

## **In-Out House. Circuitos de género y violencia en la era tecnológica.**

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“To conceptualize is to politicize” and that’s precisely what feminist discourse should do. To see aggression not as a disgrace of nature, but as a consequence of a patriarchal system.” --

Victoria Camps,<sup>1</sup> following Celia Amorós

### **The personal is political; let’s make the fight for equality our policy goal.**

Between 2008 and 2010, I sought help from the 24-hour Women’s Center of the Generalitat Valenciana (a social service entity run by the regional Valencian government) as a result of the psychological abuse I suffered at the hands of my daughter’s father. Today, I can see that a good psychologist can be very helpful if you are able to remember his or her words after you have finally gotten over the conflict. At the time, however, the only words I didn’t want to hear were “Get away, leave him,” which were the only thing they told me at the center. Indeed, my parents and friends all gave me the exact same advice.

The work of the artist Silvia Molinero Domingo, *Heridas y secretos de bolsillo* (*Wounds and other secrets in my pockets*) (2012), created expressly for this exhibition and produced by Plataforma ACVG, helps us visualize some of the torment, for example, the moment a woman decides to tell of the hurt caused by gender violence and express her pain, that is, to uncover her wound in order to understand the extent of the damage so that it can be cured with the help of those who see it. Molinero Domingo’s proposal, which takes the form of simple tee-shirts with bandages sewn onto them, promotes a position that contrasts with our habit of concealment, one that can help us express, recognize, expose, and denounce violence.

In Spain, deaths caused by gender violence constitute only the tip of an iceberg hidden under a cloak of invisibility. While in 2011, 61 women were victims of femicide, according to the Ministry of Health, Social Services, and Equality, 367 complaints were made to the police in the same year. In 2010, 593,038 women were victims of abuse and

this year, as of July 9, 2012, gender-based violence has claimed the lives of 27 women. What cannot be quantified is the number of women who suffer some invisible form of gender violence, and I would dare to say that all women have been or are subjected to some form of gender-based violence, especially if we consider the structural violence that discriminates against us both socially and in the workplace. This affirmation will be more clearly defined and explained below in the section entitled: "The concept of gender violence is quite recent."

Most, if not all, women who see ourselves represented and who speak out in the project: *In-Out House. Circuitos de género y violencia en la era tecnológica*, (*In-Out House. Circles of Gender and Violence in the Age of Technology*) conceptualize the aggressions suffered in our own flesh or identify with the violence suffered by other women, thus politicizing our common experience. In a continuous line, expressed through art, we remember the solidarity of Frida Kahlo, who, inspired by a press release she read in 1935, painted the horrendous image of a lacerated women who had been killed by her partner with a machete in her native Mexico: "But it was only a few small hacks!"<sup>2</sup> Likewise, the Cuban artist Ana Mendieta positions herself with her back to the viewer, who sees her stripped from the waist down and with bloodied legs in a performance piece<sup>3</sup> that recreates the rape of a student at the University of Iowa, where the artist studied.

Without going so far back, the Guatemalan artist Regina José Galindo, whose valued contribution forms part of this exhibition, has carried out a work of solidarity *ad extremum*, undergoing a low-cost *Himenoplastia (Hymenoplasty)* (2004) to denounce the risks of infection and even death to which women are subjected due to the structural gender violence in her country and in other countries where women see themselves as being "forced" to "prove" their virginity at all costs to be "worthy" of a man. For the Colombian artist Martha Amorcho, who was raped at the age of seven, the feeling of violence is direct and compelling, as evidenced by the images of her own body literally "penetrated" by the hands of a male stranger who objectifies her, piercing her with irreparable wounds and holes.

The connection between "I, woman" and "we, women" was first implemented in the 1960s by radical feminists through revolutionary educational means; this was

seconded by Judy Chicago and Miriam Shapiro at Fresno State in California, principally through *Consciousness-raising* and *Pussy Art*,<sup>4</sup> with which they distanced themselves from the ascepsis of the prevailing minimalist and conceptualist aesthetic. These women were the first to use the slogan “The personal is political,” which has had an enormous impact on the gay and lesbian rights movement.

Going one step further in his contribution to this publication “*El asiento (atrabilionario) del binarismo de género*” (*The (Irrascible) Basis of Gender Binarism*), Juan Vicente Aliaga describes the structural violence that is sustained precisely by this binary system which predicates and educates us to accept unequal, sexist roles, establishing basic differences upon which language is constructed, differences that are currently transmitted by this same language through the mass media (e.g. films and television).

Without a doubt, this is the reason why many women and young people, trapped in the myth of democratic equality,<sup>5</sup> blindly believe that we have finally reached a situation of equality (despite the rampant *machismo* evidenced by gender violence and unequal pay scales which keep women’s salaries 29% lower than men’s and in which 1 out of every 4 director’s posts are held by men in a tradition that has be dubbed “the glass ceiling.”<sup>6</sup> Add to this dismissals for pregnancy and harassment in the workplace, to name just a few examples of inequality). This is clearly the foundation upon which the patriarchal system rests and thrives, preventing change and impeding empathy between men and women.

“One doesn’t talk about it, voices against violence,” is the text prepared by Ana and Carmen Navarrete for this exhibition. In it they present the patriarchy as a “natural fact” that ensures hegemony, hierarchy, and domination by rendering feminist struggles invisible. For this reason, these two Valencian artists and theorists criticize national campaigns along with the government’s biopolitical mechanisms through which it seeks to “protect” women while they simultaneously sensationalize the image of gender violence in the media. If violence is an ancient tradition perpetuated worldwide and spread with the help of religion, war, and global capitalism, it is “normal” that the loudest voices against gender violence are usually those of women.

Do all men identify with the figure of the abuser, the harasser, or the murderer? Definitely not! And yet, they do for the most part represent and unambiguously assume

the role of the powerful, the strong, or the warrior. It is precisely through these roles that violence is exercised. In this sense we can understand the piece made expressly for this exhibition by the Valencian artist Abraham Martínez, who in his *Venus usucapio* (*Venus usucapio*) (2012) presents an action that is typically *machista* in its concept of power: the takeover. Supported by the judicial system, the artist literally takes over the planet Venus through a properly notarized act of usucaption, that is to say, what under Roman law was the acquisition of an object by virtue of its possession or continuous use. This is to remind us of the deification that women's bodies have endured since the myth about Venus having been protected in temples that were eventually taken over by a priestly class of pimps who began charging money for the erotic rituals carried out by the women consecrated to the goddess.

Raising the awareness of both men and women that gender violence is not about victims or losers, but rather about an imbalance of power and a patriarchal system that allows it would be a step forward in the fight for equality. This has been one of our primary goals in a project that includes the questioning of cultural grammars from a gender perspective and the denouncing of violence through interdisciplinary events that attempt to encompass technological circles and circuits.

We start from the premise that technology has had a favorable influence on the processes of globalization, which has done wonders for the spread of economic neoliberalism, which, in turn, has increased the inequality between rich and poor. "Women represent 40% of the world's workforce, but only possess 1% of the world's wealth."<sup>7</sup> Our work thus makes constant reference to globalization and the new forms of violence that are supported by technology. At the same time, we feel that "good use" of new technology and the elimination of the technology gap form the basis of a possible "emancipation" of women, already begun by the cyberfeminists, as well as real empowerment, as demonstrated in the *Platform for Action of the 4th World Conference on Women*, convened by the United Nations (UN) in Beijing, China, in September, 1995. It is for this reason that the organization of this project and the accompanying exhibition is being carried out through the *Plataforma de lucha contra la violencia de género-ACVG* (*Platform to Combat Gender Violence-Art Against Gender Violence*) ([www.artecontraviolenciadegenero.org](http://www.artecontraviolenciadegenero.org)), created in 2010 by a group of female and male researchers and artists, whose activist intent goes well beyond the

“visibilization” of gender violence to the idea of serving as a base from which to carry out documentation, research, and analysis of the various types of violence through art and art theory. Another of our main goals is to provide a web platform related to education, offering workshops, publications, and events to help eradicate sexist thinking in our society. Thus, in this interdisciplinary area between art and pedagogy, we wanted to provide a section focused on educational projects that pursue equality, among which stand out *Mediaciones y traslaciones. Gramáticas visuales de la violencia machista en la universidad* (*Mediations and translations. Visual Grammars of Machista Violence in the University*),<sup>8</sup> by Amparo Navarro and Cristina Vega Solis, a piece that analyzes symbolic violence and proposes, through its guidelines, an effective method for reflection and change, along with the recently published project *Nosotr@as hablamos. Superando discriminaciones en la adolescencia* (*We Talk. Overcoming Discrimination in Adolescence*), which occupies a space between artistic experience, research, and pedagogy.<sup>9</sup>

[...] Raising the awareness of both men and women that gender violence is not about victims or losers, but rather about a power imbalance and a patriarchal system that allows it would be a step forward in the fight for equality.

For this reason, the coordination model of *In-Out House. Circles of Gender and Violence in the Age of Technology* was designed to transcend borders, disciplines, and time in an attempt to juxtapose in its different sections contemporary projects encompassing art, technology, and pedagogy, fundamentally through photography, video, film, performance, activism, and cyberfeminism. It has likewise been important to design the documentary contributions to the project from both a theoretical and practical perspective, with reflections provided by professionals in the fine arts and art history. Here we wish to highlight the collaboration of art historian Irene Ballester Buigues, whose piece “Transgrediendo la norma: circuitos de género y resistencia tecnológica” (“Transgressing the Norm: Circles of Gender and Technological Resistance”), together with the present text, serves as a joint introduction to the 48 artists featured in this publication. We also enjoyed the inestimable collaboration of

Emilia Quiñones Otal, whose contribution theorizes about “Sangre y rito: la estética ancestral en las prácticas artísticas de contenido feminista y social en Latinoamérica” (“Blood Ritual: Ancestral Aesthetics in Feminist and Social Art Practices of Latin America”). Another significant initiative in the field of art theory is the joint work carried out with the editors of the art magazine *API, ARTE Y POLÍTICAS DE IDENTIDAD* [*AIP, ART AND IDENTITY POLITICS*], published by the University of Murcia, with whom we coordinated the November 2012 edition (number 6) on the occasion of this exhibition, entitled *Género y violencia en la era tecnológica* (*Gender and Violence in the Technological Era*), thus allowing us to expand the distribution network for this topic while providing deeper insight into the subject matter.

We have restricted the geographical context of our project to the cultural areas of Spain and parts of Latin America, namely Colombia, Argentina, Mexico, Guatemala, Brazil, Ecuador, Costa Rica, Chile, and Peru, for two main reasons. Firstly, we are interested in highlighting the Hispanic culture of machismo in Latin America and Spain, reinforced by Roman Catholic myth in conjunction with a postcolonial heritage rich in this tradition, perpetuated through the legacy of the Franco era, which has nearly been silenced, but which is engraved in our own flesh. Moreover, it is important to recognize that while gender violence is universal and Latino culture is marked by a mix of cultures that both import and export their specific forms of violence, our intention has been to generate some initial links to connect communities of women within a project that must necessarily expand. In this context, it has been important to work together in selecting the artistic pieces with the La Redhada collective, a group working out of Colombia, as well as our collaboration with artists, professors, and researchers of the various countries of origin of the participants, as is the case of the Argentine artist Gabriela Golder, who coordinated a film and video series parallel to the In-Out House exhibit entitled *Invisibles* (*The Invisible Ones*).

Also of note is our joint work with American artist and feminist theorist of the “new genre of public art” Suzanne Lacy, who, since our first meeting in Madrid during her project for the Reina Sofia National Museum of Art Centre (MNCARS in its Spanish abbreviation) entitled *The Tattooed Skeleton* (2010),<sup>10</sup> has been in contact with us and has made important conceptual contributions to this project.

Expressly invited to participate here as a pioneer in political activism through performance and video art, she has given us a selection of her most compelling works, dating from the sixties to the present, among them *Three weeks in May* (1977), *In Mourning and In Rage* (1977), *Underground* (1993), and her latest piece, *Three Weeks in January* (2012).

The need to work closely with communities of women is evident in *The Tattooed Skeleton*, a platform for cooperation between various governmental and non-governmental agencies – artists, young people, activists, and battered women – to analyze the narrative being told about gender violence in Spain. What is interesting is the question of why domestic violence is always described in the political discourse and news media as a statistic, a number of fatalities, rather than trying to explain the stories of the many silenced women who daily endure abusive situations

Policies based on the feminist perspective of gender consist of recognizing and going directly to the causes and effects of inequality and violence to take concrete actions to eliminate them; this requires prevention of their emergence and proactive treatment to make them disappear. It also entails seeing justice done and doing away with impunity. The goal is to provide every woman, under the protection of the law, the opportunity and conditions to leave a violent situation, to receive medical and psychological treatment for injuries received, if necessary, as well as legal attention and support in order to bring both the acts of violence themselves and the perpetrator to justice in a timely fashion.<sup>11</sup>

We, like both the prestigious Mexican theorist Marcela Lagarde and Suzanne Lacy, propose a qualitative and quantitative change in the transmission of information and knowledge so that we are no longer seen as victims, but as victors from the perspective of the construction of political discourse, which must change the basis of understanding and promote real equality between women and men. We need to make the struggle for equality a political priority.

### **The concept of gender violence is quite recent<sup>12</sup>**

In a video by the Chilean artist Cecilia Barriga, she shows the simplest form of *El origen de la violencia* (*The Origin of Violence*) (2004), through the gestures of a four-

year old in an enclave in the Amazon. The child begins by playing with a kitten but then, little by little, he transforms the game into an act of violence. In Spain today, secular machismo transmitted from generation to generation has led to violence against women simply because they are now economically and socially "emancipated." What has always been regarded as "natural" ("My husband usually beats me"), today is no longer seen as such, thanks to feminist struggles, media campaigns, and especially to the enactment of Organic Law 1/2004, from December 28, 2004, and called the Comprehensive Protection Act Against Gender Violence. Article 1.1 of this law defines gender violence as the "manifestation of the discrimination, situation of inequality, and power relations of men over women when exerted on the latter by those who are or have been their spouses or who are or have been linked to them by similar affective relationships, even without cohabitation." It includes "any act of physical and/or psychological violence, including attacks on the victim's sexual freedom, threats, coercion, or arbitrary deprivation of freedom."

We at the Plataforma ACVG consider the definition of gender violence to be fundamental. We feel that it should be more broadly defined from a feminist perspective and that its various types and causes should be recognized, since these go beyond the domestic and "relational" sphere and are reflected in the very structure of patriarchal society. In this sense, we want to highlight the piece *De eso no se habla* (*One Doesn't Talk of It*) (2007), by the artists Carmen and Ana Navarrete. The piece was commissioned by Xavier Arakistain for the exhibit *Kiss Kiss Bang Bang. 45 años de arte y feminismo* (*Kiss Kiss Bang Bang. 45 Years of Art and Feminism*) at the Museum of Fine Arts in Bilbao, Spain, in which the various forms of violence exerted on women's bodies worldwide were brought together in a series of documentaries and artistic works by a group of women questioning the advances made in women's rights.

In her book *Hijas de la igualdad, herederas de injusticias* (*Daughters of Equality, Heirs to Injustice*), Maria Elena Roríguez Simon helps us map out the current violence exerted on women: a violence that is structural, symbolic and direct.<sup>13</sup> Direct violence may be the most visible in the more extreme cases; however, gender violence also includes psychological abuse, which is all the more devastating because it destroys a woman's self-esteem. What is more, it is usually a type of invisible violence, forged from small machista traps and tricks, or what Luis Bonino calls "micromachismos"<sup>14</sup>



that occur daily within a male-female relationship. Following the ideas of Marion Young, Simón Rodríguez affirms that “any woman can be exposed to and be at risk for machista violence,”<sup>15</sup> making reference to the signs of oppression generally found repeatedly in all individuals belonging to an oppressed group of people (exploitation, marginalization, cultural colonization, powerlessness, violence, etc.).

If we were to examine all the types of direct and structural violence practiced worldwide, there would not be room enough in this text to outline all its various forms and spheres; nevertheless, we can highlight *domestic violence* or *violence within the family*, as it is called in the mass media. This moniker creates confusion, as it leads to the conclusion that this is a private type of violence. In this context, the feminist Celia Amorós, using the term coined by Michael P. Johnson in 1995, prefers to talk of *domestic terrorism* and calls for the need to resignify the language by clearly referring to patriarchal terrorism by name. Statistics through October 2011 give us a clear picture when comparing types of aggression: violence perpetrated by the Basque terrorist group ETA produced 829 victims in 43 years, which amounts to 19 deaths per year, while machista violence has killed 488 women in just 6 years, or 81 deaths per year.<sup>16</sup> The treatment afforded the victims of ETA by politicians and the media compared to that given to the victims of gender violence is paradoxical. From our point of view, the term *domestic terrorism* is frighteningly accurate in that gender violence not only claims many more victims than political “terrorism” in Spain, but it also is, in effect, a way of “terrorizing” and sowing fear among women, who consequently suffer the aforementioned marks of oppression.

Doctors in psychology Esperanza Bosch and Victoria A. Ferrer have proposed the term “misogynist terrorism” since misogyny, simply defined as contempt for women, is an ideology that maintains and justifies the exercise of power and control over women.<sup>17</sup> The Mexican professor Marcela Lagarde y de los Ríos transformed the term “femicide”<sup>18</sup> to “feminicide” because the former can be construed simply as murder, i.e. as a concept that merely specifies the sex of the victim. Changing “femicide” to “feminicide” implies the need to clarify that we are not simply describing murderers who commit crimes against children or women, but also the social construction of these hate crimes, the culmination of gender violence against women, and the impunity this social framework grants the perpetrators.

Structural violence is manifested in all pillars of society, where there is still a clear resistance against women participating in especially the economic, religious, and military power structure. For its part,

... symbolic violence affects the set of beliefs, attitudes, and knowledge regarding the supposed superiority of the male, bolstered by all sorts of media and cultural narratives found in television, literature, and art. Many women have thus devoted themselves to the unraveling and deconstruction of macho roles, established and made “real” through cultural myths.<sup>19</sup>

The artist Virginia Villaplana, who began her career within the queer feminist movement, stands out for bringing unknown artists and feminist theories to a larger public. In 2005, along with Berta Sichel, she curated the landmark exhibition “*Cárcel de Amor. Relatos culturales sobre la violencia de género*” (“*Prison of Love. Cultural Narratives about Gender Violence*”). She developed copious research material on gender violence for MNCARS, working directly with the Museum’s education department to generate guidelines for schools. For the artist “art is cultural policy. As is teaching.”<sup>20</sup>

This gives us an indication of the importance of contextualizing material and socializing projects. Villaplana, who wrote her doctoral thesis in 2008 on “New Gender Violence, Art and Visual Culture,” has worked on this issue since the beginning of her career, as is obvious in the 1997 video presented in this exhibition. Entitled *Mujer Trama* (*Conspiracy Woman*), the video addresses the spectacle of women’s bodies made by mass media and the dangers implicit in the fragmented discourse of television, with its degrading images of women.

I feel that, for me, the fact that I received my training in the mid-nineties under the watchful eyes of experimental cinema directors and storytellers is key. From them I learned about certain forms of work and reflection with regard to images linked to both gender and identity politics.<sup>21</sup>

The infographic work of the Peruvian Natalia Iguíñiz Boggio entitled *¿Quién manda a Quién?* (*Who’s the Boss?*) (1999), is also based on advertising semiotics and challenges stereotypes of love and the power roles in relationships, while in the video *Manuales*

(*Handiwork*) (2004) by Argentinian artist Paola Sferco, we witness the questioning of women's roles through an action as banal as that of filing one's fingernails.

In Latin America there has been no exhibition as extensive as "Cárcel de amor," which has been exhibited at many museums and art centers around Spain. However, artists dealing with male violence against women have been featured at several exhibitions in the past decade, including "Abrazadas y Abrasadas " ("Embraced and Scorched"), curated by Luisa Campuzano and exhibited in Havana, Cuba, in 2007; "Quiero vivir" ("I want to live"), exhibited in San Juan, Puerto Rico, in 2008; and "Introitus. Género, identidad y poscolonialismo en la obra de mujeres artistas del Caribe colombiano" ("Introitus. Gender, Identity, and Postcolonialism in the Work of Women Artists of the Colombian Caribbean"), in 2011. In addition, there have been major exhibitions of artists from Latin America and elsewhere, including "Off the Beaten Path," shown in Tijuana in 2010 and touring the Americas ever since, which counted with the participation of emblematic artists such as Yoko Ono and Marina Abramovic.

#### **Circles of gender and violence: navigating between Spain and Latin America.**

The need to undertake a geographic delineation of gender violence in Latin America presents several peculiarities due to cultural and religious factors that are difficult to find in other parts of the world. Basing our definitions on those made popular by María Magdalena López Pons, who owes her concept of geographic space to the Brazilian geographer Milton Santos. The latter viewed space as a system of objects and actions produced by society at a given historical moment. According to López Pons:

(...) the gender violence manifested in the feminicides currently occurring in Latin America form part of a dynamic geographic space; the reality presented as a consequence of this analysis will be the result of a given historical moment in which geographic space and territory will be considered synonymous. Approaching the problem of gender violence and femicide from the perspective of geography allows us to explain the production and appropriation of territory from a gender perspective in parallel with any consideration of social class issues.<sup>22</sup>

Lorena Wolffer exemplified this maxim masterfully in the performance, video, and photographs that make up *Si ella es México, ¿quién la golpeó?* (*If She is Mexico, Who*

*Beat Her?* (1998). The artist condemns gender violence through a visual metaphor, namely the convergence of a battered woman's body and Mexican territory. A groundbreaking ruling declared the Mexican state guilty of violating the right to life and personal integrity and freedom, among other crimes, in the case of three young women murdered in Ciudad Juárez in 2001. This so-called *Campo Algodonero* or Cotton Field sentence of December 10, 2009, was a watershed mark in Latin America, as it was handed down by the Inter-American Court of Human Rights, the highest court in Latin America, the decisions of which are final. The ruling came after the bodies of Claudia González, aged 20, Esmeralda Herrera, aged 15, and Laura Berenice Ramos, aged 17, were found in a wasteland known as "the cotton field" with the bodies of five other women who were never identified. Their remains indicated that the women had been raped with extreme cruelty. The court also sentenced the government for not adequately investigating the crimes and Mexico was ordered to investigate the perpetrators from a gender violence perspective for hate crimes. The authorities, who had allowed the aggressors total impunity, were forced to make a public apology to the families of the victims and to the citizenry, to construct a memorial, to offer financial compensation to the victims, to change the law, and to create a data base of missing women.<sup>23</sup> It was the first time a government was condemned as being responsible for femicide.

It is indisputable that a pandemic of violence against women is tearing at the whole of Latin America. The numbers of attacks on women in the region has soared, with experts demanding that the judicial sentences handed down be served integrally. The alarming increase in murders of women and girls in the so-called Black Triangle (El Salvador, Guatemala, and Honduras) is based on a culture of hatred against women and the failure of the judicial system.<sup>24</sup> "In El Salvador, violence against women has increased by 197% in the last decade, with this macabre statistic converting this Central American nation into the country with the highest femicide rates in the world. According to the Salvadoran police, from January to October, 2010, 477 women were murdered. Guatemala ranks third in Latin America in violent deaths of women. Between 2001 and 2010, about 5300 women died from violent causes. Although the country is a pioneer in legislation against such crimes, as evident from the passing in 2008 of the *Law Against Femicide*, the number of such deaths has increased by 400% in

recent years. The case of Honduras is no different: between 2003 and 2010 1464 women died a violent death; of these, 44% were young women between the ages of 15 and 29.”<sup>25</sup> In the context of this problem, one can make generalizations about the victims (poor, young, brunettes, sweatshop workers) as well as about the aggressors and murderers (men belonging to mafia and drug trafficking groups, guerillas who commit repressive assaults including rapes, as well as husbands, boyfriends, and male relatives and neighbors).

As Marcela Lagarde warns us, violence against women does not only occur in the sweatshops, but also, as is the case in Spain, we find:

(...) that not only are young women between such and such an age are being killed, and not only are sweatshop workers being singled out... most of the women who are victims of willful or negligent homicide in Mexico have been killed by acquaintances, close relatives or people associated with them, all manner of family members, including brothers, fathers, step-fathers, cousins, sons, and, of course, husbands, ex-husbands, fiancés...This is the extent to which men feel a sense of property rights over women.<sup>26</sup>

Why do men exercise violence against women in Latin America with such impunity? “Because they can,” confirms the South African lawyer and UN Rapporteur on Violence Against Women Rashida Manjoo. Despite the Cotton Field ruling, since 2010 there have been 309 new cases of disappearances and murders of women in Ciudad Juárez. Seventy-five percent of crimes committed in Mexico are never reported and only 1.6 of every 100 crimes are ever brought before a judge. Globally, in spite of comprehensive legislation and international jurisprudence on this subject, including the Convention on All Forms of Discrimination Against Women (CEDAW) or the Belem Convention for the Prevention, Punishment, and Erradication of Violence Against Women, or the rulings of the International Criminal Court, which include sentences for rape, sexual slavery, forced prostitution, and forced pregnancy in its definition of war crimes and crimes against humanity, impunity continues to obscure the actual victims.

### **Globalization of Technology and new forms of gender violence**

Whereas the geographic circles defined within the framework of this project and the accompanying exhibition allow us to “navigate” between Spain and Latin America, in this section we will refer specifically to the “technological circles” used today by the patriarchy to construct, redesign, and disseminate structural, symbolic, and direct gender violence. The equation Capitalism=Patriarchy becomes patently obvious once we become aware that capital interests have a stake in gender violence. This is not merely to profit from the business of exploiting women, but also to exert control through fear, as promulgated by the mass media. Television itself becomes a tool with which to “invisibilize” the problem through a process of selection and censorship of information, where either “one doesn’t talk about it” or the issue is discussed only in the sensationalist terminology of the tabloids.

A clear example of the big business associated with femicide is the North American imperialism set into motion with the implementation of NAFTA, the free-trade agreement between Canada, the US, and Mexico in 1994. In Ciudad Juárez, where prostitution is inextricably linked with the sweatshops or *maquilas*, femicide rates have soared, just like in Tijuana, another border city which is home to hundreds of multinational assembly plants and where a prostitute is considered morally superior to the women working in these factories. *Las Muertes Chiquitas (Small Deaths)* (2009-10) is an interdisciplinary project featuring interviews with over thirty women from different areas of Mexico. Their life stories reveal events related to the femicides in Ciudad Juárez while providing a glimpse of the lives of prostitutes from marginalized neighborhoods, university professors, European war refugees, women with AIDS, homosexuals and transsexuals, ex-guerillas from the 70s, bourgeois and indigenous peoples, students, mothers, grandmothers, daughters, in short: women. With this project, the Catalan audiovisual artist Mireia Sallarés has, like Lorena Wolffer, delved deeper into the socio-economic aspects of femicide.

These “border circles,” as Saskia Sassen dubbed them,<sup>27</sup> where femal labor sustains multinational imperialism, serve to confirm that gender violence is global, transnational, and malleable to forms of discrimination related to “the new servitude and slavery” arising from the new requirements of Capital.

As the theorist Rocia de la Villa states in her contribution to this publication entitled “Arte contra laviolencia de género. La persistencia de una tradición” (“Art against gender violence. The Resilience of Tradition”), Gayatri Spivak has become in recent decades an indispensable reference within the postcolonial framework. Spivak highlights the limits of representation or mediation of women as “subordinate” figures due to their double marginalization as women and as colonial subjects.

The Indian ecofeminist theorist Vanda Shiva reminds us of the change that occurred in Western society from the theocratic Middle Ages to the Great Awakening, which arose from the new science of the Renaissance and the Modern Era, which, for its part, established the basis for the explicit domination of both women and Nature. While this universal rationalist positivism of the “male order” has been denounced by the American feminist artist Martha Rosler in several of her initial videos, including *Semiotics of the Kitchen* (1975) and *Vital Statistics of a Citizen, Simply Obtained* (1977), it is reaching levels of maximum dissemination through globalization. Globalization is a new phenomenon based on the internationalization of communications and the expansion of computers, which have enabled an advanced type of capitalism capable of carrying out speculative transactions in real time as well as requiring the relocation of businesses to take advantage of the availability of much cheaper labor.

According to Victoria Sendón de León:

Stock markets around the world operate 24 hours a day, transferring huge amounts of money to enrich a few and plunge whole countries into poverty. The first victims are the very poor, of whom 80% are women. (...) With the fall of barriers as a function of international markets, borders have become more permeable, making it easier to commercialize everything and anything, with human organs, prostitutes, sex slaves, human trafficking, pornography, weapons, and drugs constituting the more lucrative business enterprises.<sup>28</sup>

In the era of globalization, knowledge and technological capabilities are the basis of competition between companies and countries, with multinationals representing entities that dominate and disseminate the new technologies in order to increase their competitiveness and gain access to important governmental agencies.

Globalization and its necessary alliance with technology is certainly not the cause of violence against women, but the indiscriminate use of technology for the enrichment of a few men has increased inequality between men and women and broadened the gap between North and South, making women more vulnerable in the process. First, even though the number of women entering the global workforce has never been as high as it is today, women still have to cope with higher unemployment rates and lower wages than men. Women represent 70% of global poverty. In 2008, the wage gap was 17 percent and in 2009, the International Labour Organization (ILO) estimated female unemployment to be more than 22 million.

Moreover, half of the world's migrants are women -- about 95 million women and girls, according to a 2006 report by the United Nations -- and their needs are not met as those of men are. Not only do women suffer a double-dose of marginalization as both women and migrants, but they are also more vulnerable to violence and rape, which is aggravated further by the lack of attention they receive.

Furthermore, the population of migrant women has exceeded that of men since the early 1980s, with women and girls being more vulnerable to discrimination, violence, and sexual exploitation. According to Radika Coomaraswamy, from the United Nations Commission on Human Rights (1994), among the men who attack and exploit female refugees one commonly finds members of the military, immigration officials, other refugees, and members of rival ethnic groups.

Our interest in the position of women in these new migration patterns has been developed both in the theory and practice of art through works exploring the roles acquired by these women, e.g. "*Maternidades Globalizadas*" ("*Globalized Motherhood*"),<sup>29</sup> as well as through public awareness campaigns in an attempt to debunk these roles and eliminate them. In our article "Hacia una visibilización de la crisis de los cuidados. Arte social frente a nueva esclavitud poscolonial" ("*Towards Greater Visibility of the Care Crisis. Social Art Against the New Postcolonial Slavery*," published in Volume 2 of the 2010 issue of *API: Arte y Políticas de Identidad* (*Arts and Identity Politics*), which focused on Latin America, we analyzed the new world reproductive order where women migrants working in domestic service constitute a



new form of postcolonial slavery and therefore carry the stigma of a new form of structural gender violence.

In this context, we were deeply interested in the project carried out by the Valencian artist Ana Navarrete in 2007 entitled *N340 Globalfem*,<sup>30</sup> which has been included in this exhibition. The piece focuses on migrations that are exclusively female, the lack of protection women face – both socially and in the workplace – and the new sexual and domestic order. The piece analyzes the concepts of gender, sex, race, and class, as well as the alarming effects of globalization on equality and distributive justice.

Another extensive body of work that is also linked to gender policies<sup>31</sup> is that of Pedro Ortuño, who as a young artist in the eighties pioneered the use of photography and video in the Spanish context. A connection can be made between the work of this artist and the rise of exclusively female exploitation in the two videos presented in this exhibition. *Blanca Sobre Negra (White On Black)* (2004) and *Necesidad (Need)* (2012) bring us closer to the reality of a small town named Blanca, located on the Segura River in the province of Murcia and still stuck in the Franco-era. Using a carpet factory as a backdrop, the first video interweaves the stories of the women working there to talk about the humiliating treatment they receive from their supervisors and the unfair labor practices they endure because of the petty tyranny that prevails in the village. In the second video, the story is set against the background of the hard work involved in making straw mats, which are sewn by hand with needles and beaten into braids with a hammer. If the globalization of technology has given rise to new forms of violence, it is indisputable that the basis of female exploitation is as well anchored today as it was in the recent past, both in the fields of productive and reproductive work, in our patriarchal, capitalist society.

### **In-Out House: connecting and disconnecting the house through art and technology**

In Spain, gender violence has received increasing attention from society since the late 90s. Arguably, the case of Ana Orantes, which appeared on television in 1997, shocked the entire country, leading to reforms in the penal code. This mediatic event also gave rise to the diversification of the representational forms, visibility, and public awareness of violence against women.

Data on femicide in Spain is currently available in the annual developmental reports put out by the *Observatorio de la Violencia del Centro Reina Sofía (Reina Sofía Center and Observatory for Violence)*, which uses media, police, and court sources, but which only documents women who have been killed by their partners.<sup>32</sup>

The fact that gender violence continues to be classified as a “domestic,” and therefore private, household issue in many countries does not help but make things more difficult. Feminist art has reflected the development of women's struggle for their rights. Already in the 15<sup>th</sup> century we can find the first traces of women trying to draw attention to the abuse to which they were subjected, as in the case of the painting *Susanna and the Elders*, by Artemisia Gentileschi (1610), which shows Susanna's rejection of the indecent propositions of the old men, depicting quite vividly the fear in her face. However, it was not until the 19<sup>th</sup> century, with the battle for universal suffrage, that women's struggle to make visible their criticism of the prevailing cultural imagery truly began to develop. Later, radical feminist art took up the struggle for equality, especially after the May 1968 protests in France, along with the more general struggle for human rights, where both in Spain and in other “civilized” (i.e., Western) countries, structural, symbolic, and direct violence make the constant struggle for the empowerment of women necessary. In Latin America, despite the dictatorial legacy of many of the countries with the world's worst gender violence, this “silenced” violence also stems from a tradition that connects with feminism and is generating active responses to the problem.

Regarding the historical role of art in this debate, the exhibition *Womanhouse*, curated by Judy Chicago and Miriam Shapiro in 1972 with the participation of the Fresno Feminist Art Program at Fresno State in California (USA), is a milestone in the denunciation of violence. A woman's right to govern her own body, rape and abuse, sexual and social taboos, and a denunciation of the patriarchy were all priorities at the root of the struggle against gender violence, coupled with the sexual liberation of women. In *Womanhouse*, Fine Arts students participated alongside art professors and theorists to sound the alarm about the problem of gender violence, making the personal political. They proposed connecting the home with the public space of art, just as many artists today propose the denunciation of violence generated by the dichotomy between public and private spheres.

The Canadian-American artist Margot Lovejoy is known for her project *Parthenia*<sup>33</sup> (1995), a net.art piece that pioneered subversive political denunciation using the Internet to post what was considered to be invisible, normal, private, and domestic relations between men and women. The project "visibilizes" the silent abuse of women, using the concept of a memorial to the victims of domestic violence to emphasize the intensity of their denunciation by equating this memorial with global war monuments. Finally, victims of gender violence have their own monument, thus bringing the oldest conflict in history up to date. With *Parthenia* Lovejoy has not only created a place to honor the victims of abuse, she has also set up an archive for the "de-privatization of the stories of battered women" to vindicate the active participation of the victims in all sectors of society by rendering them visible.

In 2005 Remedios Zafrá curated the exhibition "Violencia Sin Cuerpos" ("Violence Without Bodies,"<sup>34</sup> which took place within the framework of MNCARS's interdisciplinary project "Cárcel de Amor. Relatos culturales sobre la violencia de género" ("Prison of Love. Cultural Stories of Gender Violence"). Now, in *Un cuarto propio conectado. (Ciber) espacio y (auto) gestión del yo (A Connected Room of One's Own. (Cyber) Space and (Self) Management of the "I")* (2010), the same author takes the iconic work of Virginia Woolf, *A Room of One's Own*, symbol of the emancipation of women, to examine how the Internet interfaces and software we use to interact (blogs, social networks, search engines, etc.) condition and lead us towards certain imagery to build our identity. The piece also examines how the connected subject articulates her intimate sphere, along with the construction of an "I" and new possible "we's" on the Web.

In Latin America, art understood as condemnation began to develop through street protests against either the military dictatorships in power during the seventies and eighties, as was the case in Argentina and Guatemala, or the situation in Mexico, where there were formal democracies that were stable, but restrictive. Some artists sought international reactions through art and technology. Within this scenario, the blood used in the performances of Lorena Wolffer connects with the work of the Guatemalan Regina José Galindo, who, like Wolffer, uses performance to disseminate her work through video and photography, a strategy that characterized the radical feminist movement of the sixties. The women of that movement were the first to reject

traditional art media to incorporate the use of new technologies; because they felt unfettered and undiscriminated by them, they viewed them as a new field of action open to emancipation. This directly contradicts the technology gap and society's technophobic ideas regarding women's use of technology. This contradiction has been elucidated by Sadie Plant, who maintains that, although the Internet is the result of neoliberal capitalism and is based on the arms race and technological control, the first programmers were actually women.

### **Video Art, activism, and cyberfeminism: art against gender violence and more**

Returning to the seventies, many American artists such as Suzanne Lacy, Leslie Labowitz, and the team of Elizabeth Sisco and Louis Hoch embarked on projects requiring television coverage. Shortly thereafter, Deedee Halleck decided to assert her voice by founding *Paper Tiger Television*, her own production and broadcasting company, for the purpose of videoactivism.<sup>35</sup>

The idea of the importance of media intervention in battling violence against women spread rapidly, leading in the 1980s to the use of Spectacolor screens in Times Square by artists such as Jenny Holzer and Martha Rosler, who made the problem visible through the use of public space, namely the street.

In general, performance, video, mass media, public and community art, cultural activism, and cyberfeminism have all given voice to the most critical discourse concerning the patriarchy and the violence that it has exercised – and continues to exercise – over women. The work of many artists in this exhibition falls within the current trend towards the use of video. Sometimes this is for publicity purposes and visibility, as in the case of Ana and Carmen Navarrete's quasi-documentary *De eso no se habla (One Doesn't Talk of That)* (2007), while others simply use video art and video performance as part of their critical and social compromise, as in the work of Mexican artist Teresa Serrano, Brazilian Beth Moysés, or the Spanish artist Marina Núñez. In general, women have been the ones to sound the alarm about gender violence, also in art, from the pioneers Esther Ferrer, Monica Mayer, and Maris Bustamante,<sup>36</sup> to women whose ideas have become essential, such as Cristina Vega Solis, Precarias a la Deriva, Coco Fusco, Cecilia Barriga, Maria Ruido, or Virginia Villaplana, among others. Many of them are followers of equality feminism as advocated by Alicia Puleo, Amelia

Valcárcel, and Celia Amorós, and have denounced the tyranny of the physical and symbolic language of the patriarchy.

In the case of the fictional character Caro Fritta, played by Colombian artist Helena Martín Franco, her own identity provokes a reflection on immigration, identity, and stereotypes. This identity, transformed by immigration, takes the form of a collage between Frida Kahlo, stereotype of the Latin American women artist, and a Canadian athlete, a reflection of the character's competitive search for acceptance, approval, and Canadian citizenship. Through her performances, Caro Fritta reactivates and rethinks the role of immigrants in this conflict. In her triscreen video *Yo confieso (I Confess)* (2006), the protagonist of "Corazón Desfasado" ("Heart Out of Sync") is a fictional character who embodies a new kind of hybrid saint born of a combination of Catholic iconography and pornography. Through this character, we are invited to explore the identity assigned to the female body by state institutions, religion, and advertising.

Among the artists selected by Gabriela Golder for her video cycle "Invisibles" ("Invisible"), the Costa Rican artist Priscilla Monge is one of the most widely recognized, along with Beth Moisés, for her acerbic criticism of education, power and violence. In *Lección de Maquillaje (Makeup Lesson)* (1998), one of her first videos, a man applies makeup to a woman to make her look as if she had been beaten, making reference to gender roles that allow this kind of abuse. Other artists who contributed to the cycle include: Ana Gallardo, Gustavo Galuppo, Gabriela Larrañaga, Graciela Taquini, Teresa Puppo, Diana Schufer, and Lysette Yoselevitz.

New technologies, especially the Internet, have favored the emergence of "social cyberfeminism," which, according to Montserrat Boix, is the culmination of a "cyberfeminist artistic movement" started in the early 1990s within the framework of *net. Art*, whose work provided a social critique based on a feminist viewpoint.

Despite the diversity of priorities, interests, and trends, one of the most important links between groups of cyberfeminists (from purely artistic activists to social cyberfeminists) as well as between traditional women's organizations and feminist movements, is the reaction against the violence perpetrated against

women worldwide. Activism denouncing and combating this violence has set the pace and the agenda over the last decade (1995-2005).<sup>37</sup>

VNS Matrix – a group that emerged in Southern Australia in 1991 – is a pioneer in the use of the concept of cyberfeminism.<sup>38</sup> Francesca da Rimini, a member of this group, makes explicit and fierce denunciations of violence against women in all her work. To this day, many male and female artists continue to seek equality in the face of discriminatory violence, making increasing use of new technologies as an effective medium that provides enormous advantages with regard to creating cyberfeminist networks, associations, and groups.

Montserrat Boix has asserted<sup>39</sup> that Spain has produced neither "artistic cyberfeminism" nor philosophical or feminist texts on the relationship between technology and women, as did, for example, Donna Haraway and Sadie Plant. Still, pioneers such as Ana Martínez Collado and Ana Navarrete have constructed the webpage "Estudios online sobre arte y mujer" ("Online Studies on Art and Women"), where they have translated and analyzed important texts, while at the same time Remedios Zafra was curating the first exhibitions on cyberfeminism in Spain.

The use of the Internet and information and communication technologies, the so-called ICT, can not only help address the problem of the digital divide, but also demonstrate that one can and should make political use of these technologies as a strategy to subvert the power of domination. (...) Cyberspace does not exist in the abstract; it is directly related to social space. They feed off one another. We can say that technology constructs gender, race, and class difference. The information society with all its power relations – dominance, expansion, and segregation – responds to what Foucault called "biopower," a diffuse power, decentralized and deterritorialized, yet regulatory and omnipresent, which controls and regulates everything.<sup>40</sup>

For Ana Navarrete, the Internet has become an information clearinghouse where forums, film cycles, etc. can be posted and shared in a parallel fashion. Photography and video are channeled and transformed by the massive and optimistic use that the Internet affords. According to Navarrete, we can politicize the practice of art to cause a

change in the symbolic order; hence the need to defend a political use of digital technologies as an electronic form of resistance from the perspective of feminist activism.

For her part, Mexican artist Cindy Gabriela Flores is responsible for the cyberfeminist website [ciberfeminista.org](http://ciberfeminista.org), a pioneering Spanish-language platform on cyberfeminism. On her site she states: "I agree that the fundamental principle of cyberfeminism is the use of technology to empower women."

In her project *El lugar de las mujeres en el Metro de la Ciudad de México* (*The Place of Women in the Mexico City Subway*) (2001), Flores makes parallels between the city's subway and internet. According to her, the subway system connects the city and maintains its productivity, as does the Internet. In this underground space, as in cyberspace, all classes are connected, thus reproducing the patriarchal model. In Mexico City, for example, the first two subway cars are exclusively for female patrons.

It is exactly the same as in cyberspace, we women have to deal with this kind of harassment – I call it gender-violence – because when a man discovers us online, he can hardly help but see us as objects, like in the subway. Mexican society needs this underground system in order to move. Men do not respect – do not know how to respect – otherness, in this case, female otherness. (...) In the subway, these wagons for women (like women-only spaces on the Internet) function as "our own room." I call them: collective spaces for women.<sup>41</sup>

### **Feminist networks and organizational/technological projects against gender violence.**

With respect to the progress that the use of new technologies in relation to art represents for women, the *Sociedad Internacional Leonardo para las Artes, la Ciencia y la Tecnología* (ISAST) (International Leonardo Society for the Arts, Science and Technology), which is dedicated to publishing groundbreaking articles by women in the field, stands out. Its recent publication of *Women, Art, and Technology*, edited by Judy Malloy (2003), attests to the research being carried out by women in the field of art and new technologies, which simultaneously constitutes an important part of the work being done on gender violence.

In this sense, the Internet era has given rise to various platforms to assist in this struggle. Especially noteworthy is the *Platform for Action of the 4<sup>th</sup> World Conference on Women*, convened by the United Nations in Beijing, China, from September 4-15, 1995. According to Montserrat Boix,<sup>42</sup> the first experiences of "social cyberfeminism" arose in connection with the creation of the first international electronic network in civilian society, the *Association for Progressive Communications* or APC. The APC Women's group organized the network so that the Beijing World Conference on Women could enjoy a prior participatory process through email lists and a website to be used throughout the meeting, thus facilitating the participation of women who did not have the opportunity to attend the summit – a fact that confirms the effectiveness of electronic media as a tool for the empowerment of women. The first websites in Europe arose in 1996 in Italy (*ServerDonne*), France (*Penelopes*), and Britain (*Aviva*). In 1997, the first Spanish site was created (*Mujeres en Red* or *Women on the Web*), and quickly became one of the main references for feminist activism.

Specifically, women's Internet networks in Spain, including *Mujeres en Red* and the *Red Feminista de Organizaciones contra la violencia de género* (*Feminist Network of Organizations Against Gender Violence*), established in 2002, have been instrumental in supporting the vindication of women's rights in our country and have participated in major international campaigns, from social cyberfeminism to feminist "hacktivism."

In January 2002, the *Red Feminista de Organizaciones contra la violencia hacia las mujeres* was formally established in order to coordinate dialogue with the government, the administration, and the media to recognize the Comprehensive Law. Besides the presential network that forms part of important organizations such as the *Association of Separated and Divorced Women* (now converted into a Federation), the *Women's Foundation*, the *Federation of Progressive Women*, or the *Commission Against Abuse*, we seek to create a virtual space that will serve as a reference, along with *Mujeres en Red*, which is also part of the *Red Feminista* (*Feminist Network*), as an active, unified front showing solidarity in the struggle against patriarchal violence.<sup>43</sup>



One can say that the Comprehensive Law against Gender Violence adopted on December 22, 2004, after years of activism on the part of the feminist movement (the first draft bill goes back to 1997), has been one of the movement's most emblematic achievements.<sup>44</sup>

Today in the field of the arts, the Asociación MAV, *Mujeres en las Artes Visuales* (*Women in the Visual Arts*)<sup>45</sup> stands out. Created on May 9, 2009, the association's momentum has been directed by the renowned art critic Rocío de la Villa. Through its *Observatorio* (*Observatory*), MAV uses objective, statistical data to analyze and report on the situation of professionals in the visual arts sector in Spain. They establish connections with other women's organizations in the cultural sector to design and negotiate strategies; they also work with Spanish governmental institutions and the administration for the implementation of equality policies in the field of visual arts. MAV thus constitutes a reference in the fight against structural gender violence in relation to the arts sector in Spain.

One portal dedicated to collecting information on gender violence which has supported all the networks formed in Latin America and the Caribbean to deal with the problems of women in this male-dominated region is *Isis International*. Since the 1980s, this organization has been recovering both recent and historical material, updating statistics of all the countries in the region, and creating a directory of organizations and resource centers to become a highly important platform.

*Feminicidio.net* is a project that got its start on the Internet on November 25, 2010, the International Day for the Elimination of Violence Against Women. In 2002, its editor, Graciela Atencio, began to investigate, report on, and display the dimensions of femicide in Ciudad Juárez, where she had lived for nearly three years. Retired from a career in journalism, one of her main tasks has been to provide visibility, mostly through advertising campaigns, of the magnicide being carried out in Latin America, where the exact number of women killed annually remains unknown. "*Feminicidio.net* was created to document this normalized barbarism. We want to know about and denounce the femicide that is occurring in 21 Latin American countries. From this virtual space we are promoting bridge-building and networking between civilian society, academia and institutions."

Started in Catalonia by Núria Bosch and Jaume Nualart Vergés Vilaplana, the project *Feminicidios en AREA* (AREA Feminicide) (2000-2010) is paradigmatic. As described on its website, it is basically an activist research project<sup>46</sup> on violence against women that shares its content on AREA, a new on-line software tool for graphic displays and interactive information that promotes free use for purposes of social activism.

The project details the gender violence that has resulted in death in Spain between the years 2000 and 2010. The effect is simple but troubling, for the information on femicide can be displayed according to different parameters: type of violence, year of murder, month of murder, province in which victim resided, victim's age, relationship with the murderer, and weapon used. The pictograms allow us to explore each case for additional information on the screen, which is activated by clicking on the links and legends.

The displays on *Feminicidios en AREA* demonstrate that the murders committed on Spanish soil have not stopped. According to the findings presented recently at the *Congreso Internacional Mujer Arte y Tecnología en la Nueva Esfera Pública* (International Congress of Women, Art, and Technology in the New Public Sphere) or CIMUAT, held at the Polytechnic University of Valencia in 2010, "the only thing the murdered women had in common was that they were women and the fact that a man who was close to them emotionally believed he had the right to make decisions about their bodies and their lives to the point of killing them with knives, punches, kicks, and other methods that proved in most cases to be extremely violent, bloody, brutal, and irreversible."<sup>47</sup>

In these "visibilizations," data from both the Observatory of Violence and other sources have been used in order to systematize news releases and consider cases beyond those committed by the woman's sentimental partner. The project began in 2006 in Barcelona and was developed within the framework of Riereta.Net in collaboration with the *Institut Català de les Dones* (Catalonian Women's Institute); it includes all manner of details on the 843 women who have been killed since the year 2000.

ACVG, [www.artecontraviolenciadegenero.org](http://www.artecontraviolenciadegenero.org) is a technological tool for the empowerment of women in the struggle for equality. It forms part of a research project begun in 2009 that uses new technologies to move forward and overcome gender

violence.<sup>48</sup> The site fills an important gap in the research and teaching of art in relation to gender studies, specifically the limited, dated information on artistic interventions by women and men in the field of technology and its use against gender violence. In this context, from the *Laboratorio de Creaciones Intermedia* (*Laboratory of Intermedia Creations*) or LCI, we have created several exhibitions, publications, and interventions in the public and technological sphere and have organized the International Congress on Women, Art, and Technology in the New Public Sphere (CIMUAT 2010), in which one of the thematic areas was dedicated to various projects to combat gender violence through art and technology. For *In-Out House. Circles of Gender and Violence in the Age of Technology*, Monica Del Rey has specifically coordinated a video cycle entitled "Tecnología frente a la violencia" ("Technology Against Violence"), with the participation of artists and members of the LCI, including Dolores Furió, Silvana de Andrés, Empar Cubells, Aixa Takkal, Leo Gomez, Dani Thomas and Pablo Martinez, Javi Palacios, Art al Quadrat, Sara Vilar, Iker Fidalgo, Juan Antonio Cerezuela, and Mau Monleón.

Visual culture has contributed substantially to the transformation of the identities and values associated with the sexes, which remain firmly anchored in the traditional imagery of masculinity and femininity. One of our objectives is thus to unify, strengthen, and implement initiatives on a national and international level that are taking place around the fight against gender violence. We also aim to highlight and propose paradigms based on artistic theory and praxis with which to educate from a basis of equal opportunity as opposed to the current violence against women. We believe that by generating networks and participatory movements and by joining forces with other platforms and entities, we can achieve real empowerment of women.

Ana Maria Pérez,<sup>49</sup> member of the *Federation of Associations for Separated and Divorced Women* and longtime activist against abuse, asks "How can you reduce the budget in equality and gender violence and give a general amnesty to tax evaders?...They haven't wasted any time. The funds were already below the necessary levels. This is an ideological cut that shows that this Government has no intention of doing away with these problems... Have they reduced the budget for the victims of ETA?"

In equality policies, the Women's Institute, the autonomous body dedicated to helping women overcome abuse, has suffered a 9.3% cut in its budget, which has sunk to 18.7 million Euros. The budget of the Ministry for Equality was also cut by 18% to 24.9 million Euros.<sup>50</sup>

At a time when the Spanish government is using the current economic crisis to cut 70% of funding for ad campaigns against gender violence – funds that are vital for promoting awareness and prevention of this social ill – and when the Health Ministry's budget to treat and combat gender violence has been reduced in almost every category, we need to insist, now more than ever, that male violence is a human rights issue which cannot and should not be "cut," especially when feminist politics has been institutionalized and is now controlled by the mass media, whose resources for raising awareness of this issue have also been depleted.

ACVG takes positions against all forms of violence against women and against the policies that perpetuate this violence. In this sense, the project *In-Out House. Circles of Gender and Violence in the Technological Age* reflects these concerns through the work of men and women who have participated from different perspectives and complex critical positions.

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2. A newspaper published a story about a woman who had been murdered by a jealous husband, giving the artist an ideal subject for her work. The murdered defended himself before the judge, saying "But it was only a few little hacks!"

3. Untitled (Rape Scene), from 1973, now forms part of the collection of the MUSAC, the Museum of Contemporary Art of Castille-Leon.

4. Consciousness raising was a method that consisted in analyzing a personal event that had already occurred as a structural and therefore political fact. In the classroom and beyond, each student was invited to comment on a topic based on personal experiences such as rape, money, family, etc.. The pussy art method used the image of the sexual organs, especially the vagina, to parody the prevailing phallogocentric system.

5. The principle of equality is enshrined in the Spanish Constitution in Article 14 since 1978. There is a common belief, transmitted especially by the media and advertising, that we live in an egalitarian society, which is far from the truth.

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12. In 1995, Beijing hosted the Fourth World Conference on the Status of Women, which opened a new chapter in the struggle for gender equality by transferring the focus from women to the concept of gender, recognizing that the whole structure of society -- and all relations between men and women within it -- had to be reassessed. The Platform for Action within the United Nations recognizes that gender violence constitutes one of the main obstacles to the women's freedom, development, and enjoyment of their rights.

13. See: M<sup>a</sup> Elena Simón Roríguez, Hijas de la igualdad, herederas de injusticias, Madrid, Narcea 2009. Direct violence refers to beatings, wounds, lesions, *mia directa* se refiere a golpes, lesiones, mutilations, rape, sexual abuse, torture, abduction, humiliation, and mental illness, and, at its maximum expression, femicide.

14. See: Luis Bonino, "Los micromachismos en la vida conyugal," in J. Corsi, *Violencia masculina en la pareja*, Buenos Aires, Paidós, 1995.
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20. Virginia Villaplana, interviewed by Edu Urtado, GARA, 20-11-2009, p. 69.
21. Virginia Villaplana, unpublished questionnaire conducted by Mau Monleón in 2010 for the conference: *Las relaciones de la fotografía y el video con las artes plásticas, entre 1978 y 2010, en el panorama valenciano. La vertiente crítica y social*, [Work in Progress]. Coordinator: Dr. D. Román de la Calle de la Calle. Organized by the Real Academia de Bellas Artes de San Carlos in collaboration with *Ámbito Cultural* of El Corte Inglés.
22. María Magdalena López Pons, *La Violencia de género en el Territorio Latinoamericano, a través de la Ocurrencia Creciente de los Femicidios en la Región*, Universidad Nacional del Centro de la Provincia de Buenos Aires, p. 79. [www.alianzaintercambios.org/.../1269315363\\_...](http://www.alianzaintercambios.org/.../1269315363_...)
23. Data collected by Ana Lorite in *El País*, 2/18/2011. [http://sociedad.elpais.com/sociedad/2011/02/18/actualidad/1297983603\\_850215.html](http://sociedad.elpais.com/sociedad/2011/02/18/actualidad/1297983603_850215.html).
24. Affirmations made by the UN commissioner for Violence Against Women, Rashida Manjoo, reported by Ana Lorite in *ibid.*.
25. *Ibid.*
26. Marcela Lagarde, "Del femicidio al feminicidio", in *Desde el jardín de Freud*. Revista de Psicoanálisis, no 6, ISSN 1657-3986. Universidad Nacional de Colombia, 2006, p. 9.
27. Saskia Sassen, *Contra geografías de la globalización. Género y ciudadanía en los circuitos transfronterizos*, Madrid, Traficantes de Sueños, 2003.
28. Victoria Sendón de León, op., cit., p. 4.
29. *Maternidades Globalizadas*, (2006-2007) is a video installation produced for the exhibition *Geografía es del desorden. Migración, alteridad i nova esfera social*, in which, through direct and interactive interviews and with a documentary strategy, the voices of South American migrant women belonging to the second wave of immigrants, mainly from Ecuador and Colombia, but also Peru, Bolivia, Brazil, and Argentina, are

added to those of the new migrants from Eastern Europe (Romania, Bulgaria, etc.), many of whom are hired as domestic help to alleviate the so-called *care crisis*. *Sobre el concepto de globalización de la maternidad*, see especially: Parrenas Salazar, Rhacel, *The Global Servants: Migrant Filipina Domestic Workers in Rome and Los Angeles*, Palo Alto, California, Stanford University Press, 2001, cited in AAVV, Anthony Giddens and Hill Hutton (editors), *En el Límite. La Vida en el Capitalismo Global*, Barcelona, Tusquets, 2001, p.187. See also: *Parella Rubio, Sònia, Mujer, Inmigrante y Trabajadora: La Triple Discriminación*, Barcelona, Anthropos, 2003.

30. *N340 Globalfem* is a project carried out for the exhibition "CyberFem" produced by Espai d'Art Contemporani de Castelló – EACC. / The concept and idea is by Ana Navarrete, developed with Verónica Perales, Fred Adam, and Sylvia Molina, with the collaboration of Pere Gallego, Carmen Navarrete, Daniel Palacios, and Pedro Pestana.

31. Pedro Ortuño currently edits the magazine API, *Arte y políticas de identidad*, which has been edited by the University of Murcia since 2009.

32. See: <http://www.centroreinasofia.es>

33. See: <http://www.parthenia.com>. The project was archived as part of adaweb.com and has formed part of various exhibitions in the Museo Reina Sofía in Madrid and the Museo del Castillo, Spain, among others.

34. See the website: <http://www.carceldeamor.net/vsc>, constructed as a *net.art* exhibition in which various readings are given related to gender violence online. Participating artists include: Young-Hae Chang Heavy Industries, Tina La Porta, Cindy Gabriela Flores, Anne-Marie Schleiner, Faith Wilding and Hyla Willis, Sonya Rapoport and Marie-Jose Sat, Prema Murthy, Auriea Harvey and Michael Samyn, Intima, Margot Lovejoy, Natalie Bookchin, Francesca da Rimini, Agricola de Cologne, Robert Nideffer, Melinda Rackham, Cristina Buendía, and the Guerrilla Girls.

35. See: [www.papertiger.org](http://www.papertiger.org); [www.subtv.org](http://www.subtv.org); [www.videoactivism.org](http://www.videoactivism.org).

36. In 1983, the Mexican theorist and artist Monica Mayer, together with Maris Bustamante, created the performance group *Polvo de gallina negra* (Black Hen Powder). Through street performances, they use art and activism to denounce the gendered nature of rape, which has affected and still affects today, mostly women. Like the artists in Emilia Quiñones Otal's article here, for this issue, *Polvo de gallina negra* used an ancestral type of aesthetic, obvious from their name, to call attention to the problems that affect women.

37. See: Montserrat Boix, *op., cit.* s.n.

38. The concept of cyberfeminism was forged in the X Dokumenta in Kassel, Germany by the group Venus Matrix in their *Manifiesto de la Zorra Mutante*. See: <http://www.lx.sysx.org/vnsmatrix.html>; <http://www.women.it>; <http://www.penelopes.org>; <http://www.aviva.org>; <http://www.adpc.cc>; <http://www.mujaeresenred.net>; <http://www.cyberfeminism.net>.

39. See: Montserrat Boix, *op., cit.* s.n.

40. Ana Navarrete: [www.n340.org/index.html](http://www.n340.org/index.html), 2010.

41. Cindy Gabriela Flores, in her text for this catalog.
42. On this topic, see the seminal text by Montserrat Boix, *Hackeando el patriarcado en la lucha contra la violencia hacia las mujeres. Filosofía y práctica de mujeres en red desde el ciberfeminismo social*, Labrys, etudes féministes/ juin/décembre 2006/<http://vsites.unb.br/ih/his/gefem/labrys10/espanha/boix.htm>.
43. Montserrat Boix, in *ibid.*, s.p.
44. *Ibid.*
45. <http://www.mav.org.es>.
46. See <http://nualart.com/area>; <http://www.riereta.net>; and the group Donestech, of which Núria Vergés Bosch is a member: <http://www.donestech.net>.
47. Núria Vergés Bosch, "Feminicidios en Area: visualizaciones interactivas de los Feminicidios en el Estado Español," in AAVV, (Mau Monleón and Empar Cubells eds.), *Congreso Internacional Mujer Arte y Tecnología en la Nueva Esfera Pública*, Valencia, UPV, 2010. Communication published in the Congress Notes.
48. Research project entitled: "Exposición artística que confronta la violencia de género y constata el uso de las nuevas tecnologías para el avance y superación de esta situación discriminatoria. *In-Out House. Circuitos de género y violencia en la era tecnológica*. Special research projects of the grant program for research and development of the Polytechnic University of Valencia. PAID 08-09 and special grants of the Ministry of Science and Innovation.
49. Ana María Pérez, cited by Charo Nogueira and María R. Sahuquillo, "Adiós a las campañas <<a bombo y platillo>> contra la violencia machista. Igualdad recorta en un 70% los fondos para alertar contra el maltrato", *El País*, 6 abril 2012. Digital version digital: <http://sociedad.elpais.com/sociedad/2012/04/05/actualidad/1333638624808957.html>
50. Data reported by Charo Nogueira and María R. Sahuquillo in *ibid.*