

Dolls made during phase 3

Mònica Moro Mesa, Badalona, Catalonia

My doll is connected to **2016 Starvation in Zimbabwe**. Drought and hunger come together in Africa, and, as it is frequent news, it is underrepresented in the traditionally rich countries of old Europe.

When viewing this arpillera my thoughts have flown to Senegal. This country in Africa suffers at present high temperatures, drought and coronavirus and it is very tough for very many people there. The land, especially in the south, is extremely dry, waiting for the rains that will take long to come. The pandemic has them on the alert and it seems contained. It is the month of Ramadan and people silently look into the sky thinking of tourism and work that will not come. Hunger is in sight.



My doll is an African woman with a rice sack, which is essential to her survival. When I meet Dianeba in Ibel (a village in Senegal, which our group is linked with and whose cards and arpilleras we promote) she tells me: "Have you any idea of the suffering of a mother who has not even a handful of rice to feed her child?"

Sarah Carson, Northern Ireland

My doll was inspired by the arpillera **POSAR FIL A L'AGULLA / Hands On: An arpillera made out of commitment**. The commitment to children and a mother and child group resonated with me as I had my first baby, Jack, in December 2019. I was very lucky to have the incredible support of my family at this time and the chance to go to a lovely mother and baby class where I met other mothers who are now friends. This was all cut short with the current COVID 19 pandemic, which has made me think about all those mothers having babies during lockdown. How difficult they must be finding it, especially in those early intense weeks adjusting to a newborn. I am also thinking of all the grannies, granddads, aunts and uncles who haven't been able to meet or cuddle the new arrivals.



So, my doll, holding a baby, represents these mothers and all new mothers living in these times.

Also related to the lockdown, my doll is made from clothes that I cleared out to recycle or give to charity. I also used a small piece of fabric from one of Jack's first babygrows.

Tere Chad, Chile / UK

I made my doll from old tights and scraps of materials from some sculptures. I connect her to *La Cueca Sola / Dancing Cueca alone* and *Vida en Nuestra Población / Life in Our Poor Neighbourhood*. I have named her Dorothea Quarantine.

Dorothea is a street dancer who is unemployed at the moment because of the COVID 19 pandemic. Dorothea has been made to honour all the street artists and informal workers who are going to be most affected with the economic recession we will face. Dorothea is already prepared with her face mask to go back to the streets when it is safe.



Mary Ryan, Ireland

My doll, whom I have named Nanny, is based on *Ausencias - Presencias 2 / Absences – Presences 2*. I have always felt disappearance to be a very cruel violation of rights. This doll is a tribute to the courage and tenacity of the Argentinean grandmothers who refuse to give up on their beloved ones. It is also closer to home, thinking of my children's grandmother, and my siblings and

mother, all of whom are devoted and much cherished grandmothers, all finding it very difficult not currently seeing their grandchildren due to the Coronavirus. For them, hopefully the separation will be only temporary, whereas that is not the case for the grandmothers in Argentina.

The handkerchief on which Nanny is photographed belonged to one of the grandmothers of Plaza de Mayo and was added by Roberta Bacic. It is so poignant, and so carefully and beautifully done. All of a sudden the doll has so much more significance. We know grandmothers can do all sorts of amazing things and carry a heavy load at times.



Heidi Drahota, Germany

This doll was inspired by my own arpillera **Landmines**. His name is Ameen Hashim, named after a student from my very last class. Ameen was an 11 year old Kurd from Mosul who was very traumatized. He was part of the Landmines football team. From the front he appears fine.



His injuries can be seen on his back. The soul is badly wounded and it is difficult for him to hold his body together. With a safety pin he pulls himself together; this also protects him from a deep sleep every night.



Jamie Steele, Northern Ireland

“My little house is the most beautiful in the world.” These words written on the blackboard within the piece **ESCUELITA de Otavalo / Otavalo Primary School** were the inspiration for my Arpillera dolls. During this time of the COVID 19 pandemic, where schools have been closed and quarantine has forced people to stay in and in some cases work from home, this arpillera has reminded me of the importance of home and the family we share it with. It has made me think about the need to always be going places, always rushing, always thinking of ways to amuse the children when in fact we have everything we need within our own home; even the ability to home school so they don’t miss out on education.



Our home has become our own little world and has given us the time and resources to spend together as a family. My Arpillera dolls therefore represent my husband, children and myself, as we spend our time together; time which, with work and childcare we wouldn’t normally have.

The fabric used represents our home, a farm in the countryside.

Caroline Kuyper, Ireland

My doll reflects the grief that many people experience at present unable to be together. For some it's because their loved ones have died due to COVID 19, war, conflict, injustice, violence, climate disasters or pollution. Some can't be together because of restrictions on travel due to COVID 19, immigration policies or political repression.

Many COVID victims died so alone, without the comforting presence of a beloved's presence in the room.



My doll wears a black shroud over a red skirt & white blouse. The white blouse was inspired by **La Cueca Sola / Dancing Cueca alone**. The red scarf and skirt are little off cuts from my XR Red Brigade outfit - linking climate justice to human rights. The doll is not a reflection of one particular arpillera, but more a synthesis of what the collection evoked in me at this time, permeated by the COVID 19 pandemic; the loss of biodiversity, looming climate chaos and the lack of human rights globally.

My doll fits in the palm of my hand. I have also photographed her with a "bleeding heart", flower from my garden.

This matched the emotion: so many hearts are bleeding, so much grief and loss, for so many reasons.



Shari Eppel, Zimbabwe

Here is the arpillera doll that I made this morning - it is inspired by Deborah Stockdale's arpillera ***They Fell like Stars from the Sky / Cayeron del cielo como estrellas***. This is so moving, and as I have been to Argentina several times and I know this history. It is also such an accomplished and beautiful work. Instead of plummeting to earth, my doll has become a star and is flying upwards into the sky - up towards another star (mirror) overhead, and her clothes also have little mirrors.



This photo shows people falling from the sky, from a section of Deborah's arpillera.



Leandro Gallardo, Osorno, Chile

My arpillera doll represents women workers, peasants, Mapuche and those in any other kind of labour activity. I specifically refer to the period since the protest movement in Chile started on 18th October 2019. I link it to ***Marcha de las mujeres de los mineros / March of the miners' wives, daughters and sisters*** from Peru, ***Paro de los estudiantes' chilenos 2 / Chilean students' strike 2, No más contaminación / No more pollution.***

Hundreds of people have lost their eyes due to rubber bullets shot by the armed forces during protests, called "social explosion". These protests demand constitutional changes that include respect for human rights. Using a mask or handkerchief is key when demonstrating due to the use of teargas by police.

Now it is also required due to COVID 19. My doll has only one hand to struggle; the other has been cut off due to unemployment, massive sacking of labourers and the impossibility of selling produce in the streets. The feet are re-emerging, walking towards social change once the pandemic decreases and they can maintain their struggle, pushing towards a new constitution written by the people of Chile.



Eleanora Gatto, Italy / Lebanon

This is the first doll I ever made. It took me some time but I'm quite satisfied! My doll is inspired by ***Cimarrón / Runaway slave***. This arpillera made me think about the existing contemporary forms of slavery, in particular, the exploitation of the African migrant workers in the agriculture sector in Southern Italy. They endure extreme levels of labour exploitation, coercion, as well as inhumane living conditions in derelict farmhouses and makeshift camps. It's thanks to their sweat and hard work that food reaches our table. They should be legalized and freed from their status of invisible workers.

Slavery and colonialism are not phenomena belonging to the past. These workers are still enslaved by the white

men. Slavery and colonialism never really ended. I'm Italian, usually based in Lebanon, currently stuck in Italy due to the COVID 19 lockdown.



The back is made from a piece of my daughter's old jeans and the front is from new cloth, onto which I printed ad-hoc prepared linoleum. It is hand stitched on the outside and manipulated to give her movement. It's 43 cm high.

The embroidered cloth on which she rests is of Otomi heritage. These cloths are called Tenangos because they are originally from Tenango de Doria, in the Hidalgo region. It is a throw that was a wedding gift given to me by a teenage friend. It has been with us for almost 34 years.

Rosa Borrás, Puebla, Mexico

This doll responds to **POSAR FIL A L'AGULLA / Hands On: An arpillera made out of commitment** because it's a doll full of life, just like the characters in this beautiful arpillera. It is also because Ateneu Sant Roc is a place of hope where people flourish.

