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RCDF

Dear RCDF community,

We hope this message finds you all well in these troubling time of ongoing wars and the ever progressing deterioration of humanity and empathy. It makes us even more determined to nourish those decolonial cracks, however small and precarious.

With the new year, we have started a new series of monthly online [Conversations on Decoloniality & Fashion](#) on each first Thursday of the month with a slightly adjusted format. For this year's programme, we chose to focus on a recurring topic, *Designing Goods, Crafting Communities: What is Really Being Lost?*, which is addressed each month by different moderators and their guests, from different parts of the world. Join us by registering on [Eventbrite](#).

We are also in full preparation for our next Annual General Meeting on **8 May 2024 at 8-10pm CET**, for which you can now register on [Eventbrite](#). We are still welcoming short fashion film submissions, which can be submitted before 7 April 2024 through this [registration form](#).

After a successful first run, we are organising a second series of our [online six-week course on Decoloniality and Fashion](#) starting **4 June 2024**, with room for twenty participants, of which one scholarship. Registrations are now open on [Eventbrite](#).

Meanwhile, the second edition of the [Global Fashioning Assembly](#) is in full operational mode, scheduled for October 2024. This time, twenty communities have committed to hosting the Assembly, worth of 40 hours of programming and 20 hours of Sharing Councils over a period of 10 days. We are still looking for people to join the production team, so if you are interested you can [reach out](#).

We hope you enjoy this newsletter.

The RCDF team

RCDF NEWS AND UPDATES

CONVERSATIONS ON DECOLONIALITY & FASHION

Initiated in February 2021, the Conversations continue each first Thursday

of the month, with a slightly adjusted format. For this year's programme, we chose to focus on a recurring topic, *Designing Goods, Crafting Communities: What is Really Being Lost?*, which is addressed each month by different moderators and their guests, from different parts of the world.

In the context of fashion globalisation, the role of fashion designers in 'rethinking/repurposing/ modernizing' positioned fashions and crafts is welcomed as a solution to 'save' positioned clothing heritages and crafts. Fashion design schools across the world, dominated by eurocentric curricula, are training designers to see their cultural heritage as a source of inspiration to take and extract from to create consumer goods for urban/foreign/western consumers rather than the custodial communities themselves. Many of these cultural craft heritages are in the keeping of (marginalised) communities and crafts people often located in rural areas, whose livelihoods have become precarious precisely because of the impact of the capitalist fashion system on contemporary forms of identity and belonging (Sandra Niessen, 2020). What tends to be ignored, is the intrinsic purpose and value of these crafts, which was never to create consumer goods. Instead, the making of material objects is deeply engaged with a relationality to community, nature and ancestry (Richa Sood, 2023). Crafts are embedded with positioned world views and the passing down of positioned histories and knowledges. So, when (inter)national fashion designers turn to (their own) cultural heritages as a means to create 'distinct' design products for (mass) commercial purposes, what is really being lost? When the world of design, driven by individuality, extraction and profit collides with the world of craft, based on community, relationality and regeneration, what is really being 'sold'? How is time identified, perceived and negotiated when these worldviews 'collaborate'?

The programme and selected materials since 2021 are available on the RCDF [website](#), all recordings can be found on the RCDF [YouTube](#) channel and registrations are through [Eventbrite](#). A voluntary donation is welcomed to compensate the moderators and guests for their time and knowledge.

ANNUAL GENERAL MEETING 2023

Since transitioning from an informal network to a foundation in 2021, we have been organising our Annual General Meeting to create an opportunity

for the community to connect, reflect on past activities and project on future initiatives. The aim is to provide a platform for anyone and everyone who is concerned about fashion, decoloniality, and a fair, ethical and sustainable industry - both culturally, economically and ecologically. Members of the community are invited to share their ideas, suggestions and concerns about the RCDF's work and activities.

Our next Annual General Meeting (AGM23) is scheduled for **Wednesday 8 May at 8-10pm CET** and the programme consists of updates from the chairs of the Supervisory Board (José Teunissen), the Advisory Board (Rolando Vázquez) and the Executive Board (Angela Jansen) and the presentation of the Annual Report 2023. Mi Medrado is once more curating the Decolonial Fashion Film Festival, consisting of short fashion films from different parts of the world and a roundtable with some of the makers, moderated by Tamara Poblete. We are still welcoming short fashion film submissions, which can be submitted before 7 April 2024 through this [registration form](#).

The AGM is also the opportunity to renew your financial support through an annual [donation](#) to allow us to continue this work. Registrations are through [Eventbrite](#).

ONLINE COURSE DECOLONIALITY & FASHION

Our six-week online course from 6 June - 9 July 2024 explores both theoretical and practice-based aspects of decolonial fashion discourses and practices. It provides participants with an exciting collaborative opportunity to explore a range of approaches, mediums and practices that will strengthen their position to disrupt dominant eurocentric fashion and formulate inclusive, diverse and sustainable alternatives.

The course is aimed at students, researchers, critical thinkers, activists, practitioners and concerned citizens who are committed to undoing the exploitive and destructive logics of the contemporary fashion industry. We welcome participants from all walks of life, with or without a background in fashion. Organised around six topics, the course examines some key problems the contemporary fashion industry is facing today. The focus is on knowledge transmission, but we aim to (un)learn from each other, with each other. The course is convened by some of the most exciting decolonial

+ fashion thinkers.

The sessions are every Tuesday evening, 8-9:30pm CET, in English and consist of 1.5 hours, including a lecture-type presentation, assignments and group discussions. The course fee is 150euro (one scholarship is available, applications by [email](#) before 15 May 2024) and registration is through [Eventbrite](#).

GLOBAL FASHIONING ASSEMBLY 2024 (GFA24)

After a successful first edition in October 2022, the RCDF is coordinating the 2nd [Global Fashioning Assembly](#) (GFA) in October 2024. This biennial online gathering of fashion coalitions from around the world was initiated in 2022 as a decolonial alternative to our founding (western-centric academic) Non-Western Fashion Conferences (Rabat 2012, London 2013, Hong Kong 2014, Antwerp 2016, Tokyo 2019). The hosting of the Assembly is passed on from one community to the next to disrupt conventional colonial power relations often at play in global gatherings, ensuring self-determination, self-governance and self-representation. As a collaboratively created event founded on collective ideation, decision-making and development, it aims to decolonise and decentralise knowledge creation and sharing about body fashioning by welcoming a diversity of formats that disrupt colonial institutionalised ways of knowledge creation and sharing based on academic paper presentations.

For this second edition, 20 communities in 26 countries, across 6 continents, will be hosting the GFA24. With a total of 60 hours, consisting of 40 hours of local programming and 20 hours of Sharing Councils, over a period of 10 days in October 2024. For this second edition, we are still looking for volunteers to help with communication, social media prior to the Assembly and technical support during the online event in October 2024. Contact us by [email](#) if you are interested.

NEWS FROM THE COALITIONS

EUROPE

- [Fashion Act Now](#) (FAN) has received funds from Naturesave!, which means they can start growing their OurCommon.Market. Their OurCommon.Market is the spearhead strategy that FAN has chosen to stand up against the Fashion Industry in effective and transformative ways. While many activist groups are trying to reform the industry, FAN is investing its energy in encouraging and championing the grassroots alternatives to the top-down, globally dominant Fashion system. They believe in the power of commons where clothing cultures exist not to serve the market, but the needs of ordinary people and their communities. They steward nature by emphasising sufficiency and wellbeing and reconnecting people with traditions and culture. Read more [here](#).

PUBLICATIONS - COURSES - PODCASTS - EXHIBITIONS - PROJECTS

(ONLINE) PUBLICATIONS

- Benjamin Wild (2024). [Hang-Ups: Reflections on the Causes and Consequences of Fashion's 'Western'-Centrism](#). London: Bloomsbury. In this book, Wild argues that purposeful and permanent change within the fashion industry and fashion education is more likely if it is understood how the contemporary industry became 'western'-centric. To institute effective change, it is necessary to revert to first principles and understand how the fashion industry developed into what it is today.
- Miguel Angel Gardetti (2024). [Diseño Y Moda Sostenibles: Una Mirada Decolonial De Su Fracaso](#) (Sustainable Design and Fashion: A Decolonial Look at their Failure) is a Spanish publication that consists of a brief introduction, two chapters, an essay, an open space, suggestions for those who wish to explore the issues of sustainable design and fashion further, and an unexpected ending. With contributions by Erica de Greef and Angela Jansen, José Teunissen, LeeAnn Teal-Rutkovsky Monica Boța-Moisin and María Eugenia Polesello.
- The new issue of [The Critical Pulse](#) online magazine (Issue 8) is out and focuses on ethical clothing practices. It includes contributions by

focuses on ethical clothing practices. It includes contributions by Sandra Niessen and Orsola Da Costa, among others.

- Margarita Gleba, Timothy McCall, Ulinka Rublack, Eiren Shea, and Linda Welters (2023). "[Une mode avant la mode?](#)" ["Fashion before Fashion?"], *Perspective* 2023 (2): 33–58.
- Veronica Pesantes (2023). "[Greige: color, colonialism and "quiet luxury,"](#)" blogpost on [El Portal by Vero Santes](#).

(ONLINE) COURSES

- The University of Antwerp is preparing the next edition of the [Summer School on Responsible Fashion Management](#) at the University of Antwerp on 1-10 July 2024, in collaboration with Institut Français de la Mode in Paris for professionals, Master students as well as Bachelor students with a proven interest in fashion and highly motivated to change the fashion industry. Deadline for application 1 April 2024.

(ONLINE) RESOURCES

- [Black Perspectives](#) is the award-winning blog of the African American Intellectual History Society (AAIHS), founded by Christopher Cameron in early 2014. As engaged scholars, they are deeply committed to producing and disseminating cutting-edge research that is accessible to the public and is oriented towards advancing the lives of people of African descent and humanity. They serve as a medium to advance these critical goals. The blog was created to "provide a space for scholars in disparate fields to discuss the many aspects of teaching and researching Black intellectual history."
- [Convivial Thinking](#) is an open group of scholars thinking, working and writing on all issues related to post- and decolonial approaches in the context of development, development studies and beyond. They feel that post- and decolonial perspectives are far too important to be overlooked in the development debate and in academia as such. Conviviality, to them, means equity, mutual respect for each other and the natural world and assuming joint responsibility for the ways we live, we act, we engage. With creating space for convivial thinking, they want to make a humble attempt to break the cycle of dichotomous reproduction of Us/Them, West/Rest, developed/underdeveloped, etc.

and the endless reproduction of reformers and reformed.

- The recording of the '[Shifting Narratives through Fashion and Textiles](#)' symposium, which was held at London College of Fashion on 30 January 2024, are now available. Participants questioned how we can use fashion and textiles to shift prevailing narratives around refugees and foster cultural sustainability and social change?
- [Greater Than Equal](#) is an action-oriented Think Tank for visionary, innovative, creative social impact founders. Serving as a network-of-networks, Greater Than Equal's key initiatives are to build capacity helping creatives maximize their impact with [impactaccelerator.global](#), accelerating fashion forward with Fashion Futurist®, connecting communities through Impact Campaigns, and facilitating the creation of a collaborative ecosystem for a new sustainable, ethical fashion industry system through their platform HauteLink™. Greater Than Equal also offers strategic project-based consulting to innovative creative organizations and artisans helping them bring their visions to reality.

(ONLINE) EXHIBITIONS

- Exhibition SARITA RODRIGUEZ by [Paula Contreras Sánchez](#) at the [Regional Museum of Iquique](#). The main objective of the exhibition is to document, share, and alert about the socio- environmental impacts of the fashion system, specifically in the Alto Hospicio sector, where the world's largest clothing landfills are located. For its development, the language and sign system of fashion are used as a guiding thread, a channel used to expose its own damage in this territory and community. Thus, the artwork, understood as a fictional store, is composed of various pieces that create an immersive and playful experience while directly challenging the viewer as a consumer of the referenced issue.
- An exhibition tentatively titled "Fashion East and West" will open at the University of Rhode Island's Textile Gallery on April 11, 2024. It is based on two graduate courses incorporating artifacts from the university's Historic Textile and Costume Collection. In the first course, students researched historic fashion artifacts from two different geographical regions of the world using a material culture approach. For the "East," students investigated the dress of Southeast Asia, specifically China, Japan, and Korea. The "West" focused on mid-

specifically China, Japan, and Korea. The West focused on mid-nineteenth century artifacts from the northeastern United States. The last assignment delved into hybridity -- the intersection of two cultures -- expressed in dress. A second class, Exhibition and Storage, is using the research to design and curate the exhibition. For more info, contact [Linda Welters](#).

- For [The Digital Fashion History Student Project](#) by Francesca D'Angelo and Hanadi Alnawab of Humber College in Toronto, students were asked to create exhibits from their own prized /cherished wardrobe/heirloom items for a one day exhibition. Those archival pieces were then documented on a website designed and deployed by the Digital business students for all to access. The project aimed to create an innovative assessment where the fashion history students engaged with their own histories and knowledge, while also applying their archival skills. The digital students gained valuable website development skills in creating the custom information fashion history website.

(RESEARCH) PROJECTS

- [Babette Radclyffe-Thomas](#) has finished the world's first PhD in Vogue China. Her PhD examines the Chinese fashion media landscape and analyses a decade of content of China's leading fashion magazine. It also examines the rise of China and the changing role of China in the global fashion system as well as power balances and imbalances.
- [The Ninevites](#) are delighted to share that they recently received funding from the Nordic Cultural Fund to pilot a craft and design academy in South Africa. This initiative is in collaboration with their long time collaborators The Herddesigns & Karoo Souk, an all-women weaving cooperative. Together with them, they aim to engage with unemployed youth in rural communities introducing them to the possibilities of a career in design and craft. To bring this vision to life, they have extended invitations to both local and international artisans and designers who will join them as facilitators.

**CALLS FOR PAPERS - CONTRIBUTIONS - FUNDING -
JOB POSTINGS**

PAPERS

- Call for Papers for a Special Issue on '[Decentring Design: Crafting Shifts, in and through Fashion](#)' guest edited by [Francesco Mazzarella](#) and [Seher Mirza](#) for the DISCERN Journal. welcome critical thinking in redefining fashion systems, design activism, cultural sustainability, design for social change, social entrepreneurship and design for policy. We are also interested in methodological frameworks, practical implications, evaluation methods and discourse on the role of the designer in this expanding field, so we can be better equipped to tackle the sustainability challenges that face us, in and through fashion and textiles. Deadline for abstract submission is 31 March 2024 [here](#).
- [The Critical Pulse](#) online magazine is welcoming contributions for its 9th edition, due September 2024.

CONTRIBUTIONS

- Call for chapters for an edited book on "Fair Trade, textile crafts and fashion in the context of sustainability", based on the research project "Fairfaktor" (at Alice-Salomon-Hochschule Berlin and Hochschule für Technik und Wirtschaft Berlin). This interdisciplinary book explores the phenomenon of "Fair Trade" with a special focus on fashion and textiles in the context of and in interrelation with current sustainability discourses and practices in order to highlight barriers, potentials and framework conditions and to point out further research paths. To submit your chapter proposal, please submit a 300-word abstract by [31 March 2024](#). Find the full call [here](#).
- Call for papers for the third issue on '(Un)Consuming Fashion Consumption,' of the [Fashion Highlight Journal](#), a critical forum for contemporary discourse in fashion studies. This third issue is guest-edited by Valeria Maria Iannilli and Alessandra Spagnoli and intends to investigate the dynamics, practices, and impacts of fashion consumption in the light of the transformations taking place, questioning the role and potential that creative communities, players in the - long and complex - fashion value chain, consumers and education can express. Authors from different disciplinary fields are invited to propose critical and theoretical reflections and applied

invited to propose critical and theoretical reflections and applied contributions using different approaches and methodologies to provide an original perspective on the proposed topic. Deadline for submission is [30 March 2024](#) and full call can be found [here](#).

MEMBERSHIP & DONATIONS

If you wish to join the Collective, you can fill out the [membership 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).

THANK YOU FOR BEING PART OF THE RCDF COMMUNITY



Donate to help us safeguard our independence



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