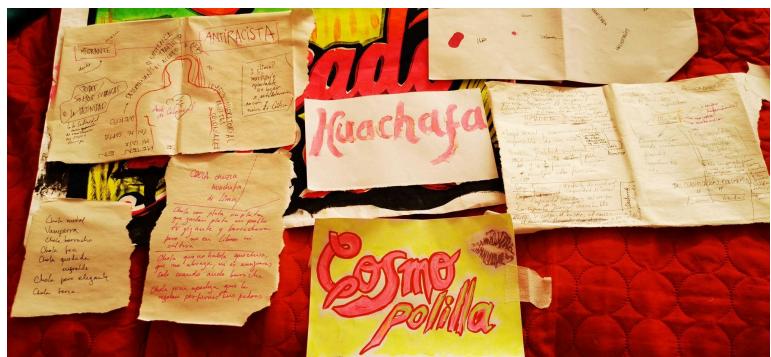


Vamperra & Cosmopolilla



Light box Cosmopolilla

During a residency in La Paz, Bolivia with other practitioners, mostly female with Andean racialized backgrounds, we engaged in extensive discussions and (painful) self-reflections regarding the colonial practices that persist within ourselves. As part of this exercise, many of us discussed the insults directed at us. One such word was "Vamperra," a conjunction of vampira (vampire) and perra (bitch). This term emerged in a Hi5 group in the early 2000s and later on Facebook. This group was formed by people from Lima who were fond of goth and darkwave culture. They used to take photos and upload them on these platforms to mock people of indigenous descent, calling them ugly, ridiculous, stinky, animals. They/we could not be called "vampires"; we were vamperros and vamperras. Being called a dog or a female dog is not only slut-shaming but also associated with ugliness.

Similarly, the word "Cosmopolilla" is a wordplay between cosmopolita (cosmopolitan) and polilla (moth in English), used to describe women who like to go out at night, party, and have an active sex life. This word flourished during an interview on Bolivian radio with Cesar Antezana (Flavia Lima), where we joked about my ability to travel to Lima and then back to Stockholm: A chola cosmopolita must be a cosmopolilla.

As part of the residency in Bolivia, I created several letterings with the words Vamperra and Cosmopolilla, which later became embroidered patches and a whole concept, as well as ceramic pieces, a LightBox and textile installations for the exhibition "Gunnel & Anita" with Valeria Montti Colque. Later, I intervened clothes with the embroideries to dress myself and others who might want to engage in this play.

In recent explorations, the alter egos/personas Vamperra and Cosmopolilla serve as conduits to manifest publicly while preserving/playing with privacy and sensitive information.





Textile installations in Gunnel & Anita, Bas Konsthall 2022