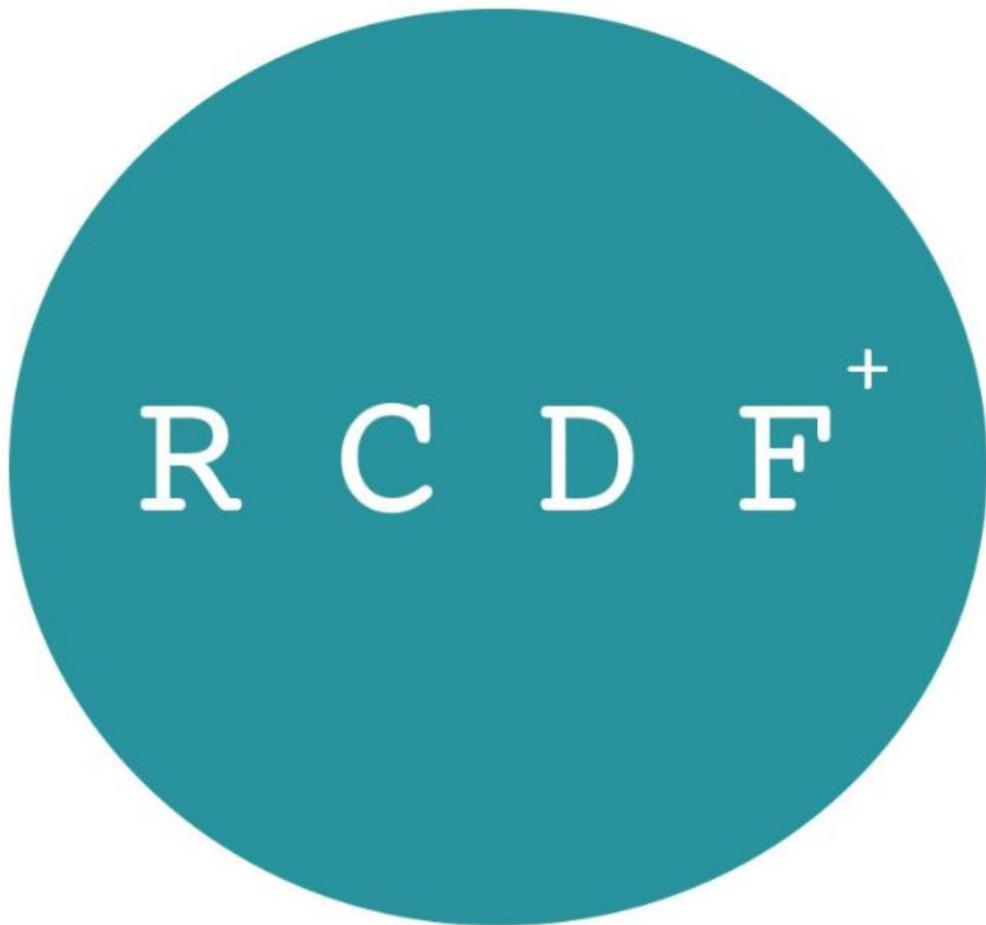


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Hello,

We hope this newsletter finds you well and in good health. You haven't heard from us in a while, but we have been busy behind the scenes. The **RCDF Foundation** is coming along, and we have been welcoming **José Teunissen** as chair of our Supervisory Board and **Rolando Vazquez** as chair of our Advisory Board. We invite

you to take a look at the [RCDF website](#) for the entire team of inspiring people who have joined the team.

We are preparing our very first **Annual General Meeting on 9-11 December 2021**. During this three-day online event, we want to create an opportunity for the RCDF community to feed back on the work, projects and activities as well as to create new projects and collaborations. The programme will include conversations with inspiring guests, panel discussions with creatives and practitioners from around the world, and screenings of short fashion films from different regions. There will also be the much-anticipated launch of the first **RCDF Zine**, created by the South American hub.

Meanwhile, our monthly **Conversations on Decoloniality and Fashion** have taken a key position in our program, bringing-together-in-relation different local histories and embodied conceptions and practices of decoloniality. Entering into conversations, building understandings across geopolitical locations and colonial differences, and contesting the totalizing claims and political-epistemic violence of modernity. As this first year is coming to an end, we are preparing for 2022 by gathering feedback and suggestions from participants through an online [survey](#).

We also have some exciting news on **RCDF publications**. Following our two-day seminar (Re)Thinking Fashion Globalization in February 2019 at Bunka Gakuen University, Tokyo, that we co-organized with 'The Transboundary Fashion Seminar, the edited volume '**Rethinking Fashion Globalization**' was published by Bloomsbury, co-edited by Sarah Cheang, Erica de Greef and Takagi Yoko, featuring a forward by Angela Jansen. In the context of the monthly Conversations, Angela Jansen, Erica de Greef and Shayna Goncalves were invited to write the **First Word for the African Arts Journal, 'Listening as a Radical Act: Conversations on Decoloniality and Fashion'**, which will be published later this year.

Furthermore, we have some news to share from our coalitional partners located in different parts of the world as well as some exciting (online) publications, exhibitions, podcasts, events and courses in regard to decoloniality and fashion.

We hope you enjoy this newsletter.

[The RCDF team](#)

NEWS FROM RCDF

CONVERSATIONS ON DECOLONIALITY AND FASHION

The experience of the Conversations has been amazing and we feel like this is the (only) way forward towards a truly decentral, diverse and inclusive way of fashion knowledge creation and exchange. The Conversations allow us to experience that there is not one way to do and conceive decoloniality and fashion, but rather that different local histories have different embodied conceptions and practices of decoloniality and fashion; that different people experience decoloniality differently, according to different positionalities in regard to the colonial difference. Whether your life experience is touched and formed in and by the Third World or when you realize, as a citizen of the First World, that you belong to a history that has engendered coloniality and disguised it by the promises and premises of modernity, you encounter coloniality from the two ends of the spectrum (Mignolo and Walsh 2018).

Following Cricket Keating's "coalitional consciousness building" (2005), we are inspired by her method of self and collective education toward coalition as a way to engender solidarity across multiple lines of difference. In her words, building solidarity requires critical self-reflection that acknowledges that how one lives impacts the lives that others are able to live. We are all connected because of our relational insertion into hierarchies of power and privilege, hierarchies that we also can resist and transform (Keating 2005).

For those who have missed it, you can find the recordings and inspiring written reflections on the [RCDF website](#). You can still join by registering via [email](#). In preparing for next year, we are gathering feedback and suggestions through an online [survey](#) before the 1st of November 2021. We would like to know what day of the week is preferable? What time? How long participants would like the conversations to be? And if they would like to include different languages? Non-English speaking guests? An 'open' programme, with more room for input? Etc.

REFLECTIONS: DECOLONIAL FASHION PRACTICE

For our June session, we were pleased to welcome Toby Slade to reflect on his article 'Decolonizing Luxury Fashion in Japan.' The recording of the conversation can be accessed [here](#) (Passcode: o5FJ7@5Q). Toby writes:

'Part of what I wanted to show in my Fashion Theory article was that an internalized colonial logic, in the form of a cultural cringe, that French luxury fashion must be superior to Japanese, was being reexamined, as part of a questioning of the logics of endless economic growth and a consumerism of excess of late twentieth century bubble-period Japan. But the result was not a binary choice; Japanese or foreign clothes. It was recognition that a Japanese identity is now simply both. And this is part of a larger point: that culture is not nodal. There are not two points of Japanese and West; discrete, distinct, and unchanged by each other. These are places that have been totally remade by their encounters with the other. There is not Japan and Europe as culturally two separate things, because their cultural histories are too entangled to ever delink. There would be no modern European art without the influence of Japan on Van Gogh, Monet, Victor Horta, etc., and there would be no modern Japan without Europe and America.'

RCDF FOUNDATION

After operating as an informal network for nearly ten years, we are transitioning into a foundation registered in the Netherlands. Our mission remains to address three key issues through a combination of researching, organising, lecturing, conversing, collaborating and publishing. First, the silencing and erasing of a diversity of fashion voices due to unequal global power relations based on the modern-colonial order. Second, the obscured intersectional forms of discrimination, erasure and violence within the contemporary fashion system. And third, the loss of possibilities of a diversity of fashion futures. Because the problems of the future cannot be solved by radical innovation, but rather by acknowledging the loss of cultural futures due to coloniality (Vázquez, 2020).

Through a global network of sovereign yet connected fashion coalitions, we want to decentralise contemporary fashion discourse and practice, engender solidarity across multiple lines of difference and support self-representation, self-determination and self-governance in regard to body fashioning. Our mission is to delink fashion from modernity/coloniality—the very core of its constitution—and to reconceptualise it as a multitude of possibilities—in and outside of modernity.

We want to recontextualise contemporary fashion in time and place and to acknowledge that there is not one universal fashion system, but a global network of

sovereign yet connected fashioning systems, affecting each other like communicating vessels. Contemporary fashion can not only exists in large part because of the existence of other fashioning systems, but also because of their denial and discrimination.

RCDF ANNUAL GENERAL MEETING 2021

On 9-11 December 2021, we are planning our very first **Annual General Meeting (AGM)** online. We want this to be a platform for anyone and everyone who is interested in fashion, decoloniality, and working towards a more fair, ethical and sustainable industry - both culturally, economically and ecologically. We want to make this an annual event where the community can relate back to the team their thoughts and ideas, their concerns and recommendations as well as their support and encouragements.

The three-day programme will include conversations with inspiring guests, panel discussions with creatives and practitioners from across the world, and screenings of short fashion films from different regions. There will also be the much-anticipated launch of the RCDF's first zine, created by the South American hub, which will highlight the ongoing works and debates about decoloniality and fashion in Brazil.

RCDF PUBLICATIONS

- Erica de Greef, Shayna Goncalves and Angela Jansen (2021 in press). **‘Listening as a Radical Act: Conversations on Decoloniality and Fashion.’** Journal of African Arts, volume 54, number 4.
- Cheang, Sarah, Erica de Greef and Yoko Tagaki (2021). **Rethinking Fashion Globalization.** London: Bloomsbury.
- Cheang, Sarah, Leslie Rabine and Arti Sandhu (eds.)(2022, in press). **‘Decolonizing Fashion as Process,’** Special Issue of International Journal of Fashion Studies, volume 8, number 2 (Autumn 2022).

RCDF WEBINARS

- On the 1st of October, RCDF members Erica de Greef, Shayna Goncalves and Angela Jansen organised a workshop entitled **‘Between Being and**

Belonging' for the [Digital Multilogue on Fashion Education 2021](#). 'In order to integrate pluriversal positions and overcome discriminating underpinnings of modernity/coloniality within fashion curricula, we need environments that acknowledge ongoing aesthetic and conceptual erasures within the contemporary fashion system. This two-fold workshop prioritizes speaking and listening for fashion lecturers and students. We share tools, writings and practices that address contemporary fashion history, decoloniality and positionality. Questions include: How do collective and disparate positionalities teach us to understand colonial differences? How do erasures impact the key concepts of fashion education and industry? What are diversity and inclusivity? How can educators acknowledge their positionality? How does decoloniality address contemporary fashion's problems of discrimination, exploitation and pollution?'

- For the [Naively Radical Research Week of the Sint Lucas Antwerpen Research Group \(SLARG\)](#), RCDF member Pierre Antoine Vettorello hosted a roundtable on 5th October 2021, '**Fashion Curation as Decolonial Practice**,' inspired by Erica de Greef's thought-provoking article. Angela Jansen (RCDF), Delacey Tedesco (University of Exeter) and Amanda Maples (curator of African Art at the North Carolina Museum of Art) entered in conversation on questions of decoloniality in the (fashion) museum space.
- On 15th of October, RCDF members Erica de Greef, Shayna Goncalves and Angela Jansen are presenting their collective paper '**Conversations on Decoloniality and Fashion: Reflections on Fashion(ing), Decoloniality and Disruptive Knowledge Production Forms**' for the hybrid [Responsible Fashion Conference](#) in Antwerp/online.

NEWS FROM THE COALITIONS

SOUTH-AMERICA

COLOMBIA - As a writer and cultural critic, [Vanessa Rosales](#) has been creating hybrid and democratic spaces for fashion studies education in Colombia. Since she returned from her MFA in Fashion Studies at Parsons The New School for Design in 2014, she has been part of the first [Diplomado en Estudios Críticos de Moda](#), which

she designed and has been leading at the [Universidad Jorge Tadeo Lozano](#). The beauty of this space lies in the collaboration of its nature and the synergy of voices, like [Edward Salazar](#), [William Cruz Bermeo](#), Simón Uribe, [Angela Dotor](#), as well as 30 students from Colombia, Mexico, Ecuador, Chile, as well as Latin individuals based in Madrid, New York and Dublin. This Diplomado is political for various reasons. It creates a new way to name the field of fashion studies in the specificity of our context. Its intermediate format allows for people without degrees or formation on fashion, regardless of their age and background, to join in. It departs from the Euro-American field of fashion studies but actively seeks to define the many things fashion and dress can mean in the “radicalness” of our contexts. It actively seeks to explore what decoloniality as an epistemology means, as it also embraces hybrid ways of producing knowledge. It actively refuses erasure by recognizing the work that has been produced in Spanish, in the study of fashion and dress, even when it has been done beyond the scope of the field of fashion studies. It's revolutionary in bringing positionality and humanity to the curriculum and the discussions.

MIDDLE-EAST

UAE - The Zay Initiative is a non-profit, UK registered initiative that aims to promote an understanding of regional culture, and preserve, collect, document, and conserve Arab historic dress and adornment, and their stories to help sustain the legacy. Through their work and events, they aim to sustain global cross-cultural dialogue. [Dr. Reem El Mutwalli](#) has invested in a collection of historic dress over the course of the past decades. The core of the collection is based on UAE traditional dress, in addition to key examples from Yemen, Morocco, Kuwait, Iraq, Syria, Tunisia, Egypt, Bahrain, Qatar, Oman, Saudi Arabia and others. Each item in their collection conveys a valuable story and needs to be preserved for generations to come. They have added 100 pieces thus far to their digital archive for their followers to be able to access always and appreciate their beauty and history. More related in-depth topics are discussed through their [weekly blog](#), written by experts in the field.

PUBLICATIONS - EXHIBITIONS - EVENTS - COURSES

(ONLINE) PUBLICATIONS

- Arturo Escobar (2018). Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds. Duke University Press. 'In *Designs for the Pluriverse* Arturo Escobar presents a new vision of design theory and practice aimed at channeling design's world-making capacity toward ways of being and doing that are deeply attuned to justice and the Earth. Noting that most design—from consumer goods and digital technologies to built environments—currently serves capitalist ends, Escobar argues for the development of an “autonomous design” that eschews commercial and modernizing aims in favor of more collaborative and place-based approaches. Such design attends to questions of environment, experience, and politics while focusing on the production of human experience based on the radical interdependence of all beings. Mapping autonomous design's principles to the history of decolonial efforts of indigenous and Afro-descended people in Latin America, Escobar shows how refiguring current design practices could lead to the creation of more just and sustainable social orders.'
- William Cruz Bermeo (2019). Medellín, medio siglo de moda: 1900-1950. U. Pontificia Bolivariana.
- Edward Salazar Celis (2021). Nostalgias y Aspiraciones: Vestir, estéticas y tránsitos de las clases medias bogotanas en la segunda mitad del siglo XX. Universidad Santo Tomás, Pontificia Universidad Javeriana, Universidad del Rosario.
- Ricardo Chica Geliz (2018). Ser pobre es cuestión de estilo: Prácticas del vestir en los sectores populares en Cartagena 1975 – 1985. Cartagena de Indias: Alpha Editores.
-

(ONLINE) MAGAZINES

- **The Voice of Fashion** is an online fashion and design magazine. Completely distinct in the way it deals with the latest fashion trends and its approach to Indian Fashion industry, TVOF is an online platform that explores news, views, opinion pieces, reported articles, photo features, narrative style stories and shopping lists. It is a fashion magazine with strong reading content, videos and news.

(ONLINE) RESOURCES

- For those who do not have the time, there is a very good lecture by **Arturo Escobar** himself on his book on [youtube](#).
- **Afripedia** is a new documentary series offering compelling, intimate stories told by African visionary artists who are pushing the boundaries of creative self-expression. Watch [this webinar](#) discussion with Amanda M. Maples (NCMA curator of African art) and Senegalese artists [Alun Be](#), [Omar Victor Diop](#), and [Selly Raby Kane](#) live streamed on May 21, 2020.
- **Bobby Sanchez** is an American-Peruvian rapper and activist, whose music speaks to the soul of the people. He focuses on the recovery of indigenous identity, on overcoming the fierce work of cultural colonization carried out by Europeans. [Spotify](#), [Instagram](#), [Youtube](#)
- **Shina Nova** is an Inuk activist and singer. She gained fame for posting videos throat singing with her mother on [TikTok](#) and [Instagram](#).
- **Maira Gómez Godinho**, better known as **Cunhaporanga**, is a 22-year-old activist from the Tatuyo community in the Brazilian Amazon whose activities can be followed on [social media](#).
- "**GENEALOGY SS22**", is the latest women's collection by South-African designer [Thebe Magugu](#). "It's this idea of memory as a reservoir for optimism" which takes shape as a project that examines old family photos and transcribes them as looks for spring/summer 2022. Set-up as a roundtable discussion, Thebe Magugu, Iris Magugu - his mother- and Esther Magugu - his aunt - proceed to unpack a box of family photos which illustrate significant moments in all their upbringings.
- **Karim Chater** is a Moroccan influencer who is 'unapologetically reclaiming' Moroccan body fashioning on [Instagram](#). ""What inspired me is the environment I live in. It's traditional, cultural and original. Also, how my parents used to dress back in the 80s."

WEBINARS

- **Fashion Forward** is organising the [Back to School symposium series](#) with five International Fashion Academies on October 3rd, 10th, 17th, 24th & 31st, 2021 at 11:00 AM to 12:00 PM EST. For the first symposium with the

International Fashion Academy Paris, we learned about the institute's journey to more inclusive design, focusing on social and environmental sustainability, laying emphasis on fighting stereotypes when it comes to designing for people.

PODCASTS

- In [Fashion is a great teacher – Fashion Education Podcast](#), Professor of Fashion Studies at Parsons School of Design in New York [Christina Moon](#) talks on cultivating community and collective wisdom, and teaching between revolution and pragmatism. Being an anthropologist, she works on social ties and cultural encounters between design worlds and manufacturing landscapes across Asia and the Americas. She talks about making culture in a 90-minute class, not holding on to one view, her learnings from teaching a baseball team.
- Vanessa Rosales' series [Mujer Incómoda](#) (Uncomfortable Woman) is a podcast series on cultural criticism, studies of history and theory of fashion and aesthetics, history of women and the multiplicity of feminist perspectives.
- [Nación Moda](#) is a podcast created and conducted by Vanessa Rosales and Edward Salazar. It explores and critically analyzes the study and development of fashion studies in Colombia and Latin America.

EXHIBITIONS

- **De Nieuwe Kerk Amsterdam** has opened the exhibition [Maison Amsterdam](#), the first fashion exhibition ever with the Dutch capital as its focus topic. Not a star designer, country, religion or race as a starting point, but 150 creations, historical and contemporary, that tell stories of Amsterdam with its own, entirely unique signature, defined by its eclectic mix of communities and sub-cultures. MAISON AMSTERDAM seeks out what is typically 'Amsterdam' about the fashion in this liberal and creative city, which is cherished as the city where anything is possible.

EVENTS

- [The Cultural Heritage of the Nusantara Creative Process](#) is an Indonesian webinar series on the creative process seen through the lens of cultural heritage that has been passed down for generations. The series is co-organized by the artisan and artist community of [Meet the Makers](#) and the [Babaran Segaragunung Culture House](#) on the island of Java, Indonesia.
- [FashionClash](#) is organising its third hybrid festival on 26-28 November 2021. A new generation of designers and performing artists from all over the world are given the opportunity to show their work to a broad (inter)national audience. The program consists of (on and offline) exhibitions, fashion and theatre performances, talks, workshops and film screenings and showcases projects that explore, contextualize and celebrate contemporary fashion culture.

COURSES

- [ArtEZ University of the Arts Arnhem](#) is transforming its MA Fashion Strategy programme into [MA Critical Fashion Practices](#). *'The MA believes in the possibility of multiple fashion systems, and together we explore alternative, non-industrial modes and frameworks for making, doing, seeing and experiencing fashion and clothes. By intersecting theory with practice and exploring fashion's language, images, networks, bodies and all its other forms we aim to open up alternative, affirmative approaches that redefine what fashion means in our social, cultural and economic realms. How can fashion for example arise from and enable non-hierarchical communal systems and symbioses between all living beings involved? What if we focus more on the emotional, ethical, and social value of fashion and how would that take shape? Together we want to explore these questions and explore how we can unlearn imposed modes of production, consumption and use that up until now have defined limiting concepts of fashion and its labour.'*

MEMBERSHIP

&

DONATIONS

Help us expand the global network of sovereign yet connected fashioning coalitions by joining the Collective for Decoloniality & Fashion. You can fill out the [RCDF Membership Form](#).

As a non-profit organisation that runs exclusively on volunteers (for now), please consider donating to keep the conversations on decoloniality and fashion going.

Thank you for being part of the RCDF community, for the possibility of a diversity of fashion futures.

[The RCDF team](#)



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