Nehru tunics); "union vs. exclusion" (case: the Jewish presence in Punk); equalization vs. individualization (case: African-American stylin'); appropriation (case: from Levantine fashion in ancient pharaonic Egypt to Sun Yat-sen suits); values attached to fashion(s) (case: Kopytoff's fashion 'life stories'); outré and anti-fashion fashion as desire for destruction (case *Incroyables/Merveilleuses* and 'Rock Military Style'); fads (case: Davy Crockett coonskin caps); and fashion novelty and transitoriness on the dividing-line between past and future (case: Karl Lagerfeld's (re)styling of Chanel). I shall also deal with Bourdieu's charting of the competitive playing field of French postwar fashion (case: Karl Lagerfeld as an individual fashion 'player' within Bourdieu's field structure). This leads up to a brief description of a biographical approach to the analysis of fashion designer creativity, focusing on the phenomenon of 'creative tension.'

As a supplementary reading for participants in the seminar, I suggest Georg Simmel: "Fashion", *The American Journal of Sociology* 62: 6 (May 1957): 541-58.

(<https://www.jstor.org/stable/pdf/2773129.pdf>). This is a reprint of the text originally published in *International Quarterly* (New York), 10 (October 1904): 130-55).

I may follow up with a couple of other suggestions for readings further down the line up to the date of my presentation.

4. May

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### **Textile manufacture in Viking-Age Ribe: between réseau opératoire, gig economy, and household industry**

*Sarah Croix*

Contrary to the other specialized crafts that characterized the economic activities of the Viking-Age emporia in Scandinavia, textile production is also abundantly documented in other contexts, such as farmsteads and coastal production sites. Therefore, its significance for the economic strategies and social relations of households and communities was probably equally varied. Through a careful analysis of the tools for textile production from Birka and Hedeby, Eva Andersson Strand has previously shown the degree of specialization of this craft in an urban context and proposed an analytical model with four levels to characterize production: Household production; Household industry / putting out system; Attached specialist production; and Workshops.

Acknowledging the importance of the social and economic settings for understanding the role(s) of textile production, I will present in this lecture a close analysis of the contexts in which this craft occurred alongside other activities in the dwellings of the emporium of Viking-Age

Ribe. In this way, I will show how textile production was integrated in the urban households' economic strategies and their everyday life. This will lead to a discussion of how fruitful the application of two additional concepts may be for understanding the significance of textile manufacture: *réseau opératoire*, focusing on collaboration and interrelation between textile manufacture and other crafts; gig economy, as a way of approaching the relative importance of this manufacture within the frame of the other economic strategies of these households.

11. May

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### **Dressed in Rebellion, Adorned in Resistance. Towards a Model of a Peaceful Protest Expressed through Clothing in Ancient Rome**

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Years of studies on textiles and dress have demonstrated that clothes can indeed be considered a second skin—in that they provide protection against the cold and unfavorable weather—but most importantly they may manifest one's identity and thus signify acceptance of one's role(s) in a society. However, the history of fashion is also replete with examples of clothes that betokened defiance. Defiance can be understood as a rejection of predetermined role(s) and certain lifestyles. In that sense, attire ought to be considered a powerful and meaningful means of human agency. Through garments, people sought to achieve their goals, not only trying to distance themselves from the current events or fashions, but also change the course of social and political life.

The analyses of ancient literary sources reveal the events which ensued in Rome of the Republic and the Principate when the established dress codes, laws and taboos had intentionally been broken in order to protest against political, religious and social circumstances. Studies of those cases show that there are certain, recurring characteristics in the clothes which were chosen to express defiance. Preliminary research made it possible to formulate a hypothesis that it was the context that lent such attire its final symbolism of protest. The issues I would like to address during my presentation are the patterns behind those protests during which clothes were used to express dissent and rebellion. For this end, I am going to focus on the gender, status, age of the protesters along with the dress of their choosing, as well as examine the response of the inhabitants and authorities of Rome that those protests provoked. Another question to be discussed is whether there may have existed a protest attire that the Romans would have accepted or find justification for. Finally, I will outline the difficulties and opportunities associated with the antique descriptions of clothing as an expression of rebellion and resistance.