

# MUJERART

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**HEDY LAMARR**

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ARTE EN FEMENINO  
ARTE EN FEMININO  
ART AU FÉMININ  
ART IN FEMININE

mujeres mulleres donne frauen vrouwen women femmes النساء





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# WELCOME

The pilot has announced that we are flying at 33,000 feet, I am on a plane on the way to northern Europe and now I marvel at the intensity of this blue, just a moment ago I could see how small we are from this watchtower, the most powerful trees seem tiny shrubs with cloud buds, the dams simulate puddles and the houses, triangles of colours perfectly framed in collage with the landscape. As we approach the zenith, the vision begins to be that of a cartographic map until it is finally lost among the infinity of clouds.

Once again, this sensation, though already known, fills me with gratitude for life and beauty. It comforts me to feel small if I know I am part of this scene, when other eyes watch as I do from up here.

And one reflection leads me to another: to take care of ourselves, to defend beauty, to solemnize it, to praise and acclaim it, to thank and to be awake to the gift of its enjoyment.

MujerArt was born with the desire to make women artists visible, to share the excellence of their creations, those born from the feminine feeling, with the perspective of another sensitivity and struggle of their own. Convinced that no one should take away from us any piece of history and everything that women have done to make the world a more livable place. For what is art, but a way of living, respecting and understanding the world?

We hope that you enjoy this new example, that the flight is high, and that beauty allows to transform our gaze.

Thanks for joining us.

[Beatriz López Jerez](#) Author and editor of MujerArt Magazine

# HEDY LAMARR

Viena, 1914- Florida, 2000

Hedy Lamarr was born in Vienna on November 9, 1914 and died in Florida on January 19, 2000. She was an American actress, producer and inventor of Austro-Hungarian origin.

Her father, Emil Kiesler, was an Austrian banker and her mother, Gertrud Lichtwitz, was a Budapest-born pianist. From a young age she was interested in scientific experiences and as a child, her teachers called her gifted.

She learned to play the piano with her mother from a very young age. She began studying engineering, although she did not finish her career because her interest in acting and film led her to train in this discipline. At the age of 19, he travels to Berlin, then the capital of European cinema and stars in the Czech film "Ecstasy".



This film was a scandal for the society of the time, as you see Hedwig Eva Maria Kiesler naked and enjoying an orgasm what was an absolute scoop on the big screen, today to see this image would not even seem something striking, but then even Pope Pius XII condemned the film and the US treasury department *banned its import and exhibition in the US*. Shooting this film would also have negative consequences for her future work

It was at the Theater an den Wien that she played Empress Sissi, where several producers distinguished her for her great beauty.



Hedy Lamarr in "Ecstasy" 1933

And so it is, as in Germany she really begins her career, she tours with Peter Lorre and Margo Lion, among others, and she also meets Otto Preminger, the great director, with whom she meets in the United States among jewish immigrants like her to escape nazism. In 1933 she married the arms industry magnate Friedrich Mandl. This older man, violent and jealous forbids her to make movies and tries to buy all the reels of the film "Ecstasy", which evidently did not succeed. Hedwig literally flees to Switzerland, where she joins the exiled jews and mainly engages in amusement. There she met Billy Wilder, an austrian jew like her, a prolific director and film producer who is credited with some love affair with the actress, but who also lived with her moments "torrid" as reflected in this photograph with actress Marlene Dietrich.



*Hedy Lamarr, Billy Wilder and Marlene Dietrich*

Hedy married five more times and had three children, but the last 35 years of her life she lived single.

In 1937, after a trip to London where she was introduced to Louis B. Mayer, the great American producer offered her a contract that proved to be uneconomical when it came to Hollywood, but which Hedwig still accepted.

“Hollywood broke my heart;  
I had to build myself a shell”

H.L.



*Hedy Lamarr in ZIEGFELD GIRL. Director: Robert Z. LEONARD. 1941*

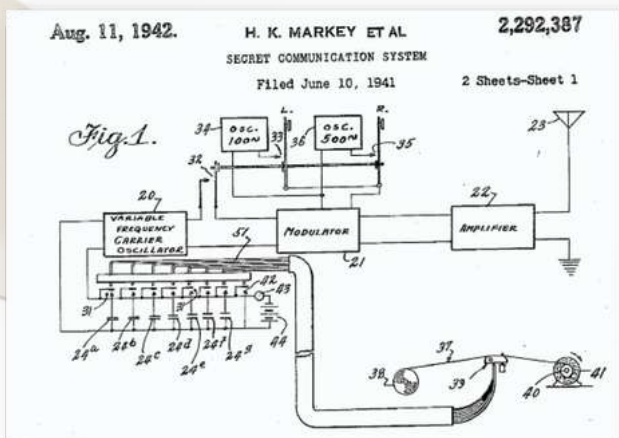
Upon her arrival in California she changed her name and took the name of Hedy Lamarr. Before and during the war, she made a total of fifteen films for MGM, which propel her to the rank of "star". But it wasn't all a walk of roses, Louis Mayer punished her for her role in the movie "Ecstasy", in which you will remember, she stars in the first female nude in the history of cinema and plays an orgasm. This film will damage her acting career and make her, despite her immense talent and great beauty, never be the first Hollywood star.

When World War II arrives, she divides her time between films and inventions. At this time she met the composer George Antheil, who had created a ballet for pianos (1924), where he had managed to synchronize sixteen pianos thanks to a cipher system in order to create a work. Discovering the composer's technical innovation, Hedy had the idea of applying it to war weaponry. She developed an encryption system that allowed communication between a ship and a torpedo varying its frequency, which is known as the frequency jump. This would have made it easier for American ships to communicate without the Germans detecting their exchanges.

The project presented and made available altruistically by Hedy and George to the American army was not accepted, as it seemed to be too far ahead of its time. However, they asked the actress to dedicate herself to raising funds for the recovery from the ravages of the war, which she did obtaining many millions of dollars in her task.

It was not until 1962 that the idea of Hedy Lamarr and George Antheil was taken up by the army. The patent received in 1942 bears the inscription H. K. Markey. The initials H. K. are those of Hedwig Kiesler (Hedy Lamarr); Markey was her married name at the time.

The fact that her patents were granted under the married name and not under the stage name prevented her contribution from receiving due recognition at the time.



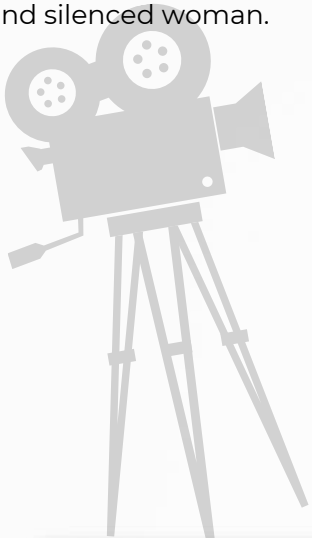
This system is directly implicit in the origin of the current systems of gps, wifi, military satellites or mobile phones. The US military did not recognize the actress's immense merit until 1997, three years before her death.

Hedy Lamarr's story was not made public until the end of her life in 2017 and today November 9 is the inventor's world day in her honor.

After the war, Hedy continued her career as an actress, starring in films with Spencer Tracy or Clark Gable, around a score until in 1949 she appeared in the film "Sanson and Delilah" along with Victor Mature which was a triumph that will mark the heyday of her career, but also the beginning of her decadence.

Fearing that she would grow old, and above all, be seen to be old, Hedy would hide from everyone, including her relatives, and would communicate with them only by telephone.

After suffering several cardiac ailments in her last days, she finally died in isolation at age 85, however, today no one would survive without the invention of this brave and silenced woman.



Despite being admired, mainly for her beauty, Hedy showed that it is the enduring beauty that springs from ideas.



# A D R I A N A P A Z O S O T T Ó N

V I S U A L A R T



ADRIANA PAZOS OTTÓN, 1973 MONTEVIDEO, URUGUAY

*"The images quickly become emotion, then the video is revealed as a powerful tool when trying to convey a feeling, a message".*

*Adriana Pazos Ottón*

Adriana is a tireless creator and one of those women who knows how to look at others, generous in her creation and a firm defender of art as a learning tool. She is a cultural manager, specialist in artistic pedagogy and creativity, visual artist as well as video artist and performer.



She began her studies in Montevideo, in Fine Arts at the National School of Fine Arts. After finishing she moved to Spain, where she graduated in Art History from the University of Santiago de Compostela. She also studies Education and Innovation in art and digital culture, UOC. She complements her training in psychology and pedagogy, with artistic techniques applied to group work and as a vehicle applied to didactics and creativity, and is a specialist in *Live Video applied to the Performing Arts*.

Some of her most outstanding projects are the direction and management of the Contemporary Art Space **OLALAB**, where she has created a polyvalent cultural space that develops initiatives within the framework of the arts and in particular of contemporary art. In a climate of dialogue and analysis through education and artistic creativity, generating growth and synergies between plastic arts, performing arts, music, photography or audiovisual creation.

Creative Visual Artist and member of the performing arts companies *Acción Camándula* and *Voltage Opposites Project*, with partner **Paula Quintas** and musician **Xoán Xil**, develops various lines of research around the relationship between contemporary dance, real-time video and sound experimentation. Where we can find the multiple forms of interaction between the physical body, digital body and the sound body.

She is also director and creator of the educational project **Aula de Ideas: Educación y creatividad**, where she herself tells that she is wonderful to share these spaces for creativity with children, *Aula de ideas*, facilitates and brings the art to the little ones through the own experiment, declares enthusiastic of this child audience, creator and free in its look.



Cocreator of Arte a un Click and of the Mujeres Mirando Mujeres space, which aims, on the one hand, to value the work of emerging artists and give them visibility

*"They are artists and they are women and as such they face the inherent difficulties of gender every day, to which add the fact of having to move in a world that, today, continues to show the lack of equal treatment. On the other hand, to give due importance to the cultural managers who each day bet on giving place to the artists with whom they work, be they bloggers, journalists, communicators, managers, police stations, gallery owners, historians, critics, collectors, museologists or theorists. They all put their intelligence and good work at the service of art, as women and as professionals."* (A.P)

We have preferred to ask Adriana and to share with you and you wisdom from her words:

### What were your transfer engines to Spain?

My change of life to Galicia, is a product of immigration, my father's homesickness, reasons of love for the land and the theater, born in the compostelana Praza de Fonseca, wanted to return to its origins to make theater in his beloved Galician language, and with a long and outstanding trajectory in the world of theater came contracted by the CDG at a time when it was beginning to make theater in Galician. So as a family we accompany you in your dream.

### Within your artistic practice, what do you most enjoy?

*My connection to art was born with me*, everything that was expression I was passionate since I can remember, so I ended up doing Fine Arts and then Art History. However, I found my language in photography and more specifically when I discovered the world of Live Video. *Fascinated by the capacity of video to transform spaces*, its scenic plasticity, and the combination of this with the performative proposals of sound and body, dance, theater, a whole world that for my vehicle of magic, dreamlike and immersive, sensations and emotions, leading us to new knowledge.

### How would you define your lines of work today?

Personally in this last period I am in reflective phase, I no longer run to be or to be, age sure has a lot to do, so I feel more liberated than ever to create. *I have begun a profound review of my inner gaze*, and naturally, of all those processes that we women experience. I have also come to the conclusion that *I disagree within myself with that feeling of woman, and with the feeling of gender*, and notice that I speak of sensation and not of concept, because I experience it from the guts and not intellectually, I believe that overcoming gender barriers is something that we still have a hard time conceiving, understanding, but in me it's just me: Adriana, and there is no such genre, but to oppress or define issues that for me have no value, are not the essence itself, So lately I've been researching various lines of style through photography and video. I, after all, define this as a search for **Freedom**.

I am also still in my beloved cultural management projects.

### Live video applied to the performing arts could define for our readers what exactly is it?

The *live video* is to create video in real time, it is still a technique that makes sense according to its application. As what motivates me is to create *immersive experiences* that include the public in the same atmosphere of the event itself and transport them to another place, live video, works as a transformer of space through the color and the image that is projected and that is created at the same time. You can be in the white cube of a museum room but when you project on the four walls you stop being there to move to another place, what happens, what drives is something you are immersed in. There's a digital body in action, which is video and sound, and there's also the physical body, the viewer's body, the performer's body, everything drives to create that experience. Several works of these we did with the company Voltage opposites, I am mounting these clips in real time during the performance, creating significant with the image... For me *it's totally dynamic, playful*, it's like having a palette in motion, my colors are video clips. Perhaps for this character of immediacy and the possibility of being able to dye a wall of the meters that is, to make it mute, to transform... On an intimate level I have a skin reaction, I feel like a girl, it becomes a game. The images quickly become emotion, then the video is revealed as a powerful tool when trying to convey a feeling, a message.



"La misma piel" (on Youtube)

*It combines the different lines of research focusing on the FEMALE THEME. The multiple determinants of the juggler woman's reality. The extreme of completeness and perfection which he is compelled to conquer is mere illusion, for what is demanded of him is not the important thing. In this task the woman loses herself.*



# CHARO MILORO

NARRATIVE AND HAIKU



**ROSARIO MILORO COSTAS, 1965 MAISONS LAFFITTE , FRANCE**

Rosario Miloro Costas, "Charo" is a writer and storyteller with a wide range of themes when it comes to putting yourself in front of the paper and expressing in it what you feel. The same thing drags us into a childish world in "Cóntame un conto Alfonsiño", or " El hombrecillo azul y otros relatos", in which he always shows a teaching, as he can immerse us in a sublime way in the four seasons, through the haikus in the beautiful book "Sinfonía del tiempo". In it he delicately dissects each of the landscapes to the delight of the person who reads it; he also describes part of his story in the epistolary novel "Naúfragos", a work in which he relates in the form of letters, a love between his ancestors , and shows us the strength of a real love.

Participant in anthologies, poetry workshops, competitions... Charo is a multifaceted writer.

*Petronila Daza*

Charo Miloro was born one autumn in Paris, daughter of Spanish emigrants. He grew up on the shores of the Mediterranean until his family moved to Vigo where he studied and learned another language, his mother's.

Avid reader of the great Latin-American storytellers, her first notes and texts gave way to short stories and stories. In Pontevedra he received different workshops, where he continued with his narrations and began to write poetry, mainly haikus. In them he tries to capture those brief poetic instants resulting from the communion between time and nature.

You write novel, story, haikus, very different styles of capturing life on paper and reading, we deduced that you feel equally comfortable in any of them, however we understand that the process of creation and sensations that you perceive are as different as their forms. Is that right?

Where I feel most comfortable is writing prose because it is through it that I flow more freely, both in story and novel. *Haikus are an exercise of precision, of condensation of emotions, because it is these, the emotions, the common nexus of everything I write.*

The master Matsuo Basho, back in the 1600s, in Japan, already wrote Haikus, delicacy, nature, observation of the environment, handcrafted delights condensed to capture the beauty...how does the Haiku come to your life and when do you start writing them?

Haiku came into my life through a poetry workshop, Taller Jorge Cuña de la fundación Cuña-Casasbellas in Pontevedra.

After trying other poetic forms such as the sonnet or romance, the haiku came to my attention. I bought a book, "*Haiku of the Seasons*" from Master Bashô and started writing them and from the beginning I felt very comfortable doing so, although they required a lot of precision, concentration and patience.

Does the writing of Haiku require a special or distinct process from others for its creation?

Yes, it's an exercise, specifically a photo, a snapshot, my haikus are very visual. You have to find the right words to capture that image, capture the emotion that provokes me at that moment and use the right words. That's why I say it's an exercise, poetic though, but an exercise that made me fill out notebooks. *A wonderful challenge with a beautiful and thoughtful result, a balance between content and the continent.*

They say that writers and poets are naked souls in their books, how much of Charo, is there in your works?

A lot. I started writing a diary in my teens, then came the first stories in first person because for me writing was a way to channel my emotions. Then I jumped to the third person to see that distancing myself from myself could create other atmospheres, more characters, new situations. But there are two elements very much mine in everything I write: *emotion and magic*, especially in prose. My mind has always been dreamy and my heart passionate.

Among your literary references, could you recommend some?

In poetry, to haiku masters like Matsuo Bashô, to Juan Ramón Jiménez for his virtuosity and precision in poetic language, to Miguel Hernández for his passion and musicality. In prose, I have drunk from magical realism to drunkenness like Gabriel García Márquez's "*One Hundred Years of Solitude*" or Elena Garros "*Los recuerdos del porvenir*" in a novel. I have been an avid reader of the Latin American short story of authors such as Julio Cortázar or the magnificent stories of Silvina Ocampo.

Are you currently working on a new book?

Yes, I'm working on a novel about the reunion of two families separated by war and emigration, *based on real events that are part of my roots.*



## TEJEDORAS DE NAUFRAGIOS

El mar rugía como un animal herido. La electricidad incendiaba el horizonte. Y el océano convulsionaba con cada ola sobre el velero. Sus grandes velas desafiaban al viento y sus altos mástiles arañaban el cielo. El barco luchaba como si le hubiesen declarado la guerra todos los elementos.

Tres meses habían tardado en avistar tierra firme. El canto de las sirenas parecía presagiar el fracaso de la empresa. Tejedoras de naufragios, hilaban ovillos de muerte con sus cabellos. Los marineros trataban de atraparlas lanzando al mar la red de sus deseos. Siglos de lucha estéril no disuadían a unas y otros de soñar con su imposible encuentro.

-¡Marineros! - gritaba el Capitán, tratando de enderezar el mástil en medio de la zozobra, pero sus palabras se las llevaba el viento huracanado lejos de la tripulación. Sabía que solo no lo conseguiría.

De pronto, el canto cesó y los marineros reaccionaron. El Capitán cogió el timón y cambió el rumbo de su destino.

Ellos desembarcaron en un puerto seguro. Ellas volvieron al fondo del océano para habitar las caracolas. Esas que, a veces, encontramos en la orilla del mar, vacías de sirenas, pero llenas de historias.

Charo Miloro "El hombrecillo azul y otros relatos"

## NAÚFRAGOS

Querida Isabel:

*Lamento la dureza de mi última carta, pero debía ser franco contigo y tu situación, pero te oculté algo que hasta ahora no he tenido el valor de confesarte.*

*Antes de partir para Alicante hablé, tal como te dije, con mi familia y partí para solucionar algunos asuntos legales, entre ellos iniciar los trámites para la anulación de tu matrimonio, pero también para visitar a Clara, joven con la que estaba a punto de comprometerme cuando te encontré a la deriva en medio del mar y a la que quiero como una hermana.*

*Eso fue exactamente lo que le dije, así como poner en conocimiento de mi familia y la suya que sólo amo a una mujer, a tí. Clara es una joven comprensiva y madura para su edad y me ha deseado la mayor felicidad del mundo. Mis padres lo entenderán con el paso de los días igual que espero que lo hagan los tuyos, por lo que trataré de regresar antes de su llegada.*

*Tengo que confesarte que tu carta es propia de una joven rebelde que no acepta la realidad en la que vive y lucha por cambiarla. El tono vital e inquieto que transmite me agrada, pero me asusta un poco. Creo en el poder de la razón y la sensatez en la vida. La injusticia estará siempre presente en el mundo y rebelarse contra ella no suele cambiarla, en cambio la razón suele mostrarnos el camino para enfrentarla. Por ello te pido calma y sensatez para vencer los obstáculos a los que nos enfrentamos, que no son pocos. No desesperes, parto en dos días hacia Santa Pola para reunirme contigo.*

Tuyo

Juan

Alicante, 19 de septiembre de 1906

Charo Miloro, fragmento de "Náufragos"

# Sinfonía del tiempo

Temprano almendro  
nieva pétalos blancos  
en primavera

Luces del alba  
mariposa de seda  
de flor en flor

Viento de esteo  
caracola en la orilla  
cuentos de arena.

Calla la noche  
la alondra canta al  
alba  
de primavera

Volando libre  
se viste la cometa  
de firmamento

Carro de fuego  
incendia el horizonte  
en el ocaso

Vuelan las hojas  
al pintar el otoño  
que se desnuda

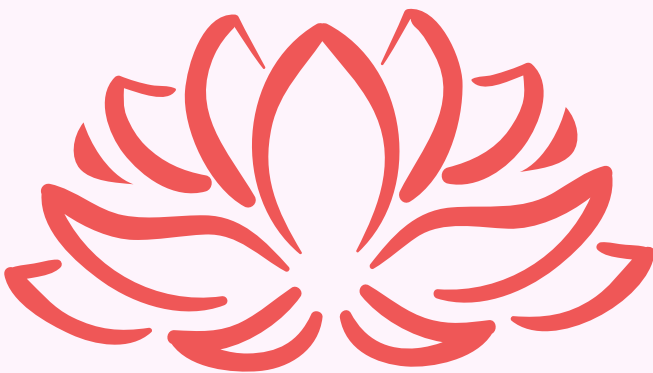
Hoja que danza  
tíñe de oro la senda  
viento de otoño

El desconsuelo  
llora gotas de vida  
nube que pasa

Alba de enero  
bosteza la madera  
nieve en los techos

Rota la noche  
el desconsuelo pinta  
la madrugada

Rayo de Luha  
prende los sueños  
rotos  
de la almohada



Charo Miloro recites haikus from her book "Symphony of Time"



# MARINA ÓÁZ

P L A S T I C   A R T S



**MARINA GÓMEZ FERNÁNDEZ , 1979 SANTANDER, SPAIN**

Marina knows that science and art can not only coexist, but also, in symbiosis, they can create works out of the ordinary. She plays with the physics and chemistry of materials. With an organic and minimalist style, through its architectural figures, the color and multiple textures it achieves, it transmits to us an unlimited vision as far as resources are concerned.

There is in her work, a guiding thread where the set of elements that make up each of her pieces, give as a result, in addition to a work of aesthetic character; a language in which elements such as play : the weight, the force that these exert among themselves, and that of gravity itself.

Marina invites us to rethink a universe where conflicting forces and new nuances coexist naturally.

*Natalia Horschovski*



**"Engineer and artist: I observe, I am curious  
and apply an experimental approach during the creative process."**

*"The technical-scientific and artistic disciplines have coexisted in my family for generations and I have been fortunate to inherit skills in both. This gives me a multidisciplinary character that can be identified with the movements of the Renaissance and the Bauhaus, where art, engineering and craftsmanship intermingle. My artistic work is strongly influenced by my training as an engineer and by the experience I have acquired living in different countries. So I take a multidisciplinary approach, fed by an innate curiosity and a great tendency to experimentation". M.O.*

**Marina, when did your foray into art begin?**

My older sister has a degree in Fine Arts and works as an artist and artisan. My mother started painting as a child and has practiced different types of plastic arts, always as a hobby. My great-grandmother painted in oil on large canvases. So the artistic part has always been very present in my life. But my career as an artist can be said to have started unofficially in 2005, when I was studying a year of Industrial Engineering in the United States, and I chose subjects of free configuration of glass and ceramics. After that incursion, I developed my artistic side in the shade for years in parallel with my profession of engineer. It was not until 2019 that I officially began my career as an artist that I won a special prize in the *international competition Arte Laguna*. Already in France in January 2021 I officially registered as a plastic artist.



**What elements do you feel most comfortable with when creating?**

My work is mainly composed of mixed media painting and sculpture. The materials I use most are acrylic, stoneware, porcelain, cotton yarn, wool, and metal cables and accessories. Techniques vary as I experiment and learn new ones. For now in ceramics I feel comfortable especially with working with plates, churros and pinch. With the lathe I make some pieces too. It also incorporates assemblage techniques that could be considered jewelry. In the pictures I include embroidery and sewing, and always use acrylic paint to which I add different materials to give texture.



Poliedro I, 2021 Jouques, Francia

**Do you feel that art is a tool for an end or a means of dispersion?**

*I think art is a tool with an end. Sometimes a simple therapeutic purpose for the artist or for the viewer, other times a way to communicate messages more transcendental and even influence changes. I think that to be art you have to thrill, convey feelings or messages. Creating makes me feel good, and I like to see how people look at my works, ask questions, smile, or sadden the face. Art has always been a part of human existence, but in recent history it has been greatly underestimated in educational plans. Fortunately, it seems to be turning to a more Renaissance mentality, where the artistic mindset is once again taking on importance as an indispensable engine for innovation.*



Unsustainable Consumerism 2018 Milán, Italia

What would be the stages in the process of creating and developing a work?

My artistic process *begins with observation*. I'm a very curious person, and my engineering mind makes constructions, both natural and human, my greatest source of inspiration. *I observe forms with a very scientific mindset*. And this is then intertwined with the experiences lived, especially linked to my Spanish roots, to the fact that I have lived in so many countries, and to my awareness of certain issues such as war, discrimination against women, or the deterioration of the Environment. *Many times an initial idea is quickly transformed into a work, and many times I simply write it down in a notebook and it may take years before it materializes*. But when I start a project I like to finish it in a few days. In the realization of the work again *involves me that technical-scientific spirit*.

I use various techniques, and experiment with the physics and chemistry of materials and their combination, analyzing the shapes, fluidity and structural boundaries of materials. If it's a picture, I draw some strokes, board geometric shapes, add materials to give texture to the acrylic, make my color blends from basic colors, and play with the drip. If it is a sculpture I use the plasticity of the clay to obtain architectural or organic forms, of rather minimalist trend, I make my own enamels, and sew pieces together to get larger structures.

What is Rinascita about?

"*Rinascita*" is a mural installation 7 meters high by 13 meters wide that I could carry out in 2019 by winning the special prize of artistic residence "Open Dream", of the 13th edition of the international competition *Arte Laguna in Venice*. For the installation I reused the fiberglass molds that were used to create porcelain tableware in the old industrial facilities of Ceramiche Pagnossin, in Treviso. The pieces are arranged on the facade of one of the red brick buildings of the factory, using specific colors that try to replicate those used in the past by the famous Italian ceramic brand. The composition is formed by 200 plate moulds, each of which contains a different tone created from the analysis of 229 enamel tests I found at the factory. In this way, the project attempts to revive obsolete tools that once gave rise to showy ceramic objects.



Rinascita 2019 Treviso, Italy



Art Prize Laguna 13ª Edición Venecia, Italy



Introspección V, 2019 Milán, Italy



# C A R M E N P E N I M

## M U S I C



CARMEN PÉREZ FERNÁNDEZ, 1965 OS BLANCOS, OURENSE, SPAIN

armen Penim, educator, composer, “Herdeira” (Heiress), female key, singer, poet..

A musical identity, a creator.

Carmen is a voice that brings words always from the hand, a song full of stories, like the ones she recounts.

Composer of land and salt, of ships to the sea, of loves in memory, of nets that paint a Jazz and Galician bagpipes.

A current look at the traditional songs of Galicia, in which you find the lullaby of the ancestors with the voice of Pením, showing his contemporaneity.

*Tato López*

Carmen Penim, born in the village of Os Blancos, Ourense, land in which she is inspired by some of her compositions and interpretations, is a daughter of immigration, in her adolescence, returns to Galicia and studies Hispanic Philology and later the career of Education, is a high school teacher. She studied lyric singing, jazz singing and didactics in Turin, also in Italy where she spent a few years, she formed her duo *2naFronteira* with the pianist Maurizio Polsinelli who continues to accompany her on stage and in life today.

A very fertile composer, she also performs works of production and artistic representation.

Since returning from Italy in 2013, he managed to place the *2naFronteira* in the best auditoriums, achieving the collaboration of the Galician institutions at the highest level for all edited works. Participates in charitable events in which she is often her presence, knowing her social commitment to those who need her.

**There is a strong link between your compositions and poetry, both of your authorship as of others. What causes before the birth of your creations, poetry or music?**

Well, it's a very interesting question I've never been asked before. Sometimes I read or write a poem with a particular musicality that makes you feel like putting music. But other times, part of the music that emerges in improvisation of piano and voice, without lyrics, which then I have to invent. Most of the time, when they are my compositions in lyrics and music, what I have is an idea, like in "Herdeiras" and in the middle of nature a melody emerges with a couple of verses. That melody grows naturally and then, already in a more reflective way, I complete the letter sitting at a table.

**Holland, Galicia, Italy... Immigration and growth, do you think they are directly related in your trajectory?, drink from such different sources were you a stirrer for creation?**

Without a doubt. They changed the way I was in the world, of being open to the world and also to its music. When I was only seven and eight years old, in Holland, I marched without permission from my street to go where the immigrants lived Arabs and Turks, to feel the aromas of food and the music windows. This marked me a lot, mixed with my traditional culture and culture Anglo-Saxon, created in me a cultural and musical fusion environment, with respect to cultural or stylistic boundaries.

In 2017 you publish your first solo album, "Herdeiras", which we feel Twinned with MujerArt, in this work of the visibility of women in history. Jazz, vocal improvisation and a lot of history.

**What did these women of '36, whom you brought from oblivion, provoke in you?**

When you music Galician poems or in other languages, you always find this *lack visibility of women creators*. Today a lot of work is being done in this regard to recover the great women's names in history. *I felt that I had a debt*. But I'm also particularly interested in anonymous women who so much they gave us and give us and which, many times in the shade, societies. And when I heard the stories of the women of '36, anonymous and heroic, it was as if they called me. I went up the river of Moaña and felt that my voice could be its spokesperson. *It may sound presumptuous, but there was a communion between his memory, the river and my deepest self. It was very intense and times, painful*. But I am very happy to have done it and above all, to be able to have such wonderful collaborators who generously joined the project: the poets Helena Villar, Eva Veiga, Marga del Valle and Marta Dacosta, Margarita Ledo with the short: "Loop" and the great artists who accompany me in the stage on "Herdeiras".



Carmen Penim: *Herdeiras*, muller, identidade, memoria. (2017)

Also alone, in the year 2020 sees the light" Cantos de Terra e Sal", so in addition, you receive the Opinion Award of music of root 2020 for the best adaptation of piece by "Aí ven o barco do mare". Was this work planted with the Grandma Maria's songs? How does it come about?

That was another pending account. Cultural and musical memory is something you carry always with you more or less consciously and that already emerges in certain songs from the first albums. I now dedicated an entire album to it. They are many the threads of memory that are in that quilt that my great grandmother made and that is the center of the graphics of the disc: the sound of the cart, the "aturuxos" (high screams) to call the cows, the fire with Grandma Mary singing the romances, and so many other memories that make of this album a tribute to the rural world of my childhood. A world that now he's dying and he'll die if we don't do something to dignify him and put him in the its rightful place in our economy and in our lives.

The duo "2naFronreira" that you form with the Italian pianist Maurizio Polsinelli, was born in Italy in 2008 and in 2011 you publish your first album: "Humo en los ojos", but followed by many others: "Alma" (2013), "Zapatiños para Díaz Castro" (2014), "Son de nos"(2015) . Can we hear fusion in these works? Symbiosis between the music of your roots and different places in the world?

Yes, that's right. Already the name was chosen for that: for being *him Italian and me Galician border*. And for the mix of styles that between the two we bring to the duo. He coming from classical training and with an Italian progressive rock band, provided a way to understand composition and interpretation. I, self-taught, passionate about jazz and with strong roots in our tradition, brought a freer and irreverent vision that everything mixes. Although in Italy I studied how much lyric and jazz, I still feel the music so, without borders. And what I like about "2naFronreira" is that precisely, having its own recognizable language, reflects a mixture and eclecticism with which I identify.



Carmen Penim y Maurizio Polsinelli, dúo "2naFronreira"

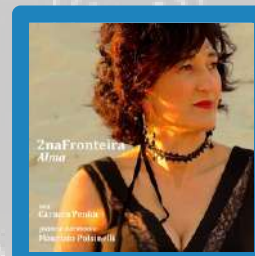


"Aí ven o barco do mare" in Cantos de Terra e Sal

Composition, production and artistic representation occupy your day to day, Do they feed on each other?

If I have to speak with sincerity, I'd like to devote myself only to composing music, to writing, take care of my garden, invent recipes and play with my dogs and cats.

But in this country living from art is extremely complicated. I have the fortune of being able to have other occupations that give me sustenance. But I believe that of art, culture, should be able to survive , for the good it brings to people and to society. Because it's not a hobby you do in your free time. It's a way to be in life. In a just society, the person who makes the bread, the person that teaches, the one who works the land and the artist person, should have a life without having to combine occupations to maintain themselves. Yes, it is true that depending only on the music to eat you can be very selective with your projects because you don't owe yourself to anyone and you only answer to the muse. And if you're lucky, and he likes to the public, then, *it's a miracle and you see it was worth it.*



# TANIA CREGO

POETRY & PERFORMING ARTS



TANIA CREGO GUTIÉRREZ 1978, PONTEVEDRA, SPAIN

"Poetry is the origin of everything"

T.C.

*The power of Tania's visual poetry packs a unique language with the female body, and assigns to it with all authenticity the crude reality that we are still living.*

*Tania's work is cultivated from the beginning, from the origin of her word, I think that this helps the movement to be throbbing, we can corroborate it in " El Pecado" a video performance, in which germinates the struggle of a woman even if it seems weak.*

*Her word in poetry (haikus) includes natural and original sequences, in such a way that playing on it various elements, invites us to imagine places, animals and feelings.*

Petronila Daza

Tania has a degree in Hispanic Philology , in addition to conducting courses and master's degrees in pedagogical aptitude and socio-educational intervention, she shares her teaching work with a prolific and constantly growing cultural activism. Tania Crego forms a perfect symbiosis with poetry and the performing arts.

Tania, we could define you as a poetic activist, when do you discover poetry as your own language?

Since childhood I discovered that functional language for social interaction did not work for express your own emotions. However, poetry as its own language is, it helped me discover myself so I can communicate with others.

La poesía ha dejado de ser "minoritaria", pero ¿todo vale?

La poesía como lenguaje propio y codificado necesita de unas normas vigentes pero siempre debe estar abierta a los nuevos cambios sin perder su propia esencia.

Teacher and poet, how to bring poetry to young people without ignoring the great classics?

There are different resources but I consider the performing arts as theater is a good a tool to bring students closer to the great classics by allowing them to adapt according to their tastes.

You are co-founder of Colectivo Metalírica, fusion of poetry and other artistic disciplines, please tell us about this symbiotic project.

Colectivo Metalírica was born from the need to turn poetry into orality and to unite it with the different artistic disciplines such as theater, music and new technologies. Turning it into stage art.

Colectivo Metalírica fights for an interdisciplinary and experimental poetry far from norms established.

What are your poetic references? Are there any women among them?

I started, above all, researching French poetry, focusing mainly on the *Generation of Cursed Poets*. I adore the hurtful verses of Baudelaire; the irregularity and marginalization of Verlaine; the rebellion of Mallarmé's free verses and the alienation of Rimbaud's senses.

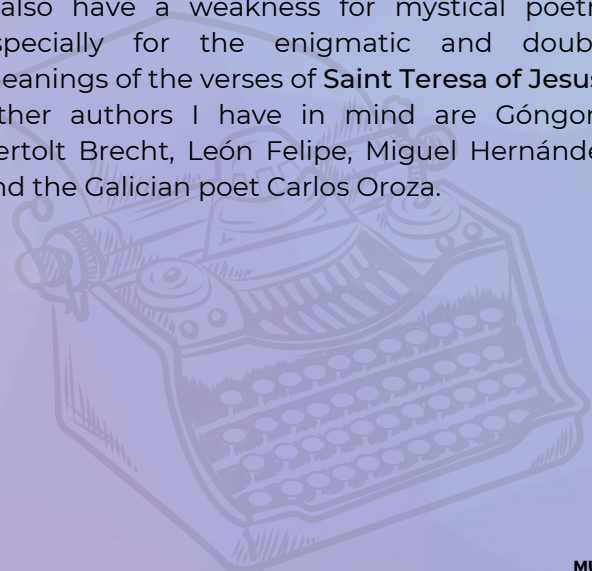
In my university stage, our professor of Hispanic American literature introduced us to the Alfonsina Storni, Alejandra Pizarnik, Gabriela Mistral and Juana de Ibarbourou where I remain deeply immersed.

Other women poets who have marked my life are the French poet Marguerite Yourcenar for her abstract passions; the Brazilian poet Clarice Lispector for the daring of her texts and the Cuban poet Dulce María Loynaz for the delicate and heartbreaking beauty of her verses.

Thanks to the cinematographic imagination of director Andrèi Tarkovski, I learned about the splendid poems of his father Arseni Tarkovski.

I also have a weakness for mystical poetry, especially for the enigmatic and double meanings of the verses of Saint Teresa of Jesus.

Other authors I have in mind are Góngora, Bertolt Brecht, León Felipe, Miguel Hernández and the Galician poet Carlos Oroza.



In your proposals "*El Pecado*" and "*La habitación roja*", a cry with a woman's soul is deduced against stereotypes, norms, guilt. Is your poetic creation always a speaker against impositions?

My artistic projects constantly show a great concern for the idea of guilt, of redemption and repentance of the eternally chastened woman.

All this with a pessimistic but always combative style, exposed in a heartbreaking way, in verses with a light appearance, seeking to detach oneself from artifice and with the soul of a woman.

My artwork shows a defiant look at the indifference and condemnation to which we are subjected by our condition as a woman.

### *El Pecado*

*La mujer buscaba el perdón del hombre  
y en el camino de la honra  
se encontró con su propia perdición.*

*Amar con dolor  
para que el alma vuele  
entre la incertidumbre del desnudo,  
ante el pudor de sus piernas mojadas.*

*¡En nombre de mi hijo*

*Juro qué no volveré*

*A blasfemar!*

*¡En nombre de mi hijo*

*Juro qué no volveré*

*A blasfemar!*

*¡En nombre de mi hijo...*

*Juro qué no volveré*

*A blasfemar!*

*Naciste pura*

*para que te convirtieran en escarnio,  
en piedra negra, en sombra del arrebato,  
figura ígnea y mentira del pecado.*

*La mujer venció su destierro  
gracias a la deshonor de su propia sangre.*

*Y cuando comenzó a vivir*

*¡La llamaron libertina!*

*Tras haber confesado*

*He sido condenada.*

*Condenada por decir la verdad,*

*Aún sabiendo y habiendo podido mentir.*

*Si lo hubiera hecho*

*Hoy sería libre.*

*Libre ante los demás.*

*Pero esclava eterna*

*De mi propia existencia.*



"El Pecado", Tania Crego on Youtube MujerArt



## HABITACIÓN ROJA

*La mujer devorada por las lágrimas. Ira gris, piernas carnosas que sucumben al placer. Delirio monótono. Habitación roja donde el líquido embriaga a los sedientos. La mujer devorada por la sequedad, la sequedad de sus labios.*

*Gritos, cascadas verticales que emanan de un cuerpo sujeto al tiempo.*

*Isobelle, abandonada a la fría vertiente de su ardor. La habitación roja explora las vanidades. La habitación roja procura a Isobelle delicadas caídas ¡Se siente el sinsentido de las simientes brotando de su vientre! Los cortesanos acarician su decrepita juventud ¡La inocencia de una mano, la calidez del gesto insultante! La mujer: eterna etérea, mentira del pecado, figura ígnea, muerte vagabunda que desafía al gélido deseo. Le place el dolor como le place la nostalgia en su piel ¡El arma nunca se dispara sola! El vientre cargado de semillas está vacío. Los murmullos avanzan. La habitación de la vergüenza despojada del frío. La losa del tiempo desmenbrando la matriz. La cebolla deshojada ...*

*¡Fertilidad hueca!*

**HABITACIÓN ROJA**  
TANIA CREGO



"Habitación roja", Tania Crego on Youtube MujerArt

# A N A B E L V E L O S O

D A N C E



ANABEL VELOSO 1979 ALMERÍA, SPAIN

*Adivinanza de la guitarra*

*En la redonda  
encrucijada,  
seis doncellas  
bailan.*

*Tres de carne  
y tres de plata.*

*Los sueños de ayer las buscan  
pero las tiene abrazadas,  
un Polifemo de oro.  
¡La guitarra!*

*Federico García Lorca*

It is difficult to speak of flamenco and not to link it closely with the verses of Federico, who so masterfully described the detail and the feeling of this dance.

Anabel was born in Almería, she grew up feeling dance, specifically flamenco, in her teens she decided to dedicate her life to dance, dedicated and tireless worker develops different facets around this art. Its secrets: Elegance, passion and dedication in each project you develop.

**Anabel, when did you feel your path was going to be dancing?**

*The truth is that it was a hunch I had since I was a child, but masked by impossible dream.* I was born and raised in a very small town in the province of Almería, in Garrucha, and from there I thought it was too unreachable to be a professional dancer. What's more, if I think about it, I don't think I dared to think about it. So I danced and took after-school dance classes as mere fun.

It was at the age of 18 when I moved to Almería capital to study at the university when I began to get in contact with other dance students of many styles, when I realized that many of them if they were considering making that passion their profession in the future. And that's when I was aware that I could do it too, *I wanted to be a professional dancer and dedicate my life to it.*

**Among the trainers you had, did any /of them leave a special mark on your learning?**

Every teacher leaves their mark on you. But I think I could sum it up in three: La gran Matilde Coral (one of my first flamenco teachers and who saw in me the talent necessary to dedicate myself to this even though my training was absolutely rudimentary); the great Maestro Granero (who taught me that dance is much more than technique, steps or movements. That dance without expression, technique without expression are of no use. That the important thing is to transmit with each gesture, with each movement, beyond virtuosity); And Rafaela Carrasco, who entered my life after several years of studies with more "classical" teachers and brought me the most current vision, more contemporary of flamenco and therefore much closer to the language with which I connected. The language of my generation and with which to feel more "true".

**Do you learn every day, with each new production?**

Absolutely. I not only learn dance, movement, flamenco... of course. Also from my colleagues. I love embarking on collaborations with other artists and companies. I learn from my musicians, from the way they understand the music they compose for me, but also the way they conceive my dance. And of course, from **the audience!** Very important, especially from the children's audience. They are the great thermometer, the essential tool to measure rhythms, times, aesthetics... The children's audience is the most sensitive and the one that teaches us every day if we really connect, if we take them into account or not, if we are being "honest" in our proposals.



"Secreto a voces" on Vimeo



"La generación de los 80, los nietos del 27 " on Vimeo

Choreographer, dancer, teacher and businesswoman, besides, Mother, how does she take all that?

¡Well as I can! Hahaha... I imagine like any mother who is engaged in any other profession. Mine gives me some comforts that other mothers do not. I have been able to have my baby with me in each trial, travel with him, have him with me in dressing rooms etc.. And my schedules I have been able to adapt to your needs to, for example, be present on every special day, end of course, or simply to be able to have breakfast, lunch and dinner with him almost every day of your life. On the contrary, having to turn sometimes to destinations too far away or "difficult" to go with babies, such as Africa, this has made reconciliation with those periods almost impossible. In these cases, the fundamental role has been played by the grandmother, my mother, who has cared like a second mother for my first child, Adam, and I hope if everything goes well I can do it now with my newborn little Ariana.



"Flamencolandia" Anabel Veloso Company

Which of your projects is your favorite?

I couldn't decide. For me, every job is unique and I spend 100% on each one of them. It doesn't matter if it will be premiered in a Flamenco Biennial, in New York or in a small town for only 30 students. *I always try to give the best of myself and pamper as much as I can every detail of every project.*

Flamenco children and also social, what drives you to work in these areas, the great forgotten in many educational aspects?

For perhaps these branches are just as vocational as the artistic expression itself. Before dedicating myself to dance I trained as a teacher in the university and later in Psychopedagogy. I have also taken many monographs on child care, child psychology, child dramaturgy, or body expression courses for boys and girls. So it can be said that vocationally it is almost before the egg that the hen.

My career was developed for adult audiences, because it is the usual, but it did not take long to show in me the need to "count" for the little ones and put into practice all the knowledge acquired until then.

I also believe that in my case, it is almost a duty. The art I dedicate myself to, flamenco, well deserves it. It needs it. It needs a generational relay that knows how to appreciate flamenco dance, that knows the songs, the touches, that knows how to appreciate our *Intangible Cultural Heritage*.



"El árbol con alas" Anabel Veloso Company, on Vimeo

What show are you currently in?

We are currently preparing the next production for children and family audiences. It is a dance adaptation of Ana Llenas's book "*El Monstruo de los Colores*". It makes me very happy to think that the result could again bring flamenco closer to babies because the aesthetics and the theme will be suitable, and of course to the children's audience, so that they can *understand flamenco as a vehicle to express, music and dance at the service of emotions.*

# LOLA SAAVEDRA

## PAINTING



LOLA SAAVEDRA, 1965 A CORUÑA, SPAIN

Lola Saavedra's work has a deep intimate trait. Her work is divided into series, where the artist intends to denounce aspects of the image of women, configured in the collective imaginary, as parameters established to justify the existence of women.

The women represented in this artistic proposal of Lola are *"The Other Women"*. As she says : the hidden face of the moon. Women asking her to come out. The prototype contrary to what is supposedly desirable.

They live, and they occupy space. We know more than ever that *"The Other Women"* by Lola Saavedra, we are also each one of us, mother, daughter, sister or friend. As real as their watercolor stains that don't want to be retouched over and over again.

Her stroke is firm as her conviction. Her mixture of watercolor and collage dictates us a dissection in the plane, between the real world and the tax.

Lola was born in A Coruña in 1965 and as a child she felt a great inclination for drawing and painting. At the age of fifteen, she was clear about her profession and began preparing for admission to Fine Arts at the School of Arts and Crafts in A Coruña. In 1981 she moved to Madrid and continued her education entering the Faculty of Fine Arts. In 1987 she won the **First Prize in the Galician Contest of Plastic Arts** for young people. At the end of her career, she traveled to *Italy* and remained there for a year, soaking up art, painting and beginning with the calcographic engraving. In 1989 she began her teaching career in Spain, combining since then with her artistic creation, making numerous exhibitions, individual and collective.

These individual samples have traveled from *Santiago de Compostela* to *Strasbourg*, *Pontevedra* or *Paris* among other destinations.

Lola Saavedra is of an indefatigable and passionate artistic dedication, she continues always researching and learning, what we can perceive in her work, a gift for the senses.

#### **Woman artist and family life are compatible?**

*They are, with effort and a sense of balance.* I think any woman who tries reconciling her professional career with her family life faces an important challenge. In my personal case, it has not been easy, and there have been seasons in which I have hardly been able to dedicate myself to painting.

But it has also been enriching. *I think that the fuller the experiences life, more we have to tell through art.* And there comes a time when children grow up and make up that time again for us...

In addition, I am fortunate that in my most intimate family circle they understand and support my vocation, besides helping me as much as they can with different logistical aspects, from carpentry to social networks.

#### **Did you have female referents in your training as an artist?**

Not really. There was a teacher who marked me at COU, but she was from Philosophy.

I have always been very interested in this field of reflection and self-knowledge, which according to my vision, they are closely linked to artistic creation.

In Fine Arts most of my teachers were men but despite that, I never perceived as a problem the fact of being a woman to dedicate myself to painting.

However today, if I look back, I perceive that I did carry as a woman a weight emotional in the form of illusions, expectations, romantic dreams, insecurity, etc, that were an obstacle to being more determined and confident in undertaking my road.

#### **What techniques do you usually use?**

I am not technically purist, I do not consider myself expert in any but I love to try it all and mix it all... I love the mixed media and the collage, which I find an excellent trigger for creativity. At the moment, for lack of space I am more focused on work on paper of small format and medium, in which I work with watercolor, ink, acrylic, collage... But I love the large format paint and elaborate myself my colors with pigments and sands natural.

#### **Does inclusion include us? Women who "No" or "No longer"**

The series *"Broken Mirror"* that I present, symbolizes this rebellion of not fitting in prejudices, stereotypes, the supposed ideals that are demanded of us. There is a lot of pressure towards women, who should be as well as good professionals (and demonstrate it more than a man to be valued), good mothers, wives, lovers, housewives, caregivers, psychologists... And of course maintaining an impeccable and correct external image. And sadly, many times we are the ones who crush ourselves.

**Women who No:** the one who is neither pretty, nor thin, nor flirtatious, nor complacent, nor an oasis of serenity ...

**The one who does not have** the impeccable kitchen nor the furniture always free of powder, or spend Sunday afternoons making pastries to take to work...

**The one that no longer** always puts the needs of others before its own, the one that one day and she says,

*"Now it's my turn!"*

In short, the woman who learns to say "No" and face the consequences.

There is still a long way to go towards inclusion, but we are taking small steps, such as the proposal to add key women in the different disciplines in the curriculum educational... And of course, we must be aware that there are women in other countries and cultures that are worse off than us, and try as much as possible not to forget them, to make them visible and to fight for them as well.

They say, What about us?

I'm here too. I'm a woman too. I'm a feminist too.

Does inclusion include me?

As a visual artist I find that there is a supposedly feminist tendency in plastic works that deal with women or even produced by ourselves, which uses a friendly and glamorous aesthetic based on already deeply rooted topics that contributes to strengthen. An aesthetic of red lipstick and heel shoe, with impossible waists and large eyes with long eyelashes. An aesthetic that turns us into dolls sometimes, heroines sometimes. Both aspects are equally false and empty.

Behind this imagery of the female figure is the exaltation of youth, physical beauty, and sometimes also power and triumph, in its most superficial aspect. In this trend, as a woman, I do not feel represented, nor do I feel represented by the majority of women, who do not always have to be young, beautiful, successful, thin, brave, or powerful. I think it also corners and condemns the invisibility of women who are getting older, denying them the possibility of success and personal fulfillment as the years go by. All this reflects an appreciation of women mainly through their physical aspect, which we ourselves often internalize and live more or less consciously.

Both series aim to denounce these visions, through the faces or bodies of women who do not stand as a model or ideal of beauty or vital success.

Lola Saavedra

**BROKEN MIRROR SERIES**

This series talks about them, the other women, the far side of the moon.

A series I'll keep working on, when other dark women ask me to bring them out into the light.



The one with no future.  
Watercolor and collage on paper



The one who's not young anymore.  
Watercolor and collage on paper



The one who was never pretty.  
Watercolor and collage on paper

In the same line as the previous series, but focusing on the female body, which is revealed by transparencies and textures, the plastic play of watercolor and collage, and on backgrounds also fragmented in planes.

We don't have to have perfect bodies to be

Powerful

Sensual

Creative



Female bodies.  
Female bodies.  
Bathroom II.  
Watercolor and collage on paper





# A L I C I A   S A N Z

P E R F O R M I N G   A R T S   &   M U S I C



A L I C I A   S A N Z , 1 9 7 6   V A L L A D O L I D , S P A I N



*Cantaclown*

*"I will leave eager that the public loves my exploits and it may or may not happen. But if you laugh at my clumsiness I can say that I have been a clown".*

A.S.

Alicia Sanz, Alicia Maravillas is a creative actress. She begins her apprenticeship in the Theater classroom of Sala Ambigú in Valladolid. Later and after taking other short courses in theatre, she moved to Madrid and began her training in Gestural Interpretation "The Poetic Body" by Jacques Lecoq, in the school of Mar Navarro and Andrés Hernández. She has specialized in clowning and jester with Philippe Gaulier, Eric de Bont, Gabriel Chamé, Antón Valén, Alex Navarro, Caroline Drean and Hernán Gené.

From her beginnings, she focused most of her professional career on the creation of his own multidisciplinary shows, where she combined her texts and songs with other poetic universes in a clown key.

In her book, some twenty creations, which began with: "*Galeano, Cortazár y otras recetas*" in 2003, which have been followed by others such as "*Cantacuentos Cantinela*", "*Amor a todo gas*", "*Quitamiedos*", the most recent "*Oleah!*" or "*Nunca dejar de soñar*", currently in process. With these productions she has worked in many festivals, theaters, and cultural programs. Her career has also always been linked to music, in her own shows and with other companies.

Without forgetting the pedagogical work that develops in its workshops of clown, jester, movement and voice, for years, both for adults and children.

**When do you discover your need to create? How does it arise?**

Well, since I was a little girl. I imitated folklore, wrote poems, sewed and sang...

At 17 I signed up for theater in high school and from there came "Arteatro", our theater group with which we started to create. Then I lived in several places in Spain and as I was training in performing arts I started to create songs and shows.

I still sew, until recently I did the costumes, I transform clothes and recycle everything.

*I think the need to create was always present in me.* I love that world of abstraction that gives you creativity. And although the processes are sometimes a little intense and involve some anxiety, I love letting myself go...

*Art is a wonderful way to heal the soul and keep it in shape.* It is for me a form of expression. It has also been a lifeline at some points in my life.

**You are an actress and music, you define yourself as a creator and your artistic career proves it, you are a prolific producer, how is the process of creating your shows?**

For at first the idea arises from within and is purely emotional, by a life experience of its own, a sensation, a response to some external event. They are born out of the need to count. Then comes the inspiration to shape the emotions and make them text or song.

*As I usually work in a comic key, then it's time to give him that point of view from which to laugh to the most serious.* Here technique plays an important role.

Meanwhile I am spinning the costumes, the commercial image of the show, the needs and the scenographic elements, until the time comes to put it on stage.

Luckily in the last shows I also have an external advisor who gives me his look and I contract the professional services necessary to carry it out. Distribution is the big pending task but as for most artists I think, at least those around me.

Then the work is rolled with the performances and that's how it was just done. *In comedy, until you confront creation with the public, you don't know what will work.*

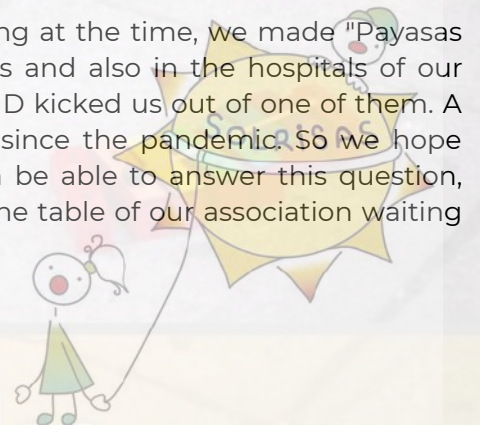
Also, as much as you know your clown character, it never ceases to surprise you and new things always appear to incorporate.

**In addition to working on your own projects, you are president of Solrisas, can you tell us what kind of activities you develop in the association?**

*"We transform environments through the benefits of humor, making the spaces we visit more pleasant and human".*

That is our end, but right now the partnership is at a tipping point looking at a new horizon to look at. We decided to bet on the professionalization of the clowns and clowns of the association and that has brought many changes.

We offered training at the time, we made "Payasas visits" in geriatrics and also in the hospitals of our city, but the COVID kicked us out of one of them. A lot has changed since the pandemic. So we hope that we will soon be able to answer this question, because it is on the table of our association waiting for an answer.



What kind of audience brings you more learning, the child or the adult?

Well, if we take into account that when the adult public comes into your world, it kind of goes back to childhood, I'd say everyone.

I have worked more for children and family audiences. Although many years ago I was afraid of children, or I did not know how to communicate with them. I imagine being a clown has helped me a lot with that.

Now with "Oleahí" I go back to the adult audience and I love it, I wanted to, I can go beyond limits that with the children's audience I can not afford. I can risk more from the clown and also put into play my jester who is willing to talk. It is a show that is being very well received among programmers. Mix the traditional with the contemporary musical, artistic and narrative.

Oleahí is a comedy buffoon and clown about the pursuit of one's dreams and that turns the male and female roles upside down, please tell us more about this piece.

It is born from the idea that the role we have had (and still have) men and women in patriarchy has been hard for everyone. It is a feminist show, which looks at feminism and equality from love. Understanding that man has also had a hard role.

In "Oleahí" appear the ancestors, existential doubts, rebellion... A woman who could carry a quarter of a cow on her own and a crying grandfather. Alicia Maravillas brings us this story full of equality.

What women marked your learning and artistic career.

Look, we'll start with Lina Morgan, whom I imitated since she was very young. I loved Lola Flores, with her poems, her dances and her broken voice. Then, because of my great aunt, I heard a lot of folk songs in her house. She sang and taught me... *Suaviza (Softens)* told me... So she's been a big influence, too.

Look, she sang with Lola Herrera, Juanita Reina and company, but since her mother died, her father wouldn't let her go on a trip to participate in radio competitions in other cities because she was afraid that she would be alone. She was born to be a great folklore but they didn't let her follow. She also appears in "Oleahí". Now I live with her at 90 years old, see if it marked me.



Alicia Sanz en Oleahí

The teachers I have had have also marked me a lot: Mar Navarro, Encarna de las Heras, Virginia Imaz, Caroline Drean, Ana María Bovo, Mercedes Asenjo, Emma Gómez etc.



Oleahí, "Las Mujeres" by Alicia Sanz



# V I V I A N A   D A L   S A N T O

## M U S I C



VIVIANA DAL SANTO, 1976 LA PAMPA, ARGENTINA

It sounds like a slow movement, a discourse with the flavour of a symphonic Latin America. Broad melodies, short phrasing, sweet and rough moments, which reflect the earth itself of this composer. Viviana is the silence of water, the keys of a piano turned into the liberating embrace.

An inner flight into your personal universe.

Fly the "*Chacarera*", the south pampeano, the river, the soul of Santa Rosa, its origin.

The broadest plain in a whirlwind, a violin, a guitar, a quartet, an entire orchestra speaking on the lips of this composer who fills us with refuge and relief.

*Tato López*

Viviana is an Argentine pianist and composer, Professor of Arts in Music (C.R.E.Ar.), Technician in Musical Arrangements, Graduate in Theory and Criticism of Music (National University of the Littoral) and University Professor (Juan Agustín Maza University).

**Pianist, composer, teacher, in which of these facets of your working life and Are you feeling freer?**

*The moments of my life in which I find more freedom, and it is a freedom genuine, honest with myself, given when I create music. It's in those moments, that I feel I can do what I want, show myself as I am, create own rules for each work or for each situation, express diverse feelings and in different ways. When I play the piano, even when I play my own works, creation work is already done, the rules are already raised. And while there is a certain degree of freedom, not as much as in creation. In teaching, on the other hand, I feel the enormous responsibility of providing the necessary and most honest and empathetic way possible to other people, who feel and think the music differently than me, but, when I'm creating music, I feel that world that is gestating I generate it and in it, I can live my way, with my way of being and of feeling and with my own expectations; even though that implies responsibilities and consequences too, which I can and want to assume.*

**What aspects do you think make up the character of a composer?**

I think we are all different. In fact, I am a member of the **Argentine Forum of Women Composers**, which gathers between twenty and thirty composers, and, in our meetings, conversations and interviews, precisely we talk about diversity of aesthetics, genres, styles but, in addition, of different experiences, inspirations, processes, etc. Still, *I think we all go through life looking for sounds, sounds, musical gestures... We are, somehow, explorers, researchers and observers of what happens at the sound level, body and even body in what surrounds us.* Consequently, I can say that we have, or we achieve over time, a fighting capacity to get our works are interpreted. That means neither more nor less, that we have to make our voice, a voice that is internal and that has to do with identity and intimacy of each one.

To sign a work is a great responsibility and, as work of the composers is solitary and individual, it is an obligation of each. Therefore, I believe that it implies a certain courage to make ourselves heard and face that we are the only ones responsible for what is expressed, in the face of criticism, gender difficulties, etc.



Argentine Forum of Women Composers

**Have there been female referents in your apprenticeship?**

Luckily yes and I am very grateful for that. I had many female teachers in the institutions in which I studied but I will highlight my two great teachers of music and life, with which I trained in private classes and which were generous, supportive, empathetic and understanding, as well as excellent teachers.

On the piano, my best reference is the Maestro **Diana Lopszyc**, great pianist Argentina, which knew how to understand everything I needed, at a time when that I felt I couldn't play, that the piano wasn't friendly, that my muscles weren't responded to what was needed. And I managed to get a pianist brand new. Besides, it made me feel safe on the piano and in life, and that is priceless. In the composition, my great teacher was the composer **Eva Lopszyc**, brilliant and profound creator, who taught me from the beginning of my journey in the composition. She also knew how to look inside to know what I intended in that way and to let myself be in my learning and in my convictions. I believe that much of what I am now as music I owe them, and that makes me proud.

"*The influence of the landscape in the construction of the musical theme pampeano*", is a book edited by Fondo Editorial Pampeano, of your authorship, in it you reflect how the landscape or climate is reflected in your work and construction of it. Tell us more about this intense and fascinating work.

This book corresponds to my thesis to complete the Bachelor in Theory and Criticism music. I was always interested in the music of my province (La Pampa, Argentina), the ways in which the environment "molded" the creation of that music and construction melody as a melodic, rhythmic, harmonic theme. Furthermore, there was no studio of that music from the intrinsic but in relation to the external (social, landscape, climate, human). To work on that, I chose approximately sixty works from different composers pampeanos and I analyzed them from musical aspects, from its melodic design and the rhythmic and harmonic influences observed in him, etc. Then, I put all that analysis to consideration of the relations that ethnomusicologist Pablo Vila between the arts and behavior or structure environment, etc. Beyond the specific and technical issues, it is a work that I liked doing a lot, because it helped me to understand a little more the music from my province. But in addition, it provided resources for my own compositions and, more importantly, helped me change the way I live the compositions that I work on the folkloric, *prompted me to be more observant of my place and to respect it more and gave me a different approach to how to look, listen and live that music and mine.*



Is there anything left in your current compositions of Viviana sitting in front of the little celestial piano from childhood?

It's hard to think of me from that babe who was so who was so eager to play a real piano. Only a few years later I was able to play a "big" piano, and since I never abandoned. However, I think there is something essential left of it, which is the desire to Learn, to create, to explore with sounds and instruments, and there is also the feeling of "place in the world", of protection and of knowing that there, nothing bad will happen to me, that I am safe.. In the composition in particular, there are the desire to create, to find what I mean and to insist on finding it and a very happy constant search. And, of course, remains the little piano, already restored after passing through the hands and childish curiosity, ornament in my house. And still sounds!



Viviana dal Santo "Chacarera en el alma"  
Premiered in March 2019, at the Cultural Center of Cipolletti, by Camilo Sanchez (clarinet) and the Rio Negro Philharmonic Orchestra, dir. Martin Fraile.

When do you begin to be aware of your need to create for the fight?

A few years ago I composed a work for clarinet and piano on the history of **Castalia**, chaste nymph consecrated to divinities, who is persecuted by **Apollo**, who tried to seduce her. Unable to continue her escape, she throws herself into a fountain of Mount Parnassus and so, that fountain remains as a powerful inspiration for the poets who drink their waters. At the moment of inspiring me to compose that work, I was only looking for a myth, a legend, a story. However, I found with this history of Greek mythology, which is harassment, at least seeing it from our time and with everything we have been able to learn. I think that was a moment when I first considered how to say, from the music, what that a woman feels in such conditions.

Then, going through several songs that have to do with other struggles that do not involve the feminine, I came to the play '**Women we are!**', requested by women, interpreted and directed by women and thinking about what we are, what we should be and what we want to be. I can't say that I'm a songwriter who works on the feminist struggle; however, I have the need to create about what we feel and live, trying to vindicate all those who have wanted to create and were silenced by parents, brothers or society. Although I have lived situations in which I had to work more than a colleague for the same achievement, at least I am able to compose, speak through my music, premiere my works, connect with other composers and composers, performers and audiences. That was not everyone's fate. I owe them all my respect and efforts. Therefore, *I try to work on what we feel, what we are, what constitutes us or has constituted us as women.*



III The Captives | We Are Women | Viviana Dal Santo |  
Directed by Alicia Pouzo | Orquesta Filarmónica de Río Negro



# VERÓNICA FORQUÉ

TRIBUTE



VERÓNICA FORQUÉ, 1955-2021 MADRID, SPAIN

*Natural, genuine, sincere,*

*Veronica Forqué: smile and flower in life and on stage.*



It is part of my sentimental memory, which is formed by observing and enjoying the theater or the cinema and thinking about it always returns me a scrap of images full of smile and tenderness.

Veronica was born in Madrid on December 1, 1955, in a family dedicated to art. She knew she wanted to be an actress when as a child she saw Mary Poppins for the first time. Her father, film director and producer José María Forqué, with whom she began to take her first steps in cinema, did not approve of her daughter being an actress, wanted to spare her the suffering of an uncertain future as an artist. Her mother the writer and actress Carmen Vázquez-Vigo who along with her father and grandfather Veronica the musician and composer José Vázquez Vigo brought to Spain from Argentina the radio novel, They formed the perfect breeding ground so that the passion and dedication of the Forqué were one of the main reasons why they gave their lives to interpretation.

At the age of 17, after completing her high school studies, she receives from her mother the question that for years had silenced her desires:

*And now what Vero? On this occasion it was resounding: Mom, I want to be an actress.*

Veronica Forqué studied dramatic art and began psychology on the recommendation of her father, who, given the precariousness of the sector, insisted on it, but Veronica did not finish this second career. After her studies, she debuted in the cinema with a small role without even crediting, in the film of Jaime de Armiñán: *Mi querida Señorita* (1972), a couple of years later, begins to work under the direction of her father in: *"Una pareja...distinta"* (1974), followed by: *"Madrid, Costa Fleming"* (1976) and *"El segundo poder"* (1976). In the 80's she makes the big leap to comedy and shoots with **Pedro Almodóvar**: *"¿Qué he hecho yo para merecer esto?"* Where she plays Cristal, a close and crystalline woman who ripped the tenderness and smile from the other side of the screen.

She is followed by a hundred interventions in cinema, theater, dubbing, television and theater direction.

She worked with directors such as Fernando Colomo, Luis García Berlanga, Fernando Trueba, Antonio Mercero, Mario Camus, Manuel Iborra, Clara Martínez Lázaro or Ángeles Reiné, who had her on several occasions.

*"La guerra de papá"*, *"Los ojos vendados"*, *"¿Qué he hecho yo para merecer esto?"*, *"Sé infiel y no mires con quién"*, *"Matador"*, *"La vida alegre"* in which he had her first starring role, *"Moros y cristianos"*, *"Bajarse al moro"*, *"Kika"*, *"Por qué lo llaman amor cuando quieren decir sexo?"*, *"Hacerse mayor y otros problemas"* or one of the most recent *"Salir del ropero"* with her friend Rosa Maria Sardá...and many other titles from the 50 years dedicated to the stage.



Verónica Forqué and Chus Lampreave in *¿Qué he hecho yo para merecer esto?*

She made us laugh and smile, soften us, empathize, open our mind and heart to those characters with so much personality and that like a perfect chameleon incarnated with a thrilling naturalness and with the splendour that he practiced both on the tables and in the day to day in her personal life.



Verónica Forqué and Juan Echanove in *"Bajarse al moro"*

Vero, as she named herself to feel at peace with herself, radiated spirituality, devoted much of her life to the encounter with peace, empathy and nobility, her travels to India, from a very young girl with her parents, they imprinted on it the imprint of the one who knows how to recognize the truth and recently recognized that it took almost a lifetime to learn what is really important: the small things, the day to day, the hug and the kiss, to laugh and share with those you love.

Veronica never gave importance, with four Goya awards to her credit, one Max award, several received by the Actors Union or the Silver Stills and so on, not resting on the shelves of her house, on more than one occasion she said that she did not know where she had his Goya awards, the "big heads" that seemed so ugly, two of them, she had given them to the one who was so grateful in life, the nanny of her daughter and her hairdresser in Granada, one had lost it and another was well kept in a box in the storage room of her house and is that for her, The royal awards were the recognition of the audience that in each of their performances filled cinemas and theaters or looked forward to a new chapter in one of their television series.



Max Award for Best Actress 2020

After a genetic ailment in the back and an operation in 2014, feeling that it did not gather all the energy that requires the staging and having more time to do it, she dedicated himself to imparting training, another of her passions, share their experience and also learn from their students, enjoy the synergy of the encounter with those who start and are working their trajectories. We were fortunate to have her in the Unitary School of Santiago de Compostela in one of its monographs.



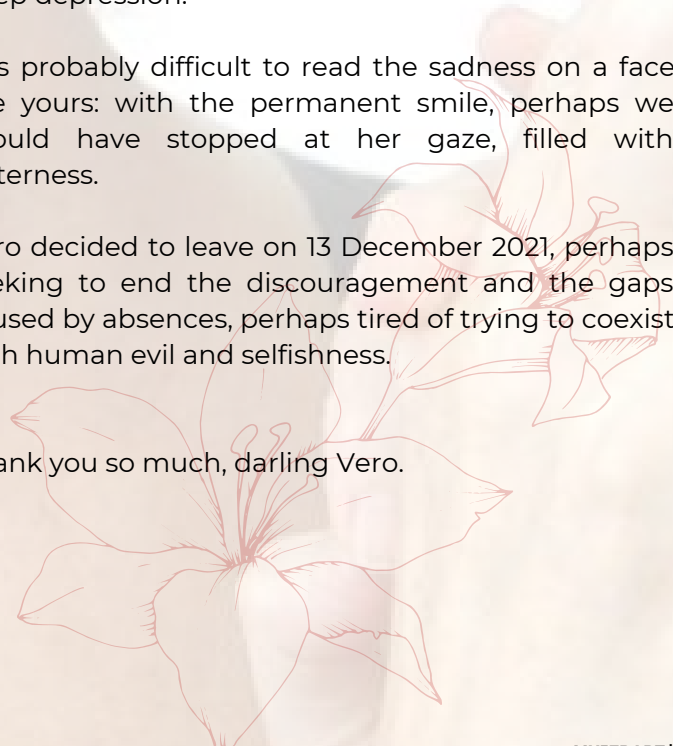
Verónica Forqué in Escola Unitaria de Santiago de Compostela.

Despite her permanent smile, absences hit her life hard, in 2014 her brother Alvaro Forqué died, film director to whom Veronica was very close, not only in the family facet as brothers because as she herself reported they were friends, accomplices and colleagues but also in the professional area. The loss of her brother, after the end of a long marriage and in 2018 the death of her mother, plunge Veronica into a deep depression.

It is probably difficult to read the sadness on a face like yours: with the permanent smile, perhaps we should have stopped at her gaze, filled with bitterness.

Vero decided to leave on 13 December 2021, perhaps seeking to end the discouragement and the gaps caused by absences, perhaps tired of trying to coexist with human evil and selfishness.

Thank you so much, darling Vero.



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