

Dolls made during phase 1

Shane Finan, Ireland.

Marcha de las mujeres de los mineros is the main piece that I keep thinking about - the importance of togetherness and community has particularly stuck in my memory. One arm of my doll is bent so that it can join with another at any time. I was also thinking of my grandfather, who did not disappear but is lost to me.



Amy Bruce, Ireland.

I was thinking of the other people who made *POSAR FIL A L'AGULLA*. I wanted to show the activity of making.



Shane Finan and Amy Bruce, Ireland.

Our dolls may not relate to either piece. They are photographed in our garden amongst the bushes, escaping to another place. Drawing from Judith Butler's latest book "The Force of Nonviolence: The Ethical in the Political", I wanted this to remind us that violence exists everywhere and against all things, including people and the natural world.



Ana Zlatkes, Argentina

I made this piece with inspiration from **No más contaminación / No more pollution**. The doll reflects inequality as depicted in the original arpillera. The poorer people in the shantytown have to find ways to look after themselves as the government pays little attention if it does not affect the middle and upper classes.



Breege Doherty, Ireland

This doll was inspired by **2016 Starvation in Zimbabwe**. The fact that I researched and wrote captions for two Zimbabwean arpilleras recently prompted me to pick this piece. Reading an Aljazeera report on the impact of the Coronavirus in Zimbabwe also stuck with me. I wanted to give this woman some bright clothing – a contrast to the brown, drought scorched earth. I have given her a mask to show that her community is now coping with Coronavirus in addition to recurring food insecurity.



Carolina Vega, Chile

It is difficult to choose an arpillera that resonates with these dolls...they are all interconnected. I feel my dolls are connected with those made by Ana Zlatkes, particularly **Ausencias - Presencias 2 / Absences – Presences 2**. Chile and Argentina are twinned together by the same pain; Latin Americans have suffered simultaneous dictatorships that has affected all of our lives.

The handkerchiefs with which the mothers and grandmothers cover their heads are the handkerchiefs with which our mothers dance cueca sola. It evokes affection, the loved one and the lost gesture. Everywhere women look relentlessly for the remains of an absence that becomes presence to remind us of their names, their scent and the creases of their clothing. The banner the dolls hold reads "Where are they?"



Lisa Garlock, USA

My doll was inspired by **No más contaminación / No more pollution**. This resonated with me because of the environmental aspect, and what is happening with the coronavirus pandemic. A few years ago I did a piece about emerging diseases reflecting that humans are responsible for causing them to proliferate due to environmental degradation, encroachment into wild places and emissions that are warming the planet. However, humans can also do something about it. The **No más** ...arpillera shows women taking to the streets in protest back in the 1980s; almost 40 year later we still need to be on the streets protesting. It is fitting to make my doll wearing a face mask, not only in solidarity with those protesting against pollution, but also representing how today we are required to wear face masks to protect against COVID 19. My figure holds a placard with the message "LA GENTE UNIDA / PEOPLE UNITED". It is a hopeful message, and being in a pandemic makes it all the more salient.



Kyra Reynolds, Northern Ireland.

My doll was inspired by the arpillera **2016 Starvation in Zimbabwe**. The doll reflects the misery that is brought about when the most basic of Human Rights - water and food - are not met.



Deborah Stockdale, Ireland

My doll was inspired by the arpillera, **La Cueca Solo / Dancing Cueca alone**. I call my doll Carmen.



Fiona Clark, Northern Ireland.

My doll is inspired by the arpillera *Escuelita de Otavalo / Otavalo Primary School*. I haven't named my doll but liked the fact that her hair didn't quite fit into the norm of the other characters in this piece.



Mai, Ireland

My favourite arpillera is *Vida en Nuestra Población / Life in Our Poor Neighbourhood*. I wanted to make a doll for it. This picture shows me creating the doll.



Mai, Ireland

This is the finished doll that I created.



Liliana Adragna, Argentina

Yesterday I made my ceramic doll [relating to *Irene, Marta, Hilda, Patricia: Ahora y Siempre Presentes / Irene, Marta, Hilda, Patricia: Now and Always Present*]. You will see she looks worried, as I am, in the present times with coronavirus matters, as I cannot visit my 94 year old mother.



Liliana Adragna, Argentina

My doll seated, clay pot in hand, with a ceramic pottery bowl at her feet



Janet Wilkinson, England

My doll is based on *Ausencias - Presencias 2 / Absences – Presences 2*. I enjoyed making it and had lots of thoughts for the grandmothers.



Irene MacWilliam, Northern Ireland

Thinking with empathy of all arpilleristas who told their sad stories with scraps of materials.



Joanne Quigley, Ireland

My dolls are inspired by three arpilleristas: *Ausencias - Presencias 2 / Absences – Presences 2*, *Irene, Marta, Hilda, Patricia: Ahora y Siempre Presentes / Irene, Marta, Hilda, Patricia: Now and Always Present* and *Nos hacen falta / We miss them*.

In these pieces there are so many missing mothers who are missing children they never got to hold. So many children are missing their mothers and then their families are missing them both. They are very present ghosts.



Joanne Quigley, Ireland

My ghost doll has no arms as she never gets to hold the child she carries inside her.



My doll, with a bag with sheep's wool and lavender and hair from our sofa throw, has a face of many colours. She is any of us. I've called her "Kitty", thinking of the Irish fictional travelling storyteller character "Kitty the Hare" - a 'woman of the roads'. I loved 'her stories' in the "Ireland's Own" magazine when I was a child.



Máiréad Collins, Ireland

I've picked the arpillera *En el lado "bueno" de la valla 2 / On the "Good" Side of the Fence 2* as I've spent the last almost seven years working on displacement crises in the Middle East. The words "IDP" and "refugee" are important descriptors, but also dehumanising. It is remarkable how someone is quickly stripped of everything in the eyes of the general public, the security forces, the government and INGOs once they are displaced. I often think back to a conversation with a family of Palestinian Syrian refugees. They reminisced about their homes in Syria, how happy they were and the perfection in the simplicity of everyday things. It is a constant reminder of how quickly it can all be pulled from under a person through no fault of their own.

Eileen Harrisson, Wales

My doll relates to *Mi Guernica / My Gernika* by Edurne Mestraitua. I found this very moving, also reading the story behind the arpillera. I have photographed my little doll against the wood of a table.



Here she is cradled in my hand against a white background.



Andrea Carolina Bello Tocancipa, Colombia

This doll connects to *Retorno / Return*, a textile related to the Mampujan community's internal forced displacement. In Colombia, many communities and inhabitants have had to leave their land due to violence; violence that has shaken every corner of the country. This doll has purple skin signifying, that in Colombia, no matter the region or ethnic group, violence has affected every territory, obliging their inhabitants to abandon them. She is dressed in black as she is mourning for the land; the land they have worked, are rooted in and that has been taken away.



Juan Nicolas Cardona, Colombia

This rag doll embodies the character “La Llorona”, one of the most famous oral legends of Latin American folklore. It concerns a wailing woman who emerges to remind the oppressor that death is not the end; that where he sits at ease, she will always be willing to torment him in his nightmares.

This dead wailing woman connects to the **Legacy of Tyrants/ El legado de los tiranos**, through her anger and love of freedom. To think that tyrants have the last word is futile; they cannot triumph so easily.



Pamela Luque, Chile / Ireland

I did this little doll thinking about the dichotomy that students are faced with as they grow up. They have to choose between seeing reality or continue living in a fantasy. This student is covering her mouth, either because she is shocked or because she has to choose [her direction] for her adult life.

I connected this doll to my own arpillera: **'Paro de los estudiantes' chilenos 2 / Chilean students' strike 2**

