



A Conversation with Elvira Espejo

Sol Marinucci, Elvira Espejo, Valeria Zamparolo, Moriana Abraham, Ritu Sethi, Rachel Kelly, Alejandra Mizrahi

What follows is the English translation of a transcript from the video conference held with Elvira Espejo.

Elvira Espejo is a visual artist, weaver, poet, essayist, and narrator of the indigenous Aymara and Quechua oral tradition of her home region of Oruro. Espejo was director of the Museo Nacional de Etnografía y Folklore in La Paz, Bolivia until 2020.

Valeria Zamparolo (VZ): the British Council Argentina started out in 2018, thinking about the application of Crafting Futures, global program by the British Council that has spread to as many as 20 countries worldwide. In Argentina the identity of this program was built through dialogues and encounters with different professionals in the country in both the public and the private sector. The first phase involved a survey where we received around 600 responses. Another part of the first phase is conversations and discussions which involves understanding the relationship between design and crafts, and celebrating the value involved in this interaction. A dream team was put together, and I believe that it is thanks to this dream team that we were able to materialise this meeting. Sol Marinucci, is the general coordinator of the program. She has put her heart and soul into thinking about this program in Argentina. This year we were joined by Ritu Sethi, from India. Ritu is the founder-trustee of the Craft Revival Trust, a knowledge-based organization targeted on preserving the sustainability of immaterial cultural heritage. Rachel Kelly, is a teacher, a craftswoman, and a researcher at the University of Manchester. Rachel collaborated with the Crafting Futures Program Philippines, and worked with the Itneg, a community of women weavers living in the region of the Northern Cordillera of this country.

We work in partnership with REDIT Argentina. I think that all the women who are part of this network have joined us today, I would also like to thank all the volunteers that are working on gathering this very important information, as well as everyone else, for all the efforts that you are investing in this project.

Elvira, First of all, I wanted to thank you for taking time off your busy schedule to be with us.

I'm giving the floor to Moriana. Moriana, please introduce the rest of the team.

Moriana Abraham (MA): REDIT stands for "Inter-University Network of Clothing and Textile Design". In brief REDIT network, exists since 2013, comprises seven public universities from across Argentina. It was created as a result of the need to work with clothing and textile design in locations where fashion design did not exist formally. Redit's chief goal was to research these aspects and professionalise this discipline wherever it was needed, working on the link between design and crafts. This is something that is quite evident in many regions of Argentina. These universities represent our entire territory. Our network is still missing a Southern university: that's on our to-do list.

In addition, as public universities, we work on issues of interest to our country and the state. Our main role is to train individuals, in consideration of the development needs of our people. This is why we were so excited to take part in this research, in this process. When the British Council invited us to join this program, we thought that we had an interesting experience to contribute, as well as a valuable team of people. Some

of these, the youngest, who are present at this meeting, help us on the ground, and are getting ready to take over our work in the future.

EE: My name is Elvira Espejo, and I'm from the south of Oruro. Bolivia. I come from several generations of women weavers: my grandmother, my mother and I myself are weavers. Apart of my training as a weaver, I studied to become a visual artist. And then I shifted towards research and academic topics.

MB: You are truly multifaceted, and your experience on the ground is really vast. This is why we would like to ask you: what tools do you think communities need in order to effectively add value to their crafts and thus connect with other societies?

EE: I think this question does not actually reflect the current reality. We cannot really say what tool a given community requires. I believe each community is different, and so are its actions. I see that in Bolivia, for example, a highly diverse country. I work with over 900 women weavers from across the country. Our actions differ entirely depending on each geography. There are the highlands of the Altiplano, the midlands, located on the hill valleys, and the lowlands, on the plains. The Altiplano —which stands out for a higher amount of camelid fibre— is entirely different from the midlands. The valleys, in turn, have more vegetable fibre, such as cotton and *garabatá*. The dynamics is thus entirely different. Based on this broader perspective of things, actions will differ considerably. There are communities that require more research and restoration. Others need to have a sales or a technical assistance system. It all depends... I think that a broader type of assessment is in order. That's what we do: we provide specific aid depending on each community's needs.

MB: Based on this geographic diversity, how do you develop medium and long-term projects? How do you go about detecting these needs and creating forward-looking projects?

In Argentina, researchers doing work on the ground tend to come and go from communities without really engaging with them. Within the communities themselves, there's a feeling that they have opened their doors and hearts, only to see that there's no progress afterwards. How do you ensure project continuity within your communities?

EE: That will largely depend on project specialists, who often intervene in these communities. It's a serious problem, because they have funds for a specific period of time, and to make matters worse, they do not belong to these communities. Projects have two facets: they're both internal and external. Their internal focus is the community —which is usually the main player— and what it can provide. And that is where many weaknesses come up, as project specialists are seldom familiar with the structural language of the community's members. This is why we've decided to put our focus on making communication more fluid. This task has been easy for me, as I speak

the Aymara and Quechua languages, which are also spoken in Argentina, Chile, Peru, Ecuador, and even Colombia. Fluid communication enables building empathy vis-à-vis communities, in the short, medium and long term. Our experience was not as managers or makers, but rather, as leader trainers. This is very interesting, as we're helping them to become their own managers, instead of depending on a third-party for several years: otherwise, when that third-party leaves, serious problems may arise.

We've seen this several times. Having the community take agency for their project has led to more stable results.

MB: True, that's of paramount importance, as well as sustainable leadership training, because oftentimes these leaders fulfil several roles, and the community needs to be properly structured to be sustainable over time, right?

EE: Absolutely.

Ritu Sethi (RS): First of all, lovely to meet you, Elvira. You've touched on so many things, because you yourself are a maker, an academic: you wear so many different hats, and that's why your perspectives are so important for us. What I want to ask you and I start by stating that as crafts and its practices are by their very nature so diverse. For instance from location of practise to source of raw material to process and material, and many other factors, so it is hard generalise. Yet, we need parameters that for want of a better word, is a set of "best practices": what would craftspeople want for themselves? What would they want out of a project? What would they want out of their relationship with designers, with the market? Amongst other answers – this would help us convey to those in the eco-system who want to work with them. To build a set of practices that lay down practices that are ethical, equal and fair.

And the second aspect is: what would designers, project leaders, academics except from craftspeople? If we build these two infrastructures, at least we have a starting point. Of course everything will be tailored, like you said, to a community: we cannot generalise. But certain things we can.

I also would like you to expand on what you said about empowering people so that projects continue over time within the community. Would you give us more ideas on what you would like so that things get better? Whatever you feel, based on your experience...

EE: Well, my experience is quite broad, as is my understanding of textiles, ceramics and featherwork. In fact, I have an all-encompassing understanding of art in general, because I also had to develop my knowledge from the standpoint of historical and ethnographic collections.

The first phase —which has been extremely important in different domains of my community work— is about self-reflection: trying to understand collections from an

archaeological and historical point of view. Most collections are kept in national and international archaeology museums, which do not allow access to the artists or craftspeople of the communities themselves. I do not call them craftspeople, in fact: instead, to me they are *masters* of my country. This is what they really are, because they have trained for years. This training is far richer than anything you can get at university. Universities offer five years' worth of graduate training, plus maybe an additional five years of Ph.D. studies. But within the communities, as I said, this memory, which is handed over from generation to generation, is entirely different from formal training: for instance, I took up weaving when I was only six years old, and went through all possible learning phases until I turned 25. In this sense I feel profoundly experienced in my own personal terms.

So that's why to me, craftspeople are the men and women masters of my country. Along these lines, self-reflection as something emanating from our community is what allows us to understand our past, our history. Across the world history is a matter of fusion of past experiences plus modern and contemporary ethnography.

These three dimensions often suffer appalling losses that tend to go unnoticed. As well, contemporary fusion can also spark new forms of creativity. The desire to understand these dynamics is what has led us to engage in deep self-reflection. Far from happening overnight, this is a long-term process. You have to spend at least ten years understanding these dynamics from the standpoint of epistemology, philosophy, linguistics and deep thinking. This perspective has nothing to do with economics: instead, it is about training and the quality of training. The latter is what we call "education", an entirely different concept. We're not thinking about the economic or stability-related side of things here. We are thinking about formal training, one that may afford a degree to our men and women masters. I know this is a long-term debate which has been taking place not just in Bolivia, but in Latin America at large. This needs to become a major driving force across our region, and one that requires significant effort.

In addition, the international market needs to be properly understood. Apart from the local market, which is more connected with tradition, culture and identity, there's the national and international markets. These dimensions differ considerably from one another. Our work is thus collaborative: it brings in whoever would like to engage. One such example is that of designers.

Gaps are always difficult to deal with, because of academic training, which creates huge disruptions. These disruptions are obstacles to building bridges and connecting people on an equal footing, which would enable seeing masters as equals of other collaborators. Regarding contemporary actions vis-à-vis national and international designers, that is, something connected with the safekeeping of community-based enterprises, that is, the authors of the textile piece, the design or the pattern on one side, and the fashion component on the other. All this is part of the debate on how we might integrate both in the best way possible. All these actions are of course harder to understand from the point of view of the State. It's complex as well, as these actions are rooted in the communities, in their practices. As communities of practice throughout Latin America, we're engaging in a broader debate: where can we build bridges among Mexico, Bolivia, Colombia, Guatemala and Chile? And with Argentina, of course: right now we're engaging with a community of women weavers in the Argentine North. These are conversations involving a broader platform. I'm currently in touch with women leaders in various countries. Our goal is to foster understanding and spark reflection in terms of ecosystems and the implications of creating something more, say, amiable. This involves avoiding pollution and over-consumption. Take plastic and fast fashion. I think this is a horrible worldwide phenomenon. And I believe that crafts or community arts have a different, more organic, environmentally and human-friendly, approach. They are about building a society based on mutual respect for the world's countries. These are thus our current debates and our thoughts as artists and craftspeople working at the heart of our communities.

RS: You've given us so much food for thought, and there are some points that I want to underline that would add value. The first is to reflect deeply on the traditions that these great masters follow: their history, the aspects that go back so many generations... Number two, to give them huge respect, because even though they haven't studied at the university system, the university system is only five years: like you, you have been studying from the age of six, so respect and recognition must be given for this deep knowledge that these Masters bear in their brains and in their hands.

Then you said that it's also very important that there be formal training, to understand markets and what is happening in the contemporary world, so that there can be a link between the contemporary world and the traditional world. So there's the need for training, skilling and education.

And I thought the big word that you used was "equality": whoever comes with a design project should be recognised: equality with the great masters, in fact I would say that the great masters are more equal than equal; they are the leaders and we need to follow what they recommend. Because, as you said, if you don't understand the language, if you don't have people to explain it, it leads to a communication gap. And considering what is happening now with plastic and fast consumption, these great

masters have so much to teach the contemporary world: it is an organic and a humane system. So I think this is where our thinking can really start, on what we can expect from those bringing projects and what the masters should expect.

This is my next question: there are two or three things that I'm going to put together. You said that it's very important to have a signature. I love this idea of the signature of the maker. To establish equality with the designer, the signature of the maker has to be there. Can you share your thoughts about intellectual property rights? I will ask no further questions, and leave it open to others. Thank you.

EE: Well, we've had a number of experiences concerning equality and mutual respect as human beings. We're currently engaging in considerable academic effort to compensate for the epistemological plundering that Latin America has always suffered. Information in our region is harvested and systematised away from its country of origin, and it is never fed back into its source nation or community.

Nowadays we're working with men and women masters alike to get them to sign academic productions as co-authors, alongside the academics involved. This is the result of a highly engaged and much needed project in Latin America, on which we've embarked jointly with Mexico, Colombia, Chile and Guatemala. That is the other arm of practice, in fact: interactive work involving both parties, that is, the designer or artist on the one hand, and the craftsperson on the other. We have succeeded in getting both to sign their pieces together...

I, for one, have worked alongside a Russian designer. She focused on the structural side of things, and I, in turn, took care of the creative, action-related aspect. By complementing each other, we were able to co-sign our production. This has been quite interesting as it entails building a bridge that places masters on an equal footing with other individuals. We have been working hard on these experiences, because the bad news is that "I'm the academic" discourse is still quite dominant. I believe that this position needs to be counterbalanced, and that mutual respect is required, as well as co-signing pieces as equals. That's one effort we're engaging in.

Rachel Kelly (RK): You have roles that span a two-eyed perspective, from your community background, and your work with institutions and academia. In a way, do you see yourself as a gatekeeper for the communities? I'm interested to find out about your understanding of having those two different perspectives, and what others can learn from your experience of this, potentially, in Argentina, because your position is very unique.

EE: Well, I've been lucky enough to be in touch with wide-spanning knowledge and spend several years on this effort, both on the practice side of things—in this case, by working on the creative component of productions side-by-side with men and women master weavers, and especially, side-by-side with the community—, and on the

academic side, more specifically, through research. When I work with each community, I use their own terminology —I communicate in Aymara or Quechua—, because as we know all too well, universalistic terminology is predatory. As a result of universalistic predation, content loses its accuracy, causing serious problems for indigenous communities. This is why I adopt the communities' own linguistic structure, to understand their content, to comprehend how they generate meaning from their own languages... This takes considerable time, as it requires in-depth self-reflection.

With this twofold background as a cornerstone, we have managed to accomplish self-reflection in educational terms, which is pretty amazing. It's not just about leaving the market aside from an economic perspective: it's also about wondering how society should engage in self-reflection to better understand itself. Each country has developed its own clothing tradition, its identity, its technology and its own agency system.

But these developments were disrupted with the advent of industry. There's an increasing dominance of mono-culture, mono-language, don't you agree?

This entire dynamics of mono-culture and mono-language implies forgetting a number of actions, such as the "how to make things". It also leads to employment issues, which are intertwined with the advent of machines.... These are all in-depth reflections on practice, as well as on a broader plane, I mean, not the viewpoint of a small village, but rather, a perspective from an international, national, local and regional stance. That's the position we take when it comes to mutual self-reflection as human beings. We always take different points of view: so instead of focusing on our own specific productions, we strive for a broader gaze, trying to understand, for instance, how international designers wish to use our patterns. There's a tendency towards hybridisation, whereby designers capture something traditional and transfer it to a premium fashion platform. However, sometimes, because of a failure to understand structural dynamics, they don't know how to cut a given piece of cloth, or why a fabric shouldn't be cut in certain communities due to their tradition or culture, and end up wreaking havoc with their scissors.

This is a very interesting phenomenon, as we are trying to understand the structural dynamics of culture from a scientific and academic stance. This, in turn, leads to self-questioning, on a worldwide and extremely broad basis, with the goal of comprehending things from several points of view. We should not forget, say, the scourge of pollution, or economic issues related to raw materials or the selling of goods, as nowadays organic raw materials are overlooked. I recently came back from a trip in Europe, and I was disappointed to see that organic wool was hard to get by there. Acrylic wool, by contrast, is cheaper and more available. Imagine the kind of education that is being given to societies...

This is a major, worldwide concern. I think that if the planet continues in that direction, it will lead to the breakdown of communities.

RK: Can I ask one more question?

EE: Of course.

RK: When I read about your work and your writing—and you were talking about how communities in the past have shared designs with different approaches and patterns—it made me think about community-to-community collaboration. I know that's not what we're talking about, but I can't help but think that some methods of community collaboration are also required. As well, the representation of crafts in museums is perhaps contributing to people not fully understanding the knowledge that is involved in these items: they're not just objects, they're knowledge systems, languages...

EE: Well, actually, we decided to spearhead what I'd call a decolonisation effort. I have acted as consultant in many museums, so as to understand what is going on both in Europe and Latin America. I delved into how museums evolved in the sixties, seventies, and eighties. And I somehow disliked the chronological layout that focuses solely on archaeological, historical and ethnographic aspects. Museums themselves are organised that way: there's the museum of archaeology, the museum of history, and the museum of ethnography. My process of self-reflection in Bolivia, by contrast, has led to a different development altogether. In 2013 I turned this dynamic upside down, based on my work with the various communities and their practices. Integration is about seeking other ways of understanding all this. As a result we dramatically revolutionised museography: if you want to come visit us in Bolivia and take a look at the exhibition room, we will love to show you around. We took the operational chain, which consists in understanding mutual upbringing: acquisition, treatment, and creation; tools, structures, and techniques; and naturally, the archaeological, historical and ethnographic chronology, and the social life of the object at stake. I'm talking about the social interaction that travels from a village to a community, from a community to a city and its surroundings, and maybe, to the international stage as well.

In addition, there's the issue of museography, museology, and the way all university systems are structured to impart a specific mode of perception. But we're talking about science and technology here. For example, back in the sixties and seventies, textile pieces were exhibited as if they were paintings in a frame, hanging against the wall. But when a woman weaver came to one of these exhibitions, she said: "I can't read this textile piece that it's being shown because it's not a painting; you must show me the front as well as the back. I need to understand whether it's a simple or a complex design, and be allowed to read it in three dimensions." This led me to change the entire museographic approach.

Nowadays textile pieces are hanging inside a glass frame: the viewer can see them front and back and determine if the design is simple or complex. This dynamics combines the academic gaze with practice. From an academic standpoint, I studied replicas and the historical background of these productions. I even had the opportunity of visiting the State of Nagaland, in the North of India, to study its traditional technique, which involves weaving warps similarly to some communities in the Andes. It is amazing to see how, despite geographic distances, there are tight bonds bringing both regions together. These techniques, alongside a broader perspective, travelled over here way before the European colonisation, and this implies that there's so much more to reflect on. But it requires a lot of time and effort. I had the chance to do it, and went ahead and did it.

As a result, our understanding is based on several points of view. I have loved to share worldwide experiences in discussions and conferences throughout the planet.

I think that our goal is to build this bridge between theory and practice, to provide a friendly common thread and avoid chronological distancing. Academics have always seen practitioners as "non-experts", as mere informers, and this is not fair. I believe that we need to really get down to work on this, from several standpoints. It is precisely what we have been doing in Bolivia.

RK: Thank you so much for that, it is really interesting. I'll pass it over to Sol right now, but thank you: that is a very interesting answer.

RS: Elvira, I just want to add that, again, you have said something so interesting: this whole thing about building bridges and recognising that the masters are as expert as academia, as well as the need to have 3D views of things. My question to you now is: given that in the contemporary world everything can be copied by machines, in Bolivia do you see traditional heritage crafts being duplicated, copied, faked, and sold as traditional? Is that a situation that you are facing there?

EE: Yes, we've had that experience, with mass production coming from China. The Chinese have begun to study our designs, colours and formats with the goal of duplicating them. As a result, they're manufacturing cheaply printed replicas. Now, they've been able to come quite close to emulating the texture of our textiles, but not entirely. Right now we're looking at community copyright. How are we to protect community creations here? I'm talking about heritage crafts that are handed down from generation to generation. We're currently consulting with lawyers specialising in cultural and community rights. Mexico and Guatemala are further ahead than other countries in the region. We're working with them so that we may as well acquire their perspective, as nowadays industries tend to appropriate these sources of inspiration, and potentially flood the market with their production. We're thus taking steps: we still don't know how and until when we will do it, but we're aware of this issue.

MB: I'd like to ask you a specific question in connection with certificates on the use of raw material such as wood and vegetable and animal fibre sourced from reservations, both in Bolivia and in our own countries... Has any work been done on certificates enabling the extraction of this raw material? Is any tracking done to certify that it is being used sustainably?

EE: Yes, there is an international certification system in place. There are three levels. Local certification is one of them: it entails the regions, say, the Santa Cruz lowlands, where the wood is sourced, or the Altiplano, which provides the fibre. Then there's national certification, which is linked to customs and customs experts and their power to grant certificates. The problem here has to do with the market and the economic flows it generates. I think this problem is of an international nature. The raw material in Bolivia is cheaper than in neighbouring countries: for example, Bolivian fibre is more affordable than fibre from Peru, Chile or Argentina. For this reason, many people cross over into Bolivia to plunder our raw material. People working at the frontier buy fibre and transport it to Argentina, Chile, or Peru for processing, and then sell it back at the source communities. In the face of this, cooperatives have been created with the objective of using industrialisation to their advantage. It's like a balancing act. I think it is the economy that creates these serious gaps.

MA: Would anyone else like to ask a question? I'm giving the floor to Sol, and then Alejandra.

Sol Marinucci (SM): Elvira, you've talked about the economy and the market. I'd like to know if you have concerns with regard to working on collaborative projects. You shared your worries on the market and mass sales...

EE: We've seen a downturn on sales because of the pandemic. I think that far from being exclusive to my country, this concern affects the entire world. The pandemic has hit us hard on every level, with the ensuing complications. Sales originating from international tourism have plummeted to zero. Tourism has been cancelled entirely because of COVID restrictions. In addition to that, economic flows have been seriously affected, as it has become impossible to travel from rural areas to urban ones and vice versa. We should not forget that production happens at the heart of the communities, in rural areas, not urban ones. So due to travel restrictions, many people working with cotton in the Altiplano have run out of raw material from the lowlands. The same is true of people living in the lowlands who need to make crafts out of camelid fibre.

The disruption of travel flows has created serious production and economic issues. The communities often lack access to the digital market. For this reason we're currently thinking about new approaches. The museum that I run has a store to which I would like to add a virtual arm. Hopefully this will be done soon. This is what we're trying to do to help the communities. The museum store has a direct selling format: it means

there are no middlemen, and revenues are received directly. That is one of our strategies...

MA: Thank you, Elvira. Alejandra, you had raised your hand, please go ahead.

Alejandra Mizrahi (AM): I have a follow-up question on your comment on crafts being copied abroad. Have the communities you've worked with had any experience on that score? I mean, the communities themselves attempting to replicate their crafts through machines, so as to expedite their production processes.

EE: I've never seen machines used at the communities: all I've seen them share is, perhaps, manual tools to help make a skein, which are not industrial anyway.

MB: Based on your comment on launching an e-commerce platform through the museum to sell the crafts, do you have a piece assessment system in place? What criteria do you use to determine the pieces that can be added to the catalogue? If an e-commerce platform is created, what standards will you use to choose which pieces can be sold?

EE: Well, we've engaged in a substantial documentation effort, and created a 500-page catalogue on the textiles included in the museum's art collection. The museum had over 32,000 cultural goods that had never been studied. With my arrival, we made the decision to work on catalogue development. The result was this catalogue. We did the same last year for clothing, and wrote another 500-page catalogue. So we're talking about 1000 pages on textile crafts, which comprise the entire range of creations from different regions and communities across Bolivia.

What we do with the communities is, we develop a number of replicas and work on them quite specifically. We do not innovate so much: rather, we attempt to prevent the loss of specific techniques and structures. This approach is the one used for marketing products at the museum's store. In addition, there is a strong demand for using each specific raw material.

The raw materials used must add value: we don't accept artificial materials like acrylic, even if the resulting piece looks prettier.

These guidelines are knowledge-based. It's something that can only be done by someone who is cognisant of these values. I, for one, have the knowledge, but not the problem. The same applies to raw materials such as ceramics, metals like gold, silver, copper and bronze, or precious stones like bolivianite and azurite. We have a huge array of stones for crafts in fact.

As irony would have it, the craftspeople themselves sometimes don't have access to this 500-page catalogue. This is why we have a travelling museum that visits the communities, to showcase the pieces and provide an opportunity for self-reflection. This is a radically different dynamic. I'd say that it is quite unique in Latin America that

there should be someone like me, who is knowledgeable on the practice as well as the academic side of things. I have been trained on practice and understand it, and in addition to that, I have received formal, academic, top-down training. I've learnt both perspectives and have been able to combine them.

This has been extremely interesting. Right now we're collaborating with other countries to develop the idea of integration within their societies, and enable reflection on the cultural roots of communities. This is what fully fledged self-reflection is about.

MA: Thank you. Rachel, you have a question.

RK: My question is in relation to pricing and the work in museums. My first thoughts were about pricing in the international context, and my second thought was: is this an opportunity as well for collaboration through the museums and these new places? I just wondered about that...

EE: We've had a number of exciting international collaborations. I've worked at the University of Bonn and had the chance to visit its BASA Museum, which stands out for its Latin American collection. This experience was a source of inspiration for me. The BASA Museum has housed the same exhibition—in this case made of replicas—that I organised for heritage textiles. We got in touch with textile craftspeople in our communities and organised the exhibition based on their products, which were also offered for sale.

This is an unprecedented event in Europe. It has been impressive and a trigger for a whole new level of reflection, as the craftspeople involved created the pieces in the exhibition as replicas, adding a number of innovations as well.

MA: Patricia has asked a follow-up question related to our discussion. Are there any academic experiences in Bolivia that bring together experimentation centres focusing on materials, techniques and technologies, and the work of these communities of craftsmen and craftswomen, to produce design training processes? It's a question on design, which is one of our topics of interest. Patricia is raising her hand...

EE: This is a far more academic subject. Universities are really not that permeable. For example, I'm not readily accepted at Bolivian universities, so much so that I teach more abroad than in my own country. I think the reason lies in academic egos and formal training. Hopefully we will eventually be able to make our way into the academic world, not as guests and informants anymore, but as men and women masters. I believe this will imply quite a bit of work, and will happen gradually, over time.

(The end)