



BEYOND GENDERS

Feminist Artistic Practices in Galicia

27 January – 11 June 2017

First-floor galleries

Tuesdays to Saturdays (including bank holidays), from 11am to 2:30pm and from 5pm to 9pm /
Sundays from 11am to 2:30pm

Curated by: Anxela Caramés

Produced by: MARCO, Museo de Arte Contemporánea de Vigo / Auditorio de Galicia, Santiago de Compostela

This programme gets under way on the opening day, **Friday Jan 27 at 8:30pm** with a session where **Félix Fernández** will be presenting his DJ set *(DE)GENERADXS* in the guise of his musical alter ego, **JÉAN FIXX** + the live performance *Chica de la coru* from **EDU** (Eduardo Fernández).

Press Release

Presentation



Between 27 January and 11 June, the spaces on the first floor of the **MARCO** will be set aside for the **BEYOND GENDERS** project, a co-production with the **Auditorium of Galicia**, Santiago de Compostela, curated by **Anxela Caramés**. A collective exhibition which brings together a selection of works from 50 artists, as an overview of feminist artistic practices in Galicia, from the nineteen nineties to the present day.

The exhibition allows a contextualisation of artistic work which addresses gender matters within Galician, Spanish, and International parameters. It offers a review of feminist practices performed by both women and men while, in turn, building bridges between artistic productions social and political protest movements, such as feminist LGBTQI and activist groups. The exhibition explores and examines the plurality of aspects in feminist art, giving prominence to younger generations, linking them with the work of more established artists.

Artists

Julio Manuel Álvarez Bautista (Vigo, 1992)

Xoán Anleo (Marín, 1960)

Lara Bacelo (Mos, 1981)

Katrina Biurrun (Barcelona, 1966)

Vicente Blanco (Cee, 1974)

Claudia Brenlla (Brasil, 1964)

Mónica Cabo (Oviedo, 1978)

Mar Caldas (Vigo, 1964)

David Catá (Viveiro, 1988)

Salvador Cidrás (Vigo, 1968)

Contenedor de Feminismos

Andrea Costas (Vigo, 1978)

Carolina Cruz Guimarey (A Coruña, 1981)

Luz Darriba (Montevideo, Uruguay, 1954)

Sabela Dopazo Vieites (Santiago de Compostela, 1975)

EDU [Eduardo Fernández] (A Coruña, 1987)

El Ama de Casa Pervertida (Vigo, 1922)

[Cristian Gradín & Pablo Huertas] (Soutomaior, 1980 / Pontevedra, 1984)

Félix Fernández (Viveiro, 1977)
Basilisa Fiestras (Forcarei, 1986)
Xisela Franco (Vigo, 1978)
Celeste Garrido (Marín, 1972)
Ana Gesto (Santiago de Compostela, 1978)
Ana Gil (Ourense, 1973)
Roberto González Fernández (Monforte de Lemos, 1947)
Cristian Gradín (Soutomaior, 1980)
Yolanda Herranz (Baracaldo, 1957)
Colectivo LAG [Lara Buyo & Ana Corujo] (A Coruña, 1993 / Viveiro, 1993)
Rebeca Lar (Vigo, 1993)
Carmen Llonín (Lugo, 1964)
Gema López (Lugo, 1987)
LSD
María Marticorena (A Coruña, 1977)
Chelo Matesanz (Reinosa, 1964)
Álex Mene (Vigo, 1968)
Moona (Vigo, 1975)
Carme Nogueira (Vigo, 1970)
O.R.G.I.A
Mery Pais (Santiago de Compostela, 1990)
Marta Paz (A Coruña, 1976)
Uqui Permui (Barallobre, 1964)
Laura Piñeiro (Pontedeume, 1984)
POST-OP [Majo Pulido & Elena Urko] (Ourense, 1974 / Irún, 1975)
Mar Ramón (Valencia, 1993)
Reme Remedios (Romiña, 1972)
Rita Rodríguez (A Coruña, 1981)
María Ruido (Pidre-Xinzo de Limia, 1967)
Sara Sapetti (Valladolid, 1976)
Neves Seara (Ourense, 1983)
Sonia Tourón (Pontevedra, 1979)
Peque Varela (Ferrol, 1977)

Summary of the exhibition project



Under the title BEYOND GENDERS, this exhibition project proposes a review of feminist artistic practices in Galicia, though a selection of works from around 50 creators of both sexes who are connected with Galicia, and which —with the exception of the pieces created at the end of the nineteen seventies by Roberto González Fernández (Monforte de Lemos, 1948), a pioneer in raising the prominence of the homosexual community in Spain— have been produced since the nineteen nineties.

The proposal brings together pieces from different artists, in some cases lesser known artists and/or newly exhibited works, grouped by thematic and conceptual issues, apart from chronological criteria, since the aim is to map out a discourse which conveniently outlines the different trends and contributions to contemporary art from the multiple strands of the feminist movement. *Beyond Genders* includes works by both women and men, eschewing the cliché of feminist art being the sole preserve of women, incorporating male artists working with a gender and/or queer perspective.

Beyond Genders explores and examines the plurality of aspects in feminist art, lending prominence to younger generations, linking them with the work of mores established artists, making it possible to contextualise artistic work which addresses gender issues within Galician, Spanish, and International parameters. In turn, the show builds bridges between artistic productions and social and political protest movements, such as feminist and LGTBQI (Lesbian, Gays, Transsexuals, Bisexuals, Queers and Intersexuals) activist groups.

The installation is structured into three main thematic blocks: the relationship between the feminine and the feminist; a review of the concept of masculinity; and, lastly, bodies and *queer* sexuality (an English term employed as a homophobic insult, and which has been re-appropriated from the different types of feminism to defend anti-regulatory ideas on gender identities). These categories overlap each other; they should not be considered hermetic or exclusive, as there are artists who shift from one to another, or who even address all three themes.

The dialogue between the works allows the emergence of essential themes in the feminist struggle, such as women's bodies and their sexuality, relationships between couples, maternity, sexist violence, gender roles, the dichotomy between domestic and public space, the relationship with female ancestors, magic rituals linked with feminine spirituality, among others. The first thematic block also allows a reflection on the role of the female artist.

With regard to the *queer* theory, the exhibition poses a number of questions around desire, bodies and lesbian, gay and transgender sexuality. It is suggested that masculinity and femininity are understood as a sham, or as a representation of codes. Also highlighted is gender performativity; i.e., the claim that genders and sexual identities are sociocultural constructions and, thus, transformable.

Along with the works on display, *Beyond Genders* includes supplementary documentation on artistic practices. Accordingly, also present in the exhibition are leading Galician feminist magazines, such as *Andaina* and *A festa da palabra silenciada*, along with information concerning feminist and LGBTQI activism. Since the mid-1970s, the first feminist groups, such as *AGM (Galician Women's Association)*, and LGBT collectives have mobilised in Galicia in favour of equal rights and in defence of sexual liberty. Since the end of the 1990s, the *World March of Women* has been one of the most representative and unifying movements for the different trends. Special attention is given in the exhibition to *queer* collectives that employ artistic language as a political tool, with *Maribolhèras precàrias*, *Lerchas*, *Mulheres Transgredindo* and *Nomepisesofreghao* being some examples of this, along with the young group, *Queer Avengers*.

Over these months, the exhibition will generate a number of parallel activities. Coinciding with the celebration of International Women's Day, on 8 March, three audio-visual sessions will be programmed addressing issues concerning women's professional setting, and there will be screenings of films from the artists participating in the exhibition, such as María Ruido, Uqui Permui, Xoán Anleo, Claudia Brenlla and Xisela Franco. There will also be a number of stage proposals, combining performance, theatre and dance from a gender perspective. This programme gets under way on the opening day, with a session where Félix Fernández will be presenting his DJ set *(DE)GENERADXS* in the guise of his musical alter ego, *JÉAN FIXX*, on top of which there will be a live performance from EDU (Eduardo Fernández), with the presentation of his video *Chica de la coru*, a piece which is also included in the exhibition.

At the same time, the MARCO's Library-Documentation centre will be hosting a bibliographic exhibition, conceived as additional documentation, and which features a selection of texts, publications and catalogues with information on feminist artistic practices and the different themes addressed in the exhibition.

The project's graphic image—work of the Santiago-based designer, **Uqui Permui**—is inspired by *Do it Yourself* aesthetics, characteristic of self-management and activist communication, and prominent in which is the use of lambda (λ) as the international symbol of the LGBTQI movement.



In 1970, the Greek letter, lambda (λ), was chosen to symbolise the homosexual liberation campaign for the Gay Activist Alliance. Four years later, the International Gay Rights Congress in Edinburgh chose the same symbol to represent lesbian and gay rights. The LGBT rights organisation, Lambda Legal, refers to this symbol in its name.

On the curator

Anxela Caramés (Santiago de Compostela - A Coruña, 1977) is PhD in Fine Arts (Polytechnic University of Valencia, 2016), with a thesis on feminist curatorial practices in the Spain since the 1990s and she has completed doctoral studies in *Visual Arts and Intermedia* from 2004 to 2012 at the same University. She is graduated in Art History (University of Santiago de Compostela, 1995-1999) and she has been trained in Performing audiovisual (School of Image and Sound, A Coruña, 2000-01). As a researcher in visual arts and feminisms she has published articles in specialized magazines and art exhibition catalogs. She has also lectured at Universities and Art Museums.

She works as curator and art critic, interested in visual culture, media art, the impact of the social and the political aspects in contemporary art, emergent artists and gender studies. She has organized feminists' artistic events like conferences with video sessions and performances: *Subjectivities reviews/Narrative identities. Feminism and contemporary art in the Spanish State* (2006-2015), *Against all odds. Words and traces of feminisms* (2009), *Muartech. Hybrid Actions from gender and technology* (2011) and *Emerging subjects. Sexualities and contemporary feminisms* (2011). She has curated exhibitions: *Desnudas (Women Naked)* (2011) *Ensamlandet/Land of Loneliness* (2012), *Elas Fan tech (Women Making Tech)* (2013), *Woman looks at the Postal Guide of Maruja Mallo* (2014) and *Lost & Found. (Re)collected Arquivos* (2014).

www.anxelacarames.com

Bibliographical and Documentary Exhibition

The MARCO's Library-Documentation centre will be hosting a bibliographic exhibition, which features a selection of texts, publications and catalogues and the different themes addressed in the exhibition with information on feminist artistic practices. Conceived as additional documentation, a selection of solo exhibition catalogues will be available upon request. Browse complete listing on our website.

Information & guided tours

The exhibition staff is available for any questions or information, as well as regular guided tours:

Daily at 6pm

'A la carte' group tours, please call +34 986 113900 to book

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