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## **Organizer**

Cotsen Textile Traces Study Center at The George Washington University Museum and The Textile Museum, Washington D.C.

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## **The Cotsen Textile Traces Study Collection and Center**

The Cotsen Textile Traces Study Collection represents a lifetime of collecting by business leader and philanthropist Lloyd Cotsen (1929-2017). Comprised of nearly 4,000 fragments from all over the world, the collection offers insights into human creativity from antiquity to the present.

The collection was donated to the George Washington University in 2018, and it is now housed in the new Cotsen Textile Traces Study Center at The George Washington University Museum and The Textile Museum.

Visit [cotsentextiles.gwu.edu](https://cotsentextiles.gwu.edu) to learn more about the collection and donation, and to view the collection **online**.

The **Cotsen Textile Traces Global Roundtable** commemorates the donation of the collection and the creation of a study center by seeking to encourage textile research, facilitate critical discussion, support cultural diversity and preserve cultural heritage by creating direct connections between collection objects and current research and art-making.

The second annual roundtable will present a selection of India's embroidered, painted and printed textiles from the Cotsen Textile Traces Study Collection. International scholars, artists and designers will discuss recent findings and explore multiple dimensions of these rich traditions, their dynamics and their influences across time and cultures.

*This program is made possible through funding from the Cotsen Textile Traces Study Collection Endowment, as well as support from Barbara Tober in honor of Dr. Young Yang Chung.*

EMBROIDERED TEXTILES

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9:00-9:20

**INTRODUCTION TO INDIAN EMBROIDERED TEXTILES FROM THE COTSEN TEXTILE TRACES STUDY COLLECTION**

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9:00-9:10

**Welcome and Opening Remarks**

- Lori Kartchner, curator of education, The George Washington University Museum and The Textile Museum, Washington D.C.
- John Wetenhall, director, The George Washington University Museum and The Textile Museum, Washington D.C.

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9:10-9:20

**The Indian Textile Collection Within the Cotsen Textile Traces Study Collection: A Resource for Artistic Inspiration and Cross-Disciplinary Research (Part 1: Embroidered Textiles)**

- Marie-Eve Celio-Scheurer, academic coordinator for the Cotsen Textile Traces Study Center, The George Washington University Museum and The Textile Museum, Washington D.C.



T-1907

EMBROIDERED TEXTILES

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9:20-10:00

**KEYNOTE CONVERSATION. INDIAN TEXTILES:  
CONVERSING WITH THE TRANSCENDENT**

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9:20-9:25

**Introduction of the Theme and Presentation  
of the Cotsen Studio With Ghiora Aharoni  
Residency**

- Marie-Eve Celio-Scheurer, academic coordinator  
for the Cotsen Textile Traces Study Center,  
The George Washington University Museum  
and The Textile Museum, Washington D.C.

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9:25-9:50

**Indian Textiles: Conversing With the  
Transcendent**

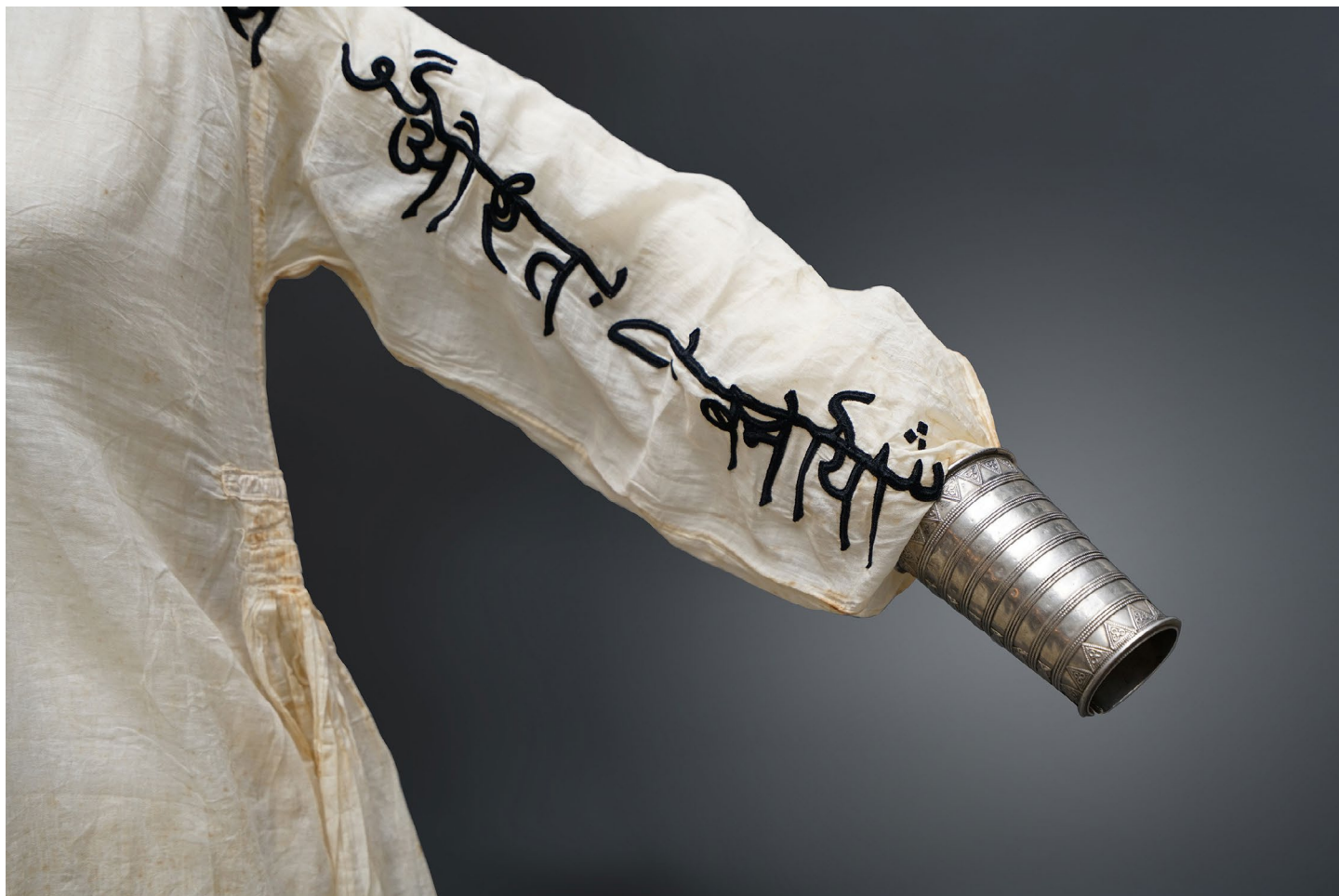
- Ghiora Aharoni, artist, Cotsen Studio  
artist-in-residence 2021-2022, New York  
- Mayank Mansingh Kaul, independent curator  
and writer, New Delhi

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9:50-10:00

**Q&A With Audience**

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Ghiora Aharoni, *Thank God for Making Me a Woman, III*, (Detail), 2020, Image: Courtesy of the artist



## EMBROIDERED TEXTILES

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**10:00-11:00****PANEL 1:  
CHIKANKARI AND TODAY'S INSPIRATION  
FOR FASHION**

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10:00-10:10**Introduction and Moderation**

-Shalini Sethi, creative head, Good Earth, New Delhi

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10:10-10:20**The Memory of Chikankari**

-Paola Manfredi, independent researcher and consultant, Milan, Italy

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10:20-10:30**Innovation Grounded in Heritage of Chikankari**

-Jaspal Kalra, social entrepreneur, design educator, executive director of Kalhath Institute, Lucknow, India

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10:30-10:45**Paola Manfredi and Jaspal Kalra  
in Conversation With Shalini Sethi**

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10:45-10:55**Q&A With Audience**

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T-0610 (Detail)

## EMBROIDERED TEXTILES

**11:00-12:00****PANEL 2:  
KANTHA, THEN AND NOW**

11:00-11:10

**Introduction and Moderation**-Ruchira Ghose, former director,  
National Crafts Museum, New Delhi

11:10-11:20

**The Kantha: From Functionality to Fine Art  
and Beyond**-Niaz Zaman, advisor, Department of English and  
Modern Languages, Independent University,  
Dhaka, Bangladesh

11:20-11:30

**Bengali Kantha Embroidery and the Maritime  
Trade in Colcha**-Pika Ghosh, visiting associate professor,  
Haverford College, Pa.

11:30-11:45

**Niaz Zaman and Pika Ghosh in Conversation  
With Ruchira Ghosh**

11:45-11:55

**Q&A With Audience**

T-1898 (Detail)



## EMBROIDERED TEXTILES

**12:00-1:00****PANEL 3:  
EMBROIDERED TRADITIONS FROM  
KASHMIR AND BEYOND**

12:00-12:10

**Introduction and Moderation**

- Marie-Eve Celio-Scheurer, academic coordinator for the Cotsen Textile Traces Study Center, The George Washington University Museum and The Textile Museum, Washington D.C.

12:10-12:30

**The Kashmir Shawl: Nomadic Livelihoods, Trade and Craftsmanship**

- Monisha Ahmed, independent anthropologist, Mumbai, India
- Asaf Ali, co-founder of the Kashmir Loom Company, New Delhi and Srinagar, India

12:30-12:45

**Monisha Ahmed and Asaf Ali in Conversation With Marie-Eve Celio-Scheurer**

12:45-12:55

**Q&A With Audience**

1-1:30 p.m.

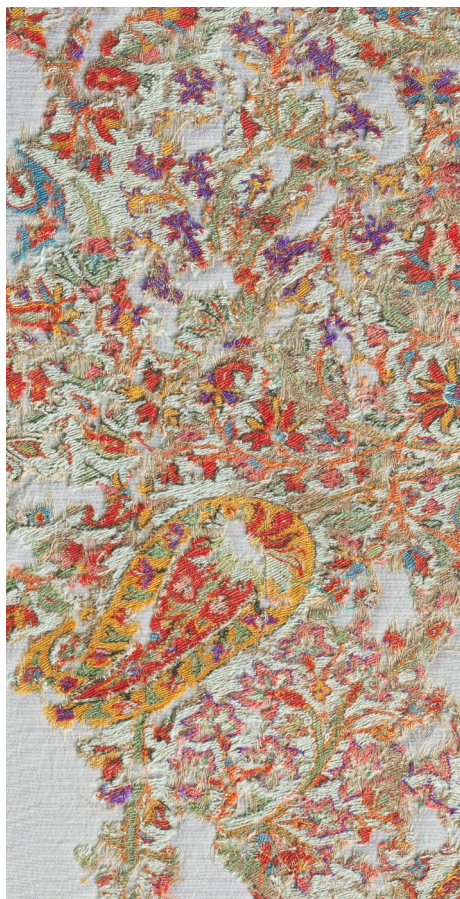
**Reflections on Day 1**

1:00-1:20

**Maximiliano Modesti in Conversation With Attiya Ahmad**

- Maximiliano Modesti, craft and fashion entrepreneur, Paris and Mumbai, India
- Attiya Ahmad, associate professor of anthropology and international affairs, George Washington University, Washington, D.C.

1:20-1:30

**Q&A With Audience and Closing of Day 1**

T-1930 (Detail)

PAINTED AND PRINTED TEXTILES

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<b>9:00-9:15</b>	<b>INTRODUCTION TO INDIAN PAINTED AND PRINTED TEXTILES FROM THE COTSEN TEXTILE TRACES STUDY COLLECTION</b>
9:00-9:05	<b>Opening</b> -Lori Kartchner, curator of education, The George Washington University Museum and The Textile Museum, Washington D.C.
9:05-9:15	<b>The Indian Textile Collection Within the Cotsen Textile Traces Study Collection: A Resource for Artistic Inspiration and Cross-Disciplinary Research (Part 2: Painted and Printed Textiles)</b> -Marie-Eve Celio-Scheurer, academic coordinator for the Cotsen Textile Traces Study Center, The George Washington University Museum and The Textile Museum, Washington D.C.

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T-2496



PAINTED AND PRINTED TEXTILES

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**9:15-10:00 KEYNOTE LECTURE. INDIAN PRINTED AND PAINTED TEXTILES: A GLOBAL PHENOMENON**

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9:15-9:20 **Introduction**  
- Lee Talbot, curator, The Textile Museum Collection, The George Washington University Museum and The Textile Museum, Washington D.C.  
- Moderation: Ben Evans, editor, Hali Publications, London

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9:20-9:40 **Indian Printed and Painted Textiles: A Global Phenomenon**  
- Rosemary Crill, former senior curator, Victoria and Albert Museum, London

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9:40-9:50 **Rosemary Crill in Conversation With Ben Evans**

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9:50-10:00 **Q&A With Audience**

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T-2864 (Detail)



## PAINTED AND PRINTED TEXTILES

<b>10:00-11:00</b>	<b>PANEL 1: HAND PAINTED AND PRINTED TEXTILES IN INDIA TODAY</b>
10:00-10:10	<b>Introduction and Moderation</b> -Brigitte Singh, artist, artisan and designer, Jaipur, India
10:10-10:20	<b>Exploring How Chintz Was Made: From Buffalo Milk to Sheep Dung and All the Magic In-between</b> -Renuka Reddy, artist, Red Tree Textile Studio, Ban- galore, India
10:20-10:30	<b>The Craftsmanship of Ajrak: Hand Block-Print and Natural-Dyed Textiles From Kutch</b> -Sufiyan Ismail Khatri, Ajrakh craftsman, Kutch, India
10:30-10:45	<b>Renuka Reddy and Sufiyan Khatri in Conversation With Brigitte Singh</b>
10:45-10:55	<b>Q&amp;A With Audience</b>



T-2021 (Detail)



## PAINTED AND PRINTED TEXTILES

**11:00-12:00****PANEL 2:  
FROM INDIA TO THE WORLD  
(ASIA AND AFRICA)**

11:00-11:10

**Introduction and Moderation**

- Lee Talbot, curator, The Textile Museum Collection,  
The George Washington University Museum and  
The Textile Museum

11:10-11:20

**Indian Chintzes in the Japanese Hikone Sarasa  
Collection**

- Sae Ogasawara, professor emeritus,  
Japan Women's University, Tokyo

11:20-11:30

**Indian Textiles and the Early Red Sea Trade**

- Ruth Barnes, curator, Yale University Art Gallery,  
New Haven, Conn.

11:30-11:40

**Traces of India in the Printed Cotton Fashions  
of Eastern Africa**

- Sarah Fee, senior curator, global fashion and  
textiles, Royal Ontario Museum, Toronto

11:40-11:50

**Sae Ogasawara, Ruth Barnes and Sarah Fee  
in Conversation With Lee Talbot**

11:50-12:00

**Q&A With Audience**

T-1374

## PAINTED AND PRINTED TEXTILES



T-1087 (Detail)



T-0736 (Detail)



T-0450 (Detail)

**12:00-1:00****PANEL 3:  
FROM INDIA TO THE WORLD  
(EUROPE AND AMERICA)**

12:00-12:05

**Introduction and Moderation**

- Marie-Eve Celio-Scheurer, academic coordinator for the Cotsen Textile Traces Study Center, The George Washington University Museum and The Textile Museum, Washington D.C.

12:05-12:15

**Chinoiserie in Music and Fabrics**

- Helen Bieri Thomson, director, Musée national suisse, Château de Prangins, Switzerland

12:15-12:25

**From Cotton Chintz to Crewel Work:  
Translations Across Cloths c. 1650-1700**

- Sylvia W. Houghteling, assistant professor, Department of History of Art, Bryn Mawr College, Bryn Mawr, Pa.

12:25-12:35

**The Mystery of Blue Resist**

- Amelia Peck, Marica F. Vilcek Curator of American Decorative Arts and supervising curator of the Antonio Ratti Textile Center, The Metropolitan Museum, New York

12:35-12:45

**Helen Bieri Thomson, Sylvia W. Houghteling  
and Amelia Peck in Conversation With  
Marie-Eve Celio-Scheurer**

12:45-12:55

**Q&A With Audience**

1:00

**Closure**



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**INTRODUCTION****The Indian Textile Collection Within the Cotsen Textile Traces Study Collection: A Resource for Artistic Inspiration and Cross-Disciplinary Research***Marie-Eve Celio-Scheurer*

The Cotsen Textile Traces Study Collection consists of nearly 4,000 textile fragments from all over the world and across time. Within this collection, the textiles from India form an interesting ensemble testifying cross-cultural exchanges and offering a rich resource for artistic inspiration and cross-disciplinary research. This presentation will focus on embroidered, painted and printed textiles, and introduce the thematic of the roundtable "From India to the World. A Conversation Through Time and Cultures."

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**KEYNOTE CONVERSATION****Indian Textiles: Conversing With the Transcendent***Ghiora Aharoni and Mayank Mansingh Kaul*

A conversation between independent curator and writer Maynak Mansingh Kaul and Ghiora Aharoni, artist and Cotsen Studio artist-in-residence 2021-2022, exploring the "Idea" of India with reference to its legacy of historical textiles, as well as its socio-historical narratives and the transcendent resonances – beyond cultures or countries – that textiles can possess and take on in works of art.

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**PANEL 1: CHIKANKARI AND TODAY'S INSPIRATION FOR FASHION**

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**The Memory of Chikankari***Paola Manfredi*

The essence of "chikankari" is/was based on delicate interplays between the translucency of the muslin and the flawless textural needlework, white on white. The utter fragility of these textiles has been the cause of their loss and nowadays of their rarity. The very few surviving antique specimens in public and/or private collections are hardly visible and generally inaccessible, even if only for research. In decades of close interaction with artisans specialized in chikankari, it has been noticed how the memory of their craftsmanship and artistry is circumstantial and how it is important to constantly refresh and nurture it with visual supports.

The presentation will stress the urgency to document this textile tradition and its history, on the importance to create visual archives and a chikankari digital museum – a project on which I am currently working, which aims at making accessible chikankari collections scattered around the world. Unique specimens of the finest craftsmanship have been dispersed, stored away and almost forgotten ... with few exceptions. The Cotsen Textile Traces Study Center owns a very fine chikankari piece (T-0610) and the presentation will include some interesting and rare findings about it.

The digital museum, by granting visibility to artifacts otherwise inaccessible, can provide today's artisans with awareness, knowledge, exposure and resources to be inspired from and thus to expand the boundaries of their own expertise and of the craft itself.

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**Innovation Grounded in Heritage of Chikankari***Jaspal Kalra*

"Chikankari" is an embroidery that is incomplete without a variety of stitches that give opacity, transparency, texture and netting as juxtaposition. The motifs always had a strong semantics and association with the vernacular culture of the region. The practice of chikankari is centuries-old; with the passage of time, the semantics were lost. The loss of semantics not only impacted the design but also, as the artisan lost the association, the workmanship also diminished. A repository of the age of works of artisans with narratives that express bonding with craft from past to present is crucial for the future of crafts. The research I have been involved in focused on collating the design semantics from the past. The present body of works center around creating a trigger for contemporary artisans to use embroidery as an expression. The process of adding narratives to craft has been attempted over the past six years through design education, creating co-design spaces and giving visibility to artisans. The changing perspective of keeping the artisan before the craft has initiated a change for craft of chikankari. Challenges and opportunities have gone hand in hand to visualize chikankari in products as well as artworks. Hopefully it will be a step towards bridging the gap between art and craft.

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**PANEL 2: KANTHA, THEN AND NOW**

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**The Kantha: From Functionality to Fine Art and Beyond***Niaz Zaman*

This presentation will trace how the functional quilt of Bengal was transformed into exquisite pieces of art. Apart from its main function as a coverlet, the "kantha" was also made for a variety of uses in the household. Depending on size and function, the kantha was given different names. As a repository of images, motifs and symbols, the kantha reflects the lives of the women who made them as well as the historical circumstances under which these pieces were made. The differences between pieces made by women of different religious persuasions will also be touched upon. With changes in lifestyle, the kantha too has been transformed from a private to a public artifact and is drawn upon to fulfill different needs.

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**Bengali Kantha Embroidery and the Maritime Trade in Colcha***Pika Ghosh*

A quilted and embroidered kantha (T-1898) of the Cotsen Textile Traces Study Collection offers an exciting opportunity to explore resonances with "colcha," a body of older quilted and embroidered fabric articles including covers for beds, tables, altars and sarcophagi, hangings for walls, doorways and balconies, and ecclesiastical vestments. The latter have been associated particularly with the long-distance trade in luxury commodities that flourished especially in the 16th and 17th centuries as maritime routes opened up between Europe and South Asia. A closer look at their construction techniques, motifs and design elements, and aesthetic sensibility suggests that the worlds of modest domestic articles embroidered by Bengali women on recycled cloth may not be as disparate from those created for global consumption as have sometimes been assumed.



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**PANEL 3: EMBROIDERED TRADITIONS FROM KASHMIR AND BEYOND**

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**The Kashmir Shawl: Nomadic Livelihoods, Trade and Craftsmanship**

*Monisha Ahmed and Asaf Ali*

From the warm undercoat of pashmina goats to high fashion stores in India and around the world, the Kashmir shawl is a highly valued luxury item. Part of the appeal lies in the mystery surrounding its origin and association with remote nomadic populations that inhabit the high plateau of the Changthang. Part of it lies with the exquisite workmanship of craftspeople in Kashmir, their ability to take the skills of embroidery and weaving to such remarkable heights of refinement.

Shawl weaving began in Kashmir sometime in the 14th century or earlier. The production involved design and technology, as much as it involved economics and politics. Historically, trade of the raw material from western Tibet to Kashmir was guarded by political treaties that, if broken, were punishable by death. This changed in the 1950s with the Chinese takeover of Tibet, leading to the development of new markets for the fiber. Taking fragments of Kashmir shawls from the Cotsen Textile Traces Study Collection, this talk will present the complex system around which shawls are produced in Kashmir, against the background of historical events that influenced their development. It will explore the links between the nomads who produce the raw material, the weavers and the designers, exploring the origins of the shawl weaving industry in Kashmir and the development of designs and patterns over the years. Finally, it will examine the contemporary status of the trade and new designs that are being innovated that ensure the continued importance of the Kashmir shawl.

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**KEYNOTE**

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**Indian Printed and Painted Textiles: A Global Phenomenon***Rosemary Crill*

This talk will focus on Indian block-printed and hand-drawn and dyed textiles in the Cotsen Textile Traces Study Collection, placing them in the context of other key pieces and highlighting their contribution to the forthcoming exhibition *Indian Textiles: 1,000 Years of Art and Design* at The George Washington University Museum and The Textile Museum. Exploring the international desirability of Indian printed and painted cotton textiles over many centuries, the textiles discussed will range from early Indian block-printed cottons traded to Egypt and Indonesia to block-printed floral patterns made for the Rajput courts, intricate hand-drawn cloths made for the Thai court, printed and drawn religious imagery used on Hindu temple hangings, and elegant chintz textiles made for export to Europe in the 18th century.

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**PANEL 1: HAND PAINTED AND PRINTED IN INDIA TODAY**

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**Exploring How Chintz was Made: From Buffalo Milk to Sheep Dung and All the Magic In-between***Renuka Reddy*

Perfected over millennia, the 17th- and 18th-century chintz from India display extraordinary sophistication. Artisans expertly combined natural dyes, metallic salts, wax and many other naturally occurring materials to produce patterned, brightly colored and wash-fast cotton textiles. This talk will reconstruct how the piece T-2021 from the Cotsen Textile Traces Study Collection may have been made, walking through the complex process of making hand-drawn, mordant painted and resist-dyed chintz practiced in India in the 18th century, while highlighting techniques that are a testament to artisans' ingenuity and gave these textiles characteristics which made them highly coveted across world markets.

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**The Craftsmanship of Ajrak: Hand Block-Print and Natural-Dyed Textiles From Kutch***Sufiyan Ismail Khatri*

The talk will examine the nature of "ajrak" art and the aesthetic character of an ajrak textile. Ajrak textiles carry a complex ornamentation with pattern that follow geometric principles. The geometric ornaments reflect an instinctive response to pattern, intricacy and repeat found in nature. The intrinsic sensitivity towards balance, proportion and contrast gives each ajrak textile a quality of innate beauty. This presentation will talk about the underlying mathematical principles that govern this complex Islamic art. It will guide the viewer to the 16-step process that transforms a textile from plainness into one with an intricate pattern in jewel-like colors made from plant dyes. It will also briefly talk about the extensive knowledge of natural dyes and mordanting the Khatri community has preserved for hundreds of years, hopefully giving the audience an experience of beauty and aesthetic in ajrak.



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**PANEL 2: FROM INDIA TO THE WORLD (ASIA AND AFRICA)**

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**Indian Chintzes in the Japanese Hikone Sarasa Collection and the Cotsen Textile Traces Study Collection***Sae Ogasawara*

Numerous fragments of 17th- and 18th-century Indian chintz have been preserved over time in Japan, where imported South and Southeast Asian printed and painted cottons are collectively known as “sarasa.” In this presentation, I will introduce examples of sarasa in Japanese collections, with a special focus on an ensemble of fragments known as Hikone Sarasa, which was previously owned by the Ii clan of the Hikone Domain and is now in the Tokyo National Museum. Many of these textiles produced in accordance with the tastes of their export destinations; some of them relate to fragments in the Cotsen Textile Traces Study Collection. I will also discuss similarities between full-sized Indian chintz textiles that entered Japanese collections in the 1980s, identify Indian textiles depicted on “kosode” (kimono) in Japanese genre paintings from the early 17th century, and clarify the import routes of Indian textiles into Japan.

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**Indian Textiles and the Early Red Sea Trade***Ruth Barnes*

The point of departure is a cotton resist-dyed fragment (T-1374) in the Cotsen Textile Traces Collection. It was found at Antinoe during a 1905 excavation. Dated to the 4th or 5th century, it is one of the earliest cotton samples discovered in Egypt. It certainly is of Indian origin, and the presentation will explore the wider context of textile trade connections between India and Egypt, via the Western Indian Ocean and the Red Sea. Most of the surviving material is later, dating from the 10th to the 15th centuries, but the Cotsen fragment gives physical evidence for the considerable time depth the trade had. The 1980 and 1982 excavations at Quseir al-Qadim provided additional important archaeological evidence, and extensive research on museum collections of early Indian trade cloth has furthered our understanding of this early exchange.

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**Traces of India in the Printed Cotton Fashions of Eastern Africa***Sarah Fee*

From early times, eastern Africa – stretching from today’s northern Kenya to southern Mozambique, and far inland – was densely connected to Indian Ocean trade networks and avidly imported millions of textiles from India. The imports ranged from monochrome and printed cottons to brocaded silks. By early modern times at least, and into the late 19th century, entire villages and ports in Gujarat were dependent on the export trade in cottons to eastern Africa. Regrettably, there remain very few material traces of this vast historic trade, particularly in regards to Indian prints. This talk will present the few, rare surviving examples to show how Gujarati prints retained their popularity on the Swahili coast into the 19th century, despite competition from industrial imitations from Europe, and the living design legacies of Indian prints in contemporary eastern Africa’s women’s fashions (kanga, lesso, kisutu).

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**PANEL 3: FROM INDIA TO THE WORLD (EUROPE AND AMERICA)**

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**Chinoiserie in Music and Fabrics***Helen Bieri Thomson*

By the end of the 18th century, French copperplate prints on cotton had little in common with Indian chintzes. Nevertheless, French manufactures were very interested in everything that came from “Les Indes,” a region of the world that was not limited to India but included China, Japan and South Asia. From the late 17th century onwards, the ships of the East India Companies imported large quantities of objects into Europe from the Far East; lacquerware cabinets, porcelain, silks and wallpapers fed the taste for Chinese décors. European textiles began to feature landscapes with pagodas and tea pavilions, and people wearing long robes or with plaited hair; silks led the way, followed by cotton fabrics, especially from the 1760s onwards. The fragment in the Cotsen Textile Traces Study Collection (T-1087) that I propose to look at is an example of this intense European fascination for China. The textile is based on a very successful opera from the 1780s which takes place in the “Isle of Lanterns.”

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**From Cotton Chintz to Crewel Work: Translations Across Cloths  
c. 1650-1700***Sylvia Houghteling*

At the end of the 17th century, a remarkable design change occurred in British crewel work embroidery, the term for embroidery made with smooth, tightly twisted worsted-wool threads called “crewels.” Regularized compartments and coiling stems that once enclosed roses, thistles, frogs and rabbits, gave way to free-form blossoming trees that were snaked with vines and bore bursting, brightly colored flowers. The rise of this innovative style in British embroidery coincided with the early arrival of chintz textiles from South Asia. The similarities between the patterns for crewel work and the painted cotton textiles made for the European market suggest that the two types of textiles developed in dialogue: They share a repertoire of dentated leaves, flowers overflowing with petals, and miniature animals leaping amidst the foliage. Yet if we look beyond the visible evidence of this connection, crewel work and chintz can also be found to share subtler aspects of patterning, coloration and the texture of the textile ground used for the embroidery, suggesting that textile artists in South Asia and Britain studied both the visible elements on their counterparts’ cloths and the underlying skills and techniques used to achieve these ornamental wonders.

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**The Mystery of Blue Resist***Amelia Peck*

Resist-dyed cotton in two shades of indigo, commonly known as “blue resist,” has puzzled textile scholars from the time it was rediscovered in the early part of the 20th century. When examples of it were first collected by American museums, most pieces had histories of being found in 18th-century homes in New York and Connecticut. Therefore, the textiles were identified as one of the earliest forms of American-made printed cotton. Eventually that idea was less generally accepted due to a lack of technical evidence. Since many blue resist designs are based on European pattern sources, like the fragment in the Cotsen Textile Traces Study Collection (T-0450), over the ensuing decades blue resist



was next assigned to makers in Britain, even though only two tiny extant samples of it can be found there. When I felt the pull to search into its origins, blue resist ended up inspiring an entire large textile exhibition – *Interwoven Globe: The Worldwide Textile Trade, 1500-1800*. In this talk, I will discuss how evidence in 18th-century New York merchants' orders convinced me that blue resist was produced in India specifically for the American market.

## BIOGRAPHIES

**Ghiora Aharoni** founded his multi-disciplinary studio for art and design in New York in 2004, and his work has been exhibited internationally in museums, institutions and galleries. A graduate of Yale University, Aharoni's work is in the permanent collection of the Pompidou Center, the Metropolitan Museum of Art, the Vatican, the Kiran Nadar Museum of Art, the National Gallery of Art in Washington, D.C., the Morgan Library & Museum and the Anu Museum in Tel Aviv - as well as private collections in North America, Europe, Israel and India. Aharoni's artworks engage time and text as a medium and explore dualities - such as the intersection of religion and science, and the intertwined relationships of seemingly disparate cultures. His work often incorporates traditional objects - such as cultural artifacts or sacred texts - that have been re-contextualized and imbued with new meaning that asks the viewer to question or reconsider their conventional social/cultural significance.

**Attiya Ahmad** is an associate professor of anthropology and international affairs at the George Washington University (Washington, D.C.) and has held fellowships at the Oxford Centre for Islamic Studies (Oxford), Zentrum Moderner Orient (Berlin), Boğaziçi University (Istanbul) and the Stanford Humanities Centre (Palo Alto). Broadly conceived, her research focuses on the gendered interrelation of contemporary Islamic movements and political-economic processes in the transnational Middle East. She is the author of the multiple award-winning book *Everyday Conversions: Islam, Domestic Work and South Asian Migrant Women in Kuwait*. She is currently working on a multi-sited ethnographic research project examining the emergence of global halal tourism networks spanning Turkey, Spain, Gulf Cooperation Council states, the United Kingdom, Singapore and Malaysia with support from National Science Foundation and an ALCS/Luce Religion Journalism and International Affairs Fellowship.

**Monisha Ahmed**, PhD, is an independent researcher, writer and curator who has been visiting and writing about Ladakh since 1987. She has spent many of those years living among the nomadic pastoralists of Changthang, Ladakh's high-altitude plateaux, researching their life with special reference to their textiles and trade in pashmina. This was first for her doctoral degree from Oxford University which developed into the book *Living Fabric - Weaving among the Nomads of Ladakh Himalaya* (2002), and received the Textile Society of America's R. L. Shep award in 2003 for best book in the field of ethnic textile studies. Since then, she has co-edited *Ladakh - Culture at the Crossroads* (2005), collaborated on *Pashmina - The Kashmir Shawl and Beyond* (2009) and published several articles on textile arts of Ladakh, as well as other parts of India. Dr. Ahmed is co-founder and executive director of the Ladakh Arts and Media Organisation, Leh, Ladakh.

**Asaf Ali** is the co-founder of the Kashmir Loom Company, together with the textile historian and designer Jenny Housego. His passion for textiles started when he was all of 15 years old, when he worked as an apprentice to his uncle, who was a collector of some of the finest old carpets and shawls in Srinagar. Growing up surrounded by this collection, Ali learned a lot about their history as well as the technicalities of their production. In 2000, Ali and Housego established Kashmir Loom, a company that produces some of the most exquisite pashmina shawls, interpreting and reviving historical designs and production techniques for a contemporary context. The company believes in sustainability and engaging with artisans who thrive on their own creativity as a means of livelihood.



## BIOGRAPHIES

**Ruth Barnes**, PhD, received her doctorate from the University of Oxford, based on her research in eastern Indonesia. Her doctoral dissertation was published as *The Ikat Textiles of Lamalera. A Study of an Eastern Indonesian Weaving Tradition* (1989). She has written extensively on Indonesian weaving and related art forms.

From 1990 to the end of 2009 she was textile curator at the Ashmolean Museum, Oxford, where she focussed on early Indian Ocean trade networks. She published *Indian Block-Printed Textiles in Egypt. The Newberry Collection in the Ashmolean Museum* (1997) and co-authored (with Rosemary Crill and Steven Cohen) *Trade, Temple and Court. Indian Textiles from the Tapi Collection* (2002). Together with Mary Kahlenberg she co-edited *Five Hundred Years of Indonesian Textiles*. In January 2010 she left the Ashmolean and moved to Yale, where she now is the Thomas Jaffe Curator of Indo-Pacific Art at the Yale University Art Gallery. She is currently working on a comprehensive catalog of the department's collection of Indonesian textiles.

**Helen Bieri Thomson** is an art historian. Since 2016, she has been head of the Swiss National Museum - Château de Prangins - where she worked as curator from 2005 to 2015. Her fields of interest are interior history and the decorative arts, especially wallpaper and printed textiles. She was responsible for the acquisition of 150 chintz fabrics from the internationally renowned collection of Xavier Petitcol. This led to the exhibition *Chintz. How a fabric changed the World!* and the catalog that accompanied it: *Indiennes. Un tissu révolutionne le monde !* (2018). She also recently curated the new Centre des indiennes (permanent chintz exhibition) at Château de Prangins (2021).

**Marie-Eve Celio-Scheurer**, PhD, holds a doctorate, *summa cum laude*, in history of art from La Sorbonne. She was a grant recipient from the Swiss National Science Foundation and a research fellow at the German Centre for Art History in Paris. She lived eight years in India where she was a consultant for UNESCO and worked as a scientific collaborator and co-curator at the Rietberg Museum in Zurich. She has been a guest professor at Arc School of Conservation-Restoration, University of Applied Sciences and Arts Western Switzerland in Neuchâtel since 2016. She is the academic coordinator for the Cotsen Textile Traces Study Center, The George Washington University Museum and The Textile Museum, Washington D.C. Her publications include "The robe de chambre de Meuron. Handmade and machine-made replica," in *Made in Neuchâtel. Deux siècles d'indiennes* (MahN, 2018) and a documentation project [www.robedemeuron.ch](http://www.robedemeuron.ch) Her research areas are in indiennes, Art Nouveau, Wiener Werkstätte and cultural exchanges.

**Rosemary Crill** was a curator for South Asia at the Victoria & Albert Museum (V&A) in London for 36 years until her recent retirement. Specializing in Indian textiles and painting, she has published and lectured extensively in both areas. As well as contributions to many exhibition catalogs and journals, her books include *Indian Embroidery*, *Marwar Painting*, *Indian Ikat Textiles*, *Chintz: Indian Textiles for the West* and *The Fabric of India*, which accompanied a major exhibition at the V&A in 2015-2016.

**Ben Evans** is editor-in-chief and managing director of London-based Hali Publications Ltd. (HPL), which publishes the world's leading publications on antique and contemporary design carpets: HALI and COVER magazines. HALI was first published in 1978, and he launched COVER magazine in 2005. HPL also produces fairs, specialist rug and

textile tours to Morocco, India, Japan, the Caucasus and many European destinations, as well as producing four to six specialist books a year for collectors, museums and foundations.

**Sarah Fee**, PhD, is senior curator of Global Fashion and Textiles at the Royal Ontario Museum (ROM) in Toronto, Canada. She joined the ROM in 2009 and oversees the collection of c. 15,000 textile arts from Africa and Asia. She holds graduate degrees from Oxford University and France's School of Oriental Studies. Her primary research focuses on Madagascar and the western Indian Ocean world. Her most recent exhibition project was *Cloth that Changed the World, India's Painted and Printed cottons*. The accompanying multi-author catalog was shortlisted for the 2020 Shep Textile Book Award of the Textile Society of America. She sits on the editorial board of *The Textile Museum Journal* and is guest editor of the journal's upcoming volume 48, which is dedicated to the textile arts of Global Africa and will appear in November 2021.

**Pika Ghosh** teaches South Asian visual culture and religion at Haverford College. Her research interests range from early modern temple architecture to repurposed textiles and embroidery in colonial India, terra cotta sculpture in the religious visual culture of eastern India, and painted paper handscrolls in performance. Her first book, *Temple to Love* (Indiana University Press, 2005), examining the role of a distinctive regional architectural form in framing devotional practice, received the inaugural Edward C. Dimock Prize in the Humanities from the American Institute of Indian Studies. Her recent monograph, *Making Kantha, Making Home* (University of Washington Press, 2020), listens to these textiles for the voices of their female needleworkers at the intersections of domestic networks, memories, perceptions, sensorial resonance and emotional experience. This project builds on research on "kantha" for the Philadelphia Museum of Art's 2009–2010 exhibition and catalog, which received the College Art Association's Alfred H. Barr Jr. Award for museum scholarship.

**Ruchira Ghose**, PhD, holds a doctorate in Economics from Cambridge University, U.K. Since 1994 she has been working in the field of craft and design. She headed the National Crafts Museum, New Delhi, from 2010–2015. During this time she oversaw a major project of renewal and revitalization of the museum. Her special interests are in craft, textiles and design. In 2015 she was awarded the Tagore National Fellowship, based at the Indira Gandhi National Centre for the Arts, New Delhi, for which she completed a project on mapping Indian textiles.

**Sylvia Houghteling**, PhD, is an assistant professor in the Department of History of Art at Bryn Mawr College. She specializes in the visual and material culture of the early modern period with a focus on the textile arts of South Asia. She received an MPhil in History from the University of Cambridge and her doctorate from Yale in 2015 and held a postdoctoral fellowship in the Department of Islamic Art at the Metropolitan Museum of Art. She has published articles and chapters in *Ars Orientalis*, *The Textile Museum Journal*, *Religions* and in *Cloth that Changed the World* (ed. Sarah Fee, ROM, 2019) and the forthcoming *Indian Textiles: 1,000 Years of Art and Design* (ed. Rosemary Crill, The Textile Museum, Washington, D.C., 2021). Her first book, *The Art of Cloth in Mughal India*, will be published by Princeton University Press in March of 2022.



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**Jaspal Kalra**, PhD, is a design academician and social entrepreneur, with a practice-based PhD degree from National Institute of Fashion Technology (NIFT) titled *Design Education of Chikankari Artisans: A Tool for Social Innovation*. Kalra graduated in Fashion Design from Northern India Institute of Fashion Technology, Mohali, followed by PGCHE and master's of design (Fashion) from Nottingham Trent University. Alongside he has worked on project brief development and curriculum for Design and Craft based Institutes, developing new forms through zero-waste cutting technique. He has a total work experience of more than 20 years, working in professional design spaces of self-run brands, lace designers, retail brands, international buyers and knowledge-sharing at various design institutes. He has provided services as a consultant for staff development and course delivery, conducted seminars and workshops on craft appreciation. His professional engagements range from workshops at Ashoka University, Somaiya Kala Vidya, expert panelist for National Entrepreneurship Awards Scheme, Member of Board of Study of Fashion Department of Universities, and design consultant for projects like Usttd (by NIFT, supported by Ministry of Minority Affairs). He has presented in various international and national conferences. He works closely with craft clusters and promotes co-design and design practice sharing with artisans through his brand Sangraha Karigar Atelier. He presently also serves as executive director of Kalhath Institute, Lucknow, and research guide for Unitedworld Institute of Design, Ahmedabad.

**Lori Karchner** is curator of education at The George Washington University Museum and The Textile Museum. She has been part of the museum's education department since 2013, aiding in the transition to the George Washington University. Her work has included the establishment of the museum's series of on-site and virtual programs, building university partnerships and the creation of the Textiles 101 gallery. She holds a master's in the Art of Teaching from the George Washington University (MEP Class of 2013).

**Sufiyan Khatri**, master artisan, comes from a family that has been practicing the traditional skill of "ajrak" hand block-print with natural dyes for at least ten generations in Kutch. By the late 90's the market was restricted due to design limitation. Khatri's interest has been to overcome these limitations, foster design collaborations and attract designers and researchers from around the world to work with ajrak. The textiles are distinguished by jewel-like colors and geometric and vegetal motifs. To this effect, Khatri combines modern aesthetics with traditional craftsmanship of ajrak and embodies the life and influences around him in these textiles.

**Paola Manfredi** has lived in South Asia for over 40 years and has been associated with organizations involved with textiles, mainly hand-embroidered ones, with crafts development and with issues related to conservation and revitalization of traditional knowledge. She has specialized in Indian textiles history and particularly in Chikankari from Lucknow and Aari embroidery. She has worked with craftspeople on developing high-end products for contemporary markets drawing from their expertise and aesthetic to enhance both the image and the value of their own heritage. She advocates for the urgency to document and research textiles tradition and their history, to create visual archives, tangible and virtual ones, that can provide today's artisans with awareness, knowledge, exposure, and resources to be inspired from, and thus to widen the horizons of their own craftsmanship. She authored *Chikankari*,

a *Lucknowi Tradition* (2017) and “Chikankari from Lucknow: In search of perfection” in *Threads & Voices: Behind the Indian Textile Tradition*. Ed. by Laila Tyabji (2007).

**Mayank Mansingh Kaul** is a New Delhi-based writer and curator with an interest in post-independence histories of textiles, design and fashion in India. A graduate in textile design from the National Institute of Design, Ahmedabad, Kaul has been involved in the past in areas of cultural and creative industries’ policy. Exhibitions that he has curated include *The Idea of Fashion* (Khoj International Artists’ Residency, New Delhi, 2011), *Fracture: Indian Textiles, New Conversations* (Devi Art Foundation, Gurgaon, 2015), *Gold: The Art of Zari* (Bikaner House, New Delhi, 2017), *25 Years of Abraham & Thakore* (New Delhi, 2017), *Crossroads: Textile Journeys with Ritu Kumar* (India Habitat Centre, New Delhi, 2018), *New Traditions: Influences & Inspirations in Indian Textiles* (Jawahar Kala Kendra, Jaipur, 2018) and *Meanings, Metaphor - Handspun and Handwoven in the 21st Century* (Chirala, Coimbatore, Bangalore, 2018-2019). He is the editor of *Take on Art Design* (2012), *Cloth and India: Towards Recent Histories, 1947-2015* (Marg, 2016), *Baluchari: Tradition and Beyond* (2016) and *Take on Art Fashion, which looks at a century of Indian fashion* (2019). Kaul has represented the field of Indian design and textiles in prestigious forums internationally, and has received prominent mentions on lists such as The Most Influential Young Indians at the World Economic Forum Davos (2013 and 2014) and India’s Most Influential Creatives in Harpers Bazaar India (2018).

**Maximiliano Modesti** is a craft and fashion entrepreneur based in both Paris and Mumbai for the last 25 years. A French-Italian MBA graduate from the French Institute of Fashion and Paris School of Commerce and trained as a fashion and textile designer, Modesti was Azzedine Alaïa’s studio manager from 1994 to 1998. He has a deep knowledge of Indian crafts and textiles having established Les Ateliers 2M, a design and production center for luxury brands working with Indian embroidery and textile artisans, in Paris and Mumbai. In 2016, he established the Lucknow Design Trust, a non-profit entity dedicated to the recognition of luxury craft excellence in India. By 2017, the trust opened the Kalhath Institute, its first craft excellence center in Lucknow (U.P.), which started training classes to assess and up-skill artisans to international practice levels. In 2017 Maximiliano was the subject of a 52-minute documentary by the French-German channel ARTE TV *Au Fil du Monde, Inde*.

**Sae Ogasawara** is professor emeritus at Japan Women’s University in Tokyo, whose research focuses on comparative textile culture between Japan and other countries. After working for many years as a textile researcher—at the Tokyo National Museum, and as a lecturer at Tokyo University of the Arts and others, she was then appointed professor at Japan Women’s University. Ogasawara also served as an expert on numerous government advisory committees, including the Agency for Cultural Affairs’ Council for Cultural Affairs and the Kyoto Prefectural Council for the Protection of Cultural Properties. Her publications on South and Southeast Asian painted and printed textiles include a book, *Sarasa* (Tokyo: Heibonsha, 2005), and articles in the Tokyo National Museum journal “Museum”: “Hikone sarasa” (No. 297), “Reconsidering Hikone Sarasa” (No. 517) and “Indian chintzes appearing in Japanese genre paintings at the beginning of the early modern period” (No. 563), and in the Journal of the International Association of Costume “Indian chintzes, east and west” (No. 42), among others.



**Amelia Peck** is the Marica F. Vilcek Curator of American Decorative Arts and supervising curator of the Antonio Ratti Textile Center at the Metropolitan Museum of Art. She is a graduate of Brown University and received a MS in Historic Preservation from Columbia University. Her areas of expertise include American textiles and period rooms. She has curated numerous exhibitions at the Met and is the author, co-author or general editor of many books and exhibition catalogs, including *American Quilts and Coverlets in the Metropolitan Museum* (1990, revised ed. 2007); *Period Rooms in the Metropolitan Museum of Art* (1996); *Candace Wheeler: The Art and Enterprise of American Design, 1875-1900* (2001); *Interwoven Globe: Worldwide Textile Trade, 1500-1800* (2013); *My Soul has grown Deep: Black Art in the American South* (2018) and *Making the Met, 1870-2020* (2020).

**Renuka Reddy** is an artist whose work is a series of experiments primarily addressing the question, "Is it possible to produce 18th-century quality chintz today?" Referring to historical accounts on the hand-painted chintz making process, she researches and experiments continually searching for the perfect combination of cloth, milk, mordants, dung, dyes and resists that propelled chintz into one of the most important textiles from India. Reddy has a background in textile crafts in India, automotive textiles in Detroit, Michigan, and is based in Bangalore, India. Her work is part of the permanent collections of the Kiran Nadar Museum of Art and the TAPI Collection in India, the Fries Museum in the Netherlands, the Royal Ontario Museum in Canada and the Kasteel d'Ursel in Belgium.

**Shalini Sethi** is a New Delhi-based textile and fashion professional with more than 30 years of experience in design, retail and marketing. Extensively traveled in India and around the world she has been a lead consulting designer for 15 years with Good Earth, India's premium home furnishings, apparel and luxury goods brand. She has worked widely with Indian craftspeople and artisans to develop age-old traditional skills, such as "chikankari" in Lucknow, "kalamkari" in Machilipatnam, "ajrak" in Bhuj, brocade in Varanasi and woven textiles in Bengal. Prior to joining Good Earth, where she has been instrumental in developing and retailing fashion garments, she headed her own label "Shalini," selling quality merchandise in India and overseas. For many years she served on the objets d'art selection committee of the foreign ministry to choose the best of art and craft for India's diplomatic missions abroad.

**Brigitte Singh**, artist, artisan and designer, traveled to Jaipur as an art student in 1980 to study Indian miniature paintings and fell upon traditional textile printing in Sanganer while looking for handmade paper. Her fascination for this craft having survived uninterrupted to this century made her start her own studio, today renowned around the world as producing the finest block print, with outstanding quality, technical precision and attention to detail.

**Lee Talbot** joined The Textile Museum (today The George Washington University Museum and The Textile Museum) as a curator in 2007, specializing in East Asian textiles. He has curated numerous exhibitions and published catalogs, articles and textbook chapters. Talbot was previously curator at the Chung Young Yang Embroidery Museum in Seoul, Korea. He has a bachelor's from Rhodes College, a MBA from the Thunderbird School of Global Management, and an MA and MPhil from Bard Graduate Center.

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**Niaz Zaman** is at present advisor, Department of English and Modern Languages, Independent University, Bangladesh. Apart from academic and creative writings, she has also written on women's folk art. Her books on textiles include *The Art of Kantha Embroidery*, the first book on the "nakshi kantha," and *A Descriptive Catalogue of Textile Objects in the Bangladesh National Museum*. She is co-author of *Strong Backs, Magic Fingers* about Indigenous backstrap weaving. She has contributed to *Kantha: The Embroidered Quilts of Bengal*, ed. Darielle Mason, different issues of the *Journal of Bengal Art*, *Sui Dhaga: Crossing Boundaries Through Needle and Thread*, and *Folklore: New Challenges*, Chief Editor Shamsuzzaman Khan. Her entry on Bangladesh is included in the *Berg Encyclopedia of World Dress and Fashion: South Asia and South-east Asia*, ed. Jasleen Dhamija.