

vision and presence '25



Cycle of performances curated by **Semíramis González**
Coordinated by **Laura Andrada**, Museo Nacional Thyssen-Bornemisza



Jan.22
Gloria
Godínez



Feb.19
Elisa
Miralles



Mar.12
Yola
Balanga



Apr.23
Susana
Pilar



May.21
Eugenia
S. Rudin ×



Jun.11
Jessica
Díaz



Sep.17
Laura
Santander



Oct.22
Teresa
Correa



Nov.19
Valentina
Cardellino
y Andrea
Ghisolfi



Dec.10
O.R.G.I.A.

+ LECTURES



Mar.26
Renata
Ribeiro



Sept.10
Alma
Cardoso



Nov.05
Diana
Cuéllar



THYSSEN-
BORNEMISZA
MUSEO NACIONAL





The fourth edition of the *Vision and Presence* performance series at the Thyssen-Bornemisza National Museum confirms the consolidation of this program in terms of themes, public response and, above all, the visibility of the creators of the performances.

Previous editions have addressed issues such as functional diversity, the invisibility of women in history, femicide, colonial trauma, historical memory, and climate emergency, questioning how Western thought and its philosophical parameters are constructed. National and international artists have occupied various spaces in the museum to make visible current problems of social interest. Not only have they engaged with works from the collection or that are part of temporary exhibitions, but different spaces in the museum, such as the staircase, the central hall, the auditorium, or the garden, have taken on new meanings based on the readings these artists have made.

In these four editions, the collaboration with other institutions has also been expanded. On the one hand, thanks to AECID, it has been possible to present artists from Latin America and Africa in 2023 and 2024, and in 2025 other creators invited by the Spanish Cultural Centers in Montevideo, Paraguay and Costa Rica will participate. On the other hand, following a collaboration agreement with The Social Hub, this space will provide accommodation during their stay in Madrid. Also, as a new feature in 2025, in collaboration with the Atlantic Center of Modern Art (CAAM) in Gran Canaria, two of the artists will present their performances at the museum. With the aim of expanding and strengthening these collaborations, *Vision and Presence* continues to grow in the pursuit of visibility and professionalization of the artists.

The inclusion of three conferences in the 2024 cycle, to be followed by three more in 2025, is intended to encourage thought and reflection on the issues raised by the performances, also from a more theoretical perspective. We need reflection and we need action, and this cycle aims to be a space for both. Once again, we invite you to *Vision and Presence*.

Semíramis González

Cycle curator

From 2023, the Spanish Agency for International Development Cooperation (AECID) joins the *Vision and Presence* project through the **Network of Cultural Centers of Spain**. This Thyssen Museum project, curated by **Semíramis González**, aims to present artistic proposals, in the performance discipline, that women from different and diverse countries propose to reflect and question the different inequalities that women face in their daily lives. Inequalities that affect all women and men, regardless of the country or territory we come from.

In this edition, through the participation of AECID's Network of Cultural Centers, artists from Paraguay, Uruguay and Costa Rica will take part in the cycle. Artists who bring their gaze, their vision and their presence to put on the table, or rather, on the Thyssen's stage, their questioning of the patriarchal system, motherhood or sexuality, their resistance linked to Afro and indigenous feminism, their decolonial narrative and their perspective from the peripheries.

From AECID we consciously defend a **feminist cooperation that argues that the fight for gender equality is a fight for everyone**, because we can only build a fairer and more equitable world if it is built from feminism, ensuring effective equality for all women. Through *Vision and Presence*, with art and culture, with performance, we are committed to new feminist narratives that claim gender equality as a fundamental right and as a basis for achieving sustainable development for all. Crossed and critical reflections, diverse and anti-racist, that cross territories to defend life and equality. The future will be feminist or it will not be.

Eloísa Vaello Marco

AECID Department of Cultural Promotion and Cooperation





It is with great satisfaction that the Centro Atlántico de Arte Moderno, CAAM, of the Cabildo de Gran Canaria, celebrates the collaboration agreement with the Museo Nacional Thyssen-Bornemisza in its women artists' performance program *Vision and Presence*.

Thanks to this collaboration, two women artists from the artistic context of the Canary Islands participate in each edition of this program and, in turn, two artists from the program presented in this museum participate in the program

of activities of the current year at CAAM. These are performative proposals that are the result of an open dialogue and that enrich the work of both institutions as a whole

Without a doubt, this performance program organized by the Thyssen offers a broad and relevant framework for the visibility and projection of the artists who participate in it, with a special emphasis on the context of the Canary Islands, taking into account our location in the South of the South of our country, or as part of the European outermost regions.

In December 2024 the Centro Atlántico de Arte Moderno celebrated thirty-five years of work. A labor developed from the historical and current geostrategic condition of the Canary Islands, a cultural and social laboratory in constant transformation. It is an art center that has focused its activity, research and reflection on broad cultural geographies, in parallel with its work on creation in the Canary Islands and its dialogue with national and international movements and artists. More specifically, the founding tri-continental space of the CAAM, Europe, Africa and the Americas, with a special focus on the Caribbean and the island world, as well as the Atlantic universe

The Canarian artists Gloria Godínez and Teresa Correa will be present in the 2025 edition of Vision and Presence at the Thyssen-Bornemisza National Museum, and the artists Neyén Pailamila and Agnes Essonti will present their performances in the program of activities of the CAAM in 2025.

Our sincere thanks go to the museum, its director Guillermo Solana, the curator Semíramis González and Laura Andrada, coordinator of this project.

Orlando Britto Jinorio

Director CAAM

Cabildo de Gran Canaria



HOME



Gloria Godínez

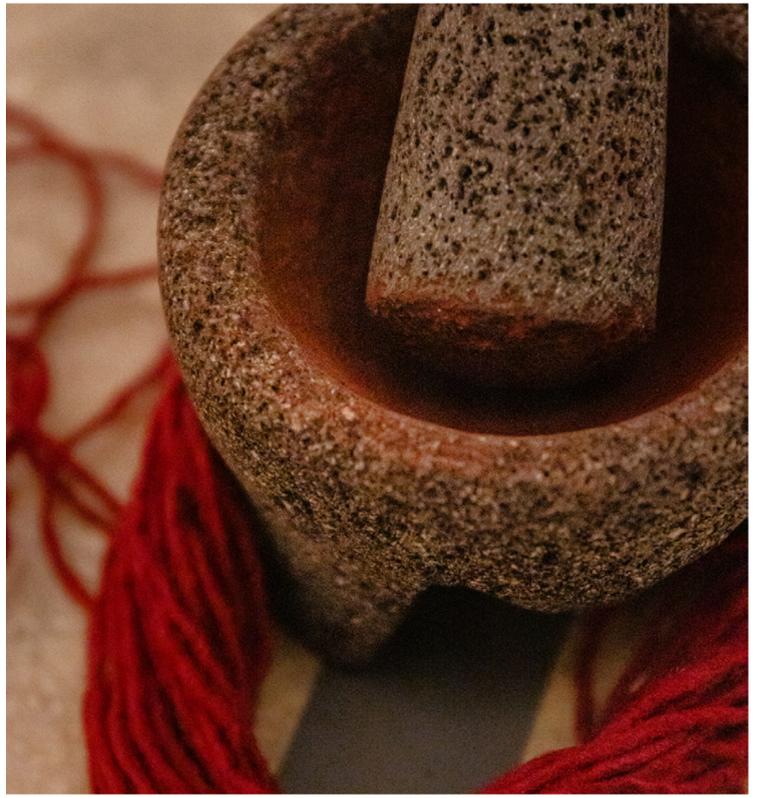
México

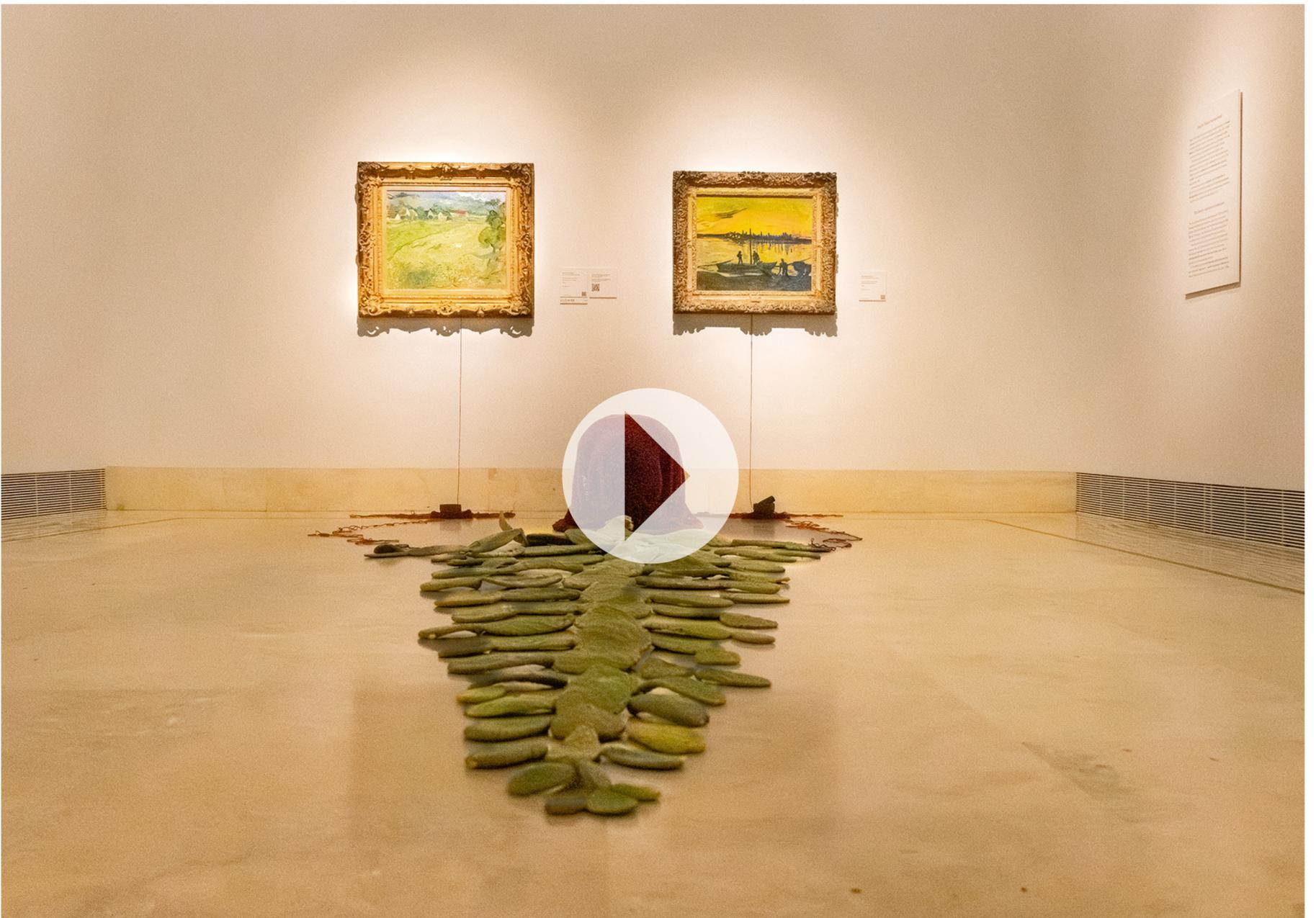
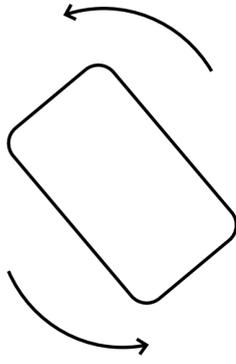
Decolonial red in the painting of Vincent Van Gogh



This performance by Gloria Godínez is also a sound action that exposes the origin of the grana cochineal in pre-colonial Mexico and its transfer to the Canary Islands. The migratory route – which the artist shares with the insect – is narrated in Spanish and Zapotec, with testimonies she has collected from the current protagonists of its cultivation. This makes the material history of the red visible: millions of people cultivating the insect, the dye preparation and the commercial routes through the centuries. In dialogue with Van Gogh's work at the Museum, the Dutchman's painting constitutes an exceptional case in its time due to the enormous number of pieces in which she used maroon in juxtaposition to its complementary, green; there is no decolonial twist in his work, red does not exalt the colonial idea of luxury and power that it had in the painting of the sixteenth and eighteenth centuries..

Performance in collaboration with the CAAM-Atlantic Center of Modern Art





Audiovisual documentation: **Muy Yeah Films (@muyyeahfilms)**

Vídeo: **María Lamuy (@marialamuy)**

PHotos: **Laura de la Osa (@lauradellaosa)**



Elisa Miralles

Spain

Another body

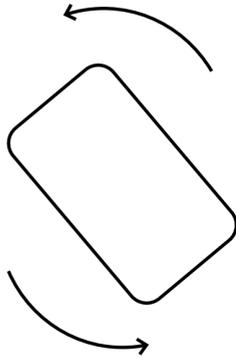


Photo-performative action on the experience of inhabiting a collective body. In it, non-normative bodies of different women are disorganized, contorted, mutated and intertwined to form an assembled body in continuous transformation. This action aims to be an active tool against the established canon of beauty, stereotypes, objectification and invisible violence towards women's bodies.

Each movement of this "other" body generates a state of metamorphosis that offers the possibility of evolving freely to generate new proposals of representation. It is the starting point to build a new imaginary of women's bodies, an indefinite transit towards adopting a new utopian form where every body is possible.

Another body explores the relationship between body, identity, sexuality and "monstrosity" as a metaphor for liberation.





Audiovisual documentation: **Muy Yeah Films (@muyyeahfilms)**

Vídeo: **María Lamuy (@marialamuy)**

Photos: **Laura de la Osa (@lauradellaosa)**





Yola Balanga

Angola

I drown in my own body

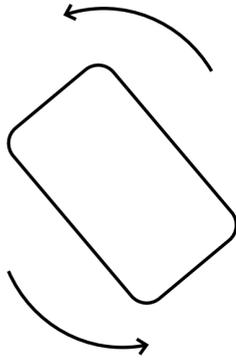


“Mother: daughter, what is immigration like?
Daughter: it has been like drowning and at the same
time experiencing different kinds of depths...”

I remember well this conversation I had with my mother in May 2023, when I had only spent three months in Spain, a stage in which, due to climate change, in addition to adaptation problems, my daughter had many health problems due to constant respiratory infections. Now that I have been in this country for almost two years, I can say that the struggles are almost the same, but I reflect on concepts such as emigrating, which, more than a physical and practical act, involves feelings and emotions that go beyond the idea of moving geographically from one place to another.

“I believe that we are all immigrants until we find our place, where we feel we belong. It’s all about the idea of belonging. In this sense *I drown in my own body* is a performance that portrays my understanding of immigration and what this black African female body feels about immigration based on my own experience, but which also has as a backdrop various ideas and concepts already known from different organizations and which are regulated by law, as in the case of Unicef and the UN, but in a broader sense, analyzed from other points of view, for example, in relation to what therapists and psychologists say about emigration, that it is not just a physical displacement, a displacement of our body, but a process of pain, physical pain, but also mental, emotional and intimate pain that marks a history, a life.”





 YouTube



Audiovisual documentation: **Muy Yeah Films (@muyyeahfilms)**

Vídeo: **María Lamuy (@marialamuy)**

Photos: **Laura de la Osa (@lauradellaosa)**



Susana Pilar

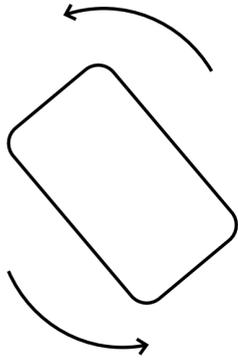
Cuba

Free



With this performance, the artist seeks to propose an empowered, self-aware and feminist vision of black Cuban women. A major reference point for this performance is the work *Abduction of the mulatto women* (1938) by Carlos Enríquez, in which she understands that the woman is denigrated. The performance reacts to these types of representation and attempts to propose new readings of works that undermine the dignity of black women.





Audiovisual documentation: **Muy Yeah Films (@muyyeahfilms)**

Vídeo: **María Lamuy (@marialamuy)**

Photos: **Laura de la Osa (@lauradellaosa)**



Eugenia S. Rudin

Costa Rica

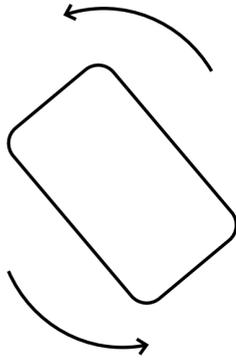
Living signs of the landscape



In *Living signs of the landscape* Eugenia S. Rudin (Nicaragua-Costa Rica, 1982) takes as her starting point one of the works in the *19th-century American Landscape Architecture* room to address the question of migration for climatic reasons. The artist focuses specifically on the case of Central America, using appropriations and some elements of Latin American colonial and pre-Hispanic popular culture. This action aims to make the public reflect, through empathy and participation, on migration from the global South, and take action against the current global crisis.

With the collaboration of the Cultural Center of Spain in Costa Rica





Audiovisual documentation: **Muy Yeah Films (@muyyeahfilms)**

Vídeo: **María Lamuy (@marialamuy)**

Photos: **Laura de la Osa (@lauradellaosa)**



Jessica Díaz

Paraguay

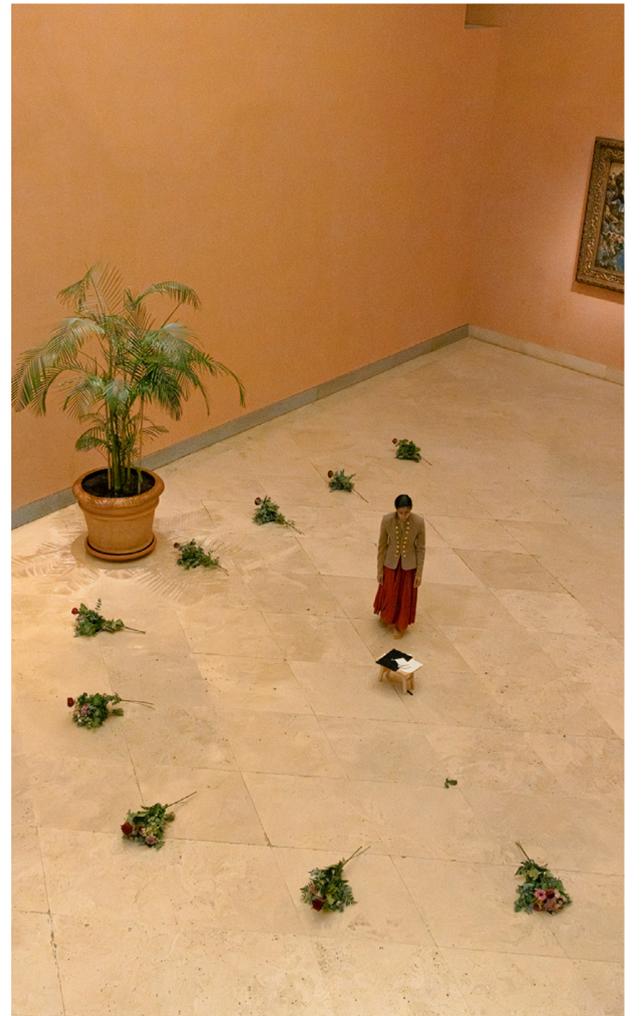
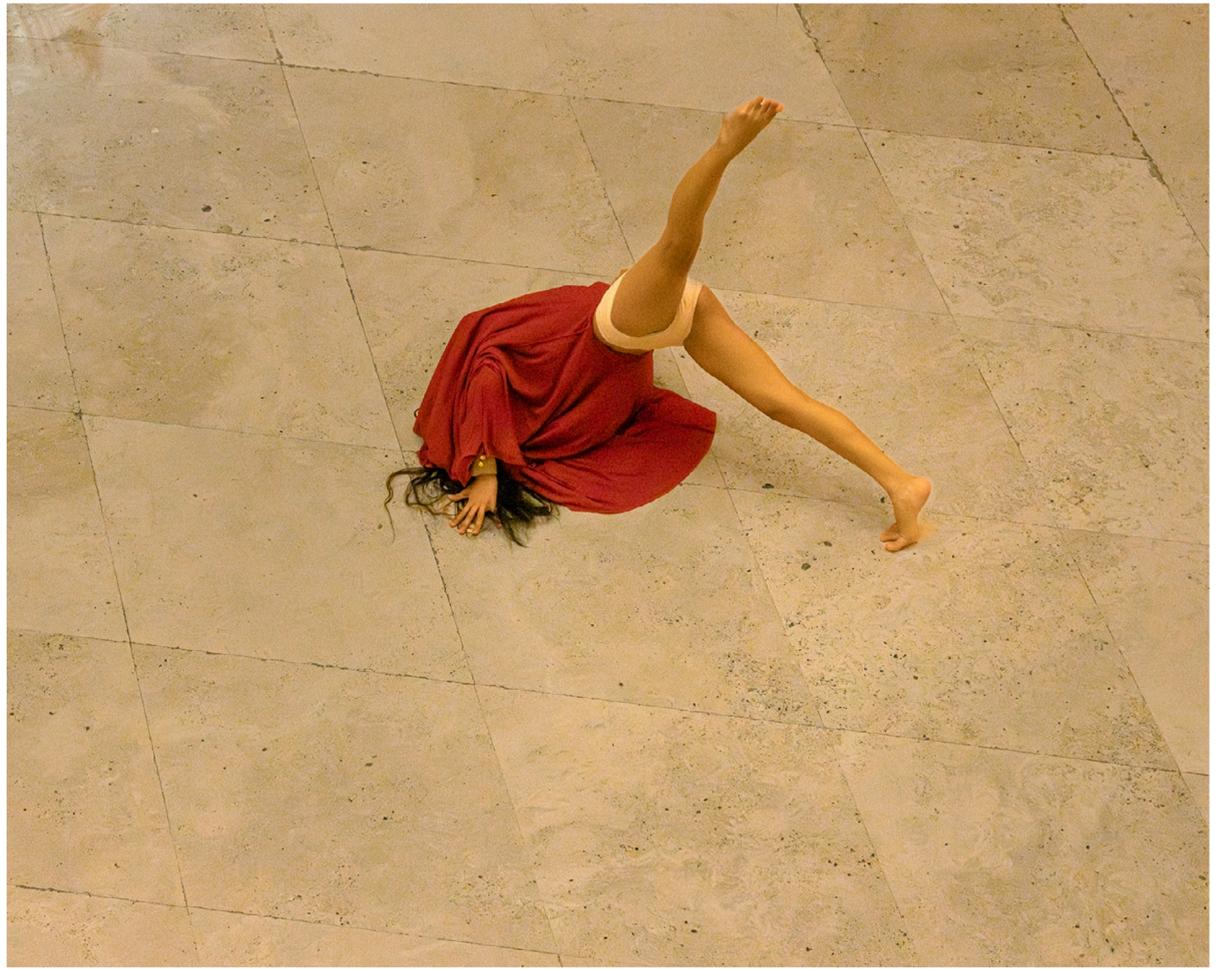
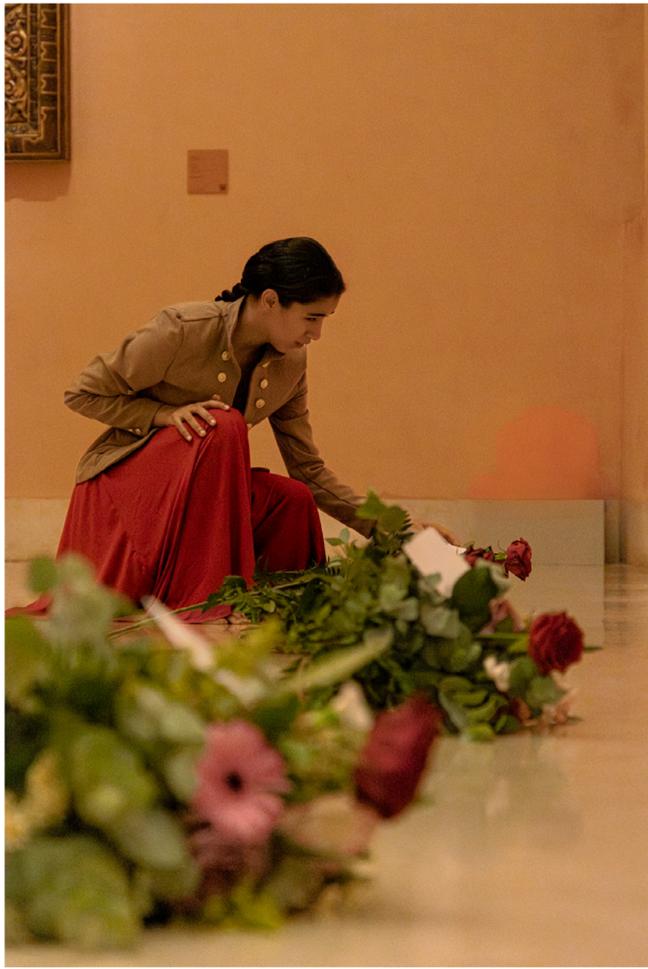
Reindy (Sister)

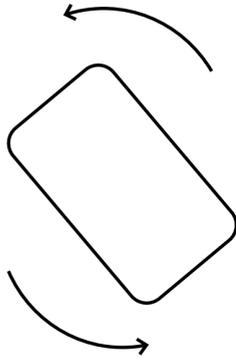


Reindy, the word with which we have baptized this performance that we have been visualising, constructing, researching and working on, means sister in the sweet Guaraní language. But this word has endless meanings and is not only limited to blood, but is a term that is linked to the spiritual, to work, to conviction, to silence, to complicity, to struggle, to love, and this is how women in the world and throughout time have overcome all kinds of obstacles of discrimination, violence and silence, generating very strong and powerful bonds.

The Brontës in the pen; Carmen, Martina, Blanca, Pilar, Julia, Adelina, Elena, Virtudes, Ana, Joaquina, Dionisia, Victoria and Luisa in the struggle; Germaine de Staël and Olympe de Gouges in the conception of new and better societies, all of them women and reindy (sisters) who have left us enormous legacies that we claim to this day. Spiritual sisters, sisters in blood, sisters in life, sisters in conviction, and sisters in the revolution. Concepts on which this work is based, which will recount and dust off the lives not only of one, but of thousands of women who throughout history have left us legacies that we vindicate today.

With the collaboration of the Cultural Center of Spain in Paraguay





Audiovisual documentation: **Muy Yeah Films (@muyyeahfilms)**

Vídeo: **María Lamuy (@marialamuy)**

Photos: **Laura de la Osa (@lauradellaosa)**



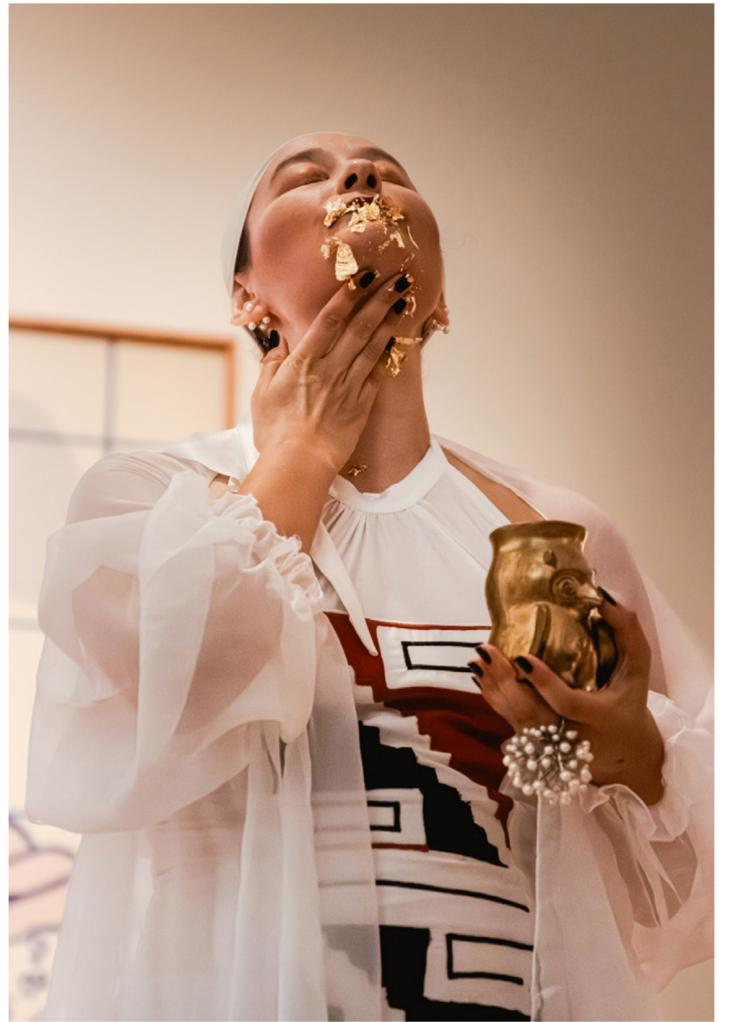
Laura Santander

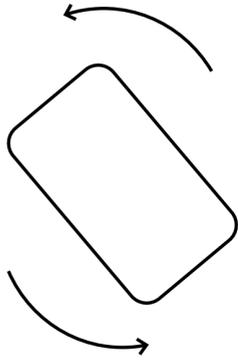
Chile

Being Pitcher-Duck



Being Pitcher-Duck is a performance inspired by a piece of pottery from the Diaguita culture of northern Chile. An object is given life in an attempt to convey the role that the water contained in this container has played for this culture throughout history, how it has been seen to disappear and, with it, how the indigenous communities of this part of northern Chile have seen their access to water limited as never before. Water, a natural resource of that land, is increasingly limited by human action because of “progress”. In the performance, through direct testimonies, we also hear the raised voices of those who want to protect the land, of members of indigenous communities who protect all the elements of their Mother Earth and consider them to be another living being.





Audiovisual documentation: **Muy Yeah Films (@muyyeahfilms)**

Vídeo: **María Lamuy (@marialamuy)**

Photos: **Laura de la Osa (@lauradellaosa)**



Teresa Correa

Spain

Mirror wound with scissors



Mirror wound with Scissors aims to question the Western aesthetic and ethical canon in museums in the context of a museum dominated by art that reinforces this canon. Based on the work *Woman in the Mirror* by Paul Delvaux (1936), the artist engages in a dialogue with her own experience through her mastectomized bust for the inclusion of dissident bodies. She is interested in Delvaux's painting not only for its symbolism, but also to make visible those pieces hidden in the museum's storerooms.

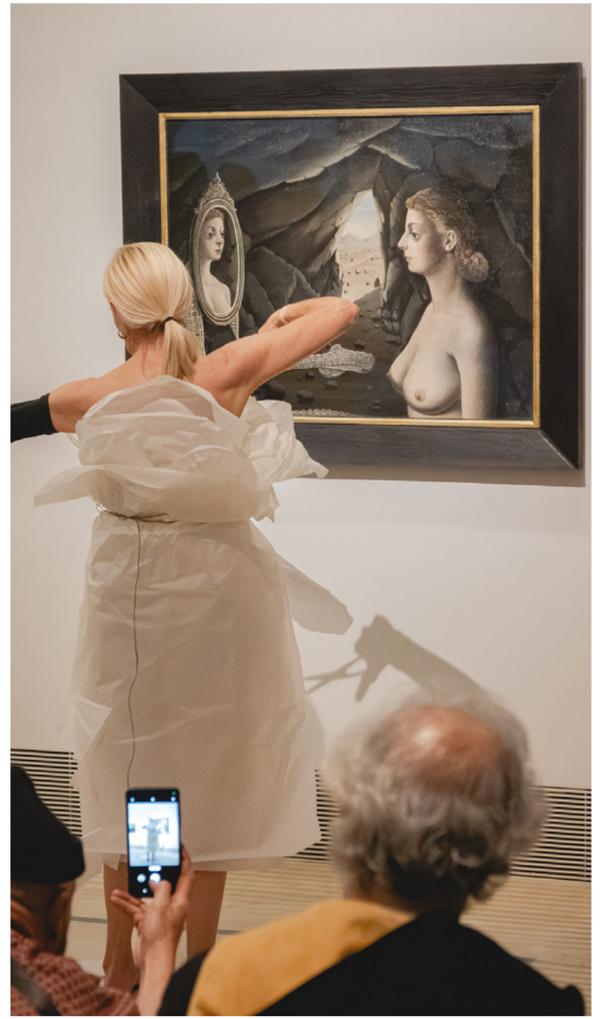
The performance involves the participation of women and female colleagues belonging to the IN association who, together with the artist, will show their dissident bodies to politically appropriate the space and redefine the canon, incorporating other bodies and diverse ethics.

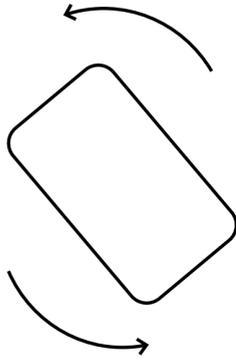
October 19, World Breast Cancer Day.



Performance in collaboration with the CAAM-Atlantic Center of Modern Art







Audiovisual documentation: **Muy Yeah Films (@muyyeahfilms)**

Vídeo: **María Lamuy (@marialamuy)**

Photos: **Laura de la Osa (@lauradellaosa)**



Valentina Cardellino & Andrea Ghuisolfi

Uruguay

Exotic



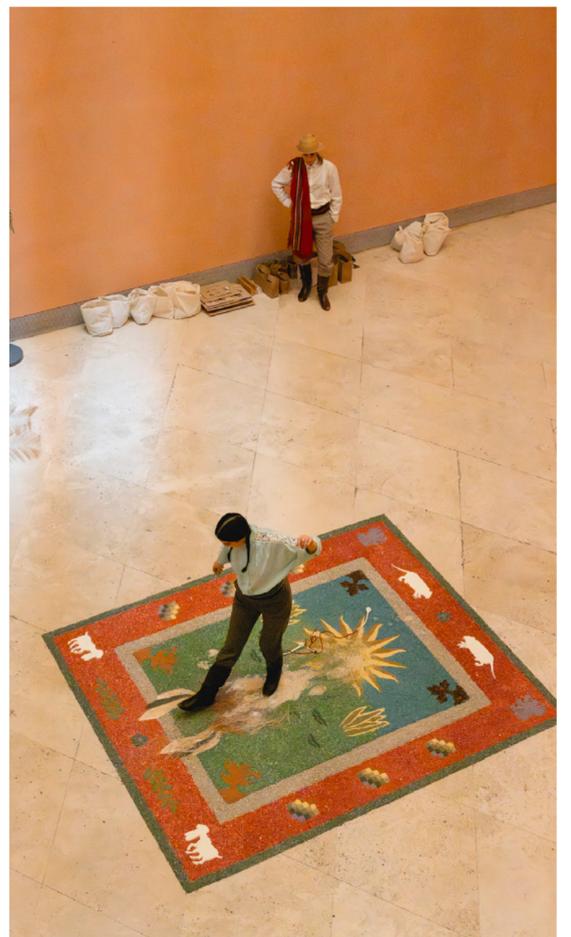
Exotic is a performance inspired by the collective creation of Easter carpets, a tradition mainly practiced in Guatemala and El Salvador, but which can be found in various Latin American cities. This performance proposes an exercise in the dislocation of colonial narratives that tenses the historical threads that make us up and speculates on ancestral memories as a creative and restorative act.

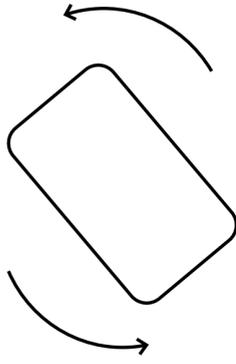
The assembling and disassembling of the carpet rearrange the signs, hybridize the textures and recompose images of traces through a traditional dance of a syncretic nature, where colonial and indigenous heritage coexist.

The design of the carpet and its materiality address the problems caused by the productive use of the soil, such as the migration and contamination from one side of the hemisphere to the other, in both directions, of some plant species that are considered exotic or invasive, depending on where you look at them.

Exotic seeks to be material in the traditional plot and to let itself be moved by that force that stamps past into the present and is rooted in experience.

With the collaboration of the Cultural Center of Spain in Montevideo





Audiovisual documentation: **Muy Yeah Films (@muyyeahfilms)**

Vídeo: **María Lamuy (@marialamuy)**

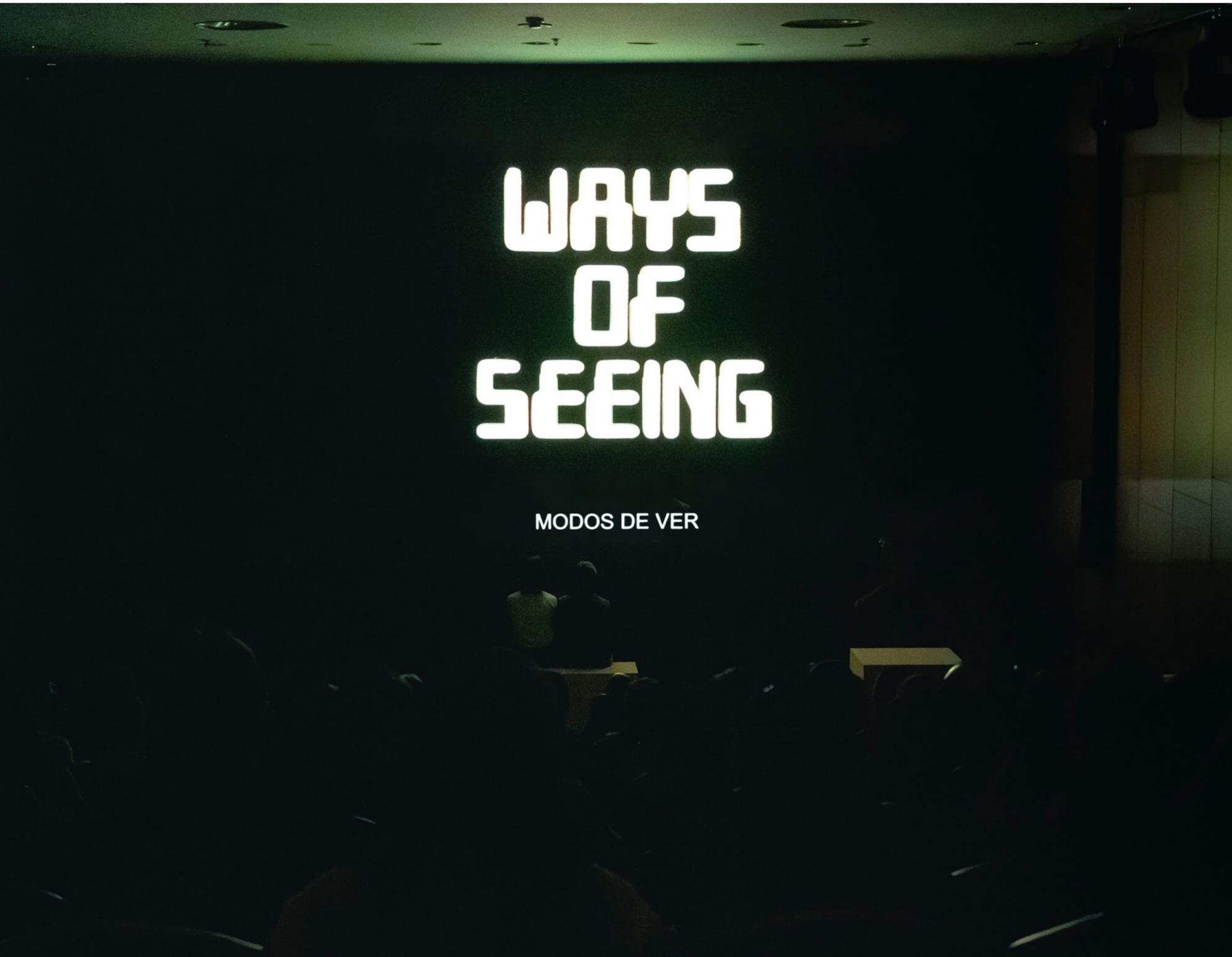
Photos: **Laura de la Osa (@lauradellaosa)**



O.R.G.I.A

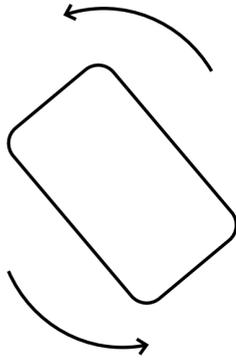
Spain

Ways of seeing (Coñovisión)



Ways of seeing (Coñovisión) is based on the production of a feminist alchemy that critically reflects on the concepts of “vision”, “representation”, “body” and “ocularcentrism”. It is a complex multimedia action created specifically for the museum that also makes reference to a selection of “feminine” nudes from its collection, where resources and strategies from video creation, sculptural language, lecture-performance and action art are displayed.





Audiovisual documentation: **Muy Yeah Films (@muyyeahfilms)**

Vídeo: **María Lamuy (@marialamuy)**

Photos: **Laura de la Osa (@lauradellaosa)**



Renata Ribeiro

Spain

Ebó, mandinga and garrafadas: recipes in between the culture to survive the end

In the midst of narratives and events that convey the feeling that we are socially going through or heading towards the end of the historical reality we know, this performance aims to reflect on how cultural and artistic artefacts or devices devised by women present alternative paths to follow, avoiding a final collision.

From the individual extrapolated to the collective, an atlas of experiences, works and projects is created where the knowledge originated in the intermediate space - configured in the juxtaposition between native and foreign - is used as tools (or weapons) of resistance. These are cultural artefacts and experiences that claim to seek, in silenced epistemologies and in their spaces of hybridization with hegemonic knowledge, solutions to fight against climate collapse, against violence against vulnerable bodies, or to find new forms of political and social organization that propose alternatives to skirt the main roads that seem to drag us to a point of no return.



visión y presencia '25

CONFERENCIAS 2025

#VisiónyPresencia Ciclo de performances comisariado por Semíramis González.
Coordinación Laura Andrada.

26 DE MARZO DE 2025

EBÓ, MANDINGA Y GARRAFADAS: RECETAS ENTREMEDIO DE LA CULTURA PARA SOBREVIVIR AL FIN



RENATA RIBEIRO

► Docente e investigadora especializada en legitimación del arte contemporáneo desde perspectivas feministas y poscoloniales.



Audiovisual documentation: **Muy Yeah Films (@muyyeahfilms)**

Vídeo: **María Lamuy (@marialamuy)**

Photos: **Laura de la Osa (@lauradellaosa)**



HOME



Alma Cardoso

Mexico

(Dis)emergence: memory and archives of search collectives in Mexico

This performative conference will discuss from different points of view the experience of the disappearance of people in Mexico and the work that some search collectives carry out for the production of counter-hegemonic memories and to generate archives of the disappearance. Attendees are invited to be part of the listening and performative embroidery to contribute to the production of the installation and textile archive Bordarles a todxs, developed by Fabiola Rayas Chávez, artist and member of the collective Familiares Caminando por Justicia in Michoacán.



visión y presencia '25

ALMA CARDOSO

CONFERENCIAS 2025
#Visiónypresencia Ciclo de performances comisariado por Semíramis González.
Coordinación Laura Andrada.

10 DE SEPTIEMBRE DE 2025

(DES)APARICIÓN: MEMORIA Y ARCHIVOS DE COLECTIVOS DE BÚSQUEDA EN MÉXICO

► Curadora, investigadora y docente dedicada al arte contemporáneo, los procesos de creación colectiva y las estéticas situadas, con énfasis en enfoques críticos, pluriculturales y alejados de marcos eurocentrados.

APAYA: COOPERACIÓN ESPAÑOLA, EL MUSEO DE TODOS
COLABORA: THYSEN-BORNEMISZA MUSEO NACIONAL, EL MUSEO DE TODOS, COOPERACIÓN ESPAÑOLA, CALIDAD EN EL CALIFICADO, ellascrean, THE SOCIAL HUB, I+D+i



Audiovisual documentation: **Muy Yeah Films (@muyyeahfilms)**

Vídeo: **María Lamuy (@marialamuy)**

Photos: **Laura de la Osa (@lauradellaosa)**





Diana Cuéllar

Mexico

Self-storytelling and feminism. Expanded possibilities

The emphasis on the personal lives of women artists has been widely discussed from the feminist perspective. This talk explores the scope of the self-narrative and autobiography through specific cases of women artists and writers who have found in these records a poetic-political positioning.



visión y presencia '25

CONFERENCIAS 2025
#VisiónyPresencia Ciclo de performances comisariado por Semíramis González.
Coordinación Laura Andrada.

5 DE NOVIEMBRE DE 2025

AUTORRELATO Y FEMINISMO. POSIBILIDADES EXPANDIDAS

DIANA CUÉLLAR

► Curadora, escritora y profesora universitaria especializada en arte contemporáneo, antropología y traducciones transculturales desde una perspectiva amplia y no eurocentrada.

AYUDA: COOPERACIÓN ESPAÑOLA
COLABORA: EL MUSEO DE TODOS, THYSSEN-BORNEMISZA MUSEO NACIONAL, CALDERÓN DE LA RIVA, ellascrean, THE SOCIAL HUB



Audiovisual documentation: **Muy Yeah Films (@muyyeahfilms)**

Vídeo: **María Lamuy (@marialamuy)**

Fotos: **Laura de la Osa (@lauradellaosa)**



vision and presence '25

A program of performances by female artists at the
Thyssen-Bornemisza National Museum.

Project curated by **Semíramis González**. Coordinated by **Laura Andrada**.



**THYSSEN-
BORNEMISZA**
MUSEO NACIONAL

Apoya



Colabora



ellascrean 

