

Transgressing the Norm: Circles of Gender and Technological Resistance.

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It is important to realize that in the title of the exhibition *In-Out House. Circles of Gender and Violence in the Technological Age*, changes coalesce against old prejudices, distributed over a conceptual map in which defensive public tactics against gender violence have raised the alarm about the atrocities carried out on women's bodies. Giving shape, image, sound, and voice to gender violence and femicide through the universal language of art inaugurates a process of awareness that American artist Suzanne Lacy has been developing throughout her career since her start in the 1960s and which new technologies currently enhance through interventions that take place in a new public – not private – sphere, a place with room for everyone, with none of the limitations set by the patriarchy, and with the intention of recovering public spaces for feminism, which affirms our nature as autonomous beings.

The origin: the bad woman

After the establishment of the patriarchy, women became the major losers in historical, and therefore in religious, terms. Men seized on religion, manipulating it in their own favor in order to subjugate women. No religion is feminist, although Islamic feminism considers that there has been a degradation of the Islamic tradition and a misrepresentation of the sacred texts to keep women and men from achieving equality. Still, because none of them recognizes individual liberties, no woman has ever had a significant role in any of them.

We were broken. However, even though the path to the Great Goddess was marked by hatred, humiliation, and suffering,¹ we managed to subvert this invisibility so that she could be extolled in the second wave of feminism at the hands of artists such as Ana Mendieta, Monica Sjoo, Kiki Smith, and Carolee Schneemann. Through their work, these artists were willing to let flower the repressed memories of battered women and tear down the biblical fallacy on which the patriarchal regime has been based for millennia, namely that Eve was created for the enjoyment of the male after the legendary Lilith, who had been crowned as a succubi princess and queen of the

underworld, rebelled against a patriarchal regime endorsed by both God and Adam. Like Adam, Lilith was created by God, but of filth and sediment instead of pure dust. She was the first woman who demanded full equality in marriage and sexual relations after refusing to stay in the prone position required of her by her partner. We know this from Genesis, where in the first story it specifies that "*God created man in his image. In the image of God he created them, male and female he created them.*"² To alleviate the loneliness of man, God decided to create Eve from the rib of her future mate in order to avoid repeating the same mistake; this story was later used as the basis for the allegedly superior position of men in the "natural" hierarchy. As specified in the second account of Creation, we are told that "*God made the man fall into a lethargic sleep, and while he slept took one of his ribs, replacing meat in its place. Then the rib was taken from man and the Lord God formed woman and brought her to the man.*"³

Eve is thus considered the cause of Original Sin, an assertion to which the Colombian artist Brenda Angulo paid tribute in 2009 with the performance photograph *A mi querida Eva (My dear Eve)*, for it was she who tried the forbidden fruit of Paradise, although this prohibition was actually never made clear to Eve by God since when he made it, only Adam had been created.

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Eve ate the forbidden fruit, an apple given by a snake, with the willingness to achieve full knowledge. This would lead to eternal wisdom, so far known only to God, not to Adam, who, when he ate the same forbidden fruit, received no punishment. Eve, however, was condemned to bear the pain of childbirth and to be dominated by her husband,⁴ which is precisely what Lilith had rebelled against.

Thus, with unclear boundaries that lead to a confusion between religious and civil power started an injustice against women that defies description for its brutality, where submission and silence are the adjectives that have accompanied women's lives, with a violence that understands no type of truce. Another Colombian artist, Muriel

Angulo, in her *Private Vices* video (2005), contested this mold imposed on women by patriarchal religion, namely that a woman who embodies feminine values should be pure, quiet, perfect, submissive, and slavish. In short, she should be the perfect incarnation of the Virgin Mary, example of chastity from which to build the perfect model of the ideal woman, devoid of sexual desire. Otherwise she is considered a harpy or a witch, an overripe fruit and therefore disposable. The witch is the antithesis of the idealized image that the patriarchy has of women; it is an insult, a demonization, and a stigma to be placed in the bad part of world.⁵

In 1997, Mexico's Lorena Wolffer unveiled her performance piece *If she is Mexico, who beat her up?*, which was performed repeatedly between 1997 and 1999. In the piece, Wolffer appears as a model on a catwalk dressed in as many dresses – all in the colors of the Mexican flag -- as the number of beatings and wounds she has suffered. As she holds different poses for the piece, displaying all her wounds with a look of shame, a presenter interrupts at various times and invites the public to take a photograph with her – a Miss Mexico – for a dollar, while in the background, the audio plays a mix of rap music and U.S. Senate discussions on the process of Mexico's decertification in the fight against drugs. The body of Lorena Wolffer alludes to the analogy of nation-woman, both battered, but always insisting on their good health under the double standard that hides a different reality: the obsolescence of Mexican social structures. A woman, allegory of the Mexican nation, symbolizes a woman colonized by the United States, battered by the neocolonial *maquiladora* industry established in Ciudad Juárez that treats women as disposable assembly parts. This was especially true after the 1994 devaluation of the peso, when the minimum wage plummeted in relation to the dollar, producing inflation, which favored multinationals in their pursuit of cheap, generally female, labor south of the border. The Free Trade Agreement with the United States and Canada (NAFTA) was also established in 1994, a year that saw the femicide rates soar in Ciudad Juárez. The reality of Mexican women is complex, infused as it is with submission and violence. The Virgin of Guadalupe, patroness of the Americas and a foundational figure in modern Mexico, is seen as "questioning" the rules of women's behavior. Then there is traditional ranchera music, oppressor of women's freedom, which only serves to nourish a macho identity. Then again, some soap operas or *telenovelas* also question this model of behavior, under which women

are subjected to a social pattern of sexist and patriarchal dominance. The "bitch" is the direct contrast with the figure of the Virgin of Guadalupe, embodying "strangeness" rather than purity. Women are therefore considered a mass of flesh, blood, bones, and dust, the heinous incarnation of the feminine condition, one that voluntarily submits to the conquistador, as did Malinche, representative of the Indian fascination with Spanish culture, an obsession that led to their being sold to their conquerors, as Mexico has been sold to the United States.⁶

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It is this reality of women living on Mexico's border that Lorena Wolffer reflects in her performance. Unlike their northern neighbors, who dress their comic book heroines with the colors of the American flag, the woman dressed with the colors of the Mexican flag in this piece represents labor and sexual exploitation for the benefit of the other, the foreigner, the mother fucker, the United States. Just like Malinche, Indian mistress and interpreter of Hernán Cortés in the conquest of Mexico, who became the quintessential slut, betraying her country and causing its fall from grace. Given this demonizing and phallogocentric view of women on the Mexican border, it is no wonder they are considered to be little more than garbage, subverting with their labor the Mexican authoritarian pattern, which is based on the premise that a single woman will not amount to anything in life, even less if the melanin in her skin is evident. Carlos Fuentes, in one of that nine stories that make up *La frontera de cristal* (*The Crystal Border*), specifically in "Malintzin of the Border," condemns women to hell and damnation for going out every Friday to dance and have fun with the money they earn in the *maquilas*. As a good woman, it is clear that one must remain at home, caring for house, husband, and children.

In her work, Teresa Serrano, another Mexican artist, denounces these deaths, considered less important by a generally racist, sexist, and classist society. In her 2003

video entitled *La Piñata*, she introduces us to the situation faced by the victims of femicide in Ciudad Juárez in a cold, direct, and shocking manner. The video shows a female mannequin hanging from the ceiling like a traditional Mexican piñata. Throughout the piece, a man hits the mannequin mercilessly and continuously until she breaks, the brutality of the beating scattering the dismembered body parts of the doll onto the floor. With this shock, which makes the viewer literally jump from her seat, Teresa Serrano shows us a chilling reality: femicide and gender violence as a practice rooted in misogynistic patterns. The piñata represents a young woman between fifteen and twenty-five years of age, the average age of most of the victims, with dark skin and long, straight, black hair, physical characteristics common to many of the victims of femicide in Mexico. The mannequin is wearing a miniskirt, like the short skirts that served as an excuse for the police to consider, at least at the beginning of their investigation, that the women had provoked their murderers because they were prostitutes. The noise of the beating is interspersed with the noise of daily life, which camouflages the beatings and makes the victims invisible to a system in which power is exercised by the aggressors.

Teresa Serrano's career started in 1998 with the series "Mía" ("Mine"), a set of videos dealing with the power relations between men and women. The background music she used was a bolero by Armando Manzanero of the same title:

Mine, because you will never stop saying my name
And when you sleep you will dream of me,
Until even you tell yourself that you're mine.
Mine, although tomorrow other ties will bind you,
No one shall know how to weep in your arms,
Never forget that you're still mine.
Mine, although you go another way,
And destiny never aids us,
Never forget that you're still mine.
Mine, though with another you contemplate the night,
And you squander all your joy,
Never forget, you're still mine.

This bolero was the common thread used throughout a discussion on taboo topics such as sexual harassment in the workplace. The discussion also looked at the aesthetic codes commonly used in Mexican soap operas, which have formed not only in Mexico, but throughout Latin America, a space for expressing and recreating cultural patterns

anchored in misogynistic structures, where women are the protagonists of two opposite worlds, one of wealth and poverty, vice and righteousness, but another in which a woman's sole purpose is to fulfill her duty to be a good wife and mother. Teresa Serrano has always been interested in the way in which Mexican popular culture has stereotyped women as objects, not only through soap operas, but also through mariachi music, in which the man is still king, as Vicente Fernandez sings, or in which women are compared to horses, as in the popular song by José Alfredo Jiménez, in which a man decides to "let loose the reins" after he no longer has the strength to subjugate his woman with force.

Empowerment networks

The term empowerment was coined during the World Conference on Women held in Beijing in 1995. Based on the fundamental principle that the use of technology gives greater power to women and embracing the potential for change that surrounded this new virtual society, the Mexican cyberfeminist Cindy Gabriela Flores created a digital performance piece in 2001 comparing the internet with terrestrial communication networks, in this case the subway in Mexico City. Both networks are relatively inexpensive and both keep productivity and development high by connecting users. By establishing an analogy between the internet and the Mexico City subway as established communication networks, Flores denounces the harassment experienced by women who have to use the public transport system to move from one area to another in the Mexican capital. In the piece, entitled "El lugar de las mujeres en el metro de la Ciudad de México" ("A Woman's Place in the Subway of Mexico City"), we are confronted with a situation of mandatory gender barriers imposed by patriarchal patterns to prevent sexual abuse or assault in the public transportation system. This is because we live in a society in which the harassment experienced by women in Mexico gives credence to the prevailing maxim "sex is destiny."

The fact that the first two cars in the Mexico City subway are solely occupied by women points to the establishment of an imposed demarcation and hierarchy that implies the risk of being a possible victim of gender violence through sexual abuse or touching. But Mexico is not the only country in which this risk is assumed, for in the Tokyo subway, where at rush hour one can see conductors wearing their typical jackets and white

gloves actually pushing people into the cars, they have also opted for gender separation by cars. We are thus faced with a situation imposed on us by gender violence in which women are subjugated by men; the solution is to separate women from men to try to prevent abuse. But to feminize a space is to limit it based on patriarchal patterns, which imbues it with a pejorative connotation that hides an implicit marginalization. Extrapolating the place of women on the subway in Mexico City to the role occupied by women on the internet, we can assume that the definition of this role also stems from abuse and violence to the bodies of women, who need a space created by and for other women in order to feel free. For cyberfeminists, women's space is created on the Web freely and voluntarily; from there, through the lens of gender, it is possible to transform our living conditions and talk freely. If the Internet can become a space of freedom and an instrument of change, what Cindy Gabriela Flores says becomes all the more important, namely that even though the spaces delimited by the patriarchy in real life are created to exclude women, Internet spaces created by women but directly related to the social space from which they feed must attack the patriarchy in order to achieve equality, with men and women working together and not from a position of exclusion.

This is precisely what Mercè Galán proposes in her interactive piece *Interact* (2005). In this piece, avoiding victimization, she exhibits different forms of violence, many of which are hidden, like the violence between homosexual couples, where the same patriarchal behaviors as those that occur in heterosexual couples are repeated. These she portrays as tactics that subvert the invisibility that Internet and web art have offered as a space from which to denounce these mechanisms of control, power, and violence that enslave women, calling for feminist activism to generate a change in the symbolic order.

Converted into cannon fodder

Like the fact that children are still used as cannon fodder in armed conflicts in countries such as Afghanistan, Burundi, Chad, and the Central African Republic, a circumstance that shocks "civilized society," the bodies of women, both in times of armed conflict as well as in peacetime, are used as spoils to be exploited. Esther Ferrer, who created her technological sculpture *Rape, a Weapon of War* during the

Bosnian war, shows how rape is used to subjugate women in wartime through her series "War Toys," to which she later added several erect plastic penises. Feminist activist Asja Armanda was the first person to use the word femicide to describe the widespread, deadly sexual atrocities committed by Serbian men against Croatian women in Bosnia-Herzegovina during the civil war there. The addition of the word femicide to the feminist dictionary enabled many women to recognize that the large number of misogynistic murders and rapes occurring in that part of the world at that time were part a war strategy carried out by Serbs, and that they should be considered crimes against humanity.⁷ This is also the case with the crimes perpetrated against indigenous women in Peru, according to a report prepared by the Commission for Truth and Reconciliation, which was created in 2008. This was the first time that such a commission was started from a gender perspective with the intention of condemning sexual violence against women by paramilitaries and guerrillas of the Shining Path. Men killed in armed conflict are war heroes, survivors become veterans, but women remain the forgotten ones.

The urban video performance piece *Cañón de carne (Flesh Canyon)*, carried out within the framework of the project "Prácticas suicidas" ("Suicidal Practices") by Ecuadorian artists Valeria Andrade and Pedro Cagigal in 2006, presents a reality imbued with a language full of violence and domination in which the protagonist walks down the street accosted by male stares that are accompanied by verbal insults. The actual call that Valeria Andrade made to "Telephone Hope" in Quito complaining that "you cannot go out without men shouting obscenities at you" meets with a devastating response anchored in machista structural patterns that blame women and justify all kinds of aggression:

"A girl who is abused in her childhood comes to possess a spirit of seduction; every time this person walks down the street, her only instinct is that of seduction..."

The International Organization for Migration (IOM) has estimated that in Ecuador every year more than 80,000 women suffer some form of abuse, whether psychological, physical, or sexual, which represents about 230 cases of domestic violence a day:⁹

Many women are used as cannon fodder in Valencia today, exhibited as such on the N-340, one of the longest roads in Spain, linking Cadiz with Barcelona. The project by Ana

Navarrete entitled *N340 Globalfem* (2006) allows us to visualize and understand how women's bodies are a commodity that produces high returns and plays an important role in the production and reproduction of global capitalism. Under this system in recent years, not only has the road become a space along which goods are exported and imported, but it has also been turned into an endless line of brothels that have sprung up all along the route, a sign that the macho fraternity makes their business deals accompanied by alcohol, drugs, and prostitutes, many of whom were brought to Spain under false pretenses, believing they would have a better life only to be sold as slaves to attract the attention of the local pimps.

Violence: bad love that kills.

Since 1994, the Brazilian Beth Moysés has used a poeticized, aesthetic approach, working with the wedding dress as a symbol associated with femininity, making it a metaphor of affection, love, and purity. Using this symbolic piece of clothing, she comments on the violence faced by many women and the male domination exercised in marriage, which, according to the church, is a perpetual and indissoluble union of a man and a woman, the aim of which is union and fertility. In Moysés' work, the wedding dress becomes an object full of symbolic metaphors of power, pain, sadness, and sorrow. Through this, she represents the transformation of romantic love, of the perpetual union with the "beloved" man, into another reality, one in which the marital relationship is not always blissful and in which the innocence and illusions entrusted to this person are lost after the eruption of violence. In the video performance *Gotejando (El testamento de Amelia)*, (*Amelia's Will*), Moysés and her daughter appear dressed in white, the color of purity. Moysés' dress is sewn pearls, Christian symbols of the tears of angels, which her daughter slowly cuts away to sew onto her own dress, thus establishing between them a loving relationship in which past experiences, not always blissful, become the best advice for the inexperience of youth. In her memoirs, when asked by her daughter what marriage is, Dolores Ibarruri, known as the Passionaria, responded as follows: "Mother, what is it to be married? Daughter, it is spinning wool, giving birth, and lamenting."¹⁰

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The work of Colombian artist Martha Amorocho also speaks of pain. Between 2002-2003, she recorded directly on her bare skin seven images of a woman sewing her vaginal opening shut to avoid being raped. The artist thus offers a sacrifice that turns her skin into a painful ceremony in response to her personal tragedy. A victim of rape at age seven, Martha Amorocho defines her work as cathartic. Her piece *Lo llevo puesto (I'm Wearing It)*, created in 2004, consists of four digital photomontages in black and white where the sensations perceived by rape victims are palpable. In the photographs, several human hands slide down the artist's naked body, pressing her breasts, vagina and legs. These images, imbued with obscenity, present the hands sliding up and down the artist's frail, childlike body as ominous entities that have invaded both her interior and exterior, a type of shame which has been her daily attire, carried like a burden for many years.

In April 2004, the Guatemalan artist Regina José Galindo presented the video *Himenoplastia (Hymenoplasty)*. The audience was stunned, not knowing exactly what it was watching on the screen. However, after realizing that it was a doctor "sewing" the artist's hymen to reconstruct it, most of the onlookers turned away, aghast at such savagery, which nevertheless is advertised both online and in the press with no shame whatsoever:

"You're about to get married and for either ethical, cultural or religious reasons, you want to know more about surgical restoration of the hymen, also known as the membrane or seal of virginity, under anesthesia. Whether ruptured by rape, abuse, or simply if you want to recover your hymen to offer it as a trophy to your husband, hymenoplasty is the reconstructive surgery to restore the hymen and return a woman to her "virginal state." Since the nineteenth century, the "untouched hymen " or "maiden cap" has been considered a hallmark of virtue and the purity of youth. The body of a young woman represents purity and moral rectitude.

Reverence for the hymen is part of this idea, which translates into a desire to preserve it intact. Good girls like you should be chaste, beyond any temptation, and your personal conduct should reinforce the notion that good Christian women are sexually passive and pure. If due to misbehavior, innocence, deception, rape, etc., you've lost your chastity, you can now go back to your original state and introduce your "new you" to your new man; it is the surest sign and "best evidence" of your virginity. Make your appointment today and send us your contact details. It's less expensive than you think!"¹¹

In 2004, Regina José Galindo read a similar advertisement published in the Guatemalan press. Accompanied by her gallery director in Guatemala, Belia de Vico, and her friend and fellow artist Aníbal López, she paid 2,500 quetzales, approximately 225 euros, for a hymenoplasty. The operation, which lasted thirty minutes, was recorded in exchange for money. A few hours after the surgery, Regina José Galindo began bleeding so profusely that she had to be taken quickly to her gynecologist, who had to intervene because the procedure had been executed so poorly. With this operation, one in which she risked her life, Regina José Galindo wanted to highlight the dangers many women in Latin America and in the rest of the world face in an effort to "preserve" their virginity as a symbol of purity and honor for both them and their families, qualities that are considered a prerequisite for marriage. Transformed into a vehicle for reflection, it is difficult to watch this video without it hurting our sensibilities. The blood flowing from the operation coats the surgeon's latex gloves, permeating the cotton and gauze and soaking the syringes used to numb the patient's vaginal opening, presenting an absolutely raw reality to the viewers, many of them men, whose misogyny demands this suffering and subjugation of the female body simply for the pleasure of deflowering it. In this shocking display, Regina José Galindo shows us the barbaric patriarchal demands placed on women's bodies. By filming this operation and making it accessible to the public, she is going against the phallogentric requirements of female virginity, denouncing them as she consents to the reconstruction of her hymen because she is not a virgin, assuming the position of many women who have to undergo the humiliation of this type of reconstructive surgery in order to ensure the bleeding which provides their future husbands with so much

satisfaction. The idealization of the hymen by the patriarchy thus becomes a demand for full control of the female body. The fact that an intact hymen is a highly prized, precious commodity leads to extreme situations, for example, in the Islamic world. If a family feels disgraced by their daughter's ruptured hymen, it can sacrifice her for the good of the community. Thus, about five thousand women and girls die each year, with such crimes being considered misdemeanors in many Muslim countries.

By way of an epilog

In Spain, the principle of equality before the law came into force with the adoption of the 1978 Constitution, thus inaugurating a new social situation for Spanish women, with laws that better suited their needs. Divorce became legal in 1981, fifty years after it had been abolished by Franco. In 1983, abortion was made legal under certain circumstances, but the law fell short of the demands of the feminists, who pointed out that the Second Republic of the 1930s had had less restrictive abortion laws. Contraceptives were made legal in 1977.

Late in 1983, the first socialist government of the new Spanish democracy ratified the Women's Convention of 1979, which on October 24 of that same year provided for the establishment of the Women's Institute as an autonomous governmental agency responsible for promoting policies of equality between women and men along with fomenting women's participation in the political, cultural, economic, and social spheres.

It was a mistake to think that the principles of equality that emerged from the ideas of the Enlightenment, accompanied by democratization and secularism of the state, would produce equality between the sexes. Democracy does not imply equality between the sexes, since what prevails is the universality of the androcentric. The creation of the Women's Institute was thus (and continues to be) a great support to the Spanish feminist movement, namely through the funding of studies and the resulting publications and statistics in order to make public the Institute's purpose and achievements. Support has also come from the creation of gender studies as a discipline at Spanish universities. Although up until a few years ago, violence against women in Spain was considered to be rare and isolated, the increased visibility of this violence has turned a private phenomenon into a public one, as reflected in the title of

this exhibition. This has led to a new approach in the explanation of this violence, especially following the media coverage given to the most shocking cases. Cases that have persisted in our memory, like that of Ana Orantes, burned alive by her ex-husband in December, 1997, marked a turning point in the treatment accorded by the media to violence against women, described up until that time as a crime of passion. At the time of this murder, women's associations pointed out the inefficacy of the judicial system while the media gave the victims a voice. Gender violence in Spain thus began to occupy a more relevant and important position in both the media and the political agenda, and from that point onwards this social problem was given the significance that it now has, thanks to the feminists' demands that the government comply with international declarations on human rights that have been signed by the Spanish State.

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The use of the body as an artistic tool led to a movement in the 1990s that began to name and make visible what had previously been taboo: gender violence. In 1997, María Ruido presented her seven-minute video performance "The Human Voice," which took as its starting point a passage from Miguel Cereceda's book *The Origin of the Female Subject*, published in 1996, in which the author speaks of various linguistic territories and their links to gender. "The Human Voice" is a piece about the violence of language, the public use of words, the operational value of discourse and actions based on patriarchal assumptions that are, by definition, imposed and non-consensual. In the video, Ruido is filmed with her mouth covered, her face serious, ready to denounce the violence of patriarchal language, a violence vested with the authority granted by the offensive power of language, which remains an instrument of the domination of women.¹² It is for this reason that the redefinition of language invites us to reflect upon it as a tool, to appropriate it and subvert it in order to break this pattern of domination and open new contexts, producing new and future forms of legitimacy¹³ that are unconstrained by their original patriarchal context. An example of the performativity of

language as noted by Judith Butler is the term “queer,” which over time has gone from meaning fagot, weird, abnormal, or sick to be recast in a new series of affirmative resignifications instead of its first meaning, which indicated a pathological and abject sexuality.

In 2005, Marina Núñez presented the video series “Monstruas” (“Monsters”), thereby establishing a commitment to women and feminism. Her work constitutes a differential artistic expression in which the subjects represented are ambiguous and disconcerting, an example of otherness, margins, and silence, a place where women, though they are also included, are considered a minority by our patriarchal society. In this video series, Núñez gives her protagonists repulsive and sinister faces, faces that seem deformed, similar to that of Ana Mendieta in the piece *Glass on Body* (1972), to denounce the situation of women as prisoners of patriarchal rules, victims of an evil love that kills. She shows herself to be in favor of an empowered and emancipated subject that redefines female “subjectivity,” where being a woman connotes a positive, self-affirmative political force (14).

At present, the number of women killed by gender violence or femicide in Spain exceeds that of those killed by the violence of ETA terrorism. From June 28, 1960, ETA has killed 857 people, that is, an average of 16.8 homicides per year. In contrast, since 2003, the year in which statistics on gender violence were first taken, machismo in Spain has taken the lives of 545 women, killed within the sphere of their intimate relationships. This is an annual average of 68.1 deaths. In the last five years, terrorism has killed 12 people, while femicide has claimed the lives of 345 women; indeed, there have only been two years – 1979 and 1980 – in which ETA killed 86 and 93 victims, respectively, in which terrorism has caused more deaths than gender violence.¹⁵

By now it is clear that the situation of gender violence suffered by women in the world is global, as is the need to create new spaces for communities to express their demands and experiences in order to fight for equality. The pieces exhibited here show a critical, voluntary, deliberate, and constant quality that allows us to become more aware of what the patriarchy has tried to camouflage through a thick curtain of smoke, qualities which will enable us to speak of art in the service of human rights for women. The multidimensional nature of this endeavor has a leading role, which is precisely

where the new technologies come into play, through platforms like artecontraviolenciade genero.org and many others that are located at the boundaries between art, education, politics, poetry, social activism, and feminist activism, forming a space that empowers women to participate in decision-making. All this means a fighting spirit, strength, and feminism.

Footnotes:

1. Moraga, Cherrie. *La última generación. Prosa y poesía*. Editorial Horas y Horas, Madrid, 2007, p. 103.
2. *Genesis*, chapt. 1, verse 27.
3. *Genesis*, chapt. 2, verses 22-23.
4. Braidotti, Rossi: *Feminismo, diferencia sexual y subjetividad nómada*. Editorial Gedisa, Barcelona, 2004, p. 45.
4. *Genesis*, chapt. 3, verse 16.
5. Lagarde y de los Ríos, Marcela. *Los cautiverios de las mujeres: Madresposas, monjas, putas, presas y locas*. Universidad Nacional Autónoma de México, University Studies Program, Mexico City, 2003, p. 729.
6. Paz, Octavio. *El laberinto de la soledad*. Ediciones Cátedra, Madrid, 2008 (1950), p. 223-224.
7. Russell, Diana EH. "Introducción a las políticas del feminicidio." *Feminicidio: una perspectiva global*. Centro de Investigaciones Interdisciplinarias en Ciencias y Humanidades, Universidad Nacional Autónoma de México, Mexico City, 2006, p. 67-69.
8. Truth and Reconciliation Commission. <http://www.cverdad.org.pe/15-5-2012>.
9. International Organization for Migration (IOM): <http://www.un.org/spanish/News/fullstorvnews.asp?NewsID=18781>, May 15, 2012.
10. Ibárruri, Dolores. *El único camino*. Editorial Bruguera, Barcelona, 1979, p. 86.

11. "Cirugía íntima para volver a ser virgen. Himenoplastia."
<http://www.mundoanuncio.com.gt/cirugia-intima-paravolver-a-ser-virgenhimenoplastiaiid-250456516>, May 15, 2012.
12. Butler, Judith. *Lenguaje, poder e identidad*, Editorial Síntesis, Madrid, 2004, p. 107.
13. *Ibid*, p. 73.
15. Lorente Acosta, Miguel. "Machismo y terrorismo." público.es, March 8, 2011.
<http://blogspublico.es/dominiopublico/3118/machismo-y-terrorismo>, May, 15, 2012.