ISSN: 2594-4630
Vol. 5, n. 3

REVISTA DE ENSINO EM ARTES, MODA E DESIGN
DOSSIÊ ESPECIAL I ENCONTRO DE GTs DO COLÓQUIO DE MODA

EDITORIAL

Surviving is the best way to resist

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The pandemic has revolutionized everyone's daily lives, but it has done more than that.

The pandemic has made us stop, change routines, adopt new habits and rhythms, but not only that.

The pandemic has caused us anxiety, anguish, work overloads, and many uncertainties, among many other hours of lost sleep.

The pandemic has brought the world to a standstill, it made nature breathe in the first days of lockdown, but it has shaken up governance and planning.

The pandemic has generated infections, organic complications, and, to date, September 1, 2021[1], has caused the death of 581,228 Brazilians.

The pandemic has caused indescribable grief, like that of the friends, loved ones, and family members of these thousands of Brazilians who have died, and it has also brought about transformations and needs that were previously unimagined.

Faced with the human condition, the pain of unemployment and hunger, or the absence of the love that is gone, gone without leaving behind the right to say goodbye to the lifeless bodies, the changes experienced in the academic world become diminished in their importance or discussion. Among the wreckage, why mourn the broken porcelain?

Even so, we, the survivors, have more than ever the duty to ensure that the academic world, the one that helped the world in the face of all uncertainties and generated the relieved sigh of "at last, the vaccine," remains alive and active.

1 https://github.com/CSSEGISandData/COVID-19 Accessed on: 09/01/2021.

Like a swimmer thinking about that one more stroke he needs to make in order to reach the Olympic edge, the Brazilian Association of Studies and Research in Fashion, after many group reflections, has adapted to the world in turmoil due to the pandemic and organized an alternative version of the 16th Fashion Colloquium, which was scheduled to take place in Ceará in September 2020. In hope that "all this will pass," the Association planned a different kind of event, one that can include researchers and people of all shades and interests who gravitate around the world's largest academic fashion event. This is how the 1st Meeting of the Fashion Colloquium Working Groups came about, held online from October 16 to December 2, 2020, via the YouTube[2] streaming platform.

The event was held every day, on a schedule that was followed to the letter. All the people involved had the opportunity to listen, see, think, and often communicate their research, professional experiences and work.

These Internet users, in the isolation of their homes, facing the solitude of their screens, received an invitation to participate in the current special edition of the Journal of Teaching in Arts, Fashion and Design.

Each interested party had the opportunity to submit their work until April 2021, adapting it to the standards of the journal, and to submit their academic efforts to peer review again.

Not everyone was able to meet the deadlines or standards, nor was everyone approved in the new round of readings, however, all participants helped the field to mature in the ever-needed reflection on fashion and its historical, cultural, sociological, productive, and technological dimensions. In these times of so many changes and reflections, the texts presented during the online event and many of those submitted highlighted an urgent dimension for reflection and revision: the fashion system and its constant reproduction of privileges and normative discourses, which impose standards and invisibility. In 2020, the speeches, reflections and writings of the "Colloquium" effectively focused on the issues of decoloniality and its discussion agenda: the insistent denial of a society produced in diversity and plurality.

As Luciana Ballestrin tells us, summarizing the thinking of Sérgio Costa (2006), decoloniality or postcolonialism—the first nomenclature used by Latin American researchers who are aware of their socio-historical-cultural condition—places side by side, in its different perspectives, the "discursive character of the social," the "decentering of narratives and contemporary subjects," the "method of deconstructing essentialism," and the "proposal of an epistemology that criticizes the dominant conceptions of modernity" (COSTA, 2006, p. 83-84 apud BALLESTRIN, 2013, p. 90), which, in turn, require Brazilian fashion researchers affiliated with the perspective of decoloniality to pay the same attention to the discourses that the dressed bodies emit, in order to decentralize the hegemonic narratives and the imposed social models, opting for methods and theories that do not start from supposed essences and that remain constantly critical, even in the face of ready-made answers and catchphrases

2 Opening available at: https://www.youtube.com/watch?v=MyGrduYDeYk. Accessed on: 09/01/2021.

that, in the eagerness to fight, are repeated until the involved meanings, claims, and realities become empty.

In order not to drag out this editorial, which belongs to a journal focused on teaching, there is nothing better than to remember the master Paulo Freire, whose postcolonial sensibility was the forerunner of many others because he was always attentive to his surroundings, capable of dialogue and fascinated by difference:

> Imported education, the manifestation of the character of an alienated culture, is a mere superimposition on the reality of the importing society. And because this is the case, this "education," which ceases to be education because it is not in a dialectical relationship with its context, has no power to transform reality (FREIRE, 2011, p. 117-118).

As educators, we hope that decoloniality becomes present in the fashion system, with the critical and inventive capacity of designers, but also of managers, marketing and advertising teams, consumers, opinion makers, researchers, and especially those who teach in higher education fashion courses in our country. After all, the future demands an academic world that is ever more present, less encased in its towers of titles and edicts and able to bring about the transformations that are fundamental to humanity's existence with social justice and sensitivity.

As João Colares said at the end of his thesis:

> It is urgent, in any case, that we continue to advance in the construction of practices, concepts, and languages that strengthen a critical, decolonial pedagogy in our continent, linked to an emancipation project that guarantees everyone's right to existence, to work, to freedom, to justice, and to education (COLARES MOTA NETO, 2015, p. 348).

One last thing: due to the opening of the 15th Forum of Fashion Schools, the first to be held online, on September 8, 2021 the first part of the 3rd edition of the Journal of Teaching in Arts, Fashion and Design will be launched at the event and the second part of the same edition will be added, as planned for the four-monthly periodicity, on October 1st of this year.

We hope everyone enjoys reading all the texts, which were courageously reviewed twice by both the scientific committee of the 1st Meeting of the Colloquium's WGs and the advisory committee of this journal, and which, due to their contribution and value, have once again been approved for publication.

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