

**RCDF** **F o u n d a t i o n** <sup>+</sup>  
*Research Collective for Decoloniality & Fashion*

**DECOLONIAL** ZINE



*“ ... Collage can ... be understood as mirroring the patchwork experience of globalization, through which elements that carry differing – sometimes even opposing – histories are brought together in a laying of cultures.”*

Noelia Hobeika in Age of Collage Vol 2. (2016) Gestaltin, Berlin.

Collage can be used as a creative way to understand the world. The physical, digital, and now meta-world is saturated with images that can be accessed on the street, in magazines, through screens, or in virtual reality. For this reason, collage is often said to be the medium of the twenty-first century.

However, what makes collage important here is that it is used by creatives from all over the world, from all socio-economic and geo-political backgrounds, to express their ideas and their position in the world. Like almost all art forms collage can be used to break down cultural barriers, however, unlike most art forms, anyone can make a collage. As an artistic method collage is truly democratic – you don't need a studio or an expensive college education to make collages.

When I was asked to create an image for the Research Collective for Decoloniality and Fashion, digital collage was my go-to method. I tried to create an image that reflects the vibrant international network of practitioners, researchers, creators, activists, and educators that the RCDF has brought together over the past ten years, using colours that celebrate all the great work done over the last decade.

I hope that I have managed this.

Thanks to Mi Medrado and Angela Jansen at Research Collective for Decoloniality and Fashion for helping with the development of the collage, and Nada Koreish, who introduced me to and brought me into the Fashion Liberation Collective.

Research Collective for Decoloniality and Fashion Foundation  
Decoloniality and Fashion e-zine on RCDF 10th Anniversary  
Netherlands  
Second RCDF e-publication  
2023

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Graphic Designer | Gabriela Lopes

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# RESEARCH COLLECTIVE FOR DECOLONIALITY AND FASHION FOUNDATION

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# GRAPHIC DESIGN NOTES

The verb “to design” is rooted in the word derived from the Latin “signum” and the suffix “de” which means off or from. In this sense, to design is to play with the off and from of the sign. However, language is fascist, and it obligates us, not just how to say it, but simply to say it. There is no outside of language. Therefore, to rethink the concept of “design” is to rethink the language itself. To participate in this project, for the second time, based on the attempt to build a decolonial design, is to question what I say and how I say it through the textile created from different perspectives. Unfortunately, I got sick while producing the zine, and I think marking this experience is important. I transformed the illness into life and inspiration when I found other people’s craft that searched the border, and the dialogue.

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GABRIELA LOPES

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**EDITORIAL**

**RCDF 10 YEARS!**

# FOREWORD

Ten Years

Looking back on ten years:  
to review and assess.  
And celebrate!

Ten years  
of evolution, revolution, leadership.  
And so much courage!  
Of searching, finding, and then digging deeper.  
Of querying, discerning and selecting.  
Persistent. Against all odds.

RCDF put Fashion on notice, abandoned the catwalk.  
Is trying things on. More than just talk.  
Learning to hear and listening to learn.  
Relying on *all of you. Because now it's your turn.*

From seed to tapestry  
From the power of one to **community**  
From academic critique to honouring the pluriverse  
From conference to Global Fashioning Assembly  
Creating while discovering  
a new fashionscape.



During these past ten years RCDF has found its feet  
Honed its vision, gathered and shaped its community.  
Gained traction.  
Inspired, challenged and nurtured.  
Offered safe space.

RCDF is defined by this:  
Seeking, sharing, then listening yet more deeply  
Walking to invent a path of compassion  
in fashion. Undaunted.

The quest: to become redundant  
The challenge: to become mainstream  
implying tasks so abundant  
they cannot be overseen.

But now a deserved pause

to review and celebrate because the northern star is in sight.  
Time to lay our offerings in its light.

Sandra Niessen

## LETTER FROM RCDF EDITOR

The Decoloniality and Fashion e-zine celebrates the 10th anniversary of the Research Collective for Decoloniality and Fashion! First and foremost, we celebrate our journey by being grateful for everyone who, in one way or another, felt the coloniality wounds and searched through knowledge, methodologies, senses, materiality, and coalitions to decentralize and reassess the Fashion industry and systems.

The zine is an experimental and plurilingual publication that challenges editorial, writing, and narrative styles. The decolonial axes bring contributions and references from Argentina, Australia, Belgium, Brazil, Bolivia, Ecuador, Egypt, India, Mexico, Norway, New Zealand, the Netherlands, the United Kingdom, the United States, and South Africa. The idea is to broaden our audience while graphically showing foreign languages written and expressed — many are written (and some with translation) in English, Arabic, Dutch, French, English, Spanish, te reo Māori, and Portuguese.

The aim is to circulate decolonial fashion narratives and practices to support and engage in pedagogical and research methodologies to access what has been erased due to the untrustworthy eurocentric and white-homogenized Fashion industry bringing shapes, colors, and textures that cross and go beyond and through the colonial matrix of power (A. Quijano) of fashion.

This insurgent publication is possible due to the commitment of Gabriela Lopes, James Green, Mi Medrado, and all 32 contributors who have not received any funding to bring that to light.

I hope we keep engaging the decolonial perspective and criticism in fashion worldwide.

Decolonial greetings,

Mi Medrado

[decolonialzine.fashion](http://decolonialzine.fashion)

# A WORD FROM ADVISORY BOARD

## *Fashion and Decolonial Restitutions*

The RCDF has pioneered the discussion on Decoloniality and Fashion. It has opened a deep field of thought and practice that is transforming the way we think and do fashion and decoloniality. 'Global Fashion,' modern/colonial fashion, is crossed by the colonial difference. It exists in that vortex that produces the artificial lights of novelty and desire while simultaneously feeding on the exploitation of other worlds and the endless extraction from Earth. Wordlessness and earthlessness are the 'wrong side' of fashion's fabric. Can we think of a fashion capable of restituting? Restituting to Earth what has been taken from her? Restituting the worlds that are under erasure? Can we imagine the possibility of re-dress? (S. Niessen) Can we empower and multiply those forms of dressing that dignify embodied memories that honor the worlds that have been denigrated? Can we imagine a fashion of relational memories, movements, and colors? Can we recognize and retribute those forms of dressing that carry and manifest the weaves of life, the weaves of time that still sustains us? Can fashion dignify and retribute those worlds that have been under erasure?

r vazquez

## A WORD FROM SUPERVISORY BOARD

I have been following the Research Collective for Decoloniality & Fashion (RCDF) for years. They have been essential in questioning the Eurocentric fashion discourse, bringing a 'de-colonial' lens to the fashion agenda and a wider audience. The RCDF events, conferences, books, and papers have been globally recognized. The collective is widely acknowledged as a driving force in pushing a decolonial fashion education, curational practice, and research agenda. Knowing that all these initiatives were taking place without any funding was the reason for me to support Angela Jansen's request to help her to start a foundation to generate grants for future projects. As such, I happily stepped up as the RCDF Supervisory Board chair. With Angela Jansen as an inspiring director and an engaged board with members Chequita Nahar (who left the board in 2022), Dorien Schouten, Charles Esche, and Branko Popovic, we managed to receive our first grant by the Stimuleringsfonds for the Global Fashioning Assembly in autumn 2022. Speaking for the board, we are all happy and grateful to be able to contribute to this wonderful initiative and hope to be able to generate more grants for future events.

Professor Jose Teunissen

## AT THE SERVICE OF THE COMMUNITY

In a conversation with Rolando Vazquez on reflecting and looking back, he wisely pointed out the danger of self-reflection too often becoming a recentring of the sovereign self (what have I learned? What have I gained? How have I changed?), and instead to shift the focus on our ongoing collective efforts of hosting, listening and (un)learning.

In our reflections, he kindly invites us to a position of gratitude; gratitude for hosting this regenerative space – as a space for learning each-other, as Maria Lugones would call it, a space where we meet in and with difference, and through common histories, to rebuild trust and allow healing. Rather than reflecting on how decoloniality has been advancing us intellectually, Rolando encourages us to reflect on how decoloniality is transforming us – as human beings, inhabitants of this planet, critical thinkers, creatives, mothers, partners/spouses and more.

A question I have frequently been asked in the last ten years, is why I am doing this? Why I, as a white European woman, am running a collective on decoloniality (and fashion)? Not only am I taking responsibility to use my power to empower others, as Toni Morrison encourages us to do, but Rolando's guidance into my own decolonial journey has made me realise that being at the service of the community comes with a deep sense of humbling and gratitude.

Angela Jansen

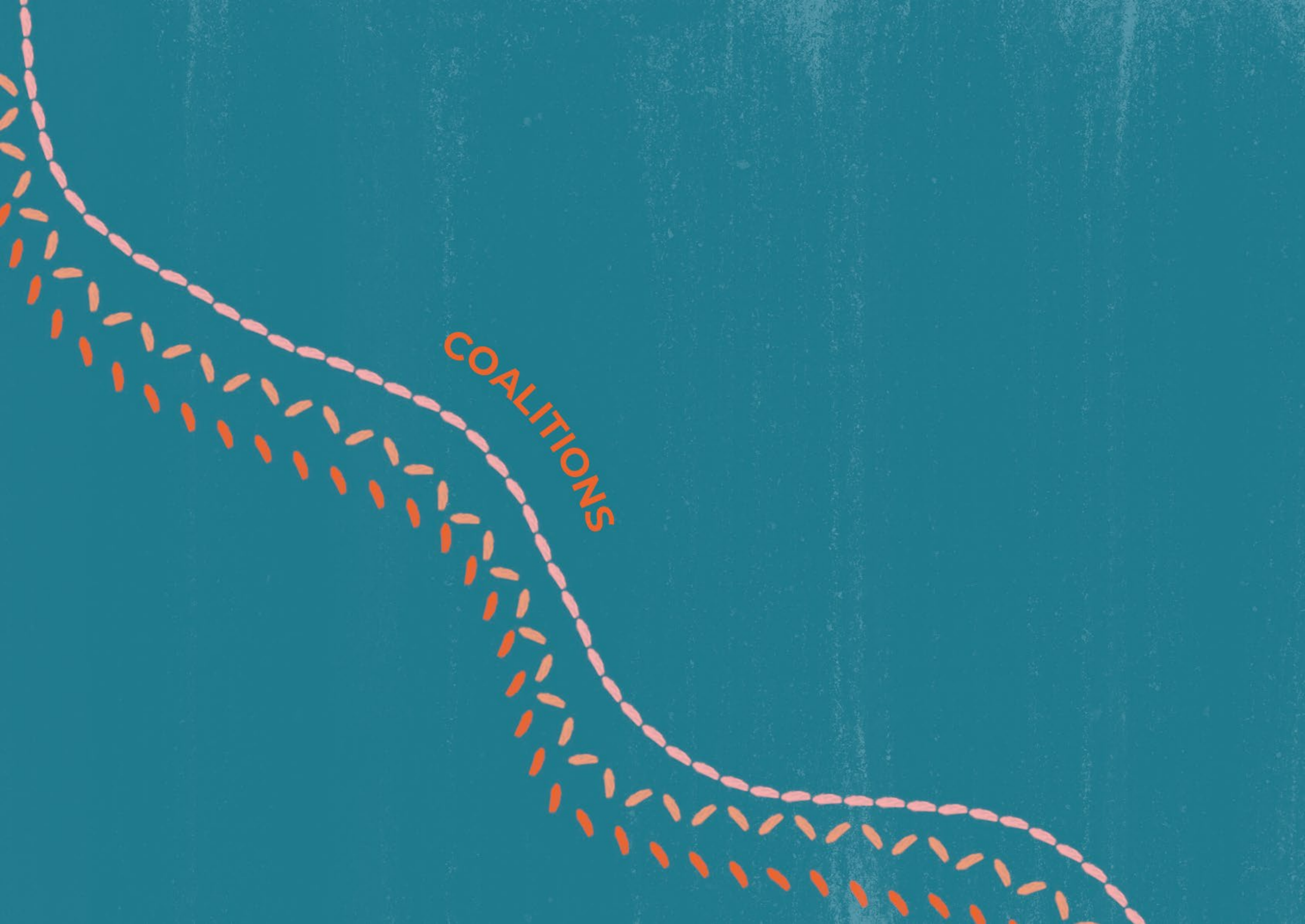



## MY JOURNEY

As a theory lecturer at a fashion school in Johannesburg, South Africa, in the days before widespread internet connections meant digital access to all sorts of global projects, I was both envious that I would miss out but also delighted to receive the programme of the second Non-Western Fashion Conference, to be held in London in 2013. The programme informed my fashion theory lectures for a whole semester. We speculated what specific terms could mean; we researched lost fashion languages; we crafted contemporary parallel tales of cultural resilience; we imagined decolonised fashion futures. Over the next ten years, I not only continued to share the work of the collective (now known as the RCDF) but also joined in some of the exciting RCDF projects, from the Climate Emergency Intensive's Fashion Research Residency at the Jan van Eyck in Maastricht to the monthly online Conversations on Decoloniality and Fashion, and the recent Global Fashioning Assembly, meeting many decolonial fashion fighters along the way. May the RCDF continue to lead and inspire, and together with others, contribute towards more equitable, decentred, and just futures.

Erica de Greef

COALITIONS





“It was inspired by around-the-world assemblies that believe ‘we cannot solve our crises using the same way of thinking that created them.’ That argue that true systemic changes are needed, which can only be initiated through deep democratic spaces where communities can explore in their own ways, on their own terms, how to collectively create shared pathways to politics of wholeness.”

*Erica De Greef*

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Source: Erica De Greef. **Staging Our Own Decolonial Response:** Global Fashioning Assembly 2022 (GFA22). In: [rcdfashion.wordpress.com/2022/10/13/staging-our-own-decolonial-response-global-fashioning-assembly-2022-gfa22/](https://rcdfashion.wordpress.com/2022/10/13/staging-our-own-decolonial-response-global-fashioning-assembly-2022-gfa22/). 2022

Inspired by banners made in the early days of the International Ladies Garment Workers Unions (ILGWU) and used for labor day marches, strikes, and other protests, this “banner” is made of used shirts to express solidarity for all those who toil at the mercy of the garment industry. Made to be hung in the gallery AND made to be placed on dowels and carried in marches and protests, this work is meant to be not just an object. Still, it has been made to be used to inspire, support collective actions, and express solidarity with workers everywhere.

When I traveled to Bangladesh in 2015, I interviewed garment workers and asked what the workers would like consumers of their products to know. Overwhelmingly, the women responded with, “don’t boycott our clothes.” Despite the poor pay, the unsafe working conditions, the threat of physical harassment, and the lack of union representation, women want to work and provide for themselves and their families. For most, jobs in the garment industry are the only available source of income. This work suggests that the overproduction of fast fashion by multi-national clothing brands holds garment workers hostage to unfair and dangerous working conditions.



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## GARMENT SOLIDARITY #1

Rachel Breen

*Parts of used shirts, thread, and embroidery thread, 4' x 3', 2022*



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**STOCKADE**

Rachel Breen

*Used Dresses and thread, 2021.*



## THE ONIKAS

VERONICA PESANTES

I launched my brand, The Onikas, as a passion project to see if I could practice what I preach: decolonized, sustainable fashion. As a yoga teacher and educator, I knew wellness and activism also belonged at the mission's core. I have collaborated with global artisans since 2001; I grew up surrounded by textiles, and my parents instilled a reverence for the culture and crafts of Ecuador. As a graduate student, my focus was Colonial Latin American art, anthropology, and Post Colonial Theory. Since my extended leave of absence from my Doctorate, I have been on a personal, academic, and professional decolonial journey.

Mi proyecto "the Onikas" nació de una verdadera pasión personal por probar que si se puede vivir lo que se predica: lo que yo hago énfasis es en descolonizar y moda sustentable. En mi calidad de maestra de yoga y educadora, siempre supe que mi misión estaba ligada al bienestar y al activismo. Crecí en medio de textiles y mis padres me inculcaron un aprecio especial por la cultura y artesanía del Ecuador. En mis estudios de post-grado (Universidad de Chicago) estuve enfocada en Arte Colonial Latinoamericano, Antropología y Teoría Post-colonial. En mi prolongada ausencia para el doctorado, he estado trabajando a nivel personal, académico y profesional en "descolonizar"



**Photo:** Celia Luna

On a trip to study yoga and printing in India, I had an idea. I went to Jaipur to learn about block printing, and upon returning, I decided to produce textiles based on my artwork. My co-designer and I watercolor all the prints, which are block printed by a team in Jaipur; everything is done by hand. We are connected to the people who produce our goods, those who buy the textiles, and the photographers and models who communicate our designs: a form of circular production rarely discussed. It gives us agency over production and communication.

The lack of Latinx representation in fashion is immense. I aim to work with Latinx artists and models as much as possible. I grew up devouring magazines. Nobody looked like me. Even the models in Ecuador looked blond, thin, and white. While the industry has begun including more WOC in their campaigns, most editors and gatekeepers are white, and as we all know, the owners of the big brand's fashion conglomerates are a Global North boy band.

En un viaje a la India para estudiar yoga, tuve una idea. Fui a Jaipur, India para estudiar las técnicas de imprimir con bloques y a mi regreso decidí producir textiles con mis propios diseños. Junto a mi socia, realizamos acuarelas que se envían a nuestros artesanos en Jaipur, con quienes hemos establecido una excelente relación y todos nuestra obra es hecha a mano. Es una producción circular, que nos da autonomía sobre la comunicación y production.

En la industria de la moda la falta de representación de gente Latinx es abismal. Mi propósito es trabajar con la mayoría de fotógrafos, modelos y artistas Latinas. Crecí devorando revistas en los años 80 cuando vivía en Texas. Nadie lucía como yo. Inclusive en Ecuador las modelos eran rubias, blancas y delgadas. Si bien es cierto que la industria ha empezado a incorporar más mujeres de color en sus campañas publicitarias, la mayoría de editores son blancos y, como todos sabemos, los dueños de las grandes marcas son hombres.



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**Photos:** Celia Luna

For me, decolonizing fashion is also about representation. I work with Peruvian photographer Celia Luna for my brand Onikas. And because we are a small brand, I did all the hair, makeup, and styling. The lighting is natural, and the models include Celia's daughter Luna, my best friend and fellow designer Jessie, and myself. Decolonizing fashion is an inside job, especially in this unsustainable industry.

Para mi descolonizar la moda empieza con representación. Las fotos para mi marca Onikas las realizó la fotógrafa peruana Celia Luna, maquillaje, peluquería y estilo lo hice yo. La luz es natural y las modelos -incluyendo a Luna, hija de la fotógrafa, mi amiga Jessie, también diseñadora y yo. Decolonizar la moda es un esfuerzo interno, especialmente cuando se trabaja dentro de una industria no sustentable.







## DOROT RUANNE

A Casa da Baixa Costura foi fundada no ano de 2017 na cidade de Campina Grande pela Mama Dorot Baixíssima, Dorot Ruanne. Firmando-se assim a primeira casa da comunidade ballroom e cultura de baile da Paraíba, Brasil. Com o passar dos anos, através de laços afetivos e profissionais, configura-se também como coletividade de artistas, criado para abranger as mais diversas vivências, gerando suporte, acolhimento, possibilidades de criação e produção artísticas para sus membros que atuam, pesquisam e são premiadas nas mais diversas áreas.

Casa da Baixa Costura desempenha papel fundamental de pioneirismo na cultura de baile para a comunidade ballroom, e foi quem deu início as primeiras movimentações desse tipo no estado, com desfiles, oficinas e bate papos que dialogam com a estética e fundamentos sócio político de transquilombamento visando o fomento artístico e produção cultural transgressora voltada para, e construída pela população LGBTQIAP+ local. As baixíssimas também estão presentes em produções de ampla visibilidade na música, na moda, na arte contemporânea e marginal, passando por universidades, plataformas de streaming de games, festivais de músicas e derivados.

Além disso, suas iniciativas influenciaram e deram aporte para criação de outras casas da comunidade ballroom, influência essa que atravessou o estado chegou em Pernambuco na cidade do Recife, abrindo um novo capítulo da Casa da Baixa Costura pelo Oversee Papi Chico Baixíssimo, liderando e fomentando a estética como arma e proteção dando continuidade ao legado baixíssimo criado pela Dorot Ruanne, travesti do agreste paraibano de forte influência na moda e comunidade ballroom brasileira com sua visão transgressora e vanguardista de retomada afroindígena sudaca dentro e fora da comunidade ballroom através de produções de tecnologias da transmutação têxtil, moda transmutável e sustentabilidade, gerando economia e dando vida a vozes silenciadas pela cistema eurocêntrico enraizado no Brasil.



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### **PARTE DA FAMÍLIA CASA DA BAIXA COSTURA EM PÓS BAILE - DEBUTA BALL**

Realizada pela casa da baixa costura no Centrô JP no Centro Histórico de João Pessoa, Paraíba para anunciar novos membros e novo capítulo na cidade de Recife.



## **FINAL DA VIVÊNCIA BALLROOM + VIVA BALL**

Realizada pela Casa da Baixa Costura em parceria com a Secretaria do Direito da Mulher e Centro Estadual de Referência LGBTQIA+ Luciano Bezerra Vieira na cidade de Campina Grande - Paraíba, evento realizado no Cine Teatro São José.

**Photo:** Luidji Brasyl

## THE HUDDLED MASSES PROJECT



Photo: Nina Lee Johnson

The Huddled Masses Project is an interview-based design and media-focused editorial project about identity and global movement. We attempt to use design and aesthetics to address inherent bias and prejudice by highlighting the diverse stories many of us as humans share with the legacies of a global movement. HMP seeks to reclaim the question from its complicated and often racist legacy; each project begins with: “Where are you from?” with the answer revealing the bright and complex answer contained in each of us. Starting as a protest project to explore the relationship between immigration and American Identity following the 2016 American election, as well as a growing global culture of nationalism and white supremacy, The Huddled Masses Project has expanded internationally. It attempts to look at movement as a global and historical phenomenon.



Each shoot results from a collaborative interview process between the HMP team and the model. Often over wine or takeout, the model gets to share their story, the multitude of places, experiences, and communities that compose someone's identity. The designs aim to lionize the visible and invisible lineages we carry and combat identity-based bias and cultural homogeneity, amplifying the individuals who have lived them.

**Photo:** Nina Lee Johnson

The model and designer work together to tell that story through clothes and images; often, three rounds of drawing and design take place before being finalized. Models never wear anything they don't feel is appropriate or represents them. They have complete autonomy over their body, image, and story. Shoot days are celebrated and often include family-style meals with the whole crew, collaborative playlists, and champagne toasts at the end of the shoot day. The team hopes there is joy and a renewed sense of community in addition to beautiful and illuminating photographs.

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## THE HUDDLED MASSES PROJECT COLLECTIVE

**Creative Director:** Caitlin Cisek

**Photographers:** Maria Santiago, Esther Ko, Nina Lee Johnson

**Creative Consultants:** Greg Kirkorian, Oriana Lineweaver, Hayfa Achour, Maria Wilkerson

**Creative Assistants:** Adam Smith, Kasie Henderson, Charlie Wilcox, Melody Brocious

**Models:** Jose Cagigal, Esther Ko, Foday Kamara, Jillian Stevens, David Cisek, Hayfa Achour, Kiing Curry, Greg Kirkorian

**Makeup:** Deirdre Morgan, Angelica Stradford

**Photo:** Nina Lee Johnson



# POÉTICA, CRIAÇÃO E CONCEPÇÃO DA PERFORMANCE: VOCÊ TEM FOME DE QUÊ? 2022

*POÉTICA, CREACIÓN Y CONCEPCIÓN DE LA PERFORMANCE:  
¿DE QUÉ TIENES HAMBRE? 2022*

*POETICS, CREATION, AND CONCEPTION OF PERFORMANCE:  
WHAT ARE YOU HUNGRY FOR? 2022*

**JOSÉ ROBERTO LIMA SANTOS**

O Artista e Pesquisador Roberto Santos, desenvolve performances baseadas nos resquícios deixados pela escravidão a partir do século XVIII, através do comércio de tecidos wax prints holandeses europeus e a globalização de seu uso em diferentes ocasiões e situações, como exemplo: no teatro negro contemporâneo brasileiro, na performance, nas religiões afro-brasileiras, no candomblé e na moda.

Os tecidos wax prints holandeses tornaram-se populares no Brasil, através dos descendentes de africanos e refugiados, que descobriram um mercado promissor para vender as peças, trajes e acessórios. A indústria de têxteis passou a desenvolver aproximações com as empresas europeias e africanas da Nigéria, possibilitando a grande oferta e distribuição dos tecidos em território nacional. Roberto Santos busca entender as diferentes formas e maneiras do uso dos tecidos wax prints holandeses e suas possibilidades simbólicas no território africano e brasileiro, uma vez que o Brasil é, depois da África, o país de maior concentração de negros e afrodescendentes na atualidade. Os tecidos wax prints holandeses passaram a serem utilizados no Brasil em diversas áreas e com sentidos diferentes, para além de sua utilização no continente africano, uma vez que faz parte da cultura e expressividade social da Ni-

El Artista e Investigador Roberto Santos, desarrolla performances a partir de los vestigios dejados por la esclavitud a partir del siglo XVIII, a través del comercio de telas estampadas en cera holandesas europeas y la globalización de su uso en diferentes ocasiones y situaciones, como ejemplo: en el negro brasileño contemporáneo teatro, performance, religiones afrobrasileñas, candomblé y moda.

Los tejidos estampados en cera holandeses se hicieron populares en Brasil, a través de los descendientes de africanos y refugiados, que descubrieron un mercado prometedor para vender las piezas, disfraces y accesorios. La industria textil comenzó a desarrollar vínculos más estrechos con empresas europeas y africanas en Nigeria, lo que permitió la gran oferta y distribución de tejidos en el territorio nacional. Roberto Santos busca comprender las diferentes formas y modos de uso de los tejidos estampados en cera holandeses y sus posibilidades simbólicas en territorio africano y brasileño, ya que Brasil es, después de África, el país con mayor concentración de negros y afrodescendientes en la actualidad. Los tejidos estampados en cera holandeses ahora se utilizan en Brasil en diferentes áreas y con diferentes significados, además de su uso en el continente africano, ya que son parte de la cultura y la expresión social de Nigeria, Angola, Mozambique,

Artist and Researcher Roberto Santos, develops performances based on the remnants left by slavery from the 18th century onwards, through the trade in European Dutch wax print fabrics and the globalization of their use in different occasions and situations, as an example: in contemporary Black Brazilian theater, performance, Afro-Brazilian religions, candomblé and fashion.

Hollandais wax print fabrics became popular in Brazil, through the descendants of Africans and refugees, who discovered a promising market to sell the pieces, costumes and accessories. The textile industry began to develop closer ties with European and African companies in Nigeria, enabling the large supply and distribution of fabrics in the national territory. Roberto Santos seeks to understand the different forms and ways of using Dutch wax print fabrics and their symbolic possibilities in African and Brazilian territory, since Brazil is, after Africa, the country with the highest concentration of black and afro-descendant people today. Hollandais wax print fabrics are now used in Brazil in different areas and with different meanings, in addition to their use on the African continent, since they are part of the culture and social expression of Nigeria, Angola, Mozambique, Togo, Mali, among others. countries on the continent. The artist created a costume with Dutch wax print fabrics with



géria, Angola, Moçambique, Togo e Mali entre outros países do continente. O artista criou um figurino com tecidos wax prints hollandais de estampas minimalistas e com fundo azul para a performance VOCÊ TEM FOME DE QUÊ? 2022.

Na realização da performance, o artista saiu pelas ruas distribuindo pães para as pessoas e fazendo diversas perguntas. O período de pós-pandemia COVID-19 no Brasil deixou sequelas e muitos problemas para a população negra e afrodescendente, uma vez que o Estado foi insensível à nova realidade, deixou a classe trabalhadora e humilde desassistida. O figurino é composto de quatro peças distintas: 1 calça, 1 camisa com mangas longas abertas, 1 obi amarrado à cintura e o turbante. Na complementação do traje temos um par de chinelos de couro, 1 cesta de palha com dois tecidos diferentes: 1 de tecido wax prints hollandais igual do traje e um outro com tingimento adire feito a mão pelo próprio artista. A concepção do figurino para a realização da performance também foi baseada no livro “O negro na fotografia brasileira do sécu-

Togo y Malí, entre otros países del continente. La artista creó un traje con telas holandesas de wax print con estampados minimalistas y fondo azul para la performance YOU TEM FOME DE QUÊ?2022.

Durante la actuación, el artista salió a la calle repartiendo pan a la gente y haciendo diversas preguntas. El período post-pandemia del COVID-19 en Brasil dejó secuelas y muchos problemas para la población negra y afrodescendiente, ya que el Estado fue insensible a la nueva realidad, dejando desatendida a la clase trabajadora y humilde. El disfraz consta de cuatro piezas distintas: 1 pantalón, 1 camisa de manga larga abierta, 1 obi atado a la cintura y el turbante. complementando el disfraz tenemos unas zapatillas de cuero, 1 cesta de paja con dos tejidos diferentes: 1 de tela hollandais con estampados de cera, igual que el disfraz, y otro con teñido adire, hecho a mano por el propio artista. El diseño de vestuario para el espectáculo también se basó en el libro “El hombre negro en la fotografía brasileña en el siglo XIX/coordinado por George Ermakoff, 2004, publicado en

minimalist prints and a blue background for the performance VOCÊ TEM FOME DE QUÊ? 2022.

During the performance, the artist went out into the streets handing out bread to people and asking a variety of questions. The post-COVID-19 pandemic period in Brazil left sequelae, and many problems for the black and Afro-descendant population since the State was insensitive to the new reality, leaving the working and humble class unassisted. The costume consists of four distinct pieces: 1 pair of pants, 1 shirt with long open sleeves, 1 obi tied around the waist, and a turban. complementing the costume, we have a pair of leather slippers, 1 straw basket with two different fabrics: 1 made of wax prints hollandais fabric, the same as the costume, and another with adire dyeing, handmade by the artist himself. The costume design for the performance was also based on the book “The black man in Brazilian photography in the 19th century/ordinated by George Ermakoff, in 2004 and released in Brazil. This book provides an overview of the 19th century, seeking to

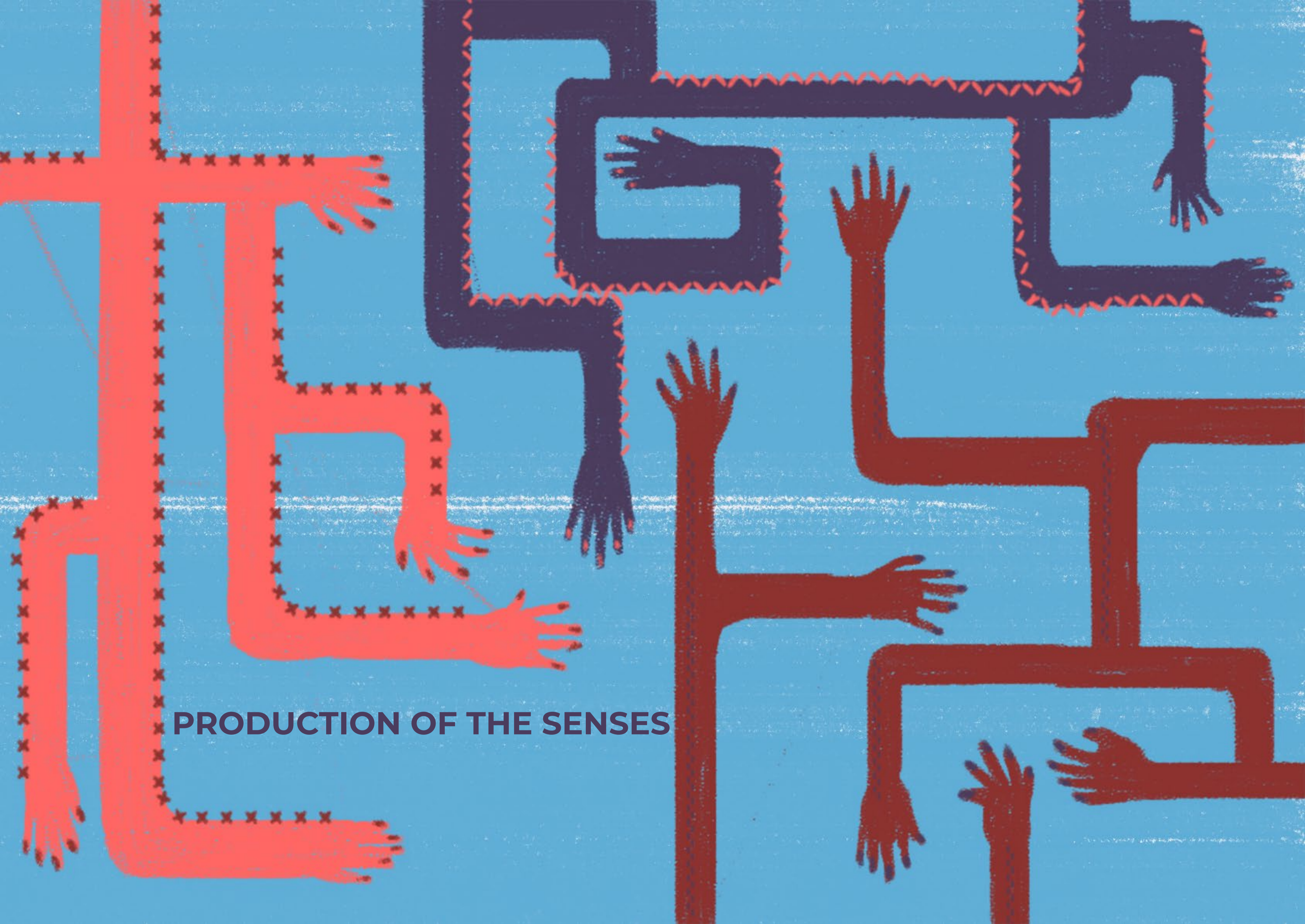


lo XIX/coordenação George Ermakoff de 2004, lançado no Brasil. Este livro traz um panorama do século XIX, buscando mostrar como os negros viveram nos cerca de cinquenta anos posteriores à chegada da fotografia no Brasil, pois demonstra a realidade do regime colonial escravocrata, a divisão de classes, a precarização das condições de trabalho e a repetição das estratégias contemporâneas nos ofícios análogos à escravidão, uma vez que essa realidade ainda prevalece em várias partes do mundo, incluindo o Brasil. No percurso de produção em arte e educação, o artista Roberto Santos tem buscado um olhar decolonial sobre temas que remetem ao racismo, preconceito, LGBTfobia, a contribuição reflexiva sobre os temas abordados, o fortalecimento do protagonismo negro e os contextos históricos que os trajes carregam, valorizando o legado ancestral na diáspora brasileira.

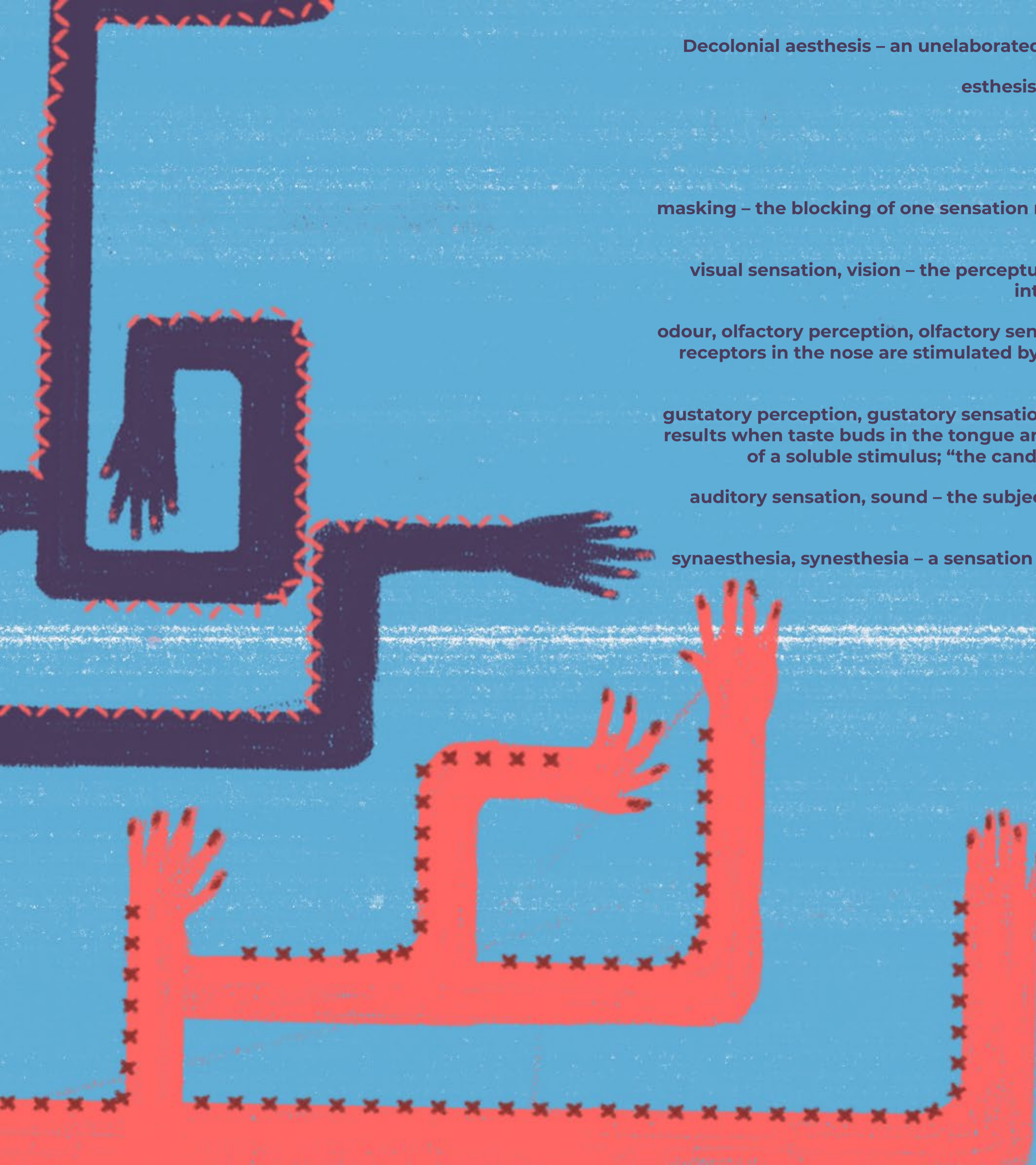
Brasil. Este libro ofrece un panorama del siglo XIX, buscando mostrar cómo vivían los negros en los aproximadamente cincuenta años posteriores a la llegada de la fotografía a Brasil, demuestra la realidad del régimen colonial esclavista, la división de clases, la precariedad del trabajo condiciones, la repetición de estrategias contemporáneas en la artesanía análogas a la esclavitud, ya que esta realidad aún prevalece en varias partes del mundo, incluido Brasil. En el transcurso de la producción en arte y educación, el artista Roberto Santos ha buscado una mirada decolonial a temas que aluden al racismo, el prejuicio y la LGBTfobia, el aporte reflexivo sobre los temas abordados, el fortalecimiento del protagonismo negro, los contextos históricos que el vestuario llevar, valorando el legado ancestral en la diáspora brasileña.

show how black people lived in the approximately fifty years after the arrival of photography in Brazil, it demonstrates the reality of the slave-owning colonial regime, the class division, the precariousness of working conditions, the repetition of contemporary strategies in crafts analogous to slavery, since this reality still prevails in several parts of the world, including Brazil. In the course of production in art and education, the artist Roberto Santos has sought a decolonial look at themes that refer to racism, prejudice, and LGBTphobia, the reflective contribution of the themes addressed, the strengthening of black protagonism, the historical contexts that the costumes carry, valuing the ancestral legacy in the Brazilian diaspora.





**PRODUCTION OF THE SENSES**



Decolonial aesthesis – an unelaborated elementary awareness of stimulation; “a sensation of touch”

esthesis, sensation, sense datum, sense experience, sense impression

perception – the process of perceiving

limen, threshold – the smallest detectable sensation

masking – the blocking of one sensation resulting from the presence of another sensation; “he studied auditory masking by pure tones”

visual sensation, vision – the perceptual experience of seeing; “the runners emerged from the trees into his clear vision”; “he had a visual sensation of intense light”

odour, olfactory perception, olfactory sensation, smell, odor – the sensation that results when olfactory receptors in the nose are stimulated by particular chemicals in gaseous form; “she loved the smell of roses”

gustatory perception, gustatory sensation, taste, taste perception, taste sensation – the sensation that results when taste buds in the tongue and throat convey information about the chemical composition of a soluble stimulus; “the candy left him with a bad taste”; “the melon had a delicious taste”

auditory sensation, sound – the subjective sensation of hearing something; “he strained to hear the faint sounds”

synaesthesia, synesthesia – a sensation that normally occurs in one sense modality occurs when another modality is stimulated (Free Online Dictionary)

[...] if aestheTics is indeed modern/colonial aestheTics and a normativity that colonized the senses, decolonial aestheSis has become the critique and artistic practices that aim to decolonize the senses, that is, to liberate them from the regulations of modern, postmodern, and altermodern aestheTics. [...]

*Rolando Vázquez y Walter Mignolo*

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Source: Rolando Vázquez y Walter Mignolo. **Decolonial AestheSis: Colonial Wounds/Decolonial Healings**. In: [socialtextjournal.org/periscope\\_article/decolonial-aesthesis-colonial-woundsdecolonial-healings/](http://socialtextjournal.org/periscope_article/decolonial-aesthesis-colonial-woundsdecolonial-healings/). 2015



Menino encara o Atlântico de costas para o nascer do sol. Um céu multicolorido lança cores e calor sobre o mar, pontos de luz branca salpicam a paisagem esperançosa contrastando com o garoto apoiado sobre a borda de madeira envolto por sombras. Seus olhos são tristes e choram sangue. Ele encara o observador com pesar enquanto ecoa a dor dos que ficaram pelo mar durante a travessia. Encarando o abismo adiante, não há como voltar atrás, mas sente em suas costas o calor do nascer do sol. Adiante existe a gélida, faminta, ganância colonial, mas é impulsionado pelo calor ancestral.

A boy faces the Atlantic with his back to the sunrise. A multicolored sky casts color and heat over the sea, and points of white light dot the hopeful landscape contrasting with the boy leaning on the wooden edge surrounded by shadows. His eyes are sad, and they cry blood. He stares at the viewer with regret as he echoes the pain of that left at sea during the crossing. Facing the abyss ahead, there is no turning back, but he feels the heat of the sunrise on his back. Forward is the icy, hungry, colonial greed, but it is driven by ancestral heat.

## ENCARAR O ATLÂNTICO

Facing the Atlantic  
Douglas Alves dos Santos



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**FOLLOW ME & MY TRAIN OF  
THOUGHTS | MI OSO (MY HOUSE)  
COLONIAL TROPES IN THE 21ST  
CENTURY | 2021**  
Yelaine Rodriguez



As an ex-pat in the Bijlmer / Amsterdam southeast, my insider/outsider disposition allows me to see Mi Oso (My House) for what it is, a colonial housing complex in the predominantly Black neighborhood of Amsterdam. Completed in the Spring of 2020, Mi Oso is an architectural project that draws inspiration from Surinamese architecture. However, these style of houses is customary within countries with colonized histories. Similar structures like the colonial houses of Mi Oso in the Bijlmer / Amsterdam southeast linger throughout the Caribbean as ghosts that persistently remind the descendants of enslaved Africans of a troubled past in the present. Follow Me & My Train of Thoughts: Mi Oso – Colonial Tropes in the 21st Century looks at architectural memory and how colonial legacies continue to permeate our quotidian life centuries later through photography and video documentation accompanied by an academic paper analyzing the satire of Mi Oso during a time where gentrification has substituted colonization practices, displacing marginalized communities already living in uncertainties.

In Follow Me & My Train of Thoughts: Mi Oso – Colonial Tropes in the 21st Century, the model wears an angisa, a headwrap typically worn by Afro-Surinamese women. The angisa is part of the traditional Afro-Surinamese attire known as Koto. The angisa is starched and folded, secure with pins allowing the individual to wear it like a hat. During slavery, the angisa conveyed hidden messages amongst the enslaved Africans. This particular angisa is named Follow Me because of how the end trails behind the wearer. In this project, the subject

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**FOLLOW ME & MY TRAIN OF  
THOUGHTS | MI OSO (MY HOUSE)  
COLONIAL TROPES IN THE 21ST  
CENTURY | 2021**

Yelaine Rodriguez



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**FOLLOW ME & MY TRAIN OF THOUGHTS | MI OSO (MY HOUSE) COLONIAL  
TROPES IN THE 21ST CENTURY | 2021**

Yelaine Rodriguez



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**FOLLOW ME & MY TRAIN OF THOUGHTS | MI OSO (MY HOUSE) COLONIAL  
TROPES IN THE 21ST CENTURY | 2021**

Yelaine Rodriguez



invites viewers to “follow me and my critical thought process of Mi Oso.” The dress alludes to the Pangi, the checkered fabrics commonly used in the Koto. However, this pattern is more common in Saint Lucia, where this fabric style is known as madras. The shawl and bottom half of the skirt draw inspiration from the Ke-ti-Koti (the chain is cut) flag design. Here the flag is redesigned in green and blue hues in this custom configuration and enlarged to emphasize 1863. Ke-ti-Koti celebrates July 1st, 1863, which marks Emancipation Day in Suriname. However, numerous Afro-Surinamese today highlight 1873 instead of 1863. Enslaved people in Suriname did not have complete autonomy until 1873 due to a ten-year mandatory transition period. In those ten years, enslaved Africans forcefully labored on the plantations with minimal pay. Anyone that resisted the new order could face jail time.

Together these symbolic references shed light on the tense history between the Netherlands and the former Dutch colony Suriname. It highlights the intricacy of the overpriced colonial housing complex in the Bijlmer / Amsterdam southeast. Lastly, it illustrates why Mi Oso does not empower these disenfranchised communities. It is a surface-level method of acknowledging while simultaneously erasing the Black population in the Bijlmer.

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**FOLLOW ME & MY TRAIN OF  
THOUGHTS | MI OSO (MY HOUSE)  
COLONIAL TROPES IN THE 21ST CEN-  
TURY | 2021**

Yelaine Rodriguez



Sigo tecendo presenças diante das ausências impostas pela colonização em solo brasileiro, criando imagens na tentativa de reconstruir diálogos com a minha ancestralidade negra, usando como simbologia as cores, como forma de preencher as lacunas do tempo e fortalecer minhas raízes.



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**VENHO DE MUITOS LUGARES**  
Mitti Mendonça

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**ABAYOMI**  
Mitti Mendonça



I was raised by a single mother in the Andes in Peru. I've always admired brave women and culture, it's in my DNA. I found out that Cholitas, indigenous women in Bolivia, were doing extreme sports while embracing their roots. Not too many years ago, the term 'Cholita' was a derogatory name for young Indigenous women. Nowadays, Cholitas proudly wear traditional clothing to break ethnic barriers. Being from a neighboring country where we have similar backgrounds; this hit a weak spot in my heart. I had to meet and capture all these ladies. And guess who I brought with me as my assistant? My mama. She immediately said yes to this adventure.

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## CHOLITAS SKATERS

Celia Luna





**CHOLITAS SKATERS**  
Celia Luna



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**CHOLITAS SKATERS**  
Celia Luna

During the pandemic, I started my Decolonizing Project as a space to organize my research on “sustainable” fashion and colonialism. As a Latin American Colonial Art and Critical Theory student, my work focused on the lingering effects of colonialism on culture and language. I started making art during the pandemic because I needed a break from reading. This collage of a Huaorani warrior, a torn map of European “explorers,” gold thread, and barn swallow imagery attempts to weave elements of my identity as a Latin American immigrant who hopes to raise awareness of the environmental destruction of the Amazon.

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## THE DECOLONIZING PROJECT

Veronica Pesantes

**Photo:** Juan Fernando Ayora





Em busca do eu, reflete a relação entre memória e identidade, a partir do reencontro com a costura manual e outras técnicas que eram vistas comumente em meu cotidiano e desenvolvidas por mulheres de minha família, onde é bordada a frase “Em busca de uma identidade que nunca encontrei me apego ao passado num ato de auto descoberta”. Na medida que revisito esses saberes deixados por minhas mais velhas me vejo como parte desse tear, entendendo seus esforços para estar no mundo, por isso trago meu retrato, de minha mãe, de minha avó e minha bisavó sobrepostos como se fossemos uma só, pois sei que sou uma continuidade delas no mundo.

**EM BUSCA DO EU**  
Karine de Souza



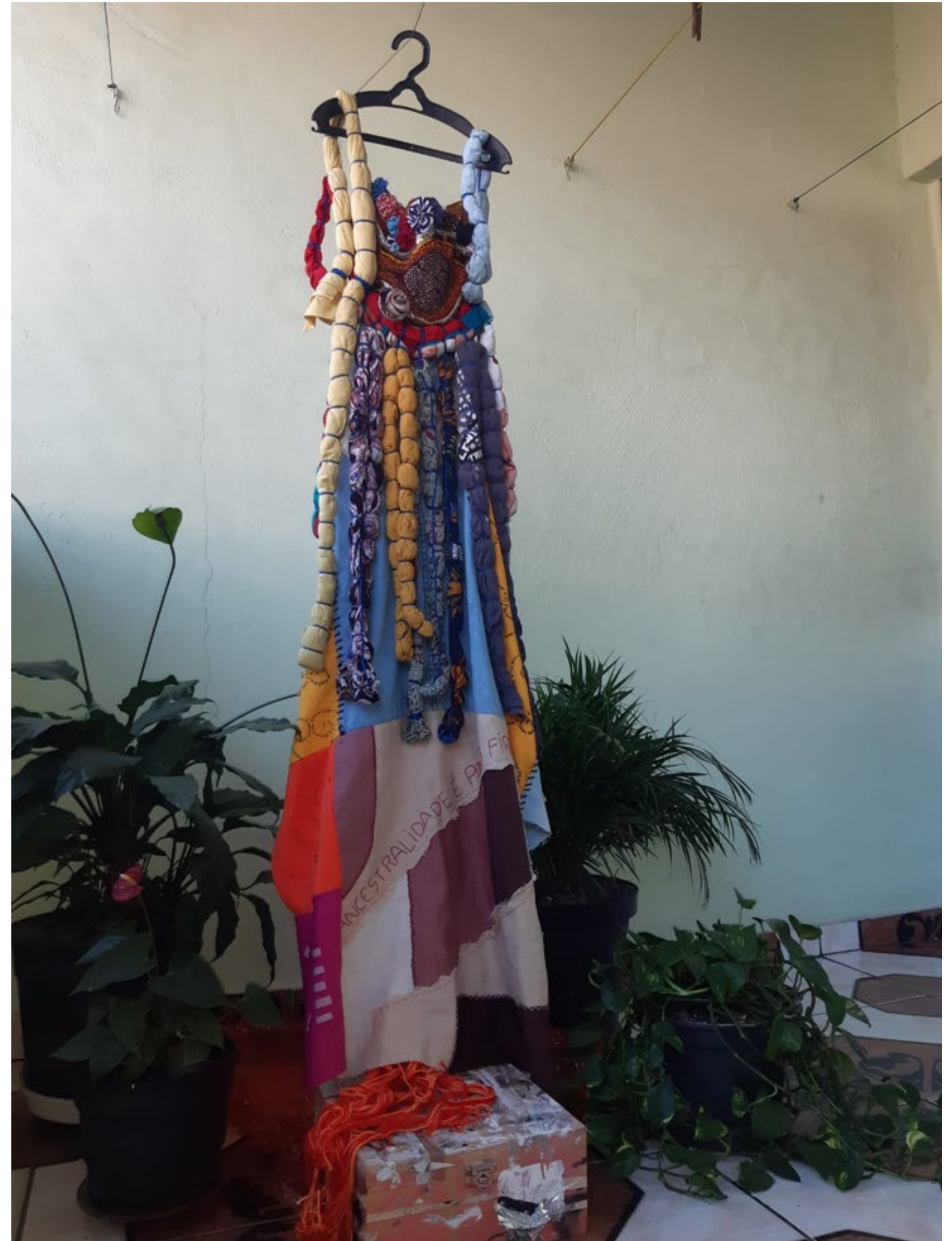
A peça “A cura é o mistério do encontro” é fruto do encontro de mulheres de diversos estados do Brasil. Os retalhos costurados foram feitos por todas as nossas mãos/corpos e tem como matéria-prima as nossas próprias vidas, desejos e impulsos de criação. Coletivamente, a decisão por retomar algo tem a ver com revisitar pedaços esquecidos de nós mesmas. Buscamos retomar territórios sensíveis revisitando registros de família e recordações ancoradas e percebidas no corpo. Gestos, lembranças e sensações integram a construção e a força do afeto, que nesta roda coletiva é uma estratégia de produção de vidas e mundos.

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## A CURA É O MISTÉRIO DO ENCONTRO

Coletiva Presentes Futuras

**Photo:** Laura Nascimento





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## A CURA É O MISTÉRIO DO ENCONTRO

Coletiva Presentes Futuras

**Photo:** Laura Nascimento

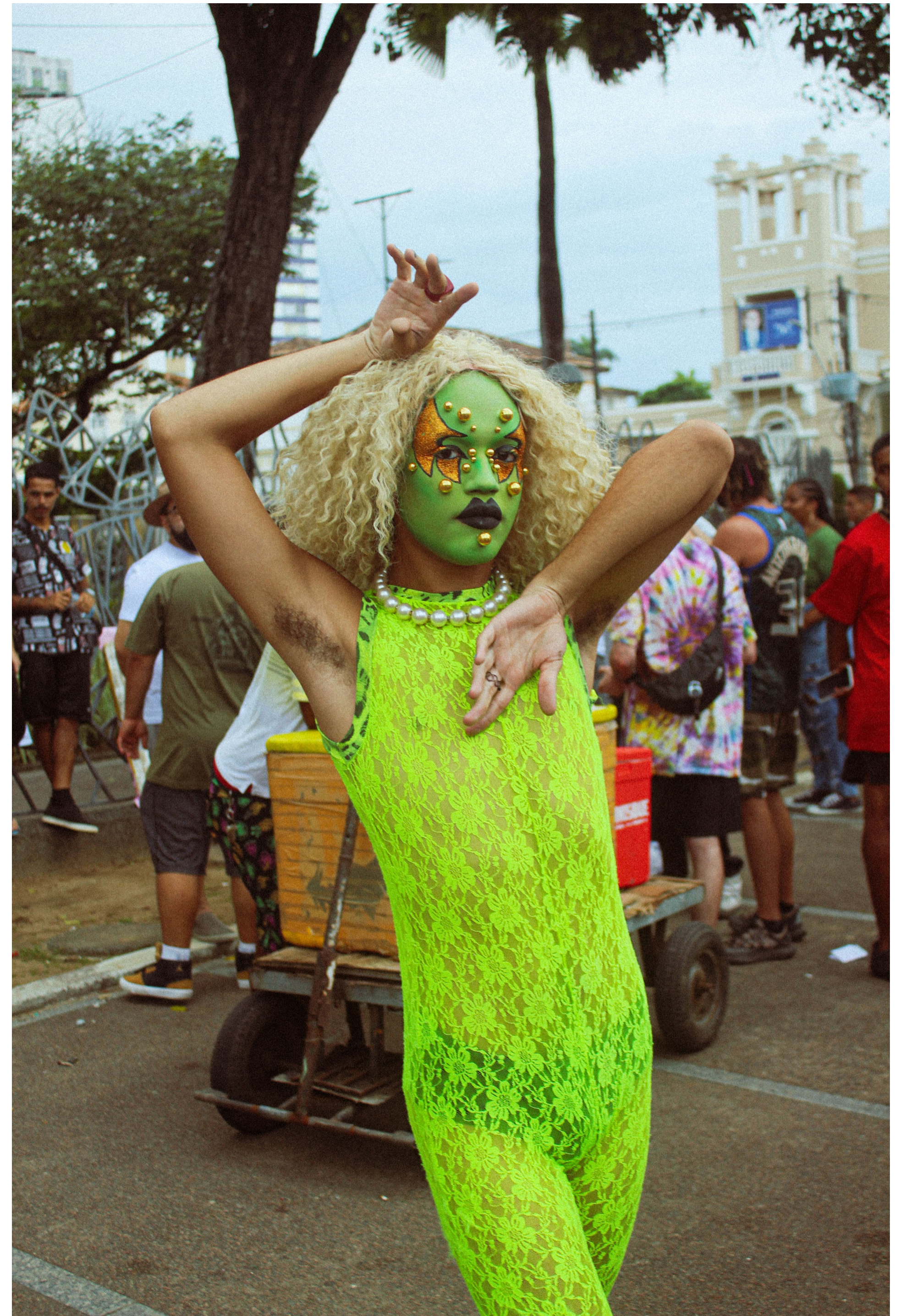
Retrato de Verenna, drag queen em Salvador, atriz ímpar e performer não-binária. Durante a Marcha da Maconha –A Retomada, em novembro de 2022, a artista nos presenteou com a produção e exibição de uma maquiagem predominantemente verde, contendo também a presença do dourado, estabelecendo um contraste e profundidade marcante. Também, uma peça de roupa em renda completamente verde, com desenhos de flores. Assim, representando efetivamente seu corpo político, personalidade, e visivelmente, o movimento decolonial antiproibicionista.

Portrait of Verenna, drag queen in Salvador, unique actress and non-binary performer. During the “Marcha da Maconha – A Retomada” (marijuana legalization movement), in November 2022, the artist us presented with the production and exhibition of a predominantly green make-up, also containing the presence of gold, establishing a contrast and depth memorable. Also, a completely green lace garment, with drawings of flowers. Thus, effectively representing its political body, personality, and visibly, the anti-prohibitionist decolonial movement.

Retrato de Verenna, drag queen en Salvador, actriz singular y performer no binaria. Durante la Marcha da Marijuana – A Retomada, en noviembre de 2022, la artista nos presentó la producción y exhibición de un maquillaje predominantemente verde, conteniendo también la presencia del dorado, estableciendo un marcado contraste y profundidad. Además, una prenda de encaje completamente verde con diseños florales. Representando así de manera efectiva su cuerpo político, su personalidad y de manera visible, el movimiento decolonial anti-prohibicionista.

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**FLORES EM RETOMADA**  
Marina Fernandez da Cunha





## BIODIVERSIDADE BRASILEIRA EM EXTINÇÃO

Eu sobrevivi as chamas  
Sobrevivo ao fogo  
Caminho sobre carvão  
Vivo em erupção  
Saúdo as chamas que aquecem o meu eu  
Que queimam e desaceleram o meu coração  
Não sou puta nem atriz podem me chamar de Senhora Travesti  
Traveca violenta que  
desbrava  
deprava  
acaba  
com o seu sistema!?  
Travesti é violenta quando desconfigura seu corpo sistema

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### PROFECIA

Dorot Ruanne

**Photo:** Vitoria Um Milhão

Travesti é violenta quando configura-se da reação violenta dando pani no egocistema mostrando-se grande de vitorias a vidas que não mais se atormenta  
Travesti é sinônimo de refferencia!  
E só pra não esquecer, eu sou a travesti do fim do mundo  
E nós não vamos morrer  
O nome da travesti tem poder  
Isso daqui não é uma poesia  
Isso daqui é uma profecia!

Prazer;

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### PROFECIA

Dorot Ruanne

**Photo:** Vitoria Um Milhão



أنه يجب إخفاء أجزاء من Huddled Masses Project في التعامل مع تجاربنا الخاصة مع الاستعمار، أدرك المتعاونون في مشروع أنفسنا وتنظيمها تحت مظلة من الصغر والاحترام الأدائي. في حين أن الموضة هي الوسيط المركزي للمشروع، في الواقع إن عملية احتفل الفريق بالموديل وتجاربهم وهويتهم العالمية، Huddled Masses الإنتاج تركز على موضوع الاحتفال. في صنع كل مشروع هو تكريم الأنساب الظاهرة والمخفية التي نحملها HMP وتجربتنا الجماعية في رؤية وتكريم تلك الهوية. إن هدف

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## THE HUDDLED MASSES PROJECT

**Designer:** Cait Cisek  
**Model:** Greg Kirkorian  
**Photo:** Lee Johnson





In approaching our own experiences with colonialism, Huddled Masses Project collaborators have understood that parts of ourselves have had to be hidden and organized under an umbrella of smallness and performative respectability that wasn't who we indeed were. While fashion is the central medium of the project, in actuality, the production process is centered on the celebration. In the making of each Huddled Masses Project, the team celebrates the model, their experiences, their global identity, and our collective experience of seeing and honoring that identity. It is the goal of HMP to lionize the visible and invisible lineages we carry.

En abordant nos propres expériences avec le colonialisme, les collaborateurs de Huddled Masses Project ont compris que des parties de nous-mêmes devaient être cachées et organisées sous un parapluie de petitesse et de respectabilité performative qui n'était pas conforme avec ce que nous étions vraiment. Alors que la mode est le médium central du projet, en réalité le processus de production est centré sur la célébration. Lors de la réalisation de chaque projet Huddled Masses, l'équipe célèbre le modèle, ses expériences, son identité globale et notre expérience collective de voir et d'honorer cette identité. C'est le but de HMP de vanter les lignées visibles et invisibles que nous portons.

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## THE HUDDLED MASSES PROJECT

**Designer:** Cait Cisek

**Model:** Greg Kirkorian

**Photo:** Lee Johnson



a mother looks for her son  
in a hospital bed. she finds  
her daughter instead. among  
shores and tides, blue leaks  
from the core.

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**leaking blue**  
julia sagarço





**movements**


a inconspicuous blue sky makes its color descend through the downtown  
yemanjá preserve bluish white clouds  
on the ebbing tide any cotton is torn into pieces  
blue does not say goodbye

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**leaking blue**  
julia sagarço



KNOWLEDGE PRODUCTION



**“The way fashion, as a noun, is being defined according to a temporality (contemporaneity), a system (of power) and an industry (of capitalism) particular to modernity, coloniality is inherent to its definition. Whereas fashion as a verb, the act of fashioning the body, is of all temporalities and geographies and operates beyond the colonial difference. Decolonial fashion discourse constitutes a framework that enables to redefine fashion as a multitude of possibilities rather than a normative framework falsely claiming universality, to humble modernity’s narrative by recognizing its own epitomical limits, to listen to and acknowledge an episteme plurality outside of modernity and to decenter the production of knowledge in regard to fashion.”**

*Angela Jansen*

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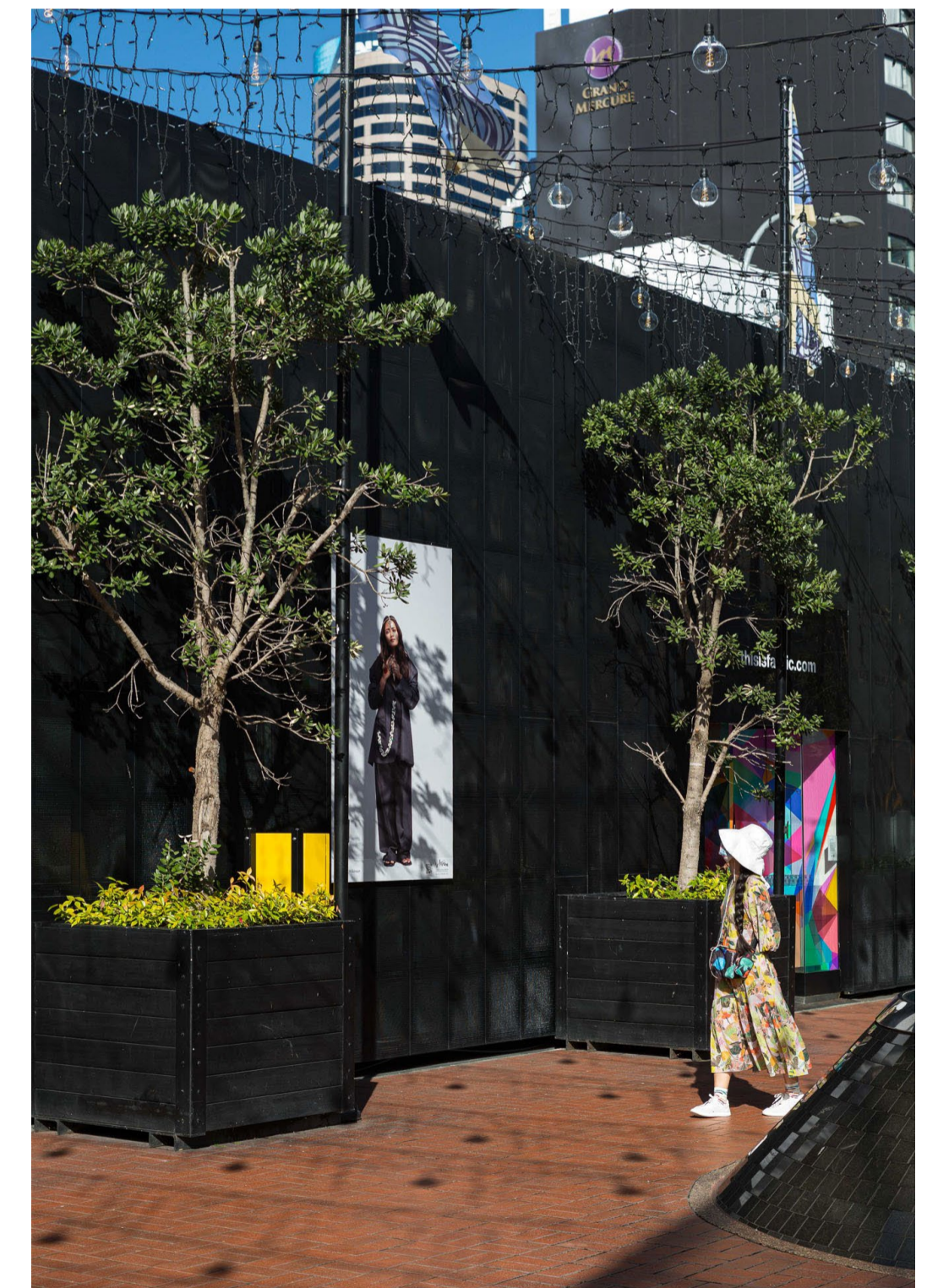
Source: Angela Jansen. **Fashion and the Phantasmagoria of Modernity: An Introduction to Decolonial Fashion Discourse.** In: Fashion Theory journal. 2020

# to fashion

## TOWARDS A DECOLONIAL FASHION MODEL

DORIS DE PONT

te reo Māori translation by: Pania Dowd



to fashion PORTRAITS IN SITU Courtesy of New Zealand Fashion Museum. Photos: Joe Hockley

to fashion is a New Zealand Fashion Museum project that challenges the prevailing understanding of the word, fashion, as something seen on the runways of the world and in High Street shop windows. It recognises that we all fashion our identity every day through what we choose to wear, how we do our hair, and how we adorn our bodies. to fashion celebrates this more inclusive fashion model and shares it with an audience in the premium fashion district in Tamaki Makaurau (Auckland).

The project was led by the Fashion Museum and time-lined for inclusion in the Auckland Arts Festival 2022 programme. Twelve individuals, chosen to broadly represent the age, size, gender, and ethnic demographic of the city, were invited to curate an image of themselves through their dress. Once the framework was in place and the participant group was confirmed the project lead stepped back to listen, passing the voice and authority over to the participants as curators of their own story and creators of their image.

The positionality of the participants was richly diverse and included ideas as simple as loving handbags and suits or wanting to show off a great set of legs. For most, aspects of honouring and embodying their family gifts and heritage were important considerations in their choices and some saw this project as an opportunity to showcase their creative practice or that of their family and friends. Offering a challenge to fat- and slut-shaming, gendering and stereotyping were also clear motivations for some.

Championing this multiplicity of approaches and values the participants' thoughts, ideas, and processes were recorded, filmed, and edited by Cook Island/Māori filmmaker, Robert George. Their self styled 'dressed' image was then documented in a lifesize portrait by award-winning Samoan/New Zealand photographer Edith Amituanai.

I timata Te Whare Kākahu o Aotearoa i te to fashion kaupapa kia whakatarā ngā whakaa-ro o ngā momo auaha o ia tangata e kite mai ngā whakaatu kākahu me ngā toa kākahu. Ka whakanui tēnei kaupapa i te whakaaro kei ā ia tangata tōna ake auaha mai ō rātou kākahu, makawe me te ahuatanga o ngā tinana rerekē. Ko tēnei te tino tikanga o te to fashion kia whakakōtahi te ao toi mō ia tangata. Kei te whakaatu tēnei whakakitenga ki te wahi toi o Aotearoa, ko Tamaki Makaurau.

Nā Te Whare Kākahu o Aotearoa tēnei kaupapa i whakatū kia uru ki roto i te Auckland Arts Festival 2022. I roto i tēnei ahurei i tīpako te whare toi e tekau mā rua ngā tangata hei tohu mo ngā rerekētanga o te auaha ki Tamaki Makaurau, mā rātou e kōhiti o rātou ake auaha. Mai i konei, ka hoatu te mānuka a ngā kaiwhakahaere ki a rātou ngā rangatira ō āpōpō kia korerotia o rātou ake haerenga auaha.

He maha ngā rerekētanga e kitea mai ia o ngā tekau mā rua tangata, ētahi e ngākaunui ana ki ngā momo pēke, ngā hūtu tai atu ki ngā tangata e ngākaunui ana ki te whakaatu te auaha o ō rātou tinana. Ka uru te nuinga o ngā tauira i ētahi taonga mai o rātou mātua, whānau ranei hei whakarerekē o rātou auaha, ā, hei ara whakanuia i ngā tikanga rerekē nō ia tāngata. Ka whai ētahi o ngā tauira i te ara o ngā whakaaro horapa o te tinana kia whatia te porowhita mō aua whakaaro.

Kia kitea ngā tino auaha ō ia tauira i tango kiriata a Robert George, ka whakapapa ia ki ngā motu ō Kuki Airani me ngā iwi taketake o Aotearoa. Ko tōna mahi kia hopu ngā kōrero i muri i a ia auaha. Hei tautoko i ngā kōrero mai i ngā kirirata i hopu whakaahua a Edith Amituanai, kei runga noa ōna pūken-ga hopu whakaahua, ka whakapapa ia ki te motu ō Hamoa me ngā iwi o Aotearoa āno hoki.



GEORGE FILMING FATIMA SANUSSI IN HER MOTHER'S SHOP  
Image courtesy of New Zealand Fashion Museum.



**HEAR SULIETI FIEME'A BURROWS INTRODUCE HERSELF (TONGAN)**

Image courtesy of the New Zealand Fashion Museum.

**Photo:** Edith Amituanai.

All of these outcomes were shared. The lifesize photographs were on display 24/7 in an outdoor gallery at Britomart in the city centre. Each image had a QR code that linked directly to an audio file where, in their own voice, they introduce themselves to the person looking at them. The QR code also accessed the online Fashion Museum where each individual has a profile consisting of their photograph, audio file, a written self-description of who they are and what they are wearing, and the video documentary sharing their fashion story. All of this material has a permanent home here.

Over 4 weeks to fashion had an audience in excess of 122,000 (HOC pedestrian counter) while the QR codes brought some 6,999 new users to our website (Google analytics). A street-style photography activation delivered an extra layer of content to our social media channels and provided another snapshot of local fashion in 2022 to sit alongside the original exhibition portraiture.

The to fashion project template is available for anyone to use and tailor to suit their local context.

I whakakōtahi ngā pikitia kia whakaatu ia rā kei te whare whakaari kei waenganui Tamaki Makaurau. I ā ia pikitia i tōna ake QR code kia taea te tuwhera i ētahi kupu whakataki mai i te tangata i roto i te pikitia ki tēra o ngā tangata e whakamahi i te tohu. Ka taea hoki ngā QR code ki te tūwhera te ipurangi o te whare toi kia taea te kite i ngā kiriata o ia tauira, ā, o rātou ake kōrero paki anō hoki. Ka noho ēnei kōrero ki te ipurangi o Te Whare Kākahu o Aotearoa mō ake tonu.

I whakatū tēnei whakaaturanga mo ngā wiki e wha, i roto i tēnei wā e 122,000 minenga i tai mai ki te mātakitaki. I nau mai ngā tohu QR code e 6,999 tangata hou ki te ipurangi o te whare toi. I whakaatu ngā pae pāpāho pāpori o te whare toi ngā kakahu kiwaha hei tohu i ngā auaha rerekē ano hoki. Ko te tīkanga o ēnei mahi kia tautoko te whakaaturanga o to fashion.

He wātea te tātauira o te whakaaturanga to fashion ki a ia tangata, kia taea rātou te hanga o rātou ake kōrero.



# THE DECOLONIZED WHITE SHIRT

VAIBHAVI PRUTHVIRAJ RANAVAADE

The pluralities of fashion are rooted from multiple layers of de-colonialism and material usage by humans irrespective of gender, ethnicity and geography. Highlighting the colonial construct of, “the white collared man” signifying a man working in offices, and having a good standard of living. In contrast to the working classes who were required to engage in physical labour, and often exposed to dirt and grime. Hence difficult to maintain a crisp clean white shirt through the workday, and were referred to as “the blue collar men”. The androgynous white cotton tunic: Kurta (tunic) or Kameez (shirt) continues to be worn by people across socio-economic classes in the Indian subcontinent. It is often paired with white dhoti, lungi (draped lower garment like sarong) or pyjama colourful sari (draped yardage of 5-9 meters lengths) or ghagra (skirt). This white cotton fabric was hand spun and hand-woven by Indians crafts people across the country. The colonial powers adversely affected the Indian Handloom sector, by flooding the Indian market with low quality, cheaper mill made fabrics in the pre-independence era. This led to the Swadeshi (made in home country) movement for mass boycotting foreign goods and embracing Swadeshi goods, and helping revival of Indian handloom sector. Post- independence in 1947 several attempts to revive the rich culture of handloom weaving are in practice, and the Swadeshi movement is commemorated on 7th August and is celebrated as the National Handloom Day. With industrialization there is growing use of mill-made textiles globally, however cultural heritage of traditional textiles and costumes can be sustained through appropriate adaption into decolonized fashion statements. The white clothes denote cleanliness, purity and access to clothes washing and pressing them too. Indeed the pursuits of physical labour will lead to soiling the white clothes and they need to be washed everyday and sundried in the tropical sun. Laundry practices either by own family or dho-bis (the washer community) hand washing at home or machine washing, or industrial washing for institutions as well as the neighbourhood laundry services. White and hygiene are almost synonymous, we can debate over, whether the laundry of white shirt is a status symbol or a marker of economic well being, an indicator of being able to maintain crisp whites or is it the cultural need to cleanse and wear freshly washed clothes for hardy work in the heartland of India and many other cultures worldwide. In either case the de-colonized white shirt or tunic or all white clothes are a timeless classic. Its adaptation to the shirt dress also has references to the Kurta, Kameez, Jhabba, Angarkha all these are classic tunic silhouettes that have been worn by people in the Indian subcontinent. Many fashion designers have revisited and adapted these classic silhouettes made essentially in classic white cotton mulmuls, which are ideal for the tropical weather. The white shirt’s contemporary adaptation to white t-shirts is a very inclusive fashion phenomenon, which offers a canvas to convey decolonized messaging and aligning ones fashion statement across class barriers globally.

# MODA E CULTURA AFRO-BRASILEIRA, UMA REFLEXÃO

## FASHION AND AFRO-BRAZILIAN CULTURE, A REFLECTION

ANA RAFAELLA OLIVEIRA

Refletir sobre o significado de moda afro-brasileira tem sido uma questão. Embora pareça simples, é uma temática complexa. Esse enfoque nos leva a revisitar a história do Brasil e a nossa herança africana. Se por muito tempo, a narrativa em torno dos tecidos estampados parecia ser o suficiente para compor o nosso imaginário sobre moda africana, pesquisas documentais têm tornado o assunto mais profundo e instigante.

A conhecida estética africana: muitas cores e estampas foi difundida em meio à imposição da colonização no continente africano. Wax prints produzidos pelos holandeses se tornaram um produto desejado pelos afro-brasileiros numa tentativa de retomar uma ancestralidade desconhecida por tantos de nós. A afetividade nos tornou reprodutores de uma ideia limitada do seu potencial criativo, e claro, também do nosso.

Idealizar uma África pura e intocável não é realístico. Conforme ensinou o sociólogo afro-britânico Paul Gilroy, o processo de migração forçada dos povos africanos criou novas formas de ser africano no mundo. O encontro das diferentes etnias nos navios negreiros criou uma nova dinâmica na formação cultural e identitária, e do que veio a se tornar a extensão desse continente. A diáspora representa, também, um movimento de formação cultural para cada novo território que recebeu esses povos. Logo, ser afrodescendente num país como o Brasil é bem distinto de ser afrodescendente nos Estados Unidos.

O Brasil se constituiu a partir da colonização, e do encontro com as culturas indígenas, africanas e europeias, ainda que forçado, criou nuances que representam as complexidades da identidade nacional. Quando fazemos um recorte para a nossa história da moda, podemos elucidar brevemente como a saia de crioula, de origem europeia, foi absorvida por mulheres negras brasileiras que trabalhavam com comércio no século XIX, se tornando parte fundamental do que conhecemos como: indumentária de crioula.

Reflecting on the meaning of Afro-Brazilian fashion has been an issue with me lately. Although it may seem simple, this is also a complex topic. Thinking about this approach leads us to revisit the history of Brazil and our African heritage. If, for a long time, the narrative around printed fabrics seemed enough to compose our imagination about African fashion, the documentation processes have made the subject much deeper and more thought-provoking.

The well-known African aesthetic of many colours and prints was widely disseminated amid the imposition of colonization on the African continent. The wax prints produced by the Dutch became a product desired by Afro-Brazilians to recover an ancestry unknown to many of us. And affectivity made us reproducers of a limited idea of their creative potential and ours.

Idealizing a pure and untouchable Africa is unrealistic. The Afro-British sociologist Paul Gilroy teaches us the process of forced migration of African peoples created new ways of being African in the world. The encounter of different ethnic groups on slave ships created a new dynamic in the cultural and identity formation of what became the extension of that continent. The diaspora also represents a cultural formation movement for each unknown territory that received these peoples. Therefore, being of African descent in a country like Brazil is quite different from being of African descent in the United States.

Brazil was constituted by colonization and the encounter of indigenous, African, and European cultures; although forced, it created nuances that represent the complexities of national identity. If we look at our fashion history, we can elucidate how the creole skirt, of European origin, was absorbed by black Brazilian women who worked in commerce in the 19th century, becoming a fundamental part of what we know today: clothing of Creole.



Refletir sobre esses aspectos tem me levado a entender que a moda afro-brasileira envolve muitos atravessamentos. Mesmo sendo inegável que os wax prints fazem parte do nosso repertório, acredito que, ao olhar para a moda afro-brasileira, precisamos repensar a herança indumentária africana no Brasil, assim como as religiosidades africanas tradicionais foram fundamentais para preservar algumas dessas características. Temos que ampliar a percepção em torno das influências indígenas e europeias que integram a construção do nosso vestuário. Tampouco podemos excluir uma das nossas dinâmicas mais expressivas sobre a forma de criar moda na contemporaneidade: o processo de ascensão econômica dos afrodescendentes no pós-abolição e na atualidade, possibilitando que essas populações fizessem da estética um meio de expressar diferentes representações sociais.

O reconhecimento dos nossos corpos como belos e da nossa história como potência vem alimentando a autoestima de uma geração que usa a moda cada vez mais como ação política. Venho percebendo que esse movimento nos leva a um novo momento da moda afro-brasileira contemporânea: o da diversidade de subjetividades. Diferentes formações identitárias abrem inúmeras possibilidades de interpretação desses simbolismos em forma de vestuário. E pelo visto, temos muitos repertórios para chegarmos a ser ainda mais plurais.

Reflecting on these aspects has led me to understand that Afro-Brazilian fashion involves many crossings. Even though it is undeniable that wax prints are part of our repertoire, when looking at Afro-Brazilian fashion, we need to rethink the heritage of African clothing in Brazil and how traditional African religiosities were fundamental to preserve some of these features. We have to broaden the perception around the indigenous and European influences that are part of the construction of our clothing. We can not exclude one of our most expressive dynamics on how to create fashion in contemporary times: the economic ascension of Afro-descendants in the post-abolition period and today, enabling these populations to make aesthetics a means of expressing different social representations.

Acknowledgment that our bodies as beautiful and our history is powerful has been fueling the self-esteem of a generation that increasingly uses fashion as a political action. This movement takes us to a new moment in contemporary Afro-Brazilian fashion: the diversity of subjectivities. Different identity formations open countless possibilities for interpreting these symbolisms in the form of clothing. And we have many repertoires to become even more plural.

Para se aprofundar na leitura:

**Aspectos Culturais e Ascensão Econômica de Mulheres Forras em São João Del Rey: Séculos XVIII e XIX, Barbara Deslandes Primo.**

**Atlântico Negro, Paul Gilroy.**

**O Axé nas Roupas: Indumentária e Memórias Negras no Candomblé Angola do Redandá, Hanayrá Negreiros.**

**O Vestir Político: As Estampas Wax Hollandais como Ferramentas de Afirmação da Identidade Afro-brasileira, Dandara Maia**

**Rediscutindo a mestiçagem no Brasil, Kabengele Munanga.**

**Saias de Crioula: A Roupas Como Cultura Material, Aline Monteiro.**

**Tecidos Africanos e Africanizados nos Candomblés Paulistas, Aymê kasaki.**

(quem)  
guarda  
a  
encruzilhada  
(?)

(who) guards the crossroads (?)

DANIEL DINIZ - DANZ

A ideia de camuflar qualquer vestígio de escravidão por uma ideia de miscigenação e homogeneização da população vigente do século XIX, contribuiu para a criação falaciosa propagado pelo mito da democracia racial. Ortiz (1999, p.24) comenta sobre a mestiçagem no Brasil, quando afirma “O século da ascensão do mestiço e do bacharel é também o século do embranquecimento do mulato, que, preso entre duas correntes contraditórias, deve ‘embranquecer a alma’, a fim de ascender individualmente na hierarquia social”.

The idea of camouflage any vestige of slavery by an idea of miscegenation and homogenization of the current population of the nineteenth century, contributed to the creation to the fallacious creation propagated by the myth of racial democracy. Ortiz (1999, p.24) comments on the miscegenation in Brazil, when he states “The century of the rise of the half-breed and the bachelor is also the century of whitening of the mulatto, who, trapped between two contradictory currents, must ‘whiten the soul’ in order to ascend individually in the social hierarchy”.



**(quem) guarda a encruzilhada (?) // (who) guards the crossroads (?)**

**Ano:** 2022

**Técnica:** Fotografia

**Tamanho Digital:** 4608 x 3456 px

**Artista:** Danz

Pretende-se com (quem) guarda a encruzilhada (?) reivindicar esse fato histórico, não com o intuito de mudá-lo, pois não há como regressar no tempo; contudo com a finalidade de não perpetuar o mesmo sistema de discriminação racial. De um ponto de vista da A/R/Tografia (artist-research-teacher), a fotografia proposta abraça e representa a negritude a partir da umbanda e de sua mitologia iorubá, a partir do uso da técnica de dupla exposição e da manipulação digital para criação de uma atmosfera alegórica, mítica e memorial que contempla a unicidade do orixá Exu.

Laroyê EXU.

onde Exu mora?

na encruzilhada.

onde é que Ele mora?

Exu mora na encruzilhada.

De capa preta e acarminado,

me guarde em sua morada,

It is intended with (who) guards the crossroads (?) to claim this historical fact, not in order to change it, because there is no way to go back in time; however, for the purpose of not perpetuating the same system of racial discrimination. From A/r/tography (artist-research-teacher) point of view, the proposed photograph joins and represents the blackness from the umbanda and its Yoruba mythology, from the use of the double exposure technique and digital manipulation to create an allegorical, mythical and memorial atmosphere that contemplates the uniqueness of the Exu orisha.

Laroyê EXU.

where does Exu live?

at the crossroads

where does He live?

Exu lives at the crossroads.

In black cape and reddish,

keep me at your Haus.

ORTIZ, Renato. **A morte branca do feiticeiro negro:** umbanda e sociedade brasileira. São Paulo: Brasiliense, 1999.

# UMA ESCRIVÊNCIA SOBRE PENSAR E FAZER MODA: UMA PRÁTICA DECOLONIAL

WANY JÚLIA G. DA COSTA

Antes de decidir enviar este texto para esta publicação, receei se minha produção fosse acadêmica, o suficiente. Retomei aos ensinamentos de Conceição Evaristo, criadora do conceito Escrivência. Foi então que, apeguei-me ao sentido de escrever sem moldes, como um ato político, em diálogo com o coletivo. Estou escrevendo minha trajetória, mas não apenas sobre mim.

Diante de uma realidade escolar complicada quando criança, a moda foi minha válvula de escape. Nascida em um bairro periférico, no município de Paulista, Pernambuco. Eu contava para as pessoas que eu queria ser estilista. E, elas me recomendavam fazer algo que “desse dinheiro”. Moda me dava alegria. Passava o meu tempo pesquisando sobre marcas, como, Chanel, Dior e McQueen.

Na adolescência, quis ser blogueira. Entretanto, havia algumas dessemelhanças entre mim e a maioria das garotas que faziam sucesso nos blogs. Elas eram brancas e eu negra! A cor da pele e traços físicos diferentes dos meus. E antes da fama, tinham uma vida financeira abastada. Eu não me via nelas, mas queria ser como elas. Consequentemente, as minhas percepções sobre moda passaram a ser limitadas somente às compras e tendências.

Eram visões completamente eurocêtricas do que era considerado icônico e belo. O que me fez refletir sobre a universalidade do pensamento eurocêntrico – do ponto de vista da materialização e reprodução das linguagens imagéticas e dos discursos presentes no bojo das representações estético-culturais eurocêtricas, nas quais estão circunscritas opressões hierárquicas e estigmatizações sobre os marcadores sociais que atravessam nossas interseccionalidades e territorialidades.

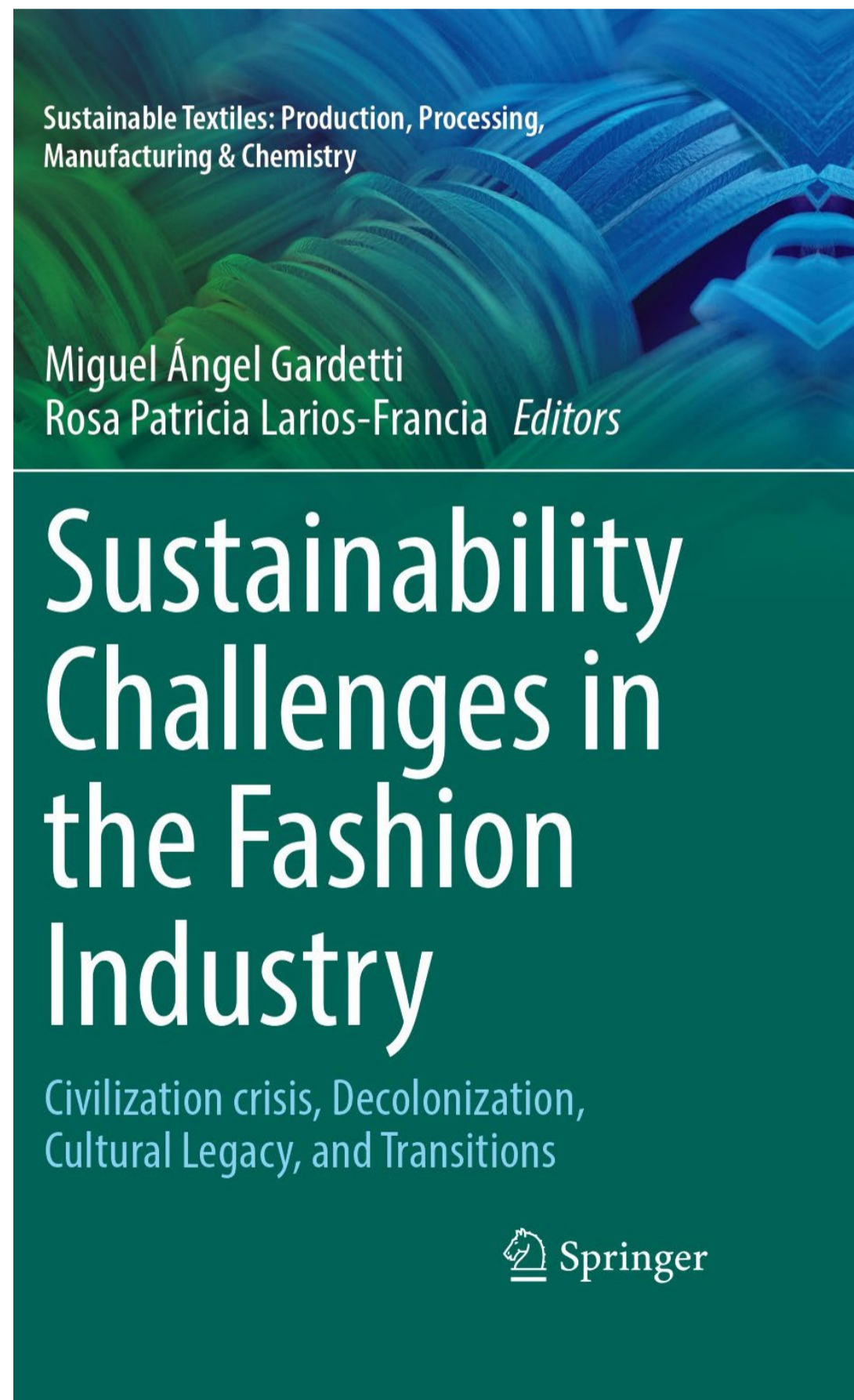
O tempo estava passando e eu estava certa das dificuldades de conseguir um emprego em moda. O que antes me trazia alegria, se revelou cada vez mais angustiante. No ENEM, fui aprovada no curso de pedagogia. Confesso que não estava feliz com a minha escolha. Fiz isso pensando em uma empregabilidade facilitada. Concomitantemente a minha graduação de pedagogia, cursei o curso tecnólogo em Design de Moda (EAD), pois era o que se podia pagar. Contudo, ainda que a universidade não seja um ambiente 100% favorável à saúde mental de pessoas negras, o curso de pedagogia me deu o que não tive no curso de Moda: o reconhecimento da minha negritude e letramento racial: mas juntos eles me deram a palavra decolonialidade. Desde então, venho tentando construir percepções decoloniais na minha vida e para a moda que prático.

Ainda me sinto culpada por não ter pensado dessa forma antes e ter reproduzido tantos estigmas que validam o apagamento de potências negras pela vestimenta. Afinal, foram mais de 20 anos vivendo sob uma lógica de embranquecimento. Compreendo que as múltiplas revoluções despertadas e provocadas pela decolonialidade, são frutos de reflexões e reivindicações constantes. Hoje, tenho a oportunidade de reinventar minha jornada pessoal e na moda com temáticas que legitimem a diversidade e a negritude, através de trabalhos acadêmicos, artísticos e do diálogo cotidiano com as pessoas que estão à minha volta.

# AMÉRICA LATINA “ALTERNATIVA” y el SUR GLOBAL

## “ALTERNATIVE” LATIN AMERICA and the GLOBAL SOUTH

MIGUEL ANGEL GARDETTI



Escribo en primera persona para decolonizar el formato impersonal.

En el marco del Centro Textil Sustentable, en 2018 -2019 comencé a desarrollar un proyecto cuyo objetivo es escuchar y aprender de las voces nunca escuchadas de los Valles Calchaquíes en la Provincia de Catamarca, Argentina: un lugar donde habitan diferentes comunidades pertenecientes a la Nación Diaguita. A propósito, el término Quechua Diaguita es el exónimo impuesto por los Incas –y, posteriormente, divulgado por los conquistadores españoles– a un grupo de pueblos independientes que comparten un idioma común llamado Cacán.

Desarrollé una estrecha relación con el Centro Aurora y la Cooperativa Tinku Kamayu, ambas ubicadas en Santa María, Catamarca, una localidad con un 94% de linajes nativos de América, según el Laboratorio de Genética Molecular Poblacional / Instituto Multidisciplinario de Biología Celular, a cargo del Dr. Claudio Bravi (2007). El nombre de la Cooperativa significa “reunidas para trabajar” en la lengua quechua, que fue organizada en torno a la iniciativa de Margarita Ramirez, cuyo tatarabuelo fue un cacique. Así comencé a valorar el conocimiento “otro”, la sabiduría “otra” y la cosmovisión “otra”.

Estudí e investigué sobre la base de un enfoque autodidacta. Los sociólogos Aníbal Quijano, Edgardo Lander, Ramón Grosfoguel y Agustín

I am writing in the first person to decolonize the impersonal form.

Within the Centre for Sustainable Textile framework, back in 2018 -2019, I began a project that aims to listen to and learn from unheard voices in the Calchaquí Valleys, Province of Catamarca, Argentina: a place inhabited by different communities belonging to the Diaguita Nation. By the way, The Quechua term Diaguita is the exonym imposed by the Incas –and subsequently spread by the Spanish conquistadors– to a set of independent peoples sharing a common language called Cacán.

I developed a close relationship with Centro Aurora and the Cooperative Association Tinku Kamayu, based in Santa María, Catamarca, a location of 94% Native American descent, according to Laboratorio de Genética Molecular Poblacional / Instituto Multidisciplinario de Biología Celular, lead by Dr. Claudio Bravi (2007). The Cooperative Association means “joined to work” in the Quechua language, which was organized under the initiative of Margarita Ramirez, whose great-grandfather was a Chief. That is how I began to engage the “other” knowledge, the “other” wisdom, and the “other” worldview.

I studied and carried out my research based on a self-taught approach. Sociologists Aníbal Quijano, Edgardo Lander, Ramón

Lao-Montes; los semiólogos Walter Mignolo and Zulma Palermo; la educadora Catherine Walsh; los antropólogos Arturo Escobar y Fernando Coronil y los filósofos Enrique Dussel y María Lugones me interpelaron y me siguen interpelando. De esta manera, descubrí una América Latina “alternativa” y un pensamiento del “sur global”, que no se corresponde con el sur geográfico y que es -en mi opinión- totalmente “actitudinal”.

Simultáneamente, al enseñar diseño sustentable (¿sustentable?) a nivel de posgrado en carreras relacionadas al diseño textil, de indumentaria y de moda-, me fui dando cuenta de que estas carreras en mi país -Argentina- y en general en Latinoamérica son “eurocentristas”. Decidí -entonces- adoptar un compromiso y hacer mis aportes. A través de conferencias, cuya idea fundamental era/es que no podemos hablar de sostenibilidad en el diseño y la moda si no hablamos primero de decolonización, y con dos libros que están próximos a publicarse: uno de ellos en español, titulado “América Latina Alternativa: la voz que el diseño y la moda no escuchan”, con capítulos escritos por Marisa Gabriel, María Eugenia Correa y yo.

El segundo libro, “Sustainability Challenges in the Fashion Industry – Civilization Crisis, Decolonisation, Cultural Legacy, and Transitions”, está escrito en inglés y coeditado con mi colega peruana Patricia Larios-Francias. Somos editores invitados de la editorial Springer. Gracias al esfuerzo de una serie de autores decoloniales, incluyendo -y pido disculpas por no mencionar a todos-, a Angela Jansen, Erica de Greef, José Teunissen, Clelia Rodriguez, Osuanyi Quaicoo Essel, y al Fashion and Decoloniality: Global South Crossroads-CoMoDe [Colectivo Moda y Decolonialidad: la Encrucijada del Sur Global - CoMoDe].

Mi deseo es lo que Erica de Greef mencionó como el objetivo principal de la Global Fashioning Assembly (GFA, 2022) “la posibilidad de resistir a la singularidad del canon eurocéntrico de la moda, de negarse a enseñar, hablar y apoyar la narrativa dominante, y de generar la diversidad y la complejidad cultural”.

Grosfoguel, and Agustín Lao-Montes; Semiologists Walter Mignolo and Zulma Palermo; Educator Catherine Walsh; Anthropologists Arturo Escobar and Fernando Coronil; Philosophers Enrique Dussel and María Lugones made me –and still do– wonder and raise many questions. Therefore, I discovered an “alternative” Latin America and a “global south” thinking, which does not match the geographic south, but –in my opinion– is entirely “attitude-related.”

Likewise, while teaching sustainable (sustainable?) design in graduate programs related to textile, clothing, and fashion design, I realized that these programs are “Eurocentric,” both in my country –Argentina– and Latin America. Then, I decided to make a commitment and offer my contribution. Through conferences, the fundamental assumption was/is that we cannot talk about design and fashion sustainability without addressing the decolonisation issue in the first place, with two books about to be published: one written in Spanish, “América Latina Alternativa: la voz que el diseño y la moda no escuchan”: with chapters by Marisa Gabriel, María Eugenia Correa, and myself.

The second book, “Sustainability Challenges in the Fashion Industry – Civilization Crisis, Decolonisation, Cultural Legacy, and Transitions,” is written in English and is co-edited with my Peruvian colleague Patricia Larios-Francias. We are guest editors of Springer publisher. Thanks to the efforts of numerous decolonial authors, including, and my apologies for not naming all of them, Angela Jansen, Erica de Greef, José Teunissen, Clelia Rodriguez, Osuanyi Quaicoo Essel, and the Fashion and Decoloniality: Global South Crossroads Collective - CoMoDe.

My wish is to follow what Erica de Greef mentioned as the primary purpose of the Global Fashioning Assembly (GFA, 2022) “the possibility to resist the singularity of the Eurocentric fashion canon; to refuse to teach, speak, support the dominant narrative; and to regenerate diversity and cultural complexity.”



<sup>1</sup>They settled in the current north-western region of Argentina —especially in the Calchaquy Valley— and in the Norte Chico of Chile. | Se establecieron en la actual región noroeste de Argentina —especialmente en el Valle Calchaquí— y en el Norte Chico de Chile.

# UMA ANCESTRALIDADE CHAMADA: VERA VERÃO!

ZECA MEDRADO

“ÊÊÊPA! Bicha, não! Eu sou uma quase mulher!” Se por acaso esta fala não foi lida de forma extravagante, sugiro que você volte e leia novamente. Vera Verão era uma presença que não passava despercebida, com seus 1,98m de altura, costurava novas percepções de corporeidade e de masculinidades. Era tudo ao mesmo tempo, explodindo o quadradinho normativo da televisão brasileira: um homem negro vestindo roupas femininas gritando ser uma quase mulher. Era uma quase mulher negra de cabelos raspados, sobrancelhas arqueadas, que gritava suas vontades no meio da praça. Sim, no MEIO da praça!

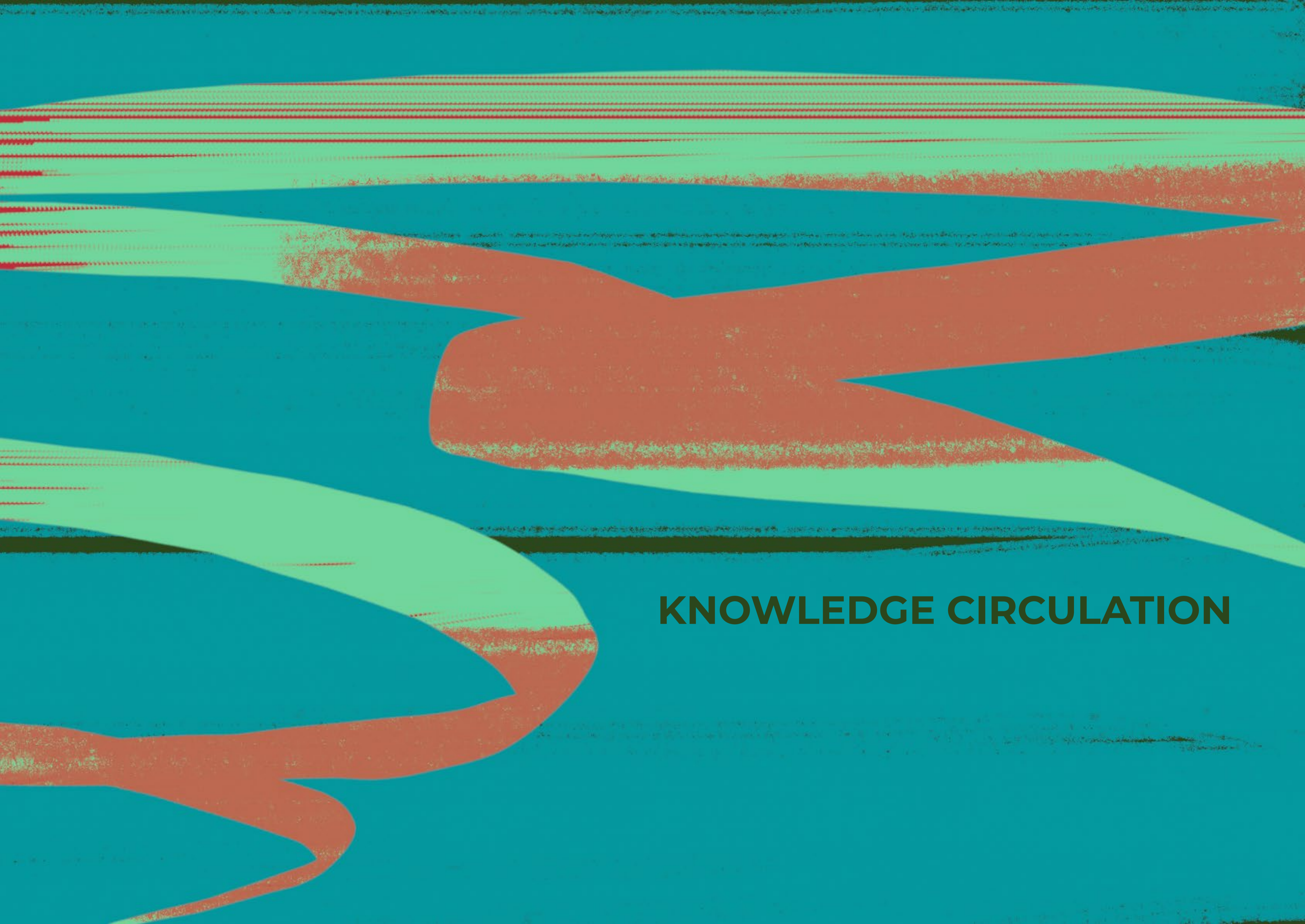
Por um lado temos a Vera que cumpre a expectativa de um roteiro humorístico, no âmbito do contrato jurídico com a emissora, cujo modelo de programa está no ar na televisão brasileira desde os anos 1950. Em entrevista para a jornalista Marília Gabriela, Jorge Laffond afirmou que manter o nome de Vera Verão foi uma condição para que ele assinasse o contrato com o SBT, emissora de televisão responsável pelo humorístico “A praça é nossa”.

Vera Verão está além de ser apenas uma personagem, é uma entidade, dona do seu próprio desejo, seduz, ginga e desafia a própria norma. A praça amplia o seu significado, inclusive muda de dono. Não é mais a praça do homem branco do terninho de tons pastéis. Agora é a praça onde sassarica Vera Verão. Do barulho, da festa e da explosão do desejo cuja presença em si já constrói a narrativa dissidente.

Pensar com a Vera Verão, é pensar a respeito da ancestralidade da bicha preta no Brasil. Falar dela a partir de suas próprias narrativas coloca a bicha no centro do discurso, no meio da praça. Protagonizando a cena com a voz firme e escancarada! Se a memória é garantia de existência, pensar as dissidências sexuais com Vera Verão é pensar um mapa das contradições, texturas, mas sobretudo pensar numa trajetória de arte e religiosidade escrita por ela que estão imersas no imaginário social.

Vera Verão é a “elefanta” no meio da sala das famílias brasileiras dos anos 1990. Ela teve o poder de entrar e ser assunto em lares que não queriam falar sobre as dissidências sexuais e de gênero. E, por mais que não tenha sido compreendida ou tenha sido mal interpretada em sua época, pensar nas masculinidades que são desenhadas a partir da Vera é uma possibilidade transgressora que constrói perspectivas não normativas.

Ter a Vera Verão como ancestralidade reafirma a urgência de pensar corpos e vidas viadas, que o colonilismo insiste em apagar, mas não vai! Somos o que somos hoje, porque antes de nós, tivemos a trajetória das bichas como a Madame Satã, Vera Verão, Lacreia e outras transgrediram com a própria vida.



# KNOWLEDGE CIRCULATION



# DECOLONIAL METHODS FOR ARTISTS AND RESEARCHERS FROM THE DIASPORAS

## DAMIEN AJAVON: ARCHIVING THE INVISIBLE

MÉTHODES DÉCOLONIALES POUR ARTISTES ET CHERCHEURS DES DIASPORAS  
DAMIEN AJAVON : ARCHIVER L'INVISIBLE

PIERRE-ANTOINE VETTORELLO

This excerpt is from a conversation between Damien Ajavon and Pierre-Antoine Vettorello, conducted on 08th of November 2022. Damien Ajavon is a textile artist who works in Noresund, near Oslo. Damien is queer and non-binary. They were born in France, from Senegalese and Togolese ancestry, and work with textiles using various techniques to bring the lost narrative of their ancestors, more precisely digging the iconography of Ndaté Yalla (1810-1860), who was a symbol of the resistance against French colonialism and the last great Queen (Lingeer) of the Waalo Kingdom, presently part of Senegal and Mauritania.

PA: What was your project in Saint-Louis, Senegal?

Damien: The idea of traveling to do my research in Saint-Louis in Senegal was to connect with the land of my ancestors and learn where I came from. I developed my research around the protection of relics and how from a story to a legend, it is possible to create a story and protect it so that it is perpetuated and seen by our descendants.

PA: How did this idea evolve there?

Damien: I discovered my ancestor Ndaté Yalla, a renowned feminist and the final queen of her village, known for safeguarding her community. She embodies resistance and inspires me as a woman who stands out as a visible minority. She taught me that you have to keep fighting and that you can find strength. I learned Manjak weaving techniques and the different uses of this fabric; this experience was unique, and I was able to install a weaving loom. In my way, I preserve this technique of Manjak weaving. Hassan, who taught me this technique, is the last Manjak weaver still active on the island of Saint-Louis. It was a great honor for me to be taught by him.

Cet extrait est tiré d'une conversation entre Damien Ajavon et Pierre-Antoine Vettorello, réalisée le 08 novembre 2022. Damien Ajavon est un artiste textile qui travaille à Noresund, près d'Oslo. Damien, né.e en France et ayant des racines sénégalaises et togolaises, Damien est queer et non-binaire. Son travail consiste à utiliser différentes techniques textiles pour raconter l'histoire de ses ancêtres et plus spécifiquement de Ndaté Yalla (1810-1860), qui était la dernière grande reine (Lingeer) du Royaume Waalo et un symbole de résistance contre le colonialisme français, dans une région qui fait aujourd'hui partie du Sénégal et de la Mauritanie.

PA: Pouvez-vous nous parler un peu plus de votre projet à Saint-Louis, au Sénégal ?

Damien : Mon projet initial était de me connecter avec mes racines en voyageant à Saint-Louis au Sénégal pour effectuer mes recherches. J'avais pour objectif d'en apprendre davantage sur mes ancêtres et de comprendre d'où je viens. Au fil de mes recherches, j'ai commencé à explorer la façon dont nous pouvons protéger et préserver l'histoire de nos ancêtres. J'ai découvert comment une histoire devient légende, et j'ai exploré des moyens de préserver ces histoires pour les générations futures.

PA: Comment votre projet a-t-il évolué depuis que vous êtes arrivé à Saint-Louis ?

Damien : J'ai eu la chance de découvrir l'histoire de mon ancêtre Ndaté Yalla, qui était une reine connue pour avoir protégé sa communauté. Elle était également une féministe reconnue, et en tant que femme appartenant à une minorité visible, elle m'a particulièrement inspirée. Son histoire m'a appris que la résistance est une vertu importante et où trouver cette force. J'ai également appris les techniques de tissage Manjak, ainsi que les différentes utilisations de ce tissu. Cette expérience a été unique, et j'ai eu la chance de pouvoir installer un métier à tisser. Cela me permet de préserver la technique de tissage du Manjak à ma manière. J'ai appris cette technique auprès de Hassan, le dernier tisserand de Manjak encore en activité sur l'île de Saint-Louis. C'était un grand honneur pour moi de recevoir son enseignement.

PA: How did you find these legends about Ndaté Yalla in Saint-Louis?

Damien: Meeting the descendants of the family proved difficult, but I gained a lot of insight through my reading. Conducting interviews was also a challenge for me. I met some of the people on the island, but some of them were not entirely comfortable with the fact that I was queer. Some promised to see me again, but it was hard to do so. It was mostly my research that went along with my work. I did a lot of research in the library of the French Institute. The archives of the Centre de recherche et de documentation du Sénégal, Saint-Louis, Senegal, were rather bureaucratic and inaccessible.

PA: What is finally part of invention and speculation to transcribe these relics?

Damien: I try to remain faithful to these legends, but I have little information. It is a long process to advance. I work with the images I have. I try to represent Ndaté Yalla with different textile mediums. I often use digital. The initial representations were for the most known

PA : Comment avez-vous réussi à trouver les légendes de Ndaté Yalla à Saint-Louis ?

Damien : Trouver les descendants de la famille s'est avéré être un défi difficile, mais j'ai pu accumuler beaucoup de connaissances grâce à mes recherches et à mes lectures. J'ai également tenté de réaliser des entretiens, mais cela s'est avéré difficile. J'ai rencontré des habitants de l'île, mais certains d'entre eux ne se sentaient pas tout à fait à l'aise avec le fait que je sois queer. Certains ont promis de me revoir, mais cela ne s'est jamais concrétisé. En fin de compte, c'est surtout mes recherches qui ont nourri mon travail. J'ai passé beaucoup de temps à la bibliothèque de l'Institut français pour recueillir des informations. Les archives du Centre de recherche et de documentation du Sénégal, à Saint-Louis, étaient plutôt bureaucratiques et difficiles d'accès.

PA : Quelle part d'invention et de spéculation utilisez-vous pour transcrire les reliques ?

Damien : J'essaie de rester fidèle aux légendes que j'ai trouvées, mais j'ai très peu d'informations pour travailler. Cela nécessite un long processus pour avancer. Je travaille avec les images que j'ai pu collecter, en essayant de représenter Ndaté Yalla avec différents supports textiles. J'utilise souvent des outils numériques pour m'aider dans mon travail. Les premières représentations



Photo: Damien Ajavon

made by settlers, like the illustrations of Abbé David Boilat on the Esquisses sénégalaises (1984); it is difficult to find other local representations; some are in houses, personal collections. It becomes imaginary for me.

PA: In the end, you have to invent a character, create links to this woman and your history; as a non-binary person, you can speak in several voices...

Damien: Yes, in this imaginary world that I live with Ndaté Yalla, I imagine an open place, a space with her. I share with her my daily life, my work with Manjak weaving techniques. In general, in the Manjak tradition, it is only men who weave. I share my insecurities with her. In the representation of her image, I try to bring my practice related to colors and textures. My own textile language intervenes with this imaginary story. I try to transgress traditional West African codes and show that Ndaté Yalla was a visionary woman. She was a leader, a strong woman, who had power and convictions. She could share her vision. My tribute to this woman is done through textiles.

PA: What are these stories you are transgressing with her?

Damien: The representation of Ndaté Yalla is always the same, a woman in a pagne and smoking a long pipe. The image remains unique, there is no other. I continue my research of her representation but I mainly work around this remarkable representation of her. I create a textile album in which she is dressed with new textures and colors, I rewrite her story, or rather our story.

PA: Did any of your family members help you research this woman's portrait?

Damien: Queen Ndaté Yalla is directly linked to my grand-mother, however she never spoke to me about her. I had more conversations about Ndaté Yalla with my mother. Somehow she transmitted the story but missed some details she never knew about. I dig to the sources of these images, these testimonies but all is very laborious and lonely. I was meant to visit the Waalo region, the town of Dagana. I know I will go to the area she is from, one day. This is not a project I can achieve in a year, this can take several years to a few decades. Little by little I get some information about her..

PA: I'm looking for archives on an ancestor who lived in the 1930s, much later than Ndaté Yalla, and the issue is the same—women are invisible in the archives. It demonstrates the value of oral archives in this informa-

que j'ai trouvées ont été réalisées par des colons, comme les illustrations de l'abbé David Boilat dans son livre Esquisses sénégalaises (1984). Il est difficile de trouver d'autres représentations locales; certaines sont dans des maisons privées ou dans des collections personnelles. Pour moi, cela devient de l'imaginaire, mais j'essaie de rester le plus fidèle possible aux histoires que j'ai recueillies.

PA : En somme, il faut inventer un personnage, créer des liens avec cette femme et votre histoire ; en tant que personne non-binaire, pouvez-vous parler à plusieurs voix?

Damien : Oui, dans ce monde imaginaire que je vis avec Ndaté Yalla, j'imagine un lieu ouvert, un espace avec elle. Je partage avec elle mon quotidien, mon travail avec les techniques de tissage Manjak. En général, dans la tradition Manjak, ce sont uniquement les hommes qui tissent. Je partage avec elle mes insécurités. Dans la représentation de son image, j'essaie d'apporter ma pratique liée aux couleurs et aux textures. Mon propre langage textile intervient dans cette histoire imaginaire. J'essaie de transgresser les codes traditionnels de l'Afrique de l'Ouest et de montrer que Ndaté Yalla était une femme visionnaire. C'était une leader, une femme forte, qui avait du pouvoir et des convictions. Elle savait partager sa vision. Mon hommage à cette femme se fait à travers le textile.

PA : Quelles sont ces histoires que vous transgressez avec elle ?

Damien : La représentation de Ndaté Yalla est toujours la même, une femme en pagne et fumant une longue pipe. L'image reste unique, il n'y en a pas d'autre. Je continue mes recherches sur sa représentation mais je travaille surtout autour de son unique représentation. Je crée un album textile dans lequel elle est habillée de nouvelles textures et couleurs, je réécris son histoire, ou plutôt notre histoire.

PA : Votre famille vous a-t-elle assisté pour constituer le portrait de cette femme ?

Damien : La reine Ndaté Yalla est directement liée à ma grand-mère, mais elle ne m'a jamais parlé d'elle. Je n'ai eu de conversations sur Ndaté Yalla qu'avec ma mère. D'une certaine manière, Elle m'a partagé son histoire, mais il y avait des détails qu'elle n'a jamais pu connaître. Je creuse jusqu'aux sources de ces images, de ces témoignages mais tout est très laborieux et solitaire. Je devais visiter la région du Waalo, la ville de Dagana. Je sais qu'un jour j'irai dans la région dont elle est originaire. Ce n'est pas un projet que je peux réaliser en un an, cela peut prendre plusieurs années, voire quelques décennies. Petit à petit, j'obtiens des informations sur sa vie.

PA : Je recherche également des archives sur un ancêtre qui a vécu dans les années 30, bien plus tard que Ndaté Yalla, et le problème est le même - les femmes sont invisibles dans les archives. Cela démontre la valeur des archives orales dans cette recherche d'information...

tional search...

Damien: What can be frustrating is the lack of transparent sources, the lack of information, and the inaccessibility of specific oral or written archives, which leads you to start a research from scratch and recreate a whole lineage. Especially for us, Afro-descendant researchers and artists used to search from books. This creates a particular paradox. We have to deconstruct ourselves in order to reconstruct a specific methodology adapted to the local environment. We need to even build the foundations of our research.

PA: Has your research in Saint-Louis validated specific theories and highlighted certain aspects?

Damien: It has been confirmed that Saint-Louis is important to my family. I learned after my journey that my Togolese grandfather, on my father's side, had lived in Saint-Louis before he met my grandmother. He was a tailor. On both my mother's and father's sides, there are numerous convergences toward Saint-Louis. Although not all of my questions were answered, I would not have been able to learn about the territory of my ancestors without this *experience*, and it offered new thoughts to my research.

PA: What are you currently working on?

Damien: The founder of the textile residency Søndre Green in Noresund, Kristin Lindberg, recently offered me a space to work. She invites creatives to work on their projects every year. This institution is devoted to textile artists. Therefore, there is a lot of technical support for my project here, including weaving looms, tapestry looms, and embroidery supplies. Here, we constructed a weaving loom so that I could perpetuate the techniques used by Manjak weavers.

Damien : Ce qui peut être frustrant, c'est le manque de sources transparentes, le manque d'informations, et l'inaccessibilité d'archives orales ou écrites spécifiques, qui vous amène à commencer une recherche à partir de zéro et à recréer toute une lignée. Surtout pour nous, chercheurs et artistes afro-descendants, qui avons l'habitude de chercher dans les livres. Cela crée un paradoxe particulier. Nous devons nous déconstruire afin de reconstruire une méthodologie spécifique adaptée à l'environnement local. Nous devons même construire les bases de notre recherche.

PA : Vos recherches à Saint-Louis ont-elles permis de valider certaines théories et de mettre en lumière certains aspects ?

Damien : J'ai su que Saint-Louis est important pour ma famille. A la suite de mon voyage, j'ai appris que mon grand-père togolais, du côté de mon père, avait vécu à Saint-Louis avant de rencontrer ma grand-mère. Il était tailleur. Du côté de ma mère et de mon père, les convergences vers Saint-Louis sont nombreuses. Bien que toutes mes questions n'aient pas reçu de réponse. Je n'aurais pas pu connaître la terre de mes ancêtres sans cette expérience, qui a apporté de nouvelles idées à mes recherches.

PA : Sur quoi travaillez-vous actuellement ?

Damien : Kristin Lindberg, fondatrice de la résidence textile Søndre Green à Noresund, m'a récemment proposé un espace de travail. Elle invite chaque année des créatifs à travailler sur leurs projets. Cette institution est consacrée aux artistes textiles. Je reçois de nombreux soutiens techniques pour mon projet, notamment des métiers à tisser, à la tapisserie et du matériel de broderie. Ici, nous avons spécialement construit un métier à tisser pour que je puisse perpétuer les techniques utilisées par les tisserands Manjak.



# MATERIAL PRODUCTION

**“The required shift is compared to the revolutionary change that must be made to the global economic system in order to achieve degrowth and is encapsulated in the definition of the term ‘defash-ion’. The neologism is a call to action: to dismantle the current Fashion system and replace it with a pluriverse of clothing systems that are fair, local, decolonial and profoundly respectful and nurturing.”**

*Sandra Niessen*

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Source: Sandra Niessen. **Defining defashion**: A manifesto for degrowth. In: International Journal of Fashion Studies, 2022.



# HUARMI MAQUI

## MATICO LEMA

Huarimi Maqui in the Kichwa means “Manos de Mujer” in Spanish or “Woman’s hands” in English. Huarimi Maqui is an indigenous-ran brand from Ecuador founded by Matilde Lema, better known by friends as Mama Matico. Matico is a community leader actively campaigning to support indigenous populations. For years, she suffered physical and psychological abuse from her husband. Bravely she decided to divorce even when that meant her family’s repudiation. She envisioned a safe place for indigenous women to gather to work on their handmade pieces and be flexible enough to exercise motherhood. Huarimi Maqui is home to indigenous women preserving the art of pedal-loom weaving to recover the Kichwa indigenous cultural identity. The inspiration for their work comes from the uniqueness of the Andes, and the weaving design is a manuscript of thousands of years of history.



Photo: Cecilia Vallejo



Photos: Cecilia Vallejo





Photos: Cecilia Vallejo

# LINNENSTEWARD IN THE LINNENPROJECT

HENRIKE GOOTJES



**KLEINE VLASPLANT**  
Photo: Henrike Gootjes

‘Het verbouwen van vlas en deze verwerken tot linnen zie ik als een levensgevend, regeneratieve praktijk. Ik vind het boeiend de relatie tussen Soil en Soul te onderzoeken. In the soil is het bodemleven van vitaal belang, hoe gevarieerder, hoe complexer, hoe rijker hoe beter het leven van allerlei organismen ondersteund, hoe veerkrachtiger het kan omgaan met veranderingen. Het is voor mij geen toeval dat zowel de vlasplant als het schaap zo’n grote en positieve bijdrage levert aan het bodemleven, biodiversiteit en het herstel van de degradatie van moderne landbouw. Door deze, voor ons, lokale textielvezels te cultiveren, gebruiken in kledingstukken en hun kwaliteiten te vieren bewegen we naar een economie die zich aan ecologie Spiegel.

‘I see growing flax and processing it into linen as a life-giving, regenerative practice. I find it fascinating to explore the relationship between Soil and Soul. Soil life is vitally important in the soil; the more varied, the more complex, the richer, the better the life of all kinds of organisms is supported, and the more resilient it can deal with changes. It is no coincidence that both the flax plant and the sheep make such a large and positive contribution to soil life, biodiversity, and the recovery of the degradation of modern agriculture. By cultivating these, for us, local textile fibers, using them in garments, and celebrating their qualities, we are moving towards an economy that mirrors ecology.

# FLOR DEL AÑIL:

## A PERSONAL ACCOUNT ON NATURAL INDIGO DYES

VANESSA DUQUE

*"Plants are the architects of life on earth via their unique ability to convert the sun's rays into food."*  
Michael-Shawn Fletcher (2022)

Through an auto-ethnographic lens, I delve into my experience at the Aboubakar Fofana Natural Indigo dye workshop hosted by InPlace<sup>1</sup>, at the Heritage Birrarung House at Laughing Waters, Naarm, Melbourne. Aboubakar Fofana<sup>2</sup> is a Malian artist and 'Indigo master' who works with West African textile and natural dyeing traditions. The workshop provided an in-depth understanding of the principles of setting up and caring for a fructose vat<sup>3</sup>. A three-day embodied experience working on a set of 7 indigo colour notes perceived as musicality.

In the past, indigo-dyed cloth held spiritual value. However, with the advent of synthetic dyes and mass production, much of this knowledge has yet to be recovered. Today, garments are dyed through industrial processes validated by replication accuracy, lacking the untamed, slow and intuitive nature of indigo dyes. This can erase from our collective consciousness the exploitative histories behind colonialism and appropriation of the natural indigo dye vat makers and *Indigofera* growers worldwide.

Flor del Añil<sup>4</sup> also called Indigo flower, connects with my identity and enriches the workshop's sensory experience. The term refers to an alluring, dark, rich set of bubbles that sit over the vat. Flor del Añil implies reflecting and documenting the fragmented knowledge behind the *Indigofera* plant to colour. It also signifies breaking away from industrial practices by immersing oneself in the materials and place. And reclaim a sensorial and contemplative approach to making.

From my notes:

Vat dye – Is an expansive relationship with the indigo life cycle, from transforming leaves to pigment and dye. It relates to *slowness*<sup>5</sup> and the deep understanding and respect of connecting to natural materials.

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<sup>1</sup>A non-profit residency program for artists to create projects addressing significant cultural, social, and environmental issues.

[inplace.org.au](http://inplace.org.au)

<sup>2</sup>Aboubakar's focus is devoted to the preservation and reinterpretation of traditional West African textile and natural dyeing techniques and materials.

Aboubakar Fofana, [aboubakarfofana.com](http://aboubakarfofana.com).

<sup>3</sup>A vat is made to transform solid pigment into a liquid form of dye - through White Indigo (indigotin/pigment) and removes oxygen creating a thorough environment for the dyeing.

<sup>4</sup>Legrand (2013) Añil means 'blue grass' in Nahuatl utilised since Pre-Colombian times.

Legrand, C. (2013) *Indigo: The colour that changed the world*. London: Thames & Hudson.

<sup>5</sup>Aronowsky refers to philosopher Paul Virilio 'slowness by contrast allows you to advance at a pace that encourages contemplation and observation. To be slow is far from remaining static; instead, slowness is a temporal notion that prioritises the journey over the destination.'

Aronowsky Cronberg, A. (2014). *On Slowness*. Vestoj | the platform for critical thinking on fashion.

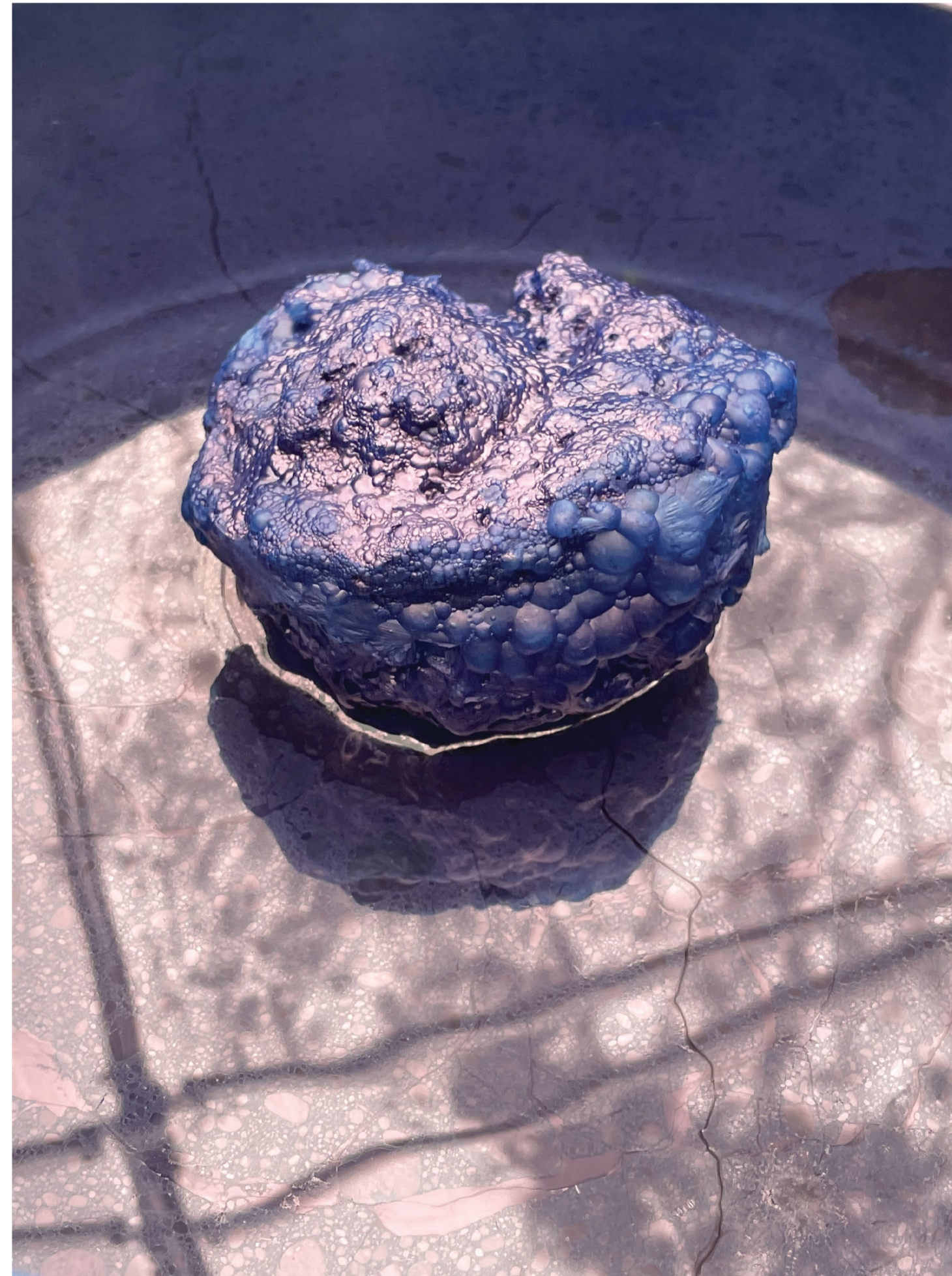
Stages :

1 Establishing the vat - A harmonious assemblage that requires a delicate balance of elements. Containing 'white indigo', reduction agents (fructose) to remove oxygen, and lime to create an alkaline environment. Water plays a crucial role; we worked with limited, recycled rainwater in a place surrounded by red gum eucalyptus trees and the nearby Birrarung river.

*\* The longevity of the vat varies from months to years, depending on the quality of its care. Aboubakar's approach to natural dyeing is rooted in the belief that nature is divine, as evident in his care and respect for indigo.*

2 Scouring the fabric - Prepare the fabric by removing impurities, ensuring fibres are clean from industrial residues, allowing it to breathe and open up fibres maximising dye uptake.

3 Dyeing and return of the flower to the vat - Achieving blue tones is a layering play allowing the pigment to seamlessly intertwine with the fibres and oxidise when in contact with air. Dip, caress the fabric, oxidise, repeat.



**Indigo is: contextual, cultural, political, a bridge, a window, temporary yet ancient, unpredictable, conversational, transformative, a story, a poem, a song, a colour, a feeling.**

**Photo:** Vanessa Duque

# SCREEN-PRINTING INDIGENEITY IN BRAZIL: FROM UNDISCERNING CULTURAL APPROPRIATION TO PAN-INDIGENOUS CULTURAL COMMONS

PAN-INDIGENOUS CULTURAL COMMONS A INDIGENEIDADE SERIGRÁFICA NO BRASIL: DA APROPRIAÇÃO CULTURAL EMPONDERADA AO USO DE BENS COMUNS PAN-INDÍGENAS

THEA PITMAN



ATIÃ PANKARARU WEARING HIS GUERREIROS PANKARARU T-SHIRT, 15 NOV 2022.  
Photo: Sebastián Gerl

I'm researching how Indigeneity is conveyed through screen-printing on T-shirts in Brazil. I'm interested in the full spectrum of results, from the designs of mainstream commercial enterprises that exploit Indigenous references and aesthetics to sell more products to those created by Indigenous people themselves to celebrate their own culture and promote their projects. What fascinates me is the fact that while the inaccurate deployment of Indigenous motifs, particularly American Indian war bonnets, and dreamcatchers, is a given in mainstream commercial endeavors, a similar dynamic may be seen to occur in Indigenous-led projects.

Estou pesquisando como a indigeneidade é transmitida através da serigrafia em camisetas no Brasil. Estou interessada em todo o espectro de resultados, desde os projetos de empresas comerciais mainstream que exploram as referências e estéticas indígenas para vender mais produto até aqueles criados pelos próprios indígenas para celebrar sua cultura e promover seus projetos. O que me fascina é o fato de que, embora o uso impreciso de motivos indígenas, particularmente chapéus de guerra e apanhadores de sonhos dos Nativos Americanos, seja um dado adquirido nos empreendimentos comerciais mainstream, uma dinâmica semelhante pode ser observada em projetos liderados por indígenas.

To illustrate this point, I want to take as my example a T-shirt belonging to, and modeled by, Atiã Pankararu, a leader and teacher from the Pankararu Indigenous Territory of Brejo dos Padres (Tacaratu, Pernambuco). The black shirt has a colourful design across the chest comprising the super-sized yellow and blue initials “GP” written out in full underneath, in white print, as “Guerreiros Pankararu” [Pankararu Warriors]. Atiã recounts that it was conceptualised by Ueltom Pankararu and then designed on a computer by Luciano Pankararu for the group of singers and musicians called the Guerreiros do Búzio Pankararu, of which both Atiã and Ueltom are members. It was printed in a batch of about 30 in early 2021 and was only available to group members at around R\$30,00 (£4.50). It is thus an intimate Indigenous self-representation that one would expect to be accurate and authentic in its deployment of Indigenous motifs. What is, of course, most striking about the logo in this respect is that a headdress sits atop and partially obscures the “GP” initials. That headdress is very clearly a Native American war bonnet, unlike those worn in the Pankararu community (and modelled by Atiã in the photograph). What I would like to underscore here is the fact that Native American iconography has also become a kind of visual lingua franca in the pan-Indigenous movement over the last three decades, mainly fuelled by the easy circulation of imagery via the internet (**Forte**). It is, therefore, no real surprise to find it appearing in graphic designs made by Indigenous communities in Brazil, particularly those of the North-East, such as the Pankararu, who have had to engage in some amount of reconstruction of traditions that had been decimated by the processes of colonisation over the last 500 years. Community members see this not as cultural appropriation but as a legitimate recourse to pan-Indigenous commons. Atiã says, “Headdresses are a symbol of Indigenous peoples all over the world. In this case, this headdress becomes universal; it simply means ‘Indigenous’”.

My thanks go to Atiã Pankararu and Sebastián Gerlic, both of the NGO **Thydêwá**, and to Ueltom and Luciano Pankararu for their invaluable contribution to this research.

Para ilustrar esse ponto, quero tomar como exemplo uma camiseta pertencente a, e modelada por, Atiã Pankararu, liderança e professor da Terra Indígena Pankararu Brejo dos Padres (Tacaratu, Pernambuco). A camiseta preta tem um desenho colorido no peito composto por umas iniciais superdimensionadas em amarelo e azul, “GP”, e por baixo um texto em maiúsculas brancas que as esclarece: “Guerreiros Pankararu”. Atiã conta que foi idealizada por Ueltom Pankararu e depois desenhada em computador por Luciano Pankararu para o grupo de cantores e músicos Guerreiros do Búzio Pankararu, do qual fazem parte Atiã e Ueltom. Foi impresso em um lote de cerca de 30, no início de 2021, e estava disponível apenas para integrantes do grupo por um preço em torno de R\$ 30,00. É, portanto, uma auto-representação indígena íntima que se esperaria ser precisa e autêntica em seu uso de motivos indígenas. O que mais chama a atenção no logotipo a esse respeito é o posicionamento de um cocar sobre as iniciais “GP”, e esse cocar é claramente um chapéu de guerra Nativo Americano e não o tipo de cocar usado pelo povo Pankararu (e modelado por Atiã na foto). O que gostaria de enfatizar aqui é o fato de que a iconografia dos Nativos Americanos também se tornou uma espécie de língua franca visual no contexto do movimento pan-indígena nas últimas três décadas, particularmente alimentada pela fácil circulação de imagens pela internet (**Forte**) e, portanto, não é uma surpresa encontrá-la presente em projetos gráficos feitos por comunidades indígenas no Brasil, particularmente as do Nordeste, como os Pankararu, que tiveram que se engajar na reconstrução de tradições que haviam sido dizimadas pelos processos de colonização ao longo dos últimos 500 anos. Isso é visto pelos membros da comunidade não como apropriação cultural mas como o uso legítimo de uma espécie de reserva de bens comuns pan-indígenas. Como diz Atiã, “O cocar é um símbolo dos indígenas de todos os lugares do mundo. Nesse caso, então, esse cocar passa a ser universal; representa ‘indígena’”.

Meus agradecimentos a Atiã Pankararu e Sebastián Gerlic, ambos da ONG **Thydêwá**, e a Ueltom e Luciano Pankararu, pela imprescindível contribuição a esta pesquisa.

# DOCUMENTAÇÃO DO PROCESSO PRODUÇÃO DA FIBRA DA BANANEIRA NO VALE DO ITAPOCU PARA USO ARTESANAL E INDUSTRIAL

FELLIPE GIESEL

A fibra da bananeira é destinada à diversos usos industriais: produção de papel, tecidos de roupas e bolsas; matéria prima para jóias, artesanato e móveis; decoração - lustres, tapetes e utensílios domésticos. A fibra da bananeira contribui com a renda das famílias de agricultores da região do Vale do Itapocu, norte do estado de Santa Catarina, Brasil; Favorece o desenvolvimento sustentável, num processo em que se destaca a participação das mulheres.

A região está entre as maiores produtoras de bananas do Brasil, onde se destacam as cidades de Corupá e Jaraguá do Sul. No início dos anos 2000, a safra da região foi acometida pelo Mal-do-Panamá, uma doença causada pelo fungo *Fusarium oxysporum* f. sp. cubense, que afetou todas as regiões produtoras de banana do mundo, e assim, impactou a renda familiar de milhares de agricultores dessa região.



Photo: Fellipe Geisel



Na busca por uma alternativa à geração de renda as famílias agricultoras, especialmente mulheres, órgãos governamentais, empresariais e acadêmicos locais criaram em 2005 o Projeto Fibra da Bananeira: Uma iniciativa que buscou encontrar usos para os subprodutos da cultura da banana - a partir da extração das bainhas foliares que constituem os caules das bananeiras, cuja matéria prima natural e resistente, anti-estática, isolante térmica e totalmente biodegradável, agora é utilizada na produção de fibras naturais.

As fotos mostram agricultoras da cidade de Corupá (SC) trabalhando no processo de extração das fibras, e foram feitas para o livro “Caminhos Trançados: A trajetória do projeto da Fibra da Bananeira no Vale do Itapocu”, publicado em 2010 pela Painel Instituto de Pesquisas.

**Photos:** Fellipe Geisel





**Photos:** Fellipe Geisel

# DESIGN DECOLONIAL E ALDEIAMENTO DA MODA

RODRIGO TREMEMBÉ

Meus croquis de moda indígena celebram a cultura e a diversidade dos Povos Originários, eles me permitem ampliar vozes, demarcar espaços e questionar padrões estéticos de belezas que nos são impostos.

Nossas roupas não falam, mas dizem muito sobre quem somos. O design decolonial tem sido um “analgésico” para a regeneração desta terra que está febril e adoecida pela própria sociedade.

Moda não é somente sobre roupas, e sim sobre pessoas, cada corpo é uma aldeia. Decolonizar é preciso!



**CROQUI “ANAILDO POTYGUARA”**

Rodrigo Tremembé



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**CROQUI “SIANA GUAJAJARA”**  
Rodrigo Tremembé

# CONTRIBUTORS



## ANA RAFAELLA OLIVEIRA

Ana Rafaella Oliveira is a Brazilian designer, writer, and researcher, passionate about the possibility of telling different stories through fashion. As a woman of colour living in Rio de Janeiro, she seeks to reconnect with African and Afro-Diasporic knowledge and technologies, specializing in the history of Afro-Brazilian clothing and researching the relationships between fashion, culture, and identity. Currently, she works as a research and development fellow at The Council for International African Fashion Education. She is a postgraduate student in the History of Africa and the Atlantic Diaspora at the Instituto de Pesquisa e Memória Pretos Novos. She also has a bachelor's degree in Fashion Design from the SENAI CETIQT university, with an extension in Branding from the University of The Arts London. In addition, Ana Rafaella brings experience in the areas of marketing, entrepreneurship, and the development of fashion products, having worked for large retailers in the Brazilian market.

Ana Rafaella Oliveira é uma designer, escritora e pesquisadora brasileira, apaixonada pela possibilidade de contar diferentes histórias através da moda. Como uma mulher negra morando no Rio de Janeiro, ela busca se reconectar com os conhecimentos e tecnologias africanas e afro-diaspóricas, especializando-se na história do vestuário afro-brasileiro e pesquisando as relações entre moda, cultura e identidade. Atualmente, ela trabalha como fellow de pesquisa no The Council for International African Fashion Education, e é pós-graduanda em História da África e da Diáspora Atlântica no Instituto de Pesquisa e Memória Pretos Novos. Também é bacharel em Design de Moda pela universidade SENAI CETIQT, com extensão em Branding pela University of The Arts London. Além disso, Ana Rafaella traz experiência nas áreas de marketing, empreendedorismo e desenvolvimento de produtos de moda, tendo trabalhado para grandes varejistas no mercado brasileiro.



## ANGELA JANSEN

Angela Jansen is a decolonial researcher, educator, consultant, curator, and director of the Research Collective for Decoloniality & Fashion. Her scholarship grows out of an effort to critique the denial and erasure of a diversity of fashioning systems due to eurocentrism, unequal global power relations based on modern-colonial order, and the Euro–American canon of normativity. The Research Collective for Decoloniality and Fashion, initiated in 2012, is an experimental platform beyond institutional, disciplinary, and geographical boundaries that experiments with decentral and decolonial ways of knowledge-creation and sharing, through the coalitional and communal, through conversation and a radical act of listening across difference.



## CELIA LUNA

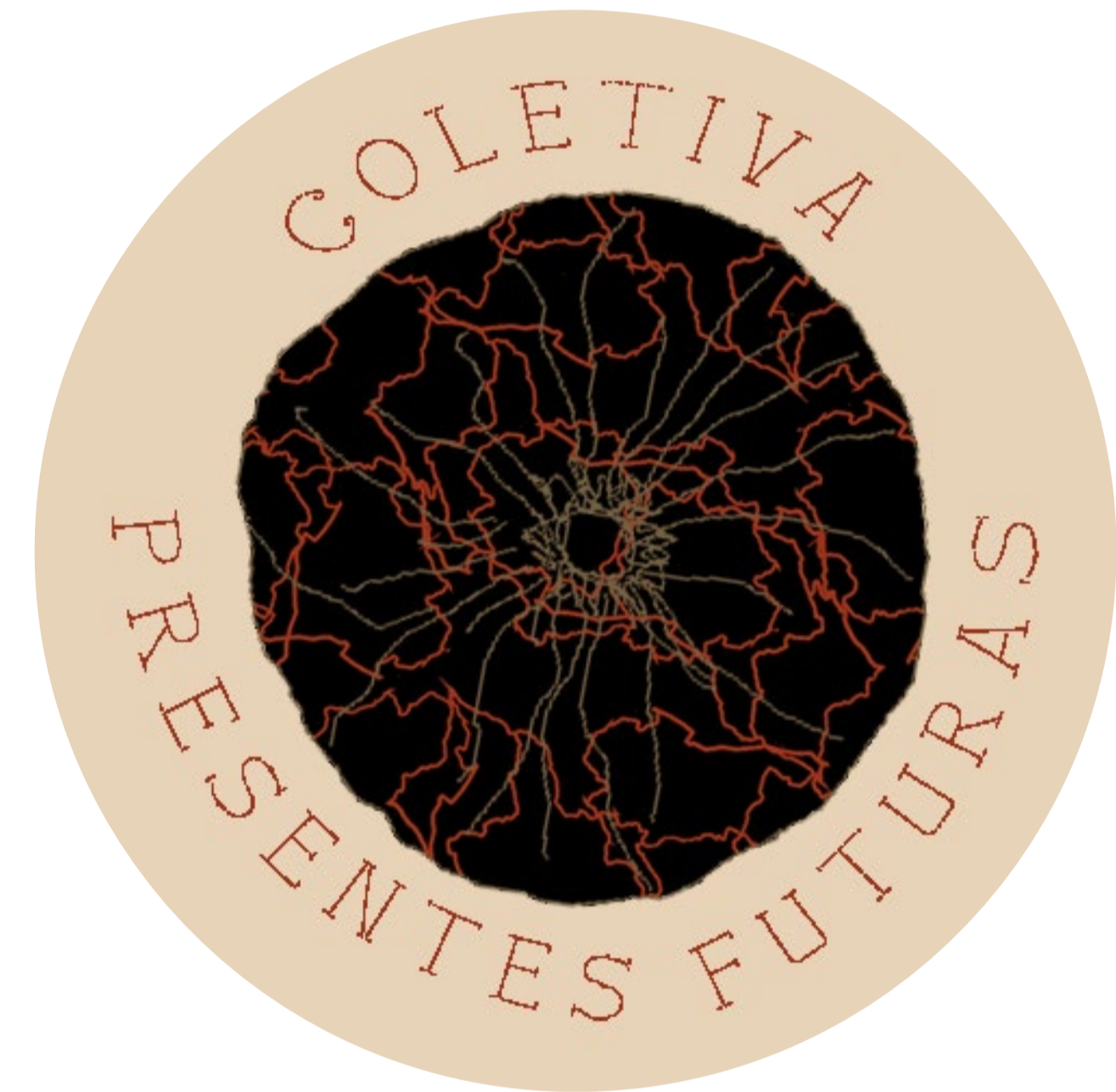
My work explores the relationship between women and culture through portrait photography. My childhood was immersed in the Andean Folklore of rural Peru, where a strong matriarchal family raised me. This upbringing, alongside living in a multicultural and vibrant city like Miami, shaped my vocative and colorful style.



## COLETIVA PRESENTES FUTURAS

A Coletiva Presentes Futuras é fruto do encontro de mulheres de diferentes regiões do Brasil que enxergam na arte e no cotidiano a dimensão da força e do afeto como estratégia de produção de vidas. Composta por costureiras, modelistas, artistas, pesquisadoras, publicitárias, designers, stylists e artesãs, a moda é o que costura nossas histórias, trama nossos processos de criação e nos atravessa enquanto forma de luta por novas formas de mundo.

Alianças no presente e compromissadas com a construção de futuros, a Coletiva Presentes Futuras sob uma perspectiva anti-colonial e multidisciplinar, tem como objetivo contribuir com o intercâmbio de conhecimento entre as diversas realidades do país, fomentar debates e discussões sobre moda e sociedade por meio das redes sociais, realizar oficinas e acessar espaços educacionais, fortalecer vínculos abarcando os setores relacionados a indústria de maneira sustentável, e divulgar produções em variados formatos de exposição.





## DANIEL DINIZ - DANZ

Daniel Diniz, conhecido pelo nome artístico Danz; e pela personalidade saturnina. Artista-etc | Pesquisador | Professor. Graduando no Curso de Licenciatura em Artes Visuais pelo Instituto Federal do Ceará (IFCE). Habilitado no curso The Power of Podcasting for StoryTelling by University of Wollongong, UOW, Austrália.

Ainda integrante no Grupo de Pesquisa Meio Fio de Pesquisa e Ação | IFCE – CNPq. Sócio estudante de graduação da FAEB (Federação de Arte Educadores do Brasil). E eterno amante de idiomas, atualmente discente no curso de língua alemã ofertado pela Casa de Cultura Alemã da UFC (Universidade Federal do Ceará). E-mail: [danielrochadiniz@gmail.com](mailto:danielrochadiniz@gmail.com)

Daniel Diniz, also known as (a.k.a) Danz; and his saturnine personality. Artist-etcetera| Researcher | Teacher. Graduated in Visual Arts by Instituto Federal do Ceará (IFCE). Enabled in the course The Power of Podcasting for storytelling by University of Wollongong, UOW, Australia.

Also a member of the research group Meio Fio de Pesquisa e Ação | IFCE – CNPq. Graduate student partner of FAEB (Federação de Arte Educadores do Brasil). And eternal lover of languages, currently student in the German language course offered by the Casa de Cultura Alemã belong to UFC (Universidade Federal do Ceará). Email: [danielrochadiniz@gmail.com](mailto:danielrochadiniz@gmail.com)



## DORIS DE PONT

Four decades in the business of fashion as a designer and maker and degrees in anthropology and museum studies from the University of Auckland inspired Doris de Pont to establish the New Zealand Fashion Museum in 2010. With no fixed abode other than an online address, the museum draws on fashion objects and stories held in the community to share New Zealand's rich fashion past, making it relevant for the present and future. Doris has led and curated more than 19 exhibitions and has written extensively on the subject. She is regularly invited to address issues in contemporary fashion and contributes as a fashion educator and examination moderator. In 2013 she invested as Officer in the New Zealand Order of Merit for services to fashion and in 2020 she was made a Companion of Auckland War Memorial Museum in recognition of 'a career with sustained excellence in research and scholarship'. She is on the Advisory Board of the RCDF and was the coalition coordinator for the Aotearoa (New Zealand) GFA22.



## DOROT RUANNE

Dorot Ruanne, multiartista, travesti e paraibana da cidade de João Pessoa, mãe e fundadora da casa da baixa costura desenvolve trabalhos e projetos com música, artes visuais e moda dialogando com tecnologias diaspóricas de transmutação têxtil e sustentabilidade. Produtora e agitadora cultural vem proliferando palavras e fundamento da comunidade e cultura de baile (ballroom) desde 2017 através da moda e música na cena alternativa e no underground paraibano.



## DOUGLAS ALVES DOS SANTOS

Douglas Alves dos Santos, pesquisador do campo da Moda, Docência e Arte. Artista multilinguagem faz costuras entre o cotidiano brasileiro e a cultura negra diaspórica por meio de Contos e Performances. Autor do Conto “A Dança Libertadora de Oxum” da antologia “Orixás: Histórias dos Nossos Ancestrais”. Ilustrador que mescla político, mitológico e fantástico.

Natural de Diadema, São Paulo, percebendo-se corpo político durante as ocupações secundaristas em 2015 e 2016. Reside em Fortaleza, Ceará, graduado em Desing-Moda pela Universidade Federal do Ceará onde coordenou uma célula de Desenho da Figura Humana pelo Programa de Aprendizagem Cooperativa em Células Estudantis (PACCE) e fez parte do Núcleo de Estudos em Arte, Inovação, Moda e Desing (NAIF).

@odougquedesenha



## ERICA DE GREEF

Dr Erica de Greef explores the spaces of power and resistance in South African fashion, both in the past and the present. She works collaboratively ((always)) to prompt critical and creative attention to the possibilities of redress and imagination. She is a curator, author and scholar-activist, and is a founding member of the African Fashion Research Institute (AFRI), the South African Fashion Journal, and the Refashion Lab.

[ericadegreef@gmail.com](mailto:ericadegreef@gmail.com)



## FELLIPE GIESEL

Atuou como designer gráfico em pesquisas demográficas voltadas a políticas públicas. Documentarista e pesquisador em temas relacionados à mobilidade urbana e direito à cidade. Autor do documentário **As Bicicletas e a Cidade** (2017).



## GABRIELA LOPES

Gabriela Lopes is an illustrator, Professor, and researcher. Lopes is a post-doctoral fellow in the Graduate Program in Letters: Literary Studies at the Federal University of Minas Gerais (UFMG), with the research project “Babel de todos os (en)cantos” on the work of Antonia Torreão Herrera. Her Ph.D. is in Literature and Culture from the Federal University of Bahia (UFBA). As a Fulbright Scholar completed the Horror Art-House research as a Visiting Researcher in Cinema at the University of California, Los Angeles. Gabriela has an appointment as a substitute Professor of Theory of Literature at the Institute of Letters at UFBA and is an undergrad in Visual Arts at her alma mater.



## HENRIKE GOOTJES

Henrike Gootjes is an Artist Educator and Regenerative Strategist. With a Double degree in Fine Arts and Education at Minerva, Groningen, and a Master's at ArtEZ, as well as international experience in peace, reconciliation, and ecology, she developed a praxis in which she uses an artistic methodology to enable regenerative processes and activate system change. She co-creates with bankers, economists, writers, students, and farmers in her recent projects.

As a linnensteward she is enjoying the experience of the whole process, from the growing of the flax plant to designing garments that people can wear.

She is motivated to gain more insight into the regenerative power of these processes and textiles and be able to share this as widely as possible.



**Photo:** Anwyn Howarth, Bracket\_Studio



## JAMES GREEN

James was born in South Wales in 1982. His artistic practice involves painting, drawing, digital and paper collage, comics, all of which he teaches at the British University in Egypt, Cairo. His research interests are the crossovers between contemporary magic and art, how artists have depicted altered states of consciousness and what we can learn from this, and how collage can be used as a teaching method.



## JOSÉ ROBERTO LIMA SANTOS

José Roberto Lima Santos, de nome artístico Roberto Santos é Artista e Pesquisador. Graduado e especialista em Artes Cênicas pela FPA – Faculdade Paulista de Artes (2010-2014) tendo apresentado a Monografia: O Corpo Híbrido nas Artes (2014). Doutorando em Artes pela UNESP - Universidade Estadual Paulista “Júlio de Mesquita Filho” em 2023 com pesquisa em andamento (2023-2027). Mestre em Artes Cênicas pela UNESP – Universidade Estadual “Júlio de Mesquita Filho” tendo desenvolvido a dissertação: Indumentárias de Orixás: Arte, Mito e Moda no Rito Afro-Brasileiro (2018-2021). Arte-educador no ensino formal e não-formal com experiência nacional e internacional. Investiga a presença da cultura material e imaterial no vestuário religioso negro e as questões que reverberam no corpo negro na diáspora brasileira. Integrante do Fayola Odara - Grupo de Pesquisas Estéticas e Culturais Africanas e Afro Diaspóricas (USP) e Grupo Terreiro Investigações Cênicas: Rituais, Brincadeiras e Vadiagens (IA-UNESP) (registrados no CNPq). Em 2019 recebeu menção honrosa no 15º Cólóquio de Moda – ABEPEN por ter apresentado o tema Egúngún: Traje, Tradição Iyorúbá e Ancestralidade. Possui trabalhos autorais nas artes visuais, na dança afro-brasileira contemporânea, na performance e no teatro contemporâneo.

[www.robertosantosartes.com.br](http://www.robertosantosartes.com.br)



## JOSE TEUNISSEN

Jose Teunissen is a Professor of Fashion Theory, Dean of the School of Design and Technology at the London College of Fashion (University of the Arts London), and a freelance fashion curator. On 1 March 2023, she will start a new position as director of Amsterdam Fashion Institute (Amsterdam University of Applied Sciences) and continue her research as a professor.



**Photo:** Koos Breukel

## julia sargaço

julia sargaço é professora, escritora de filmes e doutoranda do programa de Pós-Graduação em Literatura e Cultura da UFBA (Universidade Federal da Bahia). azul vazante (2018) é seu primeiro curta-metragem. Indicado para o Grande Prêmio do Cinema Brasileiro de 2019, na categoria de documentário, foi exibido em mais de 30 festivais pelo mundo e recebeu alguns prêmios, como o de melhor direção na 2a Mostra Lugar de Mulher é no cinema, em Salvador.

julia sargaço is a professor, film writer and doctoral student in the Graduate Program in Literature and Culture at Federal University of Bahia. Leaking Blue (2018) is her first short film. Nominated in the documentary category, for the 2019 Brazilian Cinema Grand Prix. It was shown at more than 30 festivals around the world and received some awards, such as best director at the 2nd Mostra Lugar de Mulher é no cinema, in Salvador.



## KARINE DE SOUZA

Karine de Souza, 2000, Nova Iguaçu - RJ; é Artista visual e Produtora de Moda que combina múltiplas visualidades para pensar a memória enquanto manifestação estética, afetiva, política e de território capaz de reelaborar experiências que atravessam-a como mulher negra e periférica. Assim, seu trabalho exprime um misto de incômodos, necessidades, sonhos e desejos na busca de compreender tempos e saberes negros que possibilitem a retomada de sua própria agência.



## MARINA FERNANDEZ DA CUNHA

Marina Fernandez, 19 anos, é graduanda em ciências sociais pela UFBA, bolsista de iniciação científica do PINEB (Programa de Pesquisas sobre Povos Indígenas do Nordeste Brasileiro), fotógrafa e produtora de moda upcycling. Sempre muito engajada e interessada pelos movimentos sociais, culturais e artísticos de Salvador, o que fica exposto em suas produções.



## MATICO LEMA

La tejedora ecuatoriana y líder comunitaria Matico Lema ha enfrentado muchos retos en la producción de sus textiles: el problema universal de la mujer de trabajar y al mismo tiempo ser ama de casa, en una sociedad patriarcal en la que el abuso del marido está permitido. La invasión de productos extranjeros en el mercado de Otavalo, lugar preferido por turistas para comprar y además en donde se puede regatear el precio, sugerido por los mismos guías de turismo. En un acto de rebelión, Matico creó su propio atelier, como un lugar seguro para que puedan trabajar madres solteras en una especie de terapia comunitaria. Estas mujeres son verdaderas iconos de la moda y constituyen un rayo de esperanza dentro de un sistema fallido.

Ecuadorian weaver and community leader Matico Lema has faced numerous challenges in producing her textiles. The universal female issue of juggling family, work, and social alienation as a woman-owned business in a patriarchal society where spousal abuse is the norm. The onslaught of cheap foreign goods has flooded the local Otavalo textile market, where tourists shop. As per the guidebooks, travelers are encouraged to barter for the lowest price. As a brave act of rebellion, Matico created an atelier, Huarimi Maqui, as a haven for single mothers and a community healing space. These women are style icons and a beacon of hope in a broken “fashion” system.



## MI MEDRADO

Mi Medrado is a Brazilian Anthropologist, editor, and decolonial fashion activist based in Los Angeles. Her doctoral research is on Media and the Fashion industry in the Global South (Brazil-Angola) at the Federal University of Bahia. She holds a Master's in Arts and is also conducting a Ph.D. at the University of California, Los Angeles, on television costume designs and racial capitalism. She is the Research Collective for Decoloniality and Fashion Foundation editor-in-chief and Latin American editor for Bloomsbury Publisher on Business Cases. Medrado is the founder-researcher of the Fashion and Decolonization: Global South Crossing working group -CoMoDE and Rede de Estudos Decoloniais em Moda - REDEM/Brazil, and part of the Colonization and Design: Teachings in Brazil: An analysis of the curriculum of the Design-Fashion courses working group at the Federal University of Ceará – UFC.





## MIGUEL ANGEL GARDETTI

I always thought achieving sustainability was a continuous learning journey. I wondered why the process toward sustainability in the textile and fashion industry was prolonged—more than very slow. Thanks to many people who questioned me and continue to question me, and thanks to having the opportunity to listen to those we don't usually listen to, I have learned - in a process that has been going on for almost five years now - that unless we analyze the colonial bases of fashion and textiles and the economic bases of sustainable development and generate new ways of life in which we integrate human beings with nature, it will be difficult - if not impossible - to get out of the civilizational crisis in which we find ourselves.

Siempre enseñé que intentar lograr la sostenibilidad era un camino de aprendizaje continuo. Comencé a preguntarme por qué el proceso hacia la sostenibilidad en la industria textil y de la moda era muy lento. Más que muy lento. Gracias a mucha gente que me interpeló y me sigue interpelando, y gracias a tener la oportunidad de escuchar a quien normalmente no escuchamos, he aprendido —en un proceso que ya lleva casi cinco años— que sino analizamos las bases coloniales de la moda y los textiles y las bases económicas del desarrollo sostenible y generemos nuevas formas de vida en las cuales integremos al ser humano en la naturaleza será difícil -sino imposible- salir de la crisis civilizatoria en la cual nos encontramos.



## MITTI MENDONÇA

Mitti Mendonça é artista têxtil e ilustradora, criou o selo Mão Negra em 2017, para fomentar narrativas contra hegemônicas, versando sobre ancestralidade negra, afeto e memória. A artista está baseada em Porto Alegre-RS.

@mao.negra



## PANIA DOWD (TAINUI – NGATI-TAMA-TE-RA)

He uri tēnei nō Tainui mai Hauraki, nō ngā hapu e whāngai te manu karearea, ko Ngāti-tama-te-ra. Currently studying for a Bachelor of Laws (LLB) at Auckland University of Technology after completing the first two years at the University of Waikato. Pania has been educated and fluent in te reo Māori from an early age and has assisted the New Zealand Fashion Museum with translation on a number of occasions.



## PIERRE-ANTOINE VETTORELLO

Pierre-Antoine Vettorello (he/his) is a Brussels-based Afropean fashion and textile designer. Before working in the industry for a decade, Vettorello studied textiles in Paris and fashion design at the Antwerp Fashion Department. He is pursuing a Ph.D. at Antwerp University and Sint-Lucas Antwerp Art College. He investigates the role of fabricated archives in the re-construction of a French fashion history that includes indigenous narratives often excluded by French colonial and institutional colorblindness, using family history and testimonies. He creates spaces of collective Decolonial healing by recreating replicas of garments and capsules. [www.pierreantoinev.com](http://www.pierreantoinev.com)



## RACHEL BREEN

Rachel Breen is a visual artist, based in Minneapolis, Minnesota, who works with a sewing machine and used textiles to illuminate inequities and waste in the world's garment industry and spotlight oppression it's workers endure. Her work has been shown across Minnesota and the country. Rachel was the recipient of a Fulbright Fellowship to India in 2022 and has been awarded an artist residency at MacDowell and the Virginia Center for Creative Arts. She is a recipient of the Jerome Hill Artist Fellowship, four Minnesota State Arts Board grants and a fellowship from the Walker Art Center Open Field. Rachel maintains an active studio practice and is a professor of art at Anoka Ramsey Community College. <https://rachelbreenart.com/>



## RODRIGO TREMEMBÉ

Nascido e residente na aldeia Córrego João Pereira, Itarema, Ceará, o artista visual de 26 anos tem atuação na área da moda indígena. Idealizador do Coletivo Juventude Tremembé do Córrego, é diretor criativo da marca de vestuário indígena “Tremembé”, que leva o nome de seu povo. É membro dos coletivos Tamain - Arte indígena e Juventude Indígena Conectada (JIC). Um dos autores do livro “Mecunã Kérupi Ané / Imagens de Povos Indígenas do Ceará” e das edições de 2021 e 2022 da Revista Inspiração Teen.



## ROLANDO VÁZQUEZ

Rolando Vázquez is an associate professor of sociology at University College Roosevelt. He directs two exceptional programs, the Going Glocal Mexico and the Decolonial Summer School. The Going Glocal Mexico is their flagship program on Global Citizenship education, it fosters deep intercultural encounters between their students and communities in Mexico. He also coordinates the Decolonial Summer School with Prof. Walter D. Mignolo since 2009. In the past years, he delivered more than 40 keynotes and graduate seminars on decoloniality. His latest book with the Mondriaan Funds 'The Vistas of Modernity' focuses on decolonial aesthetics and functions as an archeology of the white gaze.



## **SANDRA NIESSEN**

Sandra Niessen is a freelance consulting anthropologist based in the Netherlands. Since 1979, she has been studying, lecturing, and writing about the Batak cultures of North Sumatra, Indonesia. In 2003, she left her teaching position of some 15 years at the University of Alberta in Canada to complete her magnum opus, *Legacy in cloth: Batak textiles of Indonesia*, and to explore her origins in The Netherlands. In addition to writing, speaking, fieldwork, and teaching, ethnographic museums are a central theme in her career. She contributes to museum catalogs, documents museum collections, and participates in exhibitions.





## THEA PITMAN

Thea is a professor of Latin American Studies in the School of Languages, Cultures and Societies at the University of Leeds, UK. Her research over the last 15 years has focused on digital cultural production in Latin America, with a special interest in issues of race, ethnicity and gender. Since 2011 she has been working on some of the projects run by the NGO Thydêwá that focus on intercultural art and communication, with an article published on the portal Índios Online in the journal Modern Languages Open in 2018 and a new book, *Decolonising the Museum: The Curation of Indigenous Contemporary Art in Brazil* (Tamesis, 2021), which focuses on the exhibition of the AEI-Indigenous Electronic Art project at the Museu de Arte Moderna da Bahia in Salvador in 2018. Most recently she has shifted to work on less digital and more material manifestations of Indigeneity in Brazilian culture.

Contact: [t.pitman@leeds.ac.uk](mailto:t.pitman@leeds.ac.uk)

Thea é pesquisadora de Estudos Latinoamericanos na Escola de Línguas, Culturas e Sociedades da Universidade de Leeds, Reino Unido. Há 15 anos, estuda a produção cultural digital de América Latina, com interesse especial em questões de raça, etnia e gênero. Desde 2011 pesquisa alguns dos projetos de arte e comunicação intercultural da ONG Thydêwá, com um artigo publicado sobre o portal Índios Online na revista *Modern Languages Open* em 2018 e um novo livro, *Decolonising the Museum: The Curation of Indigenous Contemporary Art in Brazil* (Tamesis, 2021), que se concentra na exibição do projeto AEI-Arte Eletrônica Indígena no Museu de Arte Moderna da Bahia em Salvador em 2018. Mais recentemente, ela passou a trabalhar em manifestações menos digitais e mais materiais da cultura indígena na cultura brasileira.

Contato: [t.pitman@leeds.ac.uk](mailto:t.pitman@leeds.ac.uk)



## VAIBHAVI PRUTHVIRAJ RANA VADE

Prof (Dr) Vaibhavi Pruthviraj Ranavaade, Department of Fashion Design, Chitkara Design School Chitkara University, Punjab, India. Dr. Vaibhavi P is a proven leader in Design academics and international collaborations at the institute level. Her diverse research experience in the area of Semiotics of fashion, the Indian fashion system, the Slow fashion side of sustainable fashion, and varied applied research for design projects. Co-founder and principal designer of slow fashion label “Vaibhavi P” She has presented papers at international conferences and published research in refereed journals.

Her doctoral research with the Title “A Semiotic study of the Indian Sari” has garnered much interest in the academic community and the Industry. The study focuses on non-verbal communication through the sari and its significance in contemporary fashion scenarios and changing narratives.

Professionally she offers expertise in developing successful growth strategies by training learners and team members through curriculum development and skill building. She is a highly motivated professional adept at multitasking to achieve individual and organizational goals. She is committed to excellence in higher design education, with student experience at the core. She is also known for creating dynamic strategies that engage all stakeholders and spearheading the competition. Working philosophy combines an outward outlook and inward focus for constant growth.

#PauseforFashion



## VANESSA DUQUE

Vanessa Duque is a fashion designer and academic based in Melbourne, Lecturer at the Bachelor of Fashion Design at the School of Fashion and Textiles at RMIT. She holds a Fashion Design MA from RMIT University and completed a BA in Fashion Design at Colegiatura Colombiana in South America in 2012; Subsequently, she worked in the fashion industry, including artisanal product design and denim design and production. Her practice reflects on how the conception and definition of denim garments are affected by industrialization and consumption. Vanessa's work expands on the collective imagination of denim in contemporary culture and experiments with ways of developing objects by creating links between traditional making, contemporary modes of wearing, and its possible aesthetic deviations.



**Photo:** Agnieszka Chabros

**Source:** [vanessaduquestudio.cargo.site/About](http://vanessaduquestudio.cargo.site/About)

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## VERONICA PESANTES

Veronica Pesantes is a connector, thought leader, visionary, producer, curator, advisor, and professor of art history and sustainable fashion. Veronica has over twenty-five years of experience in education and the arts. From her beginnings as a researcher at the Prado in Madrid, she ventured on to manage the international art education programs at the Guggenheim Museum. After pursuing a graduate degree in Colonial Art History and Critical Theory from the University of Chicago, she has continued to teach, publish and lecture in the US, Latin America, and Europe. She is the founder of two sustainable fashion brands and has worked with global artisans for over twenty-five years. In all her work, she serves as a bridge that connects the academic sphere to a more straightforward way to understand and integrate the complex historical narratives surrounding colonialism.

Verónica Pesantes es una visionaria, líder, productora, curadora de arte, asesora y profesora de Historia del Arte y Moda Sustentable. Verónica tiene más de veinticinco años de experiencia en las áreas de la educación y las artes. Desde sus comienzos como investigadora en el Museo del Prado en Madrid, pasó a manejar los programas internacionales de arte y educación en el Museo Guggenheim, New York. Luego de obtener un Masterado en Arte, Historia Colonial y Crítica Teórica en la Universidad de Chicago, ha continuado enseñando, publicando e impartido conferencias en Estados Unidos, Latinoamérica y Europa. Fundó su primera empresa VeroSantes hace más de veinticinco años y actualmente es dueña y fundadora de otra empresa de moda sustentable The Onikas, trabajando con artesanos de varios países. En todos sus emprendimientos sirve como un puente que conecta la esfera académica a una manera más simple de entender e integrar la compleja historia y la diferente narrativa del colonialism.



## WANY JÚLIA G. DA COSTA

Wany Júlia G. da Costa é graduada em Pedagogia pela Universidade Federal de Pernambuco (UFPE) e em Superior de Tecnologia em Design de Moda pela Unicesumar. Pós-graduanda em Alfabetização, Letramento e Educação Infantil pelo Instituto Mineiro de Educação Superior (IMES).



## YELAINE RODRIGUEZ

Yelaine Rodriguez (b.1990) is an AfroDominicanYork artistic scholar, educator, curator, and writer who merges her creative language and academic research within her practice. Rodriguez conceptualizes wearable art, sculptures, and site-specific installations drawing connections between Black cultures in the Caribbean and the United States. She received her BFA in Fashion Design from Parsons School of Design | The New School (2013) and her MA in Latin American and Caribbean Studies / Museum Studies from New York University (2021). She is currently an Adjunct Instructor at The New School and NYU.

Rodriguez has exhibited in ESTAMOS BIEN: LA TRIENAL 20/21, El Museo del Barrio's (NY) first national large-scale survey of Latinx contemporary art, UNTITLED Art Fair, Photoville, Mexic-Arte Museum, American Museum of Natural History, & Wave Hill in the United States, El Centro Cultural de España and Centro León Biennial XXVII in the Dominican Republic, SurGallery & Critical Distance Centre for Curators in Canada, Wereldmuseum in The Netherlands, and La Escocesa in Barcelona, Spain. Rodriguez's works have been featured in CNN, Artsy, EnFoco, Hyperallergic, Vogue, Aperture, and Elle Magazine. Her writing has appeared in ARTnews and academic journals like Latin American & Latinx Visual Culture.

Yelaine Rodriguez

Email: [rodry229@gmail.com](mailto:rodry229@gmail.com)

Website: [yelainenyc.com](http://yelainenyc.com)



**Photo:** Elia Alba

## **ZECA MEDRADO**

Viado, cis e canceriano. Sociólogo, psicanalista clínico e pesquisador das dissidências de gênero e sexualidade no Programa de Pós-Graduação em Desenvolvimento Social - Unimontes. Fotógrafo amador. Curioso, adora um cafezinho e um papo bom na porta de casa.



