

vision and presence 2024

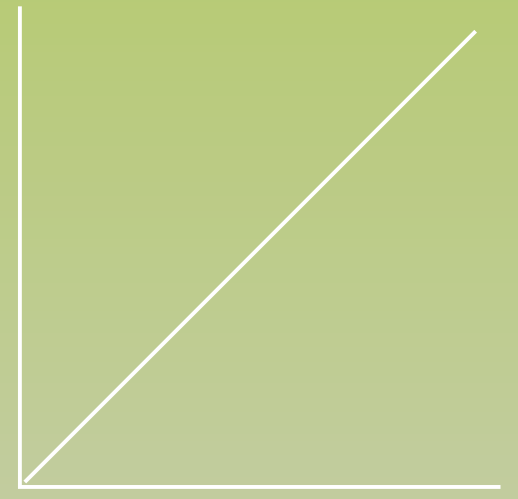
#Visionandpresence

Cycle of performances

curated by Semíramis González

Coordinated by Laura Andrada,

Museo Nacional Thyssen-Bornemisza



MARTA PINILLA



LIZETTE NIN AND MARÍA MONEGRO



LAS DOMÍNGUEZ DE RAMOS



YOHANNA M. ROA



ESTÍBALIZ SÁDABA MURGUÍA



ALEJANDRA DORADO



ALEXIA RICOSO, DOLORES
NCHAMA AND EMILIANA MERINO



ANIOVA PRANDY



VERÓNICA VIDES



ROSA CABRERA

Lectures

20/FEB

Hysteria

PILAR SOLER MONTES

09/MAY

Artchivas Network:

*Feminist curatorships and
practices in the territory*

KEKENA CORVALÁN

25/SEP

*Negras, cholas, chinas,
rubias... Tits without fear,
resisting bodies and
decolonial critique*

SUSET SÁNCHEZ

After two successful editions of the cycle **Vision and presence**, which presents performances by women artists in the different spaces of the Museo Nacional Thyssen-Bornemisza, this third edition continues and expands on some of the themes previously covered. On the one hand, the performances of 2022 and 2023 presented issues such as functional diversity, the invisibility of women in history, denounced femicide, colonialism, climate emergency and questioned how Western thought and its philosophical parameters are constructed.

In addition, in 2023, a collaboration was established with AECID to present the work of Latin American artists and their actions in Spain, thus creating a bridge that connected the artistic contexts of our country with others. This collaboration continues in 2024 and brings artists from countries such as Bolivia, Dominican Republic, Argentina, El Salvador and Equatorial Guinea. In addition to these, a large number of Spanish female performance artists have presented their actions at the museum.

According to Griselda Pollock, the author to whom the name of the series pays homage, “the great struggles and alliances inscribed in postcolonial, queer, feminist, international and social thought in the history of art, artistic production and cultural analysis remain urgent, even more so at a time when our world is destroying the planet with the same indifference to anything other than the economic profit that prevails in the current art market”. With this same intention, this cycle seeks, through performances in such diverse spaces of the museum as the museum rooms, the garden, the central hall or the auditorium, to confront these feminist views with the traditional androcentric narrative. Actions that make contemporary women artists visible and present and invite us to reflect on issues of current urgency. I invite you to join us.

Semíramis González

Cycle curator



For the past two years, the Spanish Agency for International Development Cooperation (AECID), through the Network of Cultural Centers of Spain, has been participating in the **Vision and presence** project, which aims to make visible the work that women in different countries are developing through art and culture, reflecting on the various inequalities they have to face around the world.

It is important to recognize that inequalities affect us all beyond our borders; This is why AECID is committed to the creation of new narratives that promote knowledge and encounters between territories in order to build discourses that foster fairer and more equitable futures. AECID claims gender equality not only as a fundamental human right, but also as a necessary basis for achieving sustainable development for all.

Once again this year, under the guidance of curator Semíramis González, **Vision and presence** is committed to addressing issues such as gender equality, historical memory, racial diversity and the climate crisis. These themes will guide the different performances that will be presented this 2024, to establish a critical reflection on the past, present and future, and their interconnections through art and culture.

In this third edition the participating artists come from different Latin American countries such as El Salvador, Dominican Republic, Bolivia and Argentina, and also from an African country, Equatorial Guinea, and all of them are part of the project through a public call made by the Network of Cultural Centers of the Spanish Cooperation in each of the participating countries.

This is therefore about carrying out a critical, diverse and anti-racist reflection, but also about generating an encounter between different points of view that, from an intersectional perspective, can establish alternative forms that contribute to putting life at the center.

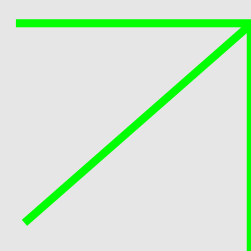
**Spanish Agency for International Development Cooperation
(AECID)**



17/January

18:00h. Museum rooms

Starting Point: Central hall



vision and
presence



MARTA PINILLA (ESP)

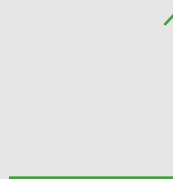
Baroque Sacred Cosmology



What would the art world be like if it happened in a parallel universe? Could the universe be related to baroque art? In *Baroque Sacred Cosmology* Marta Pinilla tries to answer these questions through her love for the imagery and values of the baroque, such as the representation of passions and inner feelings, the contrast between light and shadow and emotional tension.

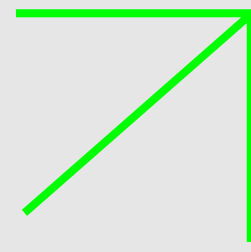
This performance is a new version of her well-known *Baroque Sacred Cosmology*, that has been adapted specifically for the Thyssen Museum. In this case, one or more performers will guide the public through the museum's rooms (mainly on the second floor), dressed in costumes made by the artist.

They are strange elements that seem to belong to a parallel universe, where the microscopic becomes macroscopic. Sometimes they stand in front of a work of art and reproduce its composition. In some rooms they meet more performers and they join together, forming a kind of ensemble. The group continues its tour, stopping at those works whose subjects have determined the artist's biography: religion, loneliness, sadness, joy, powerful women..., until they reach the room where the panels that make up the work *Christ bearing the cross* by Derick Baegert are exhibited, where they try to complete the scene, filling the gaps to create a final composition. At that moment the sound takes center stage and a final sonorous plea (in the form of text or melody) culminates the piece, giving meaning to the whole ensemble.



28/February

18:00h. Auditorium



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LIZETTE NIN AND MARÍA MONEGRO (ESP)

The ephemeral body



Through this performance, Lizette Nin and María Monegro explore several themes: the black body as a fleeting body that must always migrate, the cost of migration, and how the care of women always falls on themselves.

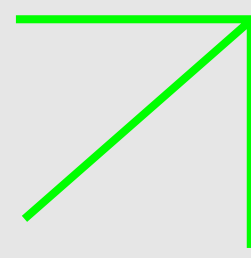
With the visual support of the story of the wreck of a ship carrying Dominican migrants on their way to Puerto Rico, the performance speaks of the parallelism with the African emigration to Europe, where the presence of the sea and water is a metaphor of the black migrant body in constant movement to and from the Americas.

This movement, even more specifically speaks to us about black women when Audre Lorde says “taking care of oneself is not self-indulgence, it is self-preservation and it is a political act”. In allusion to this, the performance is composed of a choreography in which, in an embrace, the braids of the two artists merge, within a circle of salt, which shows and perpetuates the traditions that have traveled from one continent to another and that are maintained in the various black cultures.



20/March

18:00h. Central hall



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LAS DOMINGUEZ DE RAMOS

Viviana Ramos and Laura Domínguez (ARG)

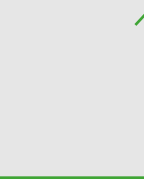
(Un) Sewn women



(Un) Sewn is a collective performance that makes visible and pays homage to the murdered women victims of femicide. In this action, Las Domínguez perform a collective reading of the names, surnames and ages of all the women murdered in 2023 in Argentina, while wearing skirts embroidered with the names of the victims, whose embroidery they undo, in collaboration with the audience.

In Argentina, a woman dies every 29 hours as a victim of femicide. The action presents a desperate, endless and compelling list that calls for immediate intervention by the State and society. The active and participatory search of the public in the performance aims to involve each person in this dramatic reality from a place of responsibility and social commitment to eradicate this violence.

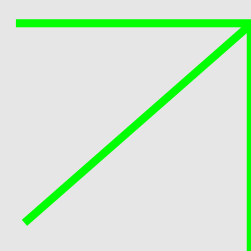
This collective action seeks to restore the word and the body taken away, taking charge of the social responsibility that each one of us has. "As women artists, we feel the obligation to question the value of our lives through our actions"



17/April

18:00h. Museum rooms

Starting Point: central hall



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YOHANNA M. ROA (COL)

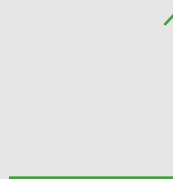
Pocahontas and la Malinche



Research into the lives of these two women, who shared a similar history – belonged to families of pre-Columbian nobility, had relationships with two European conquerors and colonizers, and died very young of diseases of European origin–, allowed Yohanna M. Roa to discover in the construction of them as characters much of the hatred and the heteronormative and patriarchal control that has been exercised over the female body.

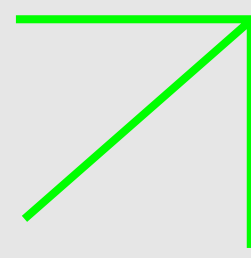
There are almost no primary sources, i.e. produced by them. Everything that has been said has been written by men with power, who have used them according to the needs of their discourses.

The performance is a corporealization whose strong emotionality is due to the oppression caused, throughout her life, by the fact that she is a woman and that her body of color, small, with indigenous black and white features, carries much of all those labels with which they were historically marked. In this action, the artist corporealizes both women and relates them to her own history.



22/May

18:00h. Central hall



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ESTÍBALIZ SÁDABA MURGUÍA (ESP)

**Frames. Creating new
historiographies**

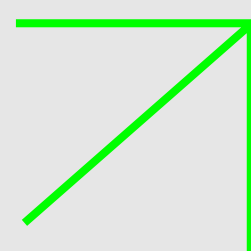


Through this performance, Estíbaliz Sádaba Murguía includes in the context of current art the name of a series of female artists forgotten by the hegemonic discourse, a discourse that feeds on a vision of the history of art that is linear, based exclusively on chronological and, obviously, heteropatriarchal criteria. In this way, by introducing closer references, we will paradoxically travel new paths, in order to generate imaginaries and spaces of empowerment for women in general and women artists in particular. To develop this highly participatory piece, she installs a blank canvas where people write the names of the women artists and paste them on the canvas while an audiovisual record of the action is created.



19/June

18:00h. Museum rooms
Starting Point: central hall



vision and
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ALEJANDRA DORADO (BOL)

Astay (Carrying)



Informal economy is a structural part of Bolivia, representing a high percentage compared to the formal economy, and this is due to various aspects, such as rural-urban migration, poverty, unemployment and the tax system, which leads to a low quality of life for the majority of the population.

Street commerce has its origins in primary activities and those who engage in it start from childhood, which results in school absenteeism and abandonment of education. Women support the household economy with paid work, but also with work done at home, which does not generate income, but occupies a large part of their time. This, added to the high rate of family, physical, psychological and patrimonial violence, has led them to assume full responsibility. For all these reasons, they are forced to choose jobs such as street vending to generate income.

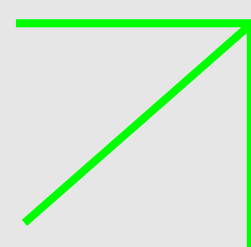
The pandemic also led them to develop more creative ways of offering their products, for example, with audio alerts, different ways of storing or securing product at night, and adapting their carts as needed.

With this performance entitled *Carrying*, Alejandra Dorado pays tribute to all these women while generating a dialogue with traditional artworks that represent everyday issues. The pink color alludes to women and to the kitsch culture so representative of the “cancha” or the Bolivian flea markets. The sweets and amulets offered during the tour represent the hope and the smile of the “caserita”, who despite the hardness of her work always interacts with her buyer.



18/September

18:00h. Auditorium



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ALEXIA RICOSO, DOLORES NCHAMA AND EMILIANA MERINO (EQ. GUINEA)

Women not allowed

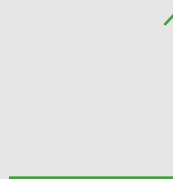


Women in Africa are the driving force of the family unit and are mainly responsible for household chores. They are the breadwinners and, following the African model, are more valued the more children they have, both by the community and by their partner.

Likewise, the responsibility for the education of children falls on them, especially the education of daughters, which is aimed at teaching them a future as wives and mothers. In this performance, the artists seek to give a voice back to these women.

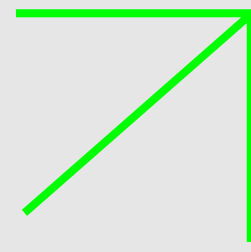
The Abaha is the most important governing body in African communities: it is where the future of the people is decided, family matters are dealt with and harmonious conversation takes place. Women, however, are forbidden to be part of that distinguished space for reflection on the future of the people except to bring food to the men.

There are numerous rites and instruments forbidden to women, who are relegated to mere observers, and are subject to punishment and numerous taboos. This action seeks to make these women visible and end the ban on them playing certain instruments such as drums. It is a vindictive performance that gives voice to all those women who have been silenced.



16/October

18:00h. Central hall



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ANIOVA PRANDY (DOM)

I'm carrying my fellow women



This performance aims to make visible and create stories that renew the experience and relationship with the past, about memory and the need to honor the dead, to tell the story of those who can no longer do so, without names and bodies.

Beginning in the 16th century, the city of Santo Domingo began to receive the first transatlantic slave trade ships carrying men. Later, women would arrive. When they reached the shore, after months in the cargo holds, they would walk down La Negreta Street to the large house where they were groomed and smeared with oils to be auctioned.

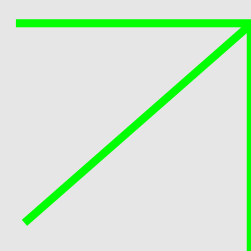
“Regardless of the non-existence of records or their systemic concealment, these missing people, stripped of their territories, are our ancestors, part of our corporealities”. The artist claims through this action the right to a restorative, spiritual and recognition policy, as a legacy of resistance. In the Dominican funerary culture, the white sheet over the corpse, inside the coffin, is a symbol of rest in the afterlife. Aniova Prandy incorporates here the white sheet as a symbol of the bodies of enslaved African and Taino women.

It is a tour of the museum during which the artist carries twenty-five white cloths with embroidered and sewn flowers on her head; each cloth is the symbolic image of one of these women, and the performance culminates with 18 minutes of silence in allegorical allusion to the two and a half months, equivalent to 1,800 hours of travel, that lasted the voyage carried out by Columbus.

13/November

18:00h. Museum rooms

Starting point: Central hall

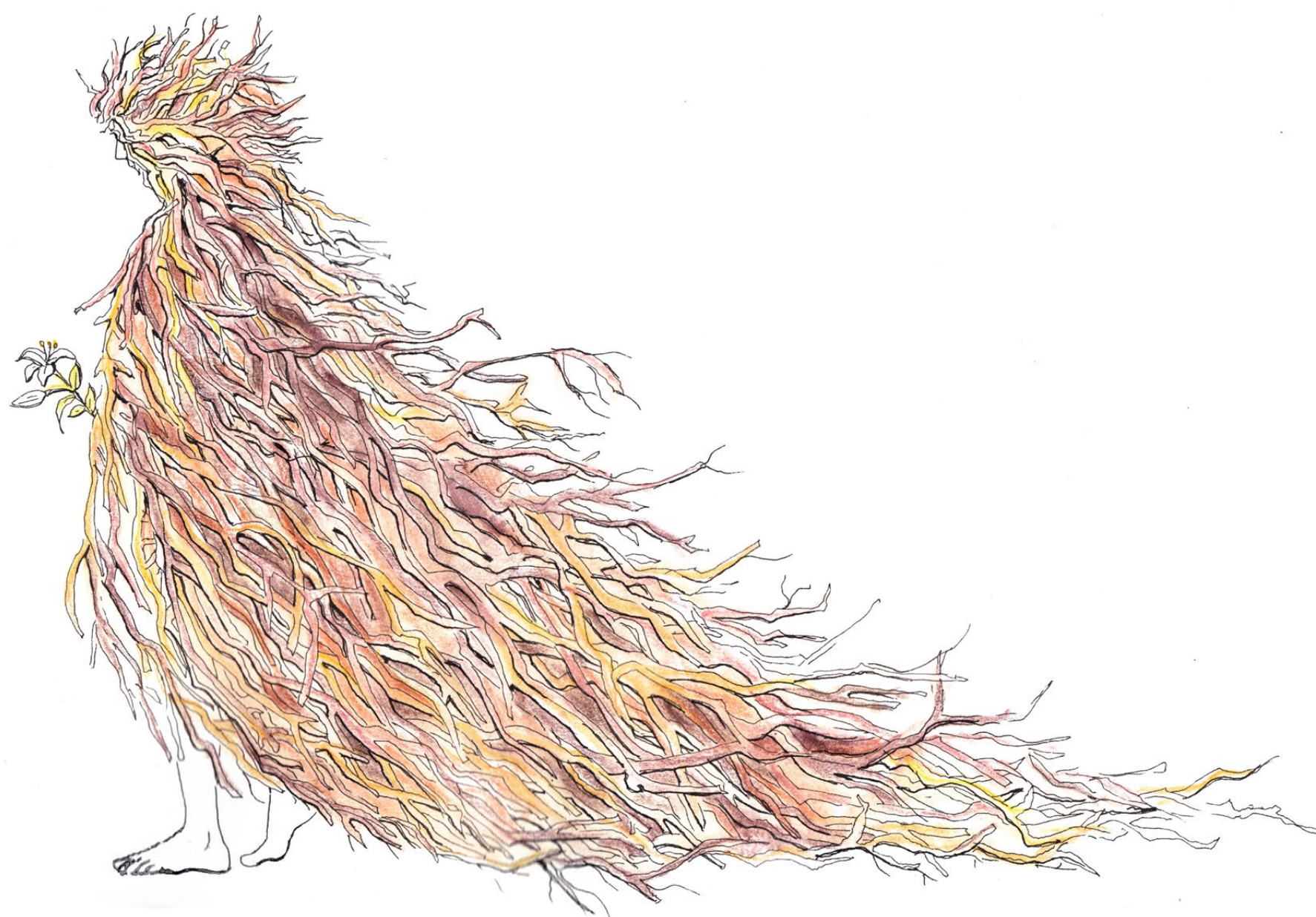


vision and
presence



VERÓNICA VIDES (SLV)

Used to be forests



Used to be forests is a performance that explores the concern for the current state of the planet, focusing on forest ecosystems as a symbol of a perfect, harmonious and indispensable system for life. However, human beings have been systematically destroying them for centuries, until the situation has currently become unacceptable and unsustainable. The general state in which we find ourselves as a species and to which we have dragged the rest of living beings is the consequence of a patriarchal way of doing and thinking, that focuses on economic gains. A tree that has grown for hundreds of years, that purifies the air and benefits water, soil, plants and animals with its life, is cut down for money. This is a striking example of our habits of life in a genocidal system, which self-destructs, generates poverty, migrations, deterioration of all ecosystems, mass extinctions, and so many other problems, which justifies its actions for the sake of a presumed development.

Throughout history, women have been defenders of natural spaces, have fought for the conservation of the environment, have taken care of other human beings, animals and the earth, and have been linked to it for centuries. For this reason, the participation of women in this action acquires total relevance.

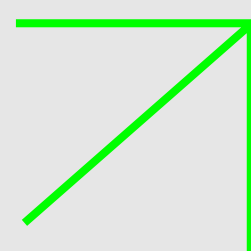
Veronica Vides is convinced that each one of us can initiate change.

In this performance she wears a cloak made of naturally fallen branches and walks through certain works of the museum where forests are represented and places a wreath of lilies at the foot of each one of them.



11/December

18:00h. Central hall



vision and
presence



ROSA CABRERA (CUB)

Functionally illiterate



Once a sentence has been passed, at convenience, a discourse and a system of political correctness and political functionality are established, patterns of behavior and morals that are intended to be presented to the world as ideas that are well-established in the community.

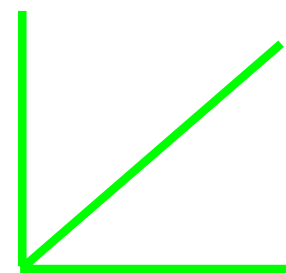
The performance *Functionally illiterate* aims to subvert and not to repeat: to subvert the hegemonic approaches of power in order to understand and comprehend their distorted nuance while doing a headstand.



LECTURES

20/February

18:00h. Auditorium



PILAR SOLER MONTES

Hysteria



Unknown author. 1938 Exposition Internationale du Surréalisme (International Surrealist Exhibition) in Paris (in the photo appears Héléne Vanel).

A review from a contemporary point of view of a perverse history and the nature of the images that aroused the interest of the surrealist group for the imaginary created by Dr. Jean-Martin Charcot in his famous photographic iconography of the Salpêtrière. In the volumes that made up this study, patients were classified by means of photographs where they represented different stages of the disease with their bodies.

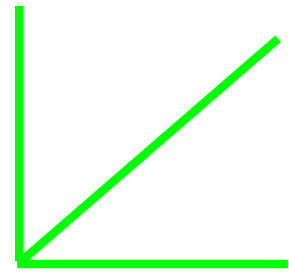
The concept of hysteria interested the surrealist group from its origins because it symbolized, along with criminals and the prostitutes, women contrary to the norm and bourgeois morality. A study of a gaze that created an interplay of repulsion and desire that shaped the conception of the idea that the surrealists sought to stage the new beauty they were inventing.



LECTURES

09/May

18:00h. Auditorium



KEKENA CORVALÁN

Artchivas Network: Feminist curatorships and practices in the territory



Chaja Giving Birth. Performance by Marisa Núñez Caminos, Photography Susana Zapata. @caudillasdelbarro.

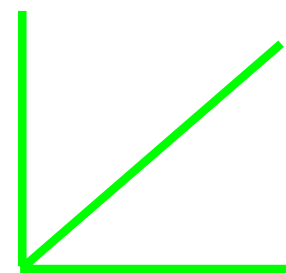
In this lecture, within the cycle of performances **Vision and presence**, Artchivas Network will be presented, a research and field work of more than fifteen years that seeks to amplify the work of women and dissidences in collective and singular artistic practices, to make visible multiple and diverse desires, sayings and doings, generated in local, regional and international networks, of other decentralized and unmarked paths. From feminist perspectives, these practices put in dialogue ecologies and politics of worlds, and help us to continue asking ourselves, with context and affection, how to procure common artifacts of shelter, food and memory.



LECTURES

25/September

18:00h. Auditorium



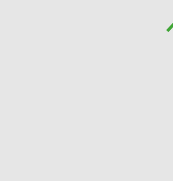
SUSET SÁNCHEZ

Negras, cholos, chinas, rubias... Tits without fear, resisting bodies and decolonial critique



Venus and Cupido, Peter Paul Rubens. Thyssen-Bornemisza National Museum, Madrid.

What happens when our gaze changes its epistemological perspective and the canonical works of art history are subjected to a decolonial critique? What ancestral heteropatriarchal violences are unveiled in the representations of masterpieces that have objectified the female body? The emblematic work *La negra* (1923), by Tarsila do Amaral, will guide us in a disruptive exercise about “ways of seeing”. We intend to address the historicity and ideology of the interpretations of this recognizable effigy, where a black female body reveals political power and ethnoracial tensions as a foundational image of Brazilian modernity and the narratives of the nation under the discourse of racial democracy in the twentieth century.



PERFORMANCES

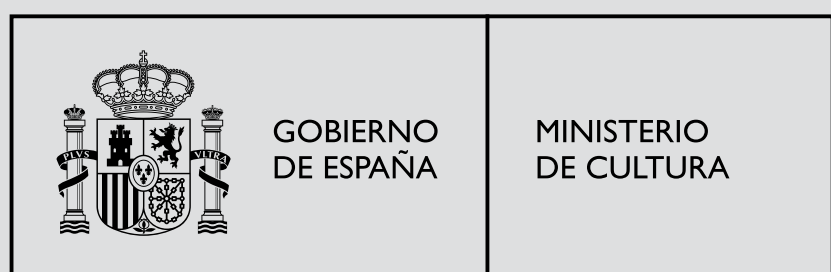
- 17/JAN Marta Pinilla (ESP)
28/FEB Lizette Nin and Maria Monegro (ESP)
20/MAR Las Domínguez de Ramos (ARG)
17/APR Yohanna M. Roa (COL)
22/MAY Estíbaliz Sádaba (ESP)
19/JUN Alejandra Dorado (BOL)
18/SEP Alexia Ricoso. Dolores Nchama and
Emiliana Merino (EQ. GUINEA)
16/OCT Aniova Prandy (DOM)
13/NOV Verónica Vides (SLV)
11/DEC Rosa Cabrera (CUB)

LECTURES

- 20/FEB *Hysteria*
Pilar Soler Montes
- 09/MAY *Artchivas Network: Feminist curatorships
and practices in the territory*
Kekena Corvalán
- 25/SEP *Negras, cholas, chinas, rubias...
Tits without fear, resisting bodies and
decolonial critique*
Suset Sánchez

A program of performances by female artists
in the Museo Nacional Thyssen-Bornemisza, 2024

Project curated by Semíramis González. Coordinated by Laura Andrada.



**THYSSEN-
BORNEMISZA**
MUSEO NACIONAL

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