

TEXTILE MUSEUM ASSOCIATES OF SOUTHERN CALIFORNIA
&
The Hajji Baba Club

present



“TRULY TRIBAL” in South Persian Weavings

with

James Opie

Scholar, Author, Collector and Dealer, New York

What makes a weaving "tribal"? Is it its origin, history, complexity or lack thereof, or something else? In this talk, rug scholar and author James Opie will explore the topic of weavings from southern Iran, emphasizing their importance in the canon of Persian weaving, as well as sharing essential assumptions. He will distinguish between urban influenced motifs and indigenous or tribal patterns by way of multiple images. By comparing various tribal confederacies in southern Iran, such as the Qashqa'i, Khamseh, Luri, Bakhtiyari and Afshar, he will further analyze the differences between urban influenced and indigenous examples. He will also examine other mediums of art and their impact and connections to southern Iranian rugs.

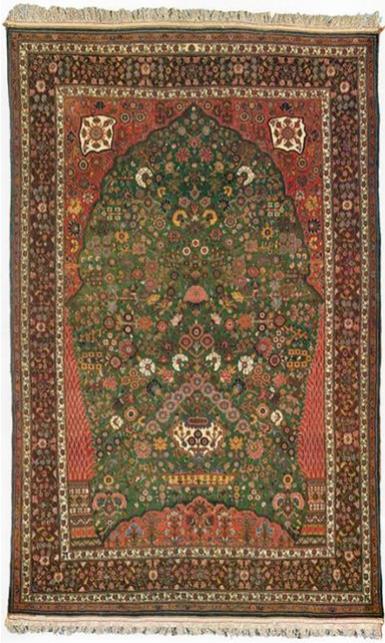
Born in Ohio in 1939, Jim received a BA from Ohio University before teaching in public schools. In 1970, an attraction to Oriental rugs and Islamic architecture led to his first of twenty trips to the Middle East and Central Asia. "I was of the generation of 'young American dealers' who were attracted to the business in the 1970s, from a love of the objects," Opie says. Before his business began, he says, "an inexplicable passion related to repeating geometric designs" led him to start reading books on Islamic buildings. This indirect beginning would carry him far. In an effort to plumb the source of what profoundly attracted him, Opie began traveling to Iran and Afghanistan. "Iran was readily accessible in 1970 and I used a summer vacation from teaching to travel there, absorbing impressions of wonderful Islamic buildings," he says. "Then, incrementally, I entered the rug business—accidentally or perhaps by fate."

In 1975 he opened a retail rug store in Portland Oregon. His first book, *Tribal Rugs of Southern Persia*, appeared in 1982 and his second, *Tribal Rugs: Nomadic and Village Weavings from the Middle East and Central Asia* was published in England and the United States in 1992. A McMullan Award recipient, James has written innumerable articles for *HALI*, *Oriental Rug Review*, and *Parabola*. Now retired, Jim and his wife, Cathy, reside in upstate New York, near Albany.

Saturday, November 11 -- 10 am PT / 1 pm ET / 6 pm BST - London

Virtual via Zoom

REGISTRATION: <https://tinyurl.com/TMAOpieTribMem>



TMA/SC UPCOMING PROGRAMS and RUG & TEXTILE COMMUNITY NEWS:

www.facebook.com/tmascinc/ info@tmasc.org ***www.tmasc.org***

(Please note that our new web site is under construction, and current programs cannot be added at this time)

RUG AND TEXTILE LECTURES, VIRTUAL / ZOOM PROGRAMS, SYMPOSIA and FAIRS*

*To find out about these programs directly, sign up for these organizations' and institutions' email send-outs.

* For your Time Zone, go to <https://dateful.com/time-zone-converter> and enter the event date and time, and your local city.



UNRAVELLING TAI TEXTILES FROM LAOS a talk by Patricia Cheesman
Virtual via Zoom. Saturday, November 11, 2023 3:15 am PT / 6 am ET / 11:15 am (GMT). Oxford Asian Textile Group. In this talk Patricia Cheesman will introduce the complicated types and categories of textiles made by the Tai peoples living in Laos. She hopes to unravel the mystery and introduce a method of identification for these textiles that is based on forty years of research in the field and on historical facts. By looking carefully at the clothing styles, and studying the textiles in detail, a pattern appears that is related to their community identity, not their ethnic group. We can enjoy the beauty and superb weaving techniques as well as delve into some of the shamanic and Buddhist symbols that reveal the cosmology and beliefs of the ancestors. DETAILS and Registration information (small fee for non-members): <https://www.oatg.org.uk/events-programme>

BURMA TO MYANMAR, CURATORS' INTRODUCTION Virtual via Zoom. Nov 15, 2023, 09:30 am PT / 12:30 pm ET / 5:30 pm GMT – London. British Museum. Join exhibition curator Dr Alexandra Green and Myanmar expert Prof Sandra Dudley as they discuss this unprecedented exhibition and the kaleidoscope of cultures and communities in Myanmar. Exhibition Details: <https://www.britishmuseum.org/exhibitions/burma-myanmar>
Register for Zoom: https://britishmuseum-org.zoom.us/webinar/register/WN_1IEvaQYtQciYDIRgFdTGbA#/registration





CONVERSATIONS ON DRESS: As Seen at the Costume Society of American Symposium with Tina Bates, Jo Jenkinson, and Ginger Staniel. **Virtual via Zoom. November 15, 2023 11 am PT / 2:00 pm Eastern / 7 pm GMT – London.** Tina Bates, 2023's CSA Betty Kirke Excellence in Research Award Winner, presented *On the Margins: Convict Dress at the Kingston Penitentiary, 1890-1920* at CSA's 2023 Symposium. Jo Jenkinson is Reader and Deputy Head at the Manchester Fashion Institute, Manchester Metropolitan University, UK. Her research examines dress, gender, and youth culture - the lived experience of young people and how dress relates to identity formation. Ginger Staniel presented two works at Symposium: *Dress, Power, and Identity in Italian Renaissance Portraiture* and *"This Uniform Doesn't Mean Anything": Black World War II Soldiers, Uniforms, and Racial Discrimination in the United States*. Register (**closes 24 hours before the program**): <https://costumesocietyamerica.app.neoncrm.com/np/clients/costumesocietyamerica/event.jsp?event=405>

CONTINUING TEXTILE TRADITIONS: LOCAL CLOTH'S BLUE RIDGE BLANKETS **Virtual via Zoom. Nov 18, 2023, 9 am PT / 1 pm EST / 6 pm GMT – London.** WARP/Weave a Real Peace. Local Cloth, an Asheville, NC nonprofit founded in 2012 by former WARP Board member Judi Jetson, will share some exciting news about one of their most ambitious projects: Blue Ridge Blankets. The mission of this project is to help revitalize the fiber economy in western North Carolina, by connecting fiber farmers, processors, dyers and weavers together, to produce locally sourced and crafted blankets. In 2021, with grant support from *The Community Foundation of Western North Carolina*, Local Cloth began gathering fiber across the Blue Ridge Mountains with a vision in mind: *to make local blankets*. Details and Free Registration: <https://weavearealpeace.org/upcoming-events/blue-ridge-blankets/>



CELEBRATION OF THE LEGACY OF TMA/SC MEMBER MARY JANE LELAND AT THE FOWLER. **In Person. Sunday, November 19, 2 – 4 pm, Fowler Museum, UCLA.** This is not a public program, but intended for those who knew Mary Jane personally and want to get together to celebrate her life and legacy. It includes the announcement of the "Mary Jane Leland Textile Fund" to be funded as an endowment by the Trust (this is not a fundraising event.) There will be simple food and drink and socializing on the terrace and then the group will adjourn to the Getty Gallery where there will be an installation of textiles that Mary Jane donated over the years. There will be a media presentation of photos of Mary Jane's long multiple careers, many aspects of which will probably be a surprise to nearly everyone. To attend, please make a **MAKE A RESERVATION:** alexis.edge@arts.ucla.edu

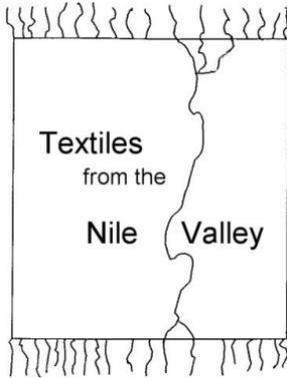


CARPETS AND COLLECTIONS OF THE SWISS ALPINE AREA:
September 16 to 22, 2024

Tour: Save the date: In view of the ICOC's longstanding and successful cooperation with museums, this diverse Swiss tour will offer privileged access to lesser known museums, monasteries and institutions to view exhibitions and important collections of Oriental carpets and textiles, Byzantine silks, medieval tapestries and local textile art. It will also



offer the opportunity to listen to expert lectures in English. DETAILS: <https://tinyurl.com/ICOCswisstour>



The conference will take place from **November 18 & 19, 2023** at the Katoen Natie HeadquARTers (Van Aerdtsstraat 33, 2060 Antwerp) starting with a reception and a light meal on Friday evening. Our congress is planned as an on-site-event, but of course we will adapt to pandemic measures that may be necessary. This year's main topic is dedicated to "Silk textiles from Egypt and neighbouring countries from Roman to Mamluk times"

Conference Details and Registration: <https://files.constantcontact.com/a37991c4801/531c93d8-28e1-45f2-a128-8f4f05b1a7af.pdf>

COTSEN TEXTILE TRACES TALK: TEXT THREAD with Rebecca Rashid. **In person *and* Online, livestreaming. Thursday, November 30, 10 am PST / 1 p.m. EST / 6 pm GMT – London.** The Textile Museum at George Washington University. In celebration of the 2023 Nobel Prize for literature and National Handwriting Day, the Cotsen Textile Traces Study Center brings together a micro exhibition of four textiles with text from different regions of the world. People express their individual stories through words, be they spoken, written or woven. This selection of objects explores ideas of narrative, identity and cultural belonging. Join producer and co-host of The Atlantic's "How To" podcast Rebecca Rashid for a lively discussion of how words and textiles overlap in shaping our world. Details and Registration: <https://connect.gwu.edu/site/Calendar?id=125169&view=Detail>



LOOKING FORWARD, REFLECTING BACK: Costume Society of America. Call for Papers! / Symposium, May 21 through 25, 2024. We invite YOU to participate in the Costume Society of America's 50th annual meeting and symposium--as a clothing maker/designer, independent researcher, professor, instructor, student, museum curator, living history interpreter, conservator, collector, or anyone actively researching a subject related to dress and adornment, we want to hear from you! CSA and the Mid-Atlantic Region invite you to submit a proposal for research to be shared with your fellow members at the Annual Meeting and Symposium to be held in the history-rich heart of Washington, DC. **The deadline is October 15, 2023:** DETAILS: abstractscommittee@costumesocietyamerica.com



VIRTUAL & ACTUAL EXHIBITIONS of RUGS AND TEXTILES



BURMA TO MYANMAR Exhibition, on view **2 Nov 2023 – 11 Feb 2024**, The British Museum, London. Picking up the thread around AD 450, the exhibition explores how Myanmar's various peoples interacted with each other and the world around them, leading to new ideas and art forms. From the 14th century, several kingdoms jostled for power and expanded important links with Thailand, China, Sri Lanka and traders from the Middle East and Europe. Interconnected yet cut-off, rich in natural resources such as jade, rubies and teak but with much of the country living below the poverty line, Myanmar is a country that defies categorization. This unprecedented exhibition offers the chance to see the history behind the headlines. Details: <https://www.britishmuseum.org/exhibitions/burma-myanmar>

THE SECRET CODES: AFRICAN NOVA SCOTIAN QUILTS Exhibition. Now through April 28, 2024. Textile Museum of Canada, Toronto. This exhibition brings together historic and contemporary quilts from makers connected to Nova Scotia, embodying the stories and voices of the community. Curated by David Woods, this exhibition includes more than 35 quilts and a selection of 8 paintings that highlight the various functions of quilts over time: as decorated blankets in the home, as possible codes of communication for enslaved people seeking freedom, as records of family history, as a celebration of Black women and culture, and as inspiration for other art forms. <https://textilemuseum.ca/event/the-secret-codes-african-nova-scotian-quilts/>



A CENTURY OF KANTHAS: WOMEN'S QUILTS IN BENGAL, 1870S-1970S Exhibition. Through January 1, 2024. Philadelphia Museum of Art. *A Century of Kanthas* brings into conversation two types of kanthas: *nakshi* (ornamented) kanthas and *galicha* (carpet) kanthas. The *nakshi* kanthas on view, from between about 1870 and 1930, are made on layers of soft, white, repurposed fabric embroidered with meaningful motifs in a delicate palette and often covered with rows of parallel white running stitches. *Galicha* kanthas, produced especially in the 1950s and 1960s, are thick, uniformly rectangular quilts with vivid cross-stitch embroidery in intricate geometric forms on a surface of new cloth backed by upcycled fabrics. More details: <https://philamuseum.org/calendar/exhibition/a-century-of-kanthas-womens-quilts-in-bengal-1870s-1970s>

NEEDLES AND GRASS: THE COILED VESSELS OF FRANCIANA AND NEIL PRINCE Exhibition. Now - Mar 25, 2024. Mingei International Museum, San Diego. Leucadia-based artist couple Francina and Neil Prince, PhD. began collaborating in the late 1970s – combining her creative spirit and his engineering mind. They were drawn to the Torrey pine needles and their beauty, long structures, quintessential San Diego-ness, and abundance in the landscape. Now, Mingei is presenting work from the Museum's permanent collection and artists' private collections, as a tribute and small-scale retrospective to the Princes' and their life work. Furthermore, these vessels are presented in conjunction with *Over/Under: Woven Craft* at Mingei as an artistic interpretation. Details: <https://mingei.org/exhibitions/needles-and-grass>



OVER/UNDER: WOVEN CRAFT AT MINGEI Exhibition. Nov 4, 2023 - Mar 10, 2024 Mingei International Museum, San Diego. Woven crafts have been part of the human experience since our earliest beginnings. In some cultures, the skill of weaving is tied to a mythical teacher, such as a spider weaving its web. Woven objects continue to be made around the world as objects of use, and also as works of art to be contemplated for their beauty and technical mastery. This exhibition features over 75 works, including textiles, basketry, garments, hats, toys, jewelry, and more. Examples include giant fish traps from the Philippines, a Japanese silkworm basket and traditional woven rain boots, and Egyptian woven textiles. Local makers include Kumeyaay artist Eva Salazar, weaver Sarah Winston, and others. DETAILS: <https://mingei.org/exhibitions/over-under>

INTERPRETATIONS 2023 Exhibition. Now through December 30, 2023, Visions Museum of Textile Art, San Diego, CA. *Interpretations 2023* exemplifies Visions Museum of Textile Art's purpose to "celebrate and share with the public the rich history, artistry, and cultural significance of quilting and textile arts." The stunning biennial juried exhibition showcases some of the most innovative art quilts being made today. The artists, who come from all around the world, build connections via their art and raise our spirits through the infinite possibilities of thread, cloth, and fiber. In its 5th year, this exhibition is a celebration of our collective creative spirit. Details and exhibition pieces: <https://vmota.org/interpretations-2023/>



TEXTILE MASTERS TO THE WORLD: THE GLOBAL DESIRE FOR INDIAN CLOTH Exhibition. Through December 31. Asian Civilisations Museum, Singapore. From India to the world, and back again, this exhibition presents a selection of exquisite garments and textiles in its latest refresh of its Fashion and Textiles Gallery. *Textile Masters to the World: the global desire for Indian Cloth* spotlights the historic global impact of textile production in India, and its role as evidence of trade and cultural exchange between India and regions such as the Middle East, Southeast Asia, and Europe from the 14th to 19th century. More details: <https://www.nhb.gov.sg/acm/whatson/exhibitions/textile-masters-to-the-world---the-global-desire-for-indian-cloth>

STORIES OF SYRIA'S TEXTILES: ART AND HERITAGE ACROSS TWO MILLENNIA Exhibition, October 15, 2023 - January 28, 2024. Katonah Museum of Art, Katonah, New York. This exhibition highlights textiles' outstanding contributions to Syrian culture during antiquity and between the mid-nineteenth and mid-twentieth centuries, as well as today. Syrian textiles are remarkable for their artistic, social, and economic significance. Finely woven clothing and furnishings are the work of highly skilled weavers and other artisans. They are also important markers of status and identity that reflect the local traditions of Syrian cities, villages and nomadic groups, and valuable luxury goods that were traded widely. Details: <https://www.katonahmuseum.org/exhibitions/exhibition/stories-of-syrias-textiles-art-and-heritage-across-two-millennia>



HANDSTITCHED WORLDS: THE CARTOGRAPHY OF QUILTS Exhibition. Now – Dec. 23, 2023 George Washington University Textile Museum Washington, D.C. Quilts, like maps, trace the personal stories and experiences of makers and their communities, often illuminating larger historical events and cultural trends. *Handstitched Worlds* draws from the collection of the American Folk Art Museum, with examples ranging from traditional early-American quilts to contemporary sculptural assemblages. This exhibition is organized by the American Folk Art Museum, New York, and toured by International Arts & Artists, Washington, D.C. Details: <https://museum.gwu.edu/handstitched-worlds-cartography-quilts>

WIENER WERKSTÄTTE: FROM NATURE TO ABSTRACTION. Exhibition. Now - Nov. 5, 2023, George Washington University Textile Museum Washington, D.C. In the early 1900s, artists of the Wiener Werkstätte (Vienna Workshop) propelled Austria into a prolific center of modern design. Organized with Régine Bonnefoit from the University of Neuchâtel and GW professor Kara Braciale, this small display of fabric samples from these pioneering designers also features the work of GW art students inspired by the workshop's legacy. Organized by the Cotsen Textile Traces Study Center in partnership with the Institute of Art History and Museum Studies at the University of Neuchâtel in Switzerland and GW's Corcoran School of the Arts and Design. Details: <https://museum.gwu.edu/wiener-werkstätte-nature-abstract>





STITCHING AND SHARING CULTURE: MOLAS FROM PANAMA'S GUNA PEOPLE Exhibition. Now through November 15, 2023. International Quilt Museum, Lincoln, Nebraska. This exhibition features complex textiles that share the rich imagery, both indigenous and cross-cultural, that Guna women have long incorporated into their stitched handiwork. The exhibition is being curated by University of Nebraska-Lincoln students in Anthropology 292: Special Topics, with help from students from Saitama University (Saitama, Japan), who will participate in a two-week internship at the IQM in early September. Details:

<https://www.internationalquiltmuseum.org/exhibition/stitching-and-sharing-culture-molas-panamas-guna-people>

ASO OKE: PRESTIGE CLOTH FROM NIGERIA Exhibition. Now – March 10, 2024 Saint Louis Art Museum, Missouri. *Aso Oke: Prestige Cloth from Nigeria* explores textiles created by Yoruba weavers in southwestern Nigeria that were fashioned into clothing for celebratory and ceremonial occasions from the early 19th to late 20th century. Three elemental types of aso oke (ah-shō ōkay)—sanyan (undyed raw silk), alaari (magenta-dyed silk), and etu (indigo)—form the foundation upon which weavers have implemented boundless material and design innovations. Selections from the Museum's permanent collection join recent acquisitions of agbada men's robes, representing the etu, sanyan, and alaari forms of aso oke. Details:

<https://www.slam.org/exhibitions/aso-oke-prestige-cloth-from-nigeria/>



INFLUENCES/INFLUENCERS: CALIFORNIA FIBERS Exhibition Now – Dec. 2, 2023, Craft in America Gallery, Los Angeles. California has driven the fiber arts since the mid 20th Century. Countless schools, college programs, workshops, guilds, and artist collectives have led experimentation and development of this artistic medium. The 19 artists in this exhibition are part of a historic organization that has been at the forefront of contemporary fiber art in Southern California, across the state, and far beyond. The work in this exhibition represents some of the vast influences that are shaping fiber art today. It is simultaneously a celebration of how fiber has become a beam of influence on the broader contemporary art world in recent years. Details:

<https://www.craftinamerica.org/exhibition/influences-influencers-california-fibers>

THE FABRIC OF DEMOCRACY: PROPAGANDA TEXTILES FROM THE FRENCH REVOLUTION TO BREXIT Exhibition. Now – March 3, 2024.

Fashion & Textile Museum (London.) Discover how fabric designers and manufacturers have responded to political upheaval from the French Revolution through to Brexit. The mechanisation of textile industries from the mid-18th century led to the development of print techniques that could create more detailed imagery on cloth, quicker than ever before. These increasingly affordable processes 'democratised' textile decoration, allowing governments, regimes, and corporations to harness the power of print to communicate, from wartime slogans to revolutionary ideals. Details: <https://www.fashiontextilemuseum.org/exhibitions/the-fabric-of-democracy>



WOVEN HISTORIES: TEXTILES AND MODERN ABSTRACTION Exhibition now – January 21, 2024. Los Angeles County Museum of Art. *Woven Histories: Textiles and Modern Abstraction* foregrounds a robust if over-looked strand in art history's modernist narratives by tracing how, when, and why abstract art intersected with woven textiles (and such pre-loom technologies as basketry, knotting, and netting) over the past century. Although at times unevenly weighted, the diverse exchanges, alignments, affiliations, and affinities that have brought these art forms into dialogue constitute an ongoing if intermittent narrative in which one art repeatedly impacts and even redefines the other. Details: <https://www.lacma.org/art/exhibition/woven-histories-textiles-and-modern-abstraction>

HORIZONS: WEAVING BETWEEN THE LINES WITH DINÉ TEXTILES

Exhibition Now - June 2, 2024, Museum of Indian Arts & Culture, Santa Fe, New Mexico. *Horizons: Weaving Between the Lines with Diné Textiles* showcases more than 30 textiles and related items from the extensive collection at MIAC. Historical and contemporary weavings will be displayed alongside materials, tools, digital prints, photographs, and other immersive media. “As forms of visual storytelling, Diné weaving and photography are created in collaboration with one’s surroundings,” said Rapheal Begay (Diné), photographer and *Horizons* co-curator.” Details:

<https://www.museumfoundation.org/exhibitions/horizons-weaving-between-the-lines-with-dine-textiles-2/>



INFINITE SPACE, SUBLIME HORIZONS, Exhibition, Now – December 10, Weisman Museum of Art at Pepperdine University in Malibu, CA. Born and raised in Iceland, Hildur Ásgeirsdóttir Jónsson has spent the last 30 years in Cleveland, Ohio, where she has made increasingly ambitious work that veers between abstraction and representation, with deep connections to Iceland’s otherworldly landscapes. Jónsson creates exquisite large-scale paintings on a loom, in a practice that blurs the boundaries between painting and weaving, fine art and craft. Bringing together Jónsson’s largest and most labor-intensive paintings yet, alongside smaller paintings, drawings, and watercolors, this will be the artist’s first West Coast exhibition and her first solo museum exhibition in the U.S. in nearly a decade.

Video: <https://vimeo.com/62646272> Details:

<https://arts.pepperdine.edu/museum/2023-2024/jonsson-infinitespace.htm>

ONLINE ARTICLES, BOOKS and VIDEOS/RECORDINGS on RUGS and TEXTILES

MATTIEBELLE GITTINGER ARCHIVES: Recording. The Textile Museum/GWU, Washington, DC. In October, the textile world lost its foremost scholar of Southeast Asian textiles, longtime Textile Museum Research Associate Mattiebelle Gittinger (1932-2023). Learn more about Dr. Gittinger’s groundbreaking field work and legacy in this recorded program focused on her research archives. <https://vimeo.com/822172299/04c5242936>



PORTRAITS OF ANCIENT WEAVING and MORE: Online article and images. Artist and TMA/SC program speaker (“*THINK BIG! New Light on Textiles from Late Antique Egypt*”) Gail Rothschild’s sharp acrylic-on-canvas realizations of textile fragments focus on the spinning of fiber, the knitting of thread, and the seemingly vocational skill inherent in each piece. With palpable deference, the artist creates haunting, evocative recapitulations that exist on the cusp of Nature and Culture, eliciting challenges and questions about the artistry inherent in traditionally female “crafts,” the notion of artistic expression itself, and the social, economic, and historical hierarchies woven into our

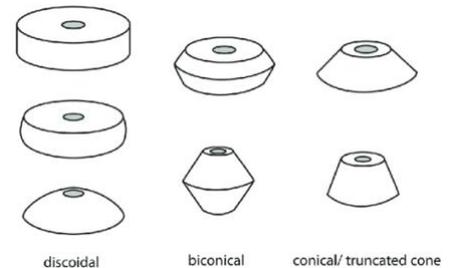
collective consciousness - Zoe Randall. See Gail’s new project on the Syrian Codexes, recently installed at Sawyer Library Gallery at Williams College: <https://www.gailrothschild.com/>

PRESERVING KOGIN IN JAPAN. Blog post. The city of Hirosaki, in the Tsukaru district, in northern Japan, is the home of *kogin zashi*, or simply called *kogin*, one of the major *sashiko* forms of quilting. The word *kogin* means 'small cloth' and *zashi* means 'stitches'. *Kogin* stitches are worked horizontally, mostly by counting the odd number of warp threads, while *sashiko* stitches could run in any direction. In Hirosaki, I learned how local people are trying hard to preserve this tradition. Read the details of Gillian Vogelsang-Eastwood's adventure in the Textile Research Centre in Leiden Blog: <https://www.trc-leiden.nl/trc/index.php/en/blog/1575-preserving-the-kogin-tradition-unique-sashiko-in-hirosaki>



FROM BUTA TO PAISLEY: TRACING THE JOURNEY OF KASHMIR SHAWLS (PART 2) Blog. The Zay Initiative. It is interesting how the earliest recorded use of the shawl in Europe was a symbol of both scandal and social status, specifically for the “nouveau riche”. By the 1770s, Europeans, especially the British merchants – who apart from the few great and wealthy like the directors of the Bank of England – were importing these shawls, sometimes as gifts. This was particularly true for the soldiers of the East India Company which was distinct from the soldiers of the British Army. The difference in their military status was evident on home soil. Dive into the intricate history of the Kashmir shawl, a symbol of luxury, scandal, and social rank in Europe. Discover how these shawls played a role in fashion, colonial exploitation, and resilience. Part 2 journeys from the 1770s to modern-day, tracing their fascinating evolution. Dive in! <https://tinyurl.com/ZayCashmereShawsPt2>

THE ORIGINS OF SOUTHEAST ASIAN WEAVING TRADITIONS: THE PERSPECTIVE FROM ARCHAEOLOGY by Christopher D. Buckley, Wolfson College, Oxford. **Paper.** This paper by Weaving history researcher and scholar Chris Buckley presents a new map and account of the emergence and spread of spindle whorls in archaeological sites across southern China and southeast Asia. Spindle whorls are evidence of intensive yarn production, and hence of weaving. In the past two decades a considerable amount of new data on the presence of spindle whorls in the archaeological record has come to light, along with improved dates for existing sites. In mainland southeast Asia the occurrences of spindle whorls are linked to the emergence and spread of Neolithic lifeways, including rice farming. A free copy of this paper can be downloaded [here](#)



EVERY CULTURE APPROPRIATES Article. What is cultural appropriation? The question is less whether a dress or an idea is borrowed, than the uses to which it's then put. The question is inspired by a spasm of social-media cruelty that caught wide attention recently. A young woman in Utah bought a Chinese-style dress to wear to her high school formal. She posted some photographs of herself on her personal Instagram page—and suddenly found herself the target of virulent online abuse. Yet the idea persists that there is something wrong and oppressive about people of one background adopting and adapting the artifacts of another. Read: <https://getpocket.com/explore/item/every-culture-appropriates>

CHINESE LOTUS SHOES, AND A LOTUS SHOE ASHTRAY **Article, Textile Research Centre, Leiden.** Quirina Vreeburg is slowly donating her collection of Han and Manchu Chinese textiles, garments and accessories to the TRC. The first few boxes came in a few months ago and they contained skirts, panels, and gowns. Just recently she came with another three boxes of items, mainly filled with embroidered pieces, including garments, panels, bags and 25 pairs of Chinese shoes, plus a single, tiny shoe – I will come back to this piece below. Read the details: <https://www.trc-leiden.nl/trc/index.php/en/blog/1560-chinese-lotus-shoes>



SEA CHANGE: OTTOMAN TEXTILES FROM 1400 – 1800. Recording. **October 7, 8 am PT / 11 am ET / 4 pm BST - London.** The Textile Museum/GWU in partnership with the New England Rug Society and the Hajji Baba Club. During the Ottoman Empire, the sale and exchange of silks, cottons and wools generated immense revenue and touched every level of society. As attested by surviving objects, trade with Italy, Iran and India was supplemented by both extraordinary and mundane textiles exchanged within the empire. Based on her recent book, *Sea Change*, Amanda Phillips offers a brief history of the Ottoman textile sector, arguing that the trade's enduring success resulted from its openness to expertise and objects from far-flung locations. **Recording:** <https://vimeo.com/channels/1643456>

SCANDINAVIAN FOLK TEXTILES a new Facebook group started by Joel Greifinger (of the NERS, the England Rug Society.) Joel has developed a new interest in Scandinavian textiles, and is looking for other interested people to share his Facebook page: This group is dedicated to posting, discussing and appreciating Scandinavian folk textiles, especially those from the 17th through the 19th centuries. In addition to highlighting the textiles themselves, posts that help illuminate their social, cultural and economic context are welcome. This includes the history and ongoing activities of museums and handicraft associations that have preserved many of these artifacts and encouraged interest in passing on the weaving skills involved in their creation. Participate: <https://www.facebook.com/groups/6534985116561646>

