

Virtual Cotsen Textile Traces Global Roundtable

Collections and Connections Across Five Continents:
An Introduction to the Cotsen Textile Traces Study Collection

October 21, 2020, 10:00 a.m.–1:00 p.m. (EDT)
October 22, 2020, 1:00 p.m.–4:00 p.m. (EDT)

cotsentextiles.gwu.edu



INTRODUCTION

Organizer

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

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). Nearly 4,000 textile of small size, fragments or garments, from all over the world offer 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 to learn more about the collection and donation, and to view the collection online.

THE ROUNDTABLE

The Cotsen Textile Traces Global Roundtable commemorates the new study center and offers a glimpse of the richness of the Cotsen Textile Traces Study Collection.

Beginning with an introduction to Mr. Cotsen's collecting and an overview of the collection and study center, the roundtable will feature five one-hour panels highlighting textiles from five continents.

This inaugural roundtable seeks 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, while engaging with scholars, curators, conservators, and artists.

PANEL 1 (10-11 A.M.)

Introducing the Cotsen Textile Traces Study Collection and Center

10:00-10:05

Welcome and Introduction

John Wetenhall
The George Washington University Museum
and The Textile Museum, Washington D.C.

10:05-10:20

**Lloyd Cotsen and His Textiles:
A Lifetime of Collecting and Connoisseurship**

Lyssa Stapleton
The Cotsen Collection, Los Angeles, California

10:20-10:30

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

Marie-Eve Celio-Scheurer
The George Washington University Museum
and The Textile Museum, Washington D.C.

10:30-10:40

**Lyssa Stapleton and Marie-Eve Celio-Scheurer
in conversation**

10:40-10:55

Q & A with audience



PANEL 2 (11 A.M. -12 P.M.)

Asia. Indian Block-Printing Traditions.

11:00-11:05

Presentation of the speakers

Lori Kartchner

The George Washington University Museum
and The Textile Museum, Washington D.C.

11:05-11:10

**Indian block printed textiles from the
Cotsen Textile Traces Study Collection**

Marie-Eve Celio-Scheurer

The George Washington University Museum
and The Textile Museum, Washington D.C.

11:10-11:20

**A Coat of Many Patches:
An Indian Robe for Indonesia**

Ruth Barnes

Yale University Art Gallery, New Haven, Connecticut

11:20-11:30

**Hand Printed and Painted Textiles:
Technique and Motif**Ruchira Ghose and Mushtak Khan
New Delhi, India

11:30-11:40

**Ruth Barnes, Ruchira Ghose, and Musthak Khan
in conversation with Marie-Eve Celio-Scheurer**

T-2852

11:40-11:55

Q & A with audience

PANEL 3 (12-1 P.M.)

Europe and Central Asia. Connecting Fragments: Silk Conservation.

12:00-12:05

Introduction to the Speakers

Lori Kartchner

The George Washington University Museum
and The Textile Museum, Washington D.C.

12:05-12:10

**Fragments Connections: A Bizarre silk and
a Sasanian Silk from the Cotsen Textile Traces
Study Collection and from the Abegg Stiftung**

Marie-Eve Celio-Scheurer

The George Washington University Museum
and The Textile Museum, Washington D.C.

12:10-12:20

**An Indicative Sasanian Fragment: Preventive Care
of the Cotsen Textile Traces Study Collection**

Maria Fusco

The George Washington University Museum
and The Textile Museum, Washington D.C.

12:20-12:30

**Rams in Rows: The Conservation of a Central
Asian Silk Weft Faced-Compound Twill**

Hélène Dubuis

Abegg Stiftung, Riggisberg, Switzerland

12:30-12:40

**Maria Fusco and Hélène Dubuis in conversation
with Marie-Eve Celio-Scheurer**

T-0599/T-2539a-d

12:40-12:55

Q & A with audience and conclusion of session 1

PANEL 4 (1-2 P.M.)

Africa. Kuba's Living Traditions

1:00-1:05

Welcome and Introduction to the Speakers

Lori Kartchner

The George Washington University Museum
and The Textile Museum, Washington D.C.

1:05-1:10

**Kuba Textiles from the Cotsen Textile
Traces Study Collection**

Marie-Eve Celio-Scheurer

The George Washington University Museum
and The Textile Museum, Washington D.C.

1:10-1:20

Kuba Textiles Across Time

Kevin Tervala

Baltimore Museum of Art, Baltimore, Maryland

1:20-1:30

**Subtle Effects: Texture and Dimension
as Artistic and Symbolic Devices in Kuba Design**

Vanessa Drake Moraga

Berkeley, California

1:30-1:40

**Art and Science: My Way of Revalorizing
Forgotten Congolese Ancestral Textiles**

Mireille Asia Nyembo

Democratic Republic of the Congo

1:40-1:50

**Kevin Tervala, Vanessa Drake Moraga,
and Mireille Asia Nyembo in conversation
with Marie-Eve Celio-Scheurer**

T-2090

1:50-2:00

Q & A with audience

PANEL 5 (2-3 P.M.)

Americas. Weaving and Dyeing Traditions from South America and Mesoamerica.

2:00-2:05

Introduction to the Speakers and Panel

Marie-Eve Celio-Scheurer and Lori Kartchner
The George Washington University Museum
and The Textile Museum, Washington D.C.

2:05-2:15

**Jim Bassler's Construction for Lloyd Cotsen's
"Box Project" and the Scaffold Weaves from Peru**

Jim Bassler, California

2:15-2:25

Four-selvaged Cloth: Past and Present

Elena Phipps, California and New York

2:25-2:35

Textile Traces of Middle American Civilization

Alejandro de Ávila Blomberg
Jardín Etnobotánico de Oaxaca, Mexico

2:35-2:45

**Jim Bassler, Elena Phipps, and
Alejandro de Ávila Blomberg in conversation
with Marie-Eve Celio-Scheurer**

T-1826

2:45-2:55

Q&A with audience

PANEL 6 (3-4 P.M.)

Oceania. The Sample Book of Captain Cook and Tapa Cloth Today.

3:00-3:05

Introduction to the speakers

Lori Kartchner

The George Washington University Museum
and The Textile Museum, Washington D.C.

3:05-3:10

**Tapa Textiles from the Cotsen Textile
Traces Study Collection (PowerPoint)**

Marie-Eve Celio-Scheurer

The George Washington University Museum
and The Textile Museum, Washington D.C.

3:10-3:20

The Alexander Shaw Barkcloth Books

Adrienne Kaeppler

Smithsonian's Natural History Museum,
Washington D.C.

3:20-3:30

**Nā Ho'oilina a Maikoha: Reflections on
Contemporary Kapa Practices (PowerPoint)**

Kamalu du Preez

Bernice Pauahi Bishop Museum, Honolulu, Hawaii

3:30-3:40

**Adrienne Kaeppler and Kamalu du Preez
in conversation with Marie-Eve Celio-Scheurer**

3:40-3:55

Q&A with audience

3:55-4:00

Conclusion

John Wetenhall

The George Washington University Museum
and The Textile Museum, Washington D.C.

T-3193



PANEL 1 (INTRODUCTION)***Lloyd Cotsen: A Lifetime of Collecting and Connoisseurship***

Lyssa C. Stapleton

For more than 70 years Lloyd Cotsen collected experiences, objects, and knowledge that mirrored and exemplified his profound interest in the world around him. As the CEO of Neutrogena Corporation, he began to assemble several world-class collections including folk art, textiles, Japanese bamboo baskets, and children's books. An exploration of these collections reveals how his extraordinary appreciation for human creativity led him to become an inquisitive and acquisitive collector.

The Cotsen Textile Traces Study Collection and Center

Marie-Eve Celio-Scheurer

Consisting of nearly 4,000 textile fragments from all over the world and across time, the Cotsen Textile Traces Study Collection was donated to the George Washington University in 2018. The Cotsen Textile Traces Study Collection was conceived as a collection to be studied, a resource for cross-disciplinary research, as well as studio art. The collector, Lloyd Cotsen, understood the importance of textiles as historical testimony and realized that a fragment could contain almost as much information about structure, surface treatment, fiber and dye technique as a complete object. This presentation will give a brief overview of the Cotsen Textile Traces Study Collection, its future scholarly activities, and its potential for research.

PANEL 2 (ASIA)***A Coat of Many Patches - An Indian Robe for Indonesia***

Ruth Barnes

The talk will discuss a patchwork coat in the Cotsen Textile Traces Study Collection, now at the George Washington University Museum and The Textile Museum, Washington, D.C. The coat was made up from more than a hundred block-printed Indian textile fragments, with a large variety of patterns. The presentation will compare the designs to large Indian trade textiles and their reception in maritime Southeast Asia. It will also consider the possible destination the coat was intended for, and the significance of patchwork in western Indonesia.

Hand Printed and Painted Textiles: Technique and Motif

Ruchira Ghose and Mushtak Khan

Indian Trade Textiles, renowned for their elaborate designs and rich colors, were often made to the design and color preferences of the trading countries. Underlying the sophistication and artistry of the hand printed and painted textiles has been a profound understanding of the science of materials and processes: properties of the cloths, the mordants and resists, and their mixing, fixing, sequencing; also the knowledge of woods and expertise in the carving of the blocks. Many of these skills survive in India, and offer the opportunity to understand the complex techniques. The presentation will discuss a few of the processes, and throw a little light on some of the motifs in the samples of the Cotsen Textile Traces Study Collection.

PANEL 3 (EUROPE-CENTRAL ASIA)***An Indicative Sasanian Fragment:
Preventive Care of The Cotsen Textile Traces collection***

Maria Fusco

The work of the conservation department at the George Washington University Museum and the Textile Museum with a fragmentary textile which shares similarities with an Abegg Stiftung collection textile will be described. The department primarily provides preventive conservation services to the Cotsen Textile Traces Study Collection. The processing path of this textile, indicative of how the larger collection has been processed as it entered the museum, will be discussed.

***Rams in Rows: The Conservation of a Central Asian
Silk Weft Faced-Compound Twill***

Hélène Dubied

The subject of the presentation is a Central Asian silk weft-faced compound twill dating from the seventh to tenth century, which is part of the permanent exhibition of the Abegg Stiftung and that was conserved in 2010. The conservation condition of the textile was good and it was probably already cleaned before entering the collection of the Abegg Stiftung. The conservation treatment included vacuum cleaning the textile to remove loose surface soiling, as well as building a pressure mount. The presentation will focus on the reasons why dry cleaning, rather than wet-cleaning was chosen, as well as explain how pressure mounts are usually made in the Abegg Stiftung.

PANEL 4 (AFRICA)***Kuba Textiles Across Time***

Kevin Tervala

In August 2018, the Baltimore Museum of Art opened *Kuba: Fabric of an Empire*, an exhibition that proposed a history of textile design in the Kuba kingdom. Relying primarily on carbon-14 (c-14) analysis of forty-two woven and appliquéd works, the museum constructed a stylistic timeline, one that began in the early 18th century, continued until the 1970s, and highlighted four distinct styles of design. This presentation summarizes this proposed history, discusses the conclusions that can be drawn from the dating, and examines the radiocarbon dating method.

Subtle Effects: Texture & Dimension as Artistic and Symbolic Devices in Kuba Design

Vanessa Drake Moraga

The Kuba textile tradition is renowned for its improvisational patterning, expressed across all media and surfaces, from prestige cloth to the intricate assemblages of ceremonial dress, beadwork and headwear displayed by male and female titleholders and dignitaries. But there are more subtle visual and structural effects at play in this brilliant textile aesthetic. Drawing on two works of fiber-based regalia in the Cotsen Textile Traces Study Collection—a minimalist titleholder's hat and a royal belt with beaded pendants—this presentation considers the elemental role and symbolic significance of texture and dimension in Kuba design. The works offer insight into the conceptual links between three-dimensional forms and the inventive techniques used to embellish the flat visual plane of the woven raffia panel that supplies the “canvas” for textile design and its abstract pattern geometries. Kuba artists similarly exploit such properties as contrast in texture, shape, sculptural relief, weight and volume, as well as a variety of surface effects and optical illusions, in the composition of their spectacular skirts and intensively patterned embroidered status cloths.

Art and Science: My Way of Revalorizing Forgotten Congolese Ancestral Textiles

Mireille Asia Nyembo

The artist Mireille Asia Nyembo revisits African textiles, specifically Kuba textiles from Democratic Republic of the Congo, focusing her research in the raw material, a plant fiber “raffia,” with an objective to revalorize the forgotten Congolese ancestral textiles. Her experimental approach, deep and thoughtful, leads her to analyze this material, its texture, its coloring potential, through rigorous experiments, in the image of scientific research, systematically reporting all traces of her work. Asia presents the evolutionary process of her trial and error, her observations and conclusions in a pedagogical and didactic manner, evoking in particular the long time she spent working at her residency of artistic research and experimentation.

PANEL 5 (AMERICAS)***Jim Bassler's Construction for Lloyd Cotsen's "Box Project" and the Scaffold Weaves from Peru***

Jim Bassler

In 1996 Jim Bassler was invited to teach textile history of the Americas at the Fowler Museum, UCLA. This opportunity enabled him to study close-up the Peruvian scaffold weaves from the Nasca-Wari textiles in the collection and it became a key element of his artistic practice. "Without that experience," he writes "I doubt it would have been possible to realize the possibility of the woven cube" - an idea that formed his contribution to the Lloyd Cotsen's "Box Project." Creating his own method of this special 2000-year-old weaving process, the scaffold weave, he constructed woven, 2" X 2" cubes. Mary Kahlenberg, former textile curator to Lloyd Cotsen, saw Bassler's cubed works, and it was agreed that this would be a good place to start for Lloyd Cotsen's "Box Project." Preceding small works can be found in the Cleveland Museum of Art along with a number of scaffold-woven pieces in various collections, that are hallmarks of Bassler's work to this day.

Four-Selvaged Cloth: Past and Present

Elena Phipps

The extraordinary weaving of four-selvaged cloth in the Americas has a long history, yet rarely found anywhere else in the world. The weaving of textiles with this feature has many physical and conceptual implications. Making fabric that is not cut off the loom but woven to size and shape requires the weaver's intentionality to create a textile with integral purpose. Ancient traditions in the Andes, and in Mexico, further utilize the method of four-selvaged cloth in a special way to create high status garments with designs formed of pure color areas in warp and weft. The integration of color and weave requires forethought and planning, and results in a cloth that is complete, edge to edge, front and back. James Bassler, in his artwork today has explored in new ways, this phenomenon, as a construction for creative expression. In this short presentation, we will look at selected examples of the traditions that serve, in part, as the inspiration for Bassler's work, and see the admirable work of the ancient weaver's art.

Textile Traces of Middle American Civilization

Alejandro de Ávila

The textile traditions of Mexico and Central America are unevenly represented in global collections. While Guatemalan costumes and Panamanian appliqué molas are featured frequently in museums, weavings and embroideries from other areas in the region are rarely included. Mexico, in particular, which boasts probably the most diverse repertoire of woven structures manufactured today in the Americas, is often represented by examples made for the tourist trade, which do not usually reflect the technical standards nor the aesthetic quality of fabrics made for communal use. Among the fibers, agave, locally domesticated cotton, and silk, both wild and introduced, have long been used in the region. The same holds true for cochineal, indigo, and *Plícopurpura* (shellfish purple), three outstanding dyestuffs. Recent genetic research indicates that both cochineal and its host plant were domesticated locally in very

early times, and later introduced into the Andes by seafaring canoe fleets, long before the European invasion. My presentation will focus on textile materials and techniques, which have transcended the region, and have influenced the work of contemporary artists like Jim Bassler. I will characterize Middle America as one of the areas of the world where the textile arts are most lively and innovative, where “traditional” artists and urban artists are currently cross-breeding, so to speak, and flourishing together.

PANEL 6 (OCEANIA)

The Alexander Shaw Barkcloth Books

Adrienne Kaeppler

The “Shaw Barkcloth or Tapa Books” are relatively rare volumes and are one of the “must have” items for Cook-voyage collectors and textile collectors as they are known to be made up of authentic pieces of barkcloth from Captain Cook’s voyages and are therefore the earliest known pieces of barkcloth from the Pacific Islands. The book has five printed pages of anecdotes copied from the journals of Cook and others, as well as Shaw’s own observations. There is also a two-page printed list of the specimens of cloth numbered from 1 to 39. The rest of the book is comprised of high-quality watermarked paper with pieces of the bark cloth bound in or pasted. It should be noted at the outset that the two-page list is almost entirely incorrect and that in some of the books additional pieces of barkcloth have been added, and these are not necessarily from Cook’s voyages. Among the challenges of working with the books are identifying which Polynesian Island the pieces came from and imagining what the whole piece looked like before it was cut into tiny pieces.

Nā Ho’oilina a Maikoha: Reflections on Contemporary Kapa Practices

Kamalu DuPreez

Kapa making in Hawaii has undergone considerable changes in the past 200 years. Much historical knowledge of kapa and kapa making was not fully recorded during the 19th century, and what exists today is based on recollections from Kānaka ‘Ōiwi (Native Hawaiian) writers who were, themselves, not kapa makers. In the 20th century, with the reinvigoration provided by the Hawaiian Renaissance, Native Hawaiians and local community members began to revive the art and practice of Hawaiian kapa making, similar to barkcloth production in other parts of Polynesia, but distinctive in elements of form and execution. Genealogies of kapa making in recent time reflect a reclamation of indigenous practices and a desire to expand and experience the knowledge of this unique cultural heritage in Hawaii. While meanings and methods are still being tested, recent generations of kapa makers continue to search for answers as new resources—both texts and materials—become more widely available, and as the community again recognizes the significance of kapa in Hawaii.

BIOGRAPHIES

Ruth Barnes, PhD, is the Thomas Jaffe Curator of Indo-Pacific Art at the Yale University Art Gallery. She received her doctorate from Oxford University and was previously textile curator at the Ashmolean Museum, Oxford. Her publications include *The Ikat Textiles of Lamalera* and *Indian Block-Printed Textiles in Egypt: The Newberry Collection in the Ashmolean Museum, Oxford*. One of her most recent books, *Five Centuries of Indonesian Textiles*, co-edited with Mary Kahlenberg, received the Textile Society of America's R. L. Shep Award in 2010.

Jim Bassler. It took Jim Bassler 27 years to find a life different from the one he had been told to live. In 1960, after working in England for two years, he decided it was time to head home, but not directly. He boarded a cargo ship headed for Hong Kong, hoping to find something that would bring him happiness. By the time he arrived in Bombay, India, he had begun to see pathways – watching indigenous people create. In Bombay, he was captivated as they spun, wove, and with a multitude of techniques, dyed cotton. These rich images continued into Indonesia, China, and later Japan. He was hooked. He wondered if the United States had anything as honest as this. For over 60 years he has been both teacher and studio artist, exhibiting his work in many places. Although technology expands the possibilities to create, for him, it has been the study of ethnic and historical textiles that have given him the greatest inspiration. In the 1980's, he discovered the wedge-weave structures used by the Navajo in the 1880's. In the mid 1990's, he began to experiment with the scaffold weaves of pre-Colombian Andean cultures. For 12 years, he taught Textile History of the Americas at the Fowler Museum, UCLA. This provided him access to their vast collection of historical textiles from the world, from which he continues to be inspired and create.

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 for 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. Since 2016 she has been a guest professor at Arc School of Conservation-Restoration at the University of Applied Sciences and Arts Western Switzerland in Neuchâtel. She is the Academic Coordinator the Cotsen Textile Traces Study Center at the George Washington University and The Textile Museum. Her publications include "Eugène Grasset et les sources pédagogiques de Johannes Itten et Vassily Kandinsky," in *Le Bauhaus et la France, Das Bauhaus und Frankreich*, edited by Thomas Gaehtgens, Isabelle Ewig and Matthias Noell, 2002 and "The robe de chambre de Meuron. Handmade and machine made replica," in *Made in Neuchâtel. Deux siècles d'indiennes*, 2018; www.robedemeuron.ch. Her research areas are in Art Nouveau, indiennes, and cultural exchanges.

BIOGRAPHIES

Vanessa Drake Moraga is a specialist in textile art, with a research and curatorial focus on Africa and the Andean region. She was the guest curator for The Textile Museum exhibition *Weaving Abstraction: Kuba Textiles and the Woven Art of Central Africa* (2011) and wrote the accompanying catalogue, which was a finalist for the International Tribal Art Book Prize. She previously curated the exhibition *In An Eternity of Forest: Paintings by Mbuti Women* at the UC Berkeley Art Museum/BAMPFA and the Diggs Gallery, Winston-Salem State University, NC. She has written and lectured extensively on these subjects, including for HALI and TRIBAL magazines, and is the author of *Animal Myth and Magic: Images from Pre-Columbian Textiles* (2005); *Shamans, Supernaturals and Animal Spirits: Mythic Figures from the Ancient Andes. A Visual Encyclopedia* (2016) as well as many catalogues of private textile collections.

Alejandro de Ávila Blomberg, PhD, received a Bachelor's degree in anthropology and physiological psychology from Tulane University in New Orleans, later earned a Master's in psychobiology and then a doctorate in anthropology from the University of California in Berkeley. His family roots lie in Oaxaca, San Luis Potosí and Finland. His great grandmothers on both sides of the family were spinners and weavers. He was born and grew up in Mexico City, where he attended the German School from kindergarten through high school. He has held teaching and research positions at three universities in Mexico, and established the first office of the World Wildlife Fund in his country. He is the founding director of the Oaxaca Ethnobotanical Garden, and the curator, adviser and research coordinator at the Oaxaca Textile Museum. His interest in plants and Mesoamerican cultures goes back to a childhood spent near Chapultepec, a magnificent park since Aztec times that houses the National Museum of Anthropology. When he was a teenager, he did an apprenticeship at a cotton weaving workshop in Oaxaca. For the past twelve years, he has collaborated with four indigenous weavers to recreate a number of techniques that had died out in Mexico over the past three centuries, including featherwork.

Hélène Dubuis holds a master degree of arts in textile conservation restoration from Bern University of Applied Sciences, Switzerland. She studied textile conservation at the Abegg Stiftung from 2008 to 2013. Her thesis dealt with two large Central Asian weft-faced compound twills. She now works part-time as a freelancer in Switzerland, as well as part-time for conservation projects in the Abegg Stiftung. Among other things, she had the opportunity to work on central Asian textiles from the Abegg Stiftung's collection, as well as working on central Asian textiles during three stays in the Archaeological Institute of the Qinghai Province in China.

BIOGRAPHIES

Kamalu du Preez has more than 25 years of experience in cultural knowledge and practices within the academic and museum fields. She graduated from the University of Hawai'i at Mānoa in 1999 with a dual bachelor's in Anthropology and Art. She went on to the Center for Pacific Islands Studies' graduate studies program and received certificates for achievement in Hawaiian and Tahitian languages. Du Preez began working at the Bernice Pauahi Bishop Museum in 2001 as a NAGPRA intern, later becoming a collection technician. Du Preez has worked as the assistant collection manager for Ethnology since 2008. She also represents the museum in traveling exhibitions, museum field-related discussion panels and presentations, and in cultural protocols, internationally and domestically. Du Preez serves on Hui 'Imi'ikepono, a cultural knowledge advisory group reporting directly to museum leadership. Beyond institutional roles, du Preez has experience in hula and oli under the training of Kumu Hula John Keolamaka'āinana Lake. She has additionally practiced the art of making kapa for over a decade under Moana K. M. Eisele, with whom du Preez demonstrated and presented at the 2014 Festival du Tapa Tahiti. Du Preez also coordinated the 2017 Holomua ka Hana Kapa symposium at Bishop Museum in Honolulu.

Maria Fusco is the chief conservator and Margaret Wing Dodge chair in conservation at the George Washington University Museum and The Textile Museum in Washington D.C. She has worked at the museum since 2011. Before joining the museum staff, Maria Fusco trained at the Textile Conservation Centre in Winchester, England, and held roles in government and private institutions in the United States and Europe, including the Konserveringscenter Vejle in Denmark, the Museum at the Fashion Institute of Technology, the Los Angeles County Museum of Art, and the Smithsonian's National Museum of African Art. Maria Fusco oversees the museum's object conservation and integrated pest management programs.

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.

Adrienne L. Kaeppler, PhD, is curator of Oceanic Ethnology at the Smithsonian Institution, Washington, DC. Her bachelor's, master's, and doctorate's degrees are from the Anthropology Department at the University of Hawaii. She was an anthropologist at the Bishop Museum, Honolulu, in the 1970s and moved to the Smithsonian Institution in 1980. She worked with the Conservation Department to provide stabilization, conservation, documentation, and access to the large barkcloth collection, culminating in a four-year Barkcloth project on the US Exploring Expedition collection, which was the predecessor of the Glasgow project. Her ethnographic focus is on social structure and the arts, including the visual arts, poetry, music, and dance. She has published widely on these subjects, as well as collections made during the voyages of Captain Cook and the United States Exploring Expedition.

BIOGRAPHIES

Mushtak Khan graduated in Fine Arts and Inorganic Chemistry from Jiwaji University, Gwalior. He has researched and documented crafts and textiles in India for more than 30 years. Formerly Deputy Director at the National Crafts Museum, New Delhi, he continues to contribute to craft knowledge and documentation. He has been a lead researcher in folk and tribal traditions at Sahapedia, the online resource for Indian Art, Culture, Heritage, and is an appointed expert on various Committees, including Lalit Kala Akademi and UNESCO.

Mireille Asia Nyembo. Born in Kalemie in the Democratic Republic of Congo, Mireille Asia Nyembo lives and works in Brussels. Graduated in interior design from the Academy of Fine Arts in Kinshasa. In 2017, she went on a research and creation residency at Tamat, Museum of Tapestry and Textile Arts of the Wallonia-Brussels Federation, where she develops a work on "Raphia in its transfiguration and erasure, the symbol of the revaluation of Congolese kuba textile forgotten in favor of the foreign textiles, wax loincloth". She willingly integrates her traumatic experience linked to the experience of the war in Eastern Congo, and her family to her work. Existential questions invaded Mireille Asia's work, even if they were not answered. This constituted a blockage for her. She therefore decided to immerse herself in literature, the history of her family, of her ancestor's textile and symbols, her culture, her country, science and her passion for art. A multidisciplinary artist, she uses textile painting, installation, video, photography and performance - her artistic languages choices - in which Mireille Asia Nyembo finds a great freedom of expression that pushes her to answer questions about being in front of her interior, her identity, her culture, her memory and about personal awareness in responsibility to preserve and transmit through her art the ancestral history of Congolese textiles.

Elena Phipps, PhD, Columbia University (Precolumbian Art History and Archaeology, 1989) has focused her professional work on the study of the history of textile materials and techniques in cultural contexts. She was senior conservator at the Metropolitan Museum of Art (1977 - 2010) and co-curated two major textile exhibitions at the museum: *The Colonial Andes: Tapestries and Silverwork 1430-1830* (2004) - whose catalogue was awarded the CAA Alfred Barr Jr. Award and the Mitchell Prize - and *The Interwoven Globe: worldwide textile trade* (2013). In 2013, she was a guest curator for the Fowler Museum, UCLA for *The Peruvian Four-Selvaged Cloth: ancient threads, new directions* and authored the catalogue. Her publications include *Cochineal Red: the art history of a color* (MMA, 2010) and *Looking at Textiles: a technical terminology* (Getty Publications, 2013) and many articles on materiality and textiles, including "Woven Brilliance: Approaching Color in Andean Textile Traditions" (forthcoming, *The Textile Museum Journal*, 2020). She was President (2011 to 1-2014) of the Textile Society of America, and has been teaching textile history, techniques and culture in the Department of World Arts and Culture/Dance, University of California at Los Angeles, (UCLA) since 2011.

BIOGRAPHIES

Lyssa C. Stapleton, PhD, has been curator of the Cotsen Collection in Los Angeles for over 20 years. She has organized a number of exhibitions focusing on textiles and basketry, including *The Box Project: Uncommon Threads* (2016-2018) and *Bamboo* (2018) at Craft Contemporary in Los Angeles. She is the editor of *Early Chinese Textiles from the Lloyd Cotsen Collection* (2015) and *The Box Project* (2016). She holds a doctorate in archaeology from the University of California, Los Angeles and is the Primary Investigator for woven materials for the Arpa River Valley (Areni-1 Cave) Archaeological Project in Armenia.

Kevin Tervala, PhD, is associate curator of African art and department head for the Arts of Africa, the Americas, Asia, and the Pacific Islands (AAAPI) at The Baltimore Museum of Art (BMA). He arrived at the BMA in 2015 as AAAP's curatorial fellow and assumed his current position in 2017. During the last four years, he has curated eight exhibitions of African and pre-Columbian art, consulted on a number of contemporary art projects, and is currently chairing the BMA's Cultural Property Working Group. In addition to his curatorial duties, Kevin is an active scholar whose research into colonial-era African art has appeared in *African Arts*, *Tribal Art*, *NKA: Journal of Contemporary African Art*, and *Cahier du Forêt, Environnement, et Société*. He has also started writing a book, tentatively titled "Desert Vision: Colonialism, Climate Change, and the Transformation of Artistic Creativity in Northwestern Kenya." Kevin received a PhD and MA from Harvard University and a BA from the University of Maryland.

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