

Discover the world in a fragment:  
Students present research on fragments  
that intrigue them from the Cotsen  
Textile Traces Study Collection

**SATURDAY, APRIL 17, 10 A.M.–3 P.M. EDT**

[cotsentextiles.gwu.edu](http://cotsentextiles.gwu.edu)



## INTRODUCTION

### **ORGANIZER**

The Cotsen Textile Traces Study Center at the George Washington University Museum and The Textile Museum

### **ABOUT THE COTSEN TEXTILE TRACES STUDY CENTER AND COLLECTION**

The Cotsen Textile Traces Study Center opened at the George Washington University Museum and The Textile Museum in fall 2020. It is dedicated to textile research and houses the Cotsen Textile Traces Study Collection, which 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. Visit [cotsentextiles.gwu.edu](http://cotsentextiles.gwu.edu) to learn more about the collection and donation, and view the collection online.

### **THE COLLOQUIUM**

The Cotsen Textile Traces Student Colloquium seeks to encourage textile research, facilitate critical discussion and support the next generation of scholars, curators and conservators. Students will present their research on one object from the Cotsen Textile Traces Study Collection. They will be introduced by their professors, who will also moderate a Q&A discussion.

### **THIS INAUGURAL COLLOQUIUM WILL FEATURE THE SCHOLARSHIP OF STUDENTS FROM:**

- George Washington University (art history, decorative art and design history, classical and Near Eastern languages and civilizations)
- American University, Washington D.C. (history)
- University of California, Los Angeles (art history)
- Arc School of Conservation-Restoration, University of Applied Sciences Western Switzerland

COLLOQUIUM  
DETAILED PROGRAM  
(ALL TIMES IN EDT)

PANEL 1

- 10.00–10.15 WELCOME AND INTRODUCTION**  
10.00–10.05 **Welcome and “Housekeeping”**  
Lori Kartchner, The George Washington University  
Museum and The Textile Museum
- 10.05–10.10 **Greetings Words**  
John Wetenhall, The George Washington University  
Museum and The Textile Museum
- 10.10–10.15 **Introduction**  
Marie-Eve Celio-Scheurer, The George Washington  
University Museum and The Textile Museum
- 10.15–11.15 PANEL 1**  
**European Textiles: Late 19th to Early 20th Century**  
Moderated by Marie-Eve Celio-Scheurer,  
as guest professor of art history, Arc School  
of Conservation-Restoration, University of  
Applied Sciences Western Switzerland
- 10.20–10.30 **Embroidered panel, attributed to Eileel Saarinen**  
Zoé Meyer de Stadelhofen  
University of Applied Sciences Western Switzerland
- 10.30–10.40 **Raoul Dufy’s “Neptune”:  
a journey through arts movements**  
Marie-Amélie Coyos
- 10.40–10.50 **Soviet textiles as message carriers: an example  
with a textile designed by Sergei Burylin and  
manufactured by Ivanovo-Voznesensk factories**  
Léa Girardin
- 10.50–11.00 **Q&A**



**Embroidered panel,  
attributed to Eileel Saarinen (T-0657)**  
Zoé Meyer de Stadelhofen



**Raoul Dufy’s “Neptune”:  
a journey through arts movements (T-1140)**  
Marie-Amélie Coyos



**Soviet textiles as message carriers:  
an example with a textile  
designed by Sergei Burylin and  
manufactured by Ivanovo-Voznesensk  
factories (T-2102.041)**  
Léa Girardin

PANEL 2

**11.15–12.00 PANEL 2**  
**Euro-American Textiles: 17th to 20th century**  
Moderated by Cecilia Gunzburger, adjunct professorial lecturer, decorative arts and design history, George Washington University

11.25–11.35 **A European Interpretation of Japanese Katagami Stencils**  
Mun Kim

11.35–11.45 **Chasing Chintz: Finding the Maker of a French, Printed Cotton Textile Fragment from the Cotsen Textile Traces Study Collection**  
Erin Russell

11.45–11.50 **Q&A**

PANEL 3

**12.00–12.30 PANEL 3**  
**Byzantine textiles**  
Moderated by Sharon Gertsel, professor of Byzantine art and archaeology, University of California, Los Angeles

12.10–12.20 **Thus, everything is clothed in beauty; everything fills the eye with wonder: shifting vision and illuminating media**  
Sofia Pitouli

12.20–12.20 **Q&A**

12.30–1.00 **BREAK**



**A European Interpretation of Japanese Katagami Stencils (T-0193.270)**  
Mun Kim



**Chasing Chintz: Finding the Maker of a French, Printed Cotton Textile Fragment from the Cotsen Textile Traces Study Collection (T-0453)**  
Erin Russell



**Thus, everything is clothed in beauty; everything fills the eye with wonder: shifting vision and illuminating media (T-1110)**  
Sofia Pitouli

PANEL 4

1.00–1.45

**PANEL 4  
“Coptic” Textiles**

Moderated by Elise Friedland, associate professor of classics and art history, George Washington University

1.10–1.20

**Genesis in a Late Antique Egyptian Textile**

Shadow Curley

1.20–1.30

**Greco-Roman Influence on Late Antique Egyptian Textiles**

Alexis Allen

1.30–1.40

**Q&A**

PANEL 5

1.45–2.40

**PANEL 5  
South Asian textiles**

Moderated by Cristin McKnight Sethi, assistant professor of art history, George Washington University

1.55–2.05

**Communicating Kingship and Devotion across Cultures: Phaa nung garments produced on the Coromandel Coast for the Siamese Court**

Emma Veon

2.05–2.15

**The Significance of Jain Iconography on Embroidered Textiles**

Catherine Gille

2.15–2.25

**Textile Fragments as Catalysts for Radical Imagination**

Jessica Layton

2.25–2.35

**Q&A**

CLOSING DISCUSSION

2.40–2.55

**CLOSING DISCUSSION**

Moderated by Sumru Belger Krody and Marie-Eve Celio-Scheurer, The George Washington University Museum and The Textile Museum

CONCLUSION

2.55–3.00

**CONCLUSION**

John Wetenhall, The George Washington University Museum and The Textile Museum



**Genesis in a Late Antique Egyptian Textile (T-0304)**  
Shadow Curley



**Greco-Roman Influence on Late Antique Egyptian Textiles (T-0214a)**  
Alexis Allen



**Communicating Kingship and Devotion across Cultures: Phaa nung garments produced on the Coromandel Coast for the Siamese Court (T-0669)**  
Emma Veon



**The Significance of Jain Iconography on Embroidered Textiles (T-2567)**  
Catherine Gille



**Textile Fragments as Catalysts for Radical Imagination (T-0658)**  
Jessica Layton

**PANEL 1****European Textiles: Late 19th to Early 20th Century****Embroidered panel, attributed to Eileel Saarinen**

Zoé Meyer de Stadelhofen

This presentation will focus on an embroidered panel of the Cotsen Textile Traces Study Collection (T-0657), attributed to Eliel Saarinen (1873-1950) who was a Finnish-American architect and designer. As machine embroidery appeared in textiles during the mid-19th century, this technique was tightly laced to the textile creations of the late 19th and early 20th century. Eileel Saarinen's artistic influences include the Finnish National Romanticism movement, as well as Art Nouveau and Art Deco. Saarinen's life and work will be discussed, going from Scandinavia to the United States, where Saarinen directed the Cranbrook Academy of Arts, alongside his wife and textile artist Loja Saarinen. Saarinen is best known for his architecture and design, therefore it is likely that this textile was meant for commercialization, making it a rare find in a museum collection. This presentation will also touch on the social context surrounding the creation of this piece, as well as the beginning of the heritage recognition of design and designers by museum.

**Raoul Dufy's "Neptune": a journey through arts movements**

Marie-Amélie Coyos

This presentation will highlight a printed plain-weave linen textile, entitled "Neptune," designed by the French artist Raoul Dufy (1877-1953) and produced by Bianchini-Ferrier. Conserved in the Cotsen Textile Traces Study Collection at the George Washington University Museum and The Textile Museum (T-1140), this textile is a rich example of the craftsmanship the artist could infuse in each of his pieces. After focusing on this textile, the essence of what makes Dufy's approach of arts so unique, and how he tied up multiple movements in a fascinating evolution visible in his art will be explored.

**Soviet textiles as message carriers: an example with a textile designed by Sergei Burylin and manufactured by Ivanovo-Voznesensk factories**

Léa Girardin

This presentation will highlight a Soviet printed cotton plain-weave textile, designed by Sergei Burylin (1876-1942) and manufactured by Ivanovo-Voznesensk factories. Conserved in the Cotsen Textile Traces Study Collection at the George Washington University Museum and The Textile Museum (T-2102.041), this Soviet textile belongs to a larger group of some 250 Soviet textiles and design samples acquired on the art market in Switzerland by late Lloyd Cotsen (1929-2017) in 1999. After focusing on this textile by Sergei Burylin, the use of textiles during the early days of the Soviet Union (1927-1933) as mass media to convey ideals of modernity and as a tool to convert an agricultural country into a modern one will be discussed.

**PANEL 2****Euro-American Textiles: 17th to 20th century****A European Interpretation of Japanese Katagami Stencils**

Mun Kim

This presentation focuses on a textile fragment from the Cotsen Textile Traces Study Collection (T-0193.270) that features black bamboo pattern prints on cream satin weave silk. This design is similar to those featured in Japanese *katagami* (a paper stencil dyeing technique) works, but there are still open questions about its origin. The textile has several elements that diverge from typical Japanese *katagami*, including stain weave, abstract motifs directly printed on ground fabric, and dull edges. This presentation will touch on the spread of Japanese motifs in Europe between the 19th and 20th century, and in particular, *katagami* stencils and their use as inspiration material for many European designers.

**Chasing Chintz: Finding the Maker of a French, Printed Cotton Textile Fragment from the Cotsen Textile Traces Study Collection**

Erin Russell

Printed cottons circulated widely throughout the 18th-century globe. Yet, that very circulation makes it difficult to assign specific designs and fragments to particular makers or manufacturing firms. This presentation examines a French printed cotton from the Cotsen Textile Traces Study Collection (T-0453). It connects the fragment to fragments of a nearly identical design in the collection of the V&A and in a publication from the Villa Rosemaine. Using information from these fragments, the presentation identifies a possible maker for the Cotsen fragment. Ultimately, it explains why the production and consumption context in which these fabrics circulated complicate a definitive attribution.

**PANEL 3****Byzantine textiles****Thus, everything is clothed in beauty; everything fills the eye with wonder: shifting vision and illuminating media**

Sofia Pitouli

This presentation examines the social, religious and cultural role of textiles during the late antique period via the study of textile fragments from the Cotsen Textile Traces Study Collection. Initially, this research places textile ornamentation within the socio-economic sphere of the late antique world. Building on the socio-economic function of textiles, this presentation proposes a reassessment of the medium's complexities intending to view textiles as objects beyond mere ornamentations utilized by wearers to display their social status. It argues for a new critical approach towards textiles that questions their agency and emerge as objects inhabited by the wearer and separate entities that activate experiences both for the wearer and the viewer. Several late antique scholars, triggered by the optical effects of materials, strove to write about them and their qualities. How did late antique people interpret the qualities of materials and objects around them? This research considers how woven and embroidered threads along contemporary literary *ekphrasis* reflect a shift in the understanding of the qualities of textiles. Hence, the second part of this research engages with primary sources revealing the distinct late antique understandings of textiles in the secular and sacred spheres.

**PANEL 4**  
**"Coptic" Textiles****Genesis in a Late Antique Egyptian Textile**

Shadow Curley

After the collapse of Pharaonic rule in Egypt, marked by the suicide of Cleopatra VII in 30 BCE, the country was annexed as a Roman province. In the following centuries, power over the region would change hands several times. This political turnover gave way to a sweeping social and cultural transformation in Egypt, as new peoples began migrating to the country in great numbers. Through examining the material remains from this period, Egypt's shifting political, cultural and social landscape is evident even today. This presentation surveys a textile from the Cotsen Textile Traces Study Collection (T-0304) wherein the many influences present in late antique Egypt can not only be observed but are brought to life through storytelling and expert craftsmanship.

**Greco-Roman Influence on Late Antique Egyptian Textiles**

Alexis Allen

Several Egyptian fragments in the Cotsen Textile Traces Study Collection demonstrate Greco-Roman influence. This presentation focuses on one such fragment (T-0214a) hailing from the 7th century. Textiles from this period in Egyptian history are known as "Coptic." Coptic art is expressed on various platforms such as pottery and ceramics, but the most common surviving representations are textiles. In late antiquity and the early medieval period, Egyptian textiles show Hellenistic influence through their use of Greco-Roman iconography, such as mythological creatures, scenes of the Nile river, and personifications in their art. Fragment T-0214a is patterned with anthropomorphic figures and sea animals which are likely Nereids, a Pegasus and a sea monster. This presentation explores the possibility that this tunic's ornamentation depicts figures of Greco-Roman mythology, perhaps even figures from the myth of Perseus and Andromeda, while emphasizing the importance of understanding the many cultural influences in Egypt at this time.

**Panel 5**  
**South Asian Textiles****Communicating Kingship and Devotion across Cultures:  
Phaa nung garments produced on the Coromandel Coast  
for the Siamese Court**

Emma Veon

Trade relations between the Indian and Thai markets flourished under Ayutthaya rulers during the 15th through late 18th centuries. Resist- and mordant-dyed cotton fabrics from the Coromandel Coast proved most popular among the imperial class of Siam, who prized Indian-imported textiles for their rich colors and unique designs evocative of both Indian and Thai cultures. The *phaa nung* (also *panung*, *pa nung*), or ceremonial skirt fragment housed in the Cotsen Textile Traces Study Collection features an iconographic program that incorporates elements from the religious and aesthetic traditions of both Siam and the Coromandel Coast. The dancing deity motif on the *phaa nung* fragment employs a reference to Buddhist mythology to affirm the royal status of the wearer. A comparison of this textile fragment with a contemporaneous *phaa nung* trade textile housed in the Metropolitan Museum of Art illustrates the dual influences of Indian and Thai cultures that inspire these regal trade textiles.

**The Significance of Jain Iconography on Embroidered Textiles**

Catherine Gille

Cat Gille's research focuses on Jain iconography found within two textiles made in the northern and western regions of India. In addition to analyzing these textiles for function and meaning, she also considers the role of the embroiderer, and how production and technique may influence our understanding of a textile's purpose. In this presentation, Gille will examine a group of symbols known as the *Ashtamangala*, or the Eight Auspicious Objects, which are important in the Jain religion. She observes each of the symbol's relationship to the Jina and acknowledges the connection between the Jain religion and ritual worship. Relatedly, she will discuss the Fourteen Auspicious Dreams of the *Tirthankara Mahavira*, which serve a complementary role in Jain iconography. By looking at these textiles in tandem with scholarship, Jain literature and other works of art where these motifs are found, Gille explores the possible use of these textiles in religious worship.

**Textile Fragments as Catalysts for Radical Imagination**

Jessica Layton

This presentation considers the desirability of textile fragments and explores their potential as catalysts for radical imagination. Through analyzing a selection of textiles from The Cotsen Textile Traces Study Collection at the George Washington Museum and The Textile Museum, this research expounds ideas of collective action and community in relation to the taxonomy of *fragment*. By relating the materiality of fragments to conceptions of individuality and health, this presentation proposes an undervalued and timely function of fragments, as tools for sparking radical ways of thinking about care.

## MODERATORS

**Belger Krody, Sumru**

Sumru Belger Krody is the senior curator for The Textile Museum Collection at the George Washington University Museum and The Textile Museum. She 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 and 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 master's 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.

**Celio-Scheurer, Marie-Eve**

Dr. Celio-Scheurer is the academic coordinator for the Cotsen Textile Traces Study Center at the George Washington University and The Textile Museum. She holds a doctorate, *summa cum laude*, in art history 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 in India, where she was a consultant for UNESCO, and worked as a scientific collaborator and co-curator at the Rietberg Museum in Zürich. Since 2016 she has been a guest professor at the Arc School of Conservation-Restoration, University of Applied Sciences Western Switzerland, in Neuchâtel. As academic coordinator, she has been leading the Cotsen Textile Traces Study Center since 2019. Her publications include "Eugène Grasset et les sources pédagogiques de Johannes Itten et Vassily 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 cultural exchanges.

**Friedland, Elise**

Dr. Friedland is associate professor of classics and art history who teaches ancient art and archaeology and Latin at the George Washington University. Dr. Friedland has published two co-edited volumes, *The Sculptural Environment of the Roman Near East* (2008, Peeters Press) and *The Oxford Handbook of Roman Sculpture* (2015, 2018, Oxford University Press), as well as a monograph, *The Roman Marble Sculptures from the Sanctuary of Pan at Caesarea Philippi/Panias (Israel)* (2012, ASOR's Archaeological Report Series). In 2013, Dr. Friedland was awarded both GW's Bender Teaching Award and the Archaeological Institute of America's national Excellence in Undergraduate Teaching Award. For 2020-2021, she received an NEH Public Scholar Fellowship to write *Classical Washington: Greece & Rome in the Art and Architecture of D.C.*

**Gerstel, Sharon**

Dr. Gerstel is director of the UCLA Stavros Niarchos Foundation Center for the Study of Hellenic Culture, George P. Kolovos Family Centennial Term Chair in Hellenic Studies, and professor of Byzantine art and archaeology at the University of California, Los Angeles. Her research focuses on late Byzantine villages in Greece and on the intersections of Orthodox art and ritual. Gerstel is a widely published author whose books include *Beholding the Sacred Mysteries* (1999) and *Rural Lives and Landscapes in Late Byzantium: Art, Archaeology and Ethnography* (2015). The latter was awarded the 2016 Runciman Prize by the Anglo-Hellenic League, the inaugural book prize by the International Center of Medieval Art, and the Maria Theocharis Prize by the Christian Archaeological Society in Greece. Dr. Gerstel has also edited *A Lost Art Rediscovered: The Architectural Ceramics of Byzantium* (with J. Lauffenburger; 2001); *Thresholds of the Sacred: Art Historical, Archaeological, Liturgical and Theological Views on Religious Screens, East and West* (2007); *Approaching the Holy Mountain: Art and Liturgy at St. Catherine's Monastery in the Sinai* (with R. Nelson; 2010); *Viewing the Morea: Land and People in the Late Medieval Peloponnese* (2012); and *Viewing Greece: Cultural and Political Agency in the Medieval and Early Modern Mediterranean* (2016). Dr. Gerstel's current research focuses on the intersection of music, architecture and monumental decoration. She is co-director, together with Chris Kyriakakis (USC) of "Soundscapes of Byzantium," an international project which has been featured on Atlantic.com and on CBC radio.

**Gunzburger, Cecilia**

Cecilia Gunzburger is a textile historian on the faculty of the Smithsonian Institution and the George Washington University master's program in decorative arts and design history. Her interests focus on the global circulation and exchange of textiles, materials, designs and technologies in the early modern period, and the social construction of identity through furnishing and dress. Previously, she was a curator at The Textile Museum in Washington, D.C. Gunzburger holds master's in Fashion and Textile Studies from SUNY Fashion Institute of Technology and is currently pursuing a doctorate in art and architectural history at the University of Virginia.

**McKnight Sethi, Cristin**

Dr. McKnight Sethi is a curator and historian of South Asian art. Her research and teaching interests include textiles and folk art, the intersection of gender and practices of making, networks of circulation and exchange, the anthropology of art, and postcolonial theory. She has published on contemporary craft in India, the history of natural dyes in Asia and the production and circulation of folk embroidery during the late 19th century. She has also held curatorial and research positions at the Los Angeles County Museum of Art, the UCLA Fowler Museum, the Asian Art Museum San Francisco, the Philadelphia Museum of Art and the Museum of International Folk Art in Santa Fe, New Mexico.

#### PANELISTS

##### **Allen, Lexie**

Lexie Allen is a student at the George Washington University, completing her bachelor's degree with concentrations in archaeology and classical and Near Eastern languages and civilizations. She has experience studying past cultures in Greece and Israel from her studies abroad, as well as from her participation in an archaeological excavation. She intends to get a master's degree in historic preservation. She is focusing on Egyptian textiles from the Coptic period with ancient Greek influences for her internship at the Cotsen Textile Traces Study Center.

##### **Coyos, Marie-Amélie**

Marie-Amélie Coyos is currently working on getting her bachelor's degree in conservation-restoration at the Arc School of Conservation-Restoration, University of Applied Sciences and Arts Western Switzerland, in Neuchâtel. She intends to then obtain a master's degree in conservation-restoration in order to open her own workshop. She has previously worked as an intern in a restoration workshop specializing in painted wood, as well as in a patrimonial institution called the MRVT. These experiences have solidified her passion for working as a conservator-restorator. Her materials of choice are wood and other organic materials, but she is also interested in all kinds of metal.

##### **Curley, Shadow**

Shadow Curley is a third-year undergraduate student at the George Washington University who is currently pursuing a bachelor of arts degree in classical and ancient Near Eastern studies. As a research assistant and intern for the Cotsen Textile Traces Study Center, Curley primarily studies Egyptian textiles from late antiquity. She additionally works as the ancient Greek language tutor for the department of classical and Near Eastern languages and civilizations at the George Washington University.

##### **Gille, Cat**

Cat Gille is a junior studying under the Columbian College of Arts and Sciences at the George Washington University. She is a double major in art history and English and creative writing. Gilles loves to take advantage of opportunities that allow her to explore both of her creative interests. She is currently living at home in Virginia but does not let that stop her from exploring the world through her research on textiles.

##### **Girardin, Léa**

Léa Girardin is a student at the Arc School of Conservation-Restoration, University of Applied Sciences and Arts Western Switzerland, in Neuchâtel. She is currently in her second year of her bachelor's degree. From 2016 to 2019 she worked as an intern, and then as an assistant project manager in the Fotosammlung Ruth und Peter Herzog in Basel, where she inventoried a large collection of historical photographs. During her studies, she also did an internship in a workshop dedicated to the restoration of paintings, and another in the department of archaeology at the University of Zürich. She is interested in specializing in the conservation and restoration of technical and archeological objects.

##### **Kim, Mun**

Mun Kim is a research assistant at the Cotsen Textile Traces Study Center, and a graduate student in the decorative arts and design history program at the George Washington University. Her current studies focus on cross-cultural influence between Europe and East Asia in the arts and design, particularly in the 19th and 20th centuries. Prior to the program, she received a MBA in museum management at Kyung-Hee University in Seoul, South Korea, and worked as an international relations coordinator at the ICOM (International Council of Museums) Korea Committee, and the National Museum of Korea Cultural Relations and Publicity Division.

##### **Layton, Jessica**

Jessica Layton is a fourth-year undergraduate student of the art history and honors programs at the George Washington University. She has often utilized resources from the George Washington University Museum and The Textile Museum in her studies. As an intern with GW's Office of Sustainability, she also collaborated with the museum in organizing a campus-wide textile waste awareness campaign. She is particularly interested in institutional critique and the experience of art workers in museums.

##### **Meyer de Stadelhofen, Zoé**

Zoé Meyer is a third-year student at the Arc School of Conservation-Restoration, University of Applied Sciences Western Switzerland, in Neuchâtel. This year, she will finish her bachelor's degree, which is focused on stained-glass window conservation. After completing her bachelor's degree, she plans to continue her studies in the field, specializing in ethnographic and archaeological objects. She has participated in several internships at the Swiss National Museum in Zürich, the Laténium Park and Museum of Archeology in Hauterive, the Roman Museum in Avenches, the Museum of Art and History in Neuchâtel and the Folk Art Collection (Collection de l'Art Brut) in Lausanne.

##### **Pitouli, Sofia**

Sofia Pitouli is an art history graduate student at the University of California, Los Angeles, studying Byzantine and Islamic art. Pitouli holds a bachelor's in art history from the University of Massachusetts. Her research investigates artistic contacts and exchanges in the medieval Mediterranean, specifically between Byzantium and Islam. Currently, she is working on her qualifying paper, which examines the destroyed 13th century monastery of Lykousada and its Vlach founder, Hypomone. Pitouli's methodological approach for this historical period derives from art history, history, archaeology, anthropology, memory culture, and minority and gender studies. Outside of her coursework, Pitouli has conducted numerous internships in museums in the United States and Greece, including the Cotsen Textile Traces Study Collection, the George Washington University Museum and The Textile Museum, the Museum of Fine Arts, Boston, the Worcester Art Museum, and the Benaki Museum - Mentis Passementerie. Most notably, at the Museum of Fine Arts, Boston, Pitouli researched glasswork and textiles (Byzantine and Islamic) for the museum's upcoming Byzantine gallery.



## BIOGRAPHIES

### COTSEN TEXTILE TRACES STUDENT COLLOQUIUM

#### **Russell, Erin**

Erin Russell is a Ph.D. student in history at American University. Her research focuses on gender, race, the household, and material culture in early America and the Atlantic world. She received her M.A. in decorative arts and design history from the George Washington University. She has interned with the Cotsen Textile Traces Study Collection at the George Washington University Museum and The Textile Museum, the National Endowment for the Humanities, and the Smithsonian American Art Museum.

#### **Veon, Emma**

Emma Veon is a first-year graduate student of the dual-degree program in art history at George Washington University in Washington D.C. She will receive a B.A. in art history and English this Spring. She has worked as a docent at the Hirshhorn Museum and currently serves as an Intern for the Cotsen Textile Traces Study Center at the George Washington University Museum and The Textile Museum, where she primarily conducts research on trade textiles produced in India for international markets.

## IMAGES COPYRIGHTS

Cover: A tenth-century embroidered textile from Iran (T-1930) and a loupe are displayed on glass above a 15th-century resist and dyed textile from India (T-2066) in the Cotsen Textile Traces Study Center. Photo by Harrison Jones / The George Washington University.

Textile images: T-0657, T-1140, T-2102.041, T-0193.270, T-0453, T-1110, T-0304, T-0214a, T-0669, T-0658, T-2567. Bruce M. White Photography