



ARTISANS VOICES

Dialogues for sustainable practices

Argentina, Bangladesh, Bhutan, India, Pakistan and Sri Lanka.



ARTISANS VOICES

Dialogues for Sustainable Practices

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TABLE OF CONTENTS

PROLOGUE

p.08

REGIONS

p.12

LISTENING TO
ARTISANS VOICES

p.14



RESPECT

p.16



RECOGNITION

p.22



CONSENT

p.32



ATTRIBUTION

p.40



ACTIVE LISTENING

p.50



SHARED BENEFITS

p.58



PROTECTION

p.68

DIALOGUES WITH
ARTISANS

p.76



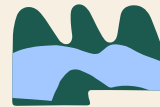
**CULTURAL
INSTITUTIONS**

p.78



**TRANSMISSION /
EDUCATION**

p.86



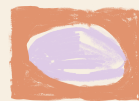
TOURISM

p.98



TECHNOLOGY

p.104



CO-CREATION

p.114

COMMUNITIES
AND KNOWLEDGE

p.122

PARTICIPANTS VOICES

p.130

WORK TEAM

p.132



"Artisans Voices: Dialogues for Sustainable Practices" is dedicated to the artisanal communities of Argentina, Bhutan, Bangladesh, India, Sri Lanka and Pakistan, to the people that engage with them and to all creators around the globe.

PROLOGUE

The British Council's *Crafting Futures* global program celebrates the value of artisanship in our history, our culture and the current world. Fomenting dialogues in the intersection between the artisanal sector and other disciplines, the initiative brings together artisans, designers, organizations and others from all over the world with the purpose of exploring potential sustainable futures.

Under this premise, research was carried out in Argentina between 2019 and 2021 to gather the experiences and points of view of participants in the joint processes of creation and knowledge exchange. The survey, created together with REDIT (Federal Inter-University Network for Fashion and Textile Design) and under the advice of India's Craft Revival Trust, reached more than 570 people. Whenever possible, considering the limitations imposed by the pandemic, in-person meetings and round-table discussions were carried out, which included the contributions of specialists of this sector. The work methodology and information gathered can be reviewed in the report "Crafting Futures: Exploración del ecosistema artesanal en Argentina" in [\(view more\)](#)

Through 2021, the research was expanded to include South Asia, thanks to the glo-

bal reach of the British Council's *Crafting Futures* program. A vital foundation for the development of the project was UNESCO's seminal publication, *Designers Meet Artisans**, on lessons learned from the experiences in Colombia and India.

"Artisan Voices: Dialogues for Sustainable Practices" is centred on the artisans who, as carriers of an ancestral cultural patrimony, keep the knowledge alive and safeguard it by transmitting it from one generation to the next. The stories from Argentina, Bangladesh, Bhutan, India, Pakistan and Sri Lanka represent a dialogue that underlines the universal values that are inherent to the intercultural processes that benefit all parties involved.

The publication is structured in two sections. The first one refers to the ethical practi-



ces that are essential to the relationship between artisans and the world in general: Respect, Recognition, Consent, Attribution, Shared Benefits, Protection and Active Listening. The second section highlights some aspects of the artisanal ecosystem that have an effect on their practices: Cultural Institutions, Transmission and Education, Tourism, Technology and Co-creation. In the current context, marked by social and environmental concerns, the artisans' voices encourage the development of the type of society that our times demand: more equitable, more sustainable and more respectful of cultural diversity, and more in harmony with our planet.

**Designers Meet Artisans: A practical guide (2005). Editors: Ritu Sethi, Cecilia Duque, Indrasen Vencatachellum. Published jointly by Craft Revival Trust, Artesanías de Colombia S.A. and UNESCO. This volume was translated by UNESCO into French and Spanish for its distribution around the world.*

“I call **artisans** of my country ‘masters’, because that’s what they really are, since they have trained themselves for years. In universities, getting a licentiate degree takes around five years, and a PhD, another five. In the **communities**, the wisdom transmitted from one **generation to the next** is learnt from a very early age, and twenty-five years can go by before it is experimented in practice. What we propose is a **shared work** with those who want to commit to it, like a designer. There are very complex gaps due to the issue of academic training. We have worked in co-authoring projects, but the ‘I am a university student/graduate’ attitude is still an issue. We need to **build**

bridges for a good integration, with equality and mutual respect. This is what we are working on as practice communities, expanding the discussion towards **Latin America and other regions**. As part of this discussion, we also reflect in terms of ecosystems, contamination and consumption. I believe that **community artisanship** or art solve this matters in a more **amicable and humane way**".

→ **Elvira Espejo**, artisan, visual artist, researcher and director of the National Museum of Ethnography and Folklore in La Paz, Bolivia.





- Argentina
- Bangladesh
- Bhutan
- India
- Pakistan
- Sri Lanka

The artisans voices included in this publication represent the following regions:

Argentina

CENTER

Córdoba, Entre Ríos, Santa Fe

NORTHWEST

Catamarca, Jujuy, La Rioja, Salta,
Santiago del Estero, Tucumán

NORTHEAST

Chaco, Corrientes, Formosa, Misiones

BUENOS AIRES

Autonomous City of Buenos Aires
Province of Buenos Aires

PATAGONIA

Chubut, La Pampa, Neuquén, Río Negro,
Santa Cruz, Tierra el Fuego

CUYO

Mendoza, San Juan, San Luis

Source: Cultural Atlas of Argentina.
National Ministry of Culture.

Bangladesh

Dhaka

Bhutan

Thimphu

India

Andhra Pradesh

Bihar

New Delhi

Rajasthan

Uttar Pradesh

Pakistan

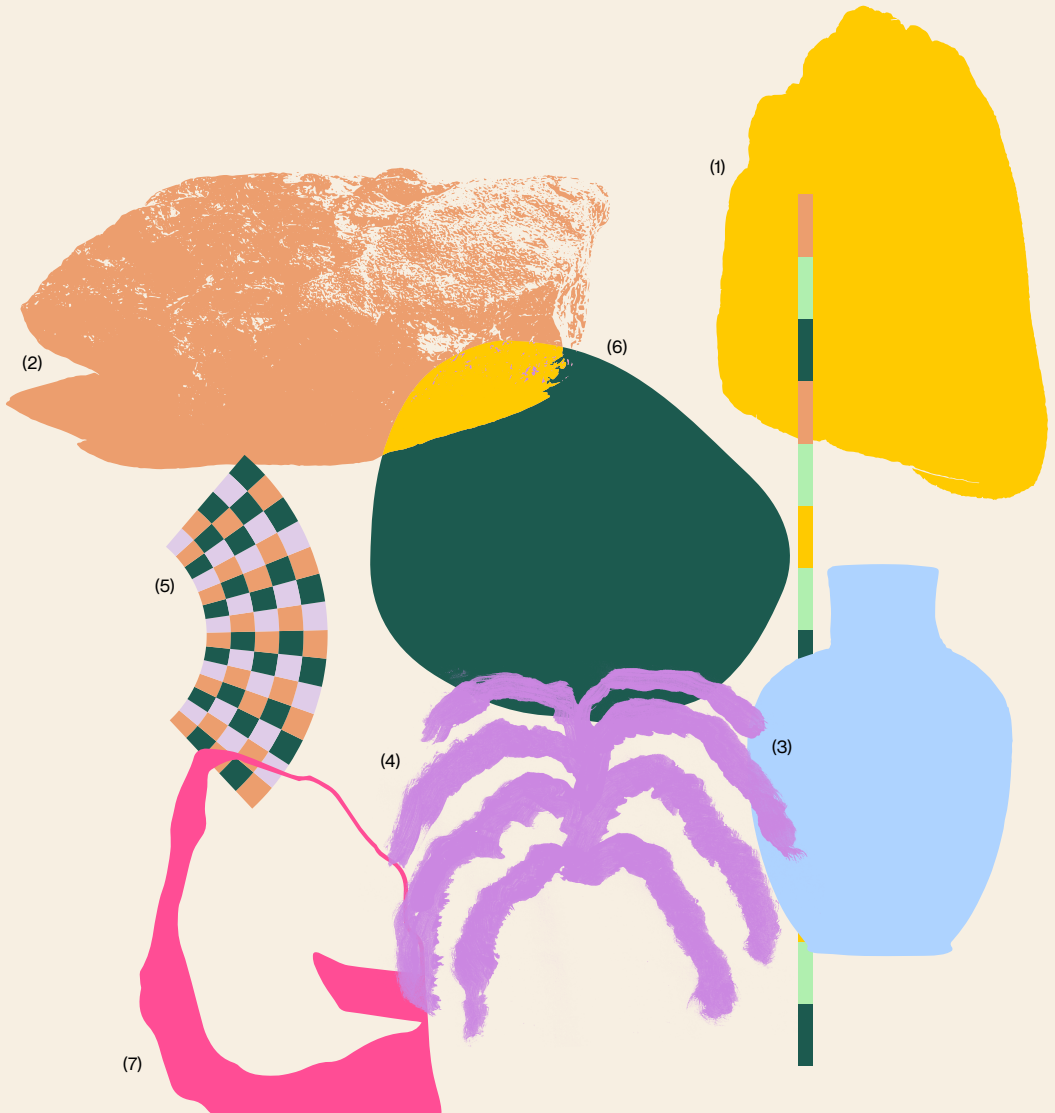
Sindh

Sri Lanka

Colombo

Kantale

LISTENING TO ARTISANS VOICES



1. Respect
2. Recognition
3. Consent
4. Attribution
5. Active Listening
6. Shared Benefits
7. Protection

Collaborative work between artisan communities and other disciplines is often a challenge. In this section, artisans talk about some of the aspects of this process: Respect, Recognition, Consent, Attribution, Active Listening, Shared Benefits and Protection.

Listening to their voices translates into the development of healthier, sustainable relationships leading to interactions that benefit all those involved equally.

01

RESPECT



- 1. Respect**
2. Recognition
3. Consent
4. Attribution
5. Active Listening
6. Shared Benefits
7. Protection



NORTHWEST, ARGENTINA

“Everything is part of the nature and the peaks, and reflected in the mountains. That’s where I go when I need to fill myself with that light and that wisdom. My great-grandfather, who was a cacique, taught me to appreciate who I am. Ours is a people with deep cultural and historical roots. I have read and researched plenty, and I’m always visiting archaeological sites. In the past, we have lost very valuable objects, and that’s why I dedicate myself to transmitting to our community the love for our things and the importance of our ancestral work. When we work with designers, professors and artists, we enjoy sharing our experience and have them tell us what they do; it is a form of exchange”.

→

Margarita Ramírez,

co founder and president of Tinku Kamayu.

Ponchos from Santa María

dyed with natural dyes.

Photo: courtesy of Tinku Kamayu.



Tinku Kamayu

Cooperative created by women who are descendants of indigenous people, dedicated to the design and production of textiles in sheep wool and llama and vicuna fibre.

Santa María, Catamarca.



SINDH, PAKISTAN

“Weaving Khes is the ancestral work of our family, as we belong to a weaver’s community. We have learnt our designs and skills from our father, Mohammad Bachan, and not from a computer or from any school. It is all our mental creative process. Our entire family was involved in weaving Khes. I am married into a clan of weavers, and my skills have been honed further by my husband, Amanullah. In the past, only men wove Khes, but I have broken that myth. Seeing me, many women have started weaving from their homes. Now, my son Shahid, my daughter-in-law Farhana, and I all weave in the Sindh Museum located in Hyderabad, Sindh”.

→

Siyani, textile artisan.

Khes is a traditional textile woven by hand on a pit-loom.

Photo: courtesy of Siyani.



Khes textiles

Khes, a double-cloth hand-weave, is patterned in chequered designs. In the past, Khes weaving was largely a male dominated profession.



THIMPHU, BHUTAN



“My parents are potters. I helped my parents when I was young, and that is how I learned to make pots. Now, my husband works with me, he does all the labour-intensive work. Earlier, only farmers bought our products. But today, people from all walks of life buy our products. People come to my worksite to buy the products. Thus, I feel pottery has evolved and is now being recognised and valued”.

→

Zangmo, pottery artisan.

Unglazed, fired earthenware pottery in Bhutan has its own identity.

Photo: courtesy of Zangmo.



Bhutan pottery

The craft of fired earthenware pottery is widely practiced in Bhutan, with distinct objects crafted as needed by local communities.



02

RECOGNITION



1. Respect
- 2. Recognition**
3. Consent
4. Attribution
5. Active Listening
6. Shared Benefits
7. Protection



NORTHWEST, ARGENTINA

“In our community, we share something really valuable, which is time, and we respect the time of people and processes. When it comes to selling our products, we have had both good and bad experiences. From both, we have learned that our textile pieces are unique, and their sale can’t be done under the logic of bargaining or lower prices for bigger amounts. This would mean ignoring the difference between an artisanal product and an industrial one. In Tejedores Andinos, we are always open to having conversations, telling our story and transmitting the value of our work”.

→

Celeste Valero, weaver of the Huacalera community in the Quebrada de Humahuaca and founder of Tejedores Andinos.

Artisans Bernarda Martínez, Lucrecia Cruz and Sabina Cruz from Tejedores Andinos.
Photo: Celeste Valero.



Tejedores Andinos

Association of artisans of the Kolla people, Jujuy. Their mission is to preserve, share and perfect textile techniques through meetings that foster the exchange of knowledge.





CUYO, ARGENTINA

“Granting certification to the artisanal identity is a good tool to establish what objects are actual artisanship and what objects are handicrafts and other type of objects without cultural value. It is also a form of recognition for artisans that work with traditional techniques and local raw materials. The knowledge is being lost, and the situation is worrisome. This is one of the measures that intend to safeguard it. On the other hand, ensuring the quality and the origin facilitates the link with the local and international market. Certification contributes to communicating and making visible the techniques and processes and, most importantly, the person behind each object”.

→

Miriam Atencio is an artisan, designer and director of the Mercado Artesanal Tradicional Luisa Escudero.

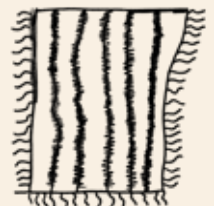
Artisan Argentina Chávez.

Photo: Morena Soria, Irene Aliste and Marcos Garcés. Courtesy of Mercado Artesanal Tradicional Luisa Escudero.



Artisanal Identity Certification

The Traditional Artisanal Market Luisa Escudero has the purpose of preserving, promoting and developing artisanship as part of the cultural heritage of San Juan. The Artisanal Identity Certification is an initiative of the provincial Ministry of Tourism and Culture and the Mercado Artesanal Tradicional Luisa Escudero.





RAJASTHAN, INDIA

"I love my work! It is our tradition and the craft of my ancestors. Machines have their limitations, but handwork continues, without electricity and under adverse circumstances. Earlier, the education of girls was not taken seriously in our village, but now girls weave and study alongside as weaving gives them an income to support their education. So now, families don't see their daughters as a burden anymore! Today, all the girls in our village weave and support their families. Women are upholding traditional wisdom and also entering other occupations. Therefore, as a society, we are progressing, and hope to leave a more developed world to our future generations".

→

Shehnaz Banu, textile artisan.

Weaving the Kota Doria textile.

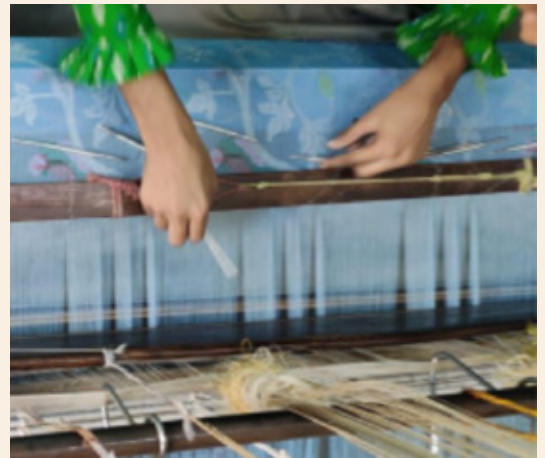
Photo: courtesy of Shehnaz Banu.



Kota-Doria textiles

Hand-woven mainly by women on pit-loom in their homes, the Kota-Doria textile is a heritage weave dating back to the 17th century.





“In the Wichí language, there is a word, **notejchel**, which means ‘**ancestral**’. And there is another word, **ta otakie**, which means ‘**future**’, or, more precisely, ‘**go forward**’.

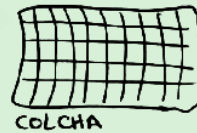
Our work is a mix
of those two words:
it is something that
takes the ancestral
forward”.



→ Words of the **Tsinajtha chumaas** group of **La Puntana**,
part of the **Thañi/Viene del monte** collective, Salta, Argentina.
Members who participated: **Anabel Luna, Marilyn Belizani,**
Aurora Lucas, Ana López, Claudia Alarcón and Edelmira Duarte.

03

CONSENT



1. Respect
2. Recognition
- 3. Consent**
4. Attribution
5. Active Listening
6. Shared Benefits
7. Protection

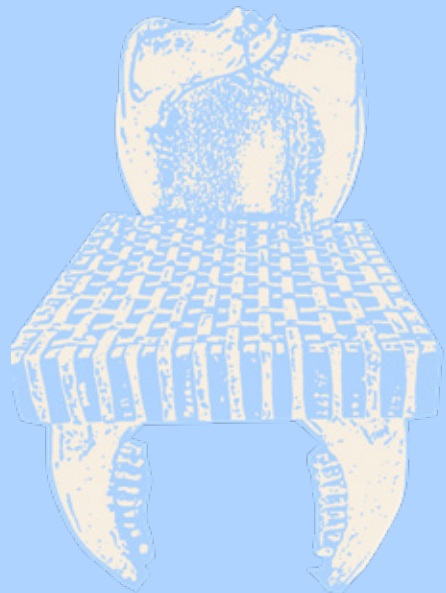
NORTHWEST, ARGENTINA

“When I was eight years old, my father taught me to braid leather, and later on I acquired other techniques on my own. I have always liked artisanship and, during a good part of my life, I was my family’s breadwinner. I still have my workshop but, due to my age, I don’t accept very large orders anymore. I had a great experience working with designer María Isabel Serra, who gave me room to participate and freedom through the whole creation and production process of horn, bone and leather buttons. I believe we are born with the power of making in our hands. I have always believed that”.

→

Lucas Mamerto Mamani

Pieces carved in horn and bone
by Lucas Mamerto Mamani.
Photo: Juana Montoya.



Lucas Mamerto Mamani

Rope artisan and carver. El Mollar, Tucumán.



PATAGONIA, ARGENTINA

“I started spinning and using the loom as a young child, with my mother and my grandmother, and the craft was transmitted from one generation to the next. This is what we like to do and what represents us; we have it in our blood. Now, I am teaching my daughters so that the tradition is not lost; we have lost so many things already. I have given Mapuche loom courses, and I love transmitting something that has existed for so many years so that it still exists when we are no longer here. In the Mercado de la Estepa Quimey Piuké (“good heart” in Mapuche), we are still learning. We also make felt and we knit and crochet. We took a course with designer Martina Mianzan called ‘Design for rural artisans’ that was a very enriching and unforgettable experience. We hope this course is repeated and that more people take it, because sharing it with other artisans was a beautiful experience”.

→

Rosana Perez, Mapuche artisan from Villa Llanquin, Río Negro, member of Mercado Estepa. Project: National Plan of Social Economy “Creer y Crear” - National Ministry of Social Development (2017).

Martina Mianzan is an industrial designer and a teacher, creator of the sustainable fashion brand Soldorada.

Rosana Perez.

Photo: courtesy of Mercado de la Estepa Quimey Piuké.



Mercado de la Estepa Quimey Piuké

Non-profit organization that brings together artisans and rural producers that sell their products under the principles of Fair Trade. Dina Huapi, Río Negro.





KANTALE, SRI LANKA

“We make floor-mats, tablemats, bags, and all types of boxes from reeds that we collect from the forest. We get a good income from our sales to other villages, to the shops, and from the National Craft Association. I have won first place awards consecutively. I train others in the craft. I have travelled to Japan and our products are also exported to Japan. We weave as a team and are in agreement on how we weave and what items we make. We have been able to develop our lifestyle thanks to our reed craft”.

→

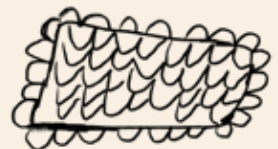
Sandhya, basket maker

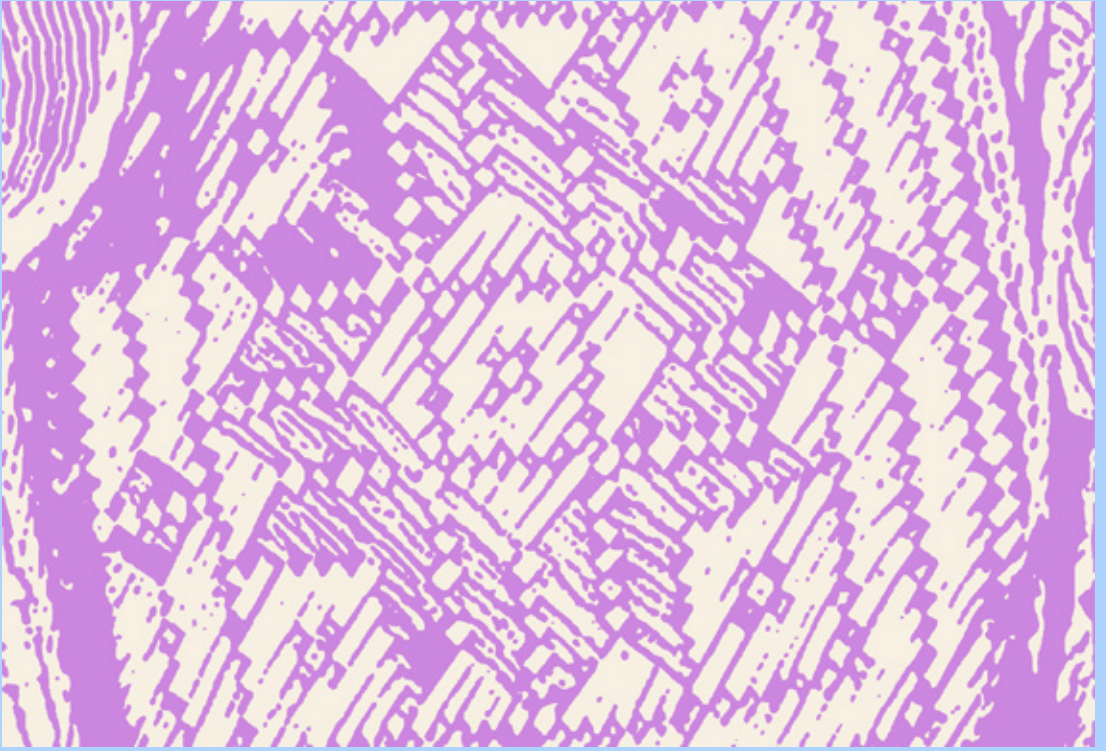
Basket making in Sri Lanka.
Photo: courtesy of Sandhya.



Basketmaking in Sri Lanka

Naturally grown wetland reed plant species have traditionally provided rural communities with raw materials.





04

ATTRIBUTION



1. Respect
2. Recognition
3. Consent
- 4. Attribution**
5. Active Listening
6. Shared Benefits
7. Protection

NORTHWEST, ARGENTINA



“I think finding spaces for dialogue about problems that arise from interactions between artisans and designers is very interesting. It is about linking two different worlds. I wonder how we can achieve respect for the name of the artisans that put their hands and their heads in the ideas of others. Collectors and gallery owners are also responsible for preserving the information about the pieces. It is a contribution of cultural knowledge to the global community”.

→

Andrea Fiorina Gatti, Ruta del Tejido.

Artisan weaving on a vertical loom.
Photo: courtesy of Ruta del Tejido.



Ruta del Tejido

Group of artisans dedicated to the collective creation of cultural goods related to ancestral textile crafts. Tafi del Valle, Tucumán.





PATAGONIA, ARGENTINA

“It is very important that our work reaches the hands of those who buy them with a review about the author, the origin and the meaning.

I am dedicated to transmitting the millenary art of Selk'nam basketry, which, despite having belonged to us forever, was thought to be lost. While the baskets keep the original function of transporting foods, in the workshops we experiment with new applications of the technique. It is an additional way of keeping it alive and not forgetting our ancestors. We always hear about our people: ‘they were, they made, they died’. Looking into, reproducing and transmitting our knowledge is a way of putting ourselves in the skin of the Selk'nam that we are to tell the world: ‘we think, we feel and we are alive here and now’”.

→

Margarita Maldonado

Artisan Margarita Maldonado.

Photo: Pedro Carcamo.



Margarita Maldonado

She is a Selk'nam artisan, writer and educator dedicated to researching and spreading the culture of her people. Río Grande, Tierra del Fuego.



UTTAR PRADESH, INDIA

“Earlier, our craft was only to serve the temple. My great-grandfather used to serve in the temple; however, now it has become a source of livelihood too. After my father passed away, I got associated with the NGO Delhi Crafts Council (DCC), which encouraged me to make greeting cards using my paper-cutting skills. Thus, the temple became the craft and Sanjhi got a new lease of life. Through several discussions with DCC, our product range expanded to include other products, like trays, lamps and screens. Now, we even make art installations. I also teach young adults in schools”.

→

Mohan Kumar Verma, artisan and artist.

Application of the Sanjhi technique.

Photo: courtesy of Mohan Kumar Verma.



Sanjhi art

Sanjhi is an ancient craft that was practiced in Hindu temples, using hand-cut stencils as a template for filling in coloured, powder patterns on religious themes onto the temple floors.

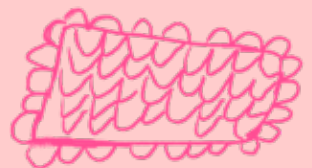




“We love this job, it’s our **passion** and our main source of income. Most of the designs are **inherited**, although we have created our own, using our minds.

The future of our craft is based on transmitting this knowledge to the next generations”.

→ **Ayesha Waseem** and **Mohammad Waseem**, artisans who specialize in Jandri-ka-kam, a wood lacquer technique practiced in Pakistan since 400 years ago. Currently, it is an endangered practice.

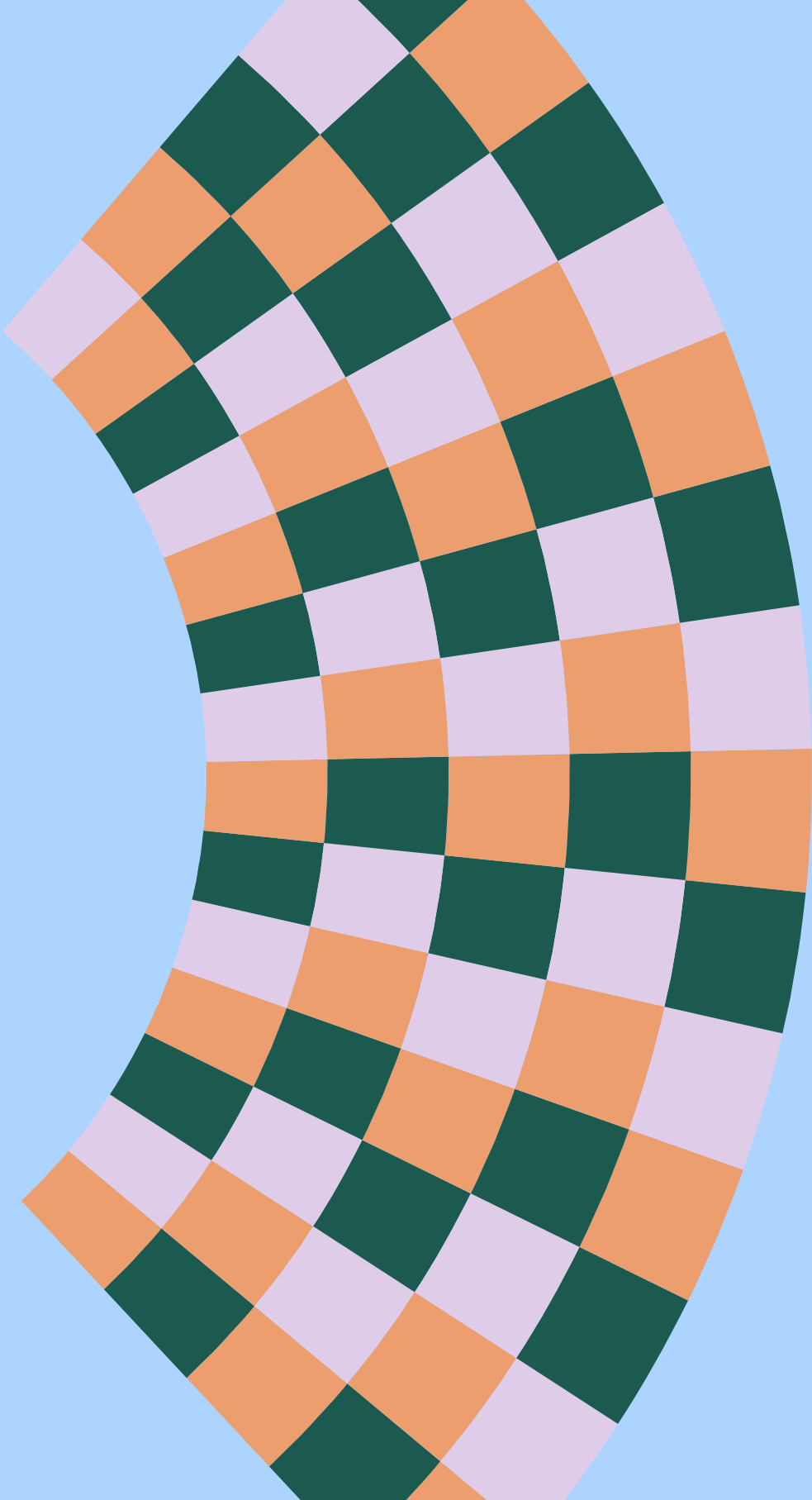


05

ACTIVE LISTENING



1. Respect
2. Recognition
3. Consent
4. Attribution
- 5. Active Listening**
6. Shared Benefits
7. Protection



NORTHEAST, ARGENTINA

“We believe that, for us and for the people who live in the city and are not part of the Wichí community to understand each other, we need more communication. We need to learn how to talk and sell, and what life is like in other places. You have to learn about us, our way of living and our history. We are people who live in the hills, and we understand the messages brought by the winds and the birds, but there are words in Spanish that are hard for us to understand. We think and dream in Wichí. When we feel we are being heard, we leave the meetings full of joy and strength to keep defending our work, which is our identity, an identity that changes, because it is alive”.

→

Words of **Thañi/Viene del monte** referents, Melania Pereyra and Claudia Alarcón, accompanied by artist, cultural agent and curator, Andrea Fernández.

Artisan Emilce Pérez harvesting chaguar.
Textile process by artisan Andrea Arias.
Photo: Andrea Fernández.



Thañi/Viene del Monte

Collective of indigenous women of the Wichí people who get together to sell their artisanal textiles made with chaguar fibre. Salta and the Pilcomayo river basin, where the limits of Argentina, Paraguay and Bolivia meet.



THIMPHU, BHUTAN

“I started working on embroidery in 1985. My wife is also involved, and my children help sometimes. There was no training institute during our time. We used to watch and learn from the monks and others who worked on embroidery. Though we face many hardships, I don’t get discouraged. Discouraging ourselves can be the worst excuse. I feel that I must keep working hard, and this motivates me in my practice. Working with the designers and others is the best part of my work, because we are able to share ideas and techniques. Working in collaboration generates many thoughts, which are required for embroidery work”.

→

Lopen Norbu, textile artisan.

Traditional embroidery or Tshemdrup.

Photo: courtesy of Norbu.



Tshempdrup embroidery

Traditional Embroideries or Tshemdrup of Bhutan
follow the iconography of Buddhist ritual arts.



THIMPHU, BHUTAN

I joined the National Institute for Zorig Chusum in 2000. After completing the course, I started working as a sculptor and also became an instructor at the institute. I first worked with a designer in 2018, when a French designer came to our institute to teach us about contemporary design. During the 20 days of our workshop, I learned the importance of contemporary designing. We shared many skills and experiences. These opportunities motivate me to continue, since collaborations, especially with designers, give us a different scope and help us think and work creatively”.

→

Sonam Wangdi, sculptor and teacher.

Photo: courtesy of Sonam Wangdi.



National Institute for Zorig Chusum

Dialogue and discussion to enhance creativity and learning between designers, teachers and students of sculpting.





NIZC



SHOC

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DRAWING PENCILS

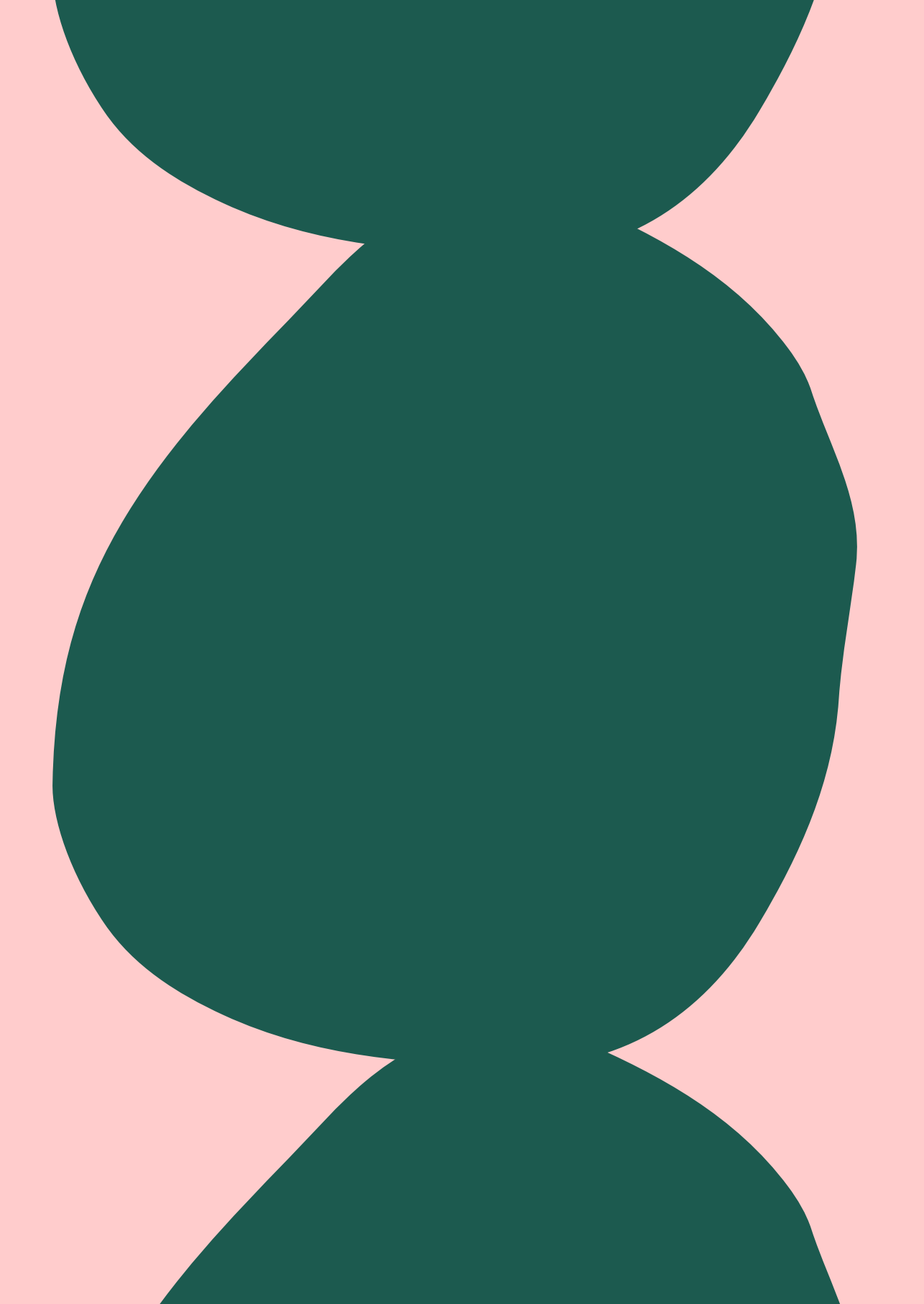
SHOC

06

SHARED BENEFITS



1. Respect
2. Recognition
3. Consent
4. Attribution
5. Active Listening
- 6. Shared Benefits**
7. Protection



NORTHWEST, ARGENTINA

“I worked with architect Florencia Vivas, who proposed replacing the traditional cotton thread with a cable, to make a lamp with the randa technique. At first, I was not sure, but when I saw the results, I loved it. Experimenting with other materials was really satisfactory. These collaborations really help us spread our work, especially so that it is recognized and valued”.

→

Margarita Ariza, Randeras de El Cercado.
Project: Publication “Randa: tradición y diseño. Tucumanos en diálogo” (EDUNT; IDEP, Cultural Centre Eugenio Flavio Virla, 2013).

Artisan Margarita Ariza and architect
Florencia Vivas.
Photo: Solana Peña.



Randeras de El Cercado

Community of women dedicated to the randa, a weaving and embroidery technique that has been transmitted for generations since the 16th century. Monteros, Tucumán.





NORTHEAST, ARGENTINA

“When we were offered to work collaboratively, we felt we were ready to learn something new. We never thought our work would reach such a far-away place like London. As a community, we were proud to make something as pretty as the flower garlands. We still make them. The experience was a knowledge exchange, apart from a financial revenue. We would love to receive another offer like this one”.

→

Anabel Martínez, Nery Martínez and Isabel Fernández, members of the Wichí community of El Potrillo, Formosa, who participated in The Impenetrable Forest display in the London Design Biennale of 2018, together with design collective TRImarchi.

Wichí artisan harvesting chaguar.
Photo: Celine Frers. Courtesy
of Fundación Niwok .



Wichí Community of El Potrillo

Community in the province of Formosa that specializes in the ancestral weaving of a plant fibre obtained from chaguar.



BIHAR, INDIA

"The themes for Madhubani painting are traditional and part of our culture. It is an art form we enjoy practicing together as a community. We learn about designs from each other. Our themes have remained the same over the decades, but the base material of Madhubani paintings is what keeps changing. More people want to buy Madhubani paintings now, too. In our organisation, Shilp Sangh, we have 52 women, out of which around 30 to 32 come in daily and work. The work is so engaging. We enjoy meeting and working together every day, and also work excitedly on new orders".

→

Narmada Devi, artisan and painter.

Women gathered to practice
the art of Madhubani painting.
Photo: courtesy Narmada Devi.



Madhubani painting

As one of the most popular forms of folk art in India, the setting up of women's collectives in villages has empowered the artists of Madhubani painting.



“Silat means ‘notice’, ‘information’, ‘alert’, ‘announcement’. We call our textiles silat to show the world that, with them, we are making present the legacy of our ancestors.”

We want them
to know our
history. We are
the daughters of
the **mountains.**
We are part of the
mountains. We are
a **vital force”.**

→ **Claudia Alarcón**, Wichí artisan, talks about the name of the textile pieces that were part of the “La escucha y los vientos. Relatos e inscripciones del Gran Chaco” exhibition.



07

PROTECTION



1. Respect
2. Recognition
3. Consent
4. Attribution
5. Active Listening
6. Shared Benefits
- 7. Protection**

SINDH, PAKISTAN

“My mother, Shalli Bibi, taught me the skill of rug weaving. She, in turn, had learnt it from her mother, Sammi Bibi. Now, I usually work with my cousin, Pari Bibi. We both sit at the loom together and weave. Only women weave, and we have our looms in our homes. The men rear the goats and sheep, spin the yarn and dye it in natural colours. Now, only 10 to 15 of us weave in this village. As we only speak Sindhi, and since there is a very strict purdah (seclusion of women from public observation), our woven rugs are taken for sale to the market in town by the men. Sometimes, orders are placed directly by rich landlords”.

→

Haleema Bibi y Pari Bibi, textile artisans.

Farasis rugs maintain their unaltered ancestral patterns.

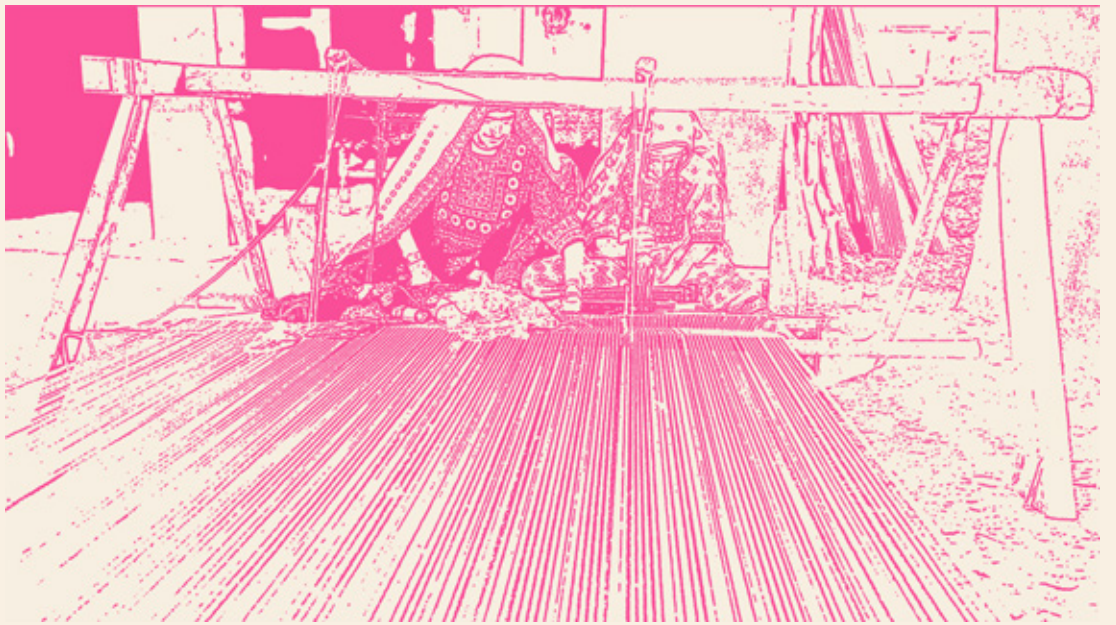
Photo: courtesy of Ghulam Qadir and Master Zakir.



Farasis rugs

Farasis rugs are woven only by women, who work at home on their looms in their ancestral craft.





NORTHWEST, ARGENTINA

“Mujeres Esperanza of the Kolla community of Iruya is a group integrated by fourteen artisan women. In the workshops that I’ve been carrying out since 2013, we recover previously lost knowledge and learn new techniques, such as felt, to work with readily available materials: sheep wool or llama fibre”. This project has a holistic view, and thus includes other matters related to women’s life, beyond artisanship. For that purpose, we have alliances with the community and with public and private institutions. What I like the most is their sense of sorority and the support that they give each other. The work is an excuse to get together, share their time and encourage each other. I am happy to feel their affection, they make me proud of my origins and my life, and I feel loved... That is priceless”.

→

Milagro Tejerina, artisan, creator of the brand La Justa Diseño Textil, researcher and professor of the National University of Tucumán. Project: “Diseño y Comunidad Creativa”, Espacio de Arte Fernández Mar / INTA Humahuaca.



Mujeres Esperanza

Group comprised of artisans of the Kolla community of Iruya and the surrounding area, in Salta, dedicated to spinning and loom weaving with sheep wool and llama fibre.

Thread being dried.
Photo: Milagro Tejerina.





BUENOS AIRES, ARGENTINA

“My mother learned to weave using the loom from other women of the Mapuche community that arrived from the South in 1986, because that knowledge was lost in this small town. She, in turn, taught me. We had an experience with the National University of the Northwest that was very enriching for both parties. We were taught to take better photographs and show what we do, and we started recording our designs in a manual, to be able to share them. We like talking about what we do. Going to fairs is a whole event. We are really happy to talk to people who come to our stand to explain the processes of the work and its meaning. Spinning and weaving, apart from being a job opportunity, express our culture”.

→

Cinthia Zaballa Antimán, Kume Lalen.

Project: Mapuches of NOBA, Transfer and strengthening of regional production (2019).

National University of the Northwest.

Woven tablemat and bag.

Photo: courtesy of Kume Lalen.



Kume Lalen (Good Spider)

Group of artisans of the Mapuche community dedicated to artisanal spinning of merino wool and loom weaving. Los Toldos, Buenos Aires.



DIALOGUES WITH ARTISANS



1. Cultural Institutions
2. Transmission / Education
3. Tourism
4. Technology
5. Co-creation

In the wider artisanal ecosystem, there have emerged projects and programs that highlight equal relationships, mutual respect, sustainability, protection and other aspects, with bridges and intersections that are beneficial to all those involved.

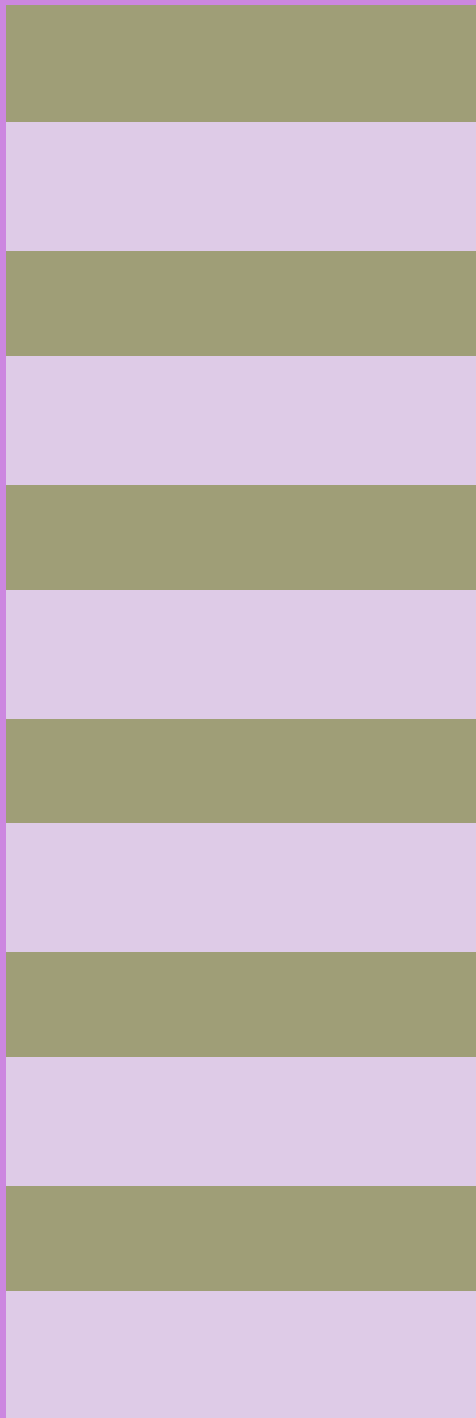
Here, we underline examples of these values in cultural institutions, transmission and education, tourism, technology and co-creation.

01

CULTURAL INSTITUTIONS



- 1. Cultural Institutions**
2. Transmission / Education
3. Tourism
4. Technology
5. Co-creation



NORTHEAST, ARGENTINA

“The work we put together to present in London was part of a knowledge exchange. My brother and I remember that, when they came into our house, we were happy and excited to learn something new. My mother made them tortillas with honey. They were well received. I also remember going to Mar del Plata for a talk to present this experience. At first, I was really nervous, because there were many people we didn’t know listening to us. I was afraid to make a mistake, but Sol (Marinucci) told me that it was just a talk, and that everything would be okay. And so it was. After that, we went to see the ocean. I had always dreamed of seeing the ocean with my own eyes, of feeling the cold and the salt, like in the movies. It was all very new to me, and I enjoyed it deeply”.

→

Anabel Martínez, artisan, member of the Wichí community of El Potrillo, Formosa.

The Impenetrable Forest installation.
Photo: courtesy of London Design Biennale 2018.



The Impenetrable Forest

Argentinian participation in the London Design Biennale 2018, curated by the TRImarchi collective and textile designer Sol Marinucci. The exhibition in Somerset House was arranged with support from the Argentinian Chancellor’s Office, the National Secretary of Culture, the Embassy of Argentina and the British Council.



NEW DELHI, INDIA

“I work with an organization that certifies handmade products. Craft practice is a key criterion for awarding this certification. So, whenever there is any doubt related to a particular craft practice or tradition, we invariably refer to the rich repository of knowledge that the Craft Revival Trust’s (CRT) online encyclopaedia Asia InCH offers. It not only helps us gain more information about craft practices, but also helps in validating our process. The crafts sector is so dynamic, with continuous changes in techniques and materials. So, we fall back on information provided by CRT, in case of doubt. It helps us to decide on the best way to proceed”.

→

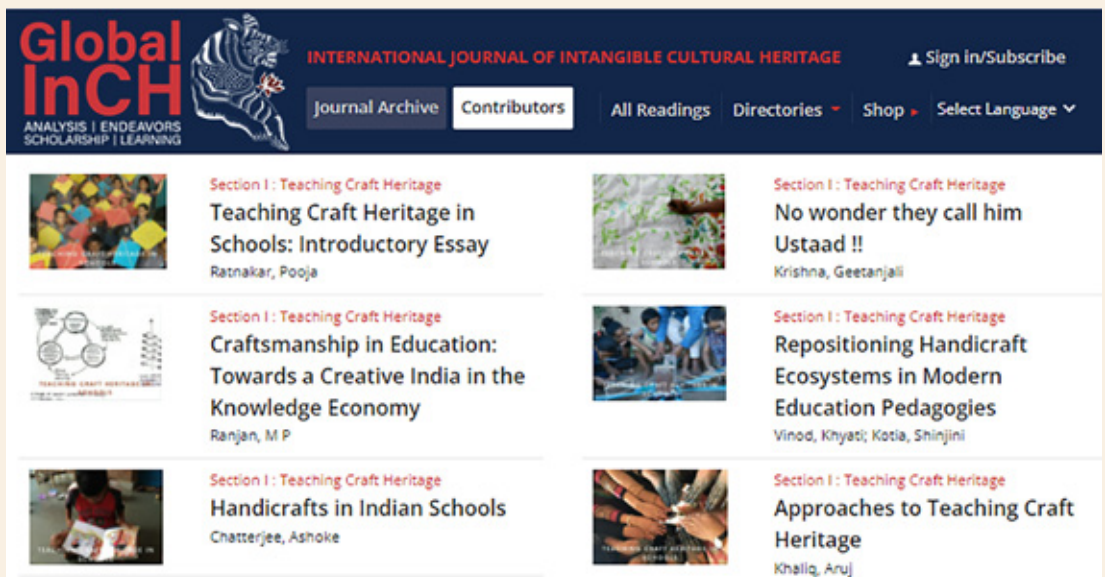
Anjali Bhatnagar, Manager, Enterprise Support Programme and Marketing, All India Artisans and Craftworkers Welfare Association (AIACA).

“To read the Global InCH Journal is to engage in a dialogue with visual dialects that illuminate the answers towards better futures. Global InCH is a treasure trove of documentation, discussions, heritage and living intangible cultural heritage”.


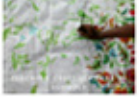




→

Dra. Varsha Gupta, professor, master of Design, National Institute of Fashion Technology.

Photo: Extract from a page of the Global InCH Journal about intangible cultural heritage.



The image shows the homepage of the Global InCH International Journal of Intangible Cultural Heritage. The header features the journal's logo, a tiger illustration, and navigation links for 'Journal Archive', 'Contributors', 'All Readings', 'Directories', 'Shop', and 'Select Language'. A 'Sign In/Subscribe' button is also present. The main content area displays a grid of article teasers, each with a thumbnail image, a section title, and the author's name.

Thumbnail	Section I : Teaching Craft Heritage	Title	Author
	Section I : Teaching Craft Heritage	Teaching Craft Heritage in Schools: Introductory Essay	Ratnakar, Pooja
	Section I : Teaching Craft Heritage	No wonder they call him Ustaad !!	Krishna, Geetanjali
	Section I : Teaching Craft Heritage	Craftsmanship in Education: Towards a Creative India in the Knowledge Economy	Ranjan, M P
	Section I : Teaching Craft Heritage	Repositioning Handicraft Ecosystems in Modern Education Pedagogies	Winod, Khyati; Kotia, Shrinjini
	Section I : Teaching Craft Heritage	Handicrafts in Indian Schools	Chatterjee, Ashoke
	Section I : Teaching Craft Heritage	Approaches to Teaching Craft Heritage	Khaliq, Aruj



Craft Revival Trust (CRT)

The Craft Revival Trust (CRT) was founded on the principle that knowledge building and its dissemination is the key to preserving and sustaining the intangible cultural heritage of traditional craft and cultural practices.

NORTHEAST, ARGENTINA

“The dialogue with the field of arts opens up new possibilities to build meaning, communication and financial revenues for the community. These types of experiences give value to knowledge that is often unappreciated by people outside the Wichí community. The presence of the weavers in art spaces proposes a reflection for the institutions and professionals with whom they collaborate and opens up a new path”.

→

Andrea Fernández, artist, cultural agent and curator. She accompanies indigenous women organisations from the North of Salta by researching possibilities that link art and social economy.

Pieces of "La escucha y los vientos.
Relatos e inscripciones del Gran Chaco"
in IFA-Galerie, Berlin.
Photo: Victoria Tomaschko.



Listening and winds. Narrations and inscriptions of Gran Chaco

Exhibition from 2020 in the IFA (Foreign Affairs Institute) in Berlin, Germany, curated by Andrea Fernández. The exhibition brought together the collaborative work of artisans, researchers and artists of the North of Argentina, in an area known as Gran Chaco.





02

TRANSMISSION / EDUCATION



1. Cultural Institutions
- 2. Transmission / Education**
3. Tourism
4. Technology
5. Co-creation

NORTHWEST, ARGENTINA

“I have dedicated myself to researching and collecting knowledge about spinning and dyeing with natural pigments, with the help of grandmothers from Tafí del Valle. They are the experts and masters of this craft. When talking about natural dyes, we must begin by knowing and protecting the plant species that we call weeds. Most people don’t know that these herbs provide many benefits, apart from being the source of dyes. Our relationship to them is ancestral, and some are in danger of extinction. When the University of Florence contacted me, I felt small working alongside the scientists. Until I noticed that they felt the same in relation to my research. That recognition made me think that my work of years hasn’t been in vain. Today, I feel I am the guardian of that knowledge, which is our legacy”.

→

Liliana Pastrana, Grupo Warmipura.
Cooperation project: “Recovering ancestral techniques of wool dyeing and natural fibres of the Argentinian Northwest”. Grupo Warmipura, University of Florence - UNIFI, Italy, and University of Morón, Argentina.

Liliana Pastrana and her research
on natural dyes.
Photo: Juana Montoya.



Grupo Warmipura

This association is comprised of nine weavers who specialize in the conservation of ancestral knowledge about natural dyes and dyeing techniques. Tafí del Valle, Tucumán.



Volviendo a lo básico
El arte y el conocimiento de las mujeres
que hilan y tejen en el Valle del Cauca
CARTAGENA DE INDIA
MUSEO DE LA CIUDAD

CENTRE, ARGENTINA

“Good artisanship is related to choosing the raw materials, the history and the tradition, although this is not a generationally transmitted technique. Techniques are rescued, learnt and innovated. Artisanship also involved design. Artisanal producers have a cultural content, that is, a cultural identity. I have more than thirty-five years of training and research; I initially studied art, and then specialized in ceramics. I have worked with museums, archaeologists, historians and anthropologists to expand my knowledge about pre-Hispanic ceramics of the litoral of Santa Fe. All that knowledge about styles, techniques, shapes and functions is part of the curriculum of the La Guardia ceramics workshop that I run. The identitarian growth and development of the different lines we recreate today has awoken the interest of cultural institutions and designers of other disciplines”.

→

Juliana Frías, director of the ceramics workshop La Guardia, Santa Fe.

Ceramic pieces created with pre-Hispanic techniques. Photo: courtesy of La Guardia artisanal ceramics workshop.



Artisanal ceramics workshop,
La Guardia

Space dedicated to the formation, research and rescue of pre-Hispanic ceramics techniques in the province of Santa Fe.



NORTHWEST, ARGENTINA

“I remember how hard it was for me to learn on my own by watching older women weave and embroider. Now, we explain how to grab the needle, place the guide and tighten the mesh to start embroidering. We make samples or videos, each with their own style. It is a slow process that requires patience and follow-up. Having so much contact, we have become a family. Not letting the technique of randa die out is very important to us”.

→

Mirta Noemí Costilla,
Randeras de El Cercado.

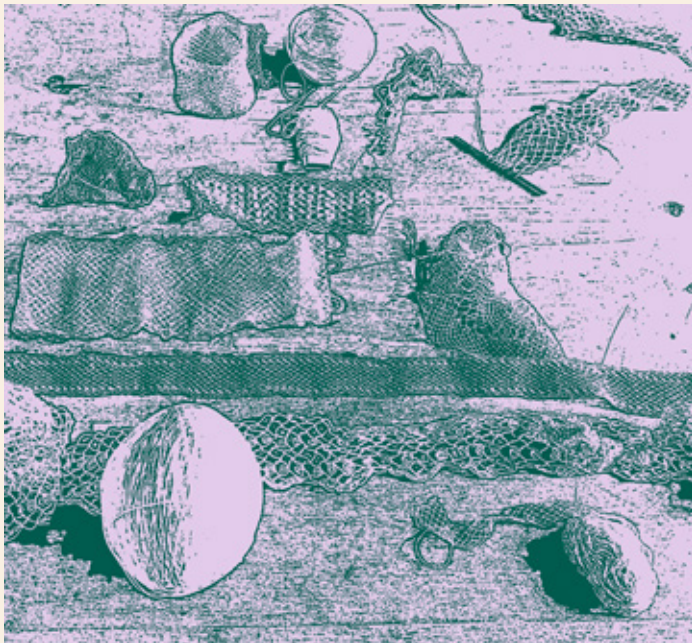
Artisan Mirta Costilla weaving randa.
Photo: Pablo Masino.

Samples by artisan Mirta Costilla.
Photo: Alejandra Mizrahi.



Randeras de El Cercado

Community of women dedicated to the randa, a weaving and embroidery technique that has been transmitted for generations since the 16th century. Monteros, Tucumán.



ANDHRA PRADESH, INDIA

“We knew about Kalamkari, but since we were not practicing the craft, we had no idea about how it was done. So, when I joined Dwaraka, I was called for training programs, and through these I learnt the craft of Kalamkari. We have received continuous training over a period of time. Dwaraka has not only taught me about the craft, but has helped me get a place in society. We feel much more confident now, as we can support our families. We are in a happy space now”.

→

Bhanu Priya, textile artisan and manager.

Kalamkari textiles are decorated
by hand with natural dyes.
Photo: courtesy of DWARAKA.





“I joined Dwaraka in 2009. I look after marketing. I go to the city for sourcing materials. I feel confident and am able to handle all the market work by myself, and I can travel alone. The feeling of unity and oneness is the most special thing here at Dwaraka. We all are a part of the Dwaraka family, and we get to learn a lot. Dwaraka has been a constant support to us. Even during the time of Covid-19, we were fortunate to have work”.

→

Mona Kumari, textile artisan.

Artisan painting a textile piece by hand in the kalamkari technique.
Photo: courtesy of DWARAKA.



Dwaraka

Dwaraka has collectivized artisans, especially women, empowered them with knowledge and skills of Kalamkari textile making, and affected over 3000 lives.

Chenen allie,
jamnikachen iyu
yak howen.

Karoyeten, chen
kexa' alcen naa
Selk'nam wikayen.

Taiu haruwen
yikowa yolien tan.

Yikowa holhs,



yikowa kartshowen,
yikowa viekiyon,
yikowa van.
Yikowa Selk'nam.
Yataiken.
Naa Elesken

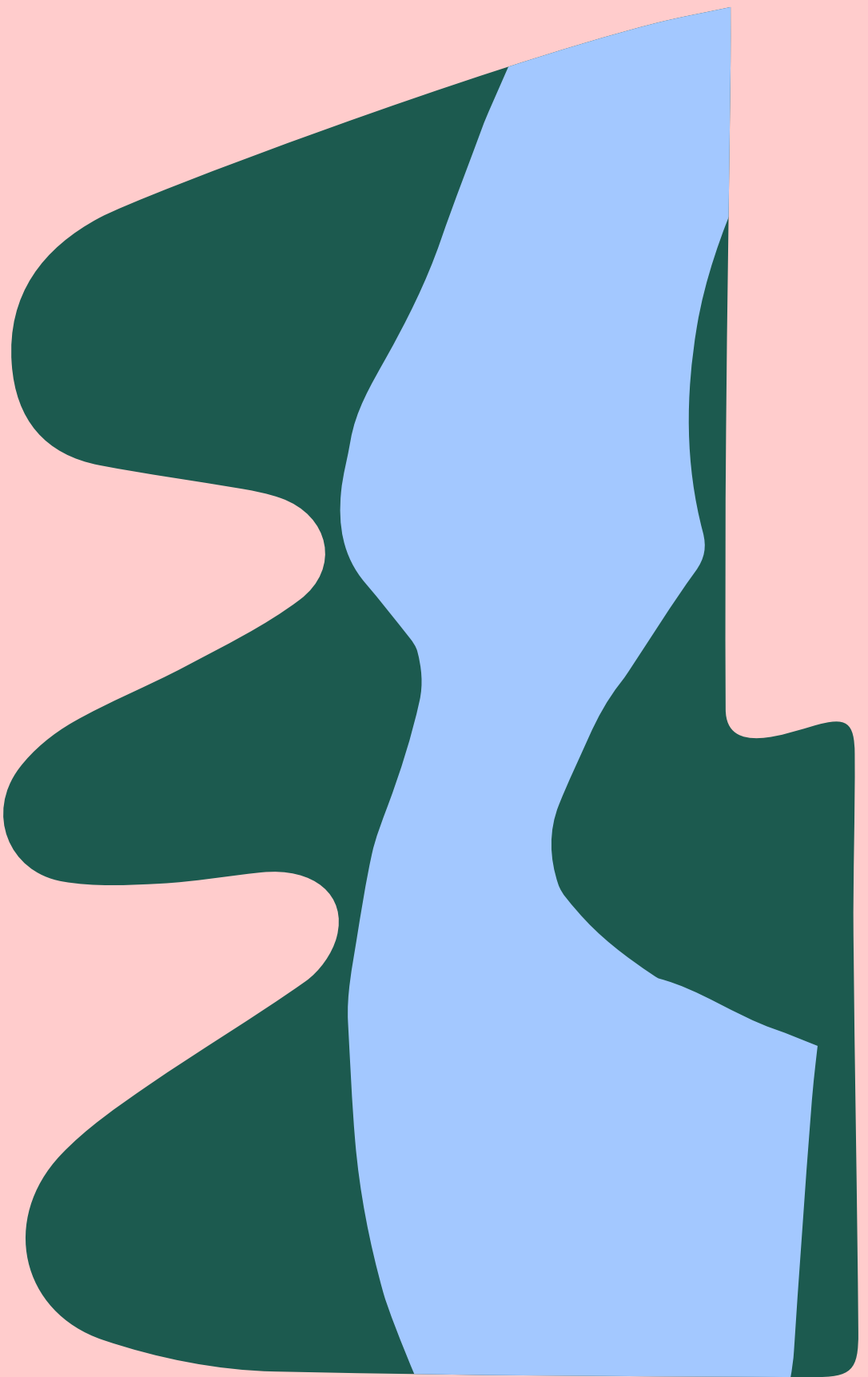
→ **Margarita Maldonado** is a Selk'nam artisan, writer and educator dedicated to researching and spreading the culture of her people. Río Grande, Tierra del Fuego, Argentina.
See translation in page 42

03

TOURISM



1. Cultural Institutions
2. Transmission / Education
- 3. Tourism**
4. Technology
5. Co-creation



CUYO, ARGENTINA

“The Mercado Artesanal Tradicional is part of a cultural space that is open to the general public and is especially dedicated to tourism. It includes an exhibition and sale store that we are renovating. For that, we travelled around the territory to engage and interview artisans to learn about their needs and their reality, while also recording their work through photographs. The idea is to create a document that has information about the identitarian pieces of our region, from techniques to authorship. Showing and explaining the processes is crucial for the understanding of the value of these objects. At the same time, we grant an Artisanal Identity Certification, which is a warranty of quality and origin that helps us give value and visibility to and project our artisanship to those interested in it”.

→

Miriam Atencio, artisan, designer and director of the Mercado Artesanal Tradicional Luisa Escudero. Ministry of Tourism and Culture of San Juan.

Certified artisan Ceferino Torres.
Photo: Morena Soria, Irene Aliste and Marcos Garcés. Courtesy of Mercado Artesanal Tradicional Luisa Escudero.



Mercado Artesanal
Tradicional Luisa Escudero

The market has the purpose of preserving, promoting and developing artisanship as part of the cultural heritage of the province of San Juan.



NORTHWEST, ARGENTINA

“Weaving is part of the life in the valley. In our cooperative, we choose spaces dedicated to tourism to show our productive processes. We are around forty members with different specializations: spinning, vertical and horizontal loom weaving and dyeing. The idea of getting together was born out of conversations organised by El Ceibal, a non-profit organization, more than fifteen years ago. As a group, we obtained better access to raw materials and added our volumes to consolidate ourselves as producers. Another important step was opening a store where visitors can appreciate what we do. After all, everything involving the head and the hands of an artisan is reflected in the objects. We didn’t want our crafts to be empty of meaning. Nowadays, we are located in Tafi del Valle, across from the Casa del Turista. We are the starting point of the Ruta del Artesano, an initiative that we share with another twenty workshops”.

→

Andrea Fiorina Gatti,

Ruta del Tejido cooperative.

Sheep wool pillows.

Photo: Camila Villaruel.



Ruta del Tejido

Group of artisans dedicated to the collective creation of cultural goods related to ancestral textile crafts. Tafi del Valle, Tucumán.



COLOMBO, SRI LANKA



“At Apé Gama, my creativity has increased. This peaceful village atmosphere is very good for artists and artisans to thrive in. I’ve also greatly benefited from training opportunities offered here. Meeting and interacting with visitors has also helped me gain confidence and sustained my craft”.

→

Wasantha, artisan, Batik specialist.

Living cultural centre.

Photo: courtesy of Apé Gama.



Apé Gama

Apé Gama or ‘our village’ is a living cultural centre that offers a presentation of the cultural aspects of Sri Lanka.

04

TECHNOLOGY



1. Cultural Institutions
2. Transmission / Education
3. Tourism
- 4. Technology**
5. Co-creation

NORTHWEST, ARGENTINA

“During the pandemic, the people who use to come to our community to buy our crafts stopped coming, and we were not able to go to fairs either. Luckily, we managed to make some sales by mobile phone. Since I have access to the Internet, I was able to help my relatives and colleagues with the communication and distribution of orders. Social networks helped us disseminate our products. Many people know our work because they saw it on-line. We stopped making ceramics because we could not sell them at a good price, but in 2019, we put together this group of women and we resumed our work with the incentive of people outside the community, such as Andrea Fernández and Florencia Califano. Participating in museum expositions also helps to make our work known. Last year, we participated in an exhibition in the Museum of Modern Art of Buenos Aires, through audio recordings that we sent via mobile phone”.

→

Vicenta Ovando, referent of Orembiapo Maepora. Andrea Fernández, artist, cultural agent and curator. Florencia Califano, artist and ceramics teacher.

Ceramic pieces exhibited in "La escucha y los vientos. Relatos e inscripciones del Gran Chaco" in IFA-Galerie, Berlin.

Photo: Victoria Tomaschko.

Artisan Claudia Sánchez painting ceramics.

Photo: Andrea Fernández.



Orembiapo Maepora

Group of eight ceramists and painters of the Chané people, from the community of Tuitati, in the city of Campo Durán, Salta.



BHUTAN

“I’ve always had an interest in painting and, initially, I practiced my skills on the planks and card boards. I live in a remote village and there was no one who could paint in my village. The Internet was my tutor. I faced many obstacles; nevertheless, I consider obstacles are the bridges to success. It was in 2015 when I first painted for an earning, and it's going great. Currently, there are three artists training and working with me. The villagers here are my customers. I paint their chairs, tables, Buddhist chapels, houses, gates and other objects”.

→

Ngawang Jamba, Ngawang Jamba, artist.

Photo: courtesy of Ngawang Jamba.



Bhutan traditional painting

Self-learning a traditional art
form from the Internet.





PATAGONIA, ARGENTINA

“The incorporation of the Mini Mills semi-industrial machine, as from June 2021, is a great step for Guanaco Estepa, since it provides autonomy to the productive system of guanaco fibre, an animal native to South America, which is closely linked to the life of indigenous people. It can be seen in cave paintings, and its name is present in social and cultural beliefs and practices. Having control over the traceability of its fibre means empowerment for the associations of small producers and rural artisans of the Patagonian steppe. Our project seeks to recover ancestral knowledge to heal the intergenerational social fabric, fomenting artisanal spinning and weaving in the witrál (mapuche loom) taught by our elders. At the same time, the processing plant is a source of employment for younger people in a region whose population has been decreased year after year. Management is done by the agricultural cooperative Peñi Mapuche, in the city of Norquinco, Río Negro”.

→

Patricia Dreidemie, director of Guanaco Estepa, technology linker, teacher and CONICET researcher in anthropology, environment and sustainability.

Product made with 100% guanaco fibre.
Photo: courtesy of Guanaco Estepa.
Wild guanacos in the Patagonian steppe.
Photo: Chino Leiva.



Guanaco Estepa

Group that brings together rural producers and artisans from the Tehuelche, Tehuelche-Mapuche and Mapuche communities of Río Negro. The collective brand includes all the production chain of the guanaco fibre under sustainable principles.



“To us, our **hands**
are like our
machines; we
let them **speak**
for themselves.

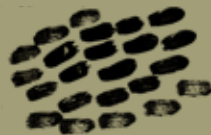
Weaving is a
moment of peace,
of serenity”.

→ **Claudia Aybar,**
Randeras de El Cercado,
Tucumán, Argentina.



05

CO-CREATION



1. Cultural Institutions
2. Transmission / Education
3. Tourism
4. Technology
- 5. Co-creation**



PATAGONIA, ARGENTINA

“Working with designers was very enriching. I was hired to develop the prototype of a knife used to harvest mushrooms collaboratively. We exchanged knowledge until we arrived at an object that, despite having ergonomic details that I wouldn’t have come up with and being visually different from what I imagined, completely represents me. I was very satisfied participating in a project that will foster knowledge and protection of the region’s nature”.

→

Martin Müller has been a cutler for more than ten years. He learnt this craft from his father, and then expanded his knowledge on his own. He specializes in blades and folding knives.

Tools for mushroom harvesting.
Photo: Martín Sabattini.





“With the studio, we have participated in various collaborative works with the artisanal and entrepreneurial sectors. Experiences have underpinned the idea that designers can be flexible professionals at the service of artisanship. In fact, we have developed two free booklets with design tools for artisans that are available in our website”.

→

Manuel Rapoport is the co-founder, together with Martin Sabattini, of Designo Patagonia, a design study from Bariloche that has the purpose of creating objects that rescue the artisanal stories, materials and knowledge of the region.

Knives for mushroom harvesting.
Photo: courtesy Martin Müller.

[Design manual for artisans](#)
[View more](#)



Patagonia Fungi

Equipment for mushroom harvest designed collaboratively by industrial design study Designo Patagonia and local artisans as part of the Patagonia Fungi project, an initiative of the CIEFAP (Andine Patagonic Centre for Forestal Research and Extension), that aims to spread knowledge about wild edible mushrooms in Patagonia.

DHAKA, BANGLADESH

“I have been working here since 2008. Today, I train women in Kantha embroidery. The women involved in this work not only contribute to household income, but also get a tremendous sense of fulfilment. As they work from home, they find time beyond their regular household chores to do this work. I also help teach them how to invest their money sensibly and help in tutoring their children in reading and writing. There are about 50 women from my village and the surrounding villages working with me. I travel to meet them, supply the raw materials, check the quality of their work, and collect the finished products”.

→

Nargis Apa, manager,
embroiderer and educator.

Embroidering the Kantha.
Photo: courtesy Studio Mayasir.



Studio Mayasir

a conscious fashion design and embroidery
house has impacted over 2500 rural
underprivileged women across Bangladesh.



NORTHWEST, ARGENTINA



“I’ve had several experiences with designers and artists. I want to highlight a very good experience with Gonzalo Villamax. With him, I learnt new things, like working with moulds and including other shapes, embroideries and types of nets. It was beautiful. Gonzalo always said: ‘This neckline was made by Claudia Aybar’. On another occasion, my work with a fashion brand, Clara Rosa, was seen on a runway in Buenos Aires. It was unforgettable. Every time I collaborate with someone, I ask them to include my name. Seeing your name and feeling the recognition fills you with pride, it is very nice. Also, these collaborations help us make randa known and valued”.

→
Claudia Aybar, Randeras de El Cercado.

Artisan Claudia Aybar and
designer Gonzalo Villamax.
Photo: Solana Peña.

“My first work with randa was when Alejandra Mizrahi invited me to participate in the book ‘Randa: tradición y diseño. Tucumanos en diálogo’ (2013). Part of this proposal included getting together three couples of designer-artisan; I was invited to work with artisan Claudia Aybar. Together, we started looking for ways to apply the randa. After some testing, we chose to create patterns using the technique to make a dress. It was a process of mutual learning which was followed by other collaborative processes. This experience changed my way of designing; from there, all my collections included other creators. Also, I was inspired to keep on learning about the cultures of indigenous people. Today, artisanship helps me support everything I seek to express as a designer”.

→

Gonzalo Villamax. Fashion designer and creator of a brand of the same name, currently based in Valencia, Spain.

Collection by Gonzalo Villamax in collaboration with Claudia Aybar.
Photo: Pato Rivero.



Randa: tradición y diseño.
Tucumanos en diálogo

Publication created collaboratively with the publishing house of the National University of Tucumán - EDUNT, the Institute for Productive Development of Tucumán - IDEP and the Cultural Centre Eugenio Flavio Virla (2013).



COMMUNITIES AND KNOWLEDGE



This section expands on the information about the communities, institutions and organisms in Argentina, Bangladesh, Bhutan, India, Pakistan and Sri Lanka that participated in this publication.

☀️ Tinku Kamayu / Assembled to Work.

Santa María, Catamarca. Argentina.

Tinku Kamayu is a cooperative created by women who are descendants of indigenous people dedicated to the design and production of items of clothing and home textiles in sheep wool and llama and vicuna fibres. Their specialization is artisanal spinning and loom weaving. All of their products are made completely by hand.

“By organising in a group and creating a brand, we are helping to protect our heritage, transmit respect for our culture and carry on our knowledge. By spinning and weaving, we are reviving the techniques of our ancestors”.

Lorena Ramírez, Tinku Kamayu.

[View more](#)

☀️ Siyani, artisan.

**AMBH village, Khairpur district,
Sindh, Pakistan.**

Khes is a traditional double-cloth weave hand-woven on a pit-loom using cotton yarn. Patterned in a wide range of chequered designs, it is used as a bedspread and as a shawl or wrap. In the past, Khes weaving was largely a male dominated profession, with the women of the family working on the pre-loom and post-loom processes. Entire communities wove the Khes. However, in the last few decades, there has been a sharp decline in Khes weaving, making this an endangered craft.

[View more](#)

☀️ Zangmo, artisan.

Thimphu, Bhutan.

The crafting of unglazed, fired earthenware pottery in Bhutan has its own distinct identity. Utilitarian pots and cooking vessels are amongst the many other items crafted that are in demand by the community. Using local clay, the artisans use techniques that include moulding and shaping on the potter's wheel.

☀️ Tejedores Andinos.

Humahuaca, Jujuy. Argentina.

Association of weavers of the Kolla people, province of Jujuy. Their mission is to preserve, share and perfect textile techniques through meetings that foster the exchange of knowledge.

“This is a family-based project, because I've always worked with my weaver parents, and my aunts, cousins and nieces are also part of it. We invited other groups and cooperatives to participate, and all those who want to share and continue learning. The idea is to weave together”.

Celeste Valero, founder of Tejedores Andinos.

[View more](#)

☀️ Mercado Artesanal Tradicional Luisa Escudero.

City of San Juan, San Juan, Argentina.

The Mercado Artesanal Tradicional Luisa Escudero is part of a cultural space that is open to the public and is especially dedicated to tourism. It includes an exhibition and sale store of artisanal products from San Juan. Its purpose is preserving, promoting and developing artisanship as part of the cultural heritage of the province of San Juan. It grants the Artisanal Identity Certification from San Juan, together with the provincial Ministry of Tourism and Culture.

[View more](#)

☀️ Shehnaz Banu, artisan.

Kaithoon village, Kota district, Rajasthan, India.

The Kota-Doria textile is hand-woven mainly by Muslim women belonging to families of traditional weavers. The gossamer weaving technique forms a square-checked pattern crafted with fine silk and cotton interspersed with metallic yarns of gold or silver. The weavers work on a pit-loom with a hand-throw shuttle in their homes-cum-workshed. The Kota-Doria textile is a heritage weave that has been woven since the 17th century.

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☀ Mercado de la Estepa Quimey Piuké.

Dina Huapi, Río Negro. Argentina.

The Mercado de la Estepa Quimey Piuké (“good heart” in Mapuche) is a non-profit organization that brings together artisans and small rural producers that sell their products under the principles of Fair Trade.

“The market is a place for selling and exchanging that gives us unity. Its name speaks of our identity, the same reflected by our crafts, created with the resources and raw materials provided by the environment in which we live and with the knowledge we have”. Collective text.

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☀ Sandhya, artisan.

Saliyapura, Kantale, Sri Lanka

Reed plant species grow abundant in the wetlands of Sri Lanka. These naturally grown wetland plant species have traditionally provided rural women with an additional source of livelihood. Working together, they produce all varieties of bags using indigenous and traditional knowledge. The crafting has been impacted by cheap machine-made boxes.

☀ Ruta del Tejido.

Tafí del Valle, Tucumán. Argentina.

“We are a group of artisans dedicated to the collective creation of cultural goods related to ancestral textile crafts”, said this cooperative, created in 2004. This organisation works under the principle of collective design applied to the production of textile arts and crafts for use in the home, fashion, accessories and toys. They specialize in spinning, horizontal and vertical looms and dyeing.

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☀ Margarita Maldonado, artisan and educator.

Río Grande, Tierra del Fuego. Argentina.

For thirty years, she has dedicated herself to re-

searching and spreading the Selk’nam culture. She wrote the following books: Comunidad Indígena “Rafaela Ishton”. Breve Reseña Histórica del Ser Fueguino - Maldonado/López (2002), “Cestería y Ornamentación Selk’nam” (2006) and “Entre dos mundos - Pasado y presente de los Selk’nam Haus de Tierra del Fuego” (2018). “A people’s ancestral art is alive in their blood. I am fourth generation Selk’nam on my mother’s side. I started by rescuing the technique of basketmaking as was made by the women of our community to collect foods. Keeping an ancestral tradition of more than 1200 years alive is a wonderful thing”. Margarita Maldonado, Río Grande, Tierra del Fuego.

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☀ Mohan Kumar Verma, artesano.

Mathura, Uttar Pradesh. India.

Practiced in Hindu temples, the craft of Sanjhi used stencils that were finely cut out on leaves or paper to create templates. These templates patterned with religious themes were used for filling in coloured powders to create temporary floor decorations onto the temple floors. Unveiled at evening prayer for the devotees to view, these ephemeral patterns filled with coloured powders were then effaced on the same day. The coloured powders were later immersed in the river.

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☀ Thañí / Viene del monte.

Salta. Argentina.

Collective of indigenous women who belong to communities of the Wichí people of the province of Salta, in the North of Argentina, in the Pilcomayo river basin, where Argentina meets Paraguay and Bolivia. The people of the region make bags, clothing items and fishing nets, among other objects, using chaguar, a plant-based fibre obtained from Bromelia Hieronymi. In 2017, a group of women got together with the support of governmental institutions in Argentina to sell their artisanal textiles collectively and build a network that generates

added value for their work.

“Every one of our pieces is unique, one-of-a-kind, made by hand, under the shade of the trees, near the fire with which we cook. Every figure that appears in the textiles has a meaning; it’s an ancestral message that carries the stories of our culture”. Collective text

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☀ **Sonam Wangdi, artisan.**

Thimphu, Bhutan.

The National Institute for Zorig Chusum at Thimphu not only preserves the traditional Bhutanese Art, but also passes it onto the next generation. Here, the 13 traditional arts and crafts of Bhutan are taught. Students can specialize in Lhadri, or painting of furniture and Thangkas, painted religious pictures; Jimzo, or sculpture, Patra, or woodcarving of masks, statues and bowls; Tshemdrup, or embroidery; and Thagzo’, or weaving and other traditions. The courses range from four to six years. Earlier, these arts and crafts were taught in the Dzongs, Monasteries, and Palaces. Apart from their regular teachers, visiting faculty interact with teachers and students to enhance skills, technologies, and design.

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☀ **Lopen Norbu, artisan.**

Thimbu, Bhutan.

In the past, the traditional arts and crafts of Bhutan were taught in the Dzongs, Monasteries, and Palaces, or by lay people. Now, these arts and crafts, including Tshemdrup or embroidery, are taught in the National Institute for Zorig Chusum in the capital city of Thimphu. The institute not only preserves the traditional Bhutanese Art, but also passes it onto the next generation.

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☀ **Randeras de El Cercado.**

Monteros, Tucumán. Argentina.

Randa is a type of lace created with needles, and is made by around fifty women in the rural town of

El Cercado, Department of Monteros, Tucumán. The technique arrived with the Spanish colony in the 16th century, and has been transmitted from one generation to the next for over 500 years.

“Randa is made in two very important stages. First, we create a mesh in a stretcher, and then we embroider it. Traditionally, we’ve used white and nude cotton thread, but with time, we have adopted other colours and materials. To us, our hands are like our machines; we let them speak for themselves. Weaving is a moment of peace, of serenity”. Claudia Aybar.

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☀ **Wichí Community of El Potrillo Formosa. Argentina.**

Wichí community that lives in the banks of the Bermejo river and specializes in the weaving of a plant-based fibre obtained from chaguar, a South American bromelia that is closely linked to their cultural identity. With this fibre, they make domestic use items, such as bags, strings and fishing nets, as was done by their ancestors, and crafts for sale. Using natural dyes, the Wichí women represent the sacred geometry that evokes the power of Mother Nature in their textile pieces.

“In our community, we are willing to show more of what we can do in collaboration with people outside the community. It’s a mutual learning experience. We want our culture to be recognized all over the world”. Anabel Martínez, El Potrillo, Formosa.

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☀ **Narmada Devi, artisan.**

Madhubani district, Bihar, India.

Shilp Sangh is a platform for female artists to showcase their work and develop new designs. It is a self-supporting cooperative of Madhubani artists. Traditionally, on festive and religious occasions, and during weddings, the women of the Madhubani district decorated their homes and courtyards with images from Hindu epics, stories from wedding rituals and nature. Passed down over generations, while the themes and techni-

ques used for the painting remain the same, this vibrant and deeply religious art has moved from village walls to all types of materials, from murals on walls to painting on paper, textiles, wood and other materials. It is now one of the most popular forms of folk art in India.

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☀ Kume Lalen.

Los Toldos, Buenos Aires. Argentina.

Group of artisans of the Mapuche community who share a spinning and loom weaving workshop. They work with merino wool from Trelew. They use natural dyes or plant-based colorants that are safe for human consumption.

“We make everything using our hands and the knowledge we have. Being a weaver means putting a part of you in each piece. My mother said that weaving is like going through life: sometimes you go forward and sometimes you make mistakes, so you have to go back, correct the mistake and continue onwards”. Cinthia Zaballa Antimán, Kume Lalen (Good Spider).

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☀ Mujeres Esperanza.

Iruya, Salta. Argentina.

Group of fourteen women of the Kolla community, from the city of Iruya and surrounding areas. They specialize in spinning and loom weaving using sheep wool and llama fibre. In 2019, they inaugurated their own Artisanal Room, a place to exhibit and sell products where they also have a workshop that has incorporated some semi-industrial and domestic use machines.

“The room is a meeting place that gives us strength to continue working, learning, enhancing our products and selling them. We work to have a better quality of life, so that our children can continue studying and so that the younger ones see what it’s like to work together”. Rosa Chorolque, Grupo Mujeres Esperanza of Iruya.

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☀ Haleema Bibi and Pari Bibi, artisans.

Bagheli village, Badin district, Sindh, Pakistan.

Bagheli is a small village where Bibi Haleem and Bibi Pari of the Maheri caste work together to weave rich Farasis rugs. Working at home on their looms, their patterns are timeless and their design vocabulary has remained unchanged irrespective of where they have settled. This ancestral craft, handed down through generations, has always been practiced by women. After setting the base, the foundations are worked on with the textile. They threading the yarn through the weft with their hands and the only tool they use is a wooden fork, which helps in compressing the yarn. This is now an endangered craft practice.

☀ Craft Revival Trust (CRT).

India.

The Craft Revival Trust (CRT), established in 1999 as a registered non-profit, was founded on the principle that knowledge building and its dissemination is the key to preserving and sustaining intangible cultural heritage. Keeping this as the central idea, CRT embarked on the journey of recording and documenting traditional craft and cultural practices in a form that was not only intelligible to a wide audience of practitioners, scholars, researchers, enthusiasts and more, but also could be preserved for transmission to the future generations as well. Through years of work and extensive research, CRT has built a rich and enviable repository that includes traditional practices, enriching discussions, debates, critiques from experts, amongst other subjects. The repository has taken the form of three distinct encyclopaedias that can be accessed through the links below:

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1. Asia InCH Encyclopaedia: An Encyclopaedia of Intangible Cultural Heritage: [View more](#)
2. India InCH: Address Directory: Listing of Traditional Craftspeople, Weavers, Artists Across India [View more](#)

3. Global InCH Journal: International Journal of Intangible Cultural Heritage; Advocacy and Policy: [View more](#)

✿ Grupo Warmipura.

Tafi del Valle, Tucumán. Argentina.

Group of nine weavers that specialize in natural dyes. The research started in 2003 by Teresa Liliana Pastrana about the ancestral techniques and sources of colour was translated, among other things, into a survey of native plant species and the safeguard of practices that are recorded in her book "Volver a lo nuestro... Rescate y preservación de las técnicas ancestrales sobre tintes naturales" (2016).

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✿ Artisanal ceramics workshop, La Guardia.

La Guardia, Santa Fe. Argentina.

Space dedicated to the formation, research and rescue of pre-Hispanic ceramics techniques. The workshop combines tradition, work and innovation to build a singular element that identifies the people of Santa Fe.

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✿ Dwaraka - Development of Women and Rural Artisans for Knowledge and Action.

Srikalahasti, Andhra Pradesh, India.

An unplanned journey to Srikalahasti, a small town in Andhra Pradesh, by Anita Reddy and her father, Dwaraknath Reddy, in response to a desperate plea by an ageing rural artist in 1998, was a turning point. It was the beginning of the organisation Dwaraka - Development of Women and Rural Artisans for Knowledge and Action and the revival of the dying heritage art form of hand-painted and mordant resist-dyed textile, Kalamkari. Women of this region were caught in the snare of poverty and the struggles that they had endured were tangible.

With the belief that everyone has the power and potential to transform their lives, Dwaraka collectivized the artists, especially the women; sharpened their skills; and enabled them to harness their talents into livelihood activities that empowered them to find their strength and rise. Today, the impact of Dwaraka's efforts has touched over 3,000 artisans, transformed the lives of women artisans with skill and livelihood opportunities, and empowered rural and urban poor families and communities.

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✿ Apé Gama.

Sri Jayawardenapura Kotte.

Sri Lanka.

Apé Gama, literally 'our village' in Sinhala, was conceived as a reimagining of a traditional Sri Lankan village and represents all its cultural aspects from the performing arts, traditional arts and crafts, cuisine, architecture, agricultural and indigenous medical practices, and other aspects. This living cultural centre set on a 14-hectare area is located in Sri Lanka's capital city. Expanded in 2013, it attracts large numbers of students, researchers, tourists and others who visit to learn about heritage, sample local food, see live demonstrations of the making of arts and crafts, interact with the performers and artisans, and buy handcrafted objects from the heritage shop and directly from the artisans.

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✿ Guanaco Estepa.

Río Negro. Argentina.

Collective brand that brings together small producers and rural artisans from the Patagonian steppe in Río Negro. Many of them are members of the Tehuelche, Tehuelche-Mapuche and Mapuche communities. The group is in charge of all the production chain, from round-up and shearing of wild guanacos according to the Animal Welfare Protocols, to conditioning and distribution of the fibre to the spinners and weavers that

make the final products: hats, gloves, scarfs, ruanas and ponchos.

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✿ Orembiapo Maepora.

Campo Durán, Salta. Argentina.

Orembiapo Maepora (“our work is beautiful”, in Chané) is a group of eight ceramists and painters of the Chané people, from the community of Tuitati, in the city of Campo Durán, province of Salta.

“We make polychromated ceramic pieces with red clay that we find in a vein near our community. Then, we shape the objects with a lot of patience, we let them dry, we paint them and we polish them with stones. When we feel the moment is right, we put them in the fire. We also paint the masks carved by the men with natural pigments”. Vicenta Ovando, referent of Orembiapo Maepora.

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✿ Studio Mayasir.

Dhaka, Bangladesh.

Studio Mayasir is a conscious fashion design and embroidery house. Working in close cooperation with artisan communities, it preserves and sustains traditional artisanship, affecting more than 2500 underprivileged rural women across Bangladesh. Maheen Khan is the managing director and founder of Mayasir and a well-known pioneer in the design industry of Bangladesh. She is also the founding chair of Arts Council, Dhaka.

Kantha is an embroidery tradition of up-cycling and quilting with a large stitch vocabulary.

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✿ Ayesha Waseem and Mohammad Waseem, artisans.

Dera Ismail Khan, Khyber

Pakhtunkhwa, Pakistan.

Jandri-ka-kam, also known as Laky-ka-kam or lacquer work, has been practiced in Pakistan for over 400 years. This tradition is used to make decorative wooden items. Following a three-

step process, poplar wood is turned on a lathe, several layers of coloured lacquer are applied and then floral and geometric patterns are etched onto the lacquered surface. The process reveals the colours that vary in intensity depending on the depth of the engraving. The number of artisans is dwindling, with only 20 still actively pursuing the profession.

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PARTICIPANTS VOICES

All the people that participated in the *Artisans Voices: Dialogues for Sustainable Practices* publication are mentioned below, including the names of the members of the artisan communities and the persons, institutions and organisms that have engaged with them in the creation and knowledge exchange processes.

Tinku kamayu / Assembled to Work Margarita Ramírez, Lorena Ramírez, Rita Gutiérrez, Sonia Aráoz, Silvana Vargas, Maricel Caminos, Yesica Pasallo, Anabel Reinoso, Ines Ramírez, Rosa Cancinos, Andrea Ramírez, Rocío Castro, Francisco Moreno / Siyani / Zangmo / Tejedores Andinos. Celeste Valero, Lucrecia Cruz, Casillas Community, Irma Cruz, Sabina Cruz, Maimará Community, Nora Ríos, Yacoraite, Vanesa Cruz, Joana Palacios, Sumalagua Community, Esperanza de La Quiaca, Bernarda Martínez - Inti Cancha Community, Edilberta Puca - Cusi Community. Ministry of Tourism and Culture of San Juan, Mercado Artesanal Tradicional Luisa Escudero, Miriam Atencio / Shehnaz Banu / Lucas Mamerto Mamani / Mercado de la Estepa Quimey Piuké. Rosana Perez, Alejandra Córdoba, Lili Fernández, Mónica Castillo, Dominga Juanico, Susana Rivas, Catalina Fernández, Elsa Oses, Paula Antrichipay, Elsa cañupan, Virginia Antrichipay, Magdalena Porma, Magdalena, Méndez, Cintia Quilaleo, Sonia Santiago, Estela Guerrero, Doralisa Toledo, Sandra Malvina Gómez./ Sandhya / Ruta del Tejido. Andrea Fiorina Gatti / Margarita Maldonado / Mohan Kumar Verma / Thañi/Viene del monte: Andrea Fernández, Melania Pereyra and Claudia Alarcón. IFA-Gallery Berlin. / Sonam Wangdi / Lopen Norbu / Randeras de El Cercado / Anice Evangelina Ariza, Juana Margarita Ariza, Margarita del Rosario Ariza, Claudia Noemí Aybar, Elva Rosa Aybar, Gabriela Noemí Belmonte, Tatiana Belmonte, Ofelia Belmonte, Norma Beatriz Briseño, Cristina del Valle Costilla, Mirta Noemí Costilla, Ana Belén Costilla Ariza, Marisel de los Ángeles Costilla, Silvia del Valle González, Dolores Marta Núñez, María Magdalena Núñez, María Marcelina Núñez, Yohana Elizabeth Pacheco, Giselle María Paz, Romina Elizabeth Paz, Camila Nieva, Silvia Robles, Mayra Alejandra Robles, Agustina del Carmen Sosa, Elva Cristina Sosa, Yohana Torres, Silvina Amado, Silvina González, Malena González, María Laura González, Ana María Toledo / Florencia Vivas, EDUNT, IDEP, Cultural Centre Eugenio Flavio Virla / Wichí Community of El Potrillo. Isabel Fernández, Marisela García, Anabel Martínez, Marisela Martínez, Sonia Fernández, Verona Fernández, Ayelén Fernández, Angelina Fernández, Evelin Fernández, Lidia Paz, Juana Fernández, Guillermina Fernández, Orfilia Ibáñez, Dominga Fernández, Rosa Barraza, Carla Martínez, Mirta Tomas, Adolfinia Tomas, Johana Pérez, Nery Martínez / London Design Biennale 2018, TRImarchi / Narmada Devi / Kume Lalen. Cinthia Zaballa Antimán, Giselle Zaballa, Jennifer Zaballa, Patricia Carpio and Samantha Carpio / Other artisans from Los Toldos: Guillermina Luberriaga, Mabel Pilquil, María Ester Ancay and María Antonia Pilqui. National University of the Northwest / Mujeres Esperanza / Gabriela Zambrano, Dayana Chauque, Enilda Chorolque, Eulalia Lunda, Rosa Cruz, Celeste Chauque, Elena Ayarde, Fernanda Zambrano, Griselda Baños, Lola Ramos, Nancy Zerpa, Norma Chorolque, Rosa Chorolque, Yamile Choque / Milagro Tejerina, National University of Tucumán, Espacio de Arte Fernández Mar, INTA, Humahuaca / Haleema Bibi and Pari Bibi / Sol Marinucci / Elvira Espejo / Argentinian Chancellor's Office, National Culture Ministry, Embassy of Argentina in London National Ministry of Social Development, Martina Mianzan / Craft Revival Trust (CRT). Anjali Bhatnagar, Varsha Gupta / Grupo Warmipura. Silvina Reyes, Julia Cruz, Carina Reyes, Karina González, Nelida Gómez, Maira Cruz, Julia Reyes, Crecencia González, Liliana Pastrana, University of Florence - UNIFI, University of Morón / Artisanal ceramics workshop, La Guardia / Juliana Frías, Ignacio Bertussi, Adriana Pérez Lindo, Nelida Cutreras, María Luiza Lopategui, Teresa Bastistuti, Claudia Lorenzón, Cristina Lebetto, Roberto Acosta, Marcela Heger, Sonia Piedrabuena, Nelida Rolón / Dwaraka / Bhanu Priya, Mona Kumari / Ruta del Artesano Apé Gama. Wasantha / Guanaco Estepa / Patricia Dreidemie, Peñi Mapuche / Orembiapo Maepora / Lilia López, Felisa Ruiz, Soledad Ruiz, Claudia Sánchez, Gabriela Orio, Eli López, Vicenta Ovando, Alicia Saravia and Ester López / Museum of Modern Art of Buenos Aires, Florencia Califano / Ngawang Jamba / CIEFAP - Andine Patagonic Centre for Forestal Research and Extension / Martin Müller, Manuel Rapoport, Martín Sabattini, Designo Patagonia, Gonzalo Villamax, Clara Rosa, Alejandra Mizrahi / Studio Mayasir / Nargis Apa / Anita Reddy / Bhawni Mehrotra / Darshan Mekani Shah / Darshi Keerthisena / Himali Jinadasa / Indranie Dasgupta / Karma Zangmo / Mahedi Hasan / Mohammad Ahmad / Nivedita Negi / Noorjehan Bilgrami / Pema Chopel / Rinzin O. Dorji / Shristha Bhandari / Royal Textile Academy of Bhutan

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Katia Stewart – Global Manager of Crafting Futures,
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RITU SETHI - INDIA

Ritu Sethi is the editor of Global InCH, the online international journal of intangible cultural heritage, and supervisor of Asia InCH, an encyclopaedia on the traditional arts, crafts, and textiles of South Asia. She is a founder-trustee of the Craft Revival Trust, a non-profit organization based on the principle that access to knowledge and its dissemination are the vital nucleus for safeguarding the intangible cultural heritage. She has authored and edited several publications, including "Designers Meet Artisans - A Practical Guide" (translated into Spanish and French).

SOL MARINUCCI - ARGENTINA

Designer, cultural producer and researcher. She participated in the organisation of the biggest design festival of Latin America, TRImarchi. Her experience in fieldwork with indigenous people during the last decade has made her an ideal leader for the coordination of the Crafting Futures program of the British Council in Argentina. She was in charge of guiding the project since the initial diagnosis stage and of creating interdisciplinary teams. She fostered reflections around collaborative creation practices between artisanship and design and defined a vision with a polyphonic approach to start new conversations that include different voices.

REDIT - Argentina

The Federal Inter-University Network for Fashion and Textile Design - REDIT was created in 2012 with the idea of driving the development of that specialization under a perspective that takes into account the identitarian particularities of each region of the country. In the last years, they have focused on knowledge exchange experiences with artisanal communities applied to the field of textile and fashion design.

Alejandra Mizrahi, artist, teacher and researcher, was the REDIT representative and coordinator for the Crafting Futures Argentina project. She also contributed her wide experience with the group Randeras de El Cercado, with whom she has worked closely in the last years.

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Responsible for postgraduate textile design programs in the Manchester School of Art. She led the Creating Sustainable Textile Futures for Women project in 2019, as part of the British Council's Crafting Futures program in the Philippines.

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Milagro Tejerina - Argentina

Artisan, professor of the National University of Tucumán and educational and productive projects manager with artisan communities in different regions of the country.

Bridget Harvey - United Kingdom

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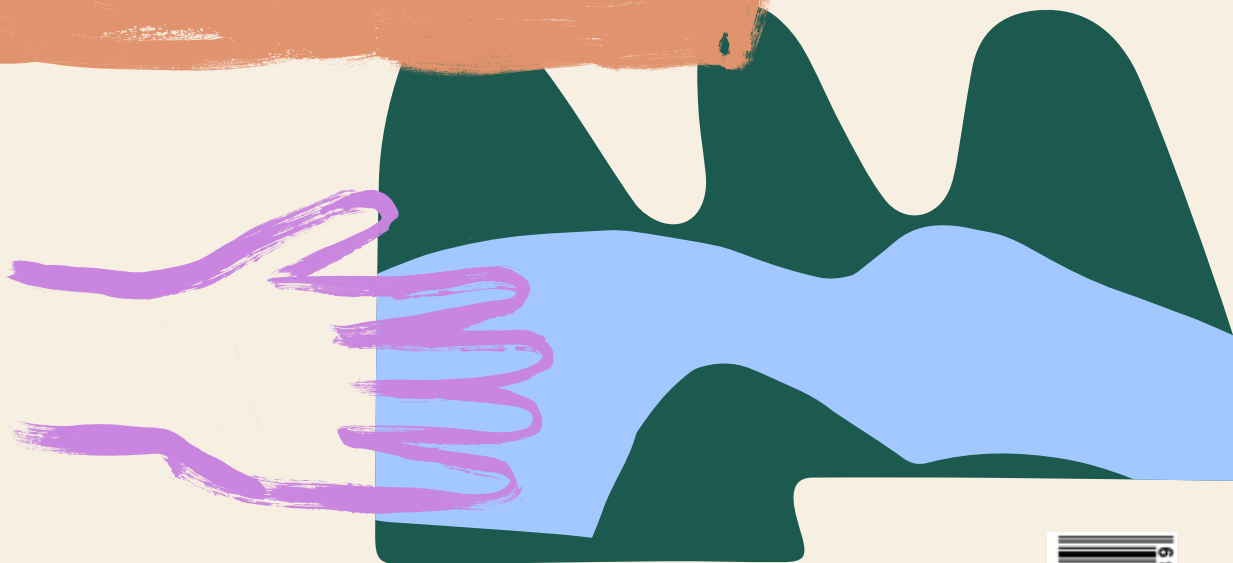
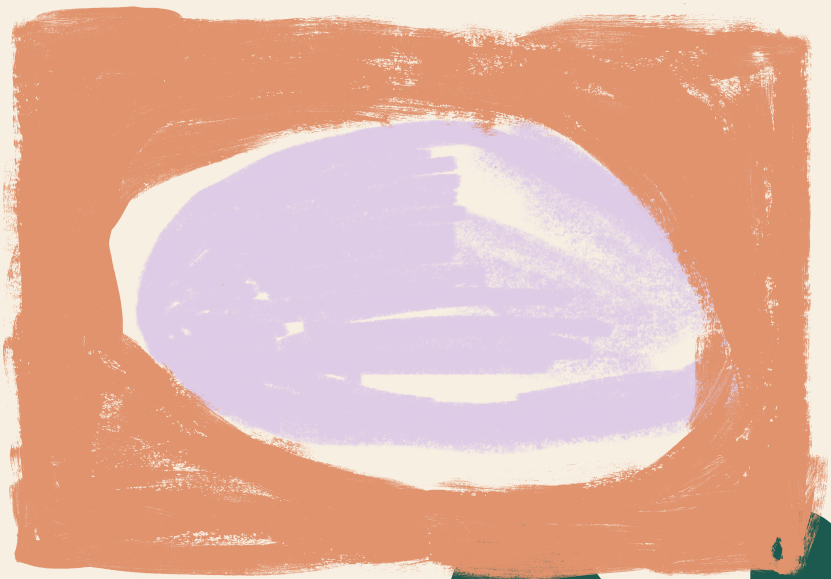
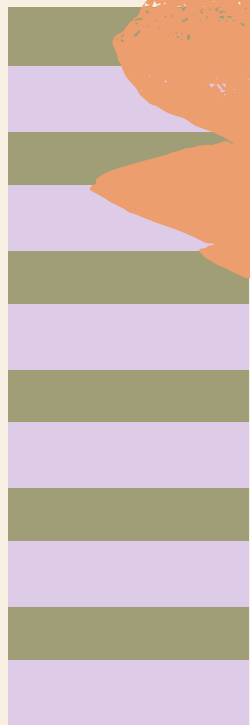
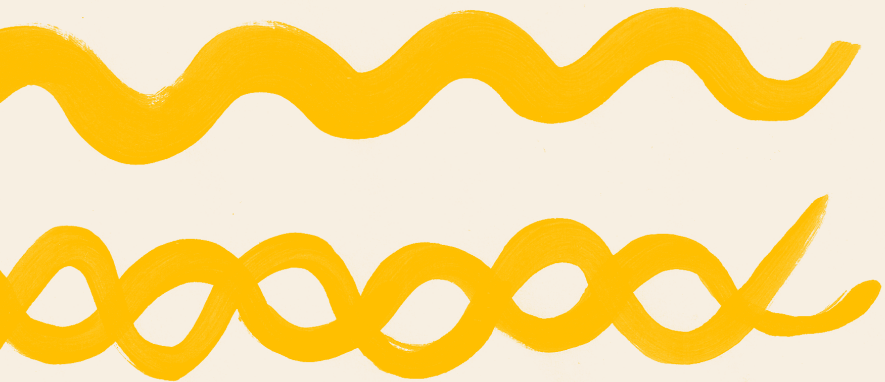
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