

## **Collections and creators in conversation: The use and interest of museum collections in the service of creators**

### ***English Version***

**CLOSED WORKSHOP | 23 JUNE | ONLINE | SPANISH**

NMVW hosts a conversation to explore forms of creating a hybrid, dynamic and active relationship between the museum's textile collection and makers, who are engaged in textile work, asking, for example:

- In what ways do the museum and the collections serve makers?
- How can or does the museum contribute to the makers' work? How can reciprocal and long-term relationships be established within these collaborative processes?
- What is at stake if and when a museum's collections are implicated in political experiences?

This conversation is part of a series of initiatives dedicated to the multifaceted research of textile practices, experiences and knowledge in relation to the textile collections housed by the Nationaal Museum van Wereldculturen (NMVW) in the Netherlands. This conversation is the second part of a series that began last year with the discussion "***Textile practices as ways to care, heal and resist***," in June 2021, organised by the Research Center for Material Culture (RCMC) in the Netherlands. With gratitude to Rolando Vázquez and with the generous support of **Henrietta Lidchi**, Head of Research and Collections and **Wayne Modest**, Director of Content.

The event takes place in Spanish with English simultaneous translation by Becky Ratero Greenberg. English translations of description, bios and program below.

Images show objects from the collections of the Nationaal Museum van Wereldculturen. For specific object numbers, please contact [rcmc@wereldculturen.nl](mailto:rcmc@wereldculturen.nl).

### **PROGRAM**

**Monday, 23 June 2022**

**10.30 CDT / 17.30 CET**

#### **Speakers:**

- Amal Alhaag
- Roberta Bacic
- Violeta Gutiérrez
- Ulla Holmquist Pachas
- Yecenia López de Jesús
- Héctor Manuel Meneses Lozano
- Katia Olalde Rico
- Mariana Xochiquétzal Rivera García

#### **Moderator:**

- Rolando Vázquez

With the invaluable support for the translation by: Becky Ratero Greenberg

#### **Coordinators:**

- Daan Van Dartel
- Luisa Michelsen
- Magdalena Wiener
- With the support of Sofia Miorelli

#### **SPEAKERS:**

##### **Amal Alhaag**

Amal Alhaag is an Amsterdam-based curator, researcher and co-founder of several initiatives, including *Metro54*, a platform for experimental sonic, dialogic and visual culture and the *Side Room*: a room for eccentric practices and people together with artist Maria Guggenbichler (2013-2016). Alhaag develops ongoing experimental and collaborative research practice, public programs and projects on global spatial politics, archives, colonialism, counter-culture, oral histories and popular culture. Her projects and collaborations with people, initiatives and institutions invite, stage, question and play with 'uncomfortable' issues that riddle, rewrite, remix, share and compose narratives in impermanent settings. Alhaag is currently part of the curatorial team of the *quadrennial sonsbeek2020-2024* in Arnhem, Netherlands; senior research & public programmer at the Research Center for Material Culture, Netherlands and curatorial and research fellow at Mathaf, Arab Museum of Modern Art, Doha, Qatar.

On 20 April 2022, the Akademie van Kunsten/Society of the Arts awarded senior curator, researcher, and cultural programmer Amal Alhaag the Akademie van Kunsten Penning 2022 conferred by Liesbeth Bik and Charl Landvreugd. On this occasion Alhaag, with SNAP (see more information below), organised the program: *Black Like Us, Mourn Like Us, Imagine Us. Black Like Us, Mourn Like Us, Imagine Us* made possible "an evening for inter-generational dreaming and mourning in these times of duress.

##### **Violeta Gutiérrez**

Violeta Gutiérrez Maya, K'iche' is a primary school teacher, with studies in heritage conservation, and has been curator and director of the Ixchel Museum of Indigenous Costume since 2015. Since 2013 she has been in charge of coordinating the museum's fieldwork. She was responsible for the textile collection of the National Museum of Archaeology and Ethnology of Guatemala, and has catalogued and registered several private collections, as well as national and international collections such as the Guatemalan Maya Textiles Collection of the Museo de América in Spain.

In the last few years she has further expanded her knowledge into preventive conservation of textiles, as well as in courses related to museography and care and the preservation of textiles both nationally and internationally. She has also collaborated in and organised several textile exhibitions, mainly with the Ixchel Museum, where she has also participated in the bibliographic publications "Cofradía: Trama y Urdimbre" and "Cofradía: textura y colour". Her most recent research "Effects of fashion/modern trends on Mayan clothing in Guatemala", carried out during the Covid-19 pandemic in 2020, served as the basis

for updating the Museum's permanent exhibition Room IV, inaugurated in February 2022. She has been responsible for disseminating the appreciation of Guatemalan Mayan textiles nationally and internationally in countless lectures and conferences, both in person and online.

### **Ulla Holmquist Pachas**

(Lima, 1969) Ulla Holmquist has a degree in Archaeology from the Pontificia Universidad Católica del Perú (1992) and took a Master's in Museology from the University of New York (1997). Her thesis, *El personaje mítico femenino en la iconografía mochica*, is a study of the mythological cycle of a goddess, Mochica. She currently runs the Larco Museum, where she has also been in charge of Academic and Cultural Affairs (2008-2015). She has acted as Peruvian Minister of Culture (March-July 2019), Director of MUCEN (Central Museum of BCR, 2015-2018), Curator of Pre-Colombian Art at the Lima Art Museum (2002) and Assistant Director at the Peruvian Museum of Archaeology, Anthropology and History (2001).

### **Yecenia López de Jesús**

Yecenia López de Jesús, Amuzga woman from the Municipality of Xochistlahuaca, located in the Costa Chica region of Guerrero, an "indigenous community" where the language "Nomndaa" (The language of water) is spoken, territory of warrior women who weave on a backstrap loom to create beautiful textiles that embellish the Suljaa', the plain of flowers. Yecenia, born on March 10, 1987, has a degree in accounting. She participated in the cooperative La Flor de Xochistlahuaca, to defend, promote and disseminate their textile artesanía. She participated as an operator of Radio Ñomndaa, a self-managed project for community communication, aiming to strengthen the oral and written tradition of its language. She collaborates with older women, bearers of the ancient and ancestral knowledge of weaving, in order to transmit their knowledge to young women and me. Therefore, she currently gives courses and workshops to girls and boys in the community to prevent the art of weaving from being lost. She is a member of "Wats'ianncue Ñomndaa" (Academy of the Amuzgo Language) in the area of culture. She has attended workshops, talks, colloquia, and events for sharing experiences with other weavers and embroiderers. She also participated in several short films, such as, "Escribiendo sobre el telar," and "Telares Sonoros," produced by Mariana Rivera and Josué Vergara. She also forms part of projects of social denunciation, violence and forced disappearances, such as "'Huellas: puntadas y caminares de la memoria," and the short film "El hilo de la Memoria." Currently she is part of the documentary (in process) "Flores de la Llanura" directed by Mariana Rivera, Josué Vergara and the weaving participants of the cooperative, Flores de la Llanura, which tries to visualize what is always silenced in Mexico and in its communities: Femicide.

### **Hector Manuel Meneses Lozano**

Passionate about textiles and museums, he studied conservation and restoration of movable property at the Escuela Nacional de Conservación, Restauración y Museografía "Manuel del Castillo Negrete" in Mexico City, where he was born. Since 2012, he is the Director of the Museo Textil de Oaxaca (MTO). He joined the museum's team in 2008, shortly before its inauguration, as Coordinator of Conservation and Collections. He arrived at the museum because of his undergraduate thesis, based on a feathered textile of the late seventeenth century which belonged to the MTO's collection. The research allowed the museum's team to recreate a technique that had practically disappeared, and after 10 years of work and through workshops with people from different communities dedicated to spinning, dyeing and weaving, an exhibition on contemporary feathered textiles was organized. He is still in close connection with the

collections, through the elaboration of MTO's museographic design, as well as his involvement in the management of the collections and exhibition program. He has been a member of the Board of the North American Textile Conservation Conference since 2008, and co-organizes the biennial Encuentro de Textiles Mesoamericanos, which takes place in Oaxaca, since 2014.

### **Katia Olalde Rico**

My research focuses on the role that some artistic practices and forms of cultural activism play within the actions of resistance, the grieving processes, and the shaping of dissident memories, all of them conducted by civil society groups in contexts of violence and impunity. My areas of interest include the sensorial and affective dimensions of political struggles, the interdependence between the exercise of citizenship and the public space, as well as the debates surrounding the transnational public sphere and the global critical citizenship. In March 2017, I joined the ERC Starting Grant Project 'Digital Memories' at the KU Leuven | University of Leuven (<http://digitalmemories.be/>). During my time in Belgium, I also developed an interest in the research ethics in the humanities, the projects aimed at decolonizing the public space, and the discussions about the restitution of the cultural heritage brought to Europe during the colonization period. After completing my postdoctoral position at the KU-Leuven in april 2019, I joined the Art History Department of the National Autonomous University of Mexico - Campus Morelia where I am currently an associate professor.

#### Recent publications

Stitching Critical Citizenship During Mexico's War On Drugs

<https://heiu.uni-heidelberg.de/journals/index.php/transcultural/article/view/24247>

Stitching the Social Fabric against Violence and Oblivion. The Embroidering for Peace and Memory Initiative Revisited through the Lens of Caring Democracy.

<https://journals.openedition.org/artelogie/4526>

Bordando por la paz y la memoria en México: feminidad sin sumisión y aspiraciones democráticas

[https://debatefeminista.cieg.unam.mx/df\\_ojs/index.php/debate\\_feminista/article/view/2125](https://debatefeminista.cieg.unam.mx/df_ojs/index.php/debate_feminista/article/view/2125)

### **Mariana Xochiquétzal Rivera García**

Mariana Xochiquétzal Rivera García Doctor in Anthropological Sciences and Master in Visual Anthropology. She is a researcher at the Dirección de Investigaciones Antropológicas at the INAH (National Institute for Anthropology and History). Her work revolves around visual anthropology, exploring topics such as weaving and memory, ethnographic cinema, and more recently transmedia narratives. In 2018, her Doctoral thesis obtained second place in the Sor Juana Inés de la Cruz Thesis Contest awarded by the National Institute of Women and an honorable mention in the Prize for the Best Doctoral Thesis in Anthropological Sciences 2019.

Among her documentaries are Tejer para no olvidar (2013), Telares Sonoros (2014); Nos pintamos solas (2014); El hilo de la memoria (2016), Huellas para la memoria (2016); The feature film Mujer. Se va la vida, compañera (2018) was the winner of the DOCTV Latin America incentive in its VI edition. She is currently

developing the documentary short film Flores de la llanura (2021); all under the label of her production company Urdimbre Audiovisual.

Her transmedia project Oficios Creativos has been supported by the FONCA Development and Co-Investment Fund for its implementation in the 2020 issue.

She also created music video clips and produced the concert of the Coro Acardenchado at the Celebrate Mexico Now festival.

Her publications include: *Filmar lo invisible: sueños, ficción y etnografía entre los tiempores en México* (2014); the photographic essay: *Sólo venimos a dormir, sólo venimos a soñar* in the magazine *Maguaré* (2014), and the articles: "Tejer y Resistir. Etnografías Audiovisuales y Narrativas Textiles" in *Revista Universitas* (2017); "¿La etnografía a la realidad como el documental a la verdad? Antropología sensorial y creatividad etnográfica" (2018) for the book: *La mirada insistente. Repensando el archivo, la etnografía y la participación*; "Narrativas textiles y procesos creativos. Una experiencia de intercambio y creación colectiva entre tejedoras mexicanas y colombianas" in: *Antropología Visual y epistemes de la imagen* (2018), and "Textile Tradition, Erinnerung und Widerstand" for the book: *Alltag.Erinnerung.Kultur. Aktion*, Nürnberg, Alemania (2019). She is curator of the exhibition "Huellas: stitches and walks of memory," held at the Museo Nacional de las Culturas del Mundo, Mexico (2018) and organizer of the international symposium "Diálogos en Hilatura. Hacia una construcción integral para el estudio de los textiles" at the Museo Nacional de Antropología, Mexico (2019).

She has also been a programmer for the V and VI Foro de Cine Etnográfico (2018, 2021), as well as the film series *Miradas. Defensa de los territorios y los derechos humanos a través del cine y la fotografía* at the Museo de Culturas Populares (2019).

## **MODERATOR**

### **Rolando Vázquez**

Rolando Vázquez is a teacher and decolonial thinker. He is regularly invited to deliver keynotes on decoloniality at academic and cultural institutions. Vázquez is currently Associate Professor of Sociology and Cluster Chair at the University College Utrecht. Since 2010, he co-directs with Walter Dignolo the annual Maria Lugones Decolonial Summer School, now hosted by the Van Abbemuseum. In 2016, under the direction of Gloria Wekker, he co-authored the report "Let's do Diversity" of the University of Amsterdam Diversity Commission. He has been named Advisor at the Jan van Eyck Academie for 2021/2022.

Vázquez's work places the question of the possibility of an ethical life at the core of decolonial thought and advocates for the decolonial transformation of cultural and educational institutions. His most recent publication is "Vistas of Modernity: Decolonial aesthetics and the End of the Contemporary" (Mondriaan Fund 2020).

## **COORDINATORS**

### **Daan van Dartel**

Daan van Dartel studied Cultural Anthropology at Utrecht University (MA) and Museology (MA) at the Reinwardt Academy in Amsterdam. She has worked at the Tropenmuseum since 2004, (documentalist 2004 – 2009 / senior documentalist 2009 -2014) doing curatorial research on collections for different large permanent and temporary exhibitions. In 2015 she became curator of popular culture and fashion at the NMVW. Her interests lie with the mundane that shapes everyday lives of people, the meaning of clothing in communication, the power of fashion as a language and identity issues. Her museological interests deal with the roles of museums in society, decolonization through fashion, and multivocality. Currently Daan works on re-fashioning the ethnographic clothing collections. How can the concept of fashion be applied to existing collections and (how) can it inform collecting the new? She is also looking at dress interactions in colonial times.

### **Luisa Michelsen**

Luisa Michelsen is an Arts Manager and Programme Curator with a master's degree in Museology/Museography from University of Westminster UK. As a British-Peruvian bi-national she has a deep understanding of Latin American and British art and culture enabling connections beyond the fine arts and into all areas of historical, modern and contemporary culture. Most recently as Arts Manager in British Council Peru, she has worked leading innovative strategic programmes to develop the cultural sector and social impact within the Americas. She has a keen interest in work that is multi-artform and participatory, challenges uses of public space, supports positive social change and represents the expression and creativity of diverse voices.

### **Magdalena Wiener**

Magdalena Wiener is a curator and coordinator of arts and cultural projects based in Amsterdam and Berlin. She has worked for several years as arts manager at the Haus der Kulturen der Welt in Berlin, before joining the Goethe-Institut in Mexico, where she was the coordinator of the Visual Arts program of the Germany-Mexico Dual Year 2016-2017. In 2018 she was guest curator for the exhibition *México Textil* at the Museo de Arte Popular in Mexico City. Interested in interdisciplinary and transnational approaches, Magdalena focuses in her work on creating links, and generating platforms for collective thinking and working. She is currently working as associate curator and researcher at the Research Center for Material Culture, Leiden.