

CYCLE OF PERFORMANCES

A program of performances by female artists
at the **Thyssen-Bornemisza National Museum**.
Curated by **Semíramis González**
Coordinated by **Laura Andrada**

6 pm.
Central hall



vision and presence
2026



Cycle of performances
of female artists
**National Museum
Thyssen–Bornemisza**

6 pm.  **Central hall**



The fifth edition of the *Vision and Presence* performance series, which will take place in 2026 at the Thyssen-Bornemisza National Museum, confirms the consolidation of this program around critical reflection and the visibility of the female creators who star in it. Throughout its editions, the series has addressed issues such as the invisibility of women in history, femicide, colonial trauma, historical memory, and the climate emergency, actively questioning how Western thought and its parameters are constructed.

The cycle takes its name from Griselda Pollock's pioneering text *Vision and Difference* (1988) and is structured around new performances conceived specifically for different spaces in the museum. Gardens, staircases, the central hall, the auditorium, and the permanent collection galleries become stages where the public participates in live, direct experiences, generating a dialogue between art, space, and society.

At the same time, *Vision and Presence* has been weaving a network of collaborations with institutions that will expand in 2026: thanks to the AECID, we continue to enjoy the participation of creators invited by the Cultural Centers of Spain, this year from Equatorial Guinea and Guatemala; since 2025, the CAAM – Atlantic Center of Modern Art in Gran Canaria has been collaborating by incorporating artists from the Canary Islands; and in 2026, LABoral Centro de Arte y Creación Industrial in Gijón will join the collaboration with the participation of two Asturian artists. In addition, The Social Hub continues to host the artists during their stay in Madrid. With these alliances, the program strengthens its commitment to the internationalization, professionalization, and visibility of artists, establishing itself as a benchmark event in contemporary performance.

Semíramis González

Curator of the cycle



Since 2023, the Spanish Agency for International Development Cooperation (AECID) has joined the *Vision and Presence* project through its Network of Cultural Centers. This initiative by the Thyssen Museum, curated by Semíramis González, aims to present artistic proposals in performance format in which women from different countries invite us to reflect on and question the multiple inequalities that women face in their daily lives. These are inequalities that affect us all, regardless of the country or territory we come from.

Thanks to the collaboration of the AECID Network of Cultural Centers, artists Encarnación Eyang Ndong Andeme (Equatorial Guinea) and Maya Saravia (Guatemala) will participate in this edition of the series. They bring their perspective, their vision, and their presence to issues such as memory, care, the dignity of work, the transmission of knowledge, and the connection between body, nature, and art, from a feminist perspective that seeks to recognize, listen to, and give voice to those who sustain the world through their daily and silent efforts.

At AECID, we advocate for feminist cooperation that understands that achieving gender equality is a collective task for everyone. Because we can only achieve a more just and equitable world if it is built on feminism, guaranteeing effective equality for all people. Through *Vision and Presence*, we are committed to art and culture, with performance as a transformative language, to promote new feminist narratives that demand gender equality as a fundamental right and as the basis for achieving sustainable and fair development. Cross-cutting, diverse, and critical reflections that cross borders to defend life and equality. Because, in short, the future will be feminist or it will not be.

Eloísa Vaello Marco

Deputy Director of Cooperación y Acción Cultural
para el Desarrollo Sostenible de AECID





The Atlantic Center of Modern Art, part of the Cabildo de Gran Canaria, is delighted to announce its collaboration agreement with the Thyssen-Bornemisza National Museum for its program of performances by female artists, Vision and Presence.

This collaboration allows two female artists from the Canary Islands art scene to participate in each edition of this cycle, just as two artists from the program presented at this museum participate in the CAAM's program of activities for the current year. Their performance proposals are the result of an open dialogue that enriches the work of both institutions. On this occasion, artists M. Nieves Cáceres and Esther Aldaz will be participating in the fifth edition of Vision and Presence in 2026 at the Thyssen-Bornemisza National Museum, and will also be presenting their performances in the CAAM's program of activities.

This project provides a platform for visibility and wide-ranging and relevant exposure for all the artists participating in it, with special significance for the context of the Canary Islands, given our location in the south of the south of our country and as part of the outermost European territories.

The Atlantic Center of Modern Art develops its work program from the historical and present geostrategic condition of the Canary Islands, a cultural and social laboratory in constant transformation. This art center was inaugurated in 1989 and its main areas of activity are research and reflection on broad cultural geographies, in addition to its work supporting creation in the Canary Islands and its dialogue with national and international movements and artists. We refer to the CAAM's founding tri-continental space, Europe, Africa, and America, with a special focus on the Caribbean, the insular world, and the Atlantic universe.

I would like to reiterate, once again, my sincere gratitude to the Thyssen-Bornemisza National Museum, its director Guillermo Solana, curator Semíramis González, and Laura Andrada, coordinator of this project.

Orlando Britto Jinorio

Director of the Atlantic Center of Modern Art-CAAM
Cabildo de Gran Canaria





Biography María Vallina (Asturias, 1978) is an artist, lecturer, and researcher at the Faculty of Fine Arts of the Complutense University of Madrid, a member of the research group Artistic Practices and Contemporary Forms of Knowledge, director of Acción Spring(t), UCM Action Art Congress, and editor of issue 9 of the journal Accesos, Corporalidades e interacciones híbridas en las prácticas artísticas (Accesses, Corporalities, and Hybrid Interactions in Artistic Practices). She combines her artistic, teaching, and research activities in the development of projects that highlight the combination of languages and the various performativities applied to the construction of the image. In the development of her work, she proposes the free manipulation and experimentation of matter and its possibilities for interaction, instability, and mutability, as well as the formation of a decentralized space that is inhabited or traversed by the body in a hand-to-hand combat with the image, in a social body, in a political body, in a poetic body.

PERFORMANCE

01/21/26

María Vallina

Spain

Silence broken for an encounter at the limits of habitability

Placing sounds in spaces of transit.
Making visible partitions that are habitable borders where gazes multiply.
Breaking the silences that inhabit those gazes.
Dragging the tangible weight of time.
Occupying the border spaces between multiplied gazes.

Pins sound.
Rattles fall silent.

Breathe through the dim lights that shine through the cracks.
Inhabited voids, spaces open to the abyss of uncertainty, desire, and reconciliation.
The rustling of paper.

Inhabiting conflict.
Charting a course.
Breaking the silence that unites works, territories, individualities, and collectivities through the pauses partitioned between the windows.
Transiting the space where currents stir encounters.
Sharing the limits at borders that shape territories where sounds and textures overlap and where gestures are the pattern of a journey.

Mechanics of repetition.
Seek the possibilities of corporealities and materialities that are shaped by actions.
Learning from popular or domestic ways of doing things.

In collaboration with LABoral Centro de Arte y Creación Industrial, Gijón





Biography M. Nieves Cáceres was born in Lanzarote (Canary Islands) in 1968. She lives and works in Las Palmas de Gran Canaria. She is a writer and visual artist linked to performance and feminist thought. A founding member of AICAV, she has been part of the team promoting and editing the magazine *Al-harafish* since 1997 and has directed the poetry edition *al-harafishedita* since 2004. She collaborates with the professional group Artemisia Mujeres+Arte, coordinating the Rumores de Artemisia notebooks (2014/2019). Some of her poems have been translated into English, German, and Romanian, and part of her visual work is included in Giorgio Bonomi's *Il corpo solitario*.

PERFORMANCE

02/18/26

M. Nieves Cáceres

Spain

Let it fall

The artist carries out an unprecedented action using elements present in her previous works, such as goatskin bags.

The ambiguous title invites multiple interpretations: dropping food that the audience can pick up thus establishing a dialogue with the collection, connecting European art from the colonial with the bags used by indigenous communities.

The performance proposes a space for restoration and healing in the face of the colonization of the islands, transforming hunger into a vital vehicle: at a physical, intellectual, spiritual, and political level. In a ritualistic gesture, the audience passes through veils of tulle, where mother, language, and milk are recognized as mestizo, evoking memory, mestizaje, and community ties.

In collaboration with CAAM – Atlantic Center of Modern Art in Las Palmas de Gran Canaria



HOME





Biography Performance artist and stage director. Creator and director of the performance project *Yeguada Latinoamericana*. They began their artistic work in 2015, participating in gatherings, festivals, and, mainly, performing independently in public spaces. To date, they have created and directed numerous works, grouped into performance series such as *Coreografía de la succión* (*Choreography of Suction*), *Poética de las aguas* (*Poetics of Waters*), *Vertiente fúnebre* (*Funeral Spring*), and *Casa* (*House/home*). They published the books *Yeguada latinoamericana* (*Latinamerican mares*) by Cheril Linett and *Anarcografías del cuerpo* (*Anarchographies of the Body*), which compile photographs and texts about their works. She is the director of the plays *Volver al lugar donde asesinaron a mi madre* (*Return to the Place Where My Mother was Murdered*) and *Una serpiente enrollada en el árbol* (*A Snake Coiled Around the Tree*), both from their company Bestia Lúbrica.

PERFORMANCE

03/18/26

Cheril Linett

Border

This participatory performance brings together women, gender-nonconforming people, and migrants in solidarity with Palestine, with or without experience in the visual or performing arts. The proposal is based on a recurring image: bodies wrapped in sheets, visible during the Covid-19 pandemic and now again in the context of the war in Gaza.

Each covered body has a line of mud painted in the center, and when they are all joined together, they form a continuous strip alluding to the Gaza Strip.

The action reflects on the pain of others and the circulation of images of violence in everyday scenes, questioning our position in the face of killing and our growing loss of sensitivity. Inspired by Susan Sontag's *Regarding the Pain of Others*, this performance seeks to raise awareness and empathy in the face of indifference.





Biography Monica Mura (Cagliari, 1979) is an interdisciplinary artist and activist. Her work explores the relationships between memory, gender, and identity based on research into paradigms of power and social and political control. She has exhibited in Spain, Italy, Portugal, Belgium, Dubai, Ecuador, Argentina, and Costa Rica, receiving awards, grants, and residencies. Her work has been shown at the ARCOmadrid and JUSTMAD fairs, and in venues such as Sala Alcalá 31, the Vostell Malpartida Museum, the Centro Gaiàs Museum, the Cerveira Biennial, Sala Dogana-Palazzo Ducale Genoa, and Fiber Art Sardegna. Her work is included in public and private collections, including those of CGAC, MPL Lugo, MAC Huete, MHN, Colección Alterarte UVigo, Colección IFIC UV, and Museo MARATÈ Isili.

PERFORMANCE

04/27/26

Monica Mura

Italy

Cuntzertu pro sonallas

Sound action performed with Sardinian cowbells forged by master blacksmiths. In ancient times, these instruments were used in apotropaic gestures, under the belief that their sound turned away evil spirits. Sonalla is one of the feminine words in the Sardinian language that refers to a cowbell. The piece is part of a series of site-specific concerts performed in Spain and Italy that reflect on rituals traditionally reserved for men and which, even today, in some cultures, continue to exclude women. Her proposal was selected for the El Palacio program (Artistic Residencies and Cultural Action, Gijón) and was supported by Acción Cultural Española together with the Silos Foundation.





Biography Kay Zevallos Villegas, known as Kay, is a Peruvian transdisciplinary visual and performing artist, as well as a director and researcher. Trained in contemporary dance and dramatic arts, with a master’s degree in anthropology, she grew up in Iquitos and is a descendant of Quechua peoples of the Andean cloud forest.

Based in Paris, her practice articulates ancestral knowledge, autobiographical narratives, and diverse materials to question dominant narratives and evoke visible and invisible dimensions. She has shown her work in venues such as the Théâtre du Soleil and the Grand Palais in Paris, the National Gallery in Prague, the Wifredo Lam Center in Cuba, MAC Lima, and the 2024 Venice Biennale. In 2025, she presented projects in Paris museums, participated in the Mira Art Fair in Paris, and was nominated for the Prix COAL.

PERFORMANCE

05/13/26

Kay Zevallos Villegas

Peru

Primi-tive: Like a plant to the earth

Primi-tiva: como planta a la tierra combines the artifice of *drag* with the ritual power of the Amazonian peoples of Peru. Its title brings together the word “primitive,” fractured by colonial violence, to recover its original meaning: the first, the ancestral, and the living in our practices and bodies.

Inspired by Paul Gauguin’s *Mata mua*, the performance reverses the Western gaze through Amazonian *drag*: glamour becomes a critical tool and a rite of restitution. The scale mail mantle transforms the body into a lunar spirit, a trace and a reflection. The piece places this reversal in the historical context of the rubber boom and the commodification of bodies and territories.

Through a tour of the museum, with sound, tactile, and olfactory resources, the performer transitions from artifice to a body covered in scales, connecting celebration, memory, and community.



Madre-Lupuna, photo-performance and video, 2025
Allpahuayo-Mishana National Reserve, Iquitos-Peru.
Concept, direction and performance: Kay Zevallos Villegas (KAY)
Photographic capture: Musuk Nolte
L'Écaille, sculpture in latex, cotton, natural pigment (annatto), 30 x 33 cm, 2023
© Kay Zevallos Villegas



Biography Maya Saravia (Guatemala City, 1984) is a multidisciplinary artist whose practice explores movement, transformation, and the political charge of the ephemeral. Her work addresses the tensions between violence, ritual, and collective memory, using media ranging from painting, performance, installation, and pyrotechnics. Through the body, fire, and revolt, Saravia investigates the boundaries between the intimate and the public, between representation and action. Her work proposes art as a territory of resistance and renewal. She studied Fine Arts at the National School of Fine Arts in Guatemala and Art History at the National University of Distance Education in Madrid. She has exhibited in Latin America and Europe.

PERFORMANCE

06/10/26

Maya Saravia

Guatemala

Night Shift

Night Shift collects conversations with the cleaning staff at the Thyssen-Bornemisza National Museum in Madrid. In the quiet of the night, when the public has left, their voices reveal an intimate and secret relationship with the works: each person chooses their favorite piece and shares how they feel about it, how it accompanies them in silence. From this dialogue emerges a faint, almost spectral music that evokes the life that the paintings regain in the solitude of the museum. The piece is completed with the creation of a song—a song for the night shift—where invisible work, memory, and solitary contemplation of art resonate.

With the support of AECID–Spanish Cultural Center in Guatemala





Biography Analía Beltrán i Janés is a multimedia artist who, since 2001, has focused on action art and video performance. She has participated in international festivals such as the Havana Biennial (2009), Venice Biennale (2011), Guangzhou Live (2012), IMAF Serbia (2021), and Miami Performance International Festival (2025).

In Spain, she has shown her work in museums and cultural centers such as the Reina Sofía National Art Museum, Matadero Madrid, the CAAM in Las Palmas de Gran Canaria, the Vostell Malpartida Museum, and Casa Colón. Her practice seeks to eliminate the artistic object in order to generate a direct exchange with the audience, using everyday objects loaded with symbolism. Inspired by popular songs and stories, her performances explore identity, memory, violence, and power from the experience of being a woman.

PERFORMANCE

09/16/26

Analía Beltrán i Janés

Spain

Tissue paper

“Women have always worked outside the home, but capitalism has made their work invisible, relegating them to subordinate and poorly paid roles.” (Silvia Federici)

This piece stems from the artist’s research based on interviews with women who worked in the agricultural sector during the 1950s, 1960s, and 1970s, especially in the orange warehouses of Vila-real, her hometown.

The experiences are presented in a poetic and performative way through images from local and family archives, along with objects used in the work. These memories allow us to reflect on time as a historical concept and show how similar situations persist today under the epistemic violence of capitalism and postcolonialism.



Ajuntament de Vila-real

HOME





Biography Encarnación Eyang Ndong Andeme is an actress, creator, and stage director from Equatorial Guinea. Her work combines oral narration, body, song, and ancestral knowledge to recover the cultural memory of the Fang peoples and other African communities. She has participated in theater projects inside and outside the country and in collectives. She is currently developing her artistic line focused on ecofeminism, symbolism, and grassroots theater.

PERFORMANCE

10/21/26

Encarnación Eyang Ndong Andeme

Equatorial Guinea

My grandmother is wise

My grandmother is wise tells the intimate and powerful story of how our grandmothers helped bring generations into the world without doctors, nurses, or hospitals, using only the resources of nature and their ancestral knowledge. Through the body, voice, and everyday objects, the performance pays tribute to these wise women, capable of healing, accompanying, and giving life from traditional knowledge.

The work seeks to value grandmothers, invisible women who sustain communities with their knowledge of nature, the body, and care. Its central message invites us to preserve ancestral memory and the spiritual bond with Mother Nature, reminding us that our roots are alive.

With the support of AECID–Spanish Cultural Center in Bata





Biography Natalia Pastor (Asturias, 1970) is a visual artist and educator. She pursues an interdisciplinary practice that explores the relationships between memory, territory, and collective identity, with a particular focus on the Nalón Mining Valley, where she lives. Her work articulates narratives about working-class culture, mining, and feminism, positioning the domestic space as a site of friction between intimate experience and social structures.

She has held several solo exhibitions and participated in art fairs such as Estampa, JUST Madrid, JUSTLX Lisbon, and Foro Sur Cáceres. Her installations have been part of several international art events: Extensiones-Anclajes at Laboral Centro de Arte y Creación Industrial, Gijón; Artransmedia 2002, Danae Foundation, Gijón; Nature, Utopias, and Realities, Gran Canaria; Paraíso Zero, Eventa 5, Sweden; Diaspora. City of Oviedo International Art Encounter and Holzjagd International Symposium Weikersheim, Germany.

Her visual work is included in public and private collections such as the General Assembly of the Principality of Asturias, the Museum of Fine Arts of Asturias, the Langreo Art Gallery, the Provincial Council of Bizkaia, DKV, the Candela A. Soldevilla Collection, and the Olor Visual Collection. She currently combines her artistic practice with projects developed alongside the Offmothers collective

PERFORMANCE

11/18/26

Natalia Pastor

Spain

Underground Topographies

Underground Topographies proposes a descent into the hidden memories of the Asturian mining valleys and into the forms of labor, care, and resistance historically sustained by women.

Far from playing a secondary role, they were an integral part of the domestic economy, community organization, and workers' struggles. Their bodies were marked by precariousness, violence, and the extractive dynamics that shaped the territory and daily life. Through performance, image, sound, and objects, an affective cartography is activated where history and memory intertwine to make visible those experiences excluded from official narratives.

In collaboration with LABoral Centro de Arte y Creación Industrial, Gijón





Biography Esther Aldaz has a degree in Fine Arts from the Complutense University of Madrid and is studying Art History at the same university. She has participated in numerous exhibitions, biennials, and international projects in venues such as the CAAM in Las Palmas de Gran Canaria, the Joan Brossa Foundation in Barcelona, the Havana Biennial, the Cervantes Institute in Cairo, and the Villa Ada Festival in Rome. She has also carried out various public art projects. In her multidisciplinary practice, she explores alternative ways of inhabiting spaces, ranging from the body itself to words, revealing the fragility and vulnerable nature of our existence.

PERFORMANCE

12/16/26

Esther Aldaz

Spain

Training session

“Most women who have awakened remember having slept, having been asleep.” (Hélène Cixous)

This action begins at the moment when a woman stands up. The idea is to inhabit words through a kind of mantra and training, seemingly absurd, with which to react against the abuse of power, surveillance, and control exercised over women’s bodies, awakening them from the lethargy to which they have been condemned for centuries, both in art history and in the media and social networks. This mandate has resulted in profound anxiety and submission, leading to the expulsion from the system, through exclusion or confinement, of those who deviate from the norms of behavior dictated by what the Greeks called *sophrosyne*, which represents the virtue of self-control, moderation, and balance in the face of *hubris*.

In collaboration with CAAM–Atlantic Center of Modern Art in Las Palmas de Gran Canaria



HOME



Detail of *The Nymph of the Fountain*, circa 1530-1534, by Lucas Cranach the Elder
Thyssen-Bornemisza National Museum

vision and presence 2026

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