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Women Equal Share Presence
in the Arts and Creative Industries



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Índice

8	Xosé A. Sánchez Bugallo
13	Breda Kolar Sluga
20	María Marco Covelo

Residencia de Arte Dixital
Lens-Based & Media Art Residency

36	Ana Pečar
42	Cristina Busto
48	Hanne Larsen
54	Lorraine Neeson
60	María Castellanos
66	Marija Stonyć
72	Martta Tuomaala
78	Mery Pais
84	Petra Mrša
90	Shelagh Honan
96	Stéphanie Cadoret
102	Teresa Búa

Residencia de Ilustración e Cómic
Illustrators & Comic Residency

- 112 Akvile Magicdust
- 118 Fionnualla Doran
- 124 Korina Hunjak
- 130 Maura McHugh
- 136 Merieme Mesfioui
- 142 Nanu González
- 148 Raquel Lagartos
- 154 Samira Kentrić
- 160 Scotty Hervouet
- 166 Xulia Vicente

Residencia de Grabado
Printmakers Residency

- 176 Aoiffe Barret
- 182 Audrey Potrat
- 188 Fernanda Álvarez
- 194 Haya Blanco
- 200 Jo Kelley
- 206 Louise Mendoche
- 212 Marta Fermín
- 216 Melinda Kostelac
- 222 Mina Fina
- 228 Neringa Žukauskaitė





Xosé A. Sánchez Bugallo

Alcalde de Santiago de Compostela

Presidente do Consello Reitor do Auditorio de Galicia

Non é allea a Europa do século XXI á relevancia que ten poñer en marcha proxectos transversais de cooperación transnacional que dilúen as fronteiras e promoven o intercambio de ideas, de coñecementos, de formas diferentes de ver e pensar.

Desde estes valores sentímonos satisfeitos de que sexa Santiago de Compostela quen, coa xestión do Auditorio de Galicia, lidere o proxecto europeoo Wom@rts despois de ser seleccionado polo programa Europa Creativa da Comisión Europea entre 118 candidaturas. É a primeira vez que se aproba un proxecto con liderado español no apartado dos grandes proxectos de cooperación.

Unha iniciativa articulada e pensada para fomentar a presenza das mulleres nas artes e nas industrias creativas en Europa, afondando na súa visibilidade, reivindicando o papel que están a ter e deben ter no mundo actual, promovendo a presenza igualitaria das mulleres como axentes activas da contorna artística.

Este proxecto compartímolo con dez socios, entidades públicas e privadas de Europa: a Fundación Municipal de Cultura do Concello de Avilés, a rede escandinava WIFT (Mulleres en Cinema e Televisión), o Concello de Vilnius (Lituania), o Centro Audiovisual Simone de Beauvoir e a Communauté d'Agglomération du Grand Angoulême (Francia), a Escola Limerick de Artes e Deseño (Limerick Institute of Technology, Irlanda), o Hay Festival de Literatura e Artes (Reino Unido), a Academia Universitaria de Artes Aplicadas en Rijeka (Croacia) e o museo UGM Maribor (Eslovenia).

Recollen as páxinas desta publicación os traballos de trinta e dúas creadoras que foron seleccionadas nas cidades socias. Un traballo colaborativo que se desenvolveu a través das residencias das artistas en Avilés (artistas dixitais, novos medios, fotografía e vídeo), Angoulême (debuxantes de banda deseñada e ilustradoras) e Limerick (gravadoras e estampadoras).

Trátase dunha iniciativa da que participaron con entusiasmo as vídeo creadoras Mery Pais (Santiago de Compostela, 1990) e Teresa Búa (1991, Muxia A Coruña); a ilustradora Xulia Vicente (1993, A Coruña) e a pintora e gravadora Haya Blanco (Santiago de Compostela, 1984) que, de seguro, achegaron unha mirada propia vinculada á realidade xeográfica, cultural e xeneracional do noso País.

O punto de partida foi a lectura por parte das creadoras do recoñecido ensaio de Simone de Beauvoir *O segundo sexo*, do que este ano se celebra o 70 aniversario da súa publicación, e culminou, finalizadas as residencias, nesta publicación e na exposición transmedia itinerante. A Compostela chega baixo o título (in)visible Wom@rts entre os días 30 de outubro a 15 de decembro de 2019, xerando novas sinerxías e relacións entre as obras expostas e o público.

Non nos queda máis que agradecerlles ás artistas e a cada unha das cidades socias o traballo desenvolvido co que conseguimos acadar os obxectivos de impulsar a competitividade nos sectores culturais e creativos, de loitar contra a desigualdade de xénero no eido das artes e da cultura e de salvagardar a diversidade cultural e lingüística europea. Grazas a todas e todos.

Xosé A. Sánchez Bugallo

President of the Municipal Foundation of Culture

21st Century Europe is no stranger to the significance of implementing cross-cutting transnational cooperation projects that blur borders and promote the exchange of ideas, knowledge, and different ways of seeing and thinking.

In keeping with these values, we are pleased it is Santiago de Compostela that, under the management of the Auditorio de Galicia, will lead the European project Wom@rts after being selected among 118 nominations by the Creative Europe Programme of the European Commission. It is the first time a project under Spanish leadership is approved in the section of large cooperation projects.

An initiative articulated and designed to promote the presence of women in the arts and in creative industries in Europe, increasing their visibility, advocating the role they now play and should play in the world of today, promoting the equal presence of women as active stakeholders in the field of arts.

This is a project shared by ten partners, consisting of public and private entities in Europe: the Municipal Culture Foundation of the Avilés City Council; the WIFT Nordic Network (Women in Film and Television); the Vilnius City Council (Lithuania); the Simone de Beauvoir Audiovisual Centre and the Communauté d'Agglomération du Grand Angoulême (France); the Limerick Institute of Technology (Ireland); the Hay Festival of Literature and Arts (United Kingdom); the Rijeka University Academy of Applied Arts (Croatia), and the UGM/Maribor Art Gallery (Slovenia).

The pages of this publication include the works of thirty-two artists who were selected in the partner cities. A collaborative work that has been developed through art residencies in Avilés (digital artists, new media, photography and video), Angoulême (comic book artists and illustrators) and Limerick (engravers and printers).

This initiative includes the enthusiastic participation of the video artists Mery Pais (Santiago de Compostela, 1990) and Teresa Búa (1991, Muxía, A Coruña), the illustrator Xulia Vicente (1993, A Coruña) and the painter and engraver Haya Blanco (Santiago de Compostela, 1984),

who, without a doubt, have contributed with their own personal approaches that reflect the geographical, cultural and generational reality of our country.

The starting point was the reading by the aforementioned artists of Simone de Beauvoir's acclaimed essay, *The Second Sex*, which this year celebrates the 70th anniversary of its publication, and which culminated, once the residences finished, in this publication and in the travelling transmedia exhibition. It will be held in Compostela under the title *(in)visible Wom@rts* between 30 October and 15 December 2019, generating new synergies and relationships between the exhibited works and the public.

We would like to thank the artists and each of the partner cities for the work that has been carried out, through which we have achieved our goals of boosting competitiveness in the cultural and creative sectors, of fighting against gender inequality in the fields of arts and culture and of safeguarding European cultural and linguistic diversity. Thanks everyone.



Breda Kolar Sluga

Comisaria da exposición *Women, Be(Coming)*

(Chegar a) Ser Muller

O título desta exposición, cargado de significado, revela e dálle a benvida a unha nova era de creatividade feminina. E este é, precisamente, o principal obxectivo do proxecto europeo *Wom@rts*.

Foron 32 mulleres artistas as seleccionadas por 10 socios do proxecto para participar en tres residencias artísticas. En outono de 2018 tivo lugar en Avilés un encontro no que as artistas traballaron con fotografía e vídeo; os cómics e a ilustración foron os protagonistas en Grand Angoulême e o gravado en Limerick. A empresa era complexa. As artistas intercambiaron multitude de experiencias e opinións ao redor das súas orixes culturais e a súa pertenza a distintas xeracións e disciplinas artísticas. A lectura previa da obra *O segundo sexo* de Simone de Beauvoir contribuíu enormemente á reflexión.

O resultado é un gran número de creacións que conmemoran o septuaxésimo aniversario da publicación da obra máis importante da "avoa do feminismo", na que a autora cuestionaba que é unha muller e o porqué do seu papel ao longo da historia como o outro sexo, explorando distintos campos, desde a bioloxía até a mitoloxía/ OS MITOS.

Desgraciadamente, a situación da muller non experimentou cambios importantes e o problema continúa sendo un tema recorrente. Por iso cobra unha importancia capital que este intercambio de ideas non termine coas residencias, senón que se reforce e difunda a mensaxe sobre a necesidade da representación paritaria de ambos os sexos na sociedade a través do variado e rico programa de actividades do proxecto. Esta incipiente comunidade de 32 mulleres artistas desenvolve un papel fundamental neste contexto.

O segundo obxectivo das residencias era distinto. As artistas abordaron o tema proposto a través da súa linguaxe creativa, do que naceron as máis de 50 obras que conforman a exposición -a razón de 2 por artista- utilizando técnicas de gravado, cómic e ilustración, ademais dunha proposta audiovisual.

A inauguración desta exposición itinerante celebrouse en 2019 na Maribor Art Gallery (Eslovenia). A partir desa data, a exposición púidose visitar en distintas cidades europeas como Vilnius (Lituania), Grand Angoulême (Francia), Rijeka (Croacia), Limerick (Irlanda), Santiago de Compostela e Avilés. Aínda que cada exposición mostra o punto de vista persoal de cada artista, é igualmente importante que todas as obras teñan un fío condutor común a través de diálogos, comparacións e constelacións. Deste xeito, cada exposición ofrece a oportunidade de tecer novos contactos e resaltar distintos contidos que conviden os visitantes a contextualizar as súas propias experiencias e a atopar o seu lugar.

Hai que destacar que estas artistas, conscientes da importancia de Simone de

Beauvoir, baseáronse principalmente nas súas propias experiencias para crear as máis de 50 obras nas que reflexionan sobre que é ser muller, concretamente unha muller artista, no contexto actual. Enfrontámonos a distintas miradas, íntimas, mesmo dolorosas, pasando pola crítica social e o humor.

As narrativas, sempre complexas, poñen de manifesto alicerces comúns. Resulta interesante comprobar como varias artistas comparan a súa situación coa vivida polas súas antecesoras, xa sexa mediante unha conexión íntima, por exemplo coas súas avoas, quen a pesar de tentalo, tiveron poucas posibilidades para dedicarse á creación; ou ben a través do prisma actual de personaxes mitolóxicos coñecidos e dominantes que subordinan a muller ao home; a través de fragmentos de historias íntimas ou comúns que mostran as necesidades e limitacións de mulleres e nenas. Todos estes aspectos falan indirectamente da eliminación do papel da muller na historia, non só da prohibición para que se exprese, senón tamén da súa falta de recoñecemento e, polo tanto, a supresión da experiencia feminina e a perda

da outra metade da poboación, a outra metade necesaria para a creación e o poder.

Por todo iso, é moi importante que as mulleres artistas creen conciencia e fomenten a sensibilización sobre a necesidade de novos puntos de vista, interpretacións, comprensión, recoñecemento de ámbitos nos que o poder da muller aínda non se perdeu ou a necesidade do seu redescubrimento no momento actual.

As artistas participantes representan varios aspectos deste movemento: un novo personaxe de cómic feminino capaz de recoñecer que a súa forza interior transmite un novo sentimento; unha solución tecnolóxica experimental que xera angustia e alivio a ambos os xéneros por igual no campo da reprodución; ou un pequeno cambio lingüístico para facer referencia á igualdade entre xéneros. A solución tamén reside na autorrealización, a miúdo expresada a través de performances, unha acción subversiva levada a cabo en espazos públicos tradicionalmente por homes, ou mesmo mediante experimentos. Así mesmo, as artistas incidiron na sensibilización sobre a presenza, a aceptación de si mesmas.

En resumo, atopámonos ante 32 historias que son unha metáfora da gran diversidade da comunidade feminina. 32 experiencias do que significa ser muller baseadas na necesidade de evitar interpretacións preconcebidas acerca da muller e do papel que representa. Estas artistas aprémannos a asumir a responsabilidade de tomar as rendas do noso destino, a expornos onde queremos estar e a expor a nosa opinión, alternativas e cambios.

A exposición, unha actividade importante do proxecto Wom@rts, outorga maior visibilidade e repercusión a estas artistas, á vez que contribúe a que como visitantes vexamos reflectida nosa outra metade.

Quero transmitir o meu máis sincero agradecemento a todos os socios do proxecto e en especial ás 32 artistas participantes pola súa confianza e colaboración, por un marabilloso sentimento de conexión e polo intercambio de valores que enriqueceron a miña experiencia de ser muller.



Breda Kolar Sluga

Curator

Women, Be(Coming)

The current exhibition with a meaningful title announces and at the same time welcomes a new era of women's creativity. This is also the ambition of the European project Wom@rts.

Ten partners selected 32 female artists to participate in three art residencies. In autumn 2018, the artists have been active in the context of lens-based media in Avilés, in the media of comics and illustration in Grand Angoulême, and in the field of printmaking in Limerick. The task was complex. Firstly, the artists exchanged a wide range of experiences and views, arising from different cultural backgrounds as well as belonging to different generations and to various artistic orientations. The prior reading of Simone de Beauvoir's work *The Second Sex* provided an immeasurable spring for reflection. In this extensive work that celebrates the 70th anniversary of its

release, the 'grandmother of feminism' wondered what is a woman and why her position throughout history have the role of the other sex, and to this end she explored many areas, from biology to myth.

As, unfortunately, the situation of women has not improved since then, the problem remains a topical issue. It is of utmost importance that this interlacement of ideas does not end with the residencies, but that it expands, strengthens, and spreads the message and awareness of the necessity of equal representation of both sexes in society to the general public, through the rich programme of the entire Wom@rts project. The newly born community of 32 female artists plays an important role in this context.

The next task of the residencies was a different one. The artists tackled the issue

through their own artistic creativity and created over 50 works of art. In general each made two works in the fields of printmaking, comics, and illustration, and one work in lens-based media, which we compiled into an exhibition.

In 2019, the first exhibition was conceived at the Maribor Art Gallery, Maribor (Slovenia). Until 2021, the exhibition will be hosted by the partners of the project in various European cities and will therefore be on display to the general public in Vilnius (Lithuania), Santiago de Compostela (Spain), Avilés (Spain), Grand Angoulême (France), Rijeka (Croatia), and Limerick (Ireland). While each exhibition presents an individual appeal by every artist, it is equally important that these works knitted with each other through dialogues, comparisons, constellations. Therefore, each exhibition is also a new opportunity to weave new connections and highlight different contents that will invite visitors to contextualise their experiences and find their own place next to them.

Remarkably, these artists, being aware of the significance of Simone de Beauvoir,

derived primarily from their own experiences. Thus, we have received more than 50 stories reflecting on what it means to be a woman, especially a female artist, in today's context. We are confronted with various appeals, intimate, even painful ones, all the way to social criticism, and humour. The narratives are always complex, so here we can only highlight some common foundations. It is interesting that several female artists compared their situation with their ancestors, either through an intimate connection, for example, with their grandmothers who, despite trying, had very limited possibilities to create; or through the prism of today's known and dominant mythical characters, who almost all subordinate women to men; or through the fragments of general or intimate history, which manifest the deprivation and restriction of women and girls. All aspects indirectly speak of the double erasure from history, not only of the prohibition on expression, but also of the lacking recognition of meaning and, consequently, the erasure of the female experience, the loss of the other half of civilisation, the other half of creativity and power.

Therefore, it is all the more important for female artists to raise awareness and along with it introduce steps towards progression: the need for new perspectives, interpretations, understanding, recognition of points where the power of a woman is not yet lost or needs to be re-discovered in the present.

These female artists present various aspects of movements. A new female comic character who is able to realise her inner strength speaks about a new feeling; an experimental technological solution evenly burdens and relieves both genders in the field of reproduction; or a small linguistic change that addresses both genders equally. The 'solution' also lies in self-realisation, often expressed through performance, a subversive action in public space that traditionally pertained to men, or even through experiment. The artists also put much emphasis on the awareness of the presence, the acceptance here, now, of themselves, offering different reflections, sometimes conceived through intellectual exchange of views, at other times through visual representation, or through an intimate poetic approach.

All in all, we are witnessing 32 stories, which represent a metaphor of the sheer diversity of the women's community. 32 experiences of being a woman focus primarily on the necessity of avoiding the preconceived interpretations of what a woman is and what is her role. These female artists urge us to accept responsibility and take our destiny into our own hands. They encourage us to wonder about where we want to be, that we put forth our vision, alternatives, and changes.

The exhibition, an important part of the Wom@rts project, in a creative way offers these artists more visibility, gives them a louder voice, and at the same time helps the whole civilisation to understand its half in each of us.

For this opportunity, I sincerely thank all the project partners, and especially all the 32 female artists for their trust and cooperation, for a wonderful sense of connection, and for the exchange of values that have enormously enriched also my experience of being a woman.

María Marco Covelo

Crítica de Arte

Por que fracasa o feminismo? SÍSIFAS MODERNAS NA ERA TRUMP

Relendo *O segundo sexo* de Simone de Beauvoir, escrito hai agora setenta anos da súa primeira edición, é imposible –como muller– non sentir certa inquietude. Simone debuxou unha exhaustiva cartografía dos lugares que debiamos conquistar, como un mapa do tesouro da igualdade feminina. As contradicións históricas, a evolución do capitalismo, as diferenzas biolóxicas e sexuais, os mitos, os perfís psicoanalíticos... foron temas nos que profundou con compromiso e rigor e que abandeiraron as loitas da terceira vaga do feminismo. Pero o sorprendente xiro dos debates políticos, o auxe da ultradereita, o bombardeo de desinformación, as *fake news* etc., devólvennos ás trincheiras. Debemos volver pelexar. Debemos volver cargar a pedra unha e outra vez, como Sísifas modernas, que volve rodar pola montaña. A frustración ante este proceso aláganos en cada 8-M, como

tamén sucedeu na *Marcha das mulleres en Washington* o 21 de xaneiro do 2017, a do famoso *pussy hat*, chapeus de la rosa con dous picos, símbolos do *pink power* contra o machismo do presidente norteamericano Donald Trump, creados en resposta a unhas hilarantes declaracións nas que afirmou que ás mulleres "había que agarralas pola cona" (*grab them by the pussy*). En numerosos carteis do 21 de xaneiro podía lerse *It's 2017 not 1917* (Estamos no 2017, non en 1917), ou o xa famoso lema *I can't believe I still have to protest this crap* (Non podo crer que aínda teña que protestar por esta carallada) que portaban mulleres de maior idade que xa se manifestaron polos mesmos motivos hai sesenta anos. Este círculo vicioso tan só sinala a fragilidade da nosa loita. A inconsistencia das nosas vitorias. A reincidente vulnerabilidade dos nosos dereitos.

A campaña de desprestixio cara á activista danesa de dezaseis anos Greta Thunberg por parte de certos medios é tan só un exemplo da resistencia de certas categorías a seren redeseñadas. Un *statu quo* que se blinda ante o leve indicio dunha perda fáctica de poder e de privilexios. Thunberg é branca e danesa pero hai outras moitas activistas ambientais indíxenas que son sistematicamente silenciadas, como Autumn Peltier, unha moza activista da auga limpa de 13 anos que pertence á tribo Anishinaabe de Winnipeg en Canadá, ou Sonia Guajajara, activista brasileira da Amazonia, ou que directamente son asasinadas, como Berta Cáceres, hondureña indíxena da tribo lenca en loita contra os madeireiros e asasinada no 2016. Ou Macarena Valdés, activista mapuche asasinada no 2017.

Cáceres, Valdés, Peltier ou Thunberg supoñen non só a incipiente nova vaga ecofeminista derivada dos movementos actuais, ancorados nos –tan necesarios–

alicerces de igualdade e non violencia cara ás mulleres, senón a confirmación de que o feminismo é moito máis que unha reivindicación política e económica dun xénero oprimido; é unha revolución radical e transversal na forma de entender o mundo, a natureza, o sexo, os coidados, o consumo, a linguaxe, o traballo. Significa a deconstrución inminente dun sistema simplemente obsoleto. A punta do iceberg que rabuña as insomexibles cámaras estancas das adegas do Titanic minutos antes do seu afundimento.

A extinción masiva da que fala Thunberg no seu xa famoso discurso da ONU, xunto ao esgotamento dos recursos enerxéticos baseados nos combustibles fósiles e o problema da auga, entre outros, evidencian o fracaso histórico das políticas patriarcais e a necesidade de actuar inmediatamente ante esta situación de emerxencia. Non nos podemos permitir que volva caer a pedra, que tanto traballo nos custa levantar, pola ladeira da montaña. O fracaso do feminismo como

revolución radical significará a extinción da vida humana tal e como a coñecemos e, agora si, podemos afirmar que sucederá nun prazo determinado de tempo.

As artes visuais desde unha perspectiva feminista son a nosa oportunidade para planear esta revolución, o noso laboratorio e catalizador. Un espazo para a libre asociación de ideas, para os afectos, para a transformación e a utopía, onde o fracaso non só está permitido, senón que é imprescindible. Feminismo e arte abrázanse desde os anos 60, cando as ideas feministas atoparon na linguaxe da arte conceptual a estratexia idónea para mostrar as súas reivindicacións desde unha liberdade nunca antes experimentada. As artistas dos 60 por fin tiñan voz e necesitaban trasladar as súas inquietudes persoais aos espazos públicos e políticos da rúa e dos museos. Mesmo así, aínda que se iniciou un proceso imparabile de emancipación e empoderamento feminino, volvémonos

a atopar, en pleno século XXI, con que as mulleres na arte, principalmente artistas, pero tamén críticas, comisarias, historiadoras, galeristas... a pesar de rebordar das aulas das facultades de Belas Artes e de Historia da Arte, deben sortear maiores obstáculos que os homes na carreira pola profesionalización e o recoñecemento no sector. Este ano 2019, por pór un exemplo, na 10.^a edición do Premio BMW de pintura, entre 2.500 obras presentadas, o xurado non atopou ningunha peza realizada por unha muller que merecese ser unha das dez finalistas; todos foron homes. Un dato arrepiante, non só pola invisibilización da muller no premio privado de pintura máis importante do noso país, senón pola normalización e a falta de escrúpulos ao emitir o devandito consenso por parte do xurado. Esta omisión silenciosa é cómplice desas estruturas que debemos colapsar. Forma parte desa aura de sinistra naturalidade que envolve aquilo que non quere ser cambiado. Por que fracasa o feminismo?

Quizais polos silencios cómplices, por esas decisións que son disfrazadas de normalidade que ninguén cuestiona, porque se se cuestiona silénciase.

Proxectos como Wom@rts permítenos repensar, partindo da obra de Simone de Beauvoir, o feminismo do século XXI desde as artes visuais, creando un espazo seguro para que as artistas poidan crecer desde o intercambio con outras artistas doutras nacionalidades, proporcionando visibilidade e apoio ao traballo das mulleres. As residencias en Avilés (España), Angoulême (Francia) e Limerick (Irlanda) para artistas dixitais, ilustradoras e gravadoras reuniron máis de trinta profesionais de dez países, e o seu resultado pódese ver nunha exhibición itinerante entre o 2019 e o 2021, que agora recala no Auditorio de Galicia en Santiago de Compostela. Entre o traballo desas trinta artistas destacan as embaixadoras galegas do proxecto: Haya Blanco, Mery Pais, Teresa Bua e Xulía Vicente. O xiro

lingüístico que propón Haya Blanco (Santiago de Compostela, 1984) reflexiona arredor da idea de transformación da linguaxe cara á inclusión. Do mesmo xeito que o feminismo contén pola súa vez moitos feminismos -o das mulleres trans, racializadas, cis, lesbianas etc.-, a linguaxe debe modelarse en función do que designa e representa. O filósofo inglés J. L. Austin na súa *Teoría dos actos de fala* afirma que as palabras son axentes capaces de provocar accións. "A forza creativa do nomear é o residuo do poder de declaración divino. As palabras poden crear mundos. E tamén poden destruílos. A linguaxe coloniza e muta, faise resistente, é pura transformación. Non existe un mundo prelingüístico. As palabras constrúen os nosos pensamentos e os nosos pensamentos, á súa vez, palabras".

A famosa frase que pronunciou Armstrong ao pisar por primeira vez a lúa: "Un pequeno paso para un home, un gran paso para a humanidade" (en inglés "One step

for a man, one giant leap for mankind") é un excelente exemplo. Branco propón a substitución, a través de riscos manuais, de "man" por "wo-man" e "mankind" por "hu-mankind" exemplificando unha nova reescritura da historia. A simplicidade formal do texto e o seu carácter urbano, de guerrilla, destinado a ser encolado nos muros das cidades, converte esta peza nunha pequena bomba de pensamento crítico e de transformación empírica da sociedade.

Mery Pais (Santiago de Compostela, 1990) presenta dentro da sección audiovisual unha performance documentada en vídeo que foi representada no centro de varias cidades. A artista preséntase ataviada cun dispositivo de "muller-anuncio", como os carteis publicitarios que portaban as sufraxistas, onde se pode ler na fronte e nas costas "I'm not the second sex" (Non son o segundo sexo). Durante a acción, a performer deambula pola cidade mentres reparte tarxetas con frases significativas

do libro de Simone de Beauvoir (que tamén inclúe, en forma de documentación, como parte da instalación) e propón un intercambio dialéctico cos viandantes sobre a interpretación do significado de cada frase e a súa actualidade. Fragmentar o libro e expandilo é unha excelente estratexia de actualización da obra de Beauvoir, pero tamén unha escusa para abrílles as portas a novas interpretacións mediante unha acción poética e política.

Os debuxos de Xulia Vicente (A Coruña, 1993), cuxo título xorde dun fragmento do libro de Beauvoir "*She's the Soil, He's the Seed*" (Ela é a Terra, el é a Semente), desatan a potencia demoledora dun fragmento de papel. O seu trazo debuxa escenas áxiles, compostas en zigzag, de gran ritmo, nas que mostra varios homes en escenas épicas da historia da humanidade. Pescar en condicións climáticas adversas, arar a terra da que parece brotar sangue, conquistar a cima dunha gran montaña, cazar unha harpía

a lazo, até chegar á escena da Xénese na que Adán, despois de morder a mazá, obriga a Eva a vestir o seu corpo por sentir vergoña. Vicente, en lugar de reescribir a historia, recréaa, enfatizando até o paroxismo o papel do home na historia da humanidade.

Converter a rúa nun espazo para a reflexión a través do encontro casual é o obxectivo da videoperformance “P-Person Hi 2 (Culture versus Nature)”. O abrigo que viste Teresa Búa (Muxía, 1991) foi concibido como un complexo dispositivo audiovisual. Programado para activar un audio dun bebé a chorar mentres emite imaxes de diferentes graos de excitación dunha vulva, parece pertencer a unha personaxe do *Ballet Triádico* de Oskar Schlemmer mutado en ciborg. No seu tecido hai impresas citas de Beauvoir que completan o patchwork, e por dentro está armado dun arnés metálico con ombreiras impresas en 3D. “Cultura versus natureza” é unha de consignas de Simone, coa

famosa frase “non se nace muller, chégase a selo”, que atribúe ao construto cultural e histórico os atributos que converten a femia biolóxica en muller social. Búa lanza varios retos significantes co seu *wearable* en canto camiña polas nosas cidades: o corpo feminino como ferramenta para o pracer e a xestación, a mirada social, a liberdade, a tecnoloxía, o ciborg ou o estrañamento do espectador como dispositivo crítico e político.

'Invisible Wom@rts' celebrouse no Auditorio de Galicia do 30 de outubro ao 15 de decembro de 2019.

María Marco Covelo

Art Critic

Why does feminism fail THE MODERN SISYPHUS IN THE TRUMP ERA

Rereading Simone de Beauvoir's *The Second Sex*, whose first edition was published seventy years ago, it is impossible—as a woman—not to feel a sense of apprehension. Simone exhaustively laid out the blueprints of the places we needed to conquer, like a treasure map for female equality. Historical contradictions, the evolution of capitalism, biological and sexual differences, myths and psychoanalytic profiles, etc., were themes she examined with dedication and thoroughness, themes that championed the struggles of the third wave of feminism. But the surprising turn political debates have taken, the rise of the extreme right, the bombarding of misinformation, fake news, etc., has sent us back down the trenches. We must take up the fight again. Like a modern-day Sisyphus, we must bear the burden of our rock, which keeps

rolling back down the mountain, time and time again. The frustration this process swamps us every year on the 8th of March, as on the occasion of the Women's March in Washington on 21 January 2017, with its famous Pussy Hat—knitted wool hats with two points symbolising Pink Power—against the machismo of US President, Donald Trump, created in response to some hilarious statements in which he said that women "had to be grabbed by the pussy". In numerous posters of 21 January, it could be read "This is 2017, not 1917", or the already famous motto "I can't believe I still have to protest this crap" carried by older women who had already been on demonstrations for the same cause sixty years previously. This vicious circle simply highlights the fragility of our struggle. The inconsistency of our victories. The repeated vulnerability of our rights.

The smear campaign against the sixteen-year-old Danish activist Greta Thunberg by certain media outlets is just one example of the resistance by certain categories to reinvent themselves. A status quo that puts up a wall at the faintest hint of a factual loss of power and privileges. Thunberg is white and Danish, but there are many other indigenous environmental activists who are systematically silenced; such as Autumn Peltier, a young 13-year-old clean-water activist who belongs to the Anishinaabe tribe of Winnipeg in Canada; or Sonia Guajajara, a Brazilian Amazon activist; or those directly murdered, such as Berta Cáceres, an indigenous Honduran from the Lenca tribe in struggle against loggers who was killed in 2016. Or Macarena Valdés, a Mapuche activist killed in 2017.

Cáceres, Valdés, Peltier or Thunberg constitute not only the incipient new wave of ecofeminism arising from the current movements, anchored in the oh-so-necessary pillars of equality

and nonviolence towards women, but also the confirmation that feminism is much more than political and economic advocacy by an oppressed gender. It is a radical, transversal revolution in terms of understanding the world, nature, sex, care, consumption, language and work. It means the imminent deconstruction of a system that is simply obsolete. The tip of the iceberg that scratched the unsinkable watertight chambers of the holds of the Titanic minutes before it sunk.

The mass extinction Thunberg talks about in her already famous UN speech, together with the depletion of energy resources based on fossil fuels and the water problem, among others, show the historical failure of patriarchal policies and the need to act immediately in this situation of emergency. We cannot allow the rock to roll back down again, after all the effort it has taken us to push it up the mountainside. The failure of feminism as a radical revolution will mean the extinction

of human life as we know it and, now, we can ascertain that it will happen over a given period of time.

Visual arts from a feminist perspective provide an opportunity for us to plan this revolution, our laboratory and catalyst. A space for the free association of ideas, for feelings, for transformation and utopia, where failure is not only allowed, but essential. Feminism and art have been embracing each other since the 1960s when feminist ideas found in the language of conceptual art the ideal strategy to air their grievances from a freedom never before experienced. The artists of the '60s finally found their voices and needed to share their personal concerns in the public and political spaces of the streets and museums. Even so, although an unstoppable process of female emancipation and empowerment began, we have discovered once again, in the 21st century, that women in art—mainly artists, but also critics, curators, historians, gallery owners, etc.—, despite their overwhelming

presence in the classrooms of the fine arts and art history faculties, must overcome greater obstacles than men in their careers when seeking professionalisation and recognition in the sector. This year, 2019, to give an example, in the 10th edition of the BMW Painting Award, among the 2500 works presented, the jury did not find any piece made by a woman worthy of being among the ten finalists; the winning pieces were all from male artists. A chilling fact, not only due to the invisibilisation of women in the most important private painting awards in our country, but also due to the normalisation and lack of scruples shown by the jury when reaching such an agreement. This silent omission is complicit in those structures that we must demolish. It is part of that aura of sinister naturalness that shrouds all that does not want to be changed. Why does feminism fail? Perhaps because of the complicit silences, for those decisions that are disguised as normal that nobody questions because if they are questioned, they are silenced.

Projects like Wom@rts allow us to rethink, using as a starting point the work of Simone de Beauvoir, 21st century feminism through visual arts, creating a safe space for artists to grow, as the result of exchanges with other artists of other nationalities, providing visibility and support for the work of women. The residencies in Avilés (Spain), Angoulême (France) and Limerick (Ireland) for digital artists, illustrators and engravers have brought together more than thirty professionals from ten countries, and the results can be seen in a travelling exhibition taking place between 2019 and 2021, now about to disembark in Galicia at the Auditorio de Galicia in Santiago de Compostela. Outstanding among the work of these thirty artists are the contributions by the Galician ambassadors of this project: Haya Blanco, Mery Pais, Teresa Bua and Xulia Vicente.

The linguistic twist proposed by Haya Blanco (Santiago de Compostela, 1984)

reflects on the idea of transforming language towards inclusion. In the same way that feminism in turn contains many forms of feminisms: women who are trans, racialised, cis, lesbians, etc., language must be modelled based on what it designates and represents. The English philosopher J L Austin in his *Speech Act Theory* states that words are agents capable of provoking actions. “The creative force of naming is but a residue of the divine power of utterance. Words make worlds. They can destroy them as well.” Language colonises and mutates, it becomes resistant, it is pure transformation. There is no pre-linguistic world. Words build our thoughts and our thoughts, in turn, words.

The famous phrase Armstrong pronounced when he first stepped on the moon: "One step for a man, one giant leap for mankind" is an excellent example. Blanco proposes replacing, by manually crossing out, "man" with "wo-man" and "mankind" with "hu-mankind" exemplifying a new rewriting of

history. The formal simplicity of the text, and its urban, guerrilla character, destined to be pasted to the city walls, makes this piece a small bomb of critical thinking and empirical transformation of society.

Mery Pais (Santiago de Compostela, 1990) presents, in the audiovisual section, a performance documented on video that has been represented in several city centres. The artist is dressed in a “woman-ad” device, like the advertising posters worn by the suffragettes, where you can read “I’m not the second sex” on the front and back. During the action, the performer wanders the city while handing out cards with key phrases from Simone de Beauvoir's book—which are also included, as documentation, as part of the installation—, and proposes holding dialogues with passers-by on how they interpret the meaning and validity of each phrase. Fragmenting the book and expanding it is an excellent strategy to refashion Beauvoir's, but also an excuse

to open doors to new interpretations through poetic and political action.

The drawings by Xulia Vicente (A Coruña, 1993), whose title is from a fragment of Beauvoir's book *She's the Soil, He's the Seed*, unleash the devastating power of a piece of paper. Her strokes draw agile scenes, in zigzag, showing great rhythm, in which she depicts several men in epic scenes of the history of mankind. Fishing in adverse weather conditions, ploughing the land from which blood seems to sprout, conquering the peak of a great mountain, hunting an eagle with a lasso, until reaching the scene from Genesis in which Adam, after biting the apple forces Eva to cover up her body due to feelings of shame. Vicente, instead of rewriting history, recreates it, emphasising the role of man in the history of mankind to the point of paroxysm.

Turning the streets into a space for reflection through casual encounters is the

goal of the video performance “P-Person Hi 2 (Culture versus Nature)”. The coat worn by Teresa Búa (Muxía, 1991) has been conceived as a complex audiovisual device. Programmed to activate an audio of a crying baby while emitting images of a vulva’s varying degrees of arousal, it seems to belong to a character of Oskar Schlemmer’s Triadic Ballet mutated to a cyborg. The patchwork of its fabric bears printed quotes from Beauvoir, and inside it is reinforced with a metal harness with 3D-printed shoulder pads. “Culture versus nature” is one of Simone's slogans, with the famous phrase “One is not born, but rather becomes, a woman”, that attributes to the cultural and historical construct all the traits that turn the biological woman into a social woman. Búa poses several significant challenges with her wearable: the female body as a tool for pleasure and for pregnancy, the social perspective, freedom, technology, a cyborg or the spectator's alienation as a critical and political device.

'Invisible Wom@rts' was held at the Auditorium of Galicia from October 30 to December 15, 2019.



Residencia de Arte Dixital

Lens-Based & Media Art Residency

Factoría Cultural de Avilés. Fundación Municipal de Cultura.

Ayuntamiento de Avilés. España

10.09.2018 - 16.09.2018



Ana Pečar, Cristina Busto, Hanne Larsen, Lorraine Neeson,
María Castellanos, Marija Stonytė, Martta Tuomaala, Mery
Pais, Petra Mrša, Shelagh Honan, Stéphanie Cadoret, Teresa Búa

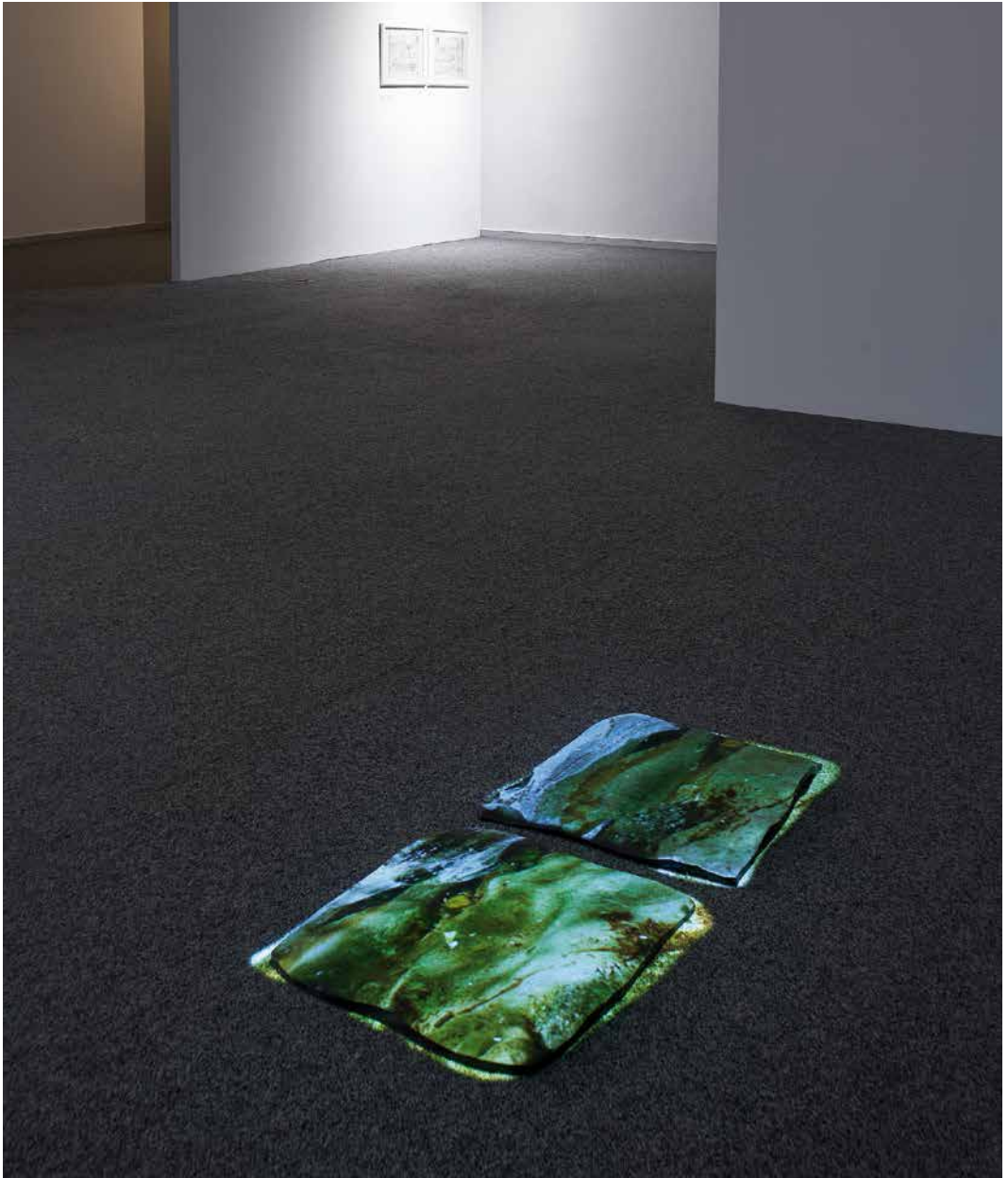


Ana Pečar



She [Ela]
11 min 41 seg, audio

She
11 min 41 sec, sound





Ana Pečar

Cando se detén o fluxo dominante de implicacións culturais, o ritmo retárdase e detense a favor da poesía.

Ana Pečar

When the dominant flow of cultural implications is paused, the rhythm slows down and stops for some poetry.

Cristina Busto



The Invisible Woman
[A muller invisible]
5 min

The Invisible Woman
5 min





Cristina Busto

As artistas femininas teñen o poder e a oportunidade de crear novos símbolos.

Cristina Busto

Female artists have the power and the opportunity to create new symbols.

Hanne Larsen



Video Portraits

[Videorretratos]

33 min 06 seg (22 retratos)

Video Portraits

33 min 06 sec (22 portraits)





Hanne Larsen

A miña idea está inspirada no medo histórico ás mulleres que teñen estreitos vínculos coa natureza. Unámonos e apoiémonos os uns aos outros, e distanciémonos dunha cultura que se ve afectada pola división.

Hanne Larsen

My idea is inspired by the historical fear of women who have close bonds to nature. Let us stand together and support each other, and distance ourselves from a culture that is troubled by division.

Lorraine Neeson



THERE



Sen título
Impresión dixital de pigmentos
en foto Rag baritada

Untitled
Digital pigment print on photo
rag baryta



There
[Alá]
11 seg

There
11 sec

Lorraine Neeson

Sinalo reinos fóra do imediatamente visible ou opticamente perceptible, e ao facelo, promovo o potencial de estenderse máis aló dos parámetros do meu marco e máis aló do alcance do visible.

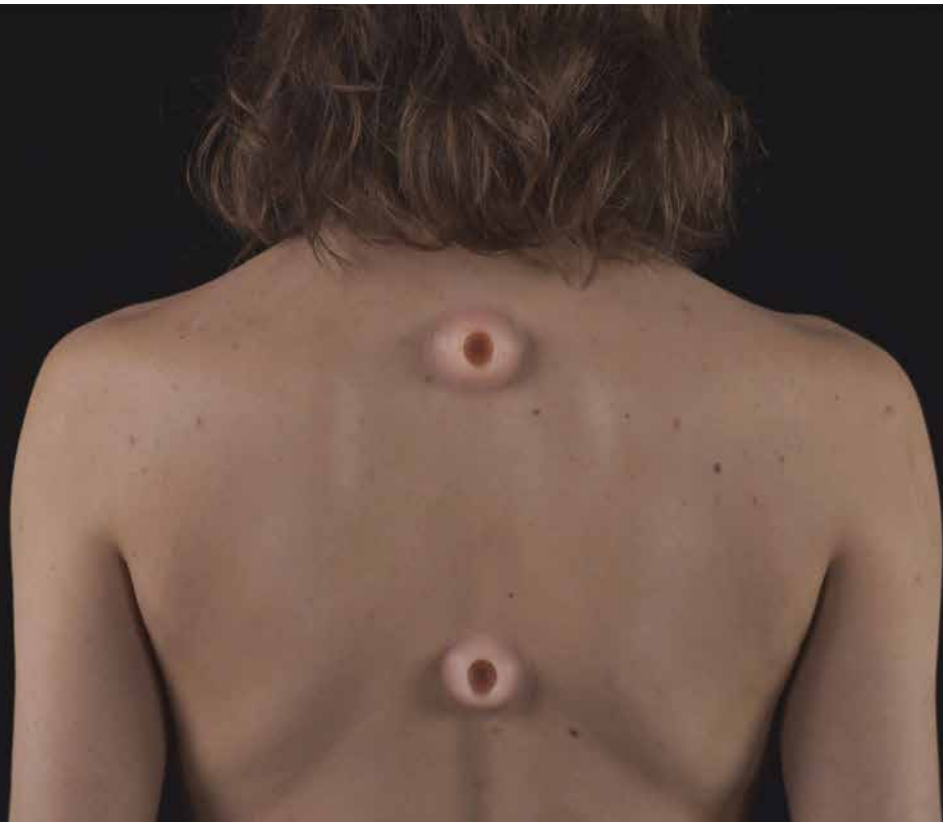
Lorraine Neeson

I point to realms outside of the immediately visible or optically perceptible, and in doing so I promote the potential to extend beyond the parameters of my frame and beyond the scope of the visible.

María Castellanos







Cyborg Genesis [A xénese ciborg]
Obxecto impreso en 3D, silicio branco,
electrónica e vídeo
8 min, son

Cyborg Genesis
Printed 3D object, white silicon,
Electronics, and video
8 min, sound

María Castellanos

O meu traballo fala sobre a procura do verdadeiro carácter da persoa que normalmente está axustado no subconsciente, no día a día, ás normas e etiquetas sociais.

María Castellanos

My work is talking about searching the person's true character which normally is subconsciously adjusted to fit every day's social and etiquette norms.

Marija Stonytė



I Want to Know You

[Quero coñecerte]

Vídeo, 12 min 41 seg, son

I Want to Know You

Video, 12 min 41 sec, sound





Marija Stonytė

O meu traballo fala de buscar o verdadeiro personaxe da persoa, que normalmente se axusta inconscientemente para adaptarse ás normas sociais e de etiqueta de todos os días.

Marija Stonytė

My work is talking about searching the person's true character which normally is subconsciously adjusted to fit every day's social and etiquette norms.

Martta Tuomaala





Under Pressure [Baixo presión]

19 min 10 seg, son

Coa colaboración de Sepideh Rahaa.

Cinematografía e iluminación: Kerttu Hakkarainen | Edición: Johannes Valkonen | Deseño de son: Julius Valve | Máscaras: Aino Havu | Cor: Hannu Käki | Equipo de grabación: Johannes Valkonen, Pekko Haimi e Julius Valve | Intérpretes: Artistas Sepideh Rahaa e Martta Tuomaala; Homes enmascarados: Aleksi Hietala, Antti Hyvönen, Kalle Hyötynen, Teemu Kaskela, Vili Lehtinen, Matti Mamia e Jesse Vasankari | Narración: Martta Tuomaala | Tradución: Milla Clynes | Texto recitado en finés escrito por Terttu Järvelä, letra orixinal da canción Naisten Hakkaajat.

Financiado por AVEK (The Promotion Centre for Audiovisual Culture), Programa Europa Creativa, Nordic Culture Point and Arts Promotion Centre Finland.



Under Pressure

19 min 10 sec, sound

In collaboration with Sepideh Rahaa.

Cinematography & lighting: Kerttu Hakkarainen | Editing: Johannes Valkonen | Sound design: Julius Valve | Masks: Aino Havu | Colouring: Hannu Käki | Recording: Johannes Valkonen, Pekko Haimi & Julius Valve | Performers: Artists Sepideh Rahaa & Martta Tuomaala; Men with masks: Aleksi Hietala, Antti Hyvönen, Kalle Hyötynen, Teemu Kaskela, Vili Lehtinen, Matti Mamia & Jesse Vasankari | Narrator: Martta Tuomaala | Translation: Milla Clynes | The text read in Finnish is written by Terttu Järvelä, lyrics originally from the song Naisten Hakkaajat.

Funded by AVEK (The Promotion Centre for Audiovisual Culture), Creative Europe Programme, Nordic Culture Point and Arts Promotion Centre Finland.

Martta Tuomaala

Que se precisa para ser feminista hoxe?

Martta Tuomaala

What does it take to be a feminist today?

Mery Pais



Is that You? [Es ti?]
Vídeo 19 min 38 seg, son, tarxetas

Is that You?
Video 19 min 38 sec, sound, cards

A woman with her hair in a bun, wearing a black long-sleeved shirt, blue jeans, and white sneakers, is walking away from the camera on a city sidewalk. She is carrying a large white sign with black text that reads "I'm NOT THE SECOND SEX". The sign is held up by two brown straps. In the background, other pedestrians are walking, and there are buildings and a street sign with a red circle and a blue circle. The scene is outdoors during the day.

I'm
NOT
THE
SECOND
SEX

A person is standing on a paved street, holding a large white sign with black text. The sign reads "NO SOY EL SEGUNDO SEXO". The person is wearing a black long-sleeved shirt, dark blue jeans, and light-colored sneakers. The background shows a city street with a building, a stone wall, and a red and white circular sign.

**NO
SOY
EL
SEGUNDO
SEXO**

Mery Pais

O obxectivo principal é apelar á reflexión e á conciencia e lograr un intercambio de valores. O asunto é se queremos seguir sendo o segundo sexo ou non.

Mery Pais

The main goal is to appeal to reflection and awareness and attain an exchange of values. The issue is, whether we want to continue to be the second sex or not.

Petra
Mrša





Push up [Flexión]
Fotografías, chalecos, *flyers*
Coa colaboración de Mia Ventin
e Elena Apostolovski

Push up
Photographs, vest, flyers
In collaboration with Mia Ventin
and Elena Apostolovski



Petra Mrša

A nosa comprensión do noso propio corpo e identidade revela a súa conexión coas estruturas políticas e económicas.

Petra Mrša

Our understanding of our own body and identity reveals its connection to political and economic structures.

Shelagh Honan



Ends of the Earth
[As extremas da Terra]
12 min 14 seg

Ends of the Earth
12 min 14 sec





Shelagh Honan

O vídeo ofrece un tipo de realidade social hipotética como resposta á actual crise do quecemento global e a xerarquía patriarcal imperante.

Shelagh Honan

The film offers a type of hypothetical social reality as a response to the current global warming crisis and the prevailing patriarchal hierarchy.

Stéphanie Cadoret





My Man (Octopus)
[O meu home (Polbo)]
8 min 30 seg
2016

Xénero: curtametraxe
Tema: violencia psicolóxica
Coa participación de Arte e TV7

Co apoio de CNC (apoio financeiro e NTP), Région Aquitaine / agence ECLA, Région Poitou-Charentes, Département de la Charente e a Cité Internationale de la Bande Dessinée et de l'Image, dentro do marco dunha residencia artística na Maison des Auteurs (Angoulême). Distribución en Xapón: Pacific Voice



My Man (Octopus)
8 min 49 sec

Stéphanie Cadoret

Trátase dunha historia cósmica de iniciación para a reconciliación interna e familiar, que a filla necesita cumprir, a pesar da culpa e a ferida.

Stéphanie Cadoret

It's about a cosmic tale of initiation for inner and family reconciliation, which the daughter needs to fulfill, despite the guilt and the wound.

Teresa Búa





Person Hi (Culture versus Nature)

[Pessoa Ola (cultura contra natureza)]

Abrigo, estrutura de ombreiro con sistema electrónico,
manequín, saia de aro, alfombra, son e espazadores

Person Hi (Culture versus Nature)

Coat, shoulder structure with electronic system,
mannequin, hoop skirt, carpet, and spacers



Mira eso, es un coño.
Look at these, it's a pussy.

P-Person Hi 2 (Culture versus Nature)
[Persoa Ola 2 (Cultura contra Natureza)]
Vídeo performance 11 min 48 seg

P-Person Hi 2 (Culture versus Nature)
Video performance 11 min 48 sec

Teresa Búa

Quero coñecerme a min mesma, porque é a maneira de entender mellor aos demais, a cada persoa.

Teresa Búa

I want to know myself, because it is the way to better understand others, every person.



Residencia de Ilustración e Cómic Illustrators & Comic Residency

Communauté d'Agglomération du Grand Angoulême.

Angoulême. France

24.09.2018 – 03.10.2018



Akvile Magicdust, Fionnuala Doran, korina hunjak, Maura McHugh, Merieme Mesfioui, Nanu González, Raquel Lagartos, Samira Kentrić, Scotty Hervouet, Xulia Vicente



Akvile

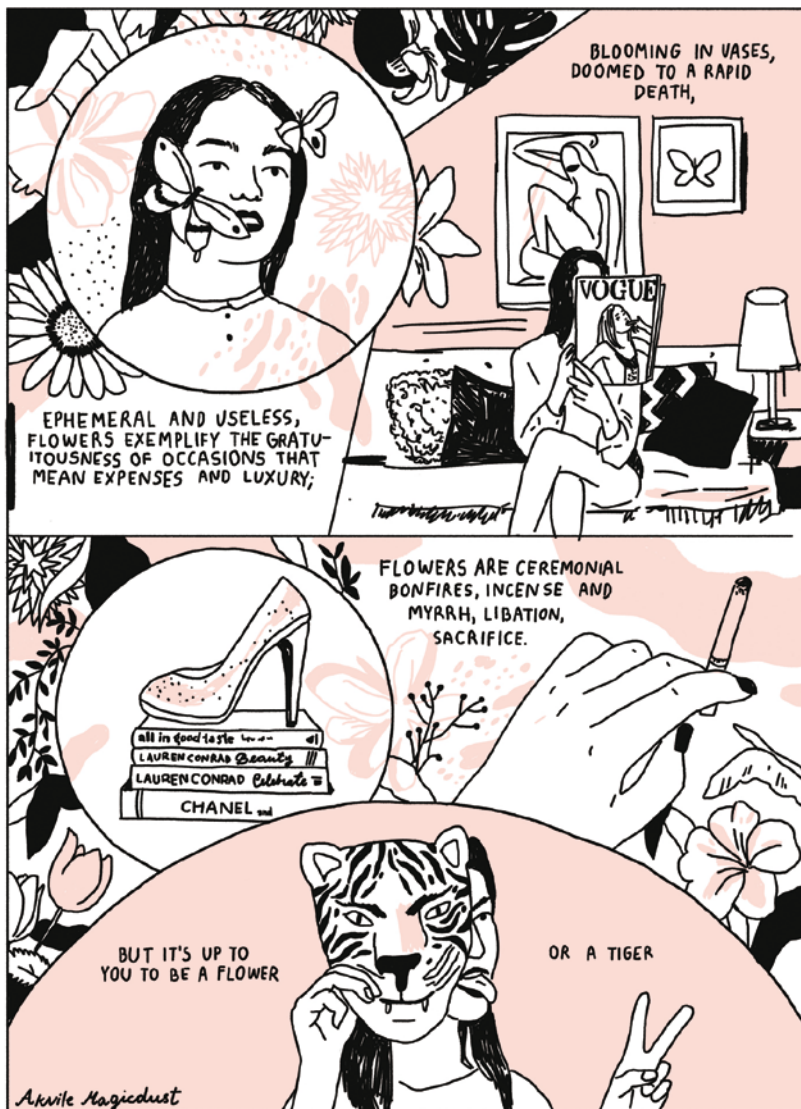
Magicdust





Flowers [Flores]
Serigrafía sobre papel
40 x 30 cm

Flowers
Silkscreen on paper
40 x 30 cm



The Gaze [A ollada]
Acrílico sobre papel
40 x 30 cm

The Gaze
Acrylics on paper
40 x 30 cm

Akvile Magicdust

A través destes traballos, confírolle á muller o poder da bruxaría, unha posición terreal e atigrada como unha forma de ser alternativa.

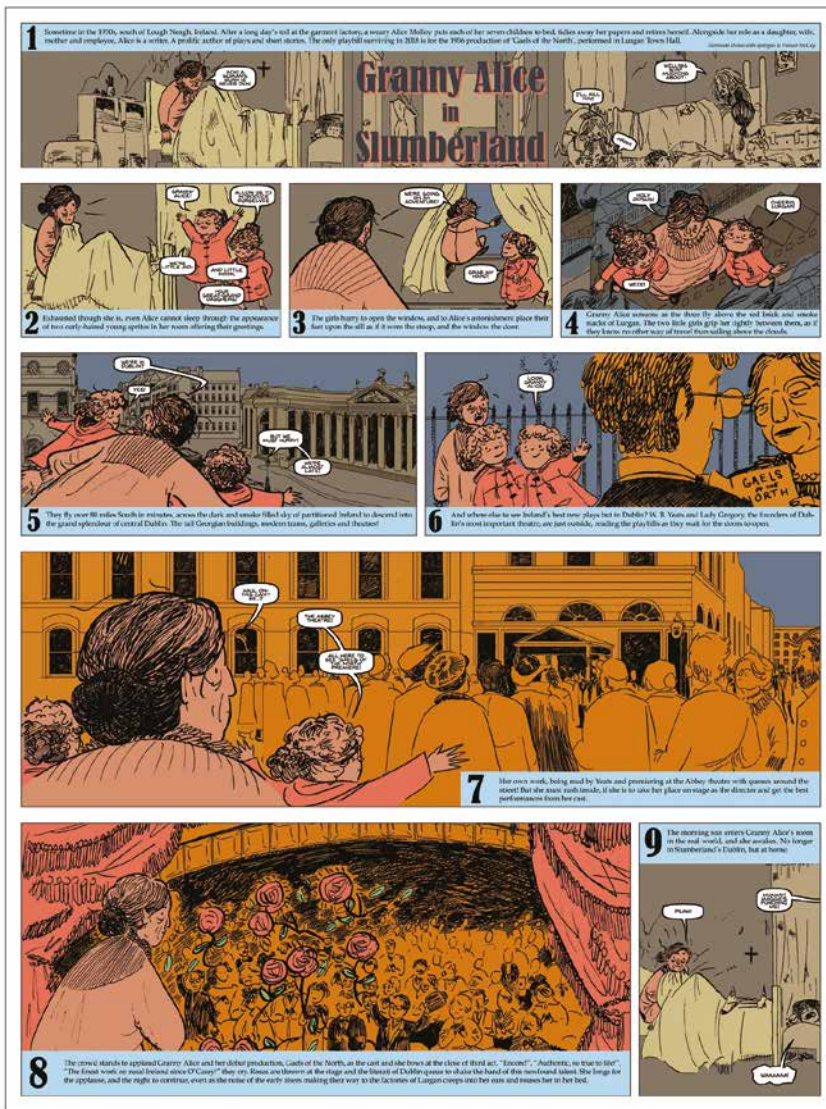
Akvile Magicdust

Through these works, I give the female the witchery power, earthy and tigerish position as an alternative way of being.

Fionnuala Doran



Comic strip
Title: Sri Lanka
Author: ...



Granny Alice in Slumberland
 [A avoíña Alice no país dos sonhos]
 Tinta e impresión dixital sobre papel
 40 x 30 cm

Granny Alice in Slumberland
 Ink and digital print on paper
 40 x 30 cm

Why Can't a Woman be more like a man?

Asked Rex Harrison in My Fair Lady:
"Where is the 'Reset to default' button, which will restore WOMAN to the default, WO-man, settings?"
I think, at my desk in Angoulême.



As I sit & think, in America, Christine Blasey Ford testifies that Supreme Court nominee Brett Kavanaugh, sexually assaulted her in 1982.

"I'm not questioning if Dr. Ford may have been sexually assaulted by some person, in some place, at some time, but I have never done that to her or to anyone."



For it be he



I think of my great-grandmother, to whom I've often been compared



AT THE TIME THE PLAY WAS PERFORMED:

- MY GRANDMA, 6-7 years old
- KATHLEEN, 14-15 years old
- TIM, (Cousin), 16-17 years old
- TOM, 18 to 23 years old
- MIMIE, 23 years old
- ILL, 26 years old
- JERAM ANN, 27 to 28 years old



Why Patrick Kavanaugh the fame & admiration, & not Alice Molloy?

Why Can't a Woman Be More Like a Man
[Por que non poderán as mulleres ser coma os homes?]
Debuxo dixital e impresión dixital sobre papel
30 x 40 cm

Why Can't a Woman Be More Like a Man
Digital drawing and digital print on paper
30 x 40 cm

Fionnuala Doran

Non importa canto unha muller se esforce por operar no modelo masculino de respecto establecido para ela, que ela aínda non terá a autoridade, o respecto ou o privilexio dun home.

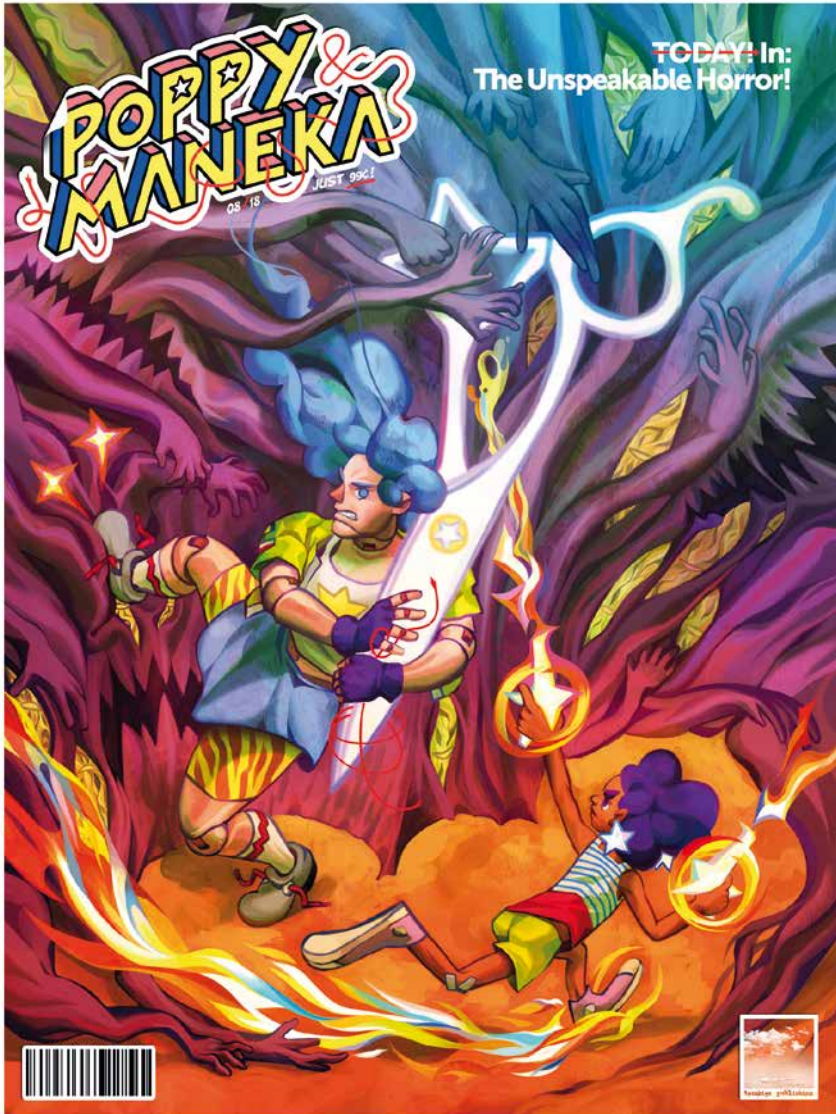
Fionnuala Doran

No matter how a woman endeavours to operate in the masculine model of respectability set out for her, she still will not have the authority, respect, or privilege of a man.

Korina Hunjak



FORRY & MANEKA
Issue 1
Issue 2



Poppy & Maneka and the Unspeakable Horror
[Poppy e Maneka e o horror indescritible]
Debuxo dixital e impresión dixital sobre papel
40 x 30 cm

Poppy & Maneka and the Unspeakable Horror
Digital drawing and digital print on paper
40 x 30 cm



Poppy & Maneka and the Attack of the Slimezard
[Poppy e Maneka e o ataque do Slimezard]
Debuxo dixital e impresión dixital sobre papel
40 x 30 cm

Poppy & Maneka and the Attack of the Slimezard
Digital drawing and digital print on paper
40 x 30 cm

Korina Hunjak

Desexaba que houbera máis personaxes cos que puidese relacionarme máis estreitamente na miña infancia: personaxes reais e complexos de mulleres e nenas que fosen fortes e intelixentes e tivesen un valor intrínseco que non se basease unicamente na súa beleza física ou atractivo sexual.

Korina Hunjak

I wished there were more characters I could more closely relate to in my childhood—real and complex woman and girl characters that are strong and intelligent and have intrinsic value not based solely on their physical beauty or sexual appeal.

Maura
Mchugh

...caz dinde și di
 ...și dește desic și deș
 ...și observă lox p
 ...men in the actual society are str
 ...z
 ...Moie călo goren o g
 ...domin, h
 ...The main goal is to
 ...exchange of values. The
 ...second set of
 ...TTA TUOMALA
 ...točnost za ustvarjanje novih amb
 ...nacio več elementov, ki us
 ...'You start with the
 ...after becomes one. S
 ...Our understanding of
 ...political and economic



Interview with a Sphinx

[Entrevista cunha esfinxe]

Lapis, pluma e tinta e lapis de cores sobre papel
 40 x 30 cm c/u

Interview with a Sphinx

Pencils, pen and ink, and coloured pencils on paper
 2 x 40 x 30 cm

Can YOU
Solve a riddle
Wise Sphinx?



A rare request.
ASK.

WHAT MAKES A WOMAN?



I am Eagle, Lion & Serpent, yet defined as 'She.'



A WOMAN IS NOT A FIXED REALITY BUT A BECOMING.*

YOU DETERMINE
YOUR BOUNDARIES
YOUR DREAMS
YOUR REALITY

BECOME!

* Simone de Beauvoir - *The Second Sex*

I found her perched
In a parched land
Above a bed of bones.



The ancient Sphinx
Devourer of foolish men
(and slow ibex).

Rumours of her death had been heroically exaggerated.



He killed a scrawny lion and presented its pelt as my own.



Poor Jocasta. She ruled Thebes well.



DEMAND NOT POWER YOU DO NOT ΣARN.

Maura Mchugh

A miña escritura sempre está inspirada na mitoloxía, e a miúdo reflexiono sobre a forma en que as xeracións pasadas contan historias para xustificar os seus métodos de control.

Maura Mchugh

My writing is always inspired by mythology, and I often ponder the way stories are told by past generations to justify their methods of control.

Merieme
Mesfioui



The Elusive Myth (dyptichon)

[O mito esquivo] (díptico)

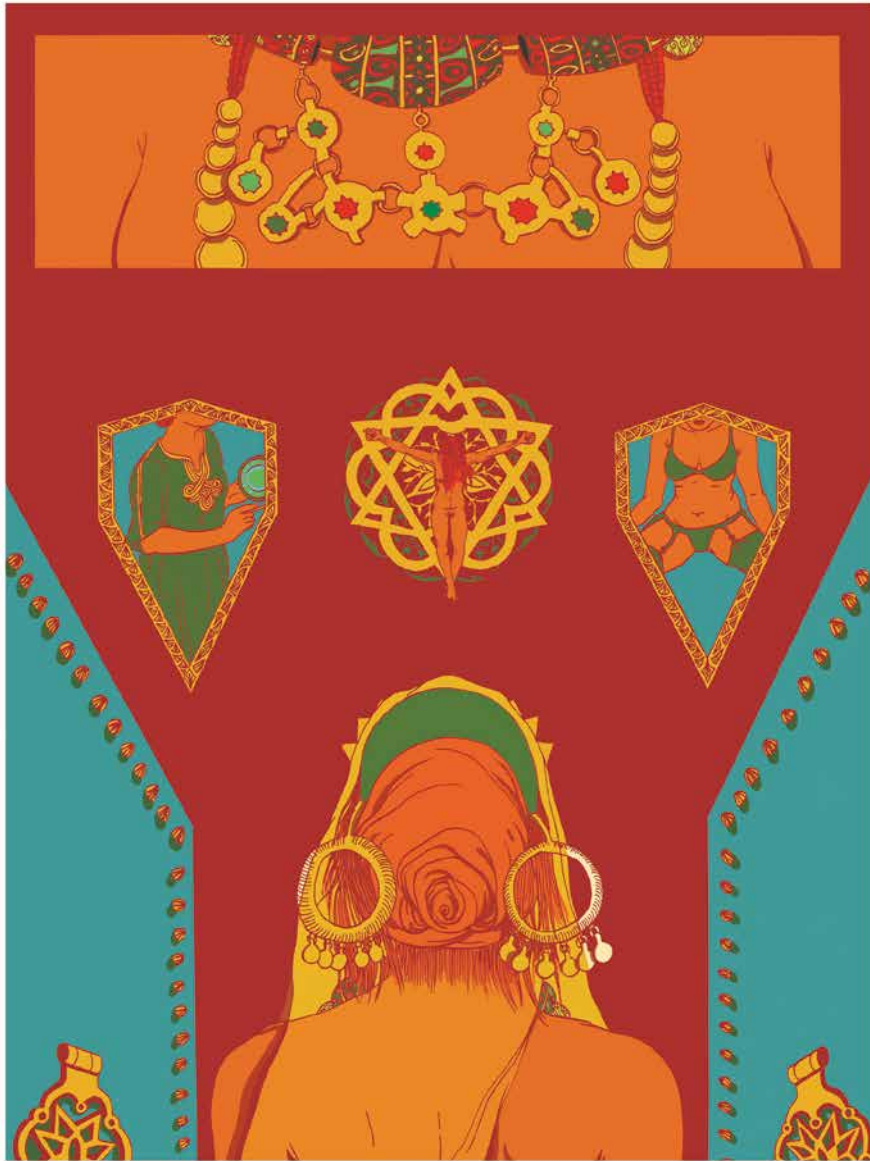
Tinta, debuxo dixital e impresión dixital sobre papel

40 x 30 cm c/u

The Elusive Myth (dyptichon)

Ink, digital drawing, and digital print on paper

2 x 40 x 30 cm





BIRDS BORN IN A CAGE
THINK FREEDOM IS A
CRIME



الطيور التي تولد في القفص تعتقد أن الحرية جريمة



Merieme Mesfioui

O meu traballo céntrase nas expectativas que a sociedade marroquí ten con respecto ás mulleres; a presión detrás do mito tóxico da esposa virxe ideal, o feito de que estamos a ser silenciadas, a nosa incapacidade de existir como individuos.

Merieme Mesfioui

My work focuses on the expectations that Moroccan society has regarding women; the pressure behind the toxic myth of the ideal virgin wife, the fact that we're being silenced, our inability to exist as individuals.

Nanu González

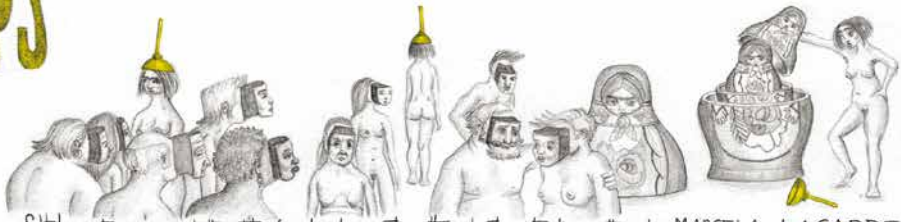


After Steps of Simone de Beauvoir
[Tras os pasos de Simone de Beauvoir]
H, HB, bolígrafos 2B e lapis marelo
en acuarela sobre papel
30 x 40 cm c/u

After Steps of Simone de Beauvoir
H, HB, and 2B pens and yellow
watercolour pencil on paper
2 x 30 x 40 cm

STEPS

A FEMINIST IS NOT BORN BUT RATHER BECOMES ONE



Solitude is time, space and the state of mind where absent others who act as intermediaries with ourselves. MARCELA LAGARDE



The categories tell us more about the need to categorize bodies than about the bodies themselves. JUDITH BUTLER

AND ON THE SIXTH DAY, THEY DRAW VAGINAS



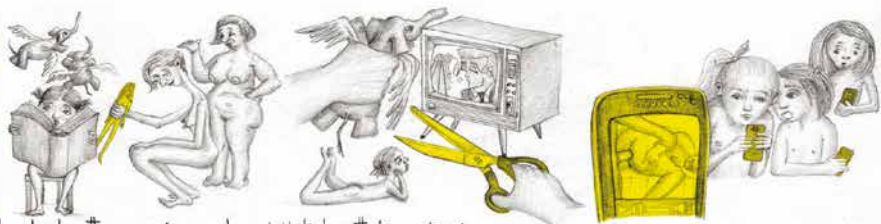
Representation of the world like the world itself, is the work of the men, they describe it from their own point of view, which they confuse with absolute truth. SIMONE de BEAUVOIR. So let's draw a new feminist world. NANU GONZALEZ

00002711-1-301-26 30327

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ONE IS NOT BORN,
BUT RATHER BECOMES A WOMAN. 1949 - 2019

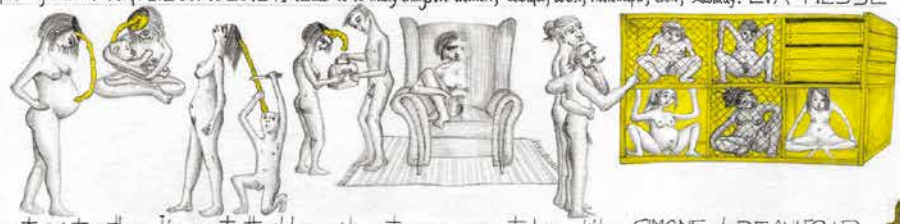
AFTER



Love has been the opium of woman. Love shouldn't be the life project of woman as it isn't for men. KATE MILLETT.



I feel my house as a trap. L.BOURGEOIS. I cannot be so many things... women, beautiful, artist, housekeeper, cook, saleslady. EVA HESSE



I'm not against mothers. I'm against the ideology which expects every woman to have children. SIMONE DE BEAUVOIR.

Simone



Nanu González

"Unha non nace, senón que se converte en muller". Unha feminista non nace senón que se converte nunha. Entón, debuxemos un novo mundo feminista!

Nanu González

"One is not born, but rather becomes, a woman." A feminist is not born but rather becomes one. So, let's draw a new feminist world!

Raquel Lagartos



"IT IS NOT WOMEN'S INFERIORITY THAT HAS DETERMINED THEIR HISTORICAL INSIGNIFICANCE



IT IS THEIR HISTORICAL INSIGNIFICANCE THAT HAS DOOMED THEM TO INFERIORITY"
SIMONE DE BEAUVOIR

Inspirational Women

[Mulleres inspiradoras]

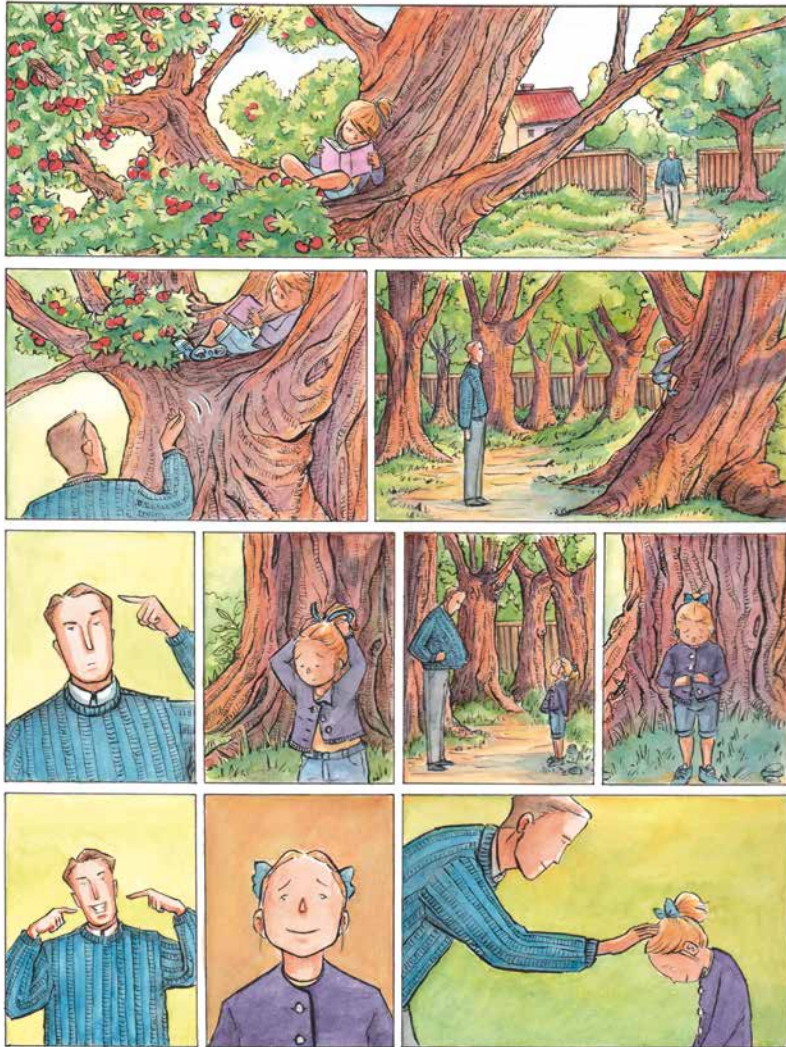
Tinta e acuarela sobre papel

40 x 30 cm

Inspirational Women

Ink and watercolour on paper

40 x 30 cm



"ONE IS NOT BORN, BUT RATHER BECOMES, A WOMAN"
SIMONE DE BEAUVOIR

Becoming a Woman

[Facéndose muller]

Tinta e acuarela sobre papel

40 x 30 cm

Becoming a Woman

Ink and watercolour on paper

40 x 30 cm

Raquel Lagartos

Iso é porque a xente non espera que sexamos intelixentes ou valentes. Espérase que sexamos amables, sensibles e bonitas.

Raquel Lagartos

That is because people do not expect us to be clever or brave. We are expected to be kind, sensitive, and pretty.

Samira Kentrić

Moje ideje so...



Small text block, likely a title or description of the artwork.

Ne glede na to, kako zelo vrednosnega modela, n privilegijev, ki jih ima on

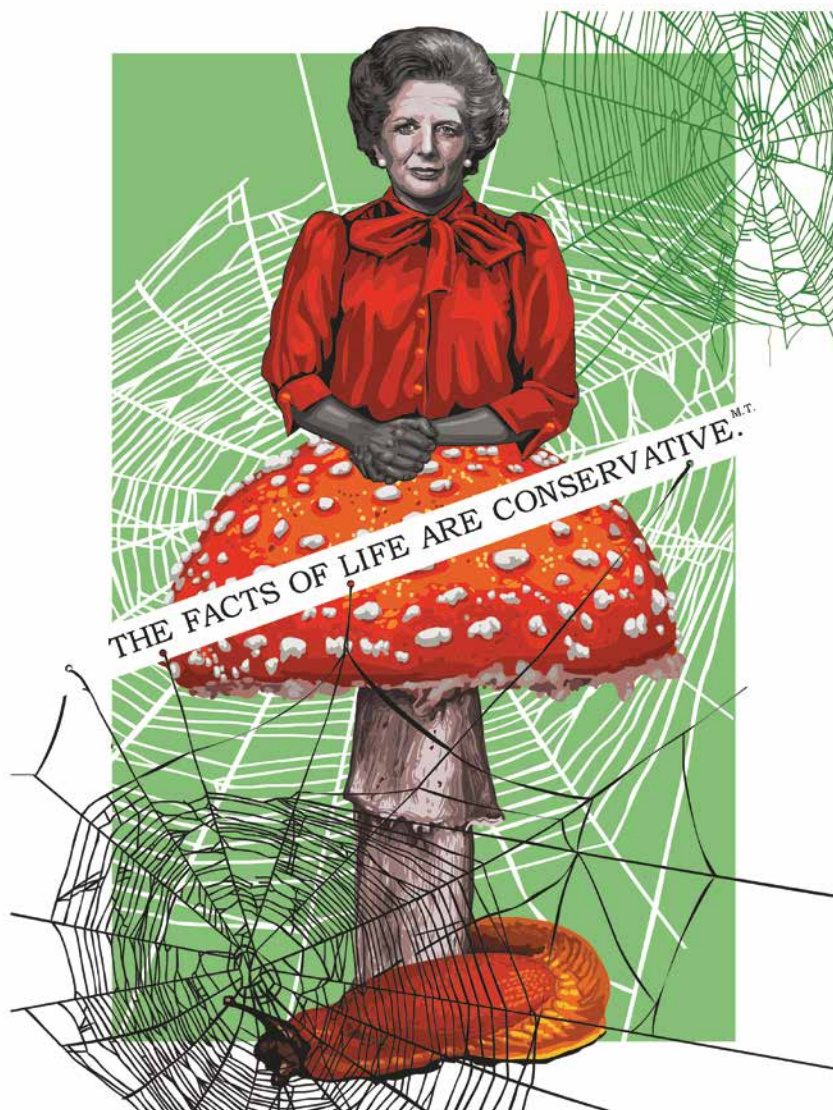
Ženska se ne rodi: ža postane. Torej zadržaj

My idea is inspired by the historical fear of women who have clo nature. Let us stand together and support each other, and distan from a culture that is troubled by division. —HANNE LARSEN

Ko se tok prevladujočih kulturnih vzorcev začne ustavi, se rife in ustvari prostor za poezijo. —ANA PEČAR

serim
očaji osebe.





How Do You Like Us Now?

[Como nos queres agora?]

Debuxo dixital e impresión dixital sobre papel

40 x 30 cm

How Do You Like Us Now?

Digital drawing and digital print on paper

40 x 30 cm



Species: Maggie Fly Agaric (Amanita muscaria)
Symptoms after consumption range from nausea, twitchiness, and drowsiness to delirium, seizures, and coma.

[Especies: Maggie Fly Agaric (Amanita muscaria)
 Debuxo dixital e impresión dixital sobre papel
 40 x 30 cm

Species: Maggie Fly Agaric (Amanita muscaria)
Symptoms after consumption range from nausea, twitchiness, and drowsiness to delirium, seizures, and coma.

Digital drawing and digital print on paper
 40 x 30 cm

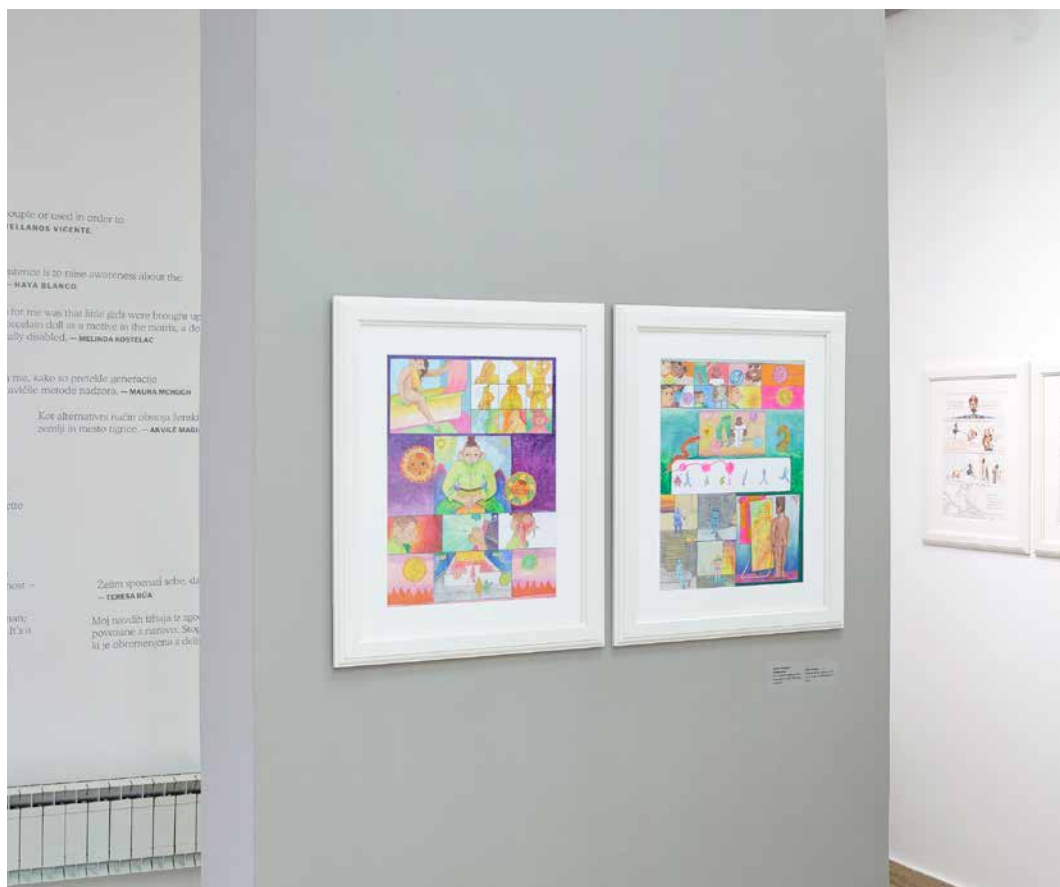
Samira Kentrić

Creo que as expresións de temas incómodos presentan a oportunidade de confrontar os nosos propios medos e atopar a liberación deles, persoal e socialmente, dunha maneira comunitaria.

Samira Kentrić

I believe that expressions of uneasy topics present a chance to confront our own fears and find liberation from them, personally and socially, in a communal way.

Scotty Hervouet



Trans Alchimie

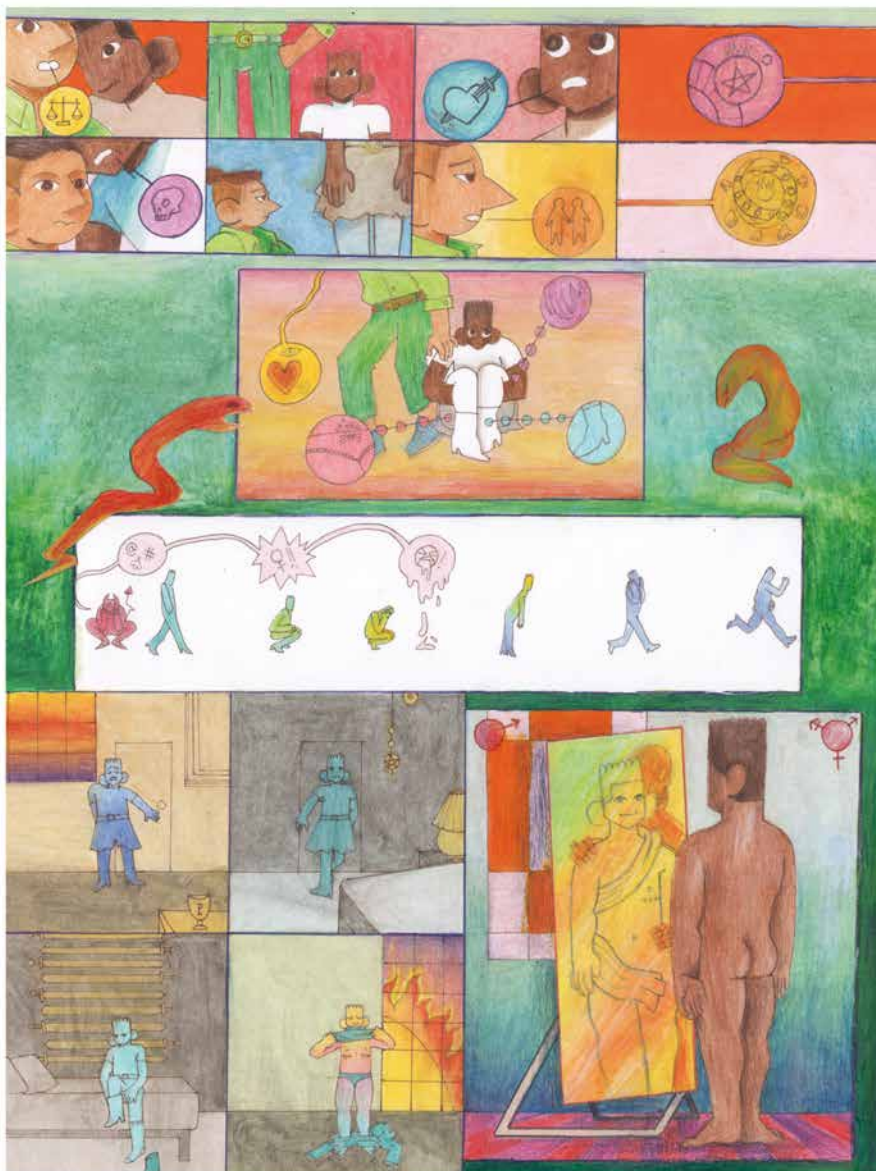
[Transalquimia]

Lapis de cores, rotuladores, acrílicos, pintura,
colaxe e pegamento con brillo sobre papel
40 x 30 cm c/u

Trans Alchimie

Coloured pencils, markers, acrylic
paint, collage, and glitter glue on paper
2 x 40 x 30 cm





Scotty Hervouet

Estou a traballar ao redor e fóra da muller binaria sistemática cisman-ciswoman; Intento con todas as miñas forzas crear historias para persoas trans sobre persoas trans. É unha cuestión de visibilidade, accesibilidade e supervivencia.

Scotty Hervouet

I'm working around and out of the systematic binary cisman–ciswoman; I try my hardest to create stories for trans people about trans people. It's a matter of visibility, accessibility, and survival.

Xulia
Vicente



She's the Soil, He's the Seed 1-2
[Ela é a terra, El é a semente 1-2]
Tinta, coloración dixital e impresión
dixital sobre papel
40 x 30 cm c/u

She's the Soil, He's the Seed 1-2
Ink, digital colouring, and digital
print on paper
2 x 40 x 30 cm





Xulia Vicente

A miña elección foi aquela na que ela fala sobre os mitos aos que foron sometidas as mulleres, e particularmente aqueles que vinculan as mulleres coa natureza.

Xulia Vicente

My choice was the one in which she talks about the myths women have been subjected to, and particularly those that linked women to nature.



Residencia de Grabado Printmakers Residency

Limerick Institute of Technology – Limerick School of Arts & Design
Limerick, Ireland

15.10.2018-24.10.2018



Aoife Barrett, Audrey Potrat, Fernanda Álvarez Jimenez, Haya Blanco, Jo Kelley, Louise Mendoche, Marta Fermín, Melinda Kostelac, Mina Fina, Neringa Žukauskaitė

EACH EFFORT,
HOWEVER SMALL,
CHANGES
THE SOCIETY WE
LIVE IN.
THE
COMMUNITY



Aoife Barrett



ARTIST'S NAME
TITLE OF THE WORK
MATERIALS USED
DATE OF CREATION

ARTIST'S NAME
TITLE OF THE WORK
MATERIALS USED
DATE OF CREATION



*It Wasn't a Law It Was
a Reigning Social Convention*
[Non era unha lei; era una convención social imperante]
Gravado de cobre e augatinta sobre papel
70 x 71 cm

*It Wasn't a Law It Was
a Reigning Social Convention*
Copper etching and
aquatint on paper
70 x 71 cm



What Use Are You If Not to be Collected
[Para que serves senón para que te coleccionen?]
Padrón sobre papel
70 x 71 cm

*What Use Are You If Not
to be Collected*
Stencils on paper
70 x 71 cm

Aoife Barrett

A miña obra trata sobre dereitos desiguais profundamente arraigados, normas sociais, propiedade, límites e desprazamento.

Aoife Barrett

My work is about deep-rooted unequal rights, social norms, ownership, boundaries, and displacement.

Audrey Potrat

...mentre alcuni gli
...che, anche se, dem
...il suo pensiero.

...e così via.

Ma che cosa è il potere? È un concetto così semplice, che
...a. L'ultima, però, è un po' più complessa. — ROSSO BARBETT

...che si fa, da lì, in un certo modo, un'idea di un
...che possono essere a compimento di un'idea, o un po'
...in quanto a una certa realtà, sembra di poter dire, con
...di questo tipo. — ROSA KRAM

...e così via.

...e così via.

...che si fa, da lì, in un certo modo, un'idea di un
...che possono essere a compimento di un'idea, o un po'
...in quanto a una certa realtà, sembra di poter dire, con
...di questo tipo. — ROSA KRAM



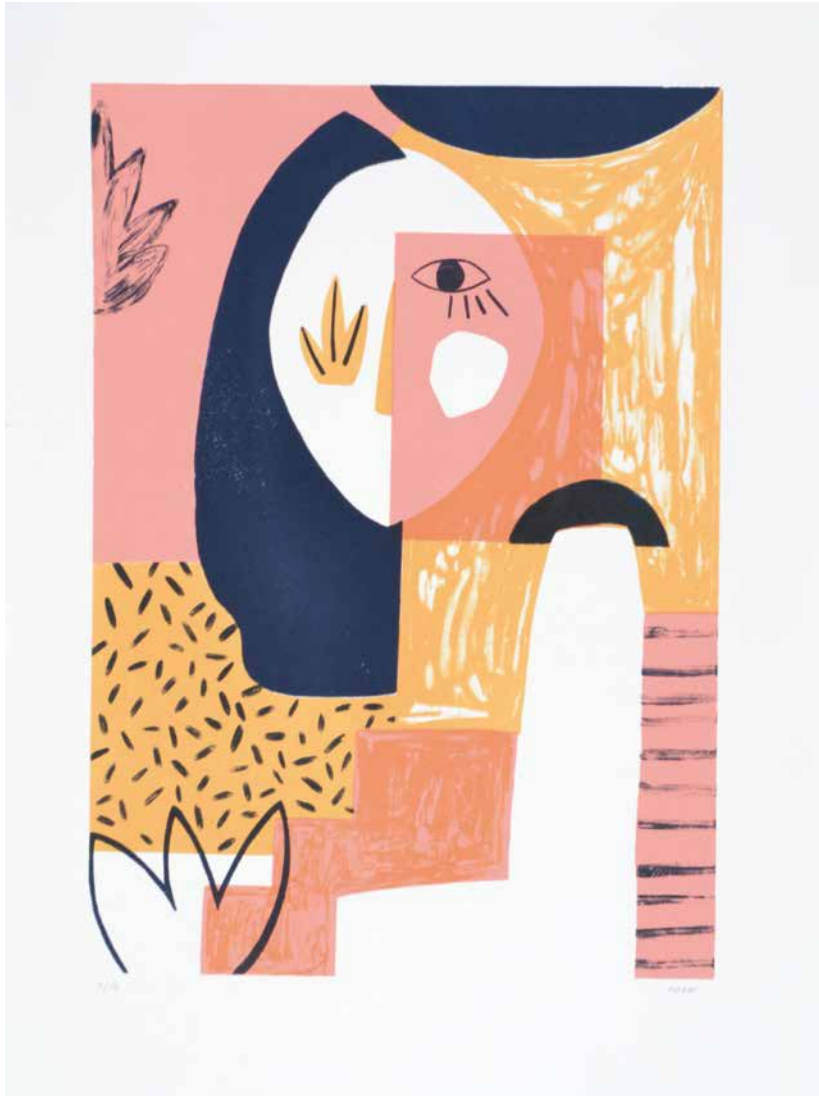
... ..





Simone 1
Serigrafía sobre papel
80 x 60 cm

Simone 1
Silkscreen on paper
80 x 60 cm



Simone 2
Serigrafía sobre papel
80 x 60 cm

Simone 2
Silkscreen on paper
80 x 60 cm

Audrey Potrat

É o acto, é a elección, é a combinación de varios elementos para crear humanidade.

Audrey Potrat

It's the act, it's the choice, it's the combination of several elements to create humanity.

Fernanda
Álvarez



Small rectangular label with illegible text.



Small rectangular label with illegible text.



Regina vulgaris
Serigrafía, relevo e colaxe sobre papel
50 x 37 cm

Regina vulgaris
Screen print, relief, and collage on paper
50 x 37 cm



Mulier alba

Serigrafía, relevo e colaxe sobre papel
50 x 37 cm

Mulier alba

Screen print, relief, and collage on paper
50 x 37 cm

Fernanda Álvarez

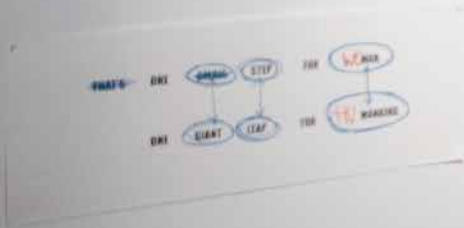
Creo que os estereotipos das mulleres na sociedade actual seguen sendo reais.

Fernanda Álvarez

I think the stereotypes of women in the actual society are still real.

Haya Blanco

<p>ONE STEP FOR WOMAN,</p> <p>ONE GIANT LEAP FOR HUMANKIND.</p>	<p>ONE STEP FOR WOMAN,</p> <p>ONE GIANT LEAP FOR HUMANKIND.</p>	<p>ONE STEP FOR WOMAN,</p> <p>ONE GIANT LEAP FOR HUMANKIND.</p>	<p>ONE STEP FOR WOMAN,</p> <p>ONE GIANT LEAP FOR HUMANKIND.</p>	<p>ONE STEP FOR WOMAN,</p> <p>ONE GIANT LEAP FOR HUMANKIND.</p>
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ONE
STEP FOR
MAN.

ONE
GIANT
LEAP FOR
MANKIND.

ONE
STEP FOR
MAN.

ONE
GIANT
LEAP FOR
MANKIND.

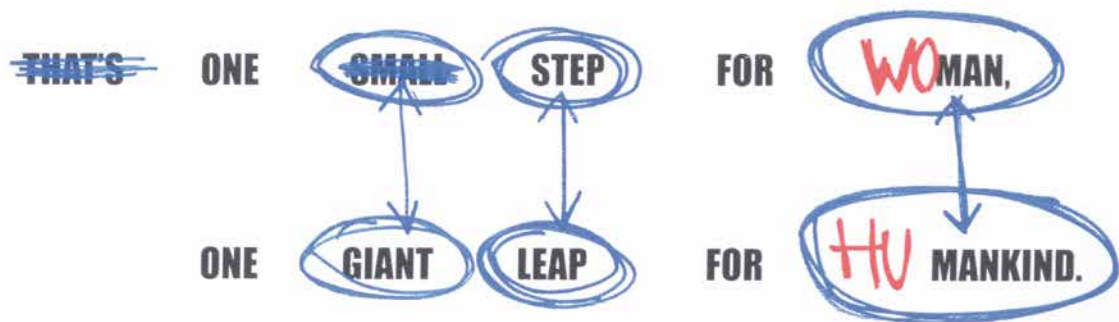
ONE
STEP FOR
MAN.

ONE
GIANT
LEAP FOR
MANKIND.



Sen título
Serigrafía sobre papel
74 x 48,5 cm c/u

Untitled
Screen print on paper
74 x 48,5 cm



Sen título
Técnica mixta sobre papel
100 x 35,5 cm

Untitled
Mixed technique on paper
100 x 35,5 cm

Haya Blanco

O obxectivo de traballar sobre unha frase famosa é crear conciencia sobre a importancia da forma en que falamos.

Haya Blanco

The aim to work on a famous sentence is to raise awareness about the importance of the way we talk.

Jo
Kelley





Daphne in Arcadia
[Daphne en Arcadia]
Litografía sobre papel
54 x 40 cm

Daphne in Arcadia
Lithograph on paper
54 x 40 cm



Daphne and Siren
[Daphne e serea]
Litografía sobre papel
54 x 40 cm

Daphne and Siren
Lithograph on paper
54 x 40 cm

Jo Kelley

As mitoloxías e os contos de fadas a miúdo poden reflectir a crueldade e a aleatoriedade do mundo, e a miúdo se desinfectan para as sensibilidades contemporáneas.

Jo Kelley

Mythologies and fairy tales can often reflect the cruelty and randomness of the world, and are often sanitised for contemporary sensibilities.

Louise Mendoche





Science Fiction #1
[Ciencia ficción #1]
Serigrafía sobre papel
71 x 100 cm

Science Fiction #1
Silkscreen on paper
71 x 100 cm



Science Fiction #2
[Ciencia ficción #2]
Linogravado sobre papel
61 x 51 cm

Science Fiction #2
Linocut on paper
61 x 51 cm

Louise Mendoche

O vínculo que une a nai individual coa crianza individual non é innato, debe ser (re) construído.

Louise Mendoche

The bond that unites the individual-mother with the individual-child is not innate, it is to be (re)built.

Marta
Fermín



RI:
čnin
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čnin



epremič



Conflict I
[Conflito I]
Xilografía sobre papel
88 x 71 cm

Conflict I
Woodcut on paper
88 x 71 cm



Conflict II
[Conflito II]
Xilografía sobre papel
88 x 71 cm

Conflict II
Woodcut on paper
88 x 71 cm

Melinda Kostelac



三三三三



The Drop of Queen
[A caída da raíña]
Colágrafo sobre papel
97 x 69 cm

The Drop of Queen
Collagraph on paper
97 x 69 cm



2nd Sex
[2° sexo]
Colágrafo sobre papel
97 x 69 cm

2nd Sex
Collagraph on paper
97 x 69 cm

Melinda Kostelac

Unha das cousas máis molestas para min foi que as nenas foron educadas como bonecas. Elixín unha boneca de porcelana do século XIX como motivo na matriz, unha boneca sen dedos nas mans, totalmente discapacitada.

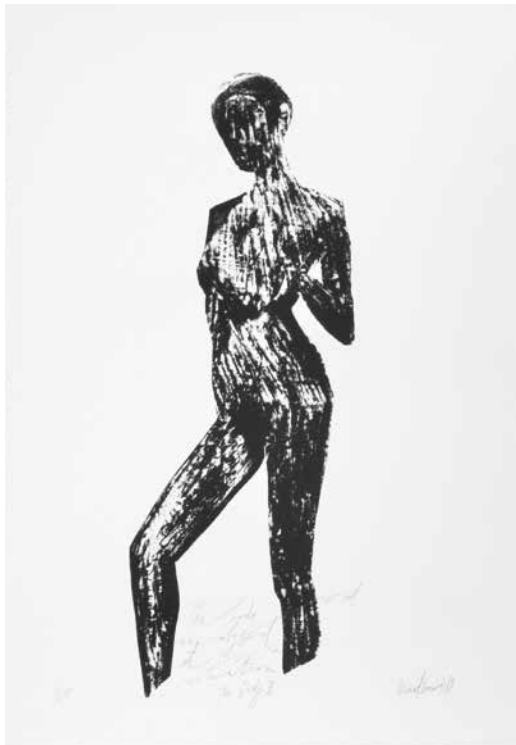
Melinda Kostelac

One of the most upsetting things for me was that little girls were brought up as dolls. I chose a 19th century porcelain doll as a motive in the matrix, a doll with no fingers on the hands, totally disabled.

Mina
Fina







The Body I-II-III
[O corpo I-III]
Serigrafía e lapis sobre papel
71 x 51 cm

The Body I-II-III
Silkscreen and pencil on paper
71 x 51 cm

Mina Fina

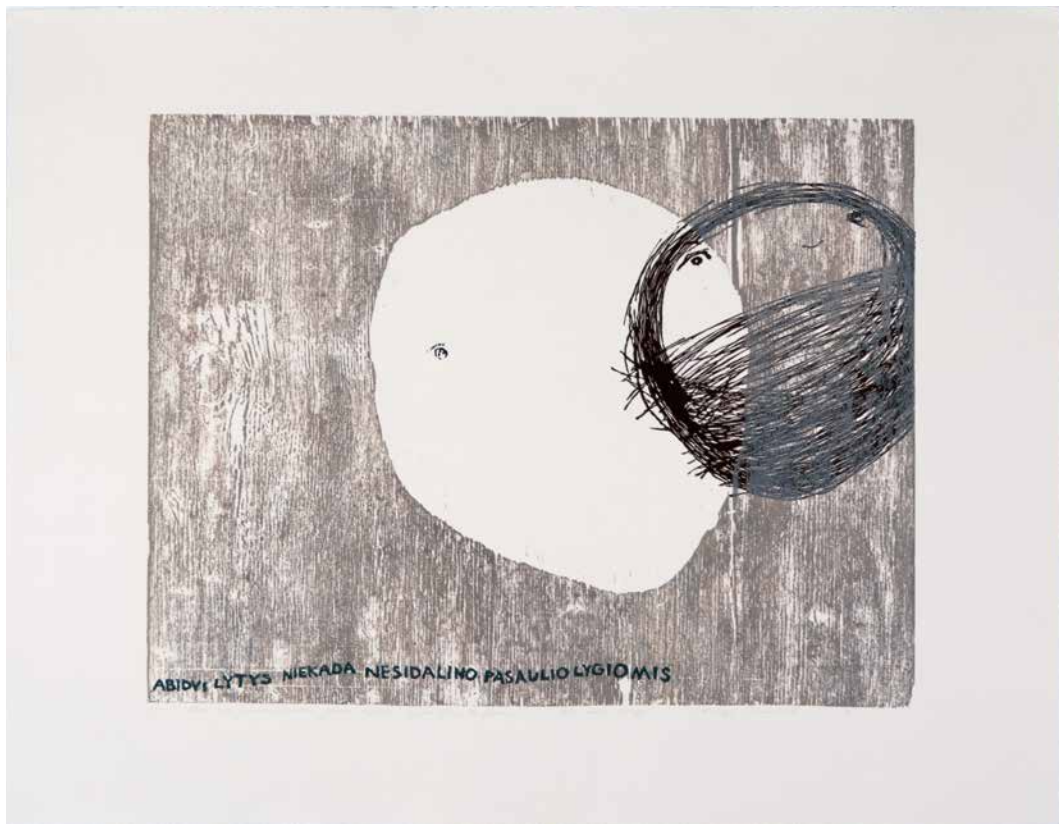
Estou a lidar co problema de atoparme nun mundo cheo de normas e modelos sociais. Interésame a percepción do mundo, os medios e a súa influencia na autoestima das mulleres.

Mina Fina

I'm dealing with the issue of finding myself in a world full of norms and social models. I'm interested in the perception of the world, the media and their influence on the self-esteem of women.

Neringa Žukauskaitė





*The Two Sexes Have Never
Shared the World in Equality*
[Os dous sexos nunca compartiron o
mundo en igualdade]
Linogravado e xilografía sobre papel
70,5 x 50 cm

*The Two Sexes Have Never
Shared the World in Equality*
Linocut and woodcut on paper
70,5 x 50 cm



Place for Two
[Lugar para dous]
Linogravado e xilografía sobre papel
70,5 x 88 cm

Place for Two
Linocut and woodcut on paper
70,5 x 88 cm

Neringa žukauskaitė

Como dous xéneros comparten o mundo? Igual ou non? En que posición quero estar?

Neringa žukauskaitė

How two genders are sharing the world? Equally or not? In which position I want to be?



Directorio de Artistas

Artist Directory

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Lens-Based & Media Art Residency



Ana Pečar

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Residencia de Grabado Printmakers Residency



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Neringa Žukauskaitė

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Residencias artísticas / Artistic residencies



Proxecto / Project

O proxecto foi promovido polas seguintes redes de institucións /

This project was developed by the following network of institutions:

Concello de Santiago de Compostela - Auditorio de Galicia (ES)
WIFT (Women in Film and Television/Mulleres no cine e na televisión), Red Escandinava (FI)
Viesoji istaiga Vilniaus rotuse – Ayuntamiento de Vilnius (LT)
Centre audiovisuel Simone de Beauvoir (FR)
Communauté d'Agglomération du Grand Angoulême (FR)
Limerick Institute of Technology - Limerick School of Arts & Design (IR)
Hay Festival of Literature and the Arts Ltd. (UK)
Academy of Applied Arts in Rijeka (HR)
UGM Maribor (SI)
Ayuntamiento de Avilés - Fundación Municipal de Cultura-Avilés (ES)

Leváronse a cabo tres residencias artísticas en: Factoría Cultural de Avilés, Grand Angoulême, Limerick

Artist residencies have been hosted in: Factoría Cultural de Avilés, Grand Angoulême, Limerick

O proxecto europeo Wom@rts, cofinanciado pola Comisión Europea a través do seu programa "Creative Europe Programme".

Wom@rts is a project co-funded by the Creative Europe Programme of the European Union.

Exposición / Exhibition

Artistas / Artists:

Cristina Busto Alvarez, María Castellanos, Mery Pais, Teresa Búa, Petra Mrša, Lorraine Neeson, Shelagh Honan, Ana Pečar, Hanne Larsen, Marija Stonytė, Stéphanie Cadoret, Martta Tuomaala, Xulia Vicente, Nanu González, Merieme Mesfioui aka. Durgmaya, Scotty Hervouet, Raquel Lagartos, Fionnualla Doran, Maura McHugh, Korina Hunjak, Akvilė Magicdust, Samira Kentrić, Haya Blanco, Fernanda Álvarez, Marta Fermín, Jo Kelley, Aoiffe Barret, Audrey Potrat, Louise Mendoche, Melinda Kostelac, Mina Fina and Neringa Žukauskaitė.

Comisaria / Curator:

Breda Kolar Sluga

Exposición en Avilés: xullo / agosto 2020

Wom@rts roaming exhibition dates in Avilés: July / August 2020



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Anabel Barrio
María Castellanos

Coordinadora Santiago de Compostela / Coordinator:

Chus Busto

Textos / Texts:

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