

# 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  
Ghuisolfi



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

## + LECTURES




**Mar.26**  
Renata  
Ribeiro



**Sept.10**  
Alma  
Cardoso



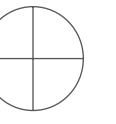
**Nov.05**  
Diana  
Cuéllar



Cycle of performances  
of female artists ×  
National Museum  
Thyssen-Bornemisza



INICIO



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, feminicide, 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.

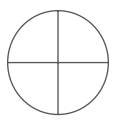
In this edition, through the participation of AECID's Network of Cultural Centers, artists from Paraguay, Uruguay and Costa Rica will take part in the cycle. Artists who bring their gaze, their vision and their presence to put on the table, or rather, on the Thyssen's stage, their questioning of the 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

22/01

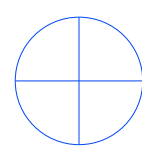
18:00h  
Museum Rooms

## Gloria Godínez

México

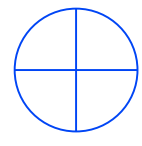
### Decolonial red in the painting of Vincent Van Gogh

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..



**Gloria Godínez** is a Mexican living in Gran Canaria. She works as an academic researcher and creator of living arts, reviewing gestures, bodies and stories from a decolonial point of view. She has a professional training degree in Contemporary Dance, a degree in Philosophy at the National Autonomous University of Mexico (Normand Sverdlin prize for the best thesis) and a PhD in Literature and Theory of Literature at the University of Las Palmas de Gran Canaria (cum laude distinction by unanimous decision). She has created artistic pieces in Mexico, Costa Rica, Cuba, United States, Spain, Brazil, Chile, Senegal, Switzerland, France and Ghana.

@glorialuzgloria  
#rojodescolonial



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

19/02

18:00h

Museum rooms

## Elisa Miralles

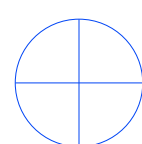
Spain

### 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.

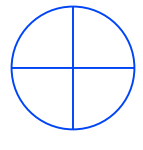


Photography: Berta Delgado

With a degree in Chemical Engineering, **Elisa Miralles** has been a photographer since 2007, when she received a World Press Photo grant to participate in the Urban Youth project in Manila, Philippines. Among other awards, she has won the first FotoPres prize from La Caixa Foundation and the Unicaja de Almería prize. She has exhibited her work internationally in different art spaces such as the Canal de Isabel II hall, the Lázaro Galdiano Museum or the El Greco Museum in Toledo. She has participated in many art fairs and festivals: Hybrid Art Fair (Madrid), Voies Off (Arles), Art Photography Show (San Diego), Photolreland, Goa Photo (India), Lishui (China), Festival Internazionale (Rome), Unseen (Amsterdam), Vilnius Photo Circle (Lithuania), La Nuú (Barcelona) and Photoespaña.







12/03

18:00h  
Central Hall

## Yola Balanga

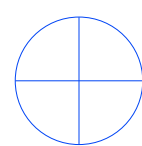
Angola

### I drown in my own body

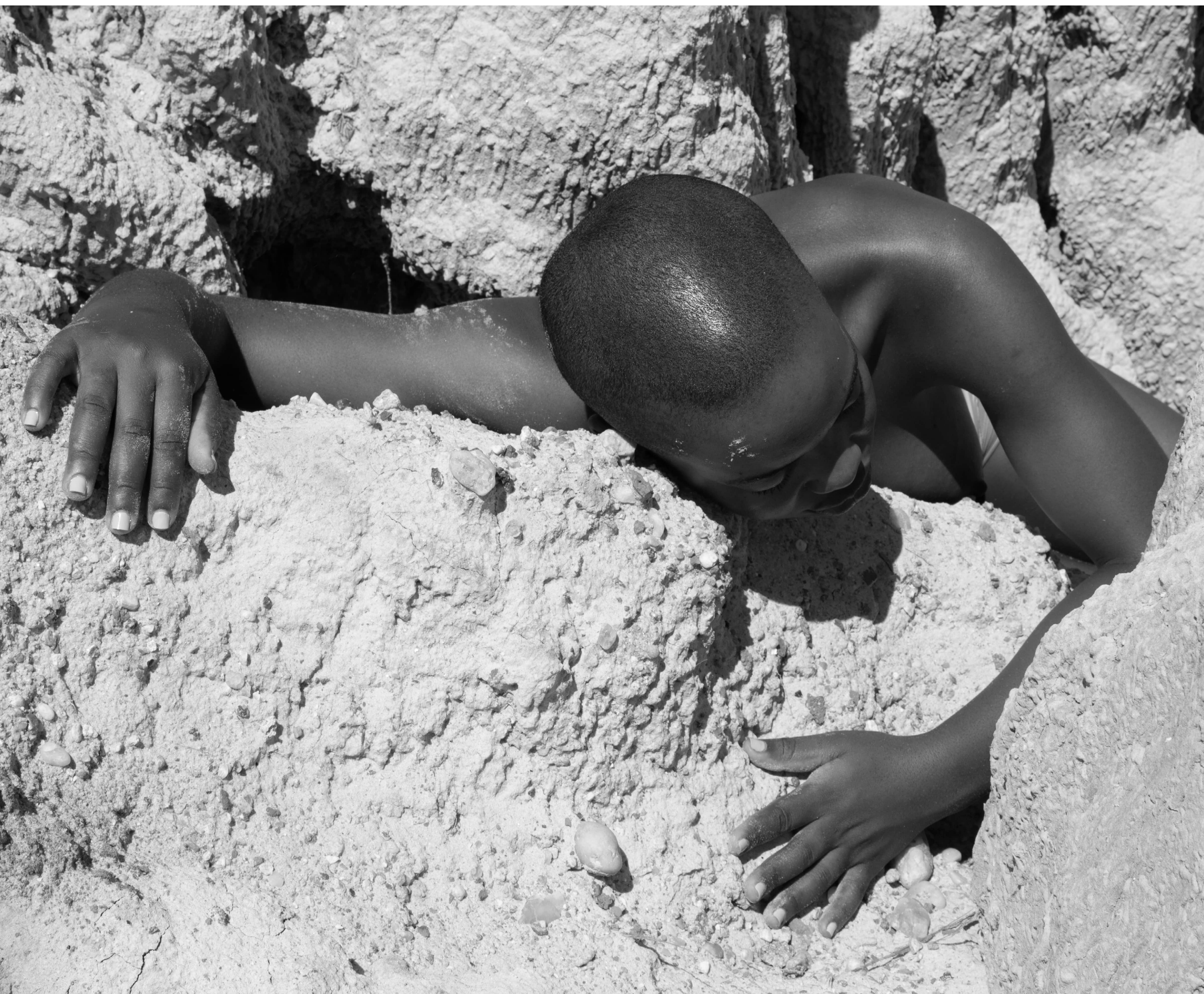
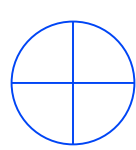
“Mother: daughter, what is immigration like?  
Daughter: it has been like drowning and at the same  
time experiencing different kinds of depths...”

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.”



**Yola Balanga** (born in 1994 in Luanda, Angola) is an independent, transdisciplinary artist currently living in Madrid. She came into contact with art in theatre and fashion, and later graduated in Plastic and Visual Arts from the University of Luanda. She has presented work in Madrid, Nigeria and Luanda in which she uses art as an element of transcendence and as a tool for sociopolitical and cultural questioning. Recently (2022) she was awarded the Prince Claus Seed Prize and has held her first exhibition in the city where she was born (Luanda), entitled *Quadros de guerra, corpos de luto*. She often presents herself as a visual artist, sometimes as a transdisciplinary artist, but she likes to call herself a performance artist, because that is always where her artistic practice begins.



**ellascrean** 

23/04

18:00h

Museum rooms

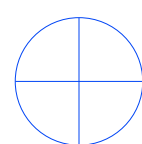
## Susana Pilar

Cuba

Free

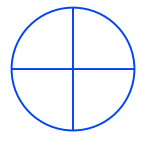
With this performance, the artist seeks to propose an empowered, self-aware and feminist vision of black Cuban women. A major reference point for this performance is the work *Abduction of the mulatto women* (1938) by Carlos Enríquez, in which she understands that the woman is denigrated.

The performance reacts to these types of representation and attempts to propose new readings of works that undermine the dignity of black women.



**Susana Pilar Delahante Matienzo** was born in 1984 in Havana, Cuba. Between 2011 and 2013 she completed postgraduate studies at the University of Arts and Design in Karlsruhe, Germany, thanks to a scholarship from the DAAD (German Academic Exchange Service). From 1998 to 2008 she studied at the San Alejandro Academy and the Higher Institute of Art in Havana. Her solo exhibitions include *Achievement*, at Secession, Vienna (2024) and *Resilience*, at TRUCK, Calgary (2022). She has participated in group exhibitions at the Berlin Biennale (2022), the Dakar Biennale (2022), the 6th Lubumbashi Biennale (2019); the 13th Havana Biennale (2019) and the 56th Venice Biennale (2015).





21/05

18:00h

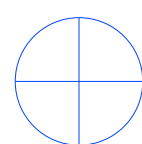
Museum rooms

## Eugenia S. Rudin

Costa Rica

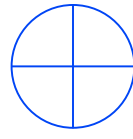
### Living signs of the landscape

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.



**Eugenia S. Rudin** studied Art and Visual Communication at the National University of Costa Rica and completed a diploma in Cultural Mediation, Community, Arts and Technologies at the Latin American Council of Social Sciences. She has had solo exhibitions at the Museo de Arte y Diseño Contemporáneo de Costa Rica and group exhibitions in Cuba, Mexico and Central America. She has also been a Resident Fellow at Rapaces in Nicaragua.

She has received two honorable mentions at Valoarte in Costa Rica. She has also worked in the design of didactic materials related to environmental protection and in plastic arts pedagogy.



Photography: Esteban Chinchilla

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



HOME

11/06

18:00h

Museum rooms

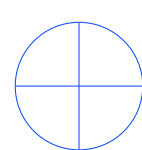
## Jessica Díaz

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.

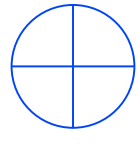
The Brontës in the pen; Carmen, Martina, Blanca, Pilar, Julia, Adelina, Elena, Virtudes, Ana, Joaquina, Dionisia, Victoria and Luisa in the struggle; Germaine de Staël and Olympe de Gouges in the conception of new and better societies, all of them women and reindy (sisters) who have left us enormous 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.



A visually impaired dancer, **Jessica Díaz** is a teacher of first and second grade basic school education at the Universidad Iberoamericana de Asunción. She is currently studying for a degree in Education Sciences at the Instituto Nacional de Educación Superior Dr Raúl Peña in Asunción. She started dancing in 2010 at the Fundación Santa Lucía with the workshops carried out by the project Alas Abiertas directed by Mercedes Pacheco. From 2013 to date she is part of the cast of Alas Abiertas and participates in various festivals and meetings in Chile, Brazil, Peru and Spain.







With the collaboration of the Cultural Center of Spain in Paraguay

17/09

18:00h

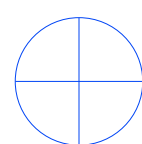
Museum rooms

## Laura Santander

Chile

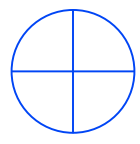
### Being Pitcher-Duck

*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.



**Laura Sofia Santander Molina** (La Serena, Chile, 1994) is a holistic therapist and artist with a degree in Fine Arts from the University of Barcelona. Her work involves research into issues that address the vindication of the indigenous world view, climate change, ecofeminism, ecosophy and the processes of change associated with death, the ephemeral, spirituality and biomaterials. She has published her degree thesis, entitled *Ancestral Wisdom and Earth Consciousness. New Approaches in Art* (2022). She has participated in group exhibitions at the Strip Art Festival of Emerging Art, 28th edition, Barcelona (2024), Unzip Arts Visuals in El Prat de Llobregat, Barcelona (2024), 15th Ruta de l'Art in Castelló d'Empúries (2022), *Sense Títol*, at the Faculty of Fine Arts of the University of Barcelona (2022) and at the CCCA Center d'Art Sant Boi de Llobregat (2020). In addition, she has completed residencies at Entorns, Lleida (2024) and in *Neo Materia: Vegetable and Living Neo-Matter*, organized by MATERFAD, and the Centre d'Artesania de Catalunya (2023).





22/10

18:00h

Museum rooms

## Teresa Correa

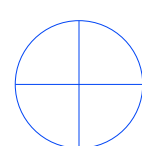
Spain

### 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.

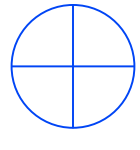
**October 19, World Breast Cancer Day.**



**Teresa Correa** (Las Palmas de Gran Canaria, 1961) is a photographer and artist whose work explores the creation, transmission and censorship of images that shape the collective imaginary. Her work aims to regenerate this imaginary, giving space to stories and voices that hegemonic and patriarchal knowledge has omitted. She researches both the cultural landscape and the residual knowledge kept in museum storerooms and warehouses, generating new connections between hidden images and those already on display. She has exhibited in the Canary Islands and in leading national and international venues, and in 2020 she received the Can de Plata de las Artes award. In 2023, her work was added to the Canary Islands Artists' Library.



HOME



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

19/11

18:00h  
Central Hall

## Valentina Cardellino y Andrea Ghuisolfi

Uruguay

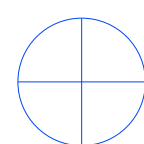
### Exotic

*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.

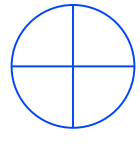
The design of the carpet and its materiality address the problems caused by the productive use of the soil, such as the migration and contamination from one side of the hemisphere to the other, in both directions, of some plant species that are considered exotic or invasive, depending on where you look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



**Valentina Cardellino** (Montevideo, 1985) is a visual artist and architect. She graduated from the Faculty of Architecture, Design and Urbanism (UDELAR). She has participated in numerous exhibitions, including the 14th Havana Biennial; Camuflajes urbanos, Bienalsur, Centro Cultural de España, Montevideo; Magic and Reality, China Millennium Monument, Beijing. She has won several awards: second prize in the 60th National Visual Arts Prize (2022); National Urban Planning Prize of Uruguay (2021); Alliance Française Contemporary Art Grand Prize (2019); Paul Cézanne (2018); and Intemperie of the Pedro Figari Museum (2015). She has undertaken artist residencies at Hangar, Barcelona (2021); Cité Internationale des Arts, Paris (2019); School of Fine Arts, Hunan Normal University, China (2016). Her work explores certain devices that regulate and control behavior: manuals, protocols, rituals and traditions that draw boundaries that translate into experiences and become body-thought.

**Andrea Ghuisolfi** (Montevideo, 1991) is an artist, teacher and dance researcher. She is motivated by the multidimensional intersection that links performative actions from popular tradition, the territory and contemporary practices. She collectively builds a research-creative bridge between traditional dances, contemporary dance, somatic education and conscious training. Among many trainings with local and international references, she graduated from the folklore division of the National School of Dance of the SODRE and from the Contemporary Dance Training of Espacio Jexe. She is a lecturer on the Bachelor's Degree in Contemporary Dance, Faculty of Arts (UDELAR). She is the director and performer in Paisaje somático, a stage work that won the Fortalecimiento de las Artes 2023 award and the Montevideo Danza 2024 cycle. She is the author of the book Danzas comunes en el Uruguay. She received a scholarship from FEFCA in 2019 and was selected in 2022 for Biopoder, sincretismo y utopía, a research and creation residency in Extremadura. She participates as a dancer, performer, researcher and choreographer in plays, projects and collective actions in Uruguay, Argentina, Peru, Spain and France.



With the collaboration of the Cultural Center of Spain in Montevideo

10/12

18:00h

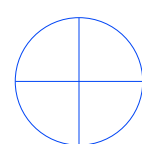
Assembly hall

## O.R.G.I.A

Spain

### Ways of seeing (Coñovisión)

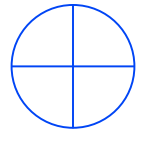
*Ways of seeing (Coñovisión)* is based on the production of a feminist alchemy that critically reflects on the concepts of “vision”, “representation”, “body” and “ocularcentrism”. It is a complex multimedia action created specifically for the museum that also makes reference to a selection of “feminine”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



**O.R.G.I.A.** (Valencia, 2001) is an art collective formed by Carmen G. Muriana, Beatriz Higón and Tatiana Sentamans. They hold doctorates in Fine Arts and are lecturers at the Miguel Hernández University. Their research combines artistic practices with transfeminist and sex-dissident activism. Their projects have been included in thesis curatorships at national and international institutions (CCCB, Tabakalera, MUSAC, Spanish Cultural Center in Mexico, etc.). They have given numerous lectures and workshops (UNAM, Arteleku, Hangar, UIMP, etc.) and published various essays and scores related to their work (which has been included in several issues of *Metrópolis*).

In the photo; O.R.G.I.A. (2017): **40 years ARE. We are the street/we are the struggle, we are history, we are us.** Performance, approx. 30 mins., 2018\_ Esther Ferrer. 2, 3, 5, 7, 11, 13, 17, 19, 23... – Performance series curated by Esther Ferrer at Tabakalera, International Center for Contemporary Culture, San Sebastián.





CONFERENCE

26/03

18:00h

Auditorium

## 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.



**Renata Ribeiro** is a lecturer and researcher in the Department of Art History and Musicology at the University of Oviedo. Her personal, academic and professional training has been developed in different territories of Latin America and Spain. Linked to these spaces, she focuses her research and reflection on the processes of legitimization of art in contemporary times, crossed by the sociology of art, feminist and postcolonial theories.



HOME



***Protective Mom*** (2021)  
Photography, Isidro Lambarri  
Artist: Cristina Flores Pescorán

CONFERENCE

10/09

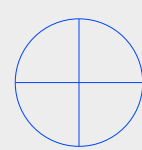
18:00h  
Auditorium

## 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.



**Alma Cardoso** is a curator and researcher who addresses, from materialist feminisms, the critical social imagination in contexts of the global South, artistic work in Mexico and art ecosystems in non-hegemonic territories. She is attached to the Universidad Iberoamericana de Puebla in Mexico where, since 2019, she coordinates the degree in Contemporary Art and the postgraduate degree in Cultural Management. She is pursuing a PhD in Curatorial Practices at the Zurich University of the Arts in collaboration with the University of Reading.



**Bordarles a todxs** (2024). Textile archive and installation



CONFERENCE

05/11

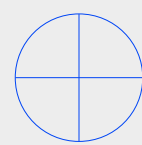
18:00h  
Auditorium

## 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.



**Diana Cuéllar Ledesma** is a curator, writer and university professor. She holds a PhD in Artistic, Literary and Cultural Studies from the Universidad Autónoma de Madrid and is a graduate of the Master in Contemporary Art from the Museo Reina Sofía. Her interests include critical theory, the relationship between contemporary art and anthropology, as well as transcultural translations in non-European-centered contexts.



EL INVENCIBLE  
VERANO  
DE LILIANA

PREMIO  
PULITZER  
2024

*UNA HERMANA  
EN BUSCA  
DE JUSTICIA*

CRISTINA  
RIVERA  
GARZA

# 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-  
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