

Dolls made during phase 4

Roser Corbera, Badalona, Catalonia

I'm absolutely impressed by the arpillera *They Fell like Stars from the Sky / Cayeron del cielo como estrellas* by Deborah Stockdale. My arpillera doll connects to this and wants to vindicate and defend the right of all human beings to secure human rights with dignity at its core.



As a yellow star my doll wants to shine with its own colour and name; be that as a victim of the Argentinean, Chilean or Franco dictatorships; buried in a common grave or thrown into a ditch. My doll embodies dignity and reparation for a heart made of scraps of hope; for people who still suffer from the disappearance of their relatives and loved ones.

Clem McCartney, Northern Ireland

When I think of the numbers killed by totalitarian rule in the *Legacy of Tyrants/ El legado de los tiranos*, by Lisa Garlock, and indeed by the people struggling for human rights in the exhibition, my thoughts turn to those who cannot identify with the movement for fairness and justice and in doing so undermine it. They come in many shapes and forms - fearful, apathetic, defending only their

own rights, angry, aggressive, feeling ignored, looking for a quiet life, conforming to the status quo or some mixture of all of them. They range across class from very respectable and conventional law abiding citizens to skinheads or punks but they all see "the other" as a threat.



I have chosen to make a stereotypical skinhead. What would need to change for him and others to see that their own interests are best achieved by working with others to achieve respect, dignity and the wellbeing of all?

(A skinhead is a young person, usually a man, part of a subculture characterized by close-cropped/shaven head and heavy boots, often perceived as aggressive and antisocial).

Javiera Contreras, Santiago, Chile

For my contribution I chose the anonymous arpillera ***Libertad a los presos políticos / Freedom for the political prisoners***. It triggered a reflection I shared with Roberta, my mother, in connection to the Chilean social outburst which started on the 18th October 2019. I then remarked: “*I never thought that all that our parents lived [through] could happen again*”. It hurts me. It is not fair that their entire struggle brings us back to the same story of torture and repression.



I connected the name of this arpillera to the present time. In spite of the pandemic, struggling youth are still imprisoned in their attempt to dignify life in our country. I have portrayed [the present struggle] via our loved icon, the dog universally known as ***Negro Matapacos*** which translates ***Black Cop Killer***.

Luz Ferran, Barcelona, Catalonia/Spain

I have chosen ***Escuelita de Otavalo / Otavalo Primary School*** by an anonymous Ecuadorian arpillerista. Just like the arpillera itself, the school has no owner. The right to education is for all and as such it belongs to all.

My arpillera dolls have no facial features as each human being has different ones.

My arpillera dolls have no colour because human beings are of different colours. My dolls wear neutral garments because people can be from different cultures. My arpillera dolls are made from recyclable materials that can be identified with any kind of school.



Núria Bonavila, Barcelona, Catalonia/Spain

I have chosen ***Cimarrón / Runaway slave*** made by [Mujeres tejiendo sueños y sabores de paz](#), from Colombia. I would like my doll to be placed by this arpillera as I have always been taken by the existence of slavery. I mean slavery in the past and in the present; as it continues to exist in multiple ways, some covert and/or undercover.



Josefina and Cecilia Hurtado, Chileans in Switzerland

We have made our arpillera doll connecting to the arpillera ***Retorno / Return*** which was made in Colombia. A mother with her baby and daughters go into exile to re-connect with relatives. They carry the burden of pain and also hope. Will there really be a return? Will the return bring another uprooting?



Gonzalo Contreras Sánchez, Valdivia, Chile

My arpillera doll relates to the arpillera ***Represión a los Mapuche / Repression of the Mapuche***, by Chilean Pamela Luque. I made my doll inspired by our ancestral Mapuche culture. I took inspiration from a family visit in early February 2020 to the Museo Mapuche de Cañete, Bio-Bio region, Chile.

My doll is a small replica of **Chemamüll** – giant size Mapuche statues made of wood, used to indicate the grave of a deceased person. They precede the arrival of the Spaniards in Chile. The technique I used to make it is raw calico sack cloth, dyed with diluted clay.



Karina Sepulveda Carillo, Escuela Rural Los Pellines, Valdivia, Chile

My Mapuche arpillera doll relates to ***Paro de los estudiantes' chilenos 2 / Chilean students' strike 2*** and ***Escuelita de Otavalo / Otavalo Primary School***. She is a Mapuche woman and I have made her in homage to the women of the Lafkenche Mapuche community from the area of Los Pellines, not far from Valdivia in Chile.

SHE, in spite of adversities in our so called history - where everybody lied to us - stands up, firm in her constant struggle to preserve our cultural legacy and vision of our real roots in the cosmos.

"A people without a culture is not a people " Strength, Resistance, "Newen Zomo"

(Newen Zomo means women's power/strength in Mapuche language. Zomo Newen is a discursive movement which reclaims and narrates stories of the life of Mapuche women in their struggle for indigenous rights).



**Eloisa Contreras Sepulveda (age 6)
y Karina Sepulveda Carillo (mother)
Valdivia, Chile**

We have called our doll Mimo. It relates to ***Vida en Nuestra Población / Life in Our Poor Neighbourhood***. Our arpillera doll wants to honour all our Chilean compatriots who have lost their lives in the struggle that started on the 18th October 2019. The people are tired of lies, inequality, the theft of our culture and natural resources. The government says we are having a struggle for \$30, but it is not so. It has been 30 years of the same thing.



**Contreras - Sepulveda family dolls,
Valdivia, Chile**

Here is a photo of the Contreras - Sepulveda family's three arpillera dolls. The three are connected to the Mapuche people and the need to acknowledge and engage in the struggle to recognize their identity and dignity.



Roberta Bacic, Northern Ireland/Chile

My arpillera doll connects to ***No tenemos acceso a los servicios públicos / We have no access to public services.*** It shows an ordinary woman in a Santiago shanty town, aged and crying. The situation she describes of no access to public services in 1984 is still the same for her, her family and neighbours.

When this arpillera was made in 1984, 11 years of dictatorship had passed. Now in 2020, the present struggle of the Chilean people marks 30 years of neglect. On top of this we now have to add the impact of the COVID 19 pandemic.



Here, she is in front of a computer screen pointing at the image of the 1984 arpillera. She is showing us that things have not changed. On the ground things are the same.

