

COTSEN  
**TEXTILE TRACES**  
STUDY CENTER

Virtual Cotsen Textile Traces  
Global Roundtable

Lacing Around the World and Across Time

October 12-13, 2022  
10:00 am-12:30 pm (EDT)

Instagram @CotsenTextiles  
[cotsentextiles.gwu.edu](http://cotsentextiles.gwu.edu)





# THE ROUNDTABLE

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## Organizers

This year's global roundtable *Lacing Around the World and Across Time* is organized by the Cotsen Textile Traces Study Center in collaboration with Bard Graduate Center, New York, and Textilmuseum St. Gallen, Switzerland.

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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 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.

This third annual roundtable will explore the rich traditions of lacemaking through examples from the Cotsen Textile Traces Study Collection. International scholars, artists and designers will present multiple dimensions of the global art, from its history and globalization to innovations, fashion and artistic creativity.

*This program is supported through the Cotsen Textile Traces Study Collection Endowment.*

Register at [www.museum.gwu.edu](https://www.museum.gwu.edu)

Cover:

Lace fragment (detail), Italy, 17th century.

Linen, bobbin lace; 18.5 × 52.5 cm.

Cotsen Textile Traces Study Collection

T-0703. Photo by Bruce M. White

Photography. Courtesy of The George Washington University Museum and The Textile Museum.

SITUATING LACE:  
TRADITIONS AND TRANSMISSION

T-2845



T-0341

**10-10:30****INTRODUCTION**

10-10:05

**Welcome and logistics**

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

10:05-10:15

**Opening Remarks**

-John Wetenhall, director, The George Washington University Museum and The Textile Museum, Washington D.C.  
-Emma Cormack, associate curator, Bard Graduate Center, New York

10:15-10:30

**Lace in the Cotsen Textile Traces Study Collection**

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

**10:30-11:30****PANEL 1: NEEDLE LACE, BOBBIN LACE: TRADITIONS AND TRANSMISSIONS**

10:30-10:40

**Introduction and Moderation**

-Diana Jocelyn Greenwold, Lunder Curator of American Art, National Museum of Asian Art, Smithsonian Institution, Washington, D.C.

10:40-10:55

**European Lace: Fashion and Civilization in a Global World**

-Cecilia Gunzburger, lecturer, decorative arts and design history, the George Washington University and Smithsonian Institution, Washington D.C.

10:55-11:10

**Lace From the Collections of the Musée et château de Valangin and the Cotsen Textile Traces Study Collection, Birth and Development of a Motif**

-Sarah Besson Coppotelli, head of collections, Musée et château de Valangin, Switzerland

11:10-11:20

**Cecilia Gunzburger and Sarah Besson Coppotelli in Conversation With Diana Greenwold**

11:20-11:30

**Q&A With Audience**

SITUATING LACE:  
TRADITIONS AND TRANSMISSION

11:30-12:30	PANEL 2: MIMICKING LACE
11.30-11.40	<b>Introduction and Moderation</b> -Sumru Belger Krody, senior curator, The Textile Museum Collection, The George Washington University Museum and The Textile Museum, Washington D.C.
11.40-11.55	<b>Swaying Ribbons: Imitation of Lace Patterns in Chintz</b> -Vaishnavi Kambadur, assistant curator, Museum of Art and Photography (MAP), Bengaluru, India
11.55-12.10	<b>Lace and Lace-Patterned Silks: Inspiration and Imitation</b> -Melinda Watt, Chair and Christa C. Mayer Thurman Curator, Textiles Department, Art Institute of Chicago
12.10-12.20	<b>Vaishnavi Kambadur and Melinda Watt in Conversation With Sumru Belger Krody</b>
12.20-12.30	<b>Q&amp;A With Audience</b>
12.30	<b>End of Day 1</b>



T-0598

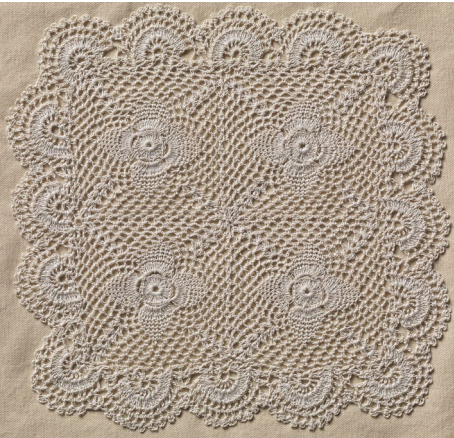


T-2496





*Point de France needle-lace frelance with lappets; Orne, France; c. 1695. Linen. Textilmuseum St. Gallen, 01246. Acquired from the Estate of John Jacoby, 1954. Photo by Michael Rast.*



T-1247

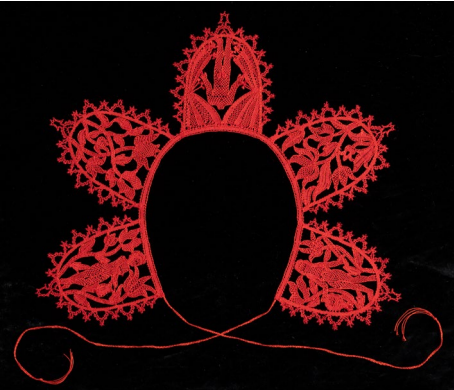


Bobbin lace doily. Detail. From Marasin Library developed by Indian lace artisans. Photo by Marasim.

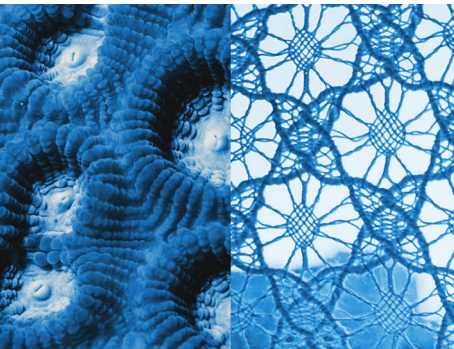
EXPLORING GLOBAL TRADITIONS  
AND INDUSTRIAL INNOVATIONS IN  
CONTEMPORARY CREATIVITY

10:00–10:30	<b>KEYNOTE OPENING: THREADS OF POWER: LACE FROM THE TEXTILMUSEUM ST. GALLEN</b>
10–10:25	–Emma Cormack, associate curator, Bard Graduate Center, New York –Ilona Kos, curator, Textilmuseum St. Gallen, Switzerland –Michele Majer, professor emerita, Bard Graduate Center, New York
10:25–10:30	<b>Q&amp;A With Audience</b>
10:30–11:30	<b>PANEL 3: HANDMADE LACE TODAY</b>
10:30–10:40	<b>Introduction and Moderation</b> –Marie-Eve Celio-Scheurer, art historian, former academic coordinator, Cotsen Textile Traces Study Center, The George Washington University Museum and The Textile Museum, Washington D.C.
10:40–10:55	<b>Intertwined With the Earth: Contemporary Lace Design for a Sustainable Future</b> –Elena Kanagy-Loux, collections specialist, Antonio Ratti Textile Center, The Metropolitan Museum of Art, New York
10:55–11:05	<b>Indian Women Practicing and Preserving European Lace-making Crafts</b> –Nidhi Garg Allen, founder and CEO, Marasim, New York/India
11:05–11:20	<b>Elena Kanagy-Loux and Nidhi Garg Allen in Conversation With Marie-Eve Celio-Scheurer</b>
11:20–11:30	<b>Q&amp;A With Audience</b>

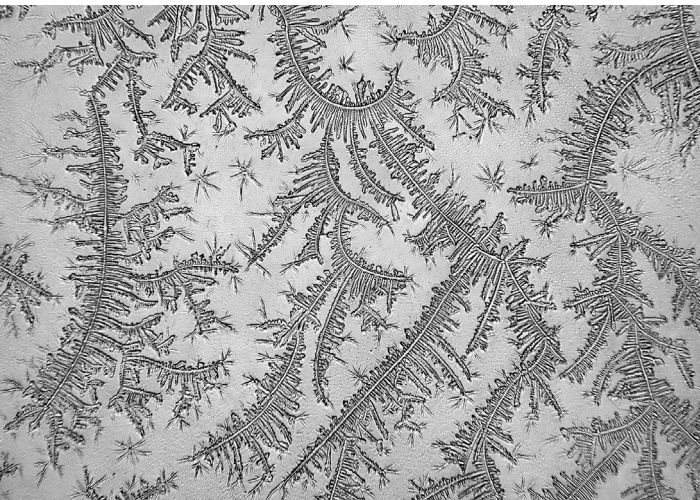
EXPLORING GLOBAL TRADITIONS  
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CONTEMPORARY CREATIVITY



Elena Kanagy-Loux, red collar, 2022.  
Bobbin lace. Photo by Rose Callahan.



Corail Artefact, Dentelle Corail.  
© Jérémy Gobé.



Rose-Lynn Fisher (b. 1955), *Tears & Lace (Last tear I ever cry for you)*, United States, 2009-2016. Cotsen Textile Traces Study Collection T-3256a. © Rose-Lynn Fisher.



Rose-Lynn Fisher (b. 1955), *Tears & Lace (Last tear I ever cry for you)*, United States, 2009-2016. Cotsen Textile Traces Study Collection T-3256b. © Rose-Lynn Fisher.

11:30-12:30 PANEL 4: INDUSTRIAL INNOVATIONS	
11:30-11:40	<b>Introduction and Moderation</b> –Elena Kanagy-Loux, collections specialist, Antonio Ratti Textile Center, The Metropolitan Museum of Art, New York
11:40-11:55	<b>Art at the Service of Nature</b> –Jérémy Gobé, artist, founder, Corail Artefact, France
11:55-12:10	<b>Tears and Lace</b> –Rose-Lynn Fisher, artist, United States
12:10-12:20	<b>Jérémy Gobé and Rose-Lynn Fisher in Conversation With Elena Kanagy-Loux</b>
12:20-12:30	<b>Q&amp;A With Audience</b>
12:30	<b>Closure</b>



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**INTRODUCTION****LACE IN THE COTSEN TEXTILE TRACES STUDY COLLECTION***Marie-Eve Celio-Scheurer*

The Cotsen Textile Traces Study Collection, assembled by Lloyd Cotsen (1929-2017) between 1997 and 2017, counts some 4,000 textiles of small size from all over the world and from antiquity to present. The entire collection has been digitalized and is accessible online for anyone interested. Within this collection, the lace forms a small corpus with some 50 objects, including samples, pattern books and contemporary creations, dating from the late 16th century to 2016. This presentation will describe what the collection consists of, indicate how, where and when it was acquired, draw attention on cross-connections with other collections and discuss its potential as a study collection, dedicated to research, artistic inspiration and innovations.

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**PANEL 1: NEEDLE LACE, BOBBIN LACE: HISTORICAL BACKGROUND, TRADITIONS AND TRANSMISSIONS**

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**European Lace: Fashion and Civilization in a Global World***Cecilia Gunzburger*

Lace, an ornamental openwork fabric, emerged in Italy within the multicultural encounters of the Mediterranean world of trade, and exploded throughout Europe along with new global trade networks in the age of colonial empires. Lace was made in gold and silver thread and in colored silk, but most common by far were the exquisitely delicate and wildly expensive laces in fine white linen. In 16th-century Italy, these linen laces developed along with new ideals of courtly civility performed through the use and display of fine, white, and lace-trimmed linens. Lace quickly became essential to fashion in dress and furnishing throughout Europe, holding sway in elite European society for three centuries and introduced around the world by European colonizers. This presentation will introduce the history, development, and social context of lace in Europe, considering the main styles and techniques of lace within evolving European concepts of civility in a global age.

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**Lace From the Collections of the Musée et château de Valangin and the Cotsen Textile Traces Study Collection, Birth and Development of a Motif***Sarah Besson Coppotelli*

Musée et château de Valangin (The Castle and Museum of Valangin) houses one of the largest textile collections in Switzerland and constitutes one of the most important collections in the field of lace on a European scale. The presentation proposes a comparative analysis of Milan lace in the Musée et château de Valangin's collections with those of the Cotsen Textile Traces Study Collection. When did this type of bobbin lace called Milan lace appear? How does the shape of the patterns originate? The laces are the privileged witnesses of the circulation of the ornamental language. Is a direction of circulation definable in the current

state of research? A figurative and structural evolution are observable. What are they more precisely? So many fascinating questions that it is interesting to discuss in order to develop knowledge of the history of lace, which has been the poor relation of research until now.

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**PANEL 2: MIMICKING LACE**

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**Swaying Ribbons: Imitation of Lace Patterns in Chintz***Vaishnavi Kambadur*

A cotton sleeve (T-2496) from the Cotsen Textile Traces Study Collection becomes an important object to explore lace elements on painted, printed, mordant dyed and resist dyed textiles. The chintz used was made in India and probably exported to Europe where it was constructed into a sleeve. Observing the emergence of lace patterns in chintz suggests that the idea of imitation was not only limited to nature in the 18th and 19th centuries. The presentation discusses a range of textiles like a curtain from Western Europe and a wall hanging made for the Indonesian market to shed light on variations in lace, its length, shape and its association with ribbons, plant and bird motifs. Taking imitation of textiles within textiles as a starting point, the presentation asks questions such as what were the other hybrid trims and fashioned accessories which made its way into chintz? Did European "lace patterned woven silks" impact the way in which these motifs were painted and dyed?

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**Lace and Lace-Patterned Silks: Inspiration and Imitation***Melinda Watt*

This talk will provide a brief overview of the appearance of lace-like patterns and motifs in woven silks of 18th century Northern Europe. As Santina Levey points out in her seminal 1977 article, "Lace and Lace-Patterned Silks: Some Comparative Illustrations," this correspondence is most marked in the 1720s. However, such motifs occur at least a decade earlier, and persist into the mid-1700s. Lace motifs that occur in textiles other than woven silks will be considered as well.



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**KEYNOTE OPENING**

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**Threads of Power: Lace From the Textilmuseum St. Gallen**

*Ilona Kos, Michele Majer and Emma Cormack*

*Threads of Power: Lace From the Textilmuseum St. Gallen* is the first large-scale lace exhibition in New York in more than 40 years. The installation at Bard Graduate Center traces the development of European lace, illuminating its integral role in fashion from the 16th to the 21st century. One special focus of the project is what is known as “chemical lace,” which was manufactured in St. Gallen and exported in large quantities beginning in the late 19th century. This presentation will focus on this subject and highlight its development and fashionable reception using a few selected objects from the exhibition.

Industrialists from St. Gallen contributed significantly to the development of an innovative process that made it possible to create chemical lace on an embroidery machine. Some textile manufacturers, such as Leopold Iklé, intentionally collected historical, handmade needle and bobbin laces as study material for their company’s production. Today these collections and the resulting chemical lace goods constitute an important part of the current holdings of the Textilmuseum St. Gallen. Since their emergence in the late 19th century, chemical laces have been widely used in fashion, as documented in historical photographs and surviving garments designed by haute couturiers including Christian Dior, Yves Saint Laurent, and Prada.

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**PANEL 3: HANDMADE LACE TODAY**

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**Intertwined With the Earth: Contemporary Lace Design for a Sustainable Future**

*Elena Kanagy-Loux*

Far from a lost art, the centuries-old craft of lacemaking is experiencing a renaissance not only of traditional styles but is also at the cutting edge of sustainable art and design. From Brazil to Sri Lanka, this presentation will give a whirlwind introduction to a new generation of lacemakers from around the globe working with zero-waste techniques and to bring awareness to the climate change crisis.

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**Indian Women Practicing and Preserving European Lace-making Crafts**

*Nidhi Garg Allen*

Nidhi Garg Allen’s fascination for handmade laces started three years back in the summer of 2018 when she searched for artisan groups in India to help us recreate old collected laces and trims from Europe. Until then, her knowledge of high-quality handmade laces possible to accomplish in India was limited only to cotton crochet work. However, to her surprise, she found groups of women in small villages across different states of Southern India practicing various high-skilled Euro-

pean lace-making techniques. The practice of European lace-making techniques in India is an inextricable part of the confluence of European missionary visitors with the people of Indian villages. The women artisans have only good things to talk about the time bygone. Those were prosperous times, as they tell. The newly established European missionaries would train the Indian village women with unique lace-making skills. The women would make various products, mainly sold to European churches. Over generations, these skills have become a part of the artisan family or village tradition. Thus, the Indian women have preserved these European crafts in their humble way.

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#### **PANEL 4: INDUSTRIAL INNOVATIONS**

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##### **Art at the Service of Nature**

*Jérémy Gobé*

Description of the career of the artist Jérémy Gobé, from his beginnings in artistic creation to the deployment of his Corail Artefact project which brings together art, science, industry and education for the regeneration of coral reefs.

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##### **Tears and Lace**

*Rose-Lynn Fisher*

*"While working on my Topography of Tears series, I looked at countless tears through the microscope, each unique in its way. There was one particular tear that looked just like lace, and that one stood out for me like a clue about the mystery and complexity of emotion. Many years later, as I wrapped myself in the diaphanous lace created by that tear, it was like an affirmation about the poetry of life."*

Rose-Lynn Fisher's photomicrographs have found their way into a diversity of conversations, from the use of human biomatter in contemporary art, to architecture, to fluid dynamics, to haute couture, when she was contacted by a French lacemaker proposing to make lace from one of her tears. Fisher will share the story behind *Tears & Lace*, a French Leavers lace created in a collaboration with Darquer Lace of Calais; a story that continues with Darquer & Méry, Lace of Calais-Caudry since 1840.



## BIOGRAPHIES

**Nidhi Garg Allen** is an alumnus of Parsons School of Design and an adjunct professor at the Fashion Institute of Technology. She is a technologist turned artisan entrepreneur of Indian origin and the founder and CEO of Marasim. Marasim, based in New York City, is committed to preserving artisanal textiles that use regional techniques without uprooting craftspeople from their native communities. Marasim designs and develops high-quality products for Luxury designers in collaboration with traditional Indian artisans. A few of Marasim's clients are Gabriela Hearst, Tory Burch, Oscar de la Renta and Bode. Allen's curiosity to understand the history and beauty of her own culture, with craftsmanship and textiles as her chosen medium of inquiry, led to the foundation of Marasim. Marasim is a dream come true for her. She works with and learns from the most creative minds in the fashion and home industry while learning so much about her cultural roots.

**Marie-Eve Celio-Scheurer** holds a doctorate, *summa cum laude*, in history of art from La Sorbonne. She was a research fellow at the German Centre for Art History in Paris and lived in India, where she was a consultant for UNESCO. She worked as a scientific collaborator and co-curator at the Rietberg Museum in Zurich. She was a guest professor at the University of Applied Sciences and Arts Western Switzerland. From 2019 to 2022, she led the Cotsen Textile Traces Study Center. From December 2022, she'll be heading the collection of prints and drawings at the Musée d'art et d'histoire in Geneva. Her publications include "Eugène Grasset et les sources pédagogiques de Johannes Itten et Vasily Kandinsky," in *Das Bauhaus und Frankreich* (2002) and "The robe de chambre de Meuron. Handmade and machine-made replica," in *Made in Neuchâtel. Deux siècles d'indiennes* (2018). Her research areas are in Art Nouveau, Wiener Werkstätte, indiennes and prints, and cultural exchanges.

**Emma Cormack** is associate curator at Bard Graduate Center. Her research specialties include the history of fashion and consumer culture in late 19th and early 20th century France with a particular interest in department stores and print advertising. She was the assistant curator of the recent BGC exhibition *French Fashion, Women, and the First World War* (2019) and the curatorial and editorial assistant for the BGC exhibition *Eileen Gray* (2020).

**Sarah Besson Coppotelli** has a degree in art history and a M.A. in heritage management and museology. She is currently in charge of the collections at the Musée et château de Valangin, Switzerland and in charge of the inventory at the Musée de l'Hôtel de Ville du Landeron, Switzerland. At the same time, she is preparing a thesis in art history at the University of Neuchâtel under the direction of the professor Pascal Griener on the question of ornament in the lace and embroidery of the 17th and 18th centuries of the Musée et château de Valangin.

**Rose-Lynn Fisher's** photography explores aerial and microscopic realms in a contemplative way, evoking sense of place, patterns of nature, or pure abstraction. She is the author of two books of photomicrographs: *BEE*, and *The Topography of Tears*. Fisher's work has been featured by Smithsonian Magazine, The New Yorker, Harper's, Brain Pickings, NPR and others. Her photography is exhibited in museums of art, science, and natural history, including Palais de Tokyo in Paris, Johnson Museum of Art at Cornell University, Museum of Science Boston, Het Nieuwe Instituut Rotterdam, and Esbjerg Art Museum Denmark, to name a few. Fisher's collaboration with Darquer Lace resulted in the cre-

## BIOGRAPHIES

ation of Tears & Lace, under the artistic direction of Stéphane Plassier. A gown by Schiaparelli designed with Tears & Lace was featured in the exhibitions Haute Dentelle at the Calais Museum of Lace & Fashion, and The Art of Lace at Tilburg Textile Museum, curated by Sylvie Marot. Tears & Lace is included in the Cotsen Textile Traces Collection. Based in Los Angeles, with a B.F.A. from Otis Art Institute, Fisher's years of painting and assemblage fostered her path to photography and microscopy. Her work is represented by Craig Krull Gallery. [www.rose-lynnfisher.com](http://www.rose-lynnfisher.com)

**Jérémy Gobé's** work is built around a central idea: As Auguste Rodin said, "An art that has life does not reproduce the past, it continues it." He goes to meet objects without use and unshaped works, workers without works and materials without workers. Through his exhibitions in France (Palais de Tokyo, CENTQUATRE-Paris, Bullukian Foundation, etc.) and internationally (Bass Museum Miami, Hangzu China Museum, Shanghai Yuz Museum, etc.), his works impose a reconnection to the living; from old know-how that he declines, projects, transforms Jérémy Gobé offers us by the imagination to think about solutions likely to answer contemporary problems. More recently, concretely, in 2017 he created Corail Artefact, an art, science, industry and education project to save coral reefs.

**Diana Jocelyn Greenwold** is a Lunder Curator of American Art at the Freer Gallery of Art, where she specializes in late 19th and early 20th century American fine and decorative arts. From 2014 to 2021, Dr. Greenwold served as curator of American Art at the Portland Museum of Art in Portland, Maine. Her recent exhibitions include *Mythmakers: The Art of Winslow Homer and Frederic Remington* (2020) and *In the Vanguard: Haystack Mountain School of Crafts, 1950-1969* (2018). Dr. Greenwold also spearheaded the multi-stage reinterpretation of the Winslow Homer Studio. She received a Ph.D. in the history of art from the University of California, Berkeley, where her dissertation focused on immigrant craft workshops in New York and Boston settlement houses.

**Cecilia Gunzburger** is a textile historian on the faculty of the Smithsonian/George Washington University master's program in decorative art and design history. Her research interests focus on the circulation and exchange of textiles, materials, designs, and technologies in the early modern period, and the social construction of identity through furnishing and dress. She previously worked as a curator at The Textile Museum in Washington, D.C. Cecilia holds a M.A. in fashion and textile studies from SUNY Fashion Institute of Technology and is currently working on a dissertation on lace in early modern Europe.

**Elena Kanagy-Loux** is a descendent of the Amish and grew up between the United States and Japan, where she was immersed in both traditional Mennonite craft and the DIY fashion scene in Tokyo's Harajuku neighborhood. After receiving a B.F.A. in textile design from FIT, she won a grant which funded a four-month trip to study lacemaking across Europe in 2015. Upon returning to New York, she co-founded the Brooklyn Lace Guild, an organization dedicated to the preservation of lacemaking, and began teaching bobbin lace classes. In 2018 she completed a M.A. in costume studies at New York University where she based her thesis on interviews with lacemakers that she conducted on her European travels. Currently she is the collections specialist at the Antonio Ratti Textile Center at the Metropolitan Museum of Art.



## BIOGRAPHIES

**Vaishnavi Kambadur** is assistant curator at the Museum of Art and Photography (MAP), Bengaluru, India. At MAP, she works with the collection of Indian textiles and has co-curated online projects such as “Painted Stitches, Woven Stories.” Kambadur holds a M.A. in fashion studies from Parsons School of Design, New York, and a bachelor’s degree in knitwear design from the National Institute of Fashion Technology, New Delhi. Her ongoing research investigates the motifs in Indian textiles and its relationship to art history. Previously, she has held research and teaching assistantships at Parsons and worked as a fashion merchandiser in India.

**Lori Kartchner** 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 M.A. in the art of teaching from the George Washington University (MEP Class of 2013) and a M.B.A from the George Washington University (2022).

**Ilona Kos** is curator for collections and exhibitions at the Textilmuseum St. Gallen, Switzerland. As an art historian and archeologist, she studies handicraft and industrial products, especially textiles. She was assistant curator of the Textilmuseum’s exhibition *Fashion Circus Knie* (2019–2020), and co-curator of *Material Matters: From Fibre to Fashion* (2020–2021).

**Sumru Krody** joined The Textile Museum in 1994 and was appointed senior curator in 2011. She is editor in chief of The Textile Museum Journal. She also teaches courses in the Art History Program at GW’s Corcoran School of the Arts & Design. Born in Izmir, Turkey, Krody specializes in textiles from the late antique era and from the Islamic world. She has curated or co-curated 13 exhibitions, including *A Nomad’s Art: Kilims of Anatolia*; *Binding the Clouds: The Art of Central Asian Ikat*; *Unraveling Identity: Our Textiles, Our Stories*; *The Sultan’s Garden: The Blossoming of Ottoman Art*; and *Colors of the Oasis: Central Asian Ikats*. She has authored or co-authored seven exhibition-related publications, along with numerous articles and book chapters. Krody holds a bachelor’s degree in classical archaeology from Istanbul University and a M.A. in classical archaeology from the University of Pennsylvania. She is a member of the Textile Society of America and Centre International d’Etude des Textiles Anciens.

**Michele Majer** is professor emerita at Bard Graduate Center specializing in European and American fashion and textile history from the 18th through the 20th century. In 2012, she curated a Focus Gallery exhibition at Bard Graduate Center and contributed to and edited the accompanying catalogue, *Staging Fashion, 1880–1920: Jane Hading, Lily Elsie, Billie Burke*. The exhibition and publication examined actresses as internationally known fashion leaders at the turn-of-the-20th century and highlighted the printed ephemera that were instrumental in the creation of public personas and reflected the rise of celebrity culture. Recent publications include a chapter on the costume-tailleur in the BGC exhibition catalogue, *French Fashion, Women, and the First World War* (2019), and a chapter on Giovanni Boldini and the French fashion periodical *Les Modes* in the exhibition catalogue, *Boldini e la Moda* (2019). She is also a research associate at Cora Ginsburg, LLC, a preeminent dealer of antique costume and textiles.

## BIOGRAPHIES

**Melinda Watt** has been Chair and Christa C. Mayer Thurman Curator of the textile department at the Art Institute of Chicago since 2018. In this role, she oversees the global textile collection and leads the textile installation program both within the department and throughout the museum. Her current exhibition at the museum, *Fabricating Fashion*, is on view until January 2, 2023. Previously, Melinda Watt was a curator in the department of European Sculpture and Decorative Arts at The Metropolitan Museum of Art as well as supervising curator of the Antonio Ratti Textile Center. She was a co-curator of *Interwoven Globe: The Worldwide Textile Trade, 1550-1800* (2013), and she organized an exhibition of the Museum's collection of 17th-century embroidery at the Bard Graduate Center. The catalogue, *English Embroidery from The Metropolitan Museum of Art 1580-1700: 'Twixt Art and Nature*, was awarded the Textile Society of America's annual book award for 2008. In addition to teaching for New York University, the Bard Graduate Center and City University of New York's Graduate Center, Watt also organized a series of small, focused textile installations that covered a diverse range of topics including women's embroideries, Renaissance velvets, 18th-century menswear fabrics, and the textiles and wallpapers of William Morris.



## Program

- Marie-Eve Celio-Scheurer, Ph.D., former academic head, Cotsen Textile Traces Study Center at The George Washington University Museum and The Textile Museum, Washington D.C.
- Elena Kanagy-Loux, collections specialist, Antonio Ratti Textile Center, The Metropolitan Museum of Art, New York
- Michele Majer, professor emerita, Bard Graduate Center, New York

## In collaboration with:

- Emma Cormack, associate curator, Bard Graduate Center, New York
- Cecilia Gunzburger, lecturer, decorative arts and design history, the George Washington University and Smithsonian Institution
- Ilona Kos, curator, Textilmuseum St. Gallen, Switzerland
- Laura Minsky, associate director of public humanities and research, Bard Graduate Center, New York
- Andrew Kircher, director of public humanities and research, Bard Graduate Center, New York

## Logistics: Education Team

- Lori Kartchner, curator of education, The George Washington University Museum and The Textile Museum, Washington D.C.
- Mun Kim, research assistant, Cotsen Textile Traces Study Center, The George Washington University Museum and The Textile Museum, Washington D.C.
- Katrina Orsini, programs associate, The George Washington University Museum and The Textile Museum, Washington D.C.

## Graphic Design

Philippe Karrer, Basel, Switzerland

## Image Credits

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Courtesy of The George Washington University Museum and The Textile Museum.



Textilmuseum

St. Gallen

