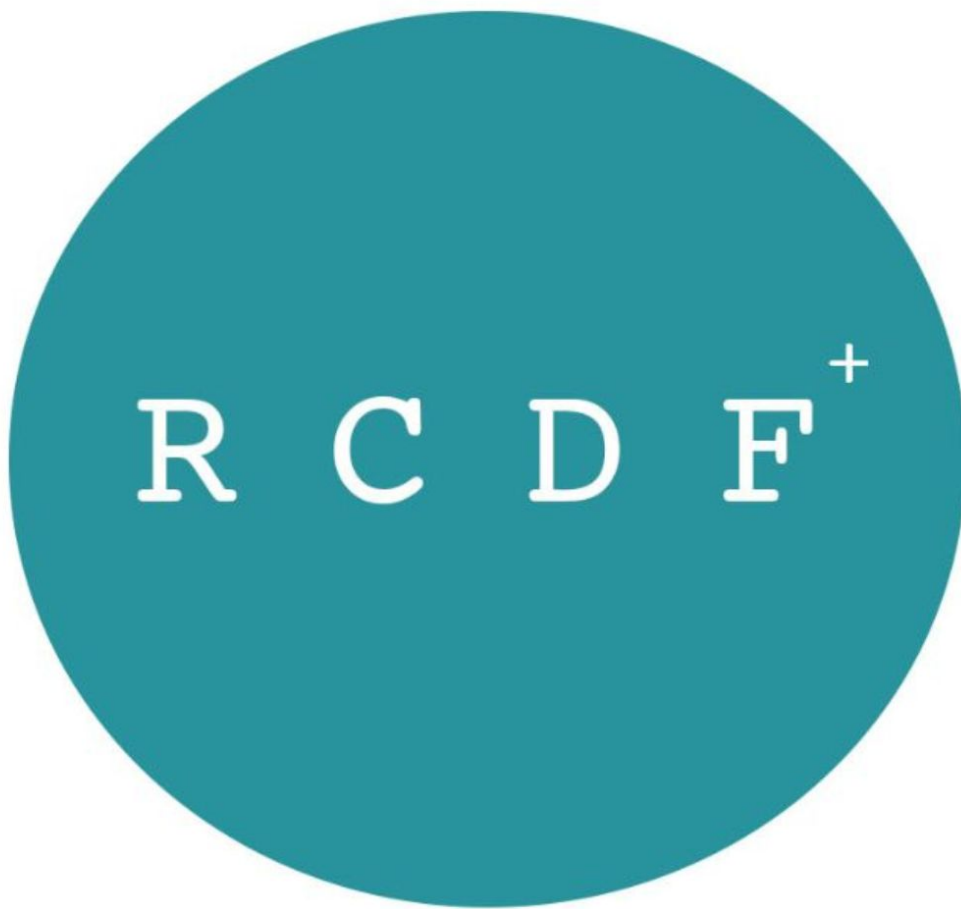


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Dear RCDF community,

We hope you feel excited and energised for the new year ahead. We are looking forward to continuing building on a strong and viable foundation, securing a sustainable flow of income through funding and donations, as well as improving and expanding the activities and projects that are already in place. For the monthly Communitarian, for example, we would like to facilitate more

For the monthly Conversations, for example, we would like to facilitate more languages, pay our conveners and guests a (modest) honorarium, and develop a database of (open access) digital sources. For our (online) courses on decoloniality and fashion, we would like to increase our collaborations with institutions all over the world and for our Annual General Meeting, we would like to develop a Decolonial Fashion Film Festival.

In December 2021, we had our first **RCDF Annual General Meeting**, which was a great experience. Our chair of the Advisory board and decolonial thinker Rolando Vazquez very generously shared his knowledge and ideas on what decoloniality can mean for fashion studies on the first day. While the Brazilian coalition set the bar very high for the RCDF's Zine, with a very strong and beautifully designed first edition. On day two, Eleni Kalantidou led an inspiring conversation on Design in the Borderlands with a group of fascinating practitioners from different parts of the world. Khanyi Mpumlwana, who is a member of the Advisory Board, did a great job at moderating the 'decolonial fashion movie night,' which we hope to make a regular component of our AGM. You can read all about it in the [Reflections](#) by Victoria Maung and/or watch the recordings on the brand new [RCDF YouTube channel](#).

With a new year, we have started a new series of **Conversations on Decoloniality and Fashion**, which once more, transcending academe, aims to experiment with decentralising ways of knowledge-creation and sharing regarding fashion – through conversation, through the communal and coalitional, and through a radical act of listening across age, race, gender, education, discipline and geography. As a result of the survey, we have switched from first Saturdays to the first Thursday of the month, so we can all enjoy our weekends. Besides text, the selected works now include audio and video, which allow automated translation captions and therefore facilitate more languages.

We are also in full preparation of our first **Global Fashioning Assembly**, scheduled for October 2022, which is our decolonial response to our inaugural academic Non-Western Fashion Conference (NWFC) that initiated the creation of the Collective in October 2012. Despite its best intentions, we have come to understand that the academic format—based on exclusively English abstract submissions and paper presentations—is not inclusive. Who gets to speak is not acknowledged. In addition, peer reviewing processes focus on certain academic qualities and privilege a system of gate-keeping that is eurocentric and colonial. Ten years later, we wish to create a platform and programme that

and colonial. Ten years later, we wish to create a platform and programme that breaks with these discriminating and hegemonic practices. With the format of a global assembly, the Collective wants to experiment with decentralised ways of knowledge creation and sharing that empowers and honours cultural, historical and epistemological diversities.

Furthermore, we have news to share from our coalitional partners as well as some exciting publications, exhibitions, podcasts, courses and calls. We hope you enjoy this newsletter.

The RCDF team

RCDF - NEW AND NOTEWORTHY

RCDF ANNUAL GENERAL MEETING 2021

The Collective organised its first Annual General Meeting in December 2021, after transforming from an informal network to a foundation registered in the Netherlands in October 2021. In her [Reflections](#), Victoria Maung describes how ‘the three-day event spurred conversations surrounding how approaching fashion from a decolonial standpoint aids in dismantling eurocentrism and how to combat the lingering effects of colonialism in non-western countries.’ She notes how Rolando Vázquez’s keynote called for ‘the evermore urgency of implementing the intersectionality of decoloniality and fashion in our daily lives,’ which allows us ‘to look beyond fashion objects—a dress, a handbag, a pair of shoes—as more than just items of consumption but looking at them for their relations to memory, to history, and to ourselves.’ About the first RCDF Zine, she comments that ‘a zine inherently decentres power from institutions, especially those who uphold notions and practices of colonialism and eurocentrism. Institutions serve as gatekeepers of power through distance whereas zines make information more accessible to people through personability. By moving closer towards humanity—to empathy and understanding—the zine rids of the consumerist PR agenda that permeates many fashion publications and revert knowledge from being property to its true nature of just being.’

Following the conversation lead by Eleni Kalantidou on the second day, Victoria Maung notes that ‘decoloniality serves as the connector across differences, especially for marginalized groups living in the borderlands of both physical spaces and states of mind.’ Addressing the question how to deconstruct modernity without romanticizing cultures of antiquity, ‘lending focus to what is already present in local cultural creative and craft practices, knowledge, and skills serves contemporary decolonial practices. By bringing the local into the context of the global by identifying what is growing now instead of reclaiming practices from the past, this new mode of thought serves as a rebuttal against globalization, a symptom of colonialism, whose practices negate local economic practices and values. What is in the now already contains what was in the past because everything builds on top of each other, culminating in a palimpsest of global cultures.’

About the third day on ‘Decolonial Visual Arts’ dubbed ‘RCDF Movie Night,’ she mentions that ‘like zines, films, particularly short films, and documentaries in indie spheres of filmmaking, are a subversive medium.’ The thematic focus of the six films centred around the ideas how we explore our identities and how we fit into the world. ‘By questioning ourselves in looking to those in the past and their art practices and storytelling, we are enacting a process of revival and exploration, honouring those who have come before us through actionable ways that seek to combat contemporary inequities.’

CONVERSATIONS ON DECOLONIALITY & FASHION 2022

The programme and selected works for 2022 are now available on the [website](#), with once more an inspiring list of topics and guests who have agreed to join us. Besides Rolando Vazquez, who will be reflecting on his inspiring work ‘Vistas of Modernity’ in March, and Walter Mignolo, who will be joined by Madina Tlostanova to talk about ‘Learning to Unlearn’ in September, we already have had the pleasure of welcoming Cricket Keating for the February session. She had the participants do one of the thought-provoking workshops she developed with Maria Lugones in drawing a personal experience of resistance and re-existence. By sharing and recounting these very personal drawings and experiences, participants experienced how we all resist forms of oppression and injustice and re-exist differently, yet how these experiences connect and relate us. It was the perfect introduction to what the Conversations is trying to achieve to self and collective educate toward coalition as a way to engender

achieve to self and collective educate toward coalition as a way to engender solidarity across multiple lines of difference.

It is still possible to register for the Conversations on [Eventbrite](#) and make a voluntary donation of 25eur and help us pay the guests and conveners a modest honorarium. All recordings of the Conversations in 2021 and 2022 are now available on the RCDF [YouTube](#) channel.

GLOBAL FASHIONING ASSEMBLY 2022

In October 2022, we are planning our first Global Fashioning Assembly (GFA), inspired by the [Global Assembly](#) projects by the [Grassroots2global](#) initiative. The GFA is a 24-hours non-stop zoom session that follows the sun on its course around the world, moving from one hosting community to the next, with a multi-stakeholder programme combining online and offline formats. The programme is created collectively by different people, collectives and communities around the globe, as they reflect on the shared question “How Intersectional Forms of Discrimination, Erasure and Violence by Contemporary Fashion Discourses and Practices have been Affecting their Local Fashioning Systems?”

Each aspect of the GFA is self-represented, activated and governed, whereby local stakeholders, communities and audiences are equally engaged and connected across diverse locations. With guests becoming hosts and hosts becoming guests, conventional colonial power relations are disrupted often at play in global projects. The Assembly is also aimed at disrupting gatekeeping processes that decide on who gets to speak and who does not, whose knowledge gets validated and who's not, by inviting participants through a network of networks and omitting discriminating selection procedures aimed at 'excellence.' Underpinning the GFA is a communal and experimental process in terms of collective ideation, decision making and development.

RCDF PUBLICATIONS

- Greef, Erica de, Shayna Goncalves and Angela Jansen (2021). '[Listening as a Radical Act: Conversations on Decoloniality and Fashion.](#)' African Arts Journal 54(4): pp. 1-5.

RCDF BLOGPOSTS

Vaibbhavi Pruthviraj Ranavaade wrote an inspiring blogpost 'Decolonizing Fashion is Work in Progress: India Story' based on a paper she presented earlier this year. *'The changing configurations have disrupted the socio-economic-political dimensions, compelling us to mitigate moral and ethical challenges and identifying new directions for fashion in the Indian subcontinent. These changes are evident in the sartorial choices and lifestyle of the people and the emerging industry practices. This paper concentrates on the fashion industry and aims to understand the new directions for the three core areas of the fashion industry for sustainable futures: education, production and women. This paper aims to understand the decolonized approach for fashion education as this provides the conceptual and technical foundation for creating the valuable human resource and thought leaders for the future of fashion. The merits of adopting circular design and production and how it will contribute towards sustainable future of the fashion industry. This exploratory paper is based on a review of the literature, observations and case studies to understand the impact fashion education and circular production on transnational feminism are discussed to elaborate on the new directions for each. Woman is at the core of all human pursuits, whether her role as a homemaker, a mother, a care giver and as principal human resource for the garment and fashion industry. Identifying the decolonized practice to find meaningful and dignified livelihoods in Indian fashion industry.'*

NEWS FROM THE COALITIONS

AFRICA

KENYA - Chepkemboi Mang'ira is a journalist and researcher based in Kenya and founder of [Own Your Culture](#). This online platform aims to promote, preserve and educate youth in Kenya and beyond on traditional jewellery and its relevance in the fashion of today. This virtual community is aimed at reimagining what fashion is when traditional jewellery is included and true to its own local context. This has been resulting in a new appreciation of traditional

own local context. This has been resulting in a new appreciation of traditional jewellery, with more designers drawing on their heritage to design and an online community that advocates for fashion inclusivity. There is an urgent need for self-representation and the influential power of digital media enables others to see themselves accurately represented. “We wanted to reclaim our heritage and digital media have given us the space to be.”

AMERICA

KAZAKHSTAN - Aika Jaxybai is a fashion designer, film maker and artist based in Kazakhstan and founder of the fashion brand [Aika Alemi](#) as well as co-founder of the [Kazakhstan Fashion Institute](#). Aika's work is rooted in a deep respect for authentic Kazakh culture and tradition, combining the heritage of local artisan craftsmanship with nomadic designs. Inspired by a beautiful Kazakh patchwork quilt made by her great grandmother, she knew she wanted to give new life to this cultural heritage by re-inventing and adapting it. Her vision for her collections emerges from new interpretations of these ancient techniques and applications.

PUBLICATIONS - EXHIBITIONS - EVENTS - COURSES

(ONLINE) PUBLICATIONS

- Alok Vaid-Menon (2020). [Beyond the Gender Binary](#). Penguin Random House.
- Alok Vaid-Menon (2021). [Your Wound, My Garden](#).
- Claudia von Werlhof (2015). [Madre Tierra o Muerte! Reflexiones para una Teoría Crítica del Patriarcado](#). Cooperativa El Rebozo – Palapa Editorial.
- Joris Luyendijk (2021). [De zeven vinkjes: Hoe mannen zoals ik de baas spelen](#). Uitgeverij Pluim.
- Special issue of [Clothing Cultures Journal on Ethical Fashion and Empowerment](#) edited by Katrina Sark, Intellect. Vol.7, No.1, 2021.

(ONLINE) RESOURCES

- The [Decentring Durability Research Project](#). Decentring Durability is part of the [LASTING project](#) funded by the Norwegian Research Council and conducted at the [Centre for Sustainable Fashion](#), London College of Fashion, UK. The work sits at the intersection of the decolonial and decarbonising agendas. For more information contact [Kate Fletcher](#) or [Anna Fitzpatrick](#).

PODCASTS

- A new podcast series in French [Incarnations, le corps de l'image](#) looks at the representation of the Body in fashion and luxury brands' communication, the representation of the Black Body in contemporary mass media and the place of the body within the artistic process.
- Kat Sark's episode of Chic Fashion Podcast '[Justice and Design Webinar and the Fashion Act Now Manifesto](#)' with Sandra Niessen, Sara Arnold and Ashna Patel.
- Kat Sark's episode of Chic Fashion Podcast '[Digital Multilogue on Fashion Education – Workshop on Fashion Paradoxes](#)'.
- Kat Sark's episode of Chic Fashion Podcast '[Jason Cyrus and Curating Decoloniality](#)'.
- Kat Sark's episode of Chic Fashion Podcast '[Angela Jansen, founder of the RCDF](#)'.
- Kat Sark's episode of Chic Fashion Podcast '[Decolonizing Fashion Studies – Guest Lecture at the Royal Academy of Copenhagen](#)'.

PROJECTS

- [FACE, Fashion Academics Creating Equality](#), works to challenge Higher Education, Further Education and the Fashion Industry to be more inclusive, unified and equal. They are specifically working with issues concerning race, colour and ethnicity, by amplifying voices, challenging the status quo and embracing change.
- The [Union of Concerned Researchers in Fashion](#) is was formed in 2018, inspired by the Union of Concerned Scientists formed in 1969, by and for researchers focusing on fashion and sustainability, with the primary aim to engage with other researchers as well as business.

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- [Fashion Act Now](#) is the originator of defashion, a provocative term that describes the role that Fashion must play in degrowth. Whilst Fashion Act Now focuses on our clothing systems, our mission is to challenge and transform the values behind this, which are leading us towards ecological breakdown.
 - The [Canadian Fashion Scholars Network](#) is designed for fashion scholars, curators, and fashion professionals to collaborate on various research projects in different fields of fashion (fashion history, material culture, gender and fashion, intersectionality and decolonization, fashion and technology, ethical and sustainable fashion, and urban fashion cultures) in universities, fashion schools, museums, fashion organizations, and the creative industries in Canada and beyond.

COURSES

- [Decolonial Summer School: Learning to Unlearn Decolonially – Disobeying, Delinking and Relinking](#). 21 June – 7 July 2022. Registration deadline: 23 May 2022.
- [African Fashion \(?\) Why do these stereotypes exist and persist?](#) 18 May - 29th June 2022 by the African Fashion Research Institute. For more info, contact [AFRI](#).

CALLS FOR PAPERS - CONTRIBUTIONS - FUNDING - JOBS

CONTRIBUTIONS

- Artez is looking for contributions for their [International Fashion Conference 'Ways of Caring – Practicing Solidarity'](#) on 30 June – 1 July 2022. [Open Call for Creative Practice Contributions](#) and [Open Call for Programme Proposals](#). Deadline for submissions: 24 February. For more details contact [Danielle Bruggeman](#).
- The [Critical Pulse Magazine](#) are always looking for Contributions. This magazine aims to 'map out the different views and aspects of the fashion

industry to give an objective perspective of the industry away from the glossy pages.'

JOBS

- Parsons School of Fashion New York is looking for an [Associate/Full Professor of Fashion Design and Social Justice](#). Deadline: UNTill position is filled.
- The University of Amsterdam is looking for an [Assistant Professor in Literary and Cultural Analysis with Specialization in Post/Decolonial Theory](#). Deadline: 23 March 2022.

MEMBERSHIP & DONATIONS

If you wish to join the Collective, you can fill out the [membershiop form](#).

The Collective is a not-for-profit organisation registered in the Netherlands. You can support our initiatives with singular, monthly or yearly donations by [Paypal](#) or bank transfer (IBAN: NL39INGB0674877012/ BIC: INGBNL2A).

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rcdf.editorial@gmail.com

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