

TINDAYA

JUNE 2025 MAGAZINE



NH2





NH2

SS25

“MAÚRA”

NH2'S SPRING SUMMER DEBUT COLLECTION

“MAÚRA” A CANARIAN PEJORATIVE TERM USED TO REFER TO A WOMAN FIELD WORKER, IN MY EYES, STRENGTH, LOVE, DETERMINATION, CONFIDENCE, UNIQUENESS AND RESPECT. AN EXTENSION OF ME, TO EVERY MAÚRA, TO MY PARENTS, TO MY FAMILY AND MY FRIENDS.

NH2

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TINDAYA MAGAZINE IS A PLATFORM TO RECOLLECT AND SHOWCASE THE RESEARCH IMAGES FOR THIS PROJECT. THE IMAGES SHOWN IN THE MAGAZINE ARE A MIX BETWEEN PRIMARY RESEARCH IMAGES TAKEN BY NICOLAS HERNANDEZ AND SECONDARY IMAGES, BOOKS, FOUND OBJECTS, ETC.

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BRAND ETHOS

Our target audience consists of individuals who refuse to be confined by societal expectations. The brand designs primarily for the queer community, creating pieces for those who transcend traditional gender norms. Their customers are not defined by age or gender but by their mindset and desire for authentic self-expression. They are drawn to pieces that tell a story, blend the lines between masculinity and femininity, and celebrate the beauty of ambiguity. We create garments that enable wearers to convey their personal narratives while remaining true to themselves.

Environmental consciousness is at the core of the brand's philosophy. It advocates for slower, smaller production runs of high-quality, lasting pieces. This approach naturally positions their products in a higher price bracket, appealing to customers who understand the value of fashion, appreciate fine craftsmanship, and are willing to invest in sustainable luxury.

Given the artisanal nature and high-quality materials of their designs, NH2 positions itself in the luxury market. Their pieces range from £200 to £2500, reflecting the brand's commitment to exceptional quality and craftsmanship.

Within the luxury segment, we find kinship with brands like Phoebe Philo, which exemplifies luxury while maintaining relevance and fashion-forward thinking. The brand's scale and production philosophy align with Renaissance Renaissance, while drawing inspiration from the boldness of Ashish and the visionary approach of Luis de Javier.

In essence, NH2 caters to the modern-day "witches" - those who dare to be different, who find beauty in the details, and who seek clothing that is as multifaceted as they are.



STATEMENT OF INTENT

As a designer, I am driven to explore my self and my surroundings, my experiences, I usually do this by challenging societal norms, particularly those surrounding gender and identity and its something that I try to capture in my creations. My collection is a manifestation of personal experiences, cultural heritage, and a desire to create a space where individuality thrives. I am designing this collection as a continuation of my exploration into the concept of the "witch" - a symbol of nonconformity, resilience, and feminine power.

The pieces in the collection vary from simple ready to wear, comfortable and well fitted garments such as trousers or shirts and t-shirts that still maintain the twist and the essence of the brand to more Avantgarde "couture" pieces that convey the energy and the principles of the brand. Some examples of these could be the coats and jackets, dresses and accessories.

This is a spring summer collection which includes foundation garments such as tailored trousers and jeans, sleeveless shirts in silk and cotton for everyday use, velvet short jackets and light canvas coats, ideal for summer evenings and drappy evening gowns both for daily use as well as eveningwear for events. Silk and cotton are the two main fibers used within the collection, mixing delicate satin gazars, chiffons and taffetas with tailored canvas, suiting wool, and sealvage denim. Mixing delicate and tougher fabrics together and bringing in elements such as the straw in the hats and the crinoline.



The collection begins as an ongoing investigation of my design aesthetic, this time around im approaching this final project as something as personal as possible. I've promised myself to follow my gut and let myself be influenced by everything, "not setting boundaries".

The core piece of research and concept within the collection is the continuation of a past project, "The witches of Anaga" A project in which I began the exploration of what it means to be a witch. I have labeled it as a personal philosophy or way of identity. It's ruled by female energy, it's the interchange of gender norms and boundaries, it's about going counter grain, feeling differently questioning things, acting differently, not fitting in an outside context, but fitting within yourself. During my entire upbringing I have been surrounded by a hostile social environment, I was scrutinised for being feminine, for dressing differently than other people, acting differently than other people, but ultimately being true to myself. I see this as contrasts, myself against my environment, socially but also physically. The landscape of my home town, Tindaya, is of extreme dryness, it's a desert. The sun is strong, the wind blows inconsolably, and there is no rain making it very difficult for life to form naturally (nature, plants, trees, wildlife). There is flora and fauna, but its different to the one we are used to.

Femininity and women have saved me, growing up my strongest friendships have always been with women. We speak the same language, with them I feel safe and supported. This led me to dive into the figure of "Maga" or "Mauras".

A Maura is a farmer woman from the Canary Islands. It was and still is a really tough profession. They where the back bone of the families and the economy of the islands, they kept their families afloat as well as taking care of all the domestic tasks, something that isn't considered a job but is as important if not more than other things. It was not seen as something dignifying or something to be proud of, a profession that came with shame as it wasn't "femenine", it was brute, you get dirty, you sweat, you are exposed to the sun for hours, it's physically demanding. Researching I found a documentary that spoke and showcased the testimonies of many women, both from the past and of current times, how some of them would wear drapes and massive hats, gloves and completely cover themselves so they wouldn't get recognised while doing their job. I see them as muses and people to follow, in a way they are witches.

As part of this collection, I wrote the dissertation "Witches and Queerness: Exploring Identity and Liberation through the Lens of Canarian women" which is included in this magazine for a deeper understanding of the project and my design identity.

The collection evolved to incorporate other aspects of myself. I began learning pattern cutting at 15, which gave me a technical approach to development and experimentation. I became fascinated with Gazar, a silk fabric created by Cristóbal Balenciaga in collaboration with Abraham textiles. Light with a satin finish, it's soft to touch yet performs uniquely—bouncy and gracefully shape-holding. Given its high cost, I experimented with tailoring canvas as an alternative. This fabric, incorporating horsehair, creates that same bouncy roundness of Gazar. Tailoring strongly influences the entire collection—hand stitching, canvas, wool, exposed basting thread. These elements create clothes that feel artisanal while maintaining high-standard execution and finishing—made-to-measure clothing that molds to one specific body.

“HOME”



TINDAYA, MY TOWN. POPULATION: 650 PEOPLE







“MAÚRA”



ROSARIO MIRANDA, MUSE



DOROTHEA DE ARMAS, CERAMIST



MAÚRA, CANARIAN WOMAN



TRADITIONAL CANARIAN CLOTHING





GALA DRAG, FUERTEVENTURA.



DÉRMARCHE GITANE, HERMEN ANGLADA CAMARAS, BARCELONA, SPAIN, 1959



CANARIAN "FAJÍN" USED AS BELT IN THE MASCULINE TRADITIONAL CANARIAN CLOTHING



TRADITIONAL CANARIAN CLOTHING

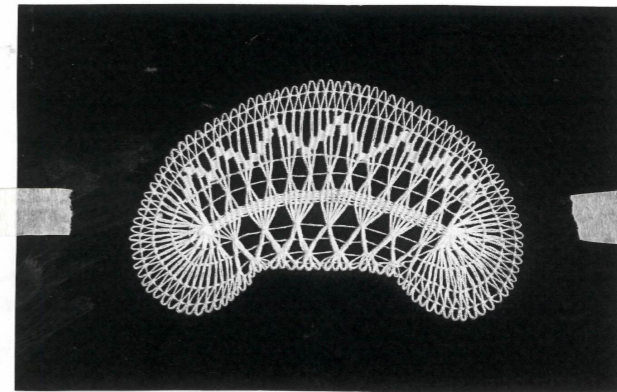
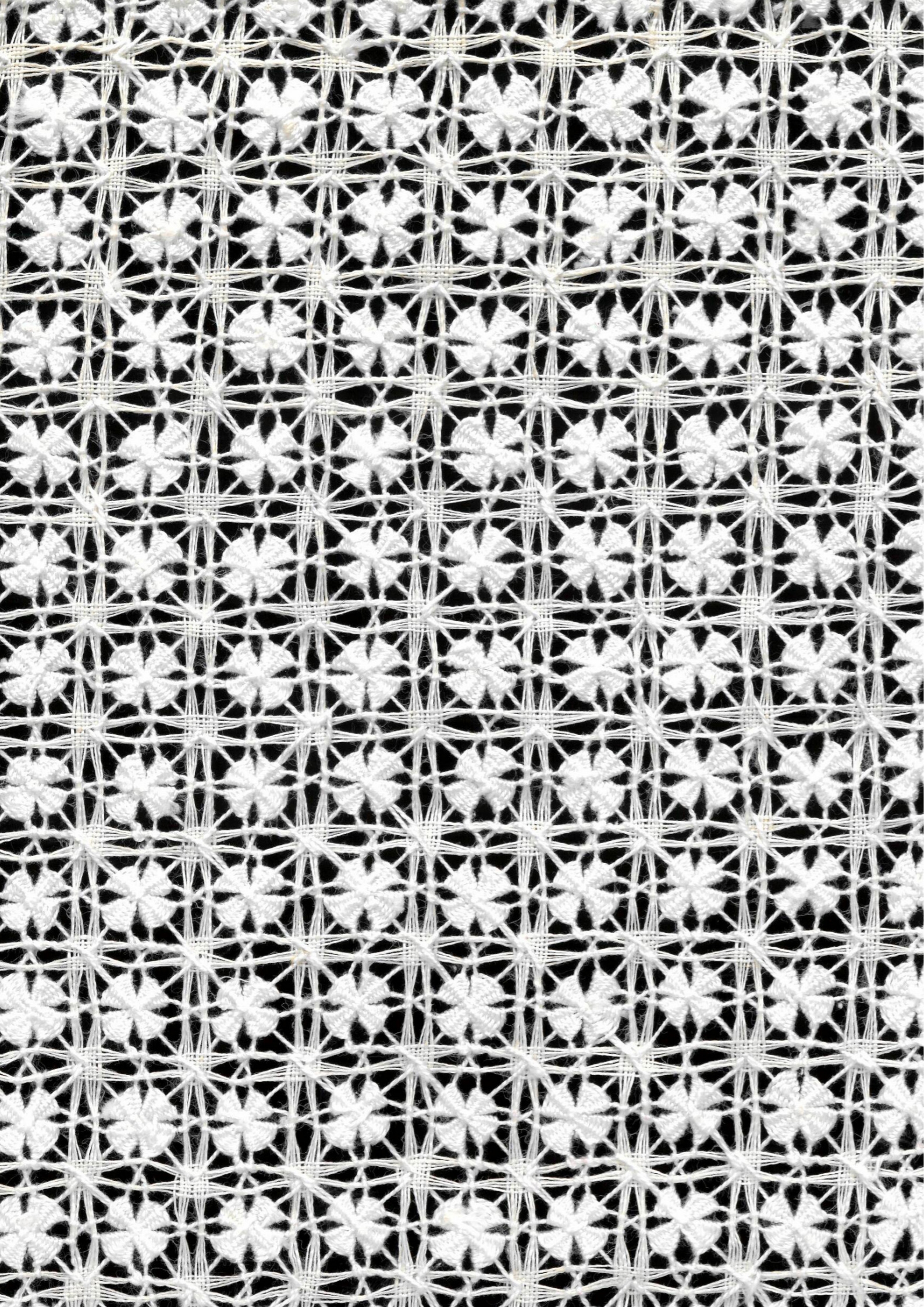


MY FATHERS CLOTHES

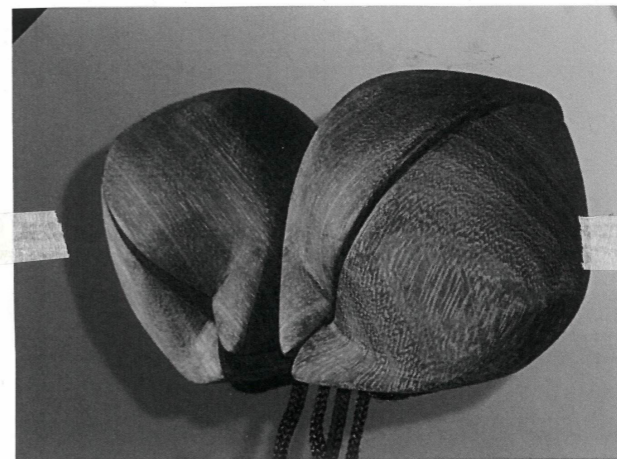




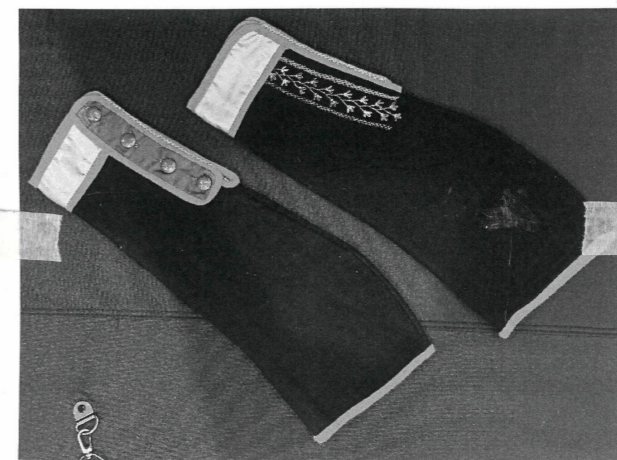
SABINA: CANARIAN TREE, ACTION OF THE WIND



CALADO



CHACARAS



HERREÑAS SLEEVES

WITCHES AND QUEERNESS: EXPLORING IDENTITY AND LIBERATION THROUGH THE LENS OF CANARIAN WOMEN.

In a world where the neighbours spy on each other and read each other to filth, where everything feels the same, everyone wears the same things, everyone behaves the same way, everyone speaks the same way, there needs to be a black sheep within the flock, but who says there's only one? 'Witch' and 'Queer'. These two words have more correlation than we think, they encapsulate powerful meanings and statements worthy of explanation. In this essay, I will conduct an academic investigation of the foundation of my final menswear collection at London College of Fashion. Through introspective work, I have been researching into my heritage and the cultural landscape of the Canary Islands during its pre-colonial time and from the 19th to 21st century. Furthermore, I will analyse the Canary Islands centuries after its colonisation by Spain, through the lens of queerness and identity interconnecting all these concepts with one another. The methodology used in the essay will be of a multi method approach. Firstly I will utilise discourse analysis by investigating ideas and discussions on the two main topics, 'witch' and 'queer'. Furthering this by then intertextualizing the findings, with my heritage by placing them in context. Exploring, for example the women's place in the canary islands between the 19th century to present. To reinforce my discoveries, I will be analysing the documentary 'Magas and Murras: demystifying myths'. Secondly I will undertake a visual analysis of two figures, Rosario Miranda and Ivy Mellon. I will be looking into their figures and aesthetics and linking these to the main discourse. This commentary will also involve a deeper reading on the 'queer witch' connected to motherhood and relationships between 'mother' and 'child' all within a queer context. Another possible method of enquiry could have been interviewing, which I believe would have added very valuable information as well as depth to this essay, but due to lack of time and to take workload off it was discarded. In the essay some of the authors that will be mentioned are Barbara Creed, Kate Henley Averett, Paul Grossman, Christopher Penczak, Hannah McCann and others.

Before disassembling the topic, I would like to introduce my practice, most specifically the concept

around my graduate collection. It begins as an ongoing investigation of my design aesthetic, this time around, I am approaching this final project to be as personal as possible. The core piece of research and concept within the collection is the continuation of a past project, "The witches of Anaga". I began the exploration of what it means to be a witch, labelling it as a personal philosophy and identity. It is ruled by female energy, it is the interchange of gender norms and boundaries. It is about going against the grain, feeling different, questioning things, acting differently, not fitting in a social context, but fitting within yourself. During my entire upbringing I have been surrounded by a hostile social environment, I was scrutinised for being feminine, for dressing differently than other people, acting differently than other people, but ultimately being true to myself. I see this as contrasts: myself against my environment, socially but also physically. The landscape of my home town Tindaya is of extreme dryness as it is a desert. The sun hits with strength, the wind blows inconsolably, and lacks rain, making it very difficult for wildlife and flora to survive. Femininity and women saved me while growing up. My strongest friendships have always been with women as I feel I speak the same language as them, with them I feel safe and supported. This interest led me to talk and look into women, specially Canarian women.

'Witch' is a word that we have all heard in multiple forms, with specific connotations that vary each time. It might be that we have said it to someone, or that it has abruptly been thrown at us. Rarely the connotation is a positive one and every time it is used it echoes, reminding you of what you really are; despicable, evil, twisted. As stated in the Cambridge dictionary 'Witch' has two meanings, first "a woman who is believed to have magical powers and who uses them to harm or help other people" and second "an unpleasant and ugly woman". Other words such as "Hag" or "Crone" appear as synonyms, reminding us of the Triple goddess (Maiden, Mother and Crone), a figure we will look further into later on. They have been represented all throughout history in texts, film, theatre, music, they are rooted into culture. Visually the witch image manifests as a person who is older,

usually a woman, wrinkled by time, with a big nose and big ears, moles on the skin, dark grey frizzy hair, long thin bony hands and fingers with curved pointy nails, wearing dark clothes, long to the floor, dresses, skirts, capes and hats. Many times depicted with a broom and cauldrons to make her potions. The spaces they inhabit are dark, forests, hidden. Through history witches have been persecuted, chiefly during the 15th to 18th centuries. In Europe they were accused of cursing people, aligning with the devil and practicing sorcery. This violence occurred at a socio-cultural period where religion was vastly powerful and influential on society, made the figure of the witch feared and targeted for prosecution. Looking back at history through a feminist lens, it was the misogynistic world that wouldn't allow the existence of independent, intellectually, sexually and economically liberated women. Nowadays, a new reading describes her as a figure of strength and confidence with the burden of what it meant to be a woman in that society while still forging her own path and independence.

Before making the connection between 'Witch' and 'Queer', we must first analyse the meaning of "Queer". As stated by Hanna McCann and Witney Monaghan, "The insistence on indefinability hints at queer theory as a lens that emphasises the slipperiness of meaning and the transgression of categories and boundaries" (2019, p.2). It is a term that has multiple definitions, multiple understandings and ways of defining it, but there are two definitions that capture the way we could understand this word. Firstly, queer "refers to 'the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent element of anyone's gender or of anyone's sexuality aren't made (or can't be made to signal monolithically),' (Kosofsky Sedgwick, 1993, p.8) and secondly, 'the defining trait of 'queer' is its rejection of attempts to enforce (or value) normalcy,' (Getsy, 2013, p.12). My own interpretation of the word Queer sees it as a blend between sexuality, personality, community, social relation, activity and performativity. But throughout all these categories or aspects, there is always a rejection of normativity, a repudiation of the things that have been set in stone by a patriarchal heteronormative society in which anything that differs to those standard is wrong, pushed to the side and forced to change. Queer means to break that cycle and offer a different scenario.

Originally the term 'Queer' had a pejorative meaning,

it was used to refer to the abnormal, strange, odd and sick, which connects very easily with the term witch (unpleasant, ugly). They feel like synonyms, they relate to each other and in the same way the word 'Queer' was later on reclaimed by the LGBTQ+ community as this new term to auto define themselves, the word witch does that same thing.

Barbara Creed (1986, p.44) writes about the figure of the "monstrous-feminine", beginning with this extract from Joseph Campbell;

... there is a motif occurring in certain primitive modern surrealist painting and neurotic dream, which is known to folklore as 'the toothed vagina'-the vagina that castrates. And a counterpart, the other way, is the so-called 'phallic mother, 'a motif perfectly illustrated in the longfingers and nose of the witch.

2. Joseph Campbell, *The Masks of God: Primitive Mythology*, New York, Penguin, 1969, p 73.

The 'monstrous-feminine' is a figure that has the potential to hold this queer witch within, it is scary and makes you want to look away but at the same time it has a mystery and a magnetism that pulls you in. Creed explains medusa, as a figure who petrifies the one who meets her eye. You know if you look at her eyes you will be turned to stone, there exists a tension between that 'monstrous-feminine' and the 'prey' that feels somewhat magical, its an emotional debate because you know if you look at her, you will turn to stone. The way Creed writes about this 'monstrous-feminine' is focused in a very heteronormative direction and specifically centering cisgender women. For this reason, the terms feel limiting, it is essential to broaden the term in composing queer identities. This new 'fem-monster' is a queer figure that has ability to make people turn, to make people look twice, think twice, reflect. Analyse themselves and then the monster, compare. Both 'Witch' and 'Queer' mark identities defined in opposition to a dominant majority: straight, cisgender people in the case of "queer," and Christians in the case of "Witch." (Brimacombe, 2008, p. 52), which is the base of the meaning of 'queer' an opposition that needs reinvocation, that has to be shown to the world in order for it to exist which is why 'claiming words such as "gay," "lesbian," and "queer" as something healthy is as important as reclaiming the word "witch"' (C. Penczak, 2003, p. xvi).



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I would now like to begin to further define this queer witch by analysing a core piece of research both for this essay and my design practice. The piece links my work to my own world and context as well as provides deeper insight into Canarian heritage and culture. One of the first figures that reminded me of the witch was the 'Maura'. As the Royal Spanish Academy dictates, Mauro or Maura is the natural form of the older African region of Mauritania. In latin Maurus, and this from greek Μᾶρος Μαῦρος, which means 'dark' making allusion to their skin tone. In the Canary Islands 'Maura' or 'Maga' is the word given to the women who work in the fields, 'Maura' for the eastern islands (Gran Canaria, Fuerteventura and Lanzarote) and 'Maga' for the Western islands (Tenerife, La Palma, El Hierro and La Gomera). Before this word had been reclaimed by the field workers, it was mainly used as an insult, 'Mago'/'Maga' is someone who doesn't have education, a brute, usually from rural environments. Nowadays it is also used to name whenever someone is dressed up in traditional attire, whenever there is a romería (religious pilgrimage) people dress up as 'Magos'/'Magas', which funnily enough, in Spanish also means magician. The documentary 'Magas y Murras: desmontando estereotipos' (Magas and Murras: demystifying myths) focuses on the symbolic violence that Canarian women suffer, most specifically those who work in agriculture. It showcases five Canarian women who talk about how their own experiences have been affected by this symbolic violence by using philosophy, historiography, field work, activism and cultural and audiovisual representation. The documentary aims to change the perception of this term and give it new visions. In essence to reclaim the word, the same way its been done with queer or witch as we have previously seen. Maura used to be an insult to refer to women who didn't have education, women from the countryside, field-workers. 'Brute', 'illiterate', 'ugly'



Stills from "Magas y Murras; Desmontando estereotipos" fig1

and 'beasts', the latin and greek base from which the word comes says it all, skin dark from being outside. These meanings feel very similar to those of the witches. I see 'Murras' as my cultural witch, covered in dirt, exposed to the sun, exhausted from the extremely labour intensive jobs they have. From the 16th century until recently women have been left with no choice but to take on the job of providing care, domestic tasks that are not considered a 'real job'.

These images appear in the documentary as an explanation for what the representation of who the Canarian field-worker woman is. The visuals include sculptures, images, films, drawings of women carrying a basket on top of their heads filled with vegetables, fish, carrying milk buckets, cloths, etc. Culturally everyone recognises these figures but they are not known as individuals with names and surnames. I found Danasia Curbelo's testimony in which she speaks of her grandmother Saro particularly fascinating as it not only held deep meaning and reasoning but also had great visual strength and potential in its applications to my own design practice.

"I would put on gloves, a scarf, and on top of that scarf a massive hat, because I didn't want anyone to recognise me. I would be very embarrassed later on at the gatherings in the town centre when people would come up to me and say 'Ay Sarito' I saw you working there in the field all dirty" and she would say "you got confused, that wasn't me"

There was a feeling of embarrassment for being a "Maura". This idea of completely covering one's self, becoming invisible to the rest of the world because there is shame in what you do, who you are, where you are, is intrinsically linked to navigating queerness, especially in the early stages of it. Using my personal experiences as context, when you don't fit in or you are mocked, you want to erase yourself and not be part, you isolate yourself, and that is why having a community or a safe space where you feel loved, included, heard, appreciated is so important for one's development and growth.

By limiting the term to those negative meanings and representations many other identities are lost or have been made imperceptible and those 'stereotypes' are made up because the definitions of field worker women are given outside of those rural spaces' (E. Monterrey, Magas y Murras documentary). Within the collective imagination of the canarian field

worker women there is a complete range of identities that are composed of different conditions; age, origin, race, being a mother or not being a mother and sexuality or identity which is the main point I would like to focus on.

Within the Canary Islands identity and sexuality dissidence has always been a big issue, especially in rural spaces that tend to be much more traditional and conservative in every aspect, political, economic, socially, etc in comparison to urban spaces. It is hard to be different in such small and remote areas because you feel isolated, you are removed from the collective because you are different and think, act, breath and live differently than the rest, there is no community you can build, or at least not without having to leave the space before coming back later on. To me, in such spaces, being queer means to be dissident, and a great example of the rural women is Rosario Miranda.



Rosario Miranda, Stills from Baute, D. (2004) Rosario Miranda, Tingladofilm. fig2

Rosario was a trans woman born in the municipality of Buenavista del Norte, in Tenerife. She was a role model within the queer community as an example of dissidence. Born in a small town in the north of Tenerife, she had a life full of difficulties because of her identity, at the time alike her community she lived under the dictatorship of Franco and was impacted remoteness of her home town. Nevertheless she

would fight for herself, to be who she wanted to be no matter what other people could think, say or do. She dedicated her life to agriculture becoming this strange character that everyone was confused by but loved. Her personal style was very interesting as it was highly unique and strong, in her 'clean' looks she would overdecorate her outfits with jewellery, hands filled with rings and bracelets as if her hand was the hand of Saint Teresa, laces, dresses and long skirts that flow in the wind to every step she would take. Her hair long and wavy with a prominent receding hairline that adds to her image, makes everything impactful. Whenever she has to do any work in the field she wears long skirts made out of beach umbrellas with logos of drinks such as 7up or Schweppes, paired with used and dirty 'old' looking t-shirts, finishing the look with a pair of gloves to protect her hands and a straw hat.

In the documentary those who gave their testimony of Rosario refer to her as Domingo, her deadname. It is very interesting to see how other people at the time speak about a trans person, it feels as if they still wouldn't see her as 'her' even after telling everyone who she was. They all speak fond of her and with love, but there is still a barrier present, at one point an older woman says 'I once heard him say "I want to be called Rosario" I said, 'How am I going to call you Rosario when you're Domingo?' I cannot explain why but it leaves me feeling uneasy, why is it so difficult to understand? It makes me question why it is so difficult to simply change the name of the person you are referring to. The burden of other people not seeing who you are saying you are, as if you were see through veil they just stare into, never acknowledging the real you. It takes a lot of strength to keep your head up when you are constantly being pointed at and laughed at, your identity, your self is being neglected but that is the true definition of resilience, a true witch, a true Maura.

If I think of other Murras that are currently in my life, the majority of my friends come to mind, but specially Ivy. I met Ivy when I began my studies in London, we did foundation together and moved into a shared flat, before we moved in we were complete strangers and the first time I saw them was at my soon to be new home. During these years I have seen Ivy evolve and change radically, they came out to us as non binary and slowly their appearance became more and more defined into this 'femme-monster'.



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Ivy Mellon, Portraits, 2024 fig3

Extravagant dresses, colourful make-up, exquisite accessories and fabulous intense red hair are some of the physical characteristics that define them. They are loud in the best meaning of the word, they are gossipy and heavily opinionated, direct, ruthless and careless. One thing I really admire is how intellectual they are, the millions of references they throw at you, its as if they had their own language, which sometimes might not be as clear or understood, but feels right and affirming of the community we are in. Ivy reminds me of the playfulness and power of dressing up, of sort of portraying a persona but still that persona being yourself. Linking this back to the witch, Pam Grossman (2019, p. 6) suggests 'the witch is a notorious shape-shifter, and she comes in many guises'. The image people portray gives a glimpse of who they are, it can be misleading or misinterpreted but many times, and specially for queer people, it is very representative of who they are. In my previous essay I have spoken on this topic, the essay "Wearing a 5 inch heel can be activism" speaks on the development of my sexuality and identity, how I have grown and commenting the things that have influenced my upbringing. Talks on queerness, what it means to be a man, discourses of masculinity and femininity. What I take from that essay is the importance of embracing both masculine and feminine traits, becoming that shapeshifting witch. Not suppressing any part of yourself. Being free. Every day I wake up feeling different and my mood or my emotions will play a big role on how I want to be perceived that day. If I may quote myself, "I believe it is crucial to be role models for the next generations, so they can grow up free of these rules that only block and constrain the growth they can do." (N. Hernandez, 2024, p.4). I believe Ivy is a great example of this role model I identify and give the name of "Maga".

Referring back to the 'Maura' and further exploring

the conditions of identity that compose the term, I want to go into the figure of the mother. This figure is connected in many ways with the 'Witch', 'Queerness' and 'Mauras'. In the beginning of the essay, I spoke of the triple goddess, the maiden the mother and the crone, this is a figure that represents the different stages of a woman, it implies that being a mother in a stage within the expected female journey. In a stereotypical reading of the mother figure, we think of someone who provides for others, who is attentive, caring, mothers have taken on the responsibility of raising and taking care of, not only the children but the partner, taking on domestic chores, etc. This is a job that is not considered a 'proper' job, and Kate Henley Averett explains it as the existence of 'public and private spheres' that 'are constructed as a binary, in which each is defined as being 'not' the other, and most importantly, the public sphere – the masculine domain – is more highly valued than the private.' This binary is used to uphold, ideologically as well as materially, a gendered division of labour. The private sphere correlates to the mother, up to this point in Henley's text there is a clear gender binary and when referring to the mother figure this is depicted as female. However, as Judith Butler (1999) explains, the maternal body does not exist prior to culture: like gender itself, 'the maternal' is socially constructed. By that statement we completely remove the gender from the mother figure, to me being a mother are qualities that are not linked to a body or a gender. A great example of this mother figure appears in the TV Show 'RuPaul's Drag Race'. In every season there is a 'challenge' in which each drag queen is paired with a person and they have to turn them into a member of their family. Many times during this challenge the characters portray a role of mother and child, trying to achieve a family resemblance by putting make up on, changing their hair, dressing up, doing similar moves, etc. Within the queer community the figure of the mother is very prominent. Younger drag queens search for older drag queens that can become their mother's in order to get a more mature point of view on things as well as pull on the life experience of someone else. That is another key element of a 'mother', the experience and wisdom they can give, they have lived through challenges and can help their child to navigate the world, avoid possible mistakes and encourage to take steps in the right direction. This is something we see in the Ballroom communities, where the relationships are constructed in a social setting rather than biologically. As J. Torres (2020, p.162–188) explains:

'the kind of family that we find in the ballroom community houses is not a typical, nor traditional, nuclear family. However, it might preserve some of the values present in traditional families such as, for example, the educational system and supporting strategies within the family sphere'.

There is always a support within those spheres, thereby the figure of the mother is symbolic of that support. This mother figure is one that I see appearing in my friendships and my circles as well. In friend groups there are certain people that are identified as the mother of the group, because of their behaviour and actions, in this case of providing, nurturing, giving advice, knowledge, etc.

In essence being a witch means to be queer, to defy expectations and boundaries, it is all about embracing your inner 'femme-monster' and showing it to the world. To me the term that completely encapsulates all of these descriptions and ideas is 'Maúra'. The historical charge of it makes it fitting, aligns it perfectly with all the values that a witch should have. A Maúra is the pure definition of dissidence and resilience, is someone who fights, someone who loves, someone who is free, who understands where they come from, who came before and someone who lives their life to the fullest. They are aware of the importance of their freedom. A Maúra is not easily defined and at the same time does not allow for people to define them, it is a choice as much as it isn't, because it is one's purest self. I am a Maúra, and will most likely die being one.

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