

Translated by Jennifer Grich
This exhibition is part of the II Festival Miradas de Mujeres



THREAD

AJG is holding the work of the well-known Brazilian artist Beth Moysés in Sevilla. Through her drawings, photographs, video, and installation, Moysés portrays deep social drama of gender violence using a large range of symbolism that revolves around romantic love, deceitful ideals and the principal causes of physical and psychological aggression against the female gender. Objects such as the thimble and needle, colors such as white and red, or elements such as water acquires a highly poetic significance that, in addition, are used in an impeccable manner. The use of these symbols relates directly with the desire for redemption for the female condition through these examples of sentimental links.

Uniting this symbolism brings forth ritual character, which conceives and explains the process of maintaining a purifying and cathartic order. The ritual as a form of exorcism, such as purification, does not pursue the acquittal of the executioner but instead the self-understanding of the victim.

Her work has a collective and liberating character, expressive and intimate, of grand subtle and refined esthetic, promotes a reflection of the semantic power with an extensive iconography associated with femininity.

It shows various pieces for the very first time in Spain, such as a series of drawings, the “Trans-bordando” video, and photographs united around the theme of sewing, female labor developed in a domestic environment and associated with the suffering pain of battered women.

Regina Pérez Castillo

THE THREAD OF ARIADNA

“A trace of blood in the snow from Madrid to Paris. Does it not seem beautiful for a song? He had no time to think about it. In the ghettos of Paris, the finger was an irrepressible spring, and she truly felt that the soul was leaving her through the wound.”

The work of Beth Moysés is at the same time multiple and unique, individual and collective. The artist is one of the rare Brazilians who confronts the taboo of working plastically with the drama of social character. Since the decade of the 90s she made countless entries in the field of feminine symbols, more precisely in the issue of gender violence, giving poetic form to non-conformism against the terrible and too common situation of domestic violence.

At first, Moysés explored the visual and semantic potential of elements such as wedding dresses, veils, roses, pearls, and the needle or the line, which work as metaphors of mythical romantic love – according to the artist one of the central causes of violence, physical and psychological, is against women –. After, she took it one step further and began to work with the terrible memory of common suffering, generating, with public performances, a type of purging pain. There is in these works a strong autobiographical connotation seen in this production. The environment of violence between her parents, lived by the artist from her childhood, serves as an important catalyst in this investigative process.

The languages, forms, and materials explored by Beth are quite different. However, there is something similar to an invisible thread that leads to the work of another, that connects – as did Ariadna – particularly focusing on the domination toward a broader contingent, and therefore less controlled, which is explicit and tries to revert the perverse process of dehumanization of women by those who consider women their possession. It is normal for the artist to divide her work in two big groups, one of the collective character and cathartic and others that are more expressive and intimate. In the first ones, there are diverse presentations organized by the artist in many parts of the world – beginning with the performance of 150 women, almost all, victims of violence, wearing wedding dresses through the Avenue Paulista, in the main street of Sao Paulo – as well as their video records. It is surprisingly large the number of performances shown around the world, with distinct versions in every country, some in Spain, a country which does not verify the same modesty in the treatment of dramatic themes that we find in Brazilian art.

To organize these performances all over the world, Beth Moysés has the help of different institutions and hundreds of women from different countries, creating a broad range of relations and links, which allow the elaborations of personal dramas to act together. These performances emphasize to have dry and theatrical characters, which at the same time are artistic expressions and elaborations of psychical drama. There are, however, another group of developing works by Beth Moysés that pertains to an intimate context, more controlled and autonomous. In works like the recent video “Trans-bordando,” the polished effect of the presentation gives place to the rigorous and intimate composition in the studio.

There are present, with a strange subtlety and a grand esthetic refinement, central aspects of her poetry. The video also works, but less explicitly, with the collective character of the matter of women - mistakenly treated as an individual problem when the truth is treated with a serious social disease, above all in a country like Brazil, that occupies an upsetting position in ranking of countries where there are more incidences of domestic violence of men against women, only surpassed by the African nations. But she also promotes a reflection of the semantic power of objects (thimble), attributes (the flow, lachrymal or menstrual), and normally feminine colors (red and white). Grouped together in a “sinuoso” drawing, referring to the idea of a map, the silver thimbles are accelerated by rain, whose origin is unknown and quickly becomes torrential. These recipients have a rare silver beauty containing drops of blood, are drenched by a liquid, are diluted in water, and they range from an insecure manner. They try to stand firm, but the virulence of the water, the strength of the redness, and the intensity of the vertical movements drowns the thimbles.

The scene refers to the story “Mi Sangre Sobre la Nieve,” which Gabriel García Márquez narrates the story of a young person that bleeds after pricking her finger with a rose, that was given to her for her wedding. Her finger is perforated by the thorn (another of the figures-symbols explored by Beth Moysés in works like “Despontando Nós”). But the wound, which seems superficial, is revealed to be deep and incurable. Translating the impossibility to change, this exposes the artificiality of the dream of a small bourgeois wedding, as the impotence of man against maturity and loving life against rules imposed for a guided life of individualism and by establishing perverse social ties.

(1) Excerpt from the story “Rastro de tu sangre en la nieve” (“Trail of Your Blood in the Snow”) by Gabriel Garcia Marquez.
In MARQUEZ, Gabriel Garcia. *Strange Pilgrims*. São Paulo, Record, 2005.

Maria Hirszman.
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Professor of Art History ECA-USP.

ABOUT BETH MOYSÉS

Lives and works in Sao Paulo, 1960



EDUCATION

Doctorate – Communication and Semiótica – PUC – Pontificia Univerisade Católica de Sao Paulo, Sao Paulo, SP, Brazil.

Masters in Art – UNICAMP – Universidade Estadual de Campinas, Campinas, SP, Brazil (1999-2004)

Visual Arts – FAAP – Fundacao Armando Álvares Penteado, Sao Paulo, SP- Brazil.

SOLO EXHIBITIONS

2013 “Hilo Conductor” AJG Contemporary Art Gallery, Seville, Spain

2012 Public Performance “Removiendo el Dolor” San Carlos, Uruguay.// Public Performance “Removiendo el Dolor” Aiguá, Uruguay.// Public Performance “Removiendo el Dolor” Pan de Azucar, Uruguay.// Public Performance “Removiendo el Dolor” Piriápolis, Uruguay.// Public Performance “Removiendo el Dolor” Maldonado, Uruguay.// Public Performance “Diluídas en Agua” Maldonado, Uruguay.// “Take Care of Yourself” Senac Iapa – Sao Paulo, Brazil.// Public Performance “Removing Pain” Sao Paulo, Cervantes Intitute, Brazil.

2011 “Herencia de mi Padre” Fernando Pradilla Gallery, Madrid, Spain.// “Diluídas em Agua” – Performance, Project “Bem Querer Mulher” // Pinacoteca do Estado de Sao Paulo. Sao Paulo, S.P. – Brazil.

2010 “Removing Pain” Performance – Installation – (November 25, 2010) (International Day for the Elimination of Violence Against Women) The University of Dublin, Trinity College Dublin, Ireland.// “Mujeres Veladas” “ Adora Calvo Gallery – Salamanca – Spain.// “Recuerdos Velados” Public Performance – (International Day of Women Organization Fund) – Bogotá, Columbia.// “Afterwards” – The Sycamore – Dublin, Ireland.

2009 “Diluídas en Água” – Performance in the Plaza Mayor - 5º Festival of Art of Castilla and León – Salamanca – Spain.// “Miedo” – Performance – Burial of a job in the cemetery of artists – Morille – Spain.

2008 “Lembrancas Veladas” Performance – Zendai MoMA – Shanghai – China.// “ Diluídas en Agua” The Women’s House – Zaragoza, Spain.// “ Diluídas en Agua” Performance – Expo 2008 Zaragoza – Spain.// “ Y Pasa “ Performance – National Museum of Art Reina Sofia (MNCARS) – Madrid – Spain.// “Despierta” Weber Lutgen Gallery – Seville – Spain.

2007 “Lecho Rojo” – performance – Párraga Center – Murcia – Spain.// “ENTRE- ROJOS” – Adora Calvo Gallery – Salamanca – Spain.// “Lecho Rojo” – performance – Domus Artium Museum 2002 - 3º International Festival of Art of Castilla and León – Salamanca – Spain// “ Reconstruindo Sonhos” – performance – Cáceres – Spain.// “Lecho Rojo” – performance – Andalucian Center of Contemporary Art la cartuja, Sevilla, Spain.// “ Auscúltame” – Fernando Pradilla Gallery – Madrid – Spain.

2006 “Cómo Cambiar el Amor” – EspaiQuatre – Casal Solleric – Palma de Mallorca. Spain.

2005 “Reconstruindo Sonhos” – performance – Montevideo – Uruguay.// “Memória do Afeto” – performance – Seville– Spain.// “Reconstruindo Sonhos” – performance – Las Palmas – Gran Canaria. Spain.

2004 Fernando Pradilla Gallery – Spain.

2003 Thomas Cohn Gallery, Sao Paulo, SP- Brazil

2002 “Memória do Afeto” – performance – Brasilia, D.F – Brazil.// “Memória do Afeto” – performance – Cibeles and Neptuno – Madrid – Spain. // America House; Madrid – Spain.// Femininas PhotoEspaña – Madrid – Spain.

2001 Thomas Cohn Gallery, Sao Paulo, SP- Brazil.

2000 “Memória do Afeto” – performance (Dia internacional da nao violencia contra a mulher) – Av. Paulista – Sao Paulo, SP- Brazil.

1998 Thomas Cohn Gallery, Sao Paulo, SP. – Brazil

1997 Thomas Cohn Contemporary Art, Rio de Janeiro, RJ – Brazil.

1996 Forro de Sonhos Pálidos, Capela do Morumbi, Sao Paulo, SP – Brazil.

1995 Itaúgaleria, Sao Paulo, SP- Brazil.// Itaúgaleria, Penápolis, SP- Brazil.

GROUP EXHIBITIONS.

2012 “Con Pación”, Marta Traba Gallery – Latin America Memorial, Sao Paulo – SP, Brazil.// “Arte, Genero e Ativismo” **Pinacoteca Universidade Feevale.** Novo Hamburgo, RS, Brazil.// “LA PALABRA AUDIVISUAL: palabra/imagen y acción” Center of Arts of Sevilla. Sevilla, Spain.// “IN-OUT-HOUSE. CIRCUITOS DE GÉNERO Y VIOLENCIA EN LA ERA TECNOLÓGICA” Politécnica University of Valencia.- Valencia, Spain.// “ArtRio” Feria International of Contemporary Art of Rio de Janeiro” Fernando Pradilla Gallery, Rio de Janeiro, RJ, Brazil.// “El elogio de la locura” Chirivella Soriano Fund. Palau Joan de Valeriola- Valencia, Spain./ SP-Contemporary Art Fair SP. Fernando Pradilla Gallery, Sao Paulo, Brazil.// “Arte e Genero”: cruzamento de olhares. Instituto Cervantes, Sao Paulo, Brazil.// Indomitable Women- Cycle of Art- In Cineteca-Matadero-Madrid- Spain. // VIII International Meeting of Art and Gender- film festival of Andalucía. Córdoba, Spain.

2011 “Contraviolencia” Room of Culture “SA NOSTRA” in Eivissa, Baleares Islands, Spain.// “Contraviolencia” Center of Culture “SA NOSTRA” de Palma de Mallorca, Spain.// “Fotografía Iberoamericana” Contemporánea II-(Space Projects) Fernando Pradilla Gallery, Madrid, Spain.// Madrid Foto- Fernando Pradilla Gallery, Madrid, Spain.// “Coleccionado o Tempo” Emilio Pi collection- Cervantes Institute Sao Paulo, SP. Brazil.// III Week of Ibero-American Film Festival of Andalucía Medina y Corella, . Córdoba, Spain. //ARCO- Adora Calvo Gallery- Madrid, Spain.// “Looks of Woman” Cultural Center of Spain in Mexico, Mexico City, Mexico.

2010 “VI International Meeting of Art and Gender” Sevilla, Spain. // “Imagen y the Palabra” The Rafael Botí Fund, Spain. // “Counter violence, Artistic Practices against the aggression of woman” KM Kulturunea Erakustaretoa. Donostia- San Sebastián, Spain. // “Santander Art Fair” Adora Calvo Gallery, Santander, Spain.// “Video Performance” “International Women’s Day”- University Trinity College, Dublin, Ireland.// “10 Looks” Garci Grande – Caja Duero, Salamanca, Spain. // 13º International Show of Women Realized for Women- Zargoza, Spain// “They Create” – Fernando Pradilla Gallery, Madrid, Spain.

2009 “Indomitable Women Show” – Miró Fund and BAC– CCCB – Barcelona, Spain.// Feria Valencia. Art 09- Adora Calvo Gallery, Valencia, Spain.// “Era Uma Vez Arte Conta História do Mundo” Museum of Contemporary Dragao do Mar”, Fortaleza, Ceará, Brazil.// “New Looks” 14 Brazilian Artists – Fernando Pradilla Gallery – Madrid, Spain.// “Era Uma Vez Arte Conta Histórias do Mundo” Cultural Center Bank of Brazil – Sao Paulo – Brazil.// “Identidades” Space Projects – Fernando Pradilla Gallery – Madrid, Spain.// “La Feminidad Craquelada” – Sevilla- Spain.// VV International Meeting ARTEYGENERO, Sevilla, Spain.// ARCO – Adora Calvo Gallery – Madrid – Spain.// “Cidades do Mar, Cidades Imaginarias” Cervantes de Salvador Institute– Bahia, Brasil.// “Future Nostalgic” Valencia, Spain.

2008 Art Santander Fair– Santander – Spain.// Foro Sur Fair 2008 –Cáceres – Spain.// CIRCA Fair 2008 – Puerto Rico.// ARCO Fair 2008 – Performance Red Layer – Madrid – Spain/ Exhibition Collection of Video and Film – National Art Center Museum Reina Sofia. Madrid. Spain. “Paisajes” – Video Program – National Art Center Museum Reina Sofia (MNCARS). Madrid – Spain.// “La Costilla Maldita” –Cultural Center Cajasol – Sevilla – Spain

2007 “Pantallas Sensibles” – Videos – DA2 Museum Domus Artium 2002 – Salamanca – Spain.// “Ultramar” Latin American Video Art –Cervantes Institute– Albuquerque – Mexico.// “Ultramar” – Latin American Vide Art –Cultural Center Sao Paulo – SP- Brazil// “Ultramar” – Latin American Vide Art –Cervantes Institute– Salvador – Brazil// New Media Festival 07 – Miami – USA. “Ultramar” – Hispanic American Video Art Cycle, Brasilia, Brazil.// Weber-Lutgen Gallery – Sevilla – Spain// Video Lounge: “Promise and Loss” Focus Gallery of the Seed Art Museum Louisville, Kentucky – USA.// “Miradas de Mujer” – Cultural Center of Spain – Montevideo – Uruguay.// 2º Cycle of Latin American video art, Valenciano Museum Institute of Modern Art IVAM. Valencia – Spain.// “La feminilidad Craquelada” –Alameda Room– Malaga – Spain.// “Mulheres Artistas – Olhares Contemporaneos” – Museum of Contemporary Art MACUSP of Ibrapuera – Sao Paulo – Brazil.

2006 “Desenho Contemporaneo” – Uberlandia – MG “Cárcel de Amor” Cultural Center of Spain – Lima – Peru.// “Paralela 2006” Sao Paulo – SP – Brazil .// “Videometry” Loop '06 Angel Gallery –Barcelona – Spain.// “La performance Expandida” Rafael Botí Fund. Córdoba. Spain.// “Cárcel de Amor” – CaixaForum, Barcelona – Spain.// Arco- Contemporary Art Fair – Fernando Pradilla Gallery, Madrid. Spain.// “Cárcel de Amor” –Luis Seoane Fund, Vigo, Spain.

2005 “Cárcel de Amor” Párraga Center, Murcia, Spain.// “Cárcel de Amor” - Film Festival Canaria of the government Canarias, Tenerife, Spain.// “Cárcel de Amor” d’Arte La Panera Center, Lleida, Spain.// “Cárcel de Amor” Andaluz Institute of the Woman, Málaga, Córdoba, Spain.// “Cárcel de Amor” – Artium, Museum and Contemporary Center Vasco, Álava- Spain.// “Lab0.5 / Gender – Cultural Center of Spain in Montevideo.// “Cárcel de Amor” – Center of Art Caja de Burgos – CAB- Burgos – Spain.// “Afinidades Eletivas” – Cultural Space of Campinas – Campinas – SP – Brazil.// “El reverso del cuento de hadas” – Workshop – El Escorial – Spain.// “Cárcel de Amor” Space of Contemporary Art of Almagro – Almagro, Spain.// “Circunvolvendo” – Performance – Occupation Project – Paço das Artes – Sao Paulo – SP – Brazil.// “Cárcel de Amor” –Visual Audio – National Museum and Center of Art Reina Sofia, Madrid – Spain.// “Don’t Call it performance” Konzeptkonstmuseum – Pydboholm – Sweden.// “Art In Feminine” –Pilar and Joan Miró Foundation– Palma de Mallorca, Spain.// “Carrera de Fondo” – Exhibition Room Santa Inés – Seville – Spain.// “Arte y Género” Video Cycle– Seville – Spain.// ARCO –Contemporary Art Fair– Fernando Pradilla Gallery – Madrid –Spain.// La Costilla Maldita – CAAM – Atlantic Center of Modern Art, Las Palmas Gran Canaria, Spain

2004 Still Life – Naturaleza Morta _ British Council and MAC Niteroi – Rio de Janeiro, Brazil.// Paralela – Sao Paulo – SP – Brazil.// Lord Palace Hotel – Room Instillation – Sao Paulo – SP – Brazil.// Don’t Call it Performance – Neighborhood Museum –New York, USA.// No Lo Llamas Performance – Domus Artium 2002 – Salamanca – Spain.// Still life – Naturaleza Morta _ British Council and MAC USP – Sao Paulo, SP – Brazil.// ARTECO –art gallery – Lima, Peru.// ARTEBA –Contemporary Art Fair– Buenos Aires, Argentina.// Workshop – America House, Madrid, Spain.// DNA – ARTEEMDOBRO Art Gallery, Sao Paulo, SP – Brazil.// ARCO –Contemporary Art Fair Madrid, Spain.// Paço das Artes – Special guest – Sao Paulo, SP – Brazil.// Art and Gener – Seville Conference – Spain.

2003 Small Formats – Lemos de Sá Art Gallery – Belo Horizonte – MG, Brazil.// Heterodoxia –Cultural Foundation Joao Pessoa – Joao Pessoa – PP – Brazil.// 40 Years, 40 Artists- Contemporary Art Museum of Ibirapuera MACUSP – Sao Paulo – SP – Brazil.// Heterodoxia –Goiania Edition– Visual Art University Gallery, UFG, Goiania, GO- Brazil.// Heterodoxia- Latin America Memory – Sao Paulo – S.P – Brazil.// Pluralidade – Santa Catarina Art Museum – MASC- Florianópolis –SC- Brazil.// Heterodoxia – Metropolitan Art Museum – MUMA – Curitiba – PR – Brazil.// Pluralidade na arte brasileira – arte e perquise gallery – Vitória – E.S. Brazil.// Pele, Alma – CC BB – Cultural Bank Center of Brazil – Sao Paulo S.P. Brazil.// Kolams Art Gallery – Belo Horizonante – M.G – Brazil.

2002 Feminine Art – video / “Memória do Afeto” – Programa Metrôpolis – Spanish Television – TVE – Spain.// Sala da Memória –Cultural Contemporary Space Venancio – ECCO – Brasilia – Brazil.// Mapa do Agora –Tomie Ohtake Institute– Sao Paulo –SP.//V PhotoSpain Festival – Madrid, Spain.// Illustration – “A Noiva do Rei” young book – author Kátia Canton. ed. DCL, Brazil.// “A Busca de um Sentido para o Mundo” – Alfredo Museum – Andersen, Curitiba, PR – Brazil.// ARCO Contemporary Art Fair, Madrid, Spain.

2001 Contemporary Brazilian Art – Extension Center of the Pontificia Catholic University of Chile, Santiago, Chile.// Virgin Territory- The National Museum of Women of the Arts, Washington, USA.// Room of Memories – Recoleta Cultural Center, Buenos Aires, Argentina.// Mosaico, Mosaico Branco. Por 60 mulheres” – Performance, Cultural Bank Center of Brazil, Sao Paulo- Brazil.// Arte BA, Thomas Cohn Gallery, Buenos Aires, Argentina.

2000 Arte BA, Thomas Cohn Gallery, Buenos Aires, Argentina.// Female Profile , MAC, Campinas, SP – Brazil.

1999 ‘FIAC’ 99, Thomas Cohn Gallery, Paris, France. //About Rosas, Absences and Flames, Cadiz, Spain.// Extra Small, Extra Large, Marina Potrich, Goiania, GO- Brazil.// Receptáculos, Museum of Contemporary Art, MACUSP, Ibirapuera, Sao Paulo, SP – Brazil.

1998 “Preview 98” Thomas Cohn Gallery, Sao Paulo, SP – Brazil .// V Room of Visual Arts MAM Bahia, Salvador de Bahia.

1997 Fourth room of visual arts MAM Bahia, Salvador de Bahia – Brazil.// Bienal Art Invitational, Iturralde Gallery, Los Angeles, USA.// Paço das Artes, Season of Projects, Sao Paulo, SP.- Brazil.// ARCO Contemporary Art Fair, Madrid, Spain.// EXPOARTE 97, Guadalajara, Mexico.

1996 FIA Ibero-American Art, Fair Caracas, Venezuela.// Fourth Room Victor Meireles, Florianópolis, SC – Brazil.// Twenty-first Room of Art of Ribeirao Preto, SP – Brazil.// Room of Art of Jacareí, SP- Brazil.// Room of Contemporary Art of de Santo André, SP- Brasil.// Second Room UNAMA de Small Formats, Belém, PA – Brazil.

1995 Fifth Biannual of Santos, SP – Brazil.// Froom of Contemporary Art of San Andrés, SP- Brazil.// Gabinete de Arte 144, SP – Brazil.

1992 Paintings, Casper Libero Foundation, Sao Paulo, SP – Brazil.

1989 Designs, Montesanti, Sao Paulo, SP – Brazil.