

B I N H E



ZYANYA KEIZER



B I N H E

Binhe is a Zapotec word which means seed. This project uncovers the seed by diving in the vast and rich history that is deeply rooted in Mexican heritage. It explores the complexity of navigating Cultural appropriation within Fashion. We see how materials and techniques have been influenced and changed over time. And how the input of artisans enriches the process with their knowledge and craft.

The project focuses on creating a Couture collection together with Dutch designers and various partners in Mexico.

The collection consists of 13 looks, each piece is fabricated with a particular traditional technique and material, like a dress, jacket and top made with palm weaving. There are pieces made with Wixarika bead weaving, showing the intricate use of the craft with detailed patterns and colour combination, this technique also is applied into crochet beading creating three dimensional flowers, leaves and birds. Hammocks, are transformed and intertwined to the body using the material in a different context, creating long flowing dresses. Black clay small sculptures were used to create a Jewellery type top, trouser and shoes featuring birds, handmade beads, and hearts. The collection features a suit and a shirt, embroidered with Tenango embroidery in red hues, which is complimented by beading, this embroidery style and technique is one of the most culturally appropriated taken from Mexican culture.

As part of the design process, the team looks at how these traditional methods and materials can serve as a source of inspiration for contemporary design without resorting to cultural appropriation. The research objective is to develop an appropriate design methodology in partnership with artisans, who add enormous value to the design process. It's about co-sharing the richness of knowledge and culture by collaborating, acknowledging and compensating.

INDEX

THE JOURNEY

TENANGO EMBROIDERY

HAMACA

JIPI JAPA PALM WEAVING

BLACK CLAY

REBOZOS

WIXARIKA

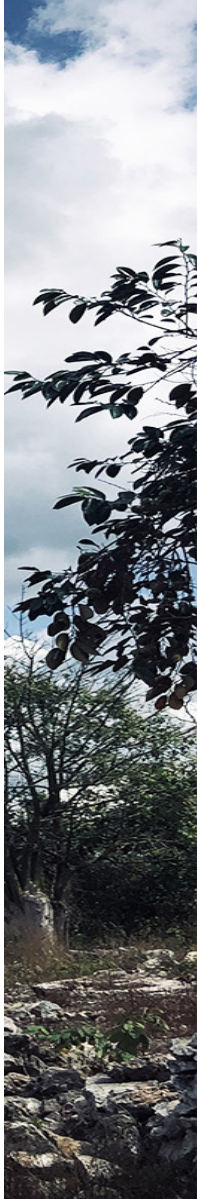
COW HORNS

LOOKBOOK

AKNOWLEDGEMENTS



THE JOURNEY



This project started by addressing a common problem in the fashion industry “cultural appropriation” where many designs, textiles and techniques are copied and reproduced, the garments are sold for luxury prices without acknowledging or compensating any of the people who have been doing this for generations. This happens in Mexico often due to the large amount of craftsmanship.

Mexico is a country that has a strong focus on supporting their artisans so that the craftsmanship has longevity. The beginning of the project started mid 2019 by doing research and by getting in contact with organizations and artisans.

The Journey started In February 2020 by traveling to Mexico City, Oaxaca, and Yucatan and Campeche for 1 month. In Mexico City we met with several organizations and matched best with TEKITI, who has worked with artisans for 10 years, they guided and recommended places to visit. There are regions we could not travel to because they are highly dangerous due to cartels, like Jalisco, where the artisans who work with beads are located.

During the trip to Oaxaca, we visited artisans who work with black clay, visited their works-

paces, and talked about their process. The indigenous people have Zapotec and Mixtec roots, and most artisans have learned their craftsmanship through their families. Younger generations have combined their studies with their craft and have elevated the designs they create, making complex pieces mixing the old and the new.

In Yucatan we travelled to the town of Yaxunah, through dirt roads to a town in the middle of the jungle. Here a Social enterprise ‘Taller Maya’ has set up workspaces and courses for the local people to expand their skill with multiple craftsmanship’s, like hammocks, cow horn and woodcarving, this is so that the artisans are not only focused on one craft and the biodiversity doesn’t get too affected by the use of only wood or palm. And finally, we travelled to Becal, in Campeche, also a town surrounded by jungle and known for their panama hats. Artisans work weaving palm in underground caves due to their moisture, making it easier for the material to stay supple.

After Covid 19 started it was very difficult to maintain communication with many artisans, as a lot of communities started shutting their borders so they would not be affected. So, sending materials became nearly impossible and eventually some collaborations continued, and some didn’t. The search for other partners continued with artisans who were actively online.



TENANGO EMBROIDERY

Tenango is a style of embroidery which originated in the Tenango de Doria municipality in the Mexican state of Hidalgo. It is a commercialized version of traditional Otomi embroidery, which was developed in the 1960s in response to an economic crisis. It is estimated at over 1,200 artisans practice the craft in Tenango de Doria and the neighboring municipality of San Bartolo Tutotepec.

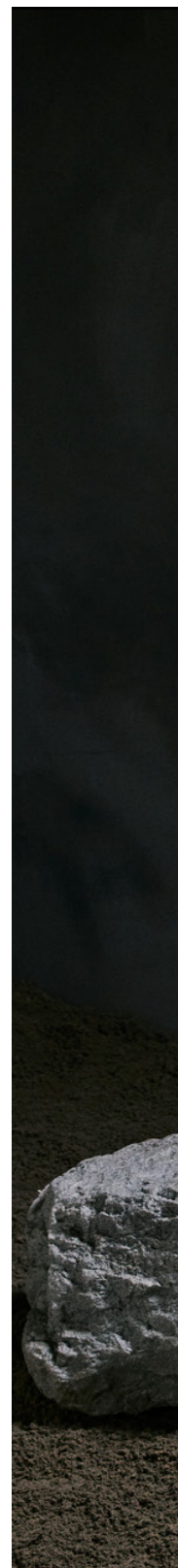
The iconography present in Tenango is a local interpretation of the region's flora, fauna and aspects of everyday life. The embroidery is distinguishable by its characteristic shapes, which are drawn by hand. Multicolour and monochromatic threads give a very vivid finish. Although the Tenangos are a recent emergence, they do come from a long-standing tradition in the community. The drawings are said to be inspired by cave paintings found close to the locality of San Nicolás de Los Ranchos, Tenango de Doria. These paintings were found by the community in the early twentieth century and have inspired the Tenango embroidery that is being crafted today.

Uedi di Pehni arcoiris is a collective of Tenango embroiderers who are led by **Mariela Espinosa**, who arranges workflow, selling points and social media for the embroiderers.

Usually the embroiderers are located around the mountains around Tenango de Doria and will meet often to discuss work, deliver products and new projects. Additionally, she started a collective that supports the farm work of the embroiderers families.

Artemisa Perez Basilio created the embroidery for the "**Artemisa suit**" and shirt in this collection. First, she drew every detail, carefully placing birds, butterflies and nature and then spend several weeks embroidering at home. Artemisa learned as a young girl embroidery from her mother, that was cross point stitch typical of the region of San Antonio el Grande in Hidalgo where she grew up in. She later moved then to Tenango where she learned the regional embroidery from her husband's family, she is teaching this craftsmanship to her daughter **Sandra Perez Basilio** who also helped to embroider as well. She mainly does farm work and when she has free time embroiders.

Via Mariela we discussed the project, she informed me of all the possibilities, she would send a lot of updates, sending images of the progress. We later discussed adding beading around the embroidery which they were happy about. Beading took place in the atelier.





HAMACA

It's said that the word "hammock" is likely from "hamack," which is the tree whose fiber the Mayans first used to make these suspended beds. Although the tree fiber has since been replaced by softer materials, the hammock weaving method has stayed the same. The Mayan civilization began weaving hammocks in 2000 B.C. Then, in the fifteenth century, Europeans caught wind of the suspended bed idea when the Spanish invaded the Americas or "the New World." The Spanish saw an opportunity for using these beds aboard their ships to fit more crewmembers. They are the ones who adapted the hammock to be much narrower. The weaving of authentic Mayan hammocks is an irreplaceable part of Mayan culture and history, passed along from generation to generation of Mayan women. A loom is used for the weaving of hammocks, measuring about 1.8 m tall by 2 m wide it consists of two vertical posts or poles and two horizontal beams. Most looms are adjustable via notches in the horizontal beams and holes in the vertical posts so the weaver can make slightly longer hammock beds. These horizontal supports are secured with a wedge so the hammock body can be removed (slid upward) off the frame when the weaving is complete. A netting needle ("lanzadera" or shuttle) is used to load a quantity of string and work it through the warp to create the weave. A netting needle differs from a traditional loom shuttle in that the one end is pointed or tapered, making it easier to poke the shuttle through the weave. These needles are traditionally used for making fishing nets and are still used today to make Mayan hammocks.

"La casa de las hamacas"

For the dresses we collaborated with family run business 'La casa de la Hamacas'. **Sachiko D'Mijo Alonso** and **Mónica Bustamante de Mier** started their business 8 years ago, focusing on creating high quality products for locals in Playa del Carmen while supporting artisanal craft and quality. They started the business by buying products from a jail in Merida, where the inmates follow a program learning how to make hammocks and create a small income. Sachiko mentioned that they coincidentally stopped by the jail and saw the hammocks hanging outside, once she made her choice the inmates were brought outside to negotiate the price. Sachiko and Monica eventually found nearby towns where the main craft is weaving with artisans and work primarily with them as well.

The hammocks were made by **Adriana Cauich y Teresa Castillo**, weavers from the town of **Tixcoco** in the region of Merida. They learned the craft through their family, and have been making hammocks for over 15 years. They work together with a group of weavers. Most of the population in this town are dedicated to the production of hammocks and generate their income by working with businesses like 'La casa de las hamacas' who provide a constant demand. To make the "**Tixcoco dress**" and "**Adriana Teresa dress**" it took about three months of work in the atelier shaping and moulding it by sewing each thread together by hand, creating a wave effect of colours. All of the parts of the hammocks were used to create straps for the bags and shoes.









JIPI JAPA PALM WEAVING

In late 19th century a wide variety of Guatemalan palms were introduced to **Becal**, a small Mexican town in the state of Campeche, bordering current day Yucatán. These plants consist of strong yet very flexible fibers which local Mayan people began using to weave straw hats and other craft items. The result of the weave and shaped used produced hats identical to the renowned Panama hats (which were believed to have originated in the small Ecuadorian village of Jipijapa, worn by workers building the Panama canal giving them the name "Panama hats"), that the local people called "jipijappa hats" or "jipi hats".

The palms are split down the length with a pin into distinct width fibers. Broader width fibers provide a courser weave that can be used to make lower grades hats

Fibers are sorted by grade, washed, and dried in the sun, the rays also bleach the fiber, which makes it easy to later dye in a particular colour.

Due to extreme heat of the Yucatan Peninsula, the palm fibers would become rigid above-ground; Therefore the weaving occurs in caves. You can find as many as two thousand limestone caves dug out of the ground in the gardens of most houses in the town of Becal. The caves provide a damp & humid atmosphere in which the fibers become pliable and more easily woven. It's not uncommon that entire families spend most of the day in these caves weaving.

They begin weaving from the center to create round shapes. The weavers weave at such a pace that fingers become a blur. They have wooden blocks to shape the hats, and conch shell is often used to smoothen the weave into shape around the wooden block. Becal is famous for it's hats but locals as well produce an assortment of artisanal items like small mats, baskets and hand fans, mainly directed to the tourist industry.

TEKITI

The palm pieces were created in collaboration with the organisation of **TEKITI**. Founded by **Sofia Cruz del Rio Castellanos** and supported by technical designer **Ana Farias Cordova**. Their organization focuses on supporting artisans from Mexico by creating steady work with fair pay and ethical conditions. Mostly Tekiti works with hotels or companies who need a large quantity of artisanal work for décor or souvenirs, but they also work on specialized projects who focus of integrating traditional crafts into design.

The palm weaving was made by **Bertha María UC Herrera and Don Gonsalo UC Chi**. They are family and have worked with the technique for a long time passing from generation to generation. Berta and Gonsalo use the palm that grows in their backyard. They created 24 circles and 12 square mats with blue and black variations and different sizes. In the Atelier to create the "**BerthAzul dress**" the square mats were used to create the base of the dress, it had to be reinforced so that the shape would stay especially because once you cut the material it starts to ruffle. The circles were hand sewn to create the wave effects. Similar techniques were used for the "**Don Gonsalo Jacket**" and "**Palma top**", as well as for the bags made with palm.







"UC PALM BAG" Designed by Liesbeth Sterkenburg. With Materials by Bertha UC Herrera and Don Gonsalo UC CHI

BLACK CLAY

This craftsmanship comes from **San Bartolo de Coyotepec in Oaxaca**. The origins of barro negro pottery extend more than 2,500 years, with examples of it found at archeological sites, fashioned mostly into jars and other utilitarian items. It has remained a traditional crafts of the Zapotecs and Mixtecs of the Central Valleys area to the present day .

The color of barro negro is due to the properties of the clay, and is not colored. The earth used to extract the clay is cleaned to remove impurities, which can take a month of soaking and settling out the clay from the rest of the soil. After this process, each piece takes about twenty days to complete. After it is shaped, the pieces are set to dry in a well-insulated room to protect them from sudden changes in temperature. Drying can take up to three weeks. If the piece is to be polished so that it turns out shiny black when finished, it is polished when the piece is almost dry. The surface of the piece is lightly moistened and then rubbed with a curved quartz stone. This compacts the surface of the clay and creates the metallic sheen and dark color during firing. This is also the stage when decorative accents such as clay flowers or small handles are added. The pieces are then fired in underground pits or above ground kilns, using wood fires that heat the objects to between 700 and 800 °C. When they emerge, the polished pieces are a shiny black and the unpolished ones have a grey matte finish.

The '**Llerys Nelly**' Pieces were created in collaboration with **Nelly Ortiz**, who founded her own company 6 years ago called '**Llerys** '. She learned the craft from her family who had worked for many generations with black clay. Nelly studied Agronomy but was drawn back into the creativity of black clay craft. She creates her own designs ranging from traditional to more experimental and works with small companies and designers

For this collaboration Nelly interpreted birds and hearts with her own designs and made each bead by hand. She made 12 birds, 8 hearts and 3 kilos of beads, each piece carved with tiny details all unique. In the atelier we put together the beads with the birds creating the "**Nelly Llerys top**" a Jewellery type top, highlighting the birds with flowing movements around the upper body. Also the beads were used to decorate trousers and a to create a floorlength dress.











REBOZOS

The rebozo is one of the most representative accessories of Mexico,

it dates from the pre-Hispanic era. The rebozo itself shows various influences from early colonial period, which probably come from the various cultures that had contact at that time, such as European and Asian.

The name comes from Spanish, from the verb that means to cover or envelope oneself. However, there have been indigenous names for it as well, such as "ciua nequealtlapacholoni" in colonial-era Nahuatl which means "that which touches a woman or something like her," "mini-mahua" among the Otomi and in the Nahuatl of Hueyapan Morelos it is called "cenzotl" from a phrase that means "cloth of a thousand colors."

There are various indigenous garments that share physical characteristics with the rebozo. They include the ayate, a rough cloth of maguey fibre used to carry cargo, the mamatl, which is a cotton cloth also used to carry objects and which often had a decorative border, and the tilma (used for carrying and as a garment). The main European influence is most likely the Spanish mantilla, although a southern Spanish garment called a rebocío (introduced to the area by the Moors) may have also played a part. The rebozo clearly has had many influences also seen through the ikat patterns.

Today, the rebozo can be found in all parts of Mexico and just about all women in the country own at least one regardless of socioeconomic class. In many villages, women are still born in them, grow up with them, get married with them and are buried in them. It is still commonly worn in church by rural women.

A traditional rebozo is woven on a backstrap or upright loom, and can take thirty to sixty days to weave, and may be woven from cotton, wool, silk, or rayon; some are woven coarsely and are made for daily work.

Backstrap looms are widely used around Mexico. After Mexico was colonized new techniques, like the use of a pedal loom, and materials were introduced and later on fused in the making of the fabrics, and the rebozo as we know it, was born.

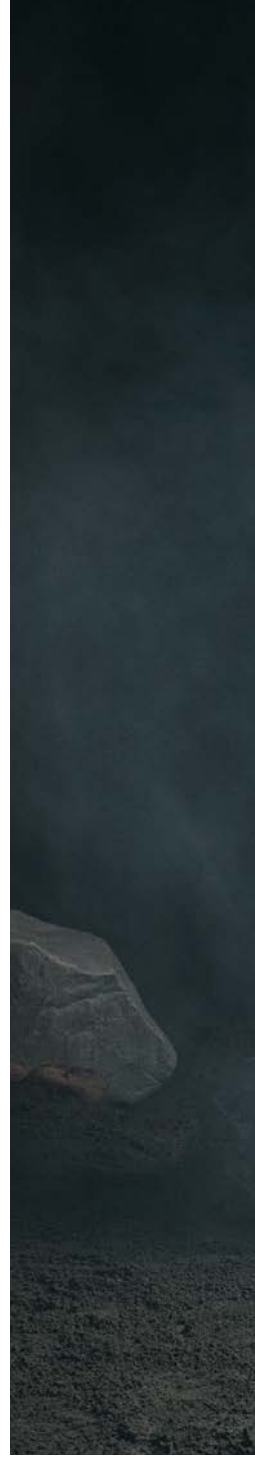
"Rebozos Duarte"

Jose de Jesus Antelamo Ortega Duarte started weaving rebozos since 1996, in **Santa Maria del Rio** located in **San Luis Potosi** an area that is renowned for the beautifully crafted rebozos. His family was already dedicated to the craft and he learned weaving skills from them. He took courses organized by the government to stimulate and conserve craftsmanship where he further enriched his skill set. Antelamo works mostly with rayon, cotton and silk focusing on creating high quality rebozos. He usually will sell his pieces to local shops, sell in market places and recently expanding his business online via facebook.

During the research it became evident a lot of artisans were doing their businesses online primarily via facebook, especially through out the pandemic. For our collaboration we discussed materials and colors, and what the rebozos would eventually become. It took about a month and a half for the rebozos to arrive since our initial contact. In the atelier it was most important that the material would not be cut, so that there would be no damage or waste. The rebozo dresses "**Duarte rojo**" and "**Duarte negro**" were beaded with glass bugle beads and jojoba seeds creating an optical illusion with the weave pattern. Both dresses were carefully moulded with the idea of being multisized by adding a corset.



REBOZOS DUARTE "Duarte Negro" Jose de Jesus
Antelamo Ortega Duarte





"Duarte Rojo"
Jose de Jesus Antelamo Ortega Duarte



WIXARIKA

The **Wixarika** also known as **Huichol** community reside in the northern highlands of **Jalisco**. The artisans have a special connection to their craft, mainly it has a lot of spiritual meaning and connection to nature. Their craft started by using stones to decorate their vases that were used for offerings. Eventually with the arrival of glass beads from the Czech Republic their art became more colourful. Each artisan usually adds their symbols in to their work creating an amulet for those who wear it.

This dress was created in collaboration with the organisation of **TEKITI**. Founder **Sofia Cruz del Rio Castellanos** communicated the project between the artisans and designers especially since where they reside is isolated in the mountains and the state of Jalisco is marked as a dangerous place to travel in Mexico. Technical designer **Ana Farias Cordova** helped translate the designs so that the artisans could weave and shape the flowers, it was a process that took a lot of time and it required a lot of trials.





The **"Wixa dress"** was co-created with **Ramos Ruiz Montoya, Otilia Reza González, Evaristo Carrillo de la Cruz, Natalia Minjarez González and Florentina Minjarez González**. They form a small community who gather to create Wixcarita art. This project was quite a challenge because it was applying their craft into an experimental piece. For this pieces the artisans had to weave the beads in segments, restricted to a width of 5cm and lengths of different sizes that had to correspond to the pattern and print of the dress. This process took about 6 months to weave and 3 months in the atelier to put together. Each segments we had to fasten by had an backwith a fabric so everything would stay in place. The material is not flexible at all so all the pieces had to be exact so it can fit properly.

The **"Colibri dress"** and the **"Fleuri dress"** were created in collaboration with **Perla Ramírez, Nelly Clavel Carrillo, Magda Soledad Carrillo Nazario, Martha Nazario Cosió, Celedonia de la Cruz López and Carina Rosales González**. They interpreted flowers and colibris in different shapes and sizes with their own personal and unique designs, a total of 184 pieces. In the atelier all the pieces were divided into pairs and places in an organic way surrounding the body, each piece is surrounded by tiger grass highlighting their colours and details.





Woven beads with Evaristos initial



Beading loom

COW HORNS

The horn is part of the history of Tequila and it is that the 'jimadores' (A field worker who harvests agave plants for tequila) when going out to the field for their working day, carried a horn around their necks to "give their little horse a drink" this tool was used in turn to serve a little tequila that was enjoyed in small sips to endure the days work.

There is a process to clean and polish the horn, they receive the horn and put it to soak so that the pure shell remains, it begins to be carved with tools to remove any excess and leave it completely clean. It is cut to the desired size and begins to polish to give it shine and have a nice finish.

There are different sizes and it goes without saying that there will never be two alike.

Artisans **José Ascención Juárez Real, Refugio González Pérez and Pedro Alberto Juárez González.** have worked with how horn for many generations, usually making tequila shot glasses with them. They are based in **Amatitán Jalisco.**

For the collaboration they send cow horns that were most alike and measured about the same so that **Luc Aarts** could apply them to the shoes







COLLECTION LOOKBOOK





"BERTHAZUL DRESS" "UC Bag" Liesbeth Sterkenburg
Bertha María UC Herrera and
Don Gonsalo UC Chi

"Hamaca shoes"
Luc Aarts
La casa de las Hamacas





"WIXA dress"
 Ramos Ruiz Montoya, Otilia Reza González
 Evaristo Carrillo de la Cruz, Natalia Minjarez González
 Florentina Minjarez González





"Tiger grass shoes"
Luc Aarts

"Colibri dress"
Perla Ramírez, Nelly Clavel Carrillo, Magda Soledad Carrillo Nazario,
Martha Nazario Cosío Celedonia de la Cruz López, Carina Rosales González





"Fleuri dress"
Perla Ramírez
Nelly Clavel Carrillo
Magda Soledad Carrillo Nazario
Martha Nazario Cosío
Celedonia de la Cruz López
Carina Rosales González



"Duarte Rojo dress"
Jose de Jesus Antelamo Duarte Ortega







"Duarte Negro"
Jose de Jesus Antelamo Duarte Ortega

"Gonsalo Jacket"
Bertha María UC Herrera
Don Gonsalo UC Chi





"Palma top" "jipi rojo bag" Liesbeth Sterkenburg
Bertha María UC Herrera
Don Gonsalo UC Chi





"Tixcocab dress" Adriana Cauich and Teresa Castillo



"UC Azul bag" Liesbeth Sterkenburg
 Bertha María UC Herrera *Ilder
 Don Gonsalo UC Chi



La casa de las hamacas
 Sachiko D'Mijo Alonso and Mónica Bustamante de Mier
 "Adriana teresa dress"
 Adriana Cauich
 Teresa Castillo



Collective Uedi Di Pehini Arcoiris Mariela Espinosa
"Artemisa Suit" Artemisa Perez Bacillo and Sandra Perez Bacillo



"Palma Sol bag" Liesbeth Sterkenburg
Bertha María UC Herrera *líder
Don Gonsalo UC Chi



Collective Uedi Di Pehini Arcoiris
Mariela Espinosa

"Sandra shirt"
Artemisa Perez Bacillo
Sandra Perez Bacillo



"Llerys Nelly top"
Nelly Ortiz





"Nelly dress" "San Bartolo shoes" Luc Aarts
Nelly Ortiz



ACKNOWLEDGEMENTS

Collection
Zyanya Keizer

Bags
Liesbeth Sterkenburg

Shoes
Luc Aarts

"Duarte Rojo dress" "Duarte Negro"
Jose de Jesus Antelamo Duarte Ortega

"Llerys Nelly top" "Nelly dress" "San Bartolo shoes"
Nelly Ortiz

Collective Uedi Di Pehini Arcoiris
Mariela Espinosa

"Artemisa Suit" and "Sandra shirt"
Artemisa Perez Bacillo
Sandra Perez Bacillo

La casa de las hamacas
Sachiko D'Mijo Alonso
Mónica Bustamante de Mier

"Ticocob dress" "Adriana Teresa dress"
Adriana Cauch

Teresa Castillo

Organisation TEKITI

Sofia Cruz del Rio Castellanos
Ana Farias Cordova
"Colibri dress" and "Fleuri dress"
Perla Ramírez
Nelly Clavel Carrillo
Magda Soledad Carrillo Nazario
Martha Nazario Cosió
Celedonia de la Cruz López
Carina Rosales González

"WIXA dress"
Ramos Ruiz Montoya
Otilia Reza González
Evaristo Carrillo de la Cruz
Natalia Minjarez González
Florentina Minjarez González

"BertAzul dress", "Gonsalo Jacket"
"Palma Top" "Jipi Rojo bag" "Japa Azul bag" "UC bags"

Bertha María UC Herrera *líder
Don Gonsalo UC Chi

Horns "Ascencion shoes"

Photography : Violaine Chapallaz

Assistant: Suus Waijers

Art Direction Photoshoot and Fashion Film and
Production: EAUX STUDIOS

Director: Remy Cats

Cinematography: Daan Hunttinga

Talent : Maria Anouk

Set Design : Willemijn Bos

Makeup and Hair: Anh Nguyen

Look book

Talent: Florence

Makeup: Catalina brown

Photography: Zyanya Keizer

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