

Contributions of Textile Narrative as a Pedagogical Practice for the Construction of Peace and Historical Memory on a Small Scale

Aportes de la narrativa textil como práctica pedagógica para la construcción de paz y memoria histórica a pequeña escala

  Gabriela M. Cano Salazar¹

  Orlando Scoppetta²

¹ Corporación Universitaria Minuto de Dios, Colombia

² Corporación Nuevos Rumbos, Colombia

Fecha de recepción: 15.10.2023

Fecha de aprobación: 12.09.2023

Fecha de publicación: 18.12.2023

Cómo citar: Cano Salazar, G., Scoppetta, O. (2023). Aportes de la narrativa textil como práctica pedagógica para la construcción de paz y memoria histórica a pequeña escala. *UCV Hacer* 12 (4), e120401

<https://doi.org/10.18050/revucvhacer.v12n4a1>

Autor de correspondencia: Gabriela M. Cano Salazar

Abstract

This article explores textile narrative as an emerging pedagogical methodology in contexts marked by conflict and violence. Through initiatives such as the “memory sewing circles”, affected people come together to knit and embroider, using the creative act as a means to capture painful experiences, but also as an educational tool for resistance, denunciation and healing. These textile narratives, rooted in diverse cultures, facilitate the reconstruction of both individual and collective memories, strengthening cultural identity and promoting social change through creativity and collaboration. The article highlights the importance of incorporating these memory-related practices, emphasizing their potential as restorative methods that not only contribute to healing the social bonds affected by violence, but also drive a pedagogical approach based on the process of recovery, resilience and social transformation.

Keywords: Textiles, pedagogy, armed conflict, cultural resistance, collective memory, social development.

Resumen

Este artículo explora la narrativa textil como una metodología educativa emergente en entornos marcados por conflictos y violencia. A través de iniciativas como los “costureros de la memoria”, las personas afectadas se reúnen para tejer y bordar, empleando el acto creativo como un medio para plasmar vivencias dolorosas, pero también como una herramienta educativa para la resistencia, la denuncia y la curación. Estas narrativas textiles, enraizadas en diversas culturas, facilitan la reconstrucción de recuerdos tanto individuales como colectivos, fortaleciendo la identidad cultural y promoviendo el cambio social a través de la creatividad y la colaboración. El artículo resalta la importancia de incorporar estas prácticas relacionadas con la memoria, destacando su potencial como métodos restaurativos que no solo contribuyen a sanar los vínculos sociales afectados por la violencia, sino que también impulsan un enfoque pedagógico basado en el proceso de recuperación, resiliencia y transformación social.

Palabras clave: Textiles, pedagogías de la memoria, pedagogía, conflicto armado, resistencia cultural, memoria colectiva, desarrollo social.

INTRODUCTION AND BACKGROUND

Textile narrative is an ancestral form of expression in diverse cultures around the world that is experiencing a renaissance as a pedagogical tool in environments marked by conflict and violence. In this paper, we investigate how textile techniques, traditionally linked to craftsmanship and ornamentation, have become powerful instruments for the recovery of memory, denunciation and recognition of victims, especially in areas affected by armed conflict.

Memory sewing rooms, as they are known in certain contexts, are places where people gather to knit, embroider and sew. However, what they really intertwine are their experiences, sufferings and longings. Through the collective creation of weavings, these communities express and materialize their memories, turning the act of weaving into a form of resistance and political manifestation. This paper details how the textile narrative not only acts as a record of past events, but also as a means for teaching and social change; thus, promoting a memory-based pedagogy that seeks to have an impact at both the individual and collective levels.

By describing the importance of these practices in the formation of historical memory and cultural identity, this analysis offers a perspective on how textiles can be used as inclusive and restorative educational tools, proposing a methodological framework for their application in the reconstruction of the social fabric in contexts affected by violence. This approach not only values the relevance of personal and collective narratives in the process of healing social wounds, but also highlights the role of creativity and collaboration in creating more promising and resilient futures

In Colombia, a silent movement has been developing around a common practice: using textile techniques to tell stories related to violence, social inequality or discrimination. In different cities of the country, groups of people gather to sew without the expectation of a utilitarian product, but to tell their story to the rhythm of the movement of needles, threads and scraps of fabric. This practice could be categorized as a hobby, a craft production or a

form of group therapy. However, it is more than that. In this text we tell how textile storytelling has pedagogical dimensions in the sense of allowing the meaningful expression of the life stories of people affected by violence, discrimination and social inequity.

METHODOLOGY

This research focuses on the analysis of textile narrative as a pedagogical alternative in situations of conflict and violence. It explains how textile activities, such as the “memory sewing circles”, function as educational tools to resist, denounce and heal. Likewise, a documentary method is used to review and analyze bibliographic and theoretical sources that support the connection of textiles, collective memory and social change. This process involves carefully studying specific cases, collecting testimonies and observing community interactions related to textile creation, all with the objective of reflecting upon their impact on the reconstruction of the social fabric. In addition, this study seeks to establish a methodological framework applied to educational projects focused on historical memory and peace building.

Textiles in history and history in textiles

Although less well known than other artistic vehicles such as writing, painting, sculpture and architecture, the use of textiles to tell stories has antecedents in diverse cultures around the world. Around the world, textiles have been used for direct practical purposes, such as clothing and protection, and as carriers of stories, symbols and cultural traditions. Textiles are derived from plants, animals and synthetic molecules, require laborious effort to obtain, and have been of such importance that trade, cultural and political exchange has been marked by stories such as the “Silk Road” (Postrel & Luengo, 2021).

Weaving, in addition to an inherent task of dressing or decorating, has also been a practice loaded with cultural meaning transmitted through generations, with the imprint of the worldview of the people, so that an ordinary person of urban habits can distinguish a Wayuu textile from an Andean one with little instruction.

In the Andean cultures of South America, such

as the Quechua and the Aymara, textiles play a fundamental role in the transmission of stories and knowledge. The “tupu” and “unkuna” are examples of textiles that incorporate iconographies representing myths, genealogies and historical events (Bayburtlu, 2021). In turn, the weavings of the Mayan peoples in Mexico and Guatemala are loaded with symbolism and narratives. The geometric designs and figures depicted on textiles can tell stories about Maya cosmogony, as well as everyday aspects and community history (Eicher, 2001).

This relationship between weaving and storytelling is not exclusive to the Americas. From medieval and Renaissance Europe come textiles such as the Bayeux Tapestry, which documents the Norman conquest of England in 1066. In Ghana, the Kente tells stories of origins, ancestral exploits and cultural values. From Indonesia, the Batik became popular in much of the world for ornamental purposes, but originally it was used to tell stories of the people from that part of the world.

The link between textile narrative and resistance to violence in the Americas

It is possible that this story has many nuances that have been lost over time, but the story goes that in Chile a group of women took on the task of capturing their experiences in times of the military dictatorship in humble pieces of arpillera, that is, in potato sacks. As the practice spread, it became more important as a movement of political expression. It is said that this movement was underestimated by the state bodies in charge of repressing the voices of protest for being an expression of women in simple pieces of cloth. They underestimated these two factors loaded with history and supported by organizations such as the Vicariate of Solidarity, which gave it international transcendence. When the regime recognized the scope of this movement, it tried to repress it, but the works of the *arpilleristas* were already traveling around the world, also amplified by Chilean women in exile (Doolan, 2016).

It is risky to attribute to Chilean women *arpilleristas* the origin of textile narratives as a way of confronting, denouncing or resignifying violence, since these narratives are typical of different cultures, as was explained at the beginning. It is probable that they have been the origin or that they have served as an example and amplifier for other countries. The fact is that

this form of textile narrative has been applied to the context of ongoing conflicts, as in the case of Colombia, or post-conflict, as in the case of Guatemala, where this type of methodology has served in the context of the psychosocial reparation process of women who have been victims of sexual and domestic violence (Cabrera Pérez-Armiñan, 2022).

Textile narrative and sewing circles

Textile narratives are made of a fabric of historical and cultural resonances. They are the continuity of a complex manual and cognitive process that involves the human tendency to enrich what in principle is the resolution of a practical need. In this case, the fabric represents the represented universe, the experience, the culture, at the same time it becomes a vehicle of political expression, of denunciation, without losing the strength of the narration of personal feelings, of the pain caused by violence, the loss of loved ones and territories.

Perhaps for this reason, those who participate in the textile narratives, men and women, describe an experience of great value. Next, we will explore why from a pedagogical sense these textile practices “(...) are technologies of thinking, listening and cohesion, as well as memory artifacts that allow us to materialize what we think and feel, and to access the different stories lived in a territory or in different territories that are woven together, articulating different textile times simultaneously in the same fabric or textile” (Whaley, 2023).

In Colombia, the textile narratives have been adapted to tell the facts of the armed conflict that have significantly altered the lives of communities. This movement has expanded through very different parts of the country, some scenarios of the bloodiest violence (González, 2014; Pulgarín, 2020), others, such as the *costureros* (sewing circles) of Bogotá in which people who have been victims in different parts of the country or who in the capital are affected by discrimination and social inequity meet (Sánchez-Aldana *et al.*, 2019).

The sewing circles are the realization of a space in which groups of people seek to tell their personal and collective history through textile techniques such as sewing, weaving, embroidery and others. The circles of memory use textile narrative as a methodological tool that, in turn, is part of what is known as “pedagogies of memory” and

consists of the articulation of practices referred to the processes of meaning and appropriation of recent history by subjects who travel through space and time to reconstruct individual and collective events (Centro de Memoria, Paz y Reconciliación, 2015).

Sewing circles are spaces of care, creativity and intimacy, where people feel safe, united by the same thread: listening and memory. Memory is what each of us uses to give meaning to life. It is part of who we are, it has to do with what we remember, what priority we give to it. And when either individuals or social groups suffer situations of violence or when their human rights are impacted, that being, that world, is fragmented and destroyed. When people remember and make memory in many ways, including textiles or art, it is a way of repairing that wound, while violence is happening, especially if it is state violence. The Sewing circles have become the community strategy in which pedagogies of memory that are based on the textile narrative take place. In turn, the textile narrative is born as a practice that has pedagogical implications.

The memory sewing circles also work with social metaphors that allow us to understand our own and community experiences. One of them is that of the body as a territory of memory, that is, the body as that first territory that we inhabit, as a historical body that builds memory from all the vital experiences through which it reconfigures its reality.

The community accompaniment provided by the memory sewing circles has made it possible to analyze the consequences of violence on the corporeality and integrality of people, territories and communities and the importance of reflecting on these affectations and forms of resistance from scenarios of care, affection and listening, in a daily and generally feminine key. In this way, they have been able to map territorial conflicts, needs and hopes through representation in the body itself, approaching territorial explanations through corporeal subjectivity. Although this seems to be an explanatory tool, on the outside, it is also deeply self-reflective because it requires us to place ourselves in a corporal way in the conflicts in order to construct the meaning of life and strengthen social fabrics based on individual and collective recognition of vulnerabilities and strengths in and from the territories.

Textile narrative and the pedagogy of memory

Violence has qualities proper to destruction: to tear apart, dismember, disappear, deny, silence, hide. The textile craft is, on the contrary, constructive: to gather, to add, to weave, to embellish. It starts with concrete objects that in some cases are waste, such as the appreciated scraps. The weaver, in this case, the person who tells his or her story, takes each object and adds it to their creation according to a script that they have created individually or collectively. Regularly the weavers agree on a common work that will have an exhibition purpose since, given the growing recognition of the weavers, their works are exhibited in public activities or museums.

From the studies on the textile narrative, the characteristics that constitute it as a pedagogy of memory can be deduced. These are activism and memory, since the textile pieces document personal and community experiences around the armed conflict and serve as tools for resistance and denunciation; meeting spaces, insofar as the meetings where the pieces are created encourage dialogue and the transmission of knowledge among the participants and their communities; social transformation, given that textile elaborations, while telling stories, also promote healing and justice, creating a political and pedagogical impact. Finally, the other distinctive element of this pedagogy is identity and community; through textile work, women strengthen their identity and build a community based on shared experiences and mutual support (Catrileo, 2023; González-Arango et al., 2022; Martínez, 2023).

For the reconstruction of memories, truths and territories, in plural, we start from individual testimonies or life stories in a narrative journey that involves the past for the reconstruction of the present and the imagination of the future. These individual life stories are intertwined with the community histories and memories of the territories and have as a pedagogical horizon the Never Again! of the atrocities experienced because, not only did it happen to each individual; it happened to all of us, all of us as a society, this is the “memorial citizenship”.

These practices are also inspired by the methodological strategy of psycho-socio-emotional education called “The Craft of Everyday Life” (Arango Cálad, 2024), which recognizes cycles (daily, weekly, monthly, annual, vital and

intergenerational) for the transformation of coexistence processes, applicable in local and regional contexts characterized by extreme polarization and multidimensional violence in the different spheres of public and private life and are leveraged in the pedagogies of memory, which, in turn, is articulated with training/educational strategies aimed at the appropriation of citizens' historical consciousness and the configuration of plural and diverse, but cohesive communities, based on the ethical sense of memorial citizenship (Rubio, 2012).

A pedagogical proposal

The memory sewing circles open a methodological possibility through textile narrative to explore other ways of telling and listening to both pain and hope, using stories to collect the power of testimony and listening from the individual and community, to promote processes of incidence and social denunciation with textile supports as a pedagogical practice, rescuing the plots of pain and empathy from the everyday to the social-community and even to support the formation of communities of affection and care on a small scale to sustain life, understood as psychosocial practices of hope and artistic expressions that symbolize, denounce and re-signify pain.

The sewing circles apply textile narratives with practical purposes that have to do with the recovery of memory and mutual support in circumstances that caused harm. In this sense, the methodological proposals have two purposes: one is to contribute to give a systematic and reproducible character to something that is already happening, and the second is to recognize the pedagogical value of the practice based on the recognition of its value.

In the sewing circles of Quirigua and Chapinero in the city of Bogotá, the methodology "Triptych Weavings: memories, peace and territories" was applied. This methodology reorganizes the dynamics of the sewing circles considering that, although what brings together the participants is the event that caused the pain, the people had a before and an after. This perspective comes from the recognition of the resilience of the people participating in the sewing circle and is compatible with Alejandro Castillejo-Cuellar's proposal in terms of truly placing people at the center of the process, rather than the needs for research or knowledge production (Castillejo-Cuellar, 2022).

For Castillejo-Cuellar, public institutions have domesticated the words of the victims; their personal and collective testimonies, inviting us to ask ourselves the question: How can we take in the words and silences that have been entrusted to us? Likewise, he reflects on what should be the very notion of testimony, proposing in this sense a novel methodology to collect pain and suffering without focusing on the literalness of violence, which constitutes a philosophical and profoundly political bet (Castillejo-Cuellar, 2023).

To approach the notion of *testimony*, Castillejo proposes approaching the victims' stories, both individual and collective (and not necessarily oral or written) as an articulation of layers of experience. Similarly, he proposes listening to testimony as a biological, cultural and social process that is different or distant from literal violence, maintaining the integrity of the testimony, without accommodating it to "data."

The memory sewing circles, without intending to, have followed this methodology that highlights the constructive and productive dimensions of pain through deep listening and care. One way of looking at it is that victims' organizations have been built around pain and conflict; in other words, they have collected pain in order to build themselves on a daily basis. This capacity for agency is part of the politics of life, of how war defines daily life; according to Castillejo, of how one learns to live from that abyss and in the midst of the wound.

Listening to people in their own terms and on a daily basis seems to be the key to decolonize the word and the testimony of the victims; that is, without putting at the center the eleven victimizing events or human rights violations stipulated in the Victims' Law, but rather the persons, their vital story.

According to Castillejo, in the epistemology of human rights there has been no room for the everyday because the discourse applied is universalizing and dehistoricized. There, politics and agency revolve around ideological confrontation, politicking and competition with the State, never around people, since attention is paid to the data that "fit" in the 11 legally recognized victimizing events based on the circumstances of mode, time and place as the only dimensions of analysis, leaving out the narrative structure of the testimonies, of the life stories.

In order to move away from the circumstances of mode, time and place and focus on people, Castillejo proposes to focus on three moments of a victim's testimonial narrative account: The before or the anticipations, who or how the individual or the collective was before the violent events. *The during* or devastations, how and what were those violent events.

At the same time understanding violence or devastation as inscriptions of power in the four vectors of existence in terms of the body: inscriptions of power over the body (dis-corporalizations), language: inscriptions of power from language (stigmatizations centered on ways of naming the world through stigmas, biases from language to deny the other with social metaphors using language as a weapon and from denial to extermination there is a step because there are socio-historical circumstances for it), space: inscriptions of power on the place or social space (deterritorialization, such as internal displacement and exile), time: dis temporalizations (breaks with the times of the social). The aftermath of the violent events or the future, which is the imagination of the future from uncertainty and on a small scale and in an everyday key (those efforts of peaceful resistance that to a certain extent go unnoticed).

Promover procesos de pedagogía de la memoria histórica del conflicto y verdad a partir de una metodología fundamentada en educación socioemocional, las mediaciones y la resolución pacífica de los conflictos

The impacts and consequences of the Colombian armed, social and political conflict are innumerable, the subjects who suffer from them are called "victims", who have had to live the horror of war in their bodies, families, populations and territories. A restorative proposal for the life of the victims of the conflict is psychosocial and socioemotional care, defined by the (Ministry of Health and Social Protection, 2019) as *"the set of articulated processes of services that aim to promote the recovery or mitigation of psychosocial damage, emotional suffering and impacts to psychological and moral integrity, to the life project and life in relation generated to the victims, their families and communities, as a result of serious violations of human rights"*. However, psychosocial assistance should also ensure that the conflict situations experienced can be dealt with in a non-violent manner and for this, the synergy with the "pedagogy for peace" allows

the generation of reflections and processes of empathy, reconciliation and tolerance, so that instead of revenge, they can move towards scenarios of forgiveness to transform the violent episodes experienced into situations that allow them to restructure their life projects and generate processes of resilience.

Peace education, according to the Office of the High Commissioner for Peace (2017), is understood as *"(...) new educational forms, that is, new practices to address social contexts where there are or have been various expressions of conflict and violence."* Within peace pedagogies, art plays a fundamental role. According to (Álvarez Castro & Domínguez Lacayo, 2012) art is *"a tool for interpersonal development, for the expression of ideas and feelings, for the promotion of social and cultural changes. As a tool, it facilitates self-knowledge and self-valuation, since it creates broader and more analytical perceptions of reality"*. Artistic expressions thus make it possible to establish dialogues to generate possibilities for improving the quality of life of the victims.

On the other hand, there is no single narrative of the conflict and the war, although official history has made us think so. This has made invisible our capacity to generate agreements and peace on a small and medium scale. In the Colombian context there is a strong ideological struggle between hegemonic memories (official history) and dissident memories of the truth, which prevent the construction of ethical-political consensus on the facts and events that have violated the life and dignity of individuals, communities and vital ecosystems historically excluded from the condition of subjects of rights.

In these complex contexts, it is therefore important to strengthen community processes that recognize the other as a valid interlocutor, which represents an advance towards the construction of bonds of "proximity" between one and the other, rebuilding, as Castillejo would say, the hope for a different future, based on the social imagination of the future, where the "We" have a place. It goes without saying that, in order to move towards peace, it is necessary to generate small-scale transformations, starting with the different spheres of daily life, assuming the political co-responsibility of the different actors and sectors of the institutional framework and the citizenry in the consolidation of processes of democratization of society.

Textile making as a pedagogical and restorative practice contributes in many ways to the construction of peace and historical memory on a small scale in contexts of violence and conflict. When speaking of restorative practices aimed at reconfiguring the social fabric at local, regional and national levels in contexts where human and environmental rights have been seriously violated throughout past and recent history, it is necessary to highlight the importance of social and institutional processes of reconstruction of historical memory and collective memory that contribute to the dignity and visibility of victims as subjects of rights and to the legitimization of their claims.

CONCLUSIONS

Textile storytelling emerges as a valuable pedagogical proposal in environments marked by conflict and violence. This methodology is based on textile techniques to tell personal and collective stories, serving to record experiences and foster recovery processes. The memory sewing circles are specific places where these techniques are applied, allowing participants to weave stories that convey resilience and improvement. These meetings promote social bonding by providing a safe space to express emotions and share painful experiences.

Through these practices, the connection between memories and the reconstruction of identities fragmented by violence is facilitated. Textiles become tangible testimonies that embody stories of suffering and hope, thus contributing to memory-based learning. This approach not only documents acts of violence, but also uses creativity as a tool for social and educational change. By actively engaging in the creation of textile works, participants collaborate in redefining their individual and collective histories, thus strengthening community ties and fostering resilience.

In addition, the use of the textile trade as an educational method incorporates elements related to the psychosocial-emotional sphere, facilitating a respectful approach to past experiences and encouraging reflections on empathy, reconciliation and tolerance. The sewing workshops function as spaces for experimentation where new forms of teaching

and healing are explored, reshaping social structures at the local, regional and national levels in situations where human rights have been violated.

Therefore, this educational proposal highlights the importance of recognizing and appreciating the stories of affected people as key elements for democratic processes and peace building, highlighting the value of daily actions in the transformation of environments marked by violence and conflict.

Declarations:

Acknowledgments: To Marina Salazar from the Costurero de Suba. To Claudia Girón and Mary Garcés from the Costurero de las Verdades, Kilómetros de Vida, Memoria y Paz.

Contribution of authors :

Gabriela Cano Salazar: conceptualization, methodology, review, supervision.

Orlando Scoppetta: conceptualization, methodology, writing.

Ethical approval and consent of participants: Because this is a review article and no participant-specific information is used, this article does not require ethical approval or consent.

Conflict of interest: the authors declare that they have no conflicts of interest.

REFERENCES

- Álvarez Castro, S., & Domínguez Lacayo, M. D. C. (2012). La expresión artística: Otro desafío para la educación rural. *Revista Electrónica Educare*, 16(3), 115-126. <https://doi.org/10.15359/ree.16-3.7>
- Arango Cálad, C. (2024). La paz en Colombia: Construcción psicosocial de una pedagogía de la convivencia. *Saberes y prácticas*, 9(1), 1-19. <https://revistas.uncu.edu.ar/ojs3/index.php/saberesypracticas/article/view/7889/6399>
- Bayburtlu, Ç. (2021). The Reflection of Patterns and Clothing Forms of Various Cultures on Contemporary Clothing Design; The Peruvian Example. *IBAD Sosyal Bilimler Dergisi*, 9, 198-226. <https://doi.org/10.21733/ibad.806300>

- Cabrera Pérez-Armiñan, M. L. (2022). Arpilleras of Sexual and Domestic Violence in Post-War Guatemala: Accompaniment in Processes of Psychosocial Reparation. En E. Lira, M. Cornejo, & G. Morales (Eds.), *Human Rights Violations in Latin America* (pp. 117-133). Springer International Publishing. https://doi.org/10.1007/978-3-030-97542-5_9
- Castillejo-Cuéllar, A. (2022). *Cuando los pájaros no cantaban: Historias del conflicto armado en Colombia* (Primera edición). Comisión de la Verdad. <https://www.comisiondelaverdad.co/cuando-los-pajaros-no-cantaban>
- Castillejo-Cuéllar, A. (2023). Escuchar de otra manera. Oralidad y sonido en el volumen testimonial de la Comisión de la Verdad de Colombia. *Estudios Políticos (Medellín)*, 68. <https://doi.org/10.17533/udea.espo.n68a02>
- Catrileo, A. (2023). El arte textil mapuche como práctica pedagógica de refusal generativo. *post(s)*, 9, 26-43. [https://doi.org/10.18272/post\(s\).v9i1.2970](https://doi.org/10.18272/post(s).v9i1.2970)
- Centro de Memoria, Paz y Reconciliación. (2015). *Oficios de la memoria*. <http://centromemoria.gov.co/wp-content/uploads/2020/05/LIBRO-OFI-CIOS-DE-LA-MEMORIA.pdf>
- Doolan, E. (2016). Textiles of Change: How Arpilleras can Expand Traditional Definitions of Records. *InterActions: UCLA Journal of Education and Information Studies*, 12(1). <https://doi.org/10.5070/D4121028883>
- Eicher, J. B. (2001). The cultural significance of dress and textiles. *Reviews in Anthropology*, 30(4), 309-323. <https://doi.org/10.1080/00988157.2001.9978289>
- Gonzáles, I. (2014). Un derecho elaborado puntada a puntada. La experiencia del costurero Tejedoras por la memoria de Sonsón. *Revista Trabajo Social*, 18-19, Article 18-19.
- González-Arango, I. C., Villamizar-Gelves, A. M., Chocontá-Piraquive, A., & Quiceno-Toro, N. (2022). Pedagogías textiles sobre el conflicto armado en Colombia: Activismos, trayectorias y transmisión de saberes desde la experiencia de cuatro colectivos de mujeres en Quibdó, Bojayá, Sonsón y María La Baja. *Revista de Estudios Sociales*, 79, Article 79.
- Martínez, S. (2023). *Tirar del Hilo, Subvertir el Nudo: Hibridaciones Virtuales entre los Oficios Textiles, la Pedagogía y los Afectos* [Tesis de Antropología, Universidad del Rosario]. <https://repository.urosario.edu.co/server/api/core/bitstreams/e58fed12-297b-4370-873a-f22f09828e26/content>
- Ministerio de Salud y Protección Social. (2019, septiembre 24). *Retos del sector salud y de protección social en la atención integral de las víctimas del conflicto armado en Colombia*. https://www.minsalud.gov.co/proteccion-social/Paginas/Victimas_Inicio.aspx
- Postrel, V., & Luengo, L. (2021). *El tejido de la civilización Cómo los textiles dieron forma al mundo*. Ediciones Siruela, S.A. https://www.siruela.com/prensa.php?id_libro=4398
- Pulgarín, L. (2020). El tapiz de Mampuján y sus tejedoras: El Museo Nacional de Colombia como espacio para narrativas del conflicto armado. *Cuadernos de Curaduría*, 119-137. <https://www.museonacional.gov.co/Publicaciones/cuadernos-de-curaduria/Paginas/Forms/DispForm.aspx?ID=19&RootFolder=%2FPublicaciones%2Fcuaernos%2Dde%2Dcuraduria%2FPaginas&Source=https%3A%2F%2Fmuseonacional%2Egov%2Eco%2FPublicaciones%2Fcuaernos%2Dde%2Dcuraduria%2FPaginas%2Fcuaernos%2Dde%2Dcuraduria%2D16%2Easpx>
- Rubio, G. (2012). El pasado reciente en la experiencia chilena: Bases para una pedagogía de la memoria. *Estudios pedagógicos (Valdivia)*, 38(2), 375-396. <https://doi.org/10.4067/S0718-07052012000200023>
- Sánchez-Aldana, E., Pérez-Bustos, T., & Chocontá-Piraquive, A. (2019). ¿Qué Son Los Activismos Textiles?: Una Mirada Desde Los Estudios Feministas a Catorce Casos Bogotanos. *Athenea Digital. Revista de Pensamiento e Investigación Social*, 19(3), 1-24. <https://atheneadigital.net/article/view/v19-3-sanchez-perez-choconta>
- Whaley, D. (2023, marzo 24). *Tramar desde los tiempos textiles*. Jardinlac. <https://www.jardinlac.org/post/tramar-desde-los-tiempos-textiles>