

Clothing Identities Conference

**BOOK
OF
ABSTRACTS**

MAY 4th-6th 2022

📍 online

**1.
Age &
Gender**



**2.
Clothing
Regulations**

**3.
Clothing
Identities in
Museums**



euroweb

European | Textile | Network

Clothing Identities Conference

May 4th - 6th 2022

Book of Abstracts

Organisers:

Magdalena Wozniak

Cecilie Brøns

Paula Nabais

@EuroWeb Youtube Channel



**POLISH CENTRE
OF MEDITERRANEAN
ARCHAEOLOGY**

Glyptoteket



VICARTE
VIDRO E CERÂMICA
PARA AS ARTES

LAQV
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LABORATÓRIO ASSOCIADO
PARA A QUÍMICA VERDE

Conference Description

The conference is organised as part of the international research network Euroweb, which seeks to rewrite the History of Europe based on its production, trade, consumption and reuse of textiles and dress. EuroWeb fosters a pan-European network of scholars from academia, museums, conservation, as well as cultural and creative industries. Scholars from several disciplines of the Humanities (philology, art history, archaeology, history), Social Sciences (e.g. social anthropology, ethnology) and Natural Sciences (e.g. geochemistry, conservation) join forces to bridge current cultural and geographical gaps and facilitate interdisciplinary research.

Among the aims of this research network is to explore the clothing as an expression of identity through various methodological and theoretical approaches, spanning the whole geographical area of Europe and surrounding countries.

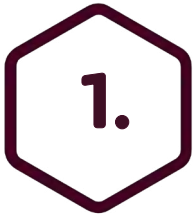
With clothing, humans express aspects of identity such as their gender, age, beliefs, and social status. Ancient costumes combine skin and textile, wrapping and tailoring. Many clothing elements in antiquity are unisex but are worn differently according to gender and age. Children's clothes are generally simple, but Roman children, for example, expressed their civil status and gender through clothing. Adults negotiate the changes in their age, body and status through garments. Poor people, slaves, and workers performing hard physical work, wear loose-fitting garments allowing freedom of movement and Late Antique sources report on second-hand clothing as an important part of the economy. Members of the elite, on the other hand, display their wealth through luxurious garments, decorated with complex patterns including precious metals and stones as well as precious dyes. A legal framework of sumptuary laws and prohibitions, and a normative framework of appropriate dress, accompany dress history for at least 2500 years. Fashionable items are generated from innovations and trade, and they have the capacity to alter body perceptions and gendered features of dress.

The objective of this conference is to bring together experts from various disciplines and working on diverse chronological periods (from Prehistory to 21st c.) and geographical areas to address the question of clothing as an expression of identity.

*WG2 Leaders,
Magdalena, Cecilie & Paula*

Conference Description

The conference is divided in 3 main themes:



Age & Gender

The use of textiles and dress to express aspects of identity, particularly age and gender, as part of a non-verbal communication system. How do gender and age through clothing express one's place in the economic, social, and productive spheres in ancient and historical societies?



Clothing Regulations

The existence of legal and normative frameworks, sumptuary laws and religious prescriptions aimed at regulating dress. How and to which extent did sumptuary laws and prohibitions shape ancient and historical clothing?



Clothing Identities in Museums

How can we rethink and re-make dress exhibitions in museums in a more inclusive way, and discuss their colonial, ethnic, nationalistic, and religious markers and symbolism? We also welcome papers presenting various dissemination strategies to prompt interaction between textile collections in museums and the public.

INFORMATIONS

AUDIENCE - The conference will be broadcasted via Youtube. You can follow the conference live at the EuroWeb Youtube Channel.

SPEAKERS - The conference will take place online, via Zoom. The access link will be sent via e-mail prior to the conference to all speakers. Please access the link, at least 5 minutes prior to the beginning of the sessions.

All speakers will have **20 minutes allocated for their presentations followed by 10 minutes for discussion**. The organisers kindly ask the speakers to keep their scheduled time, to avoid any delays.

The programme is set for the timezone **GMT +1h / UTC +1h**. Please check your timezone and adjust accordingly.

Any questions should be addressed to: eurowebwg2@gmail.com

Programme

Wednesday, May 4th | GMT +1h

Day 1

Age and Gender

Chair: Cecilie Brøns

9.00–9.15

Welcome & Introduction

9.15–10.45

Marco António Andrade, Catarina Costeira & Rui Mataloto

Weaving the Parcās web... Weaving-related artefacts in funerary contexts of Southern Portugal during the 4th and 3rd millennia BCE

Tina Boloti

Equal in Ritual(?): Unisex types of clothing in Aegean 2nd millennium BC religious actions

Francisco B. Gomes

The Body Politic? Dress, Gender and Bodily Capital in the Late Bronze and Early Iron Ages of Southwestern Iberia

10.45–11.00

Coffee Break

11.00–12.30

Sanna Lipkin

Children's headdresses from medieval and postmedieval Finland (ca. 1250–1850)

Anna Maria Desiderio & Arianna Esposito

Revising dress code. Some case studies from early Iron Age communities of Southern Italy

Giacomo Bardelli

Women of Bronze and Amber. Wealthy Female Burials from the Picenean Necropolis of the Archaic Period (6th century BC)

12.30–14.00

Lunch Break

14.00–15.30

Francesca Scotti

An example of a gift out of the inheritance concerning male garments: The role of gender in the clothing department according to Roman jurists

Courtney Ward

Marking Motherhood: Jewellery and gender identity in the Roman World

Petra Linscheid

The end of the Roman tunic. Changes of clothing in the Early Byzantine Mediterranean

15.30–15.45

Coffee Break

15.45–17.45

Elsa Yvanez

'In my parents' clothes'? Garments, childhood, and social status in the kingdom of Meroe

Eglė Kumpikaitė & Daiva Milašienė

The Women's Marital Status according to Headdress in Northeast Lithuania

Ieva Pigozne

Reflections of Person's Age in Peasant's Dress of the 19th Century.

Penelope Lalioti

Greek traditional costumes: woman and age

Programme

Thursday, May 5th | GMT +1h

Day 2

Clothing Regulations

Chair: Magdalena Wozniak

9.00–9.15

Welcome & Introduction

9.15–10.45

Joanna Słomska-Bolonek

Headbands as an element of the funeral costume in the Early Iron Age in south-western Poland

Quentin Richard

Do clothes reflect Athenian democracy in the Classical Period?

Zofia Kaczmarek

Dressed in Rebellion, Adorned in Resistance. Clothing as an Expression of Defiance and Opposition in Ancient Rome. Some methodical aspects

10.45–11.00

Coffee Break

11.00–13.00

Laura Quick

Priestly Dress, Embroidered Fabric and Liturgical Power in Ancient Judaism

Nahum Ben-Yehuda

White Linen Priestly Vestments

Elena Miramontes Seijas

Priests and textiles: religious meaning of clothes and accessories in ancient Rome

Cristina Cumbo

The so-called gammadiae between Christianity, Judaism and the profane world

13.00–14.30 Lunch Break

14.30–16.00 **Meghan Korten**

When the Ordinary Becomes Extraordinary: The Multiplicity of Meanings for Homespun Cloth in Medieval Iceland

Nade Genevska Brachikj & Dushica Brachikj

Rules, prohibitions and changes with the dress code in Macedonia

Constanța Vintilă

Self-Fashioning and Sumptuary laws in Wallachia and Moldavia (18th –early 19th centuries)

Programme

Friday, May 6th | GMT +1h

Day 3

Clothing Identities in Museums

Chair: Paula Nabais

9.00–9.15

Welcome & Introduction

9.15–10.45

Karina Grömer

Recreating Prestige through Textiles – The aim of dress recreations for research and dissemination in museums

Kayleigh Saunderson and Anna Zimmermann

Recreating Prestige through Textiles – The recreation of the “Princess of Hauskirchen” – archaeological sources and handcraft details

Astrid Fendt

Antique jewellery and antique identities exhibited

10.45–11.00

Coffee Break

11.00–13.00

Yeghis Keheyan, Miqayel Badalyan, Alessandro Ciccola, Ilaria Serafini & Roberta Curini

Urartian textile in Armenia

Morten V. S. Grymer-Hansen & Camilla Cziffery Nielsen

The Jøb: Mourning and veiling practises on Amager

Ana Cabrera Lafuente, María J. Feliciano & Borja Franco Llopis

Terms as labels: the case of Oriental and Orient from the Iberian perspective (14th to 17th century)

Roxana Coman

Dressing as an Arab and searching for Romanian traces: Textiles in Marcu Beza's collection

13.00–14.30 Lunch Break

14.30–16.00 **Tim Parry-Williams**
A Private Wardrobe: Fashionable cloth and culture in mid-19th century Japan

Aleksandra Kolaković
Nemanjići, Jovanka and Impure Blood: Identities, Costume, Television and Exhibitions at the Gallery of the Radio Television of Serbia

Karoline Anna Kulpa
The Egyptian (POP)Queen as Oriental Beauty: Costumes as a determinant of Cleopatra VII's Identity in the Classical Reception Works of Material and Audio-visual Culture of the 20th and 21st Centuries

16.00 Concluding Remarks



1. Age and Gender

Chair:
Cecilie Brøns

Late Roman textile from Egypt. Ny Carlsberg
Glyptotek, Copenhagen, inv. no. ÆIN 952.

Photo: P. Klemp



1

Marco António Andrade, Catarina Costeira & Rui Mataloto

Weaving the Parcas web... Weaving-related artefacts in funerary contexts of Southern Portugal during the 4th and 3rd millennia BCE

The votive sets of the megalithic communities of Southwestern Iberia are relatively well defined, both culturally and chronologically, in terms of the strict formal characteristics of their constituents (with emphasis on the widespread use of engraved schist plaques from the last quarter of the 4th millennium BCE onwards). However, in some cases these sets include elements that can hardly be seen as votive artefacts, namely functional items related to everyday activities that are usually found in residential areas: millstone elements (querns and handstones), polishers/grinders, hammerstones and anvils, as well as elements of the so-called industrial ceramics (which include weaving-related artefacts such as loom weights and spindle whorls). The paper intends to present the megalithic contexts in Southwestern Iberia where loom weights and spindle whorls are documented, debating the possible meaning of their presence in funerary environments. It will focus on such questions as the recovery and occasional transport of elements from the residential areas or their purposeful deposition in a funerary context, possibly as a representation/staging of the activity that the buried person would perform in life, without ruling out the non-funerary use of these contexts during the Neolithic and Chalcolithic periods (4th–3rd millennia BCE).

Equal in Ritual(?): Unisex types of clothing in Aegean 2nd millennium BC religious actions

The wearing of an item of clothing is fundamentally an act of meaning that goes beyond modesty, ornamentation and protection. It is an act of signification and therefore a profoundly social act right at the very heart of the dialectic of society.

Roland Barthes, *The Language of Fashion*, Berg 2004, 97.

The ritual exaltation of women has had a long-standing tradition in the Aegean Bronze Age archaeology from the late 19th – early 20th century onwards. It was only after the 1980s that scholars started to refocus attention on the religious roles of men as well, since men had been considered the prime motivating forces and agents of cultural process during that era, whether in politics or production.

Considering the statement of Barthes, this paper examines two unisex types of clothing intimately connected with cult activities in the Aegean 2nd millennium BCE: the so-called 'hide skirt' and the long robe with vertical band. The 'hide skirt', a garment with deliberately primitive appearance (as indicated by the characteristic 'pointed tail' on the bottom of its lateral side), has a long tradition in Minoan Crete from the Middle Bronze Age onwards, and a doubtful presence in the Greek Mainland. On the other hand, the long robe with vertical band in all probability has a Mycenaean origin and it seems to be widespread in Crete from the 15th century BCE onwards, during the Mycenaean occupation of the island.

Aiming at 'reweaving the fabric of ancient societies', I will attempt to challenge the misconceptions caused by a long tradition of androcentric paradigms, as well as re-appreciate the varied manifestations of gender in Antiquity beyond modern stereotypes of femininity and masculinity, and the roles of both sexes in the pre-historic Aegean.

The Body Politic? Dress, Gender and Bodily Capital in the Late Bronze and Early Iron Ages of Southwestern Iberia

While the generally poor state of preservation of textiles in the archaeological record of Southwestern Iberia means that very little information is available about the dress styles used by regional communities during the Late Bronze and Early Iron Ages (ca. 1200–500/400 BCE), there is strong indirect evidence that clothing became a particularly expressive vehicle for the construction, representation, and projection of social and cultural identities.

The adoption of non-textile dress complements hailing from the Mediterranean or inspired by Mediterranean models, documented both by the actual objects and, at least during the Late Bronze Age, by iconographic sources, together with the more than likely consumption of imported textiles or garments (the patterns of which may be reflected in the decoration of certain high-end pottery categories) certainly suggest that the clothed body was a significant identity locus, a canvas on which social messages regarding status and identity were projected in ways which were particularly expressive and carried a significant ideological charge.

This contribution will look at those social messages through the lens of gender identity and its construction, highlighting the significant changes which occurred between the end of the Bronze Age, where particular emphasis was placed on male attire as part of a broader prominence of a particular language of power and status, and the Early Iron Age, where, despite regional variations, female attire becomes much more significant as a medium for social discourses.

It will be argued that clothing styles reflected changing strategies of accumulation of symbolic capital (sensu Bourdieu) in the form of 'bodily capital', and that they were therefore embedded in wider socio-political structures and strategies, which further highlights the significance of dress not just as an expression, but as an actual constitutive element in the construction of social identities during this period.

Children's headdresses from medieval and postmedieval Finland (ca. 1250–1850)

Headdresses are occasionally found in excavated medieval and postmedieval children's burials. More often they are found on the heads of mummified individuals still in situ below the church floors (dating between 1600–1850). The earliest examples are girls' headbands decorated with studs (from ca. 1250 to early 1600). Later, caps associated with floral crowns were put on the heads of children. The model of the cap often reveals the gender of the child. This paper will explore why certain types of headdresses were put on the heads of children. The burial traditions that changed through time followed religious beliefs, social rules, and norms, as well as fashions. Even the simplest cap in the burial carries a significant load of meanings, cultural traditions, and emotions; they were intertwined with ideas of baptism, respecting dead individuals, and the fear of death, as well as the ideals of childhood as an innocent phase of life. An examination of the used fabrics, cutting, sewing, attaching, decorating, and dressing of the headdresses reveals important information about the communities and the way in which they handled the difficult task of burying prematurely dead children.

Revising Dress Code. Some Case Studies from Early Iron Age Communities of Southern Italy

The contribution aims to address the complex relationship between dress and ethno-social representation strategies through an analysis of the burial assemblages from early Iron Age communities of Southern Italy (9th–7th centuries BCE).

This multicultural area offers a privileged point of view due to the diversity of interacting peoples (Greeks, Etruscans, Indigenous) and the presence of economic, social, and other phenomena of great depth. The study will focus in the first place on a selection of imported objects from the eastern Mediterranean – orientalia and exotica – associated with funerary costume. These items are a result of trade and wide-ranging cultural contacts within the framework of a strong Mediterranean connectivity network. The analysis will examine how these objects are embedded in the different communities and exhibited as markers of the social status of the deceased. At the same time, their magical and ritual dimension will be explored, with particular attention to the possible intersection between ethnic, social, and/or age-related categories, and especially of gender roles. A second level of analysis will focus on the relationship between particular elements of burial costume and the cross-cultural contacts, mobility, and integration issues, in particular in women's dress. Indeed, in some settlements characterised by a particular openness towards external regional environments ornamental elements are actively used in identity construction and representation on individual, collective, and ethnical level. Dress code and clothing accessories can be selected, combined, and modified to claim social links or, on the contrary, to distinguish oneself from others. In this way, the paper raises important methodological questions concerning gender and women, which highlight the problems related to anthropological conception of the body as a powerful means of non-verbal communication.

**6****Giacomo Bardelli*****Women of Bronze and Amber. Wealthy Female Burials from the Picenean Necropolis of the Archaic Period (6th century BCE)***

Several graves of the Iron Age necropolis of ancient Picenum belong to wealthy females. In many of them a great amount of bronze and amber jewellery has been found. In particular, the female graves from Numana (Ancona) during the 6th century BCE are distinguished by the extremely high number of fibulae in the attire of the deceased: up to several hundreds of specimens which were placed above and around the body. This peculiarity of the local burial custom is unparalleled in the whole pre-Roman Italy. It seems to be related to recurring patterns of the local clothing which indicated differences in status, rank, or age of the deceased.

A thorough investigation carried out in the past few years on the 'Circolo delle Fibule' and the 'Tomba della Regina' sites allows us to understand similarities and differences between high-ranking female burials of the necropolis. It seems that women played a crucial role in the community of Numana, since a specific ritual was developed in order to arrange the deposition of the grave goods and the attire in the graves. The selection of certain bronze and amber objects is not only a demonstration of wealth, but also an indicator of a burial choice devised to celebrate the rank of the females and possibly emphasise kinship relationships.

An Example of a Gift out of the Inheritance Concerning Male Garments: The Role of Gender in the Clothing Department According to Roman Jurists

This research is based on the study of some fragments belonging to Justinian's Digest concerning the object and interpretation of some legacies (and trusts) of vestis or vestimenta. In particular in D.34.2 (*De auro argento mundo ornamentis unguentis veste vel vestimentis et statuis legatis*), there is a series of fragments which, in a sort of growing narrative, provide accumulated detailed information on the definition of vestis or vestimenta left as a legacy. Garments were generally classified as '*virilia ... out puerilia out muliebria out communia out familiarica*', and each of these categories was specifically described (see D.34.2.23.2 Ulp. 44 ad Sab.).

The core of the study will be the exegesis of a controversial case concerning the legacy of male clothing made by a man whose wardrobe, after the reading of his will, turned out to contain a dress suitable also for women (see D.34.2.33 Pomp. 4 ad Q. Muc.). Is this dress due to the legatee? Is it possible to interpret this disposition by will in the light of D.34.2.23.2 Ulp. 44 ad Sab., where *communia vestimenta* are described as garments worn indifferently by both men and women as long as this does not cause scandal? And what if a senator who used to wear women's clothing during formal dinners bequeathed a female garment? Would this dress be included in his legacy? (*argumentum a contrario*).

Incidentally, this case is the mirror image of another case described in D.45.1.110.1 Pomp. 4 ad Q. Muc.: in a *stipulatio* (a formal contract), the so-called *reus promittendi* (promissor), bound to deliver his women's dresses to the *reus stipulandi* (promisee), does not deliver one of them because he considers it as a male garment. Which of the two intentions, the one of the stipulator or the one of the promissor, should be taken into account?

Marking Motherhood: Jewellery and Gender Identity in the Roman World

Jewellery and personal adornment were integral in the expression of identity through dress in the Roman period. In addition to wealth and status, jewellery was used to display various aspects of an individual's gender identity, e.g., age, marital status, ethnicity, etc. Suetonius (Iul. 43), for example, reported that Caesar restricted the use of pearls to women of a certain age and social status. This paper will argue that two of these aspects – marital and maternal status – were arguably some of the most important aspects of a woman's identity and that they were expressed through specific articles of adornment.

An oft-cited quotation by Livy (34.8–9) clearly states that jewellery and adornment were 'a woman's badges of honour,' equal to the highest military and political honours of prominent men. Moreover, in certain periods motherhood was clearly linked with the right to wear specific items of jewellery (e.g., Ulp. 13–16; Gaius Inst. 1.145, 1.195, 2.111, 2.86–86a). Was motherhood, then, one of the deeds for which such 'badges of honour' were awarded?

To accomplish its aims, this paper will look at the jewellery assemblages found alongside the skeletal remains of victims fleeing from the eruption of Vesuvius in 79 CE – in particular, the remains of two young women found at the House of Julius Polybius in Pompeii and at Oplontis B. Both were discovered with foetuses in their abdominal cavities and in possession of similar packages of adornment. This material will be supplemented with evidence from the wider Roman world, including funerary assemblages associated with so-called *mors immatura* and Egyptian dowries and mummy portraits. Overall, this paper will focus on the identification of specific 'packages of adornment' from the first century CE that clearly identified their wearers as young, married Roman mothers.

The End of the Roman Tunic. Changes of Clothing in the Early Byzantine Mediterranean

From the 6th century CE onwards, new types of clothing appear in the Early Byzantine Mediterranean. They differ from the Late Roman garments in shape, construction, and decoration.

The present paper wants to focus on the changes in tunics. In Late Roman times, tunics were woven to shape with straight sides. Starting with the 6th century CE, tunics – better called ‘shirts’ – appear, which were sewn together from cut-to-shape pieces and whose shape was flaring towards the bottom. The decoration of tunics with two clavi was replaced on the shirts by a central single vertical band. These shirts were often worn with trousers and sometimes with coats, which were equally foreign garments in Late Roman costume.

Most of the preserved shirts were excavated in Antinoupolis in Middle Egypt, but archaeological finds in other areas of Egypt and in Syria provide evidence that this change in dress took place supraregionally. Representations of this garment in the arts suggest that this dress was known all over the Early Byzantine Mediterranean. In the archaeological record as well as in representations, this new costume appears side by side with the traditional tunic. Obviously, the new costume served as a strong identification marker for its wearer. Who were the people wearing this new costume? Various answers have been proposed in research so far, mostly based on the idea of Persian or Parthian models.

The present paper wants to re-investigate the question of identity of people wearing the shirt in the light of the supraregional spread of this costume.

'In my Parents' Clothes?' Garments, Childhood, and Social Status in the Kingdom of Meroe

The point of departure of this paper is the discovery of a complete child's garment in the Meroitic settlement of Qasr Ibrim in Egyptian Nubia. The garment is dated to the 1st–2nd centuries CE and is currently kept at the British Museum (EA 72281). Composed of a loincloth and a decorative apron, it is made of cotton tabby decorated with blue appliqués and embroideries. Its technical and ornamental characteristics are directly comparable to the costume worn by high officials of the Meroitic elite – especially men involved in the military administration – but its small size indicates that it was worn by a little boy. This exceptional specimen contradicts the many iconographic representations of children known from Meroitic art where boys and girls are shown naked but wearing other types of body adornments such as jewellery.

The paper will combine data from preserved children's garments, iconography, and funerary remains in order to explore the practices of dressing children, and ask whether these practices reflected (or not) the social status of the family and community. By investigating material culture and artistic representations, this paper will propose preliminary elements for developing an 'archaeology of childhood' in ancient Sudan.

The Women's Marital Status according to Headdress in Northeast Lithuania

The marital status of Lithuanian women could be guessed from their headdress. Girls and unmarried women wore different crowns made from colourful ribbons, gallons (pieces of bought decorative Jacquard ribbons from golden or silver threads), or kalpokas (high cylinder usually decorated with flowers). Married women had to cover their head more carefully. They used caps and kerchiefs, but it was the wimple that was the most characteristic headdress of married women in Northeast Lithuania. It was a long (up to 4 meters) piece of thin linen fabric of high quality wrapped around the head and neck of a married woman. The wimple is a very old headdress used in the whole Lithuania, but its use continued the longest in Northeast Lithuania (until the first half of the 20th century).

Reflections of a Person's Age in Peasant's Dress of the 19th Century

The vast majority of written, visual, and material sources related to clothing concern adults, hence the lack of information on the dress of children, teenagers, and elderly people. This paper looks for the evidence of the clothing of Latvian children, teenagers, and young adults in the end of the 18th century and throughout the 19th century. The research is based on a thorough analysis of the sources: images as well as material and written sources such as descriptions of traditions that are stored at the National History Museum of Latvia, Latvian Academic Library, and Latvian Folklore Archives. The aim is to find out whether there were specific garments or wearing practices that were connected to a particular age of young peasants in pre- and early industrial era. The focus of the paper is on the practice of wearing footwear, trousers, headgear, and outerwear by various age groups of young Latvian peasants. The analysed sources suggest that several traditions of wearing clothing by teenagers and young adults were determined not only by their age but also by their preparation for marriage in the near future. There were some peculiar traditions which involved clothing that were observed by young people who were either coming of age to get married or willing to get married. Several of the analysed traditions could be common to a larger geographical area and/or over a longer period, which makes the analysis useful to fellow researchers focusing on other territories or time periods.

Greek Traditional Costumes: Woman and Age

Clothing, apart from being an element of material culture, is also a non-verbal language of communication. In modern Greek culture, the semiology of clothing is expressed through traditional costumes, which have a great variety and many types, and an equally great range of symbolism. In addition to the obvious function of body covering, they had been characteristic of cultural identity, both national and individual. These folk costumes could be characterised as hidden codes, as anyone who knows how to 'read' the symbols can find a great amount of information reflected in them.

Most of the traditional Greek costume types that are known today were consolidated in the 18th and 19th centuries and were worn in Greece until the 1970s. Women's clothing of the time placed particular emphasis on individual characteristics, values, perceptions, relationships with the opposite sex, age, marital status, prejudices, knowledge of the animal and plant kingdom, time, geographical origin, religious beliefs, professional activity, social status, technology, etc. As the woman's age changed, so did her clothing. This paper aims to present how the local costumes of Greece signal the age of the woman and her marital status.



2.

Clothing Regulations

Chair:

Magdalena Wozniak

Late Roman textile from Egypt. Ny Carlsberg
Glyptotek, Copenhagen, inv. no. ÆIN 1021.

Photo: P. Klemp



1

Joanna Słomska-Bolonek

Headbands as an element of the funeral costume in the Early Iron Age in south-western Poland

Textile remains from prehistoric times are extremely rare among archaeological finds from Poland. They are mainly preserved as small fragments which are only a fraction of the original products. It is extremely difficult to clearly define the primary function of the fabric based on such fragments. Despite the difficulties, there is no such doubt concerning one type of finds, namely headbands. In older publications, headbands are called diadems or half-diadems. They were a head decoration with which a deceased person's head was adorned for the funeral ceremony. Certainly, these decorations were elements of the festive attire that was worn by the inhabitants of the south-western areas of Poland in the Hallstatt period.

Based on the archaeological material collected so far, it is known that these parts of head decorations were made of various organic materials, onto which bronze applications were sewn. Detailed data on their construction is available thanks to the knowledge of their location in the graves and the preservative effect of metal oxides which led to the preservation of the organic fragments. Interestingly, these items are preserved in cremation and inhumation burials. They are also not a determinant of gender, although most of them are discovered in women's burials.

Together with other elements of the costume, which included necklaces, clothes, and caps, headbands formed a ceremonial costume. Their ceremonial form clearly indicates that death and the funeral ceremony were one of the most important rituals in past societies, in which everyday life was intertwined with magic and rituals.

Do Clothes Reflect Athenian Democracy in the Classical Period?

Several modern authors defend the existence of egalitarian clothing in the era of Athenian democracy. After the Greco-Persian wars, Greeks would have left their ornamented garments behind for simpler clothes. Eastern opulence would have been perceived negatively and the costume would mirror social changes.

This opinion is based on a few literary sources. The one most quoted by modern authors is *The Constitution of Athenians*, formerly attributed to Xenophon. This text underlines the lack of difference in clothing between masters and slaves. But the ancient author insists on the wealth of the slaves, not on the sobriety of the masters. No ancient text establishes a direct link between sober clothing and Athenian Democracy.

On the iconographical sources, there has been a deep and quick change in Greek fashion during the Classical Period. Decorated garments are rarer on marble, vases, or terracotta representations. But representations of Greek clothing are not really sober; they show sophisticated pleats and a lot of colours. This change appeared at the end of the 6th century, so it could not be linked to the Greco-Persian wars. Moreover, decorated garments did not completely disappear. Rich garments are still represented on a few examples on Greek vases. Luxury garments were still used in Athens.

Margaret Miller proved that Persian artefacts were still present in the Greek world during the 5th century. They fascinated the elites and were a means of distinguishing oneself from the rest of the population.

The aim of this communication is to prove that there was no strict social regulation in the clothing in Athens in the 5th century BCE. Contrary to a view widely held in modern studies, rich clothing was not totally abandoned.

Dressed in Rebellion, Adorned in Resistance. Clothing as an Expression of Defiance and Opposition in Ancient Rome. Some Methodological Aspects

Most of the iconic and discipline-relevant studies of dress in the Roman period focus on acceptance. In these works, the dress becomes a symbol of embracing one's role in the society, as well as gender, status, or age; in other words, one's identity. This could be true, especially for the publicly displayed official representations such as statues or tombstones. However, there are also written narratives of people who protested injustice, depravation, and immorality. They wore carefully chosen clothing which must be interpreted as a means of opposition and defiance. Therefore, their stories are a fascinating source of knowledge about how the dress could symbolise dissent. It is questionable whether similar protests were organised outside the city limits of Rome or by local inhabitants of the provinces. Moreover, such protests are known only through historical sources, and their descriptions call for special treatment and provoke questions. The answer to them is crucial for the understanding of the essence of Romanitas. Besides, resistance manifests itself as an enforcement of one's own agency and identity. Identity is always negotiated and confronted with 'the other'. These confrontations are the source of all historical processes. Therefore, the methods of surveying resistance and rebellion as expressed in clothing must be carefully chosen to enable the researcher to capture the most important details of every protest. My paper will discuss some of the difficulties and opportunities associated with the ancients' descriptions of clothing as an expression of rebellion and resistance.

Priestly Dress, Embroidered Fabric, and Liturgical Power in Ancient Judaism

The Damascus Document is a legislative code which provides rules for the governance of an ancient Jewish community. One particularly noteworthy command concerns the treatment of members of the congregation who speak out against the 'Fathers' and 'Mothers'. Rather than being used in a biological sense, these terms are honorifics, intriguingly suggesting the possibility of female leadership. Nevertheless, there is a difference in the treatment of those who speak out against the Fathers versus the Mothers, with dissent against the male leaders meting a more severe punishment. This is justified within the text on the basis that the Fathers, unlike the Mothers, are in possession of *rwqmh*. In other texts from the Dead Sea, this term is used to describe fabric in earthly as well as in heavenly contexts, and it has therefore been suggested that the term refers to a special item of clothing worn by the Fathers which the Mothers lack – one specifically used in worship designed to create a connection between the community with the heavenly realm. It is thus taken as evidence of the functioning of male religious practitioners in mystical worship. This paper considers the translation and interpretation of *rwqmh* in the Damascus Document in light of the descriptions of liturgical dress described in the Hebrew Bible and other ancient Jewish texts. The High Priest is similarly clad in embroidered fabric in order to mark out his special status as a religious leader in the community. At the same time, the ornate dress of the High Priest constitutes the very same fabrics which 'dress' the divine sanctuary itself, which is similarly clad in sumptuous textiles. As such, the term is also perfectly appropriate to describe clothing items which derive from more heavenly contexts. This explains the variegated use of *rwqmh* in the Dead Sea Scrolls in contexts both mundane and more spiritualising, with implications for the interpretation of the function of the Fathers as mystical practitioners.

5

Nahum Ben-Yehuda

White Linen Priestly Vestments

This paper will analyse the literary sources which describe the priestly vestments of the Hebrew Bible to be worn during service in the Tabernacle and subsequently in the Jerusalem Temples.

An initial distinction must be made between the vestments of the 'simple' priests and those of the 'high' priest, as detailed in Exodus. The latter, which are multi-coloured and made of wool, linen, and gold, will not be discussed in this paper. The former, however, are made solely of linen.

Already in the Pentateuch (Leviticus), additional contexts and varying terminology for these vestments occur. Subsequently, in the Book of Ezekiel the division between 'simple' and 'high' priest no longer appears and the only vestments mentioned are linen.

Regarding the hue of the linen itself, the Hebrew Bible is not specific. Only the Egyptian loanword *shesh*, which is used in the context of some of the garments, infers 'white' in its source language. In later rabbinical literature (Mishnah and Sifra), however, the high priest's special vestments for the Day of Atonement are referred to as 'white', in contrast to his regular 'gold' vestments.

Raw linen is blonde-ecru and can be bleached to a varying degree. The significance of this white hue can be interpreted as an indication of the priest's functions as expiator and purifier. Expiation and purification are typically related to the colour white, as in Isaiah 1:18, '...though your sins are (red) like scarlet, they shall be (white) like snow...'. Another interpretation reflects the priest's status as holy, or even angelic, as in Malakhi 2:7, 'For the lips of a priest... he is an angel of the Lord of hosts', as interpreted by the Babylonian Talmud (Hagigah 15b).

The paper will offer an appropriate point of departure for comparison with Greek priestly garments as presented in Cecilie Brøn's *Gods & Garments*, chapters 11 and 12.

Priests and Textiles: Religious Meaning of Clothes and Accessories in Ancient Rome

It is well-known that certain social classes receive special treatment in all societies. Among them, priests and religious figures are usually considered part of a well-defined class, enjoying privileges, but also obliged to follow specific rules and rituals which often permeate all aspects of their lives. Furthermore, common people are sometimes asked to behave in a certain way when in the presence of priests. Therefore, the way the priestly class dresses not only must observe rites and religious laws, but also be easily recognisable, in order to prevent commoners from committing sacrilege due to ignorance. This reality had deeper consequences in ancient Rome, especially during the Republic, when each citizen could use garments, colours, and textiles to send messages to their fellow citizens. This paper aims to make a quick review of our sources which identify and describe the basic rules governing the Roman priestly attire, as well as depict all garments and accessories worn by each of the best-known priest colleges.

The So-Called Gammadiae between Christianity, Judaism, and the Profane World

The so-called gammadiae distinguish the pallium worn by some figures in Antiquity, starting from the 1st century CE, and developing in particular in the Early Christian art. Recent research has shown that gammadiae in the Early Christian art indicate the sanctity of the character who is wearing the pallium. However, these symbols are also depicted on the garments of some figures in the profane context, e.g., in Graeco-Roman Egypt, or in the Jewish context, in particular on some textile fragments or in the representations in the synagogue of Dura Europos and in that of Huqoq.

In the Jewish context, the gammadiae would seem to indicate the characters considered 'just', a concept that will be taken up by Christian holiness in a display of symbolic continuity. As far as the profane sphere is concerned, some doubts as to their meaning remain. It would seem that the gammadiae indicate the characters considered virtuous or important compared to others. This is the case of the muses in the frescoes of the terrace houses in Ephesus, or older actors from Menander's plays depicted on various mosaics (e.g. Menander's house in Mytilene).

The Egyptian context remains rather mysterious: some women and men wear garments with gammadiae in the form of a straight or angular toothed strip, without any evident criteria for the attribution of the form of the gammadiae to gender. In the past, it was believed that there was a clear distinction between female and male garments, but this was not actually the case. Recent research has shown that the same gammadiae are present on both types of garments. The difficulty is also and above all constituted by the loss of the context of origin of our sources: the archaeological finds – textile fragments, portrait sarcophagi, portraits on cloth or on wooden panels similar to Fayum portraits – were brought to museums without documentation of the archaeological excavations, following the collecting trends during the colonial era.

The paper is an overview of the most up-to-date studies on the subject and emphasises the real difficulties of the investigation of the so-called gammadiae, focusing on Early Christian catacombs, Jewish sites, and on secular contexts.



8

Meghan Korten

When the Ordinary Becomes Extraordinary: The Multiplicity of Meanings of Homespun Cloth in Medieval Iceland

This paper will explore how homespun cloth was used as a narrative device in the medieval Icelandic family sagas, or *Íslendingssögur*. It was used to identify persons who were poor, young, and simple, and was also used as protective wear. However, some instances break from this pattern and identify characters who deviate from the norm, especially heroes performing remarkable feats. These characterisations will be juxtaposed against the important role that this cloth played in reality during the period when the sagas were written, as it functioned as the main form of commodity currency and was used to express levels of wealth and property values. This comparison is intended to highlight the difference between the attitudes that medieval elite presented towards ordinary cloth and its actual important economic and social role. It will discuss the subjectiveness of value, the variety of meanings material objects could hold, and the effects these objects had upon their society.

Rules, Prohibitions, and Changes in the Dress Code in Macedonia

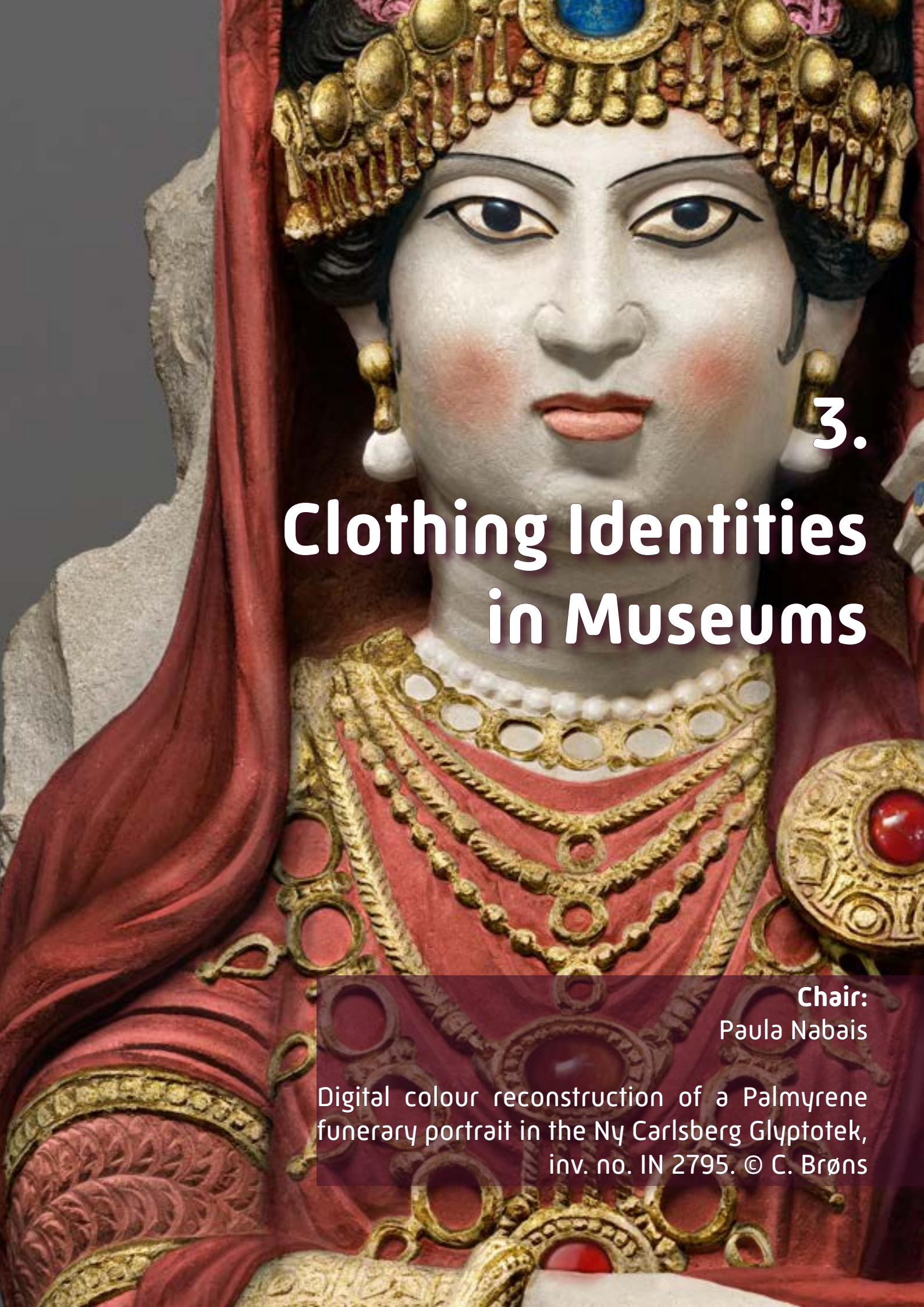
In different periods the formation of the way people dress depends on cultural, socio-economic, political, and historical events. A dynamic evolution is seen in the clothing elements of the Republic of North Macedonia following the development of traditional costumes and the unfolding of a cultural history of costumes that indicated social affiliation alongside other functions.

As a social phenomenon, social affiliation was often regulated by rules and prohibitions. During the period of long-term Ottoman influence, not only in Macedonia but also in other Balkan countries, regulations were introduced for the clothing. The church authorities, who represented a form of civil authority that issued orders and carried them out, assisted in implementing these regulations to distinguish non-Muslims from Muslims. Prohibitions and orders in Macedonia were also introduced by the committees of revolutionaries working toward the liberation from Ottoman rule, who recommended modesty in the way of clothing and fined people who disobeyed the rules. The purpose of these regulations was to hide material status from the Ottoman government and to present as political bodies of resistance which performed various functions to raise funds for purchasing weapons needed by the organisation.

All of the above-mentioned factors had an impact on the changes of dress code through which some clothes (or their features such as colours) were transformed or lost.

Self-Fashioning and Sumptuary Laws in Wallachia and Moldavia (18th – Early 19th Centuries)

Based on a few clothing accessories – işlics (Turkish *başlık*, a special headgear), furs, shawls, woven textiles, and expensive wares – I propose to analyse the ways in which the Moldavian and Wallachian elite defined itself during a turbulent period. Under Ottoman rule, the Romanian Principalities were occupied many times by the Russian, Ottoman, or Austrian armies as a result of the numerous wars in the region. All these three empires (Ottoman, Russian, and Habsburg) supplied Moldavian and Wallachian markets with lavish fabrics and embroideries, contributing to the process of self-fashioning. How 'Turkish' were the Moldavian and Wallachian elites? The visual impression is of a society – at least on the upper levels of the social hierarchy – that was completely Ottomanised in manners, dress, tastes, and thought. And yet, the boyars were fashioning an identity for themselves that made use of their Christian religion and a geographical position that brought them close to 'Europe'. Dowry documents, wills, tax assessments, probate inventories, and votive portraits from churches or museums help us to understand the place of clothing in the construction of social status and the process of identification. Sumptuary laws, through their detailed descriptions of prohibited textiles or decorations, provide valuable insights into how men and women used garments to underscore social position or political rank in times when the authorities tried to curb the taste for luxury by stigmatising textiles because of their 'problematic nature'.



3.

Clothing Identities in Museums

Chair:
Paula Nabais

Digital colour reconstruction of a Palmyrene
funerary portrait in the Ny Carlsberg Glyptotek,
inv. no. IN 2795. © C. Brøns



Karina Grömer

Recreating Prestige through Textiles – The Aim of Dress Recreations for Research and Dissemination in Museums

The Natural History Museum in Vienna has extensive collections covering biology, geology, anthropology, and archaeology located in a building designed as a work of art in and of itself. The main goals of the museum are the preservation and growth of its collections as well as research and dissemination.

At the Department of Prehistory, one of the research foci is on textile archaeology. Work on archaeological textiles is carried out with the aim to study the technical, economic, and social implications of textile production and clothing for the societies from the Stone Age to Early Modern times. Garments play an important role in the visual coding in prehistoric and historic societies, as well as in the communication of identity.

One of the tools that are used to disseminate research related to textile archaeology are recreations of garments from various periods. The recreations are based on various pieces of archaeological evidence, such as actual textile finds, patterns of placement of dress accessories in graves, or iconographical sources. The reconstructions are utilised in numerous activities involving school kids, exhibitions, historical fashion shows, film, and media. Additionally, different research questions can be answered when making and using the reconstructed garments (concerning, e.g., aspects of technology and craft, the influence of the garments on body language, functional clothing design, etc.), while new ones arise.

An interactive exhibition at the museum's new science communication room 'Deck50' required the recreation of the clothing of the early 6th century Lombard 'Princess of Hauskirchen' from Lower Austria.

Recreating Prestige through Textiles – The Recreation of the ‘Princess of Hauskirchen’ – Archaeological Sources and Hand-craft Details

The ‘Princess of Hauskirchen’, a Lombard woman buried in Lower Austria in the 6th century CE, was presumably an exceptionally rich individual, based on the many gilded fittings on the two horses buried alongside her. Unfortunately, all the – presumably valuable – goods and dress accessories were contemporarily robbed. This presented a challenge since the recreation team could not build on dress components that were lacking in the excavated grave, such as fibulae or buckles. Therefore, they had to rely solely on textile techniques to recreate a woman’s gown that would represent high prestige. One of these was pleating, a technique documented in a contemporary female grave in Maria Pösch, Lower Austria, and other graves associated with the highest social strata of the Migration period. The sewing pattern that was chosen for the reconstruction follows the demands of the fabric and agrees with the depictions on the 8th-century ‘Altare del duca Ratchis’. The representations show gowns with many folds gathered at the hems and shoulders, with some suggesting a gown with an unpleated front cut at the level of the knee and worn over a longer white garment.

Given that decorative borders can be seen on the clothing in reliefs of the Lombard period, it seemed necessary to create one for a dress of a high-status woman. Borders are well visible as wavy lines on the ‘Altare del duca Ratchis’. Based on a find in Maria Pösch, the most realistic choice for such a border in terms of technique and appearance proved to be tablet weaving. The bright colours of the borders and the red fabric of the gown are based on a description in the *Historia Langobardorum* and the reconstructed coloured surface of the ‘Altare del duca Ratchis’. Given the expensiveness of the textile techniques used, the reconstructed dress can be considered to communicate a high social status suitable for the ‘Princess of Hauskirchen’.



Astrid Fendt

Antique Jewellery and Antique Identities Exhibited

In all societies, jewellery is part of clothing and representation through textiles. In antiquity, jewellery made of precious metals was reserved for the elite and indicated the social status of the wearer. Since the Renaissance, antique gold jewellery has been a particularly popular collector's item and has found its way into public museums. The Munich Antikensammlungen boast a large collection of antique gold jewellery. The reconstruction of the jewellery's original context is usually not possible given the history of the collection. In the paper, selected examples will be used to show whether and how one can speak today of ancient and modern identity formation by means of jewellery in the context of scholarly cataloguing and museum presentation.

The jewellery collection in the Munich Antikensammlungen comprises over 500 objects made of gold, silver, lead, iron, and gilded clay. They come from Greece, Italy, the Black Sea region, and the Near East, from the 2nd millennium BCE to the 4th century CE. The jewellery has been collected since the early 19th century.

A selection of Greek, Roman, and Near Eastern jewellery is displayed as precious objects in a darkened 'treasure chamber' in the basement of the museum in glass cabinets. Such a chronological presentation of objects divided according to type is based on classification criteria developed in the 19th century. The contexts of the finds are not visualised; mostly, they are unknown. It can be assumed that most of the jewellery comes from graves. Other objects from the former ancient contexts, such as textiles and other grave goods, are also missing.

Etruscan jewellery is also presented chronologically in display cases behind glass in the Etruscan section of the museum within a reconstructed burial chamber. The form of the exhibition hints at the original context of the finds.

Using the example of selected gold jewellery from southern Italy and Etruria, I aim to show the function that necklaces, bracelets, finger rings, and earrings, but also robe appliqués, had for the societies of the time, as well as the significance that the objects had in post-ancient times through the individual collection contexts.



4

Yeghis Keheyan, Miqayel Badalyan, Alessandro Ciccola, Ilaria Serafini & Roberta Curini

Urartian Textiles in Armenia

The information we have about Urartian textiles is quite scarce. Archaeological remains of textiles have been found at the sites of Karmir Blur, Patnos, Toprakkale and Ayanis. Unfortunately, comprehensive studies on textiles found at the above-mentioned Urartian sites have not yet been conducted.

A thorough study of burnt textiles found at the Karmir Blur site can provide a wealth of information on Urartian clothing, its colours, and several other aspects. The Karmir Blur ('Red Hill') site is located in the southwestern part of the capital of the Republic of Armenia, Yerevan, on the left bank of the Hrazdan River. The hill was covered with soil and had a reddish hue, hence the local name Karmir Blur. Excavations at the site began in 1939 with some interruptions (1941–1945) and continued until 1971.

Archaeological research in Karmir Blur in 1949–1952 revealed the remains of burnt textiles. In 1951 and 1952, in the northern part of the fortress, a piece of hard woolen cloth in an oval basket was found along with many other items. Remains of a festive kaftan decorated with woven patterns and small bronze plaques were fixed under the armour. The Karmir Blur site yielded many bone and stone spindle-whorls as well as clay and iron elements of weaving benches, which testify to the importance of this ancient site as a textile centre during the Urartian period.

A significant number of fragments of burnt textiles are now in the storage rooms of the 'Erebuni' Historical and Archaeological Museum-Reserve. In order to fill the gaps in the knowledge of Urartian antiquities, a multi-technique diagnostic approach, including microscopic and spectroscopic techniques, has been adopted for the characterisation of these precious artefacts, providing information about the manufacturing techniques, the use of dyes, and the state of preservation of the textiles.



Morten Valner S Grymer-Hansen & Camilla Cziffery Nielsen

The Jøb: Mourning and Veiling Practises on Amager

The so-called jøb, a skirt pulled up over the head of the wearer, is one of the best-known garments of the historical local dress on the Danish island of Amager, and is particularly connected to women's dress of mourning on the island. An example of the jøb is kept and exhibited as part of the dress collection at Museum Amager, but little literature exists on its use. In order to understand the jøb it is necessary to view it both as a historical artefact and as a dress worn as part of an emotional and social praxis of veiling the female body.

Studies of mourning clothes often categorise them as visual statements of grief as well as wealth and status. According to the women who wore the jøb, its purpose was to conceal their grief – to create a private space for mourning in a public setting. This highlights how veiling is simultaneously a somatic and a social practice and experience.

To properly understand the jøb and convey its meaning to a museum audience, it must be regarded from several angles, and investigated from a sensory perspective and as part of a broader tradition of veiling as a historical and current practice.

Though the jøb is no longer in use, the contemporary practice of veiling amongst Muslim women in Denmark may provide valuable information on the somatic aspects of the practice when combined with sensory studies of the historical dress.

By combining sensory studies of historical dress and experiences of Muslim women, it is revealed how veiling is not only relevant in religious and historical contexts, but also how current, western dress practice is, and always has been, influenced by social regulations on the veiling and unveiling of the body.



Ana Cabrera Lafuente, María J. Feliciano & Borja Franco Llopis

Terms as Labels: The Case of 'Oriental' and 'Orient' from the Iberian Perspective (14th to 17th Century)

The paper will present evidence from the 14th to the 17th century in order to highlight the long history of engagement between the Iberian Peninsula and the eastern Mediterranean, Transoxiana, the Far East, and the lands of the American continent. At its heart lie sartorial display and theatricality. Its aim is to show that in medieval and early modern Iberian contexts the use of the blanket terms 'Oriental' and 'Orient' is not only anachronistic and imprecise, but also simplistic. Indeed, Iberian merchants and consumers were fully cognisant of the specific origins of fashionable items of cloth and clothing. Luxurious fabrics were transformed to suit cultural demands over the centuries, and their social value was reassigned accordingly. Likewise, it is contended that the gathered knowledge of the Islamic world and beyond belied representations and the promoted stereotypes. Our hope is to stimulate a healthy debate starting from the question: to what extent do we employ imprecise terminology to explore cultural phenomena and how does its use affect our approach to art historical and museum interpretation?

Through examples such as painting, textiles, accounts of public festivities with representations of the Continents, and engravings from sixteenth-century costume books or Trachtenbuch, the paper will explore the terms that were used to identify people and the meaning behind the labels 'Oriental' or 'Moorish' in Iberia.

This paper is supported by the IS-LE: Islamic legacy: Narratives East, West, South, North of the Mediterranean (1350–1750), Cost-Project (<https://is-le.eu/>)

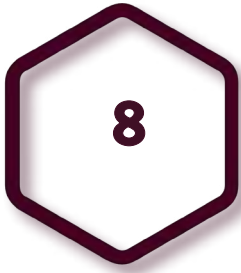


Roxana Coman

Dressing as an Arab and Searching for Romanian Traces: Textiles in Marcu Beza's Collection

Exhibited in the Museum of Art Collections, a satellite of the National Museum of Art in Romania, the Marcu Beza (1882–1949) collection is an eloquent example of textiles in private 20th century Romanian collections. Impressing the museum visitors with its Arab Room, the collection accumulated by Beza while he served as Romania's General Consul in Jerusalem (1933–1939) displays the material traces of Beza's journeys into Asia Minor, Egypt, Greece, and Cyprus. His travels were recorded in a final form in a series of articles published in an interwar Romanian periodical, *Boabe de grâu*, and books such as *Urme românești în Răsăritul ortodox* [Romanian Traces in the Orthodox East] or *Lands of Many Religions*.

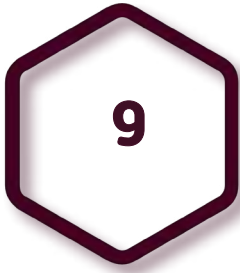
Given Nicolae Iorga's influence on Beza's activity of retracing Byzantine and Romanian heritage in the Near East or Greece in his travels and published works, how can we interpret Beza's photographic portrait that bears the caption 'Marcu Beza in Arab costume', in which he is dressed in various textiles of the Palestinian area? Could the presence of a 20th-century Suzani embroidered cover alongside chapan with ikat double-lining, fragments of Syrian abaya, a Bethlehem taqsireh, or a malak dress be seen as a form of ethnographical interest in textiles? The presence in the collection of postcards printed in Munich representing various ethnicities living in Jerusalem in the 1930s as well as photographs of Bedouins would suggest so.



Tim Parry-Williams

A Private Wardrobe: Fashionable Cloth and Culture in Mid-19th Century Japan

In the summer of 2012, research activity in the archives of a small museum in Niigata Prefecture on the north-western coast of Japan uncovered a unique collection of kimono fabric cuttings and remnants dating from the mid-1800s. Made from fine spliced and twisted choma (ramie) thread, their only colouring and patterning is in indigo blue and natural white, exercised through a subtly diverse range of stripes, lattices and ikat detailing. Importantly, and in context extremely unusually, the textiles are carefully annotated for exact replication to order, for the creation of clothing fabrics for the then daimyou (lord) in faraway Wakayama Prefecture. The broadly plain and simple cloths are typical of an earlier refined fashionable aesthetic, known as iki, a sartorial reaction to sumptuary edicts applied throughout 18th-century Japanese society, which limited ostentatious display to the social elite. Iki played with these rules and perverted them, making ironic use of hidden accents and messages through patterning and colour, and became established as a lasting deep aesthetic understanding in traditional Japanese fashion. As such, these exquisite cloths demonstrate not only extraordinary artisanship, but also the finest of aesthetic sensibilities and understated fashionable attitude. What and where are the essences of the patterning languages employed? What is revealed about contemporary vernacular cloth cultures? And what socio-political histories are woven together through their careful execution? This paper draws on findings arising from Anglo-Japanese research and exhibition project [Plain Stripe Check], a sustained investigation into woven textile design traditions of Britain and Japan, focussing on simplicity and 'timelessness', and the diverse aesthetic vocabulary of striped and checked patterning and complimentary 'plains' prevalent in global textile cultures both ancient and modern.



Aleksandra Kolaković

Nemanjići, Jovanka and Impure Blood: Identities, Costume, Television, and Exhibitions at the Gallery of the Radio Television of Serbia

The paper aims to explore the relationship between clothing and identity through the prism of exhibitions and television content by analysing three exhibitions of costumes from the TV series *Nemanjići* and *Nečista krv* [Impure Blood], as well as dresses of Jovanka Broz, wife of Josip Broz Tito, exhibited in parallel with the broadcast of the *Jovanka Broz i tajne službe* [Jovanka Broz and the Secret Service]. The three selected costume exhibitions, along with TV series broadcasted in prime time, were exhibited in the Gallery of National Television (Radio Television of Serbia) during 2021. Also, in January of 2021, the first monument to Stefan Nemanja, the founder of the Serbian medieval statehood and the Nemanjic dynasty, was unveiled. The clothes on display correspond to historical epochs within which the identity of Serbs was built and changed. The exhibitions revive several completely different identity codes through the art and cultural-historical heritage: medieval heritage of the Serbian Nemanjic dynasty (suppressed during Tito's Yugoslavia), national emancipation of Serbs and struggle for liberation from the Turks in the 19th century, as well as the Yugoslav heritage (the Yugoslav identity), symbolised by the public persona of Jovanka Broz. The paper will seek to explore how these different identities are presented and accepted through the theoretical and methodological framework of history, identity, theory of culture, and cultural heritage, by analysing the narratives that accompanied the exhibitions and their content, as well as the television programmes.

The Egyptian (POP)Queen as Oriental Beauty: Costumes as a Determinant of Cleopatra VII's Identity in the Classical Reception Works of Material and Audio-visual Culture of the 20th and 21st Centuries.

Cleopatra Philopator, queen of Egypt of the Ptolemaic dynasty, appears to be one of the better-known figures of the ancient world, with certain events of her life firmly established in the broadly understood European culture in the form of imagery, novels, dramatic plays, films, etc. Through almost two thousand years, the myth of the last ruler on the Egyptian throne as a femme fatale of Antiquity was created. Cleopatra fascinated successive generations of artists who tried to answer the basic question what was she 'really' like: Was she a devoted mother, the queen fighting for her country, a ruthless seductress, a monster, an ancient femme fatale, a beauty with the face of Elizabeth Taylor, or perhaps a woman like any other? In each decade of the 20th and 21st centuries, the creators presented their visions of Cleopatra's image, which, like a mirror, reflected the beauty and fashion canons of the time. In every one of these images, we find quasi-Egyptian elements in the costumes that allow recipients to identify actresses, models, and products as representations of Cleopatra – representations of the Egyptian POPqueen, hybrid of a historical figure and an icon of popular culture. In the paper I would like to show how this ruler was perceived in the works of material and audiovisual culture created during the last one hundred years. I will present the most representative examples of films, animations, toys, and collectibles, and highlight how their creators use the costumes and the accessories to construct an identity of the queen as a contemporary oriental beauty.

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Clothing Identities Conference

May 4th - 6th 2022

Organisers:

Magdalena Wozniak

Cecilie Brøns

Paula Nabais



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