

ANTONIA REINA SALAS

Designer of Exclusive Textile Products

Weaver of narratives & Material explorer

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biography

Born in Bogotá, Colombia where I studied Design at Los Andes University and worked two years at the New York brand Mola Sasa, there I was introduced to the indigenous communities and artisans of my country. The indigenous communities are one of the creators of textile luxury, people full of resilience and hands always willing to continue weaving. Through this portfolio you will see a dossier of textile projects linked to collaborating with them and translating traditional art forms and crafts, into contemporary and sophisticated pieces, defined by a combination of techniques, colors, textures and materials. Because I was raised and based in Colombia, I created products that responded to craftsmanship and artisan themes. Nevertheless my abilities to create narratives, design and collaborate can be transferred to new contexts resulting in the creation of products full of intention, value and innovation.

projects

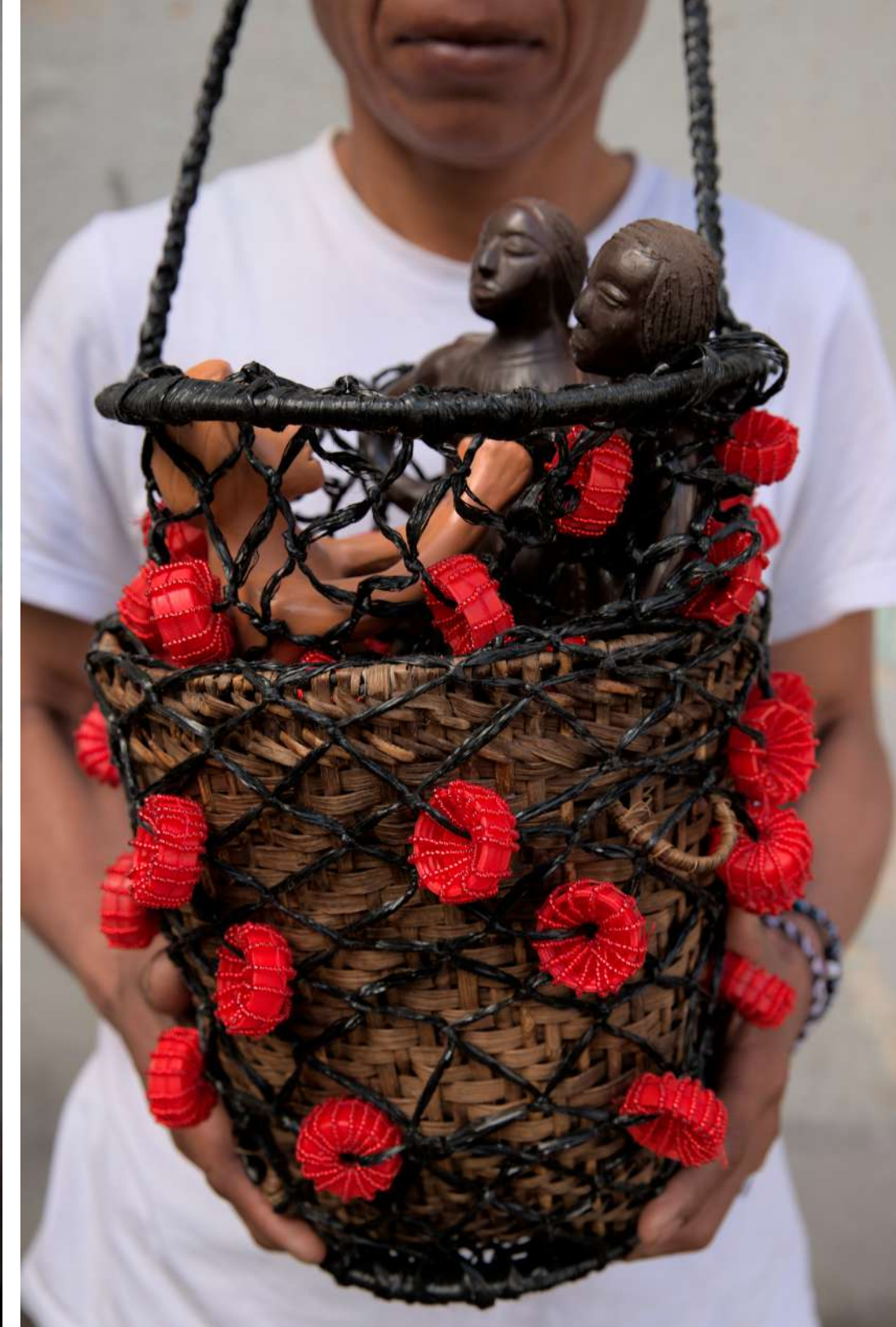


For 'The People of the River': Weaving home away from home

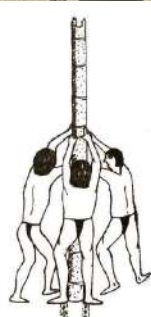
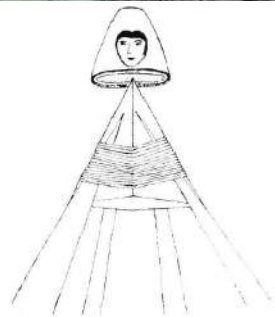
Reflective artifacts about the indigineous community Embera Katio
Bachelor Graduation Project
3 piece collection
2022

Para 'La Gente del Río': Tejiendo casa fuera de casa is a project worked hand in hand with the Embera Katio community that lived in their land of origin on the banks of the Andágueda River in Chocó and were living due to forced displacement in plastic bag tents in Bogotá's National Park. Forced displacement is a violation of all indigenous rights and is a problem that has affected the majority of indigenous communities in Colombia. Through the contacts I had with the Embera Katio in Bogotá I saw first hand the immense repercussions that this had on their culture. This project specifically addressed the effects on their material and cosmogonic heritage.

Both the creation of their ancestral home 'Dé' and the weaving of their ancestral basket 'E' are unique processes that came to a violent halt the moment they were forced to move. With the purpose of manifesting, claiming and healing the changes that this community has gone through; I created with them and for them a collection of three ancestral 'E' baskets. The 'E' basket in the project became the central symbol and the common thread that allowed us to talk about forced displacement from a different perspective. A round basket with a square base woven in 'bejuco', which in the Choco were used to carry what they needed when they moved from point A to point B, it's a basket that represents displacement for them. But a displacement decided and needed by them, before circumstances forced them to begin to associate this word with violence and pain. Together the three baskets will be presented as reflective artifacts, which evidence the implications of forced displacement for the 'People of the River'.



*Indigenous communities in Colombia represent 6% of the national population, still they are the ones that represent the greatest part of diversity in the country. They are the creators of most of the historical and valuable pieces that are kept in national museums and are the ones who to this day generate with their hands what is considered 'luxury' in Colombia.





I entered this project with the motivation of knowing a vision from a world different from mine. I wanted to enter a community, meet new perspectives of life and feel that my vision of the world expanded. This project gave me that experience, 95% of the project was sitting down to listen, sitting down to listen to 'La Gente del Río' in the National Park talk to me about their past, present and future. I learned not to assume and rather to ask, it was rare when my assumption corresponded with their reality. When materializing the collection the dynamic was similar, I would visit them and see what their hands had proposed and from there we would build. My role was to be the creator of new symbols in the attempt to transmit what they shared with me in our conversations. I was intertwining our conversations to create texts and then artifacts through materials that they already managed to tell this story. The three 'E' baskets in this collection represent the collective thoughts of a single community, the Embera Katio community.

You can look more into this project through this link:
<https://www.antoniareina.com/bts-gente-del-r%C3%ADo>



Everything I Want x Mola Sasa

Textile Development

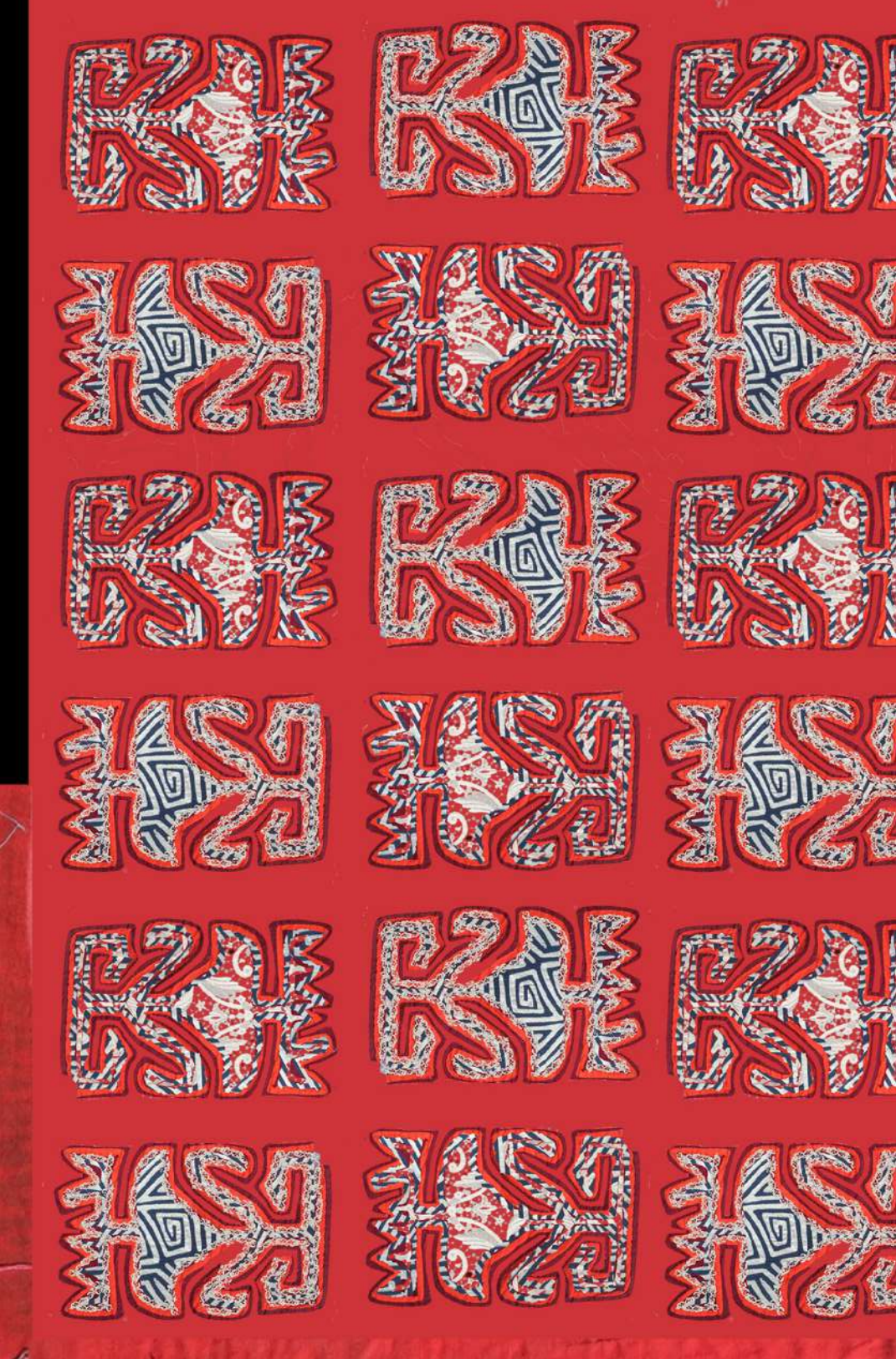
Collaborative project between the Italian brand 'Everything I want' and the colombian/american brand 'Mola Sasa'

4 textile proposals

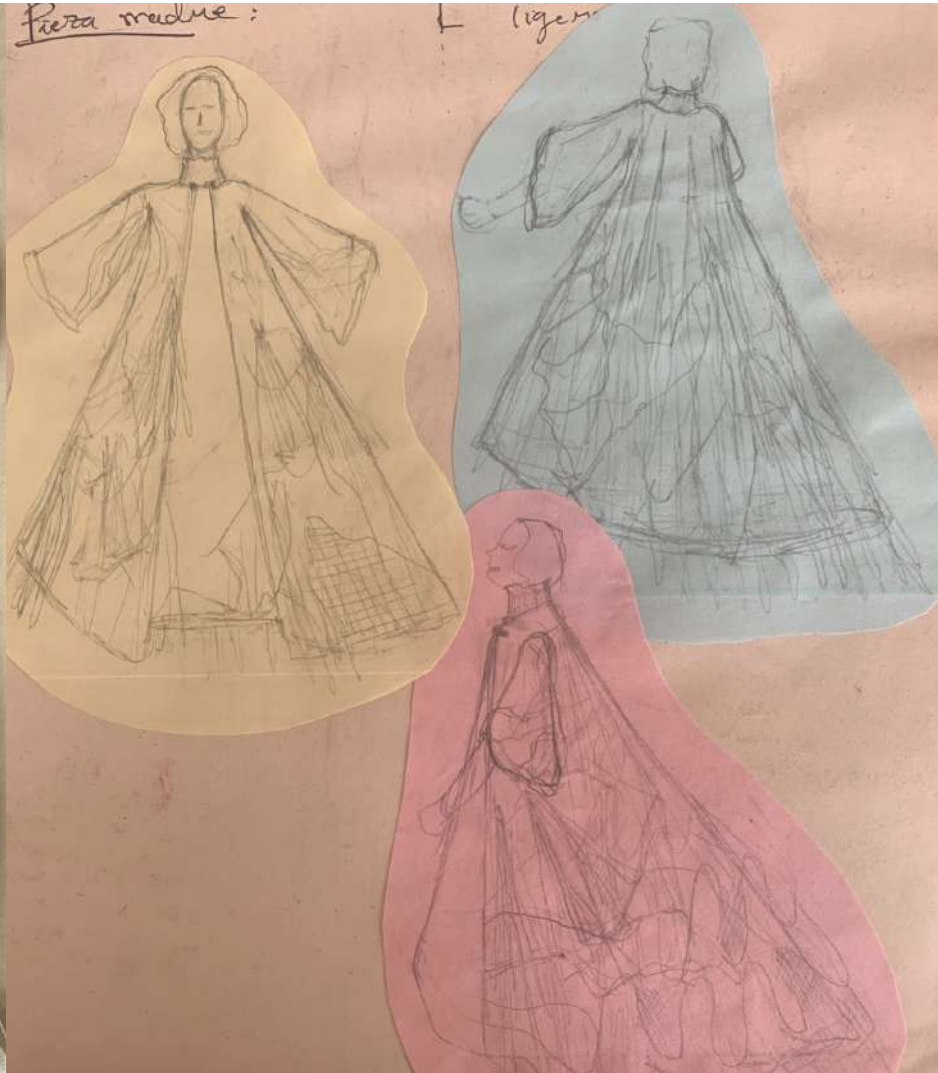
2021

This project is created from the proposal of fusing together two artisanal techniques of different corners of the world: the textiles of the Guna Dule Community from the Gulf of Urabá in Colombia and the lace of the women from the Island of Burano in Italy. The conceptual idea of the project stems from the understanding of the presence of layer in both Burano Lace and Mola Textiles and a desire to honor the process of creation of these techniques through what is conceived as finished versus unfinished and figurative versus abstract. The color of the project, came from pulling inspiration from the colors of the walls that make up the small town of Burano, Italy in contrast with the classic white of burano lace.

The textiles of the Guna Dule community are called 'molas' and are known for their appliqué work in layers, that create eccentric and geometric figures composed of different colors. Similarly, the lace in Burano, Italy is also created in layer that let them build their more organic and classic designs from there. The development of different textile proposals that would combine both techniques would lead to the creation of a wearable object. This either being the classic Venetian Cape or a collar, like the ones used by European royals decades ago.



*In the making of a 'mola' they first mark the negative space of the drawing and after that they sew and cut and with a needle and thread build one layer on top of another . On the other hand, the lace in Burano, Italy is first worked on a base in which, similar to the 'molas', they mark the negative space of the drawing and then build the design from mostly buttonhole stitches on the upper layer. When the stitching is finished, the bottom layers are removed and the burano lace remains.





For the textile development of this project I created analogous textile sketches that fused together both techniques in different ways. In some sketches I incorporated the lace as a layer in the construction of the mola, in others I experimented cutting out shapes that are frequent in the burano lace in the molas. In other sketches I took burano lace that had both finished and unfinished parts, and cut out the figures that were unfinished to let the mola textile shine through. I found interesting the unfinished look of white threads that hang while the burano lace is being made, so we incorporated it as well. To create more transparency, I played first with leaving the lace as the bottom layer and using the mola to trace the figures that the lace has or by cutting out positive and negative space to let transparency appear or layers of molas or lace. I finally explored the more traditional side of creating patchwork between the two and playing with the figurative drawing of the molas in contrast with the more abstract drawings of the burano lace.

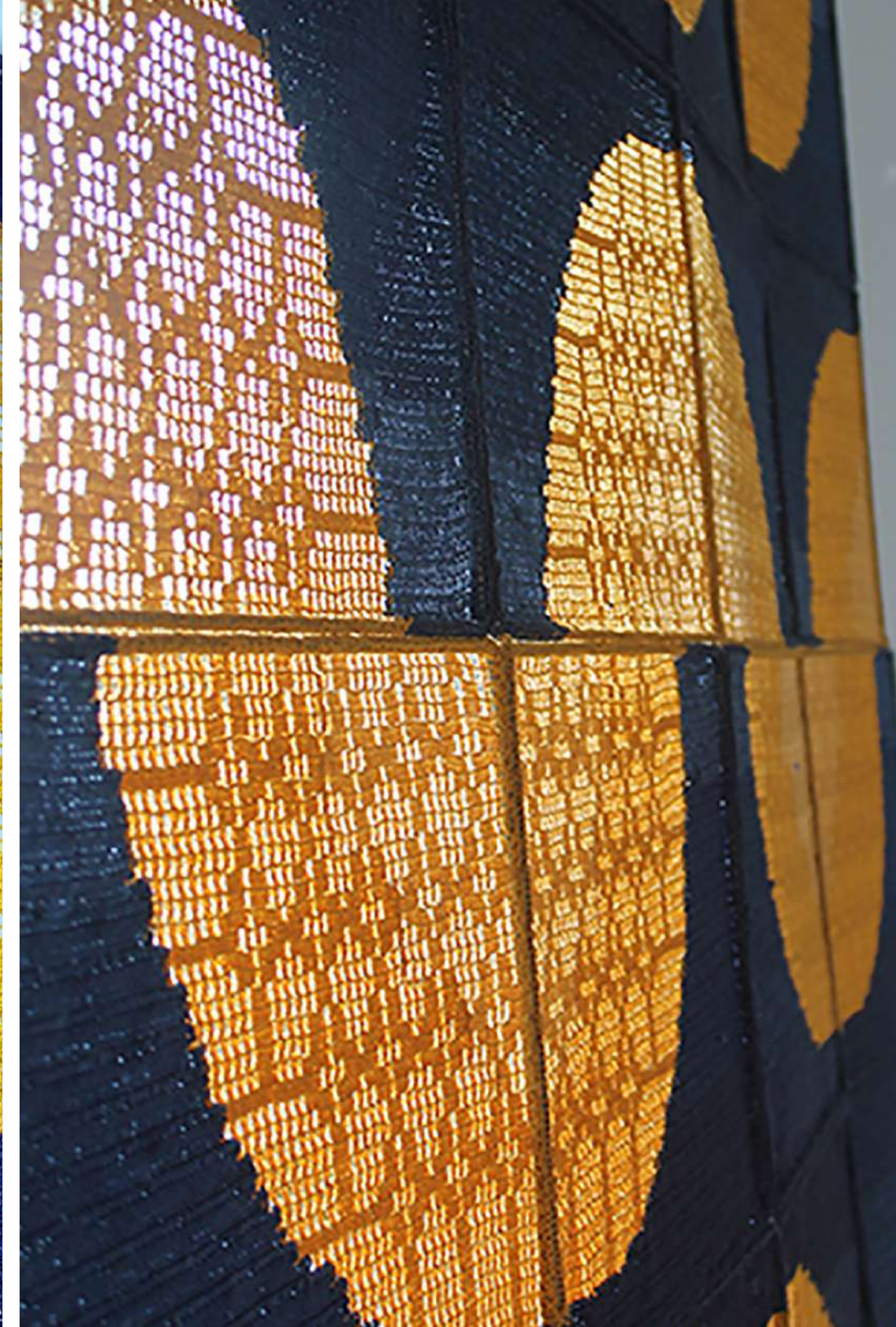
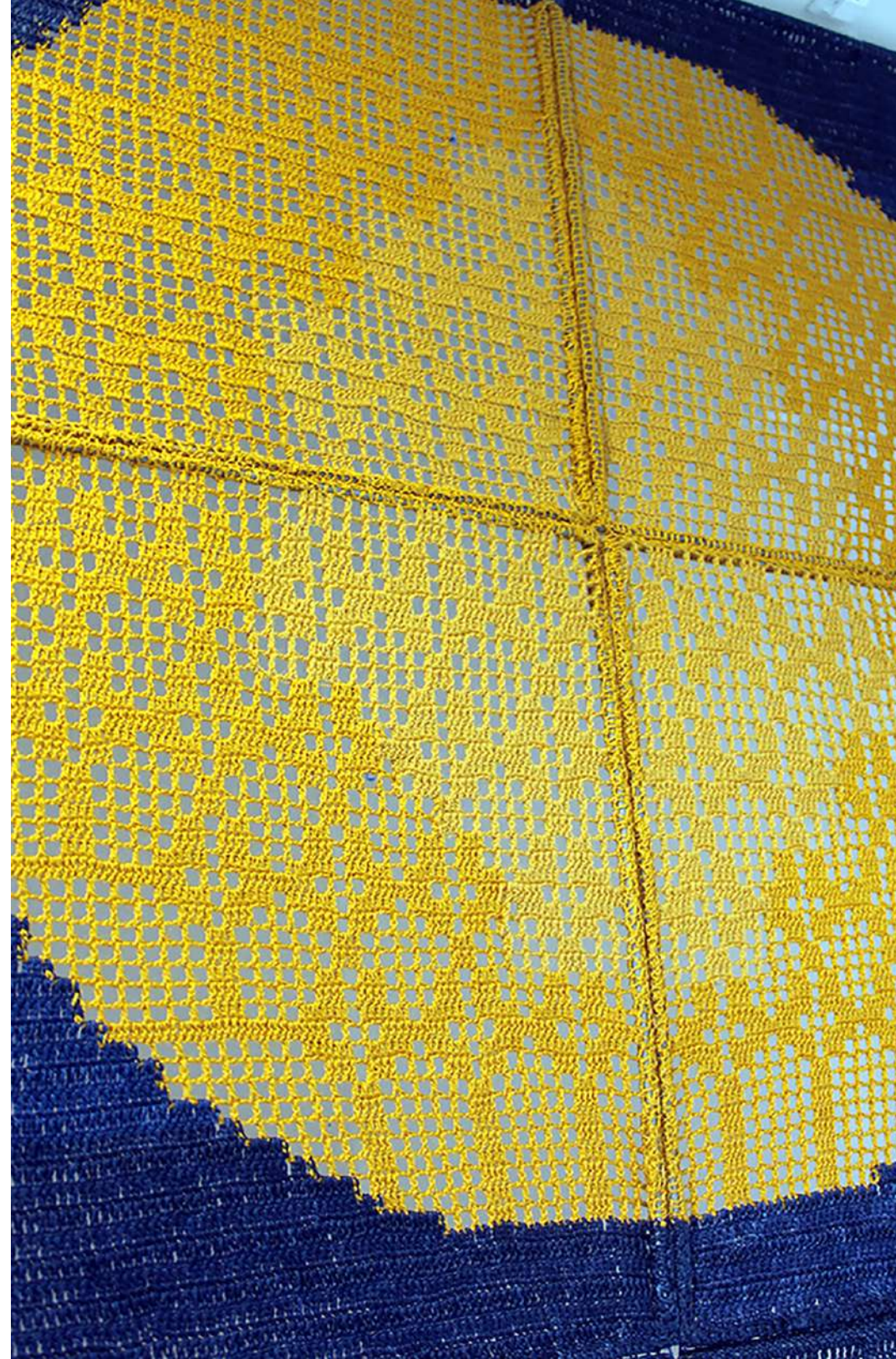
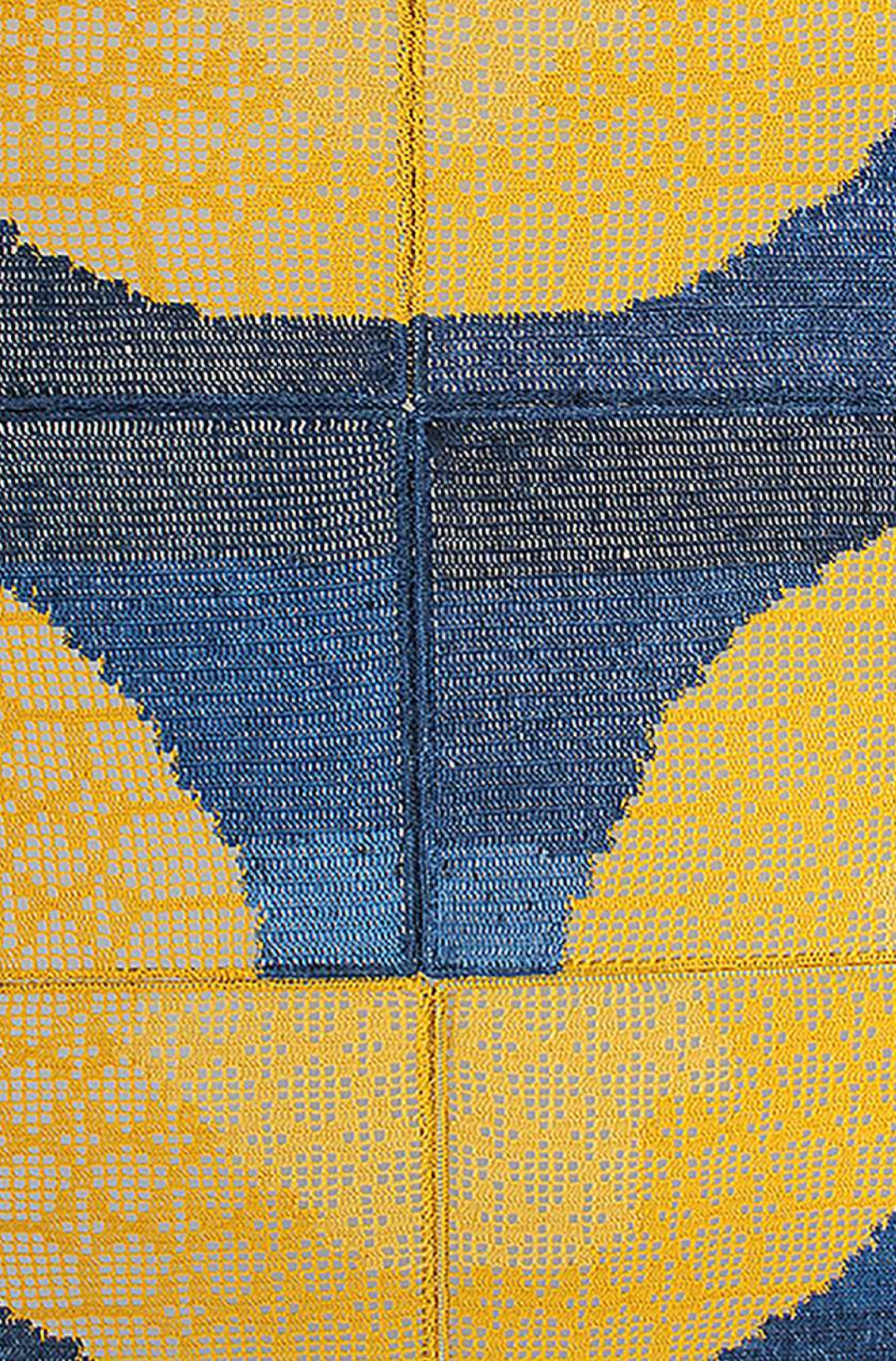
You can look more into this project through this link:
<https://www.antoniareina.com/everything-i-want-x-mola-sasa>



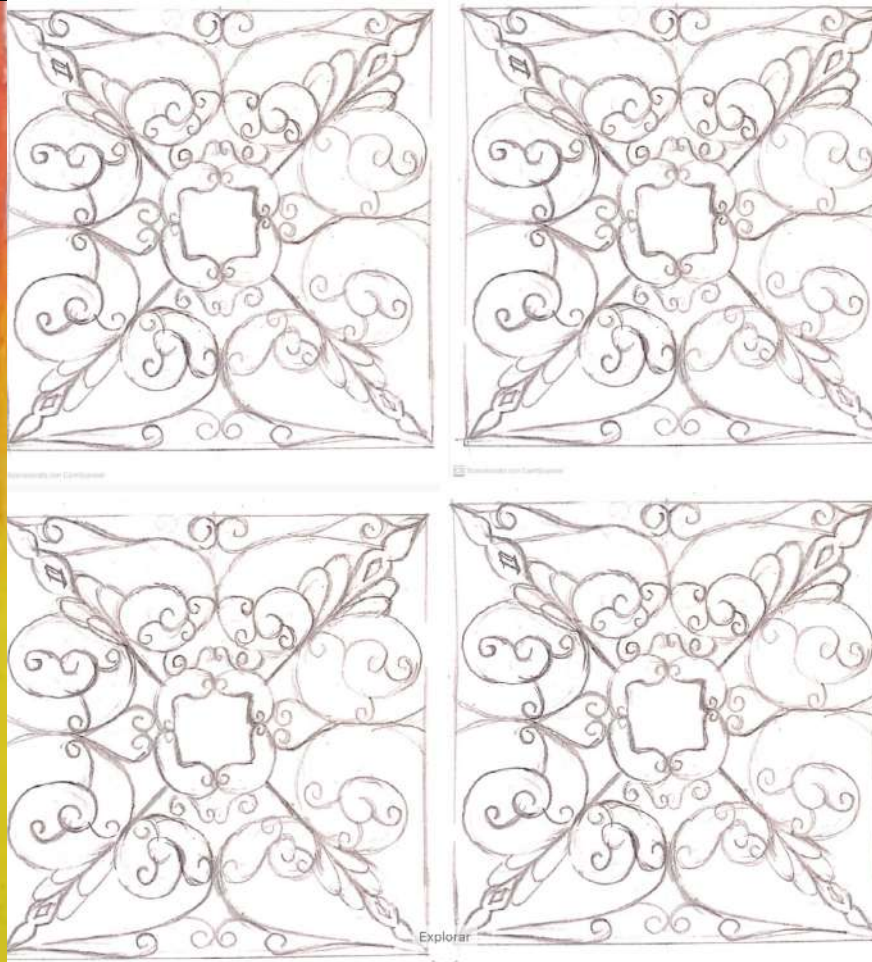
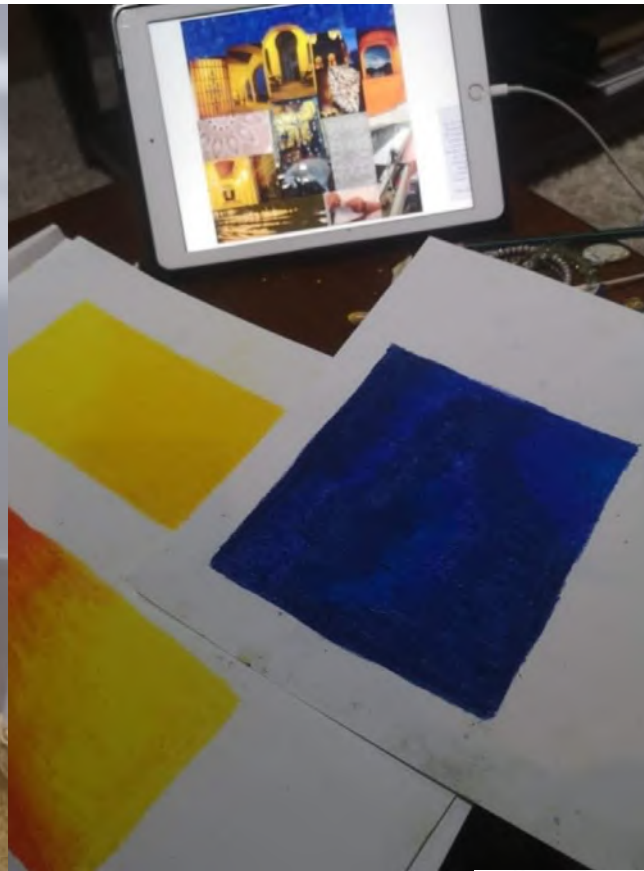
The memory of a momposinian landscape

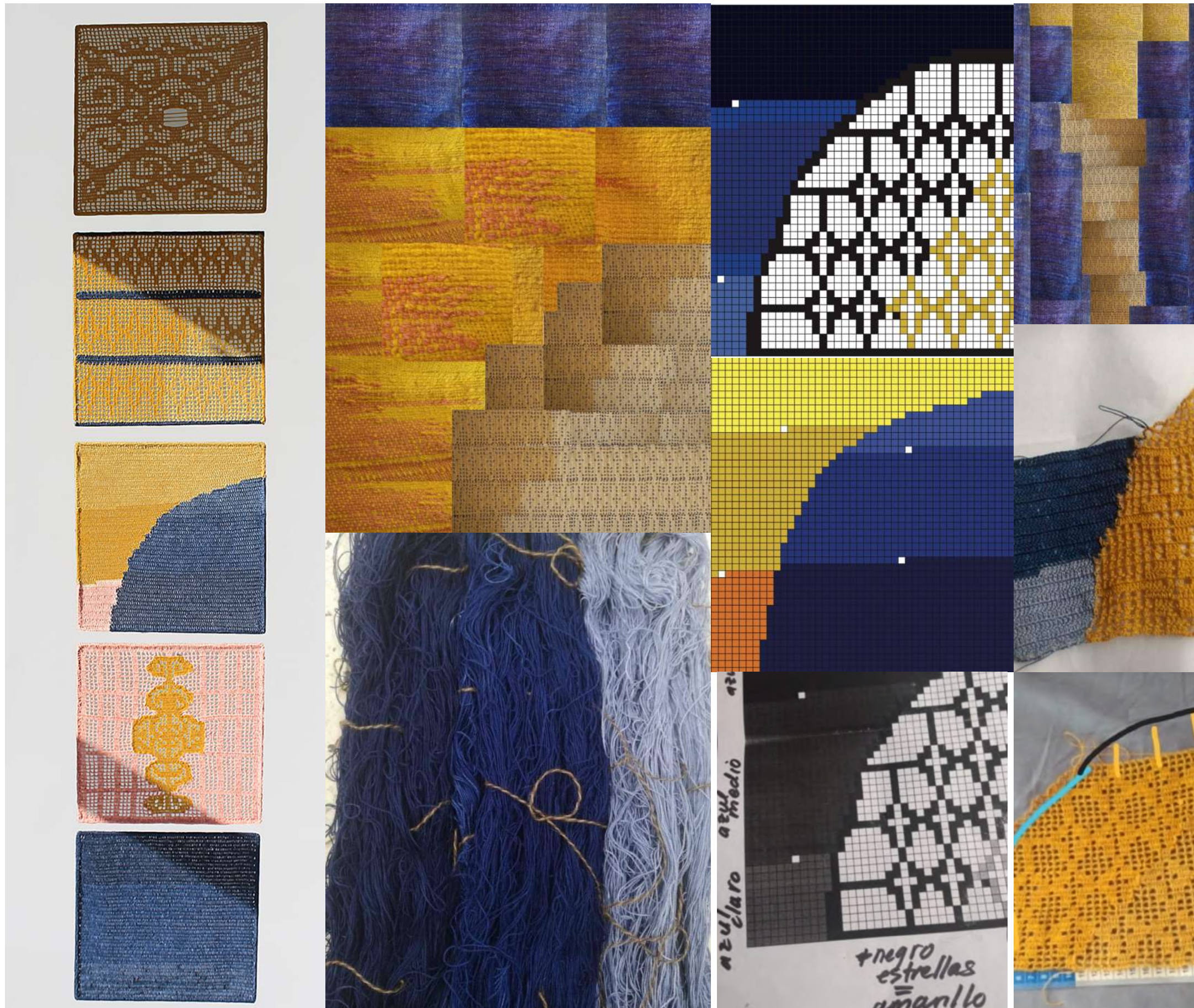
Architectural Surface
1 piece of 2.40x1.20m
2020

The project "The memory of a momposinian landscape" is an architectural surface for interior design of 2.40 x 1.20m that consists of 32 equal squares of 30 x 30cm crocheted with the same technique to 3mm metal wire frames. Each crocheted square has three shades of blue in cotton yarn dyed by me with reactive dyes and two shades of ocher yellow in coralino yarn. This surface arises from the commission to investigate the possibilities of innovation in design for craftsmanship, this led to the surface being made entirely by the hands of several Colombian artisans. The artisans I worked with guided me and made this project come to life. I highlight Lucia Aguirre with whom we carried out the material exploration that defined the path for what this surface was going to be and the artisan Marina Rojas, who I reached through the designer Maria del Carmen, with whom we crocheted the final piece. This union between architecture and craftsmanship is born from a memory of when I was on a small balcony in Mompox, Bolivar. A very hot little town that sits besides the magdalian river in Colombia. I was there around 7pm on April 18 during the Holy Week procession. From this specific atmosphere in which I lived and a deeper understanding of the sensations, architecture, lighting and colors that I saw, this piece was born.



*Artisans are men or women who dedicate their lives to perpetuate traditions, culture and ancestral learnings of their families and people through the creation of utilitarian objects that are a reflection of the landscapes that surround them.





“The small balcony of the old market square of Santa Cruz de Mompox, Bolivar on April 18 around 7pm during the Holy Week procession. The night sky at this time was such a vivid blue that I felt that from this balcony I could touch it, the contrast that the blue of the sky gave with the yellow lights of the Maria Inmaculada Church that I saw in the foreground in front of me was perfect. The thousands of candles held in the hands by all the people waiting for the procession and the lanterns that turned all the pastel yellow painted clay walls a vibrant and beautiful yellow. I smelled the river and felt the humidity and heat in the air; there I remembered every arch, every window, all those fluid forms that builds Mompox (...)”

This text I wrote was the starting point of the project. From there I created a moodboard that lead to a collection of pastel drawings that helped me materialize the sensations, lighting, figures and colors that I saw. The pastel drawings I took to the house of Lucia Aguirre, crochet artisan of Chía, Colombia. She sat down with me and showed me here work at what was possible with here craft. In these visits she showed me the magazine crochet graphs that she followed to create her work and by understanding those I was able to create graphs at home for my own designs so that she could try to make them. That was the start of our long experimentation process, that ended with six 30 x 30 cm samples, being one of them the chosen for the final architectural surface.

You can look more into this project through this link:
<https://www.antoniareina.com/bts-el-recuerdo-de-un-paisaje-momposino>

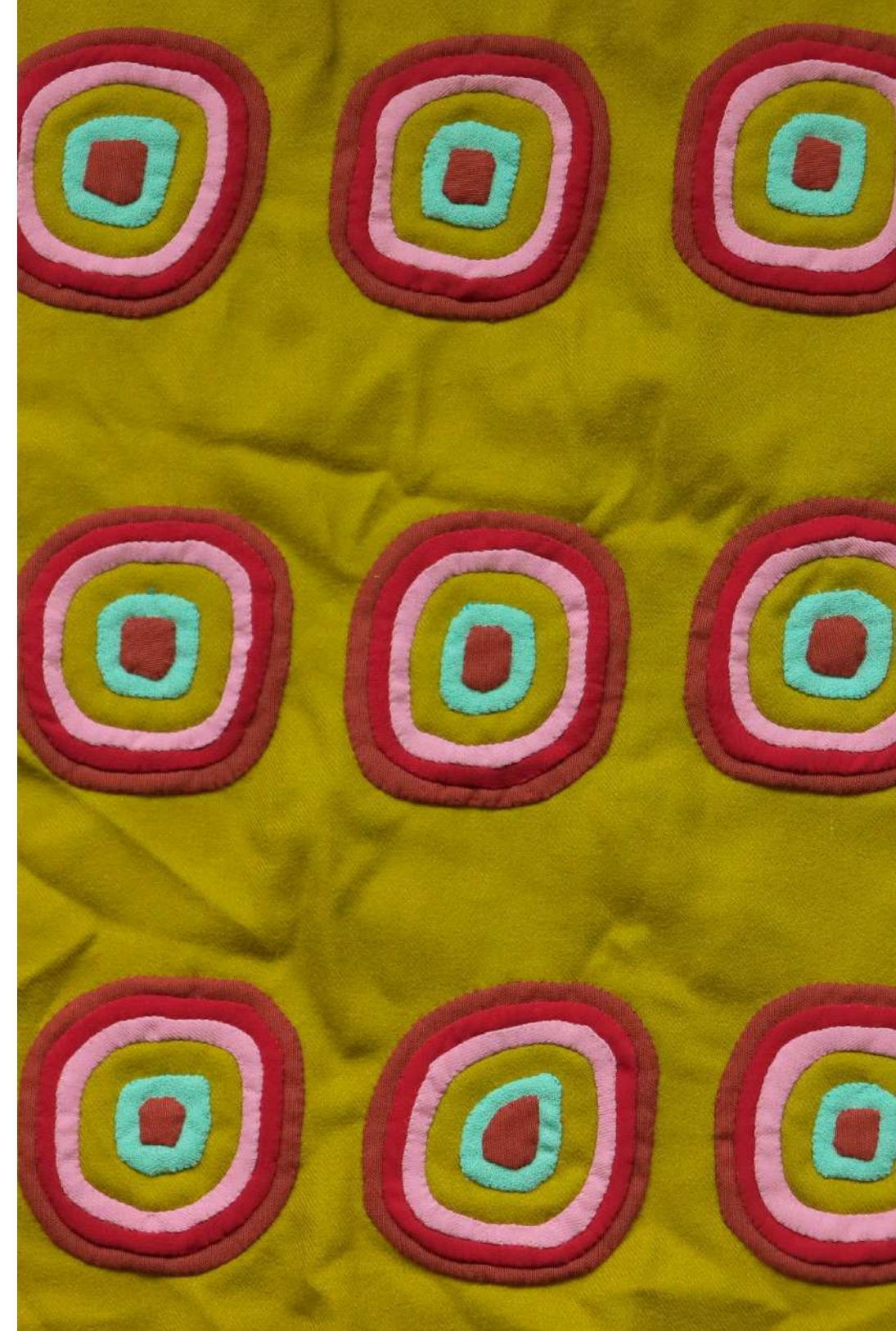
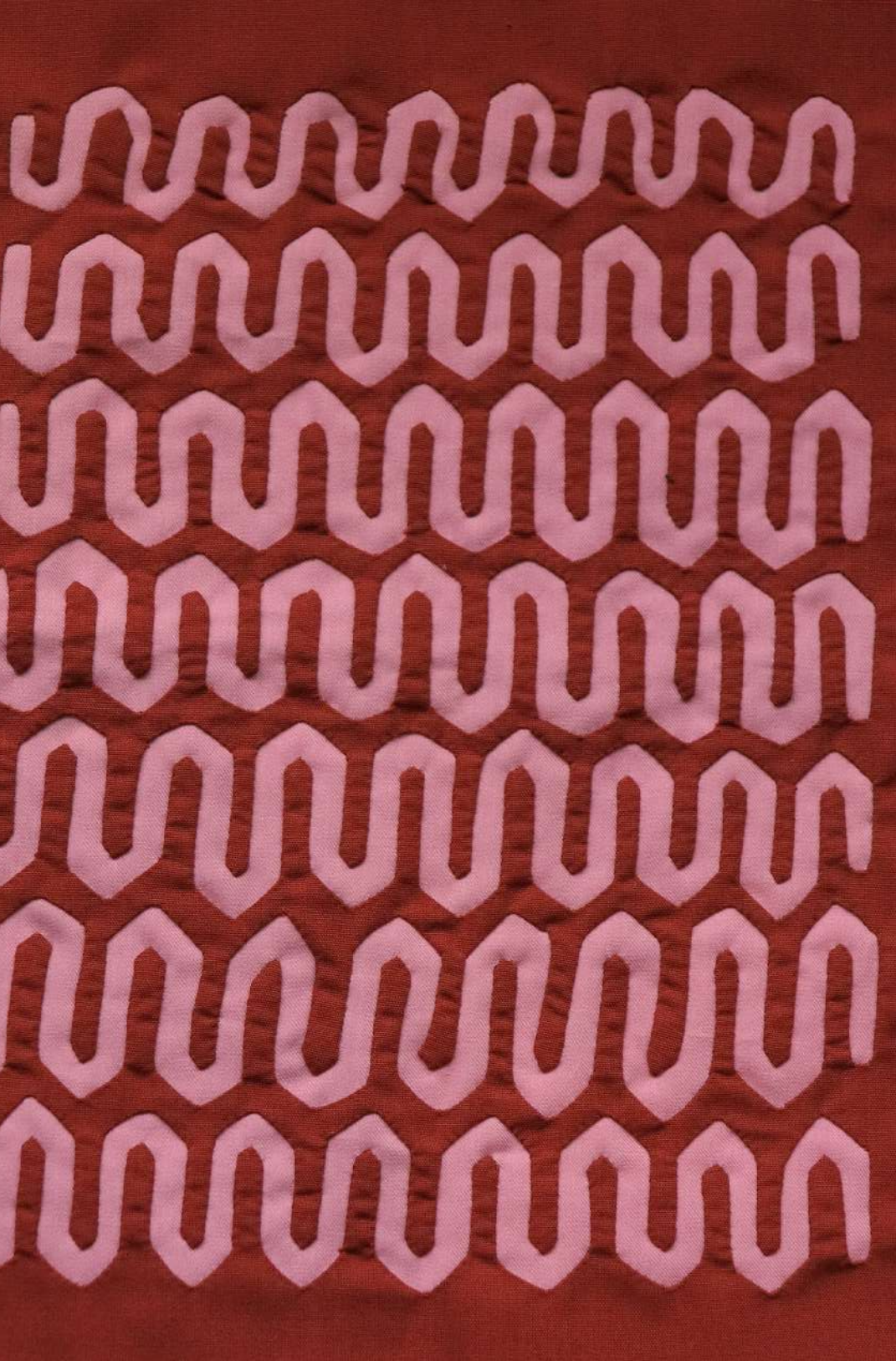


Fall Winter 23

Textile and Bag Development
Collection for Mola Sasa
2 of their Kuna Clutches
2022-2023

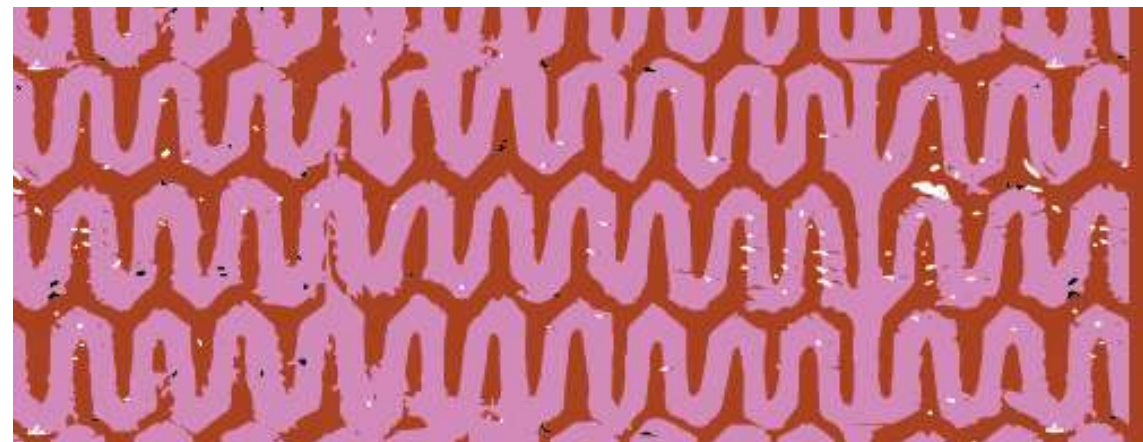
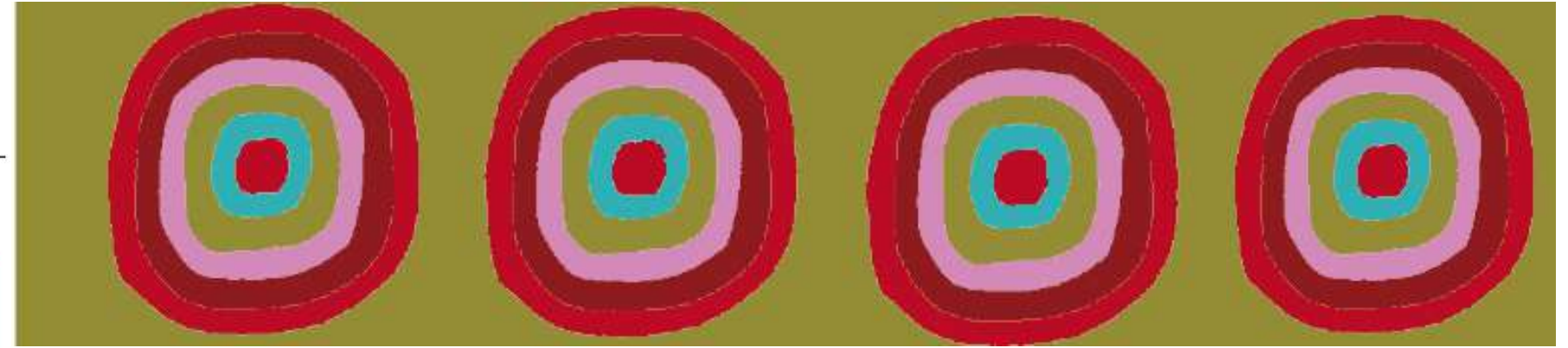
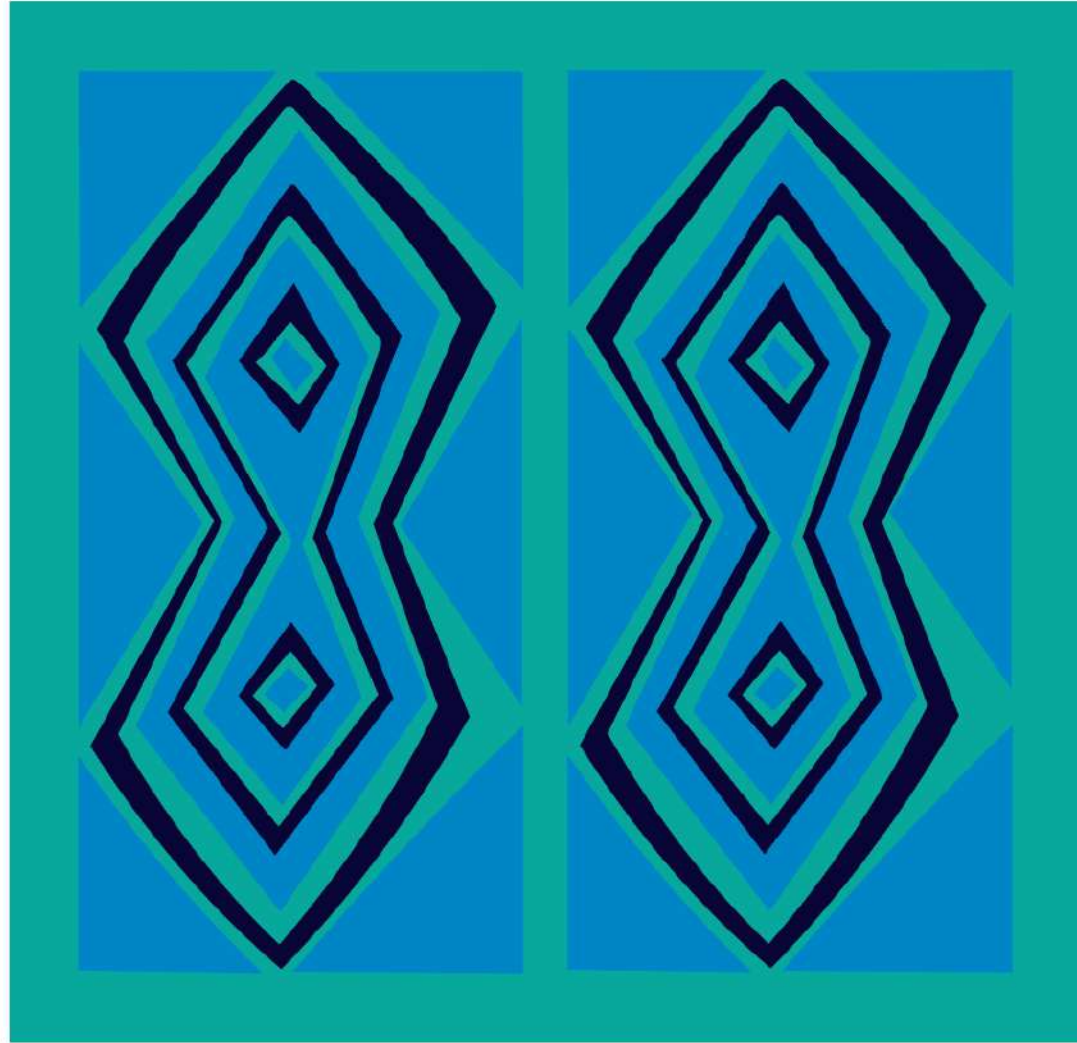
The creative director and founder of Mola Sasa, Yasmin Sabet, came to me with the idea of doing the Fall Winter Collection with the combination of two themes: Abstract Art and Indigenous communities around the world. From that starting point I began to research about both topics and did a recollection of images to create the mola patterns to be used in the best seller and classic bag of the brand: The Kuna Clutch.

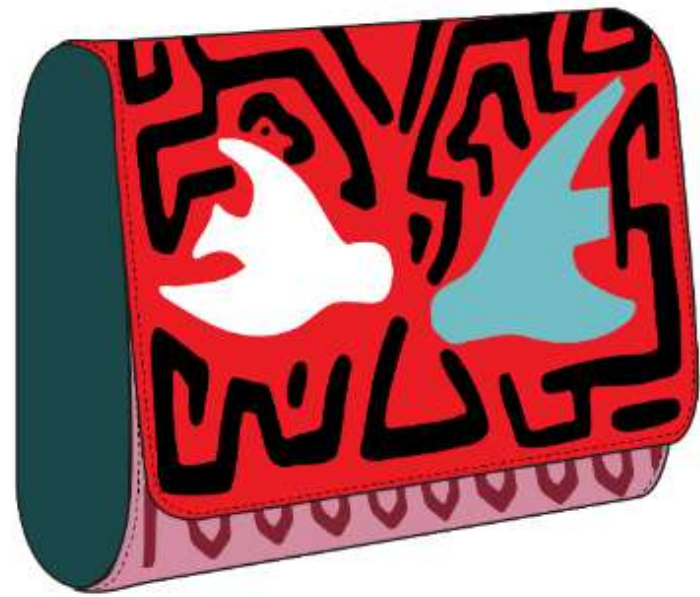
In abstract art I looked through various different artists like Henry Matisse, who inspired directly the couple of birds from one of the textiles and Sonia Delaunay who influenced the multicolored circles of the light green textile. Mark Rothko was also a big inspiration in his use and combination of color. On the other hand, in my research through indigenous communities around the world, I landed on a book about a Southeastern Woodland tribe which was full of rich and intricate patterns that were used by them in their ceramics, basketry and metal work. This ended up feeding the bottom textiles of both of the bags. The clash of patterns is something 'Mola Sasa' is known for in their bags, so another big part was developing the textiles thinking of how they could play off each other in pairs. The design process finished with these two new Kuna Clutch bags that will be developed each in two different color palettes.



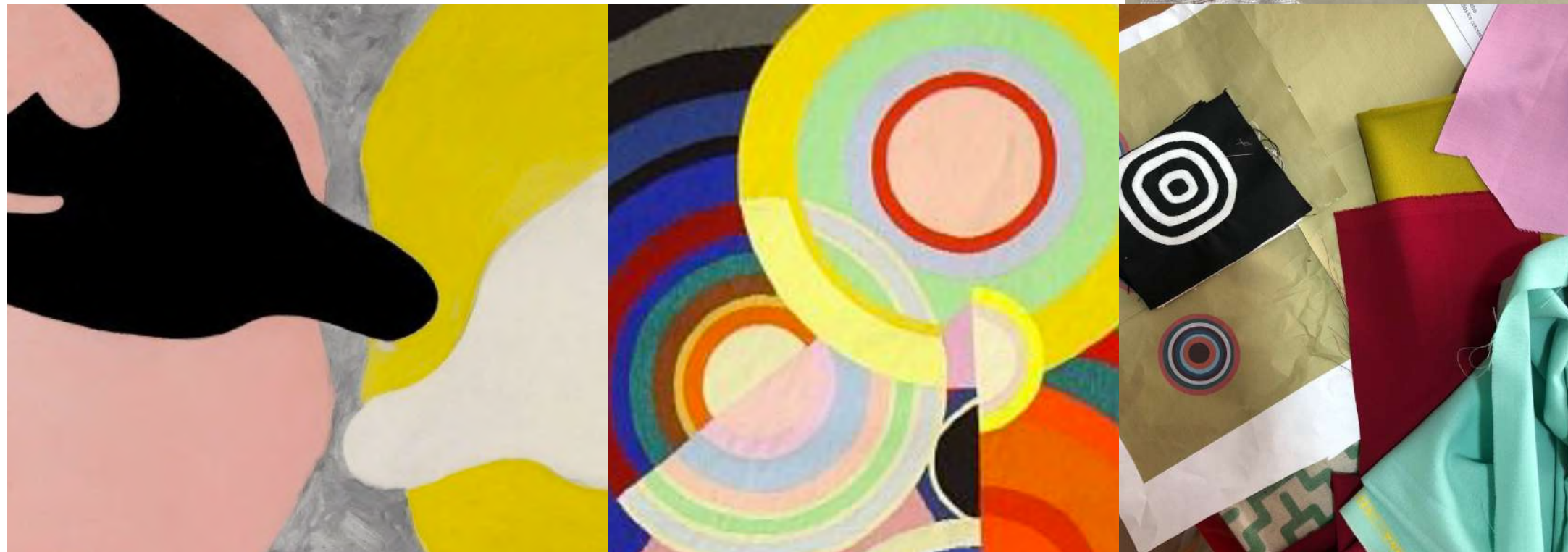
*These fabrics were created by the women of the Guna Dule indigenous community in Colombia, using their traditional textile technique called 'mola'. Mola Sasa is a brand that is well known for working hand in hand with this community and their textile technique.

MOLA SASA AW22
BAG AW 22 -06 TAPA
Tamaño tela: 30CM Alto x 31 CM Ancho
Borde de tela: 2CM todos los lados.
Tamaño mola: 24.5 CM Alto x 27 CM Ancho
Colores: Terciopelo Azul Claro, Satin Azul Oscuro, Azul Agua.





The design process began with the research of images, continued by sketches and proposals of patterns that responded to the possibilities and limitations of the 'mola' textile technique of the Guna Dule community of Colombia. After the patterns and colors were approved, I continued by sourcing the fabrics and constructing the technical textile sheets to send to the women of the community. When the fabrics would arrive back with the designs, I would adjust the tech packs with the fabrics so the making of the bag would go smoothly. The last step consisted of going to photoshop with the pictures of the new bags and proposing different color combinations to have a variety in each design.



You can look more into this project through this link:
<https://www.antoniareina.com/kuna-clutchesaw23>

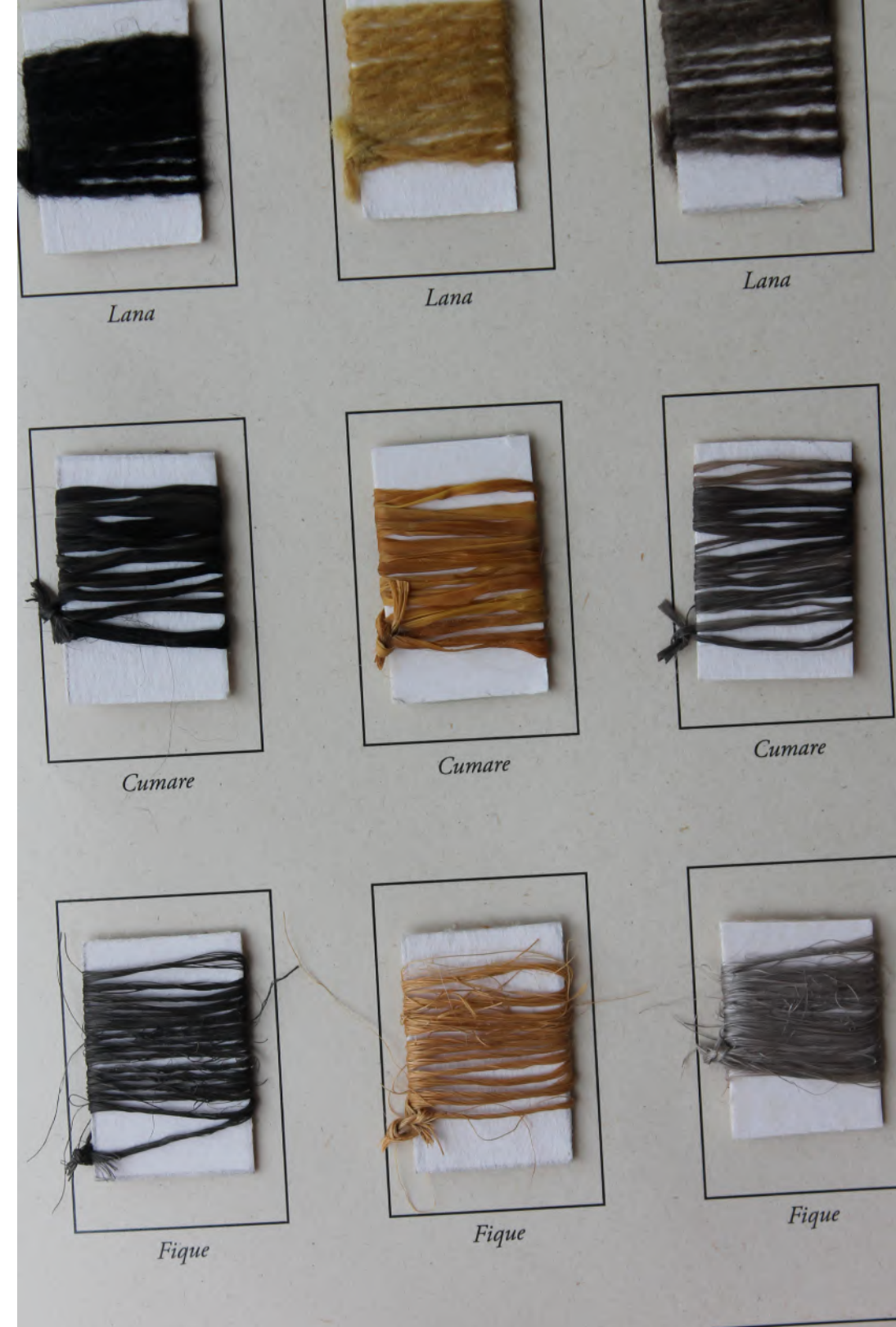


28k Collection

Editorial collection
Natural and Synthetic Dyes
2019

This collection consists of two books, "Boticario: Magic and Secrets" on natural dyes and "Colorimetria: Precision and Observation" on synthetic colorants. "Boticario: Magic and Secrets" consists of a compilation of the processes needed to arrive at the dyeing of various fibers with the magic of 24 different plants. "Colorimetria: Precision and Observation" consists of a systematic study of color and 4 standardized synthetic dyeing processes in textile materials; analyzing the rules to follow to arrive at the different color trichromies.

From the creation of "Boticario: Magic and Secrets", I saw the magic of all the possible colors that can be extracted from a single plant. Became aware of fibers, their composition and response to different processes and ingredients. The creation of this book left me with an open window, either toward exploration or replicability for the color searching process with natural plants. In "Colorimetría: Precision and Observation" I learned through each one of the synthetic dyes to become sensitive with color from a systematic and rigorous stand point. I understood the response of different textile materials to the same colorant and recognized that every process is affected by some level of uncertainty. The creation of this book left me with a step-by-step guide to the replicability of color for textile materials.



*In "Boticario: Magic and Secrets" I studied the dying with achiote, onion, grapes, spinach, olives and more. Creating a color palette for each plant. I dyed in protein fibers like wool, cumare, silk and also in cellulosic fibers like cotton thread, yute, cotton paper and figue. In "Colorimetría: Precision and Observation" I studied the dying process with direct dyes, reactive dyes, acid dyes and disperse dyes, creating color trichromies for each one. I dyed in textile materials like gender, piqué, eyelet, silk, cloth, velvet, satin and nylon/ polyester lycra.



* deber en d
MD
rea
cov
trn
ob
fena



Pl. que amarillo

100% - amarillo
20% azul.
20% azul.
60% am.
rojo
azul.

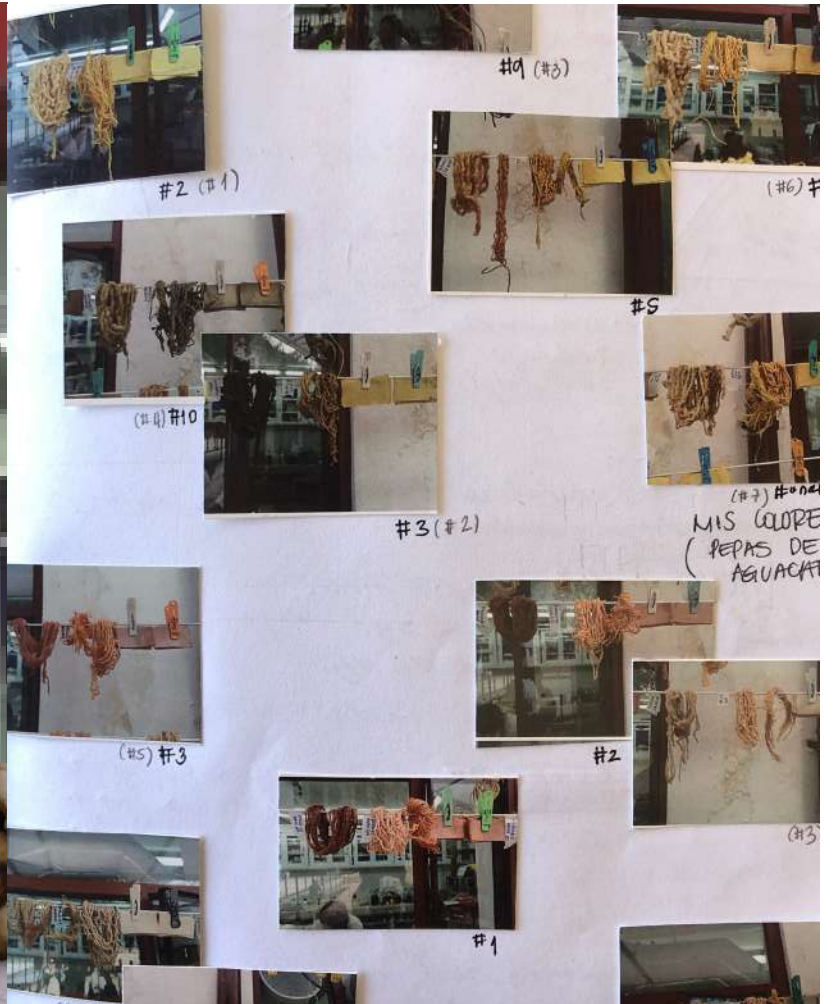
1. = 100% a
2. = 80% a
20% a
3. = 80% a
20% a
4. = 60% a
40% a
5. = 60% a
20% a
20% a
6. = 60% a
40% a
7. = 40% a
40% a
20% a



[color papel quemado cenizas que pueden tintarse se apaga solo]



Nylon
se funde
en agua
en conge
per la dur
y gris
de agua



1. Pasa el material

2. Pasa a calentar agua dependiendo del peso

* Figue + Algodon: 60
* Papel de Algodon: 2

3. Agregue carbonato de sodio de 3g de detergente no ionico

* Figue + Algodon: 5g de carbonato 10g de detergente
* Papel de Algodon: 4g de detergente 1g de carbonato

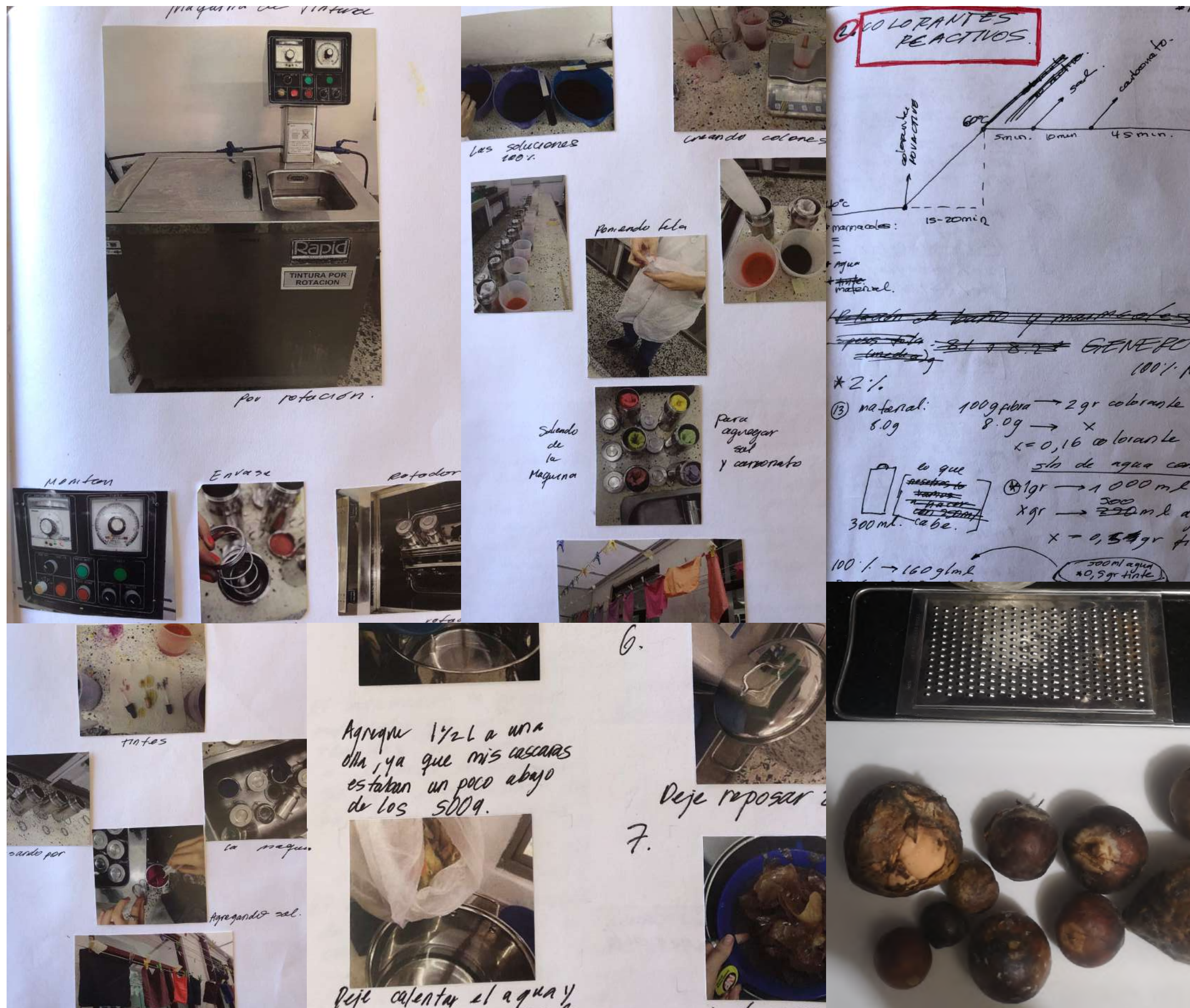
4. Agregue el malva y baje la curva 90° 20-30 min

saq gmo (medir)

9. Deje reposar por 2 dias y medite.

10. No manche los dedos del color que solto la pepa.





The creation of the content of these books was a class project. In natural dyes, each student was given two plants, in my case the peel of onions and the seeds of avocados. In the creation of the color palette we would investigate, do and register the use, recollection and the extraction of the water dye of each plant. Then we would experiment with different dyeing processes and different mordants till we arrived to the four different dyeing techniques for each plant. In synthetic dyes, we were organized into groups each one had two different dyeing processes, in my case reactive and acid dyes. From there we bought all the different textiles we needed and started the whitening and scouring process. When the fabrics were ready, we studied the trichromies color triangle and did all the math for each color process. The dyeing was done in the labs rotation dyeing machine following the graphs for each type of dye.

At the end, all the class came together and we shared samples of the color palettes of every plant and every color trichromie in the books. I took it all home and started the editorial design for '28k Collection'. I put everything together in a way that made sense for me and my color dyeing projects in the future.

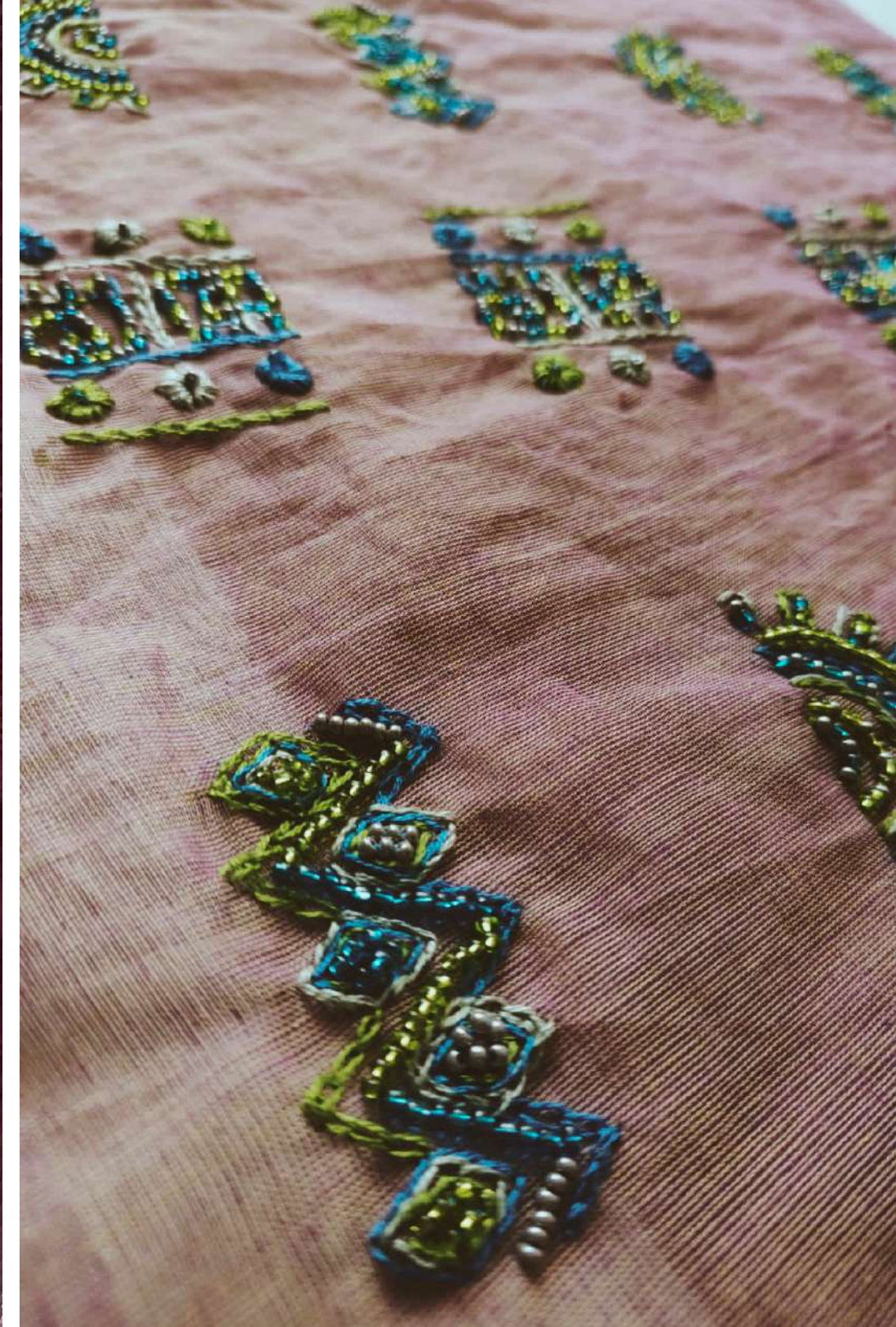
You can look more into this project through this link:
<https://www.antoniareina.com/28k-collection>



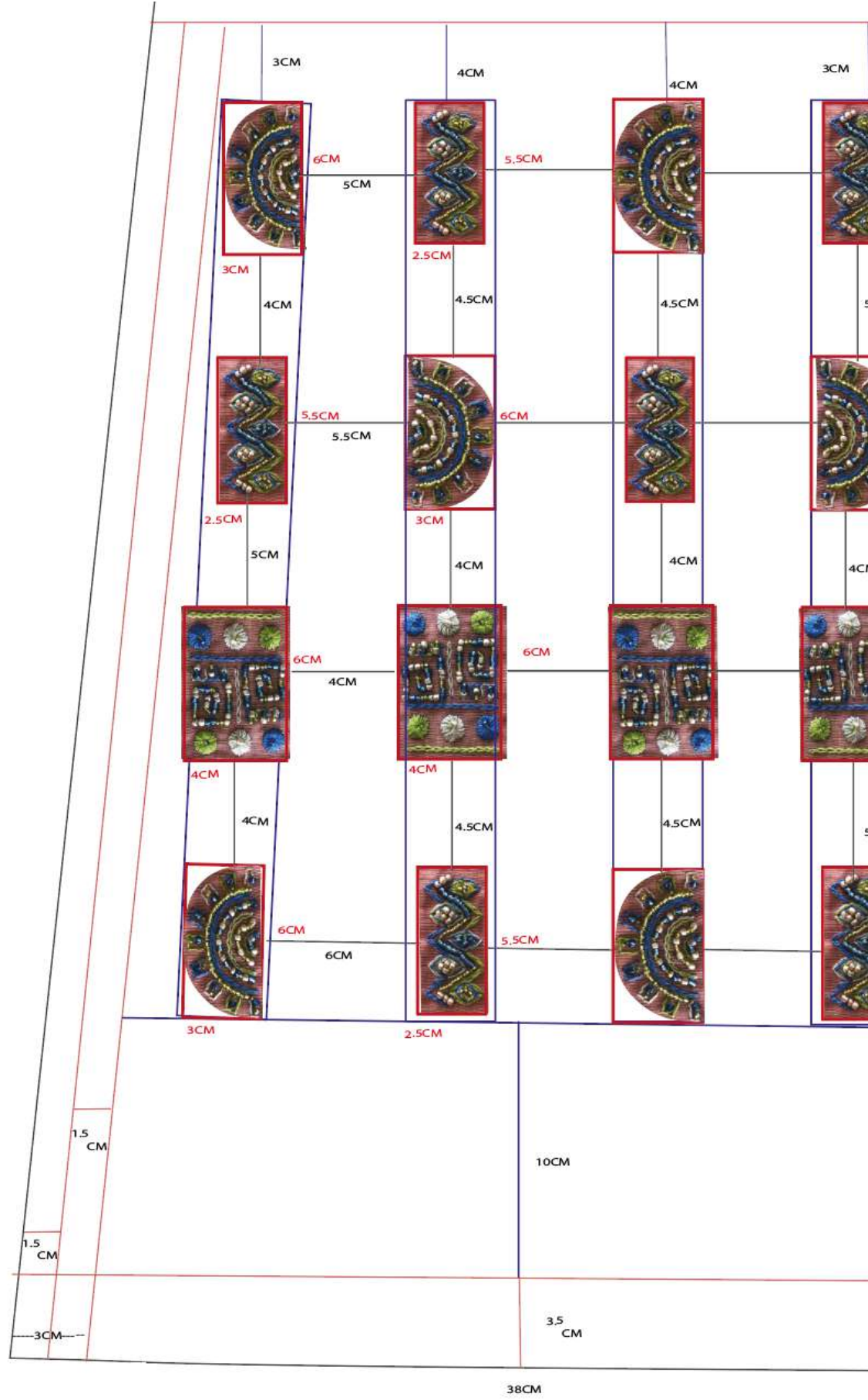
Fall Winter 23

Embroidery Textile Development
Collection for Mola Sasa
1 Tunic
2022-2023

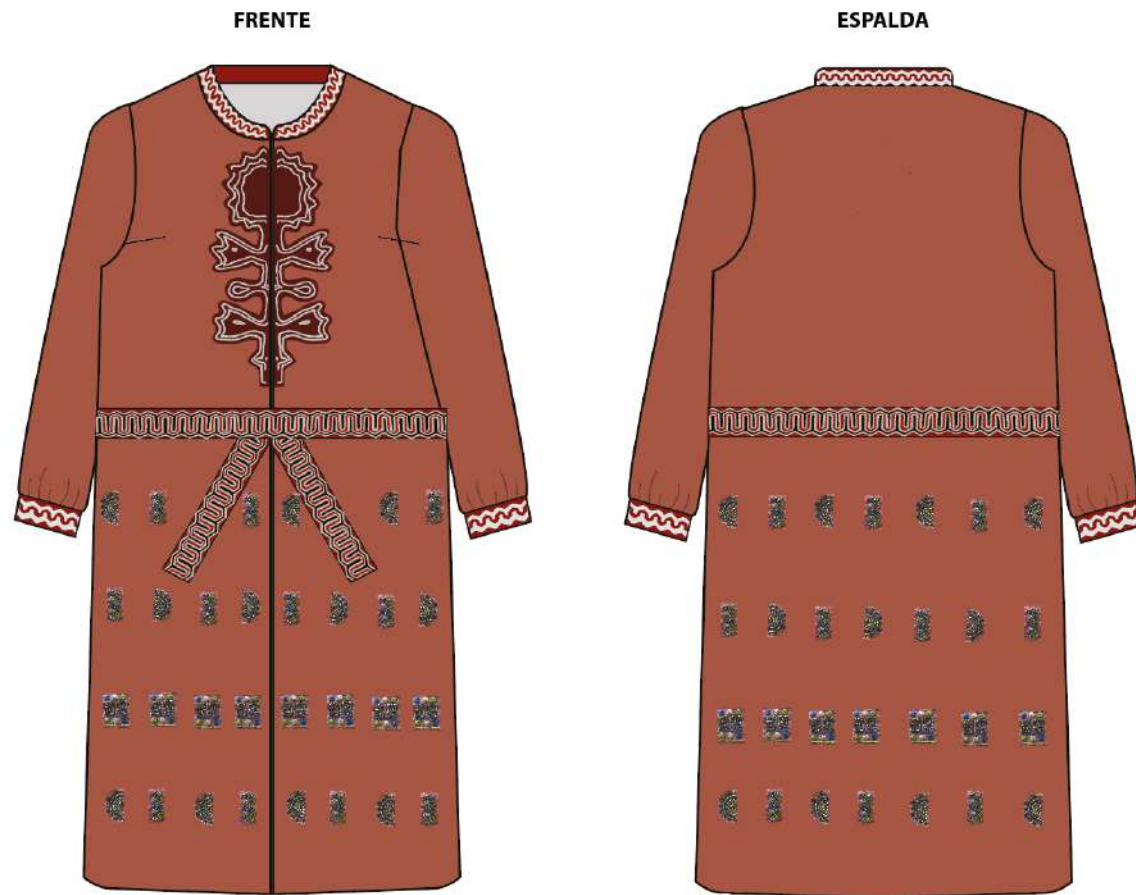
The development of this fabric stems from the same conceptual idea that guided all the pieces that were part of the FW23 collection. For this tunic, we wanted it to be a special and unique piece in the collection that showcased the richness and craftsmanship that represent indigenous communities around the world. We decided that a powerful way to represent this would be through embroidery, so we contacted an embroiderer from Bogotá, Colombia and asked her to create a small sample with different colored beads that would resemble the traditional patterns of the 'mola' textiles of the Guna Dule community. Based on the sample that she sent back, I scaled the embroidery and we created a tunic with a combination of embroidery in a sheer indian cotton and a velvet, as well as some details in a traditional 'mola' design for the collar, sleeves and the belt.



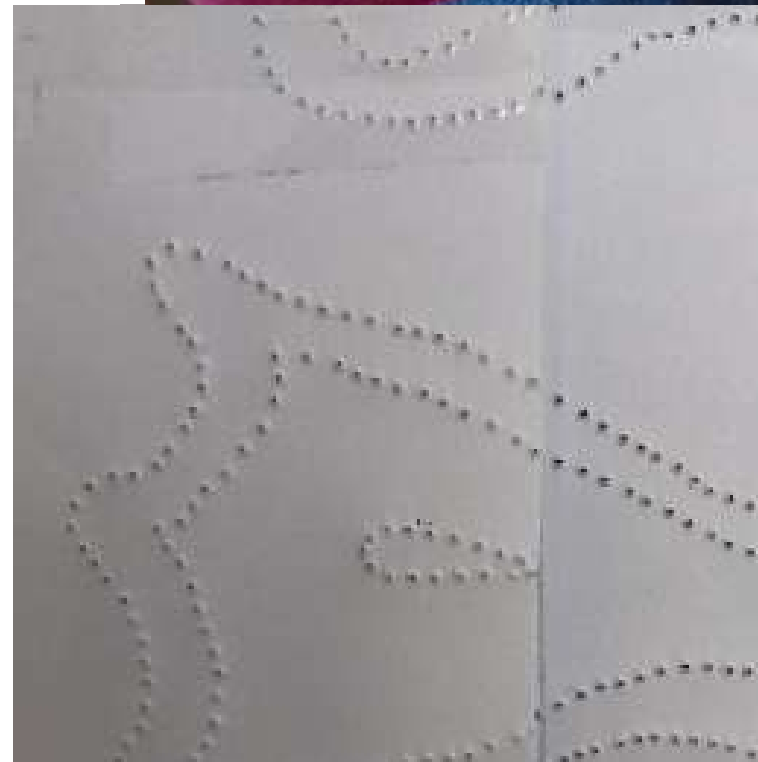
*The embroidery is made up of over 60 designs throughout the tunic, all hand sewn by Ana María Lopez.



FABRICACIÓN



The process of designing the fabric so Ana María could embroider it required a lot of attention to detail. In the creation of the sample, I first played around with different proposals for the placements and size of the embroideries until we were all happy with how it looked. Then I created 1:1 scale papers in illustrator of each piece of the pattern of the tunic, with a grid that showed the exact placement of all the embroideries and their measurements. Ana María would place these paper molds that I sent over the fabric and embroider right on top, leaving dotted lines on the paper as she moved through the fabric with her needle. For production we decided that we would do it a little differently. I learned from the sample creation that it would be better for the seamstress not to have the fabric already cut. So moving forward I calculated how much yards of fabric was used in one tunic and set up a new grid that covered the whole two yards of fabric with the placements of the embroideries and measurements, to latter be cut and sown by the seamstress.



You can look more into this project through this link:
<https://www.antoniareina.com/camison-aw23>

credits

Co-creation

Indigineous Ritalina, Eloisa, Celia, Tintiliano y Fernando of the Embera Katio Community in 'For the People of the river: Weaving home away from home.'

Indigineous of the Guna Dule Community in 'Everything I Want x Mola Sasa' and 'Fall Winter 23'.

Artisan women from the Burano Island in Italy in 'Everything I Want x Mola Sasa'.

Artisans Marina Rojas, Lucia Aguirre, Maria del Carmen Forero y Ana Claudia Lancheros in 'The memory of a momposinian landscape'.

Embroiderer Ana María Lopez in 'Fall Winter 23'.

Photography

Simon Zapata in 'For the People of the river: Weaving home away from home.'

Rendering

Nicolas Pinzon in 'The memory of a momposinian landscape'.

Support

Vanessa Valero, diseñadora y artista textil from the University of the Andes in 'People of the river: Weaving home away from home.'

Yasmin Sabet, Founder and Creative director of Mola Sasa in 'Everything I Want x Mola Sasa' and 'Fall Winter 23'.

Elizabeth Kauffman, Senior Designer of Mola Sasa in 'Fall Winter 23'.

Carolina Agudelo, diseñadora y artista textil from the University of the Andes in 'The memory of a momposinian landscape' and '28k Collection'.

contact

Using textiles as a medium, and applying my design process and skills, I will develop a diverse amount of exclusive products for the interior world. All responding to the European market's traditions and trends. I'm eager to dive into these countries craftsmanship and continue to explore within the textile manufacture processes.

Get in touch with me.
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