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Artists: Circles against gender violence in Spain and Latin America.

Martha Amorocho

Lo llevo puesto (I'm Wearing It), 2004.

Black and white digital photography (triptych).

100 cm x 40 cm, each

Martha Amorocho commits her body and mind to her art, exposing her vulnerability as well as her strength. Her body is a place for talking; her work informs us of the reality of the domination men exercise over women without sugar-coating it and vindicates the individual's sovereignty over her own body. The three women in *I'm Wearing It* are shown standing up, dignified, head raised. Predatory hands move over the models' skin without reprieve, palpating, grinding, delving down to the bone with a malevolent persistence. The figures do not remain indifferent to this aggression, they rise up against it.

Marca en la piel (Skin Mark), 2002

Needle drawing on artist's skin

Photographic documentation of the act

Photography (7 photographs of various sizes)

This piece reveals the body's condition as an example of victimization. Here the body is shown as a thing; the violence against it is rendered in a specific context. The artist attacks herself, on her own skin. In response to her personal tragedy, her body is transformed into an object to be tortured. The seven drawings, functioning as a symbol of age, are engraved directly into her naked skin with a needle which opens the skin, causing swelling. The drawings represent a woman sewing parts of her body shut in order to seal it hermetically, but they also represent a girl who has been sexually violated.

Amorocho's work, crude and poetic at the same time, reflect an interest in the relationships between the body, the stare, and the female condition. Mixing photography and drawing, the artist presents her own image in flat spaces so that we can concentrate directly on her body. Her intention is to destabilize the status that society has assigned to the female body. The two pieces presented here are part of a series on sexual violence against women involving a reflection on the psychological scars that rape leaves on the individual. This act, or more accurately, this crime, is a social and political phenomenon by which men exercise their domination over women. Martha

Amorocho commits her body to her art, through it she lets her voice be heard in order to expose what is usually kept secret, relegated to the subconscious under the pretext of "trauma." Her images vindicate the sovereignty of every human being over his or her body, breaking with that which paralyzes us: denial, fear, shame, guilt, lies...

Valeria Andrade

Cañón de Carne (Meat Canyon), fragment of the project: *Prácticas Suicidas (Suicidal Practices)*,
2006

Urban intervention, performance, and video

3:50 min

Editor: Pedro Cagigal

This is an act of female moral suicide in a system where the margin of unpredictability rests on the chaos underlying the rules of the game. The impossibility of measuring the distance between events, people, and national circumstances exasperates us in our daily lives, with their repeated metamorphoses and exaggerations of this peculiar logic.

Suicidal Practices (2006) has been exhibited in Quito, New York, Washington, D.C., and Mexico City. It forms part of the exhibition "Videoarte, video criticism in Latin America and the Caribbean," curated by Laura Baigorri and kept in the Escoria archives of the Southern Mediatech, Belgium.

<http://conunapata.blogspot.com/>

<http://sujetoacambio.blogspot.com/>

Muriel Angulo

Vicios Privados (Private Vices), 2005

Video, DVD

8:01 min

In 2003, I started to investigate the disciplinary methods used in female education. I had many concerns because my own school experience hadn't been all that good. Through strict discipline, which is basically a poor, distrustful power whose main function is to correct bad conduct, as Michel Foucault affirms in his book, *Guard and Punish*, I had been trained to passively repeat the rules set out in behavior manuals and books on etiquette.

For centuries, these coercive methods were used by governments, the Church, and the family to justify misogynist and patriarchal behavior, engendering submissive, obedient women who accepted with resignation the violence exercised on their bodies. Despite the political, social, and cultural revolution brought about by the feminist movement, the entertainment industry and our consumer society continue to make millions in profits through the exploitation of the cult of the eternally feminine, a myth which praises, on the one hand, the selfless mother devoted to her domestic role and, on the other hand, the seductress, sexually diabolical and insatiable, two contrary stereotypes that bring together virtue and sin and exclude women from the decision-making process. Controlled by subtle means and messages, women passively accept their destiny, mutely observing what is done to their bodies. It is at this point that questions arise: What is it to be a woman? How were we educated? What type of orthopedic devices were used? Guilt perhaps? Guilt for what? Why? One isn't born a woman, one becomes a woman, as Simone de Beauvoir affirmed. With the idea of finding in myself these types of behavior, I decided to face the different voices within me. I designed a system with which to observe my own body, repeating day after day the same action and becoming both my own judge and hangman while I used a video camera to tape my reactions during the process. To counter the fascism of power, we set up active and positive escape routes because such routes lead to the machinery of desire, as Félix Guattari wrote. And as Susan Sontag noted, a work of art is an experience, not an affirmation or an answer. I would add that the artistic process is a subversive act of resistance.

Cecilia Barriga

El origen de la violencia (*The Origin of Violence*), 2004

Video creation

1 min

"The object of desire sometimes provokes in us such violence that we don't know what to do with it. It festers in a dark place where it is impossible to distinguish it easily. We can thus hide it beneath a harmonious and loving facade. As I filmed this scene in the Amazon forest and saw this gentle, innocent boy playing with his cat, I suddenly discovered the awakening of violence. What happened to make this friendly game with a small animal into an act of force? Perhaps it was my looking on or perhaps it was the camera. Whatever happened, it provoked in the child the need for attention, a need which doubtless led to force and finally brutality and violence, the irrefutable demonstration of his power.

When we lose our innocence, we become capable of the most abject, unlimited violence. This urge is only tamed through repression, a skill that culture teaches us. And what happens when love has disappeared and violence loses all artifice? We no longer feel loved and admired; our *Id* is shattered.

For centuries, the feminine was treated by those in power as a poor and weak identity: like that of this indigenous child, also living on the margins of society although in this case, they are the margins of economic development. This disdain, this being held in contempt, fills us with contained rage and anger."

Quotation from Cecilia Barriga in: AA.VV., Sichel, Berta; Villaplana, Virginia (eds.): *Cárcel de amor. Relatos culturales sobre la violencia de género*, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2005, p. 58.

Helena Martín Franco (Fritta Caro)

Confiteor, Yo confieso, (Confiteor, I confess) 2006

Video

12:15 min

The video *Confiteor* evokes the Catholic prayer of confession and is performed by Corazon Desfasado (Heart Out-of-Sync), a fictitious character who embodies a new saint that is a mixture of catholic iconography and pornography. Through this character, the artist explores the definition assigned to the identity of the female body by institutions, religion, and the advertising world. Corazón Desfasado often creates series offering messages of redemption; *Confietor* is one of these.

Confiteor (2006) is comprised of three videos that are projected simultaneously. In these videos, the saint recapitulates several notions used in the current political discourse, words that serve to control and seduce public opinion. In this piece, political speeches and religious prayers are juxtaposed to reveal their power to manipulate, in the case of *Confiteor*, through a sense of guilt.

Cindy Gabriela Flores

El lugar de las mujeres en el Metro de la Ciudad de México (A Woman's Place in the Mexico City Subway), 2001

Digital narrative, texts, and photographs posted on the Internet, 23 web pages.

I observe several parallels between the subway in my home city and the Internet. Everyone has access to the city subway because it's cheap, just like the Internet. This piece shows how the middle classes, the [dot.com](#) workers, and the female cyborgs (who work with high tech equipment although they themselves are not high-tech) all interact in some fashion on the subway. This underground system connects the city, keeping it productive, exactly like the internet does. The subway transports an enormous amount of information, genetic information. This network covers almost the entire geography of the metropolis, the whole urban area. In this underground space, all the social classes are connected, as if they were in cyberspace. It reproduces the patriarchal model, like almost all spaces occupied by human beings, and only when it is absolutely indispensable (in this case because of sexual harassment) is a small space opened for women. For example, the first two cars of the subway are reserved exclusively for women. It is exactly the same in cyberspace; we women contend with this harassment – I call it gender violence – because when a man discovers us online, it is hard for him to do anything other than see us as an object, exactly like on the subway. Mexican society needs this underground system in order to circulate goods and people. Men do not respect – indeed they don't know how to respect – the “other,” in this case, the feminine other.

Thus, even as we deconstruct this image of the role assigned to us, we must remain behind this retaining wall. In the subway, these cars for women (like the spaces exclusively for women on the Internet) function as “a room of one's own” – I call them “collective spaces for women.”

Mercè Galán

Interactúa (Interact), 2005

Online digital archive

Varied sizes

This piece requires two viewers to visualize it. The user can choose the option of knowing or not how she should interact. Hearing the experiences of the virtual people who appear on the panel once the user has pressed the buttons does not leave the viewer indifferent. They tell their stories, their history of unwanted violence. Listening to these stories allows us a glimpse into their suffering so that we can subsequently become social actors.

Regina José Galindo

Himenoplastia (Hymenoplasty), 2004

Performance document, video

6 min

Hymenoplasty: a surgical operation in which my hymen was reconstructed so I could once again be a virgin.

Trayectoria (Trajectory), 2008

Performance document, video

0:41 min

Trajectory: I am dragged by my hair in a straight line down a slight slope, leaving an imaginary line in my wake.

Natalia Iguíniz Boggio

¿Quién manda a Quién? (*Who's the Boss?*), 1999

Infographic on paper

8 pieces measuring 100 x 100 cm each

Social semiosis (fragment).

The photographic strategies used by Natalia Iguíniz are explicit, almost contrary, in their transfer of concerns about the assignment of roles in personal and domestic life to a technological format with the potential to reach a mass audience.

"*Who's the Boss?*" is the title of this series of eight infographics dealing with the charged theme of the power relations within intimate relationships. Perhaps it was inevitable that the title piece of the series includes an image of what seem to be sex games, but it is clear that the most decisive element is the persistent doubt that this indefinite image inspires. Lack of clarity and doubtfulness are projected onto a system of staged scenes accompanied by a battery of questions inscribed on the photographs, questioning each one: undifferentiated shoes under the bed with an open door in the background (*Who supports whom?*), respective shaving tools reflected in the face of the other (*Who listens to whom?*), symmetrical tears falling down fearless faces in parallel (*Who hurts whom?*), an untouched dinner on a plate (*Who waits for whom?*), four missed calls on a cell phone left forgotten next to an unfinished drink (*Who deceives whom?*), and a single gaze from the seventh floor down to the pavement, where someone is waiting (*Who loves whom [too much]?*).

The (melo)-dramatic end of this intermedia image creates a chasm between the ironic parody of the words inscribed on the images and the graphic language of the images themselves, which follow visual communication guidelines that are strictly associated with advertising (and under a title referring to an American sit-com). This public, mass media style is thus subverted to express the most intimate personal situations. Such situations are, however, also some of the most widely shared experiences. Another dimension of politics.

Gustavo Buntinx, 2000.

Abraham Martínez Soriano

Venus usucapio (*Venus Usucapio*), 2012

Installation on paper

148 x 30 cm

This piece is a reflection on what is probably the main cause and source of all forms of violence: the feeling of ownership. Based on a loophole in international law that enables individuals to claim ownership of objects and stars outside the earth – something which has previously been done with the moon and the sun – the author has claimed legal ownership of the planet Venus, as evident from the original notarized deed which constitutes this piece. In the deed, the artist claims to feel that he owns the planet, not only by virtue of the fact that his is the first claim in the last 4,000 million years, but also due to the "use" that he has made of the planet for more than a decade as an inspiration for his work. That is what is known in Roman law as *usucapio*, or the ownership of an object by virtue of its continued possession or use.

It is significant that the notary who recorded the deed to the planet refused to include a codicil mentioning that, as owner of the planet, the author was entitled to "exploit its natural resources and alienate, transform, and even destroy the object," considering that even an official deed for a planet does not confer such rights. In the same way that no type of legal document, whether it be a marriage certificate or any other agreement, confers any rights over the lives of others.

Silvia Molinero Domingo

Heridas y secretos de bolsillo (Wounds and Secrets in my Pocket), 2012

Cotton tee-shirts with sewn on pockets

Various sizes

Conflicting positions

Wounds and Secrets in my Pocket is an installation consisting of a series of photographs and several tee-shirts in which the protagonist is a special pocket.

An element in which to keep the commonest items, but items known to the owner alone.

But this element, made from bandages sewn onto the front of the shirt, takes on special meaning when in addition to hiding its contents, it also hides an issue that afflicts the wearer.

Something haunting, like the moment a woman decides to express her pain and expose the wound caused by gender violence. That is, to open her wound, assess the extent of the damage, and be cured with the help of those who choose to look.

What is she hiding in her pocket? What am I hiding in my pocket, and you?

It is possible that doubts and contradictions can be hidden under experiences that are difficult to share.

This proposal aims to express the conflicting positions of our everyday behavior, positions which make us simultaneously want to communicate and to conceal, to express and to remain silent, to know and to ignore, to heal and yet wound, to denounce and to apologize, to show and to hide, to accuse and to forgive, to scream and to be quiet, to reveal and to cover up, to expose and to defend, to be wary and to confide, to disclose and to lie, to betray and yet protect, to separate and yet unite, to love and to violate, to remember and yet forget, to affirm and to deny, to attribute and to excuse, to plan and yet improvise, to notify and still not notice, to criticize and yet applaud, to accuse and yet justify, to leave and still be devoted, to come running and to go away, to flee and to return, to betray and to cover up, to harm and to succor, to denigrate and yet honor, to flog and yet celebrate, to curse and to praise, to leave and to return, to hate and to love. All these contradictions found within the realm of the home and the family must be borne every day...

Acknowledgements: María Oliver, Eva Ballester, Javi Gayet, Lorena Cea, and Encarna Borrallo.

Beth Moysés

Gotejando, 2001

Video-performance

Monochannel video

6:30 min

In this video performance the artist and her daughter carry out an intensely poetic action, like a ritual, with the artist dressed as a bride and her daughter dressed in white. Sewn to the artist's dress are tear-shaped pearls. The daughter cuts them off, one by one, and sews them to her own dress. A connection between mother and daughter, a rite of passage, of one who shares her own experience. The artist believes that what happens in the home, which we often think is kept private, is not; it escapes out onto the streets and pollutes society.

Ana Navarrete

N-340 Globalfem, 2006

Video 20 min., website, vinyl, and neon

N-340 Globalfem was designed as a specific project for the EACC, made specifically in Santiago Cirugeda's Institutional Prosthesis. The project includes various technological devices and critiques with the intention of linking a series of problems related to the intersections between global economic policies and the lack of social and labor protections that most women migrants suffer. The globalized economy has imposed a new domestic and sexual order that affects large groups of women. This is the feminine side of globalization, dubbed the new global reproductive order. This issue, which is absent from all the debates on globalization, forgets one fundamental fact: namely that neoliberal economic policies have perverse effects on different parts of the world, especially on women.

The project is built around a map that traces part of highway N-340, the section between Sagunto and Amposta, in eastern Spain.

On this map, various informational strata reveal the political, economic, ecological, and workplace realities of migrant women. This connects with other media: a soundtrack, an interactive video board, and a multimedia installation.

More can be found at www.n340.org, where there is information not only on various exhibitions, but also on other geographic contexts, contributions, and perspectives related to theory and criticism along with other artistic projects. All of them pose questions from a feminist, gendered perspective about boundaries and borders, emigration, gender discrimination, inequality in geographic development patterns, global capitalism, and forms of civil disobedience

The video *N-340 Globalfem* (2006): <http://www.n340.org/videoframes.html> forms part of the project. It examines the social and working trajectories of migrant women in the context of Castellón, Spain, analyzing them from the perspectives of gender/sex and race/class in order to better understand the alarming effects of globalization on equality and distributive justice as well as the grave effects it has on the bodies of migrant women and the immigrant population as a whole.

It must be remembered that the science of economics is not neutral; to the contrary, it arises from an androcentric position. The globalization of the economy is causing “a return of the ‘servant classes’, which is composed mostly of immigrants and women.” S. Sassen (2003; 50).

The N-340 is a major transportation route for goods and bodies. This highway helps us visibilize and understand how women’s bodies have become a commodity that produces high returns, one that plays an important role in the production and reproduction of global capitalism.

Ana & Carmen Navarrete

De eso no se habla (One Doesn't Talk of That), 2007

Video, DVD

18 min

This piece shows the social dimension and diversity of the violence exercised on the bodies of women around the world through a series of documentary and artistic projects by a group of women artist who, from various contexts, show how violence has mutated to take on new and revitalized forms, thereby hiding set-backs in the progress of women's rights.

Brenda Angulo

A mi querida Eva (My Dear Eve), 2009

Digitally manipulated photography

1.19 x 90 cm

My dear Eve, that Eve, the one from Paradise, the cause of original sin, the one who marked the life of our gender. From this myth has arisen a myriad of broad and absurd theories about the female sex, crazy ideas that have instilled an archaic fear of our gender. This piece challenges these theories, showing in no uncertain terms its disagreement with them.

The piece is part of the series "The Sweet Story of the Apple, Altars and...Discounts," an artistic project exposing the oppression and the transformation of women based on their sexuality. The series as a whole highlights the major forces behind this issue: religion, society, and mass advertising. The pieces communicate these realities, which have been covered up by a society that has manipulated, confused and disoriented our feminine nature and our bodies, our source of pleasure and pain, a mixture of desire and imposition.

The body is presented here as a symbolic space where all violence is withstood by presenting its violation, its most morbid and fragmented aspects. The topic is addressed with a visual aesthetic based on the absurd, the bizarre, the grotesque, and some features of gore art. The project aims to show the whole body, its desires, its sexual nature, its fluidity, its movements and its alterations, with the protagonist being the female figure.

The premises from which I approached this project converge towards the concerns (taboos, stereotypes, prejudices, limitations, etc.) that I have as a woman, concerns from which I build both my individual and social realities. Because throughout history, women have faced great contradictions and questions that have caused fear and concern about their role in society.

Women – always as an object, never the subject – have currently disguised their pain with the fictitious, the artificial, the meaningless. We remain a product of an androcentric, patriarchal society and historical culture because, despite all our efforts to manage our freedom and autonomy, despite our new-found liberation from dogma and the traditional rigidity of classic stereotypes, despite overcoming the childishness with which we were raised, we are still lost, wandering in a hostile environment, one that is fabricated, and trivial. We will cease to be victims

only when we use a new perspective to understand our condition; this is where my efforts to open spaces to create situations for reflection and honest awareness converge

Marina Núñez

Sin título (monstruos) (Untitled [Monsters]), 2005

Monochannel vídeo, DVD

1:17 min, 1:30 min, 1:29 min

Everyday expressions become set in three faces, metaphors for identities in the making, constructed in every social act, in every daily interaction.

The hysterics, the Medusas, the mummies, and the cyborgs belonging to this group of freaks are doubtless redundant, an insane, perverse, sick, and monstrous addition to a group that has already been defined as having poor and cloudy reasoning skills and grotesque, uncontrollable bodies. In this sense, they highlight the fact that the female body and identity are anomalies to the male vision that has shaped them. The representation of the monstrous, the dissonant, the repudiated, is, as Remo Bodei explains, a way of denouncing the exclusive violence of the canon, which beneath its beautiful and innocuous appearance hides the relentless persecution of the "other."

Pedro Ortuño Mengual

Necesidad (Need), 2012

Monochannel video

8 min

Need (2012) takes place in a village called Blanca, inside a factory that makes grass mats and which, curiously, employs only women. The video shows us the artisanal process involved in creating the mats while the women tell stories about their lives, their work, and their daily worries. It begins with a scene in which the workers prepare their workspace. Two women then come onto the scene dragging an old wooden plank on which to support the mats.

They bang the old plank with a hammer, putting in the nails that will serve as guides for braiding the straw.

We hear the voices of the protagonists. One of the women talks about “the joy I felt when I took home my first wages. The first day I gave my mother my pay and I told her, ‘Mama, we won’t be hungry anymore’.”

Testimonies that reflect the routine handiwork that produces beautiful objects. Delicate hands with gold rings, protected from the rough straw by gloves, weaving and braiding the strands between the meticulously arranged nails. In the last scene, the weavers finish forming the carpet by walking around it, as if it were part of a religious ritual. In the background we hear George Gurdjieff’s music recalling the mechanical nature of life.

Blanca sobre negra (White on Black), 2004

Video

12 min

White on Black (2004) begins with scenes of the streets of a village at night; church bells are ringing. An idyllic image associated with the tranquility of the small towns scattered throughout the Spain, where the modes of coexistence and work are anchored in the past.

Ortuño uses frontal shots and lets his three protagonists discuss their work while sitting on a sofa. Two work in a carpet factory while the third works in a fruit packing factory. All three, but

especially one, recount their present and past experiences on the job, their bosses' treatment of them, the injustices they have suffered in their work, and the petty despotism that prevails in the village. These are not grand narratives, but rather snippets through which the protagonists express their powerlessness, anger, and their desires and ambitions for the next generation. The video is interspersed with shots showing some of the streets of the town. One square is called The 18th of July, another street is named after Generalissimo Franco. The video ends as it began, with the ringing of church bells.

María Ruido

La voz humana (*The Human Voice*), 1997

Video act, monochannel video

7:40 min

The Human Voice, a video act created in 1997, is a piece about the violence of language, about the public use of words, and about the operativity of discourse built on imposed, not consensual premises.

Taking as its starting point a passage from Miguel Cereceda's book *The Origin of the Woman Subject* (1996), in which the author speaks of various linguistic territories and their relationship to gender, this piece reflects on women's voice (which is not always our own, but often merely a reflection of stereotyped forms), and proposes a fusion of body and language – a rematerialization of discourse – to generate an extended hybrid territory beyond the uncritical assimilation of hegemonic paradigms, but also away from the ahistorical position of empty silence.

Teresa Serrano

La piñata (The Piñata), 2003

Performance, video projection

5:45 min

The piñata was introduced into Mexico by the French during the occupation and was subsequently adopted by the Mexicans for the religious festivals of the "Posadas," held from December 16 to 24. This holiday recalls the nine days that the Virgin Mary (about to give birth to Jesus) and Joseph fled from Herod, seeking a place to take refuge to give birth to their son.

In the celebrations of the "Posadas" in Mexico, half the guests carry a tray with a small sculpture representing the Virgin on the donkey with Joseph walking alongside her. They stand outside the house and sing, asking the owners of the house for refuge. The other half of the guests, with the owners of the house, answer back until the pilgrims are finally allowed to enter. Then the party begins and a star-shaped piñata full of fruit and sweets is hit with a stick in the courtyard of the house until it breaks (years ago, piñatas were made from a star-shaped clay pot that was covered with colored paper). The guests clamor to pick up the fruit and sweets and bring them home.

This festival is still celebrated in some religious homes and villages, but many people celebrate the "Posadas" without acting out the biblical story. In these festivities, only the party and the *piñata* remain. Nowadays the piñatas are made with paper maché in different forms, some imitating characters from Walt Disney, and they are often used at children's parties.

In the last 10 years, 340 young women workers in the manufacturing industry in Ciudad Juárez, Chihuahua, on the border between Mexico and the United States, have been killed. To this day, none of the murders have been solved. I ordered a piñata in the shape of a young woman and painted and dressed it in the fashion of the girls working in the factories of Ciudad Juárez. I placed a wig of natural hair on it and hung it up like the piñatas used for children's birthday parties, piñatas filled with fruit and sweets that are broken to the delight of the party-goers. I hired an actor and explained the reason for this video, namely to depict a terrible act of misogyny. The video is a haunting representation of an act of misogyny made by a magnificent Mexican theater actor.

Paola Sferco

Manuales (Manual Acts), 2004

Video (mini DVD)

6:21 min

The video *Manuales* is a close-up recording of a typical female activity: nail filing. Here this action is done in an unconventional, absurd, and provocative way. In the background we can see portions of texts and drawings that seem to come from a primer on the model woman. The aesthetics and ideas reflect a dated stereotype which still retains a certain validity. The sound in the background is that of the nail file along with a song by Roberto Carlos.

Lisette Urquijo

Como si no estuviera (As if I Weren't There), 2008

Photography and video

35 photographs measuring 20 x 20 cm.

Video: 8 min

In 2007, the Camellón de los Mártires, a landmark in Cartagena de Indias, was renovated and the nighttime actions and transactions that occurred there were moved elsewhere. The absence of these prohibited rituals transformed the gritty, day-to-day poetry this place had previously possessed.

As If I Weren't There is a passive look at this place, the Camellón, as a site of perpetual motion from end to end, a place with an accelerated pace, of successful transactions between prostitute and client.

Of anxieties and hopes. The women, them and me. All of us.

I move about this place as if I weren't here. I'm not that one, nor the one I see from the balcony walking from side to side looking for herself, lost, alienated. My hand is the hand of my many "I"s that are still afraid; despite all they know, they are still afraid.

Where are you going? Where are you? Even if you stop, even if you say no this time, you'll always come back to the same place. We all played the same game there... and lost.

There we were bodies and hands, sex and pain, absence and silence, and stares and anger and oblivion. As if I weren't there, as if I didn't live it every day. As if walking would bring me to another place.

Nuria verges & Jaume Naulart

"Feminicidios en AREA" ("*Femicides in AREA*");

Interactive visualizations of the feminicides in Spain, 2000-2010.

The visualizations in *Feminicidios en AREA* show the gender violence resulting in death in Spain between the years 2000 and 2012 in a simple, creative, but disquieting way. *Feminicidios en AREA* collects data and then generates images to facilitate the dissemination, awareness, and analysis of the extent of the violence suffered by women in our society. At the same time, they promote the use of free tools to visualize information based on research that combines the social with the technical and artistic.

Femicide cases are collected from three online feminist platforms (redfeminista.org, separadasydivorciadas.org, and malostratos.org), all of which compile media reports of violence. The data are compared for a minimum period of three months, both with each other and with other online media. The information is encoded in a series of parameters and a summary is made of the facts. Once introduced into the MySQL database, they can be viewed in a creative, interactive, and multivariate manner via a Drupal platform. The user can choose different parameters with which to view the data, including the year of death, month of death, region of victim's residence, age of victim, type of violence, relationship of the murderer to the victim, and deadly weapon used. Once selected, the preferred display can elaborate on each case easily. You can also filter the cases using keywords such as the name of the region or the deadly weapon to see what weight these have in relation to the total amount of information. *Feminicidios en AREA* has been developed collectively within the framework of the Riereta.Net Technological Workshop with the support of the Institut Català de les Dones (Catalonian Women's Institute).

Feminicidios en AREA shows that violence against women has neither ceased nor is it decreasing. Between 2000 and 2010, nearly a thousand women were killed in Spain, mostly by their partners, companions, and husbands, but also by their ex-husbands, ex-partners, parents, children, siblings, acquaintances, or customers. The most widely used weapon was a knife, but the victims were also beaten, shot, suffocated, or trampled, among other methods. The cases were spread across all regions of the country. With regard to how many a month, there seems to be a higher incidence between the months of May and August. In most cases the women were between 20 and 40 years at the time of their murder.

The chronicles of these feminicides show the extreme brutality of the murderers as well as the inefficiency of the justice system. In many cases there had been complaints filed prior to the crime and restraining orders had been issued. Also, apart from the obvious fatal consequences for the women and their children, the murderers often faced either suicide or jail.

Link: <http://nualart.com/area2>

Feminicidios en AREA, 2006-2010

Digital computer visualization,

(Internet)

Virginia Villaplana

Mujer trama (Conspiracy Woman), 1997

Monochannel video, video (Betacam)

5 min

With simplicity and forcefulness, this piece summarizes many of Virginia Villaplana's concerns about the perverse effects that the media's sensationalization of images has had on the treatment and assessment of women's bodies. The starting point is an advertising image, taken from the press, depicting a young woman who has seemingly been assaulted and abandoned in a secluded spot. Bizarrely, this picture is featured in an advertisement to sell fashion clothing.

Villaplana Virginia reflects on the use of images of abuse and aggression in the media, and the dangers that these decontextualizations generate.

This video is one of the first analyses made by the author on this subject, a subject to which she has devoted many of her video productions and a great amount of theoretical research. The images and the texts in *Prison of Love* (2005), an exhibition she curated with Berta Sichel at the Reina Sofia Museum in Madrid, marked a milestone Spain. In many of her writings, Virginia Villaplana alludes to the fragmentary narrative forms that make up the discourse of neo-television and the direct impact they have on the dissolution between reality and fiction under the prevailing postmodern mass media discourse. To understand all the spheres of meaning in this piece, the viewer should read Villaplana's article: "Arguments of Non-Fiction: Gender, Representation, and Forms of Violence" (2005).

Given this analysis, the form chosen by the director for this video is not arbitrary, with its gradual revelation of the image of the woman seemingly assaulted and abandoned to her fate:

...a continuous zoom towards the image, without sensationalist colors, which ends up turning into a link ... a black line, a blank spot, "nothing" ... In her pieces, the choice of the various narratives is important, always on the look-out. Sometimes she prefers using fragments, or slow motion, format changes, the stolen image, close-ups, or "repetitions" of key phrases ... collisions between images and words, as occurs here.

Lorena Wolffer

Si ella es México, ¿quién la golpeó? (*If She is Mexico, Who Beat Her?*), 1998

Performance, video/DVD/photography

8:18 min

Photography: Eugenio Castro

As in other performances, the analogy “female body/country” is the central motif of *If She is Mexico, Who Beat Her?*, in which I appear as a “beaten model”: a country beaten and abused, but one which insists on appearing healthy and attractive.

The project also targets the disadvantaged position of women in my surroundings.

The performance features a catwalk model with as many dresses and fashion items as she has bruises, cuts, and wounds (all made with special-effects makeup). The clothing and objects used allude to the colors of the Mexican flag and the audio is composed of a mixture of rap music and U.S. Senate discussions on the process of Mexico’s de-certification in the war on drugs.

The performance was presented at the *National Review of Live Art* in Glasgow, Scotland; the *Diaspora* in Oviedo, Spain; *NASA* in Santiago de Compostela, Spain; the Center for the Arts at Yerba Buena Gardens in San Francisco, California, USA; *ACDC* in Washington D.C., USA; UC Berkeley in Berkeley, California, USA; the *Cherry Creek Arts Festival* in Denver, Colorado, USA; and the *San Francisco Street Festival* in San Francisco, California, USA, between 1997 and 1999.

Suzanne Lacy: special guest

Even though it goes beyond the territorial scope of our project *In-Out House. Circuits of Gender and Violence in the Age of Technology*, we decided to invite and include the American artist Suzanne Lacy, a pioneer in feminist art who, since the beginning of her career, has dealt with the issue of gender violence. In recent years, Lacy has maintained a close relationship with Spain, participating in actions like *The Tattooed Skeleton*, performed in November, 2010, sponsored by the Reina Sofia National Art Museum in Madrid (MNCARS).

Lacy has made her own compilation of her work for our exhibition. It basically constitutes a retrospective of her work on gender violence through a series of videos and photographs scattered throughout her extensive career, which has spanned from 1977 to the present. As is obvious from the synopses of some of the videos that this renowned artist has contributed here, her actions, performances, and installations do not end with the act of creation.

Instead, her work has a strong activist component, including elements that contribute to the empowerment of women to help get them out of violent relationships.

Another feature that makes Lacy's work a manifestation of the 21st century is that it never re-victimizes women, but shows the power they have by making them part of the installation. As can be seen in *The Tattooed Skeleton*, or *Underground*, women who have recently emerged from violent relationships, or in the case of *Auto Body*, women who are imprisoned in a maximum security prison, show us that they, too, can use art as a means to reverse the violent acts they have experienced. Although the artist is deeply concerned about the direct impact of her art on the lives of the women with whom she works, her creativity revolves around aesthetic agendas that explore the boundaries between art and life within the tradition of feminist art and performance. Her work thus links policies against violence towards women with aesthetic and experimental approaches.

Three Weeks in May, 1977

Video of a performance by Christina Sánchez

8:41 min

A compendium of political speeches, radio interviews, press notes, self-defense demonstrations, protests, and performances, *Three Weeks in May* was a multi-day performance in which the discourse revolved around a 7.62 meter-long map. Every day, Lacy wrote the word "RAPE" wherever an assault had been reported to the Los Angeles Police Department while on a second

map she showed places where women could go for help. The piece was covered in its entirety by the media.

She Who Would Fly, 1977

Interview by Christina Sánchez

3:58 min

During the three weeks in May in which the aforementioned series of activities occurred, the artist Suzanne Lacy curated a series of performances by other artists and gave her own performance at The Garage Gallery. In the latter, four naked women stained with red paint squatted on a shelf high above the gallery floor and looked out over the trusting visitors.

In Mourning and In Rage, 1977

Suzanne Lacy and Leslie Labowitz

Video of the performance by Women's Media Center

10:48 min

The city of Los Angeles waited with bated breath for each new victim of the Hillside strangler to be announced on the evening news. *In Mourning and In Rage* called attention this violence in the media, it was staged in front of an audience of television reporters in the Los Angeles City Hall. The performance was covered by all the local news stations and is considered an example of artistic intervention in the mass media.

Underground, 1993

Suzanne Lacy and Carol Kumata

Video of the installation by Mia Houlberg

5:38 min

Working with activists against domestic violence in Pittsburgh, Lacy and Carol Kumata created an installation consisting of 54.86 meters of train tracks to suggest an escape narrative. In the installation, three old, useless train cars represent aspects of domestic violence while a telephone booth allows the public to tell their stories or talk with a counselor.

Auto Body, 1993

Suzanne Lacy, Charlotte Watson, Virginia Cotts, and Sharon Smolick

Video of the installation by Virginia Cotts and Michele Baughan

5:30 min

Fifteen women held at a maximum security prison in the northern part of New York State transform three broken down cars into sculptures, testimonies in motion of the incredible violence these women had suffered. While they worked, the events came back to them in unexpected ways. They exhibited the cars as “The Abuse Car,” “The Brick Wall Car,” and “The Healing Car” to express the true impact that prison had had on them.

Children Speak, 1994

Television advertisement by David Katsive and Virginia Cotts

0:42 min

This television commercial against domestic violence shows boys and girls talking about the impact of violence within the family.

Three Weeks in January - Press Conference and Myths of Rape (259), 2012

Video with multiple events by Peter Kirby

The recreation that Lacy made of the original *Three Weeks in May*, this time entitled *Three weeks in January*, is made up of over fifty events, including a press conference in the City of Los Angeles and a representation of *Myths of Rape*, originally made in 1977 by Leslie Labowitz. This time the performance was done by Audrey Chan, Elana Mann, and Mecca Vasey Andrews.

Three Weeks in January – Storying Violence, 2012

Video by Peter Kirby

5:41 min

The project concludes with two performances directed by Lacy. One of them, on the roof of the Los Angeles City Council, is shown here. In this performance, politicians, academics, and activists explore the way in which narratives about rape are constructed in the various disciplines, including the legal and political sectors, the entertainment industry, and literature. The conversations held during the performance were covered by the media and translated by a group of journalists sitting around the participants.

Three Weeks in January, 2012.

Photographic installation, 1 photograph (150 cm x 100 cm) and 6 photographs (50 x 75 cm)

Photographic credits: Tara Sterling, Ceara Conway, Kelly Akashi, and Xiotang Zhuang

This contemporary exploration of the performance piece that Lacy made in 1977, *Three Weeks in May*, was developed through a collaboration with students, artists, political organizations, and civic leaders. The artist recreates key aspects of her original piece, but focuses on where the city of Los

Angeles stands now, forty years after of the start of the anti-rape movement. This new performance includes organization strategies used in the alternative media. The centerpiece of this performance, massive and durable, is a map of the city positioned opposite the Los Angeles police department, which is updated daily with marks recording data on the rapes reported the previous day. As in the original, art serves as a platform from which to focus on efforts to eliminate the practice of rape. The three week performance consisted of approximately 50 public and private events. Some videos featured in the exhibition reflect specific aspects of the piece as a whole.