



Map Series: Race, Class, Gender, Family and the Home Are, Embroidery, transfer, marker, 44x44cm. 2021.

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TEXTERE

Throughout the two years in which the pandemic kept us in lockdown, one constant remained: our thinking about how our condition of existence had come to be destabilized. This made the uncontrollable and uncertain as obvious as it was tangible, and it became clear that we cannot know or control everything. The context at hand led me to explore of the Latin idea of *textere*, which would etymologically hearken us back to texts but also to the textile. This confluence began to detonate almost all of my recent production. With this idea as a pre-text, I revisited my research, readings, and reflections

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Photos: courtesy of the artist.

around the exercises of power that have marked western thought in terms of race, class, gender, and language.

The textile pieces presented here address such exercises through a series of phrases, aphorisms, and concepts, allowing us to amplify our debates around notions of race, humanity, the home, the body, feminism, and capitalism. This selection aims to implicate us in doing-writing-feeling, as reiterated in each of the pieces. Through decolonial and feminist readings, as well as through practical philosophy, I have generated conceptual maps, selected citations, rewritings, and aphorisms. These ideas are taken from compilations in books but presented in play with graphic elements. Each of these employs textiles (embroidery and crochet) that integrate transfer, monotype, and drawing —a format that allows for the interplay between typographic, calligraphic, and pictorial elements. Thus, each piece functions independently while also being integrated within a general cartography of the philosophies developed by the various authors in dialogue here, through which relationships with other forms of reexistence are likewise established. All of this relies on formal resources



Index Series, *Feeling-Thinking* – Fals Borda, Embroidery and monotype, 25x25cm. 2022.

such as text, cartographic lines, fill stitches, transfer, and compositional elements to spatially comprise the totality of the blocks.

With these textile pieces, doing-writing-thinking is proposed as a critical tool to free ourselves from the colonial mesh of power, which is clearly cisheteropatriarchal and was imposed through a process of conquest that led to epistemicide as well as to ontological, epistemic, artistic, and aesthetic colonization, all of which included relegating the “role” of women to the work of caretaking. In the pandemic, the latter has become radically visible, as has the sense of urgency for us to propose text-images that can amplify our dialogue around the complexities of race, home, caretaking work, and capitalism, while especially questioning what has been categorized and identified as being a “woman.”

By articulating a rewriting of everyday feeling-thinking alongside and within language, elements such as racism, classism, and sexism become obvious —while exposing the psycho-emotional state that the pandemic has instilled over the last two years.



Resonance Series, *Being Happy is our Revenge*, Intarsia crochet, 35x39cm. 2022.



Map Series: Race, Class, Gender, *Nobody As of Yet*, Embroidery, transfer, marker, 22x22cm. 2021.

These woven and embroidered pieces seek to generate resonance and provoke dialogue and affection through interactions with various spaces, bodies, and subjectivities. Feminist movements, processes of decolonization, and the events of the pandemic have all led to a series of fissures in the system of domination that modern/colonial thought exerts through language—a language that was ontologically founded upon ideas of race, class, and gender to establish normative hierarchies. These hierarchies especially affect that which is conceived as non-being, which continues to be invisibilized and categorized as the “other.” With this as context, the pieces in this series have been created in the format of protest posters or notes: through text, feeling-thinking becomes literal and manifest. By articulating a rewriting of everyday feeling-thinking alongside and within language, elements such as racism, classism, and sexism become obvious—while exposing the psycho-emotional state that the pandemic has instilled over the last two years.

The pieces emanate from and are sustained in a compilation of decolonial-thought idiolect, drawing from selected verbs, adjectives, nouns, and aphorisms that stem



Map Series: Race, Class, Gender, *Interacting with the Rest*, Embroidery, transfer, marker, 48x49cm. 2021.

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from the most representative texts of decolonial thought. Thus, this series not only seeks to open epistemic possibilities, but also visual and artistic ones. With this in mind, the series has been created through drawing, transfer, embroidery, and crochet, and each piece deploys text as a conceptual and formal element.

Through the premise of reading-writing and writing-reading, the series has been generated via decolonial idiolect, with the whole series using rewriting as a way of taking, retaking, appropriating, and embodying the ideas encompassing our vital practice. Decolonial thought proposes a series of critical tools to question how modern/colonial thought has been imposed. Through the process of freeing oneself from common sites, we may liberate ourselves from the language that eurocentrism has dominated for centuries. This form of critical thought is linked to concepts such as modernity and coloniality, which expose the process of epistemicide as well as the colonization of thought, politics, art, and life in Abya Yala. Thus, the construction of each of these pieces involves a form of artistic liberation that seeks to expose, make visible, and denote Eurocentric fundamentals of power. This proposal emanates from the concepts and debates developed by the intellectuals of the decolonial-modernity network, such as Maldonado-Torres, Grosfoguel, Segato, Cabnal, Galindo, De Souza Santos, Quijano, Castro Gómez, Dussel, Walsh, and Mignolo, among others.

In sum, this alternative proposal is a bold attempt at dismantling the coloniality in all the expressions and reproductions of language as a system that imposes a certain order according to a given set of racial, class, and gender parameters. In its place, we seek to dignify Latin American experiences and cultures. To do so, we take interculturality as a premise that guides our actions and thoughts in social environments but also in terms of knowledge. Transmodernity reminds us of the awareness of the majority of humanity, of a historical subconscious that has been excluded. We are led to an episteme or epistemology of the South: a quest for knowledges that make visible the cognitive practices of peoples that have been historically oppressed by colonialism. **MM**



Resonance Series, *I am a Body*, Intarsia crochet, 152x57cm. 2022.