

Textile practices as ways to heal, care and resist.

English version

**CLOSED WORKSHOP | 24-25 of June 2021 | 08:30 - 12:00 Mexico/Peru | 15:30-19:30 CEST
| Online | Spanish**

In regard to the extensive collections of textiles from Abya Yala, Mesoamerica and South America at the NMVW, this present research takes place through conversations whose goal it is to reflect on the relationship between and among the philosophy, science and techniques that inform these textiles. The conversations focus on the active and critical role of textile creators in shaping our contemporary world, and the proposed understanding of textile practices as strategies of collective resistance, caring and healing. This workshop is inspired by recent academic research referred to as “ontology of making,” as well as the writings of Arturo Escobar, Edgar Garcia, María Lugones and Carolina Cuevas Parra.

With gratitude and inspiration from Rolando Vázquez. With

Program:

Thursday, 24th of June 2021

08:30 - 08:45 / 15:30 - 15:45 – Welcome by Henrietta Lidchi, Chief Curator, and Alessandra Benedicty-Kokken (for Wayne Modest)

08:45 - 09:00 / 15:45 - 16:00 – Welcome by Daan van Dartel, Curator Popular Culture and Fashion.

09:00 - 10:15 / 16:00 - 17:15 – **Panel I:**

María Eugenia Ulfe

Mariana Xochiquétzal Rivera García and Yecenia López de Jesús

Short Film from the exhibition: “Huellas: puntadas y caminares de la memoria.”

10:15 - 10:30 / 17:15 - 17:30 – Coffee Break

10:30 - 11:30 / 17:30 - 18:30 – Panel II:

Hazel Dávalos Chargoy and Libni Rodríguez Miranda from *Colectivo Bordeamos por la Paz, Juárez*

Lukas Avedaño

11:30 - 12:00 / 18:30 - 19:00 – Q & A with panelists and audience.

Friday, 25th of June 2021

08:30 - 08:45 / 15:30 - 15:45 – Welcome and presentations by Luisa Michelsen and Magdalena Wiener.

08:45 - 10:00 / 15:45 – 17:00 – Panel I:

Katia Olalde Rico

Roberta Bacic

Isabel Alacote Vilcatoma *Asociación Mama Quilla de*

Huaycán and Karen Bernedo Morales

10:00 - 10:15 / 17:00 - 17:15 – Coffee Break

10:15 - 11:00 / 17:15 - 18:00 – Panel II:

Teresa Margolles

Carolina Cuevas

11:00 - 11:30 / 18:00 - 18:30 – Reflections

11:30 - 12:00 / 18:30 - 19:00 – Q&A with participants

12:00 - 12:15 / 18:50 - 19:15 – Closing words by Daan van Dartel

Speakers:

- María Eugenia Ulfe
- Mariana Xochiquétzal Rivera García
- Yecenia López de Jesús
- *Colectivo Bordeando por la Paz:*
 - Hazel Dávalos Chargoy
 - Libni Rodríguez Miranda
- Lukas Avedaño
- Katia Olalde Rico
- Roberta Bacic
- Isabel Alacote - *Asociación Mama Quilla*
- Karen Bernedo Morales
- Teresa Margolles
- Carolina Cuevas

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

Coordinators:

- Daan Van Dartel
- Luisa Michelsen
- Magdalena Wiener
- Alessandra Benedicty

María Eugenia Ulfe

Peruvian Anthropologist, Full professor and researcher at the department of Social Sciences at the Pontificia Universidad Católica del Perú (PUCP). MA in the Arts of the Americas, Oceania, and Africa at the University of East Anglia (United Kingdom, 1995). She holds a PhD in Human Sciences/Anthropology at the George Washington University (Washington DC, 2005), and she is Honorary Professor at the Universidad Nacional de San Cristóbal de Huamanga. She directs the Interdisciplinary Research Group Memory and Democracy at PUCP. She is the Director of the Latin American Studies Association (LASA) Film Festival now in her second year (2020 and 2021). Among her lines of research are: Anthropology of the State, politics, and arts, with a focus on memory studies, gender, ethnicity, violence, and experimental visual ethnography.

Among her publications there are *Danzando en Ayacucho. Música y ritual desde el Rincón de los Muertos*(Lima, PUCP, 2004), *Cajones de la memoria: la historia reciente del Perú en los retablos andinos* (Lima, PUCP, 2011), *¿Y después de la violencia que queda? Víctimas, ciudadanos y reparaciones en el contexto post-CVR en el Perú* (CLACSO, Buenos Aires, 2013), *En busca de*

reconocimiento. Reflexiones desde un Perú diverso (Lima: PUCP, 2017), and with Maritza Paredes, Eduardo Dargent and José Carlos Orihuela, *Resource Booms and Institutional Pathways: The Case of Peru* (Palgrave, 2017)

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 tiempos 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).

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.

Collective *Bordeando por la Paz en Ciudad Juárez*

In February 2014, *Bordeamos por la Paz* was founded as a citizen initiative, as a collective of free association that is driven by the concern of generating actions that create awareness and sensitization for the phenomenon of violence, particularly in Ciudad Juárez.

We are a group of organized women who define ourselves with a gender inclusive perspective, and a basis in feminism. We count with a network of supporters, personal and virtual, both men and women, who collaborate from within very different spaces and activities.

The two main objectives of the group have been the elaboration of “citizen memorials” through embroidery, trying to name all those who have been victims of the violence that we live in our state. In red threads, we embroider those who have been victims of homicide. Those who have been disappeared by State forces or by organized crime networks we embroider in green, and women who have been victims of femicide, we embroider in pink. Likewise, we embroider in black colour those systemic and transversal inequalities that incite the execution of violence against people.

We have also dedicated a large part of our collective effort to the “Adopt a Disappeared” project, the objective of which consists in accompanying and helping mothers who live with the disappearance of a daughter, by denouncing and showing solidarity through our activities and to create visibility for each of these cases, generating support networks with very diverse social sectors. For this project, an open call was made in order to generate a local and virtual support network, in which each person

who joined could symbolically adopt a case of disappearance and collaborate actively with the mother who is looking for her missing daughter.

Currently, we are carrying out the project "Blanket of Memory", in which we are embroidering the names of all the women who were victims of femicide in the City of Juárez. Again by means of an open call people can join and embroider a name, adding it to the others and thus forming a great blanket as a symbol that serves as both form of denunciation and sensitization for this phenomenon. Meanwhile we continue to report cases of disappearance and act as a safe space for support for the location of missing persons. We believe in the possibility of a just and caring society, that lives in peace and harmony, that preserves the memory of those who are no longer, but that still deserve truth and justice.

Hazel Dávalos Chargoy - representative and member of the collective.

Born in Ciudad Juárez, Chihuahua, Hazel Davalos has a degree in Mexican History, with a focus on the socio-historical processes of the North of Mexico, from the *Universidad Autónoma Ciudad Juárez*, a Research Master from *Colegio de Chihuahua* and a PhD in Social Sciences, specializing in Social Anthropology from the Center for Research and Higher Studies in Social Anthropology, Western Unit.

She currently teaches undergraduate and graduate students in subjects related to research methodologies, doctorate seminars, and qualitative research methods for social sciences and humanities in different local institutions. She is also an instructor for public servants, on issues related to vulnerable groups, the Mexican political system and the nation-state, and is currently collaborating in an investigation on women who practice prostitution in Ciudad Juárez.

Among her most recent publications are the chapters "Chihuahua, New Mexico and Texas: a shared history" and "Other dynamics, tourism and higher education" of the book "Chihuahua, New Mexico and Texas: a shared history" (*Chihuahua, Nuevo México y Texas: una historia compartida*), the essay "We are a voice of thread and needle that does not remain silent: autoethnography of a project of memory preservation through embroidery, the case of the collective *Bordeamos por la Paz* in Ciudad Juárez" ("Somos una voz de hilo y aguja que no se calla: autoetnografía de un proyecto de preservación de la memoria a través del bordado, el caso del colectivo *Bordeamos por la Paz* de Ciudad Juárez") published in "Movements, groups, collectives and organization of women" (coordination) in *Pacarina del Sur, revista de pensamiento crítico latinoamericano*, and the essay "She is neither dead nor am I alive. Trajectory of the search for a daughter who has been disappeared," part of the compilation that won the first place of the *Sor Juana Inés de la Cruz Prize* for Scientific Essays by the UAEM: *Women and Citizenship. Biographical accounts of experiences of violence, inequalities and denial of rights (in press)*. Currently she dedicates her investigation to reporting strategies and the demand for justice of relatives of disappeared persons, as well as forms of organization of women's groups for common causes and the role and work performed by the humanities and social sciences in contexts of social violence.

Concerning her personal involvement, she is member and cofounder of the collective *Bordeamos por la Paz in Ciudad Juárez* since its foundation, whose objective it is to preserve memory, to construct collective citizen memorials and to support mothers who live with the disappearance of a daughter.

Libni Rodríguez Miranda - representative and member of the collective.

Born in Ciudad Juárez, Chihuahua, Libni Rodríguez has a degree in History of Mexico from the Autonomous University of Ciudad Juárez, a Research Master's in from El Colegio de Chihuahua and Master's in Interdisciplinary Gender Studies (in the process of graduation). Among her publications are "Una noticia espectacular: el baile de los hombres solos" in *Revista Tripulaciones y Andanzas de la Universidad Autónoma de Yucatán*, and "El baile de los hombres solos" in *Revista de las Fronteras*. In her research she focuses on womens' education, health and work, particularly sexual and reproductive rights and obstetric violence in the public health sector. She is currently carrying out a research project that explores the ways in which violence against women has been naturalized in visual arts and literary narratives, and has thereby been produced invisible. Part of her work is exhibited virtually in the collective exhibition "The challenge of being a woman in the pandemic" commissioned by the *Secretary of Women in Zacatecas* and the group *Hijas de la Luna*. Regarding her personal involvement, since 2016 she belongs to the collective *Bordeamos por la Paz collective in Ciudad Juárez*, whose objective it is to preserve memory, to construct collective citizen memorials and to support mothers who live with the disappearance of a daughter.

Lukas Avedaño

Lukas Avedaño (1977) is a member of the National System of Art Creators (Sistema Nacional de Creadores de Arte), one of the highest recognitions that Mexico grants to its artists. Lukas is recognized for his contribution to Mexico's art scene on issues of ethnicity, gender, sexuality and Human Rights. His choreographic work, which he calls "anthropology applied to theatrical production" includes "El Corral" (2001), "Madame Gabia" (2005), "Réquiem Para un Alcaraván" (2012), "No Soy Persona. Soy Mariposa" (2014), y "Buscando a Bruno" (2018). Currently he is working on a new piece: "Xibalbay".

His work has been presented in more than 25 international festivals abroad, and in the main universities in Mexico; his work inaugurates spaces for reflection and non-hegemonic epistemologies based on nomenclatures such as "el enperramiento," "archeology of memory," "Installation for the Human Body" and/or "Performativity of the everyday life."

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://heiup.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

katia.olalde@enesmorelia.unam.mx

<https://www.enesmorelia.unam.mx/directorio/dra-katia-olalde-rico/>

<https://unam1.academia.edu/KatiaOlaldeRico>

Roberta Bacic

Roberta is a Chilean Human Rights advocate and researcher. Since 2007, as curator of the international Conflict Textiles collection, she has curated over 120 international exhibitions of arpilleras and associated events in museums, universities, art galleries, embassies and community spaces worldwide. Over time, these exhibitions have expanded from arpilleras of the Pinochet dictatorship era in Chile to include quilts and other textile narratives of loss, resistance, testimony and protest from around the world.

Roberta taught at Universidad Austral de Chile from 1973 to 1981. From 1982 she worked in Carlos Anwandter German Institute and San Mateo College, both in Chile. Between 1993 and 1996, she worked for the National Corporation of Reparation and Reconciliation, the successor to the Truth Commission. During this time she also taught Human Rights at the Catholic University, Temuco, Chile. She worked as Programme and Development Officer for the UK based War Resisters' International between 1998 and 2002, before moving to Northern Ireland in 2004, where she now resides. You can access her work with Conflict Textiles on www.cain.ulster.ac.uk/conflicttextilesat CAIN, Ulster University, which holds and documents the CONFLICT TEXTILES collection. The material collection currently comprises 375 documented textiles.

Isabel Alacote Vilcatoma / Asociación Mama Quilla de Huaycán, Perú

Isabel Alacote Vilcatoma was born on July 8, 1975 in Cceraacro, Ocros district, province of Huamanga- Ayacucho, Peru. She is the daughter of Ayacuchanos parents Emilio Alacote Carpio and Cecilia Vilcatoma Cisneros; the seventh daughter of eight siblings. In February 1984 they were assassinated in an act of political violence. As a result of this event, we had to emigrate to Lima together with my brothers in 1986, where we lived in Huaycán - Ate Vitarte. I finished my secondary studies in 1995, and in 1997 I studied a short technical career in haute couture and dressmaking.

I am 45 years old, I have been a domestic worker for 21 years, I am an arpillera artisan, and the mother of a 10-year-old girl. I am also currently the president of *Mama Quilla de Huaycán*, an organization of displaced women and victims of political violence in Peru from the years 1980 to 2000. Thanks to taking the role of president of this organization, I have had the opportunity to participate in different craft fairs such as Ruraq Maki which is one of the most important in Peru. I am also a member of the Collective *Trenzando Fuerzas* with which we have collaborated in different exhibitions. We had the honor of exhibiting our arpilleria work at the last Pan American Games held in our country in 2019.

Karen Bernedo Morales

Curator, MA in visual anthropology, she graduated in Gender Studies from Pontificia Universidad Católica del Perú. She currently works as a teacher at the Faculty of Performing Arts at the Southern Scientific University in Peru. Among her most recent curatorial projects are; *Las Primeras*, women encountering history (Cultural Center of the University of the Pacific, 2018-2020), *Emancipated and emancipating women of the independence of Peru* (Cultural Center of Spain, 2019). *Las Patriotas* (Sala Larco 770- Municipality of Miraflores, 2021). She recently premiered a documentary about women and monuments entitled *El Patrimonio Invisible* (University of Applied Sciences, 2021) and has published an article on cinema and memory for the book *Peruvian Cinema of the Twenty- First Century* (Palgrave, 2021). She is co-founder of the collective project *Museo Itinerante Arte por la Memoria*, winner of the 2014 Prince Claus Foundation award and the National Award for Art in favor of Human Rights, awarded by various civil society organizations.

Teresa Margolles

Teresa Margolles was born in 1963 in Culiacán, Sinaloa, Mexico. She currently lives and works between Mexico City and Madrid.

Teresa Margolles' works examine the social causes and consequences of violence. For her, the morgue accurately reflects society, particularly that of her home country where deaths caused by drug-related crimes, poverty, political crisis and the government's inept response has devastated communities. She has developed a unique, restrained language in order to speak for her silenced subjects, the victims discounted as 'collateral damage' of the conflict. Margolles holds a degree in Forensic Medicine and Communication Science from the Universidad Nacional Autónoma de México.

Her work has been shown internationally in institutions such as Es Baluard, Palma de Mallorca, Spain (2020); BPS22, Charleroi, Belgium (2019); Kunsthalle Krems, Austria (2019); MSSA, Santiago de Chile (2019); MAMBO Museo de Arte Moderno de Bogotá (2019); Padiglione d'Arte Contemporanea in Milan (2018); the Witte de With, Rotterdam, Netherlands (2018); the Musée d'art contemporain of Montréal (2017); the Neuberger Museum of Art, New York (2015), the Centro de Arte Dos de Mayo, Madrid (2014), the Migros Museum, Zurich (2014), the Tate Modern, London (2012); the MALBA, Museo de Arte Latinoamericano de Buenos Aires (2008); the Museo del Barrio, New York (2008); The Brooklyn Museum of Art, New York (2007); the Kunsthalle, Vienna (2007); the Centre d'Art Contemporain of Brétigny, France (2006), The Museum für Moderne Kunst of Frankfurt, Germany (2004); P.S.1/MoMa, New York (2002); the Kunst-Werke in Berlin (2002) and the South London Gallery (2002) among others.

She has participated in many Biennials such as the 22nd Sydney Biennial (2020), Los Angeles Biennial (2016), 7th Berlin Biennial (2012), Moscow Biennial (2007), 4th Liverpool Biennial (2006), Prague Biennial (2005), 4th Mercosul Biennial (2003) and 7th Cuenca Biennial (2002). Her presentation *What Else Could We Talk About?* was notably shown at the 53rd Venice Biennale (2009), in the Mexican Pavilion exhibition, curated by Cuahtémoc Medina. Teresa Margolles' work is featured again in the 58th Venice Biennale (2019), as part of the International Exhibition *May You Live in Interesting Times*, curated by Ralph Rogoff where she received a Special Mention of the Jury in recognition of her work.

The work of Teresa Margolles is part of many art collections around the world like Tate Modern, London; The Museum of Modern Art, New York; Centre Pompidou, Paris; The Museum of Fine Arts, Houston, US; Perez Art Museum, Miami; MACBA, Barcelona; CNAP, Paris; Museo del Banco de la República, Bogotá; FRAC Pays de la Loire, France; Neuberger Museum of Art, US; Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy; CGAC Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain; Colección Centro de Arte Dos de Mayo, Madrid; Hirshhorn Museum and Sculpture Garden, Washington DC; Kunsthaus Zürich; Colección Jumex, Mexico City; Migros Museum, Zurich; Modern Art Museum of Fort Worth, US; Museo Universitario Arte Contemporáneo, Mexico City; Museo Amparo, Puebla, México; Museo Tamayo Arte Contemporáneo, Mexico City; Museum für Moderne Kunst, Frankfurt, Germany; Museum of Modern Art in Warsaw, Poland; National Gallery of Canada, Ottawa; Phoenix Art Museum, Phoenix, US; Adrastus Collection, Arévalo, Spain, Maison Européenne de la Photographie, Paris, among many other.

Carolina Cuevas

Carolina Cuevas is a decolonial feminist researcher and educator from Mexico. Interested in the relationship between materiality, body-territory and collective memory, her current research addresses the affective memory of the violence of forced disappearance and femicide in Mexico. Examining the entangled stories of colonial legacies, violence against women, territorial dispossession, narco-state violence, and neoliberal policies, her research *Tantos cuerpos dolientes/So many grieving bodies: A living archive of care* attends to the social life of objects of memory that the mothers and relatives of disappeared people in Mexico have mobilized as a crucial component of their struggle for memory and justice. Her research also examines the relational onto-epistemologies stored within the undervalued objects and practices displayed to re-member the disappeared, the

murdered, and their beloved, exploring how the memorialization of violence and grief becomes a matter of care. Cuevas obtained a Master's degree in Gender Studies (University of Granada/ Utrecht University), and a Bachelor's degree in Arts and Humanities specializing in Latin American Literature (University of the Americas Puebla). She has also studied Narrative Practices for Education and Community Work with the community study-group of the Indigenous Peasant Network University in Puebla.

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 an Art Historian and Cultural Anthropologist who is currently working as freelance Cultural Manager and Curator, and as Research Associate at the Research Center of Material Culture in Leiden. She has worked several years as project manager at the Haus der Kulturen der Welt in Berlin before she joined the Goethe-Institut in Mexico, where she was the Coordinator of the Visual Arts Program of the German-Mexican Dual Year 2016-2017. In 2018 she was invited to co-curate the exhibition *México Textil* at the Museo de Arte Popular in Mexico City.

Her research focuses on the exploration of Mexican textile artesanía and contemporary artisanal practices as “ontologies and epistemologies of making,” as systems of knowledge and living that unfold in the daily lives and the particular political, social and economic circumstances of indigenous communities in Mexico. Against the background of Mexico’s history of colonialism and its afterlives, from national identity politics to neo-liberal state policies, her current research focuses on textile practices as communal strategies of resistance, self-determination and persistence, particularly in relation to gender violence and, what María Lugones has termed, the coloniality of gender.