



Indignadas

María María Acha-Kutscher

15.09.2021 – 20.11.2021

ADN Galeria presents the project *Indignadas* by María María Acha-Kutscher. The opening will take place on September 15, from 12:00 to 19:00, as part of the Barcelona Gallery Weekend and will be attended by the artist.

The work of María María Acha-Kutscher (Lima-Peru, 1968) focuses on women: their history, the struggles for emancipation, equality, and the cultural construction of femininity. Acha-Kutscher organizes her work into long-term projects, and for each one she develops a unique language and methodology. Each of her works is an artistic product in itself, but they are also instruments of social change that contribute to political transformations, especially for women. She defines herself as a feminist artist, and she believes in art as a powerful political tool.

The exhibition *Indignadas* (outraged women) brings together a selection of images from the homonymous series in which the artist has worked for the last 9 years. This series is part of *Women Working for Women*; a project conceived for public spaces that recovers the history of women. *Indignadas* consists of the visual record of female participation in public protests around the world.

Indignadas

by Semíramis González

When French revolutionary Olympe de Gouges called women to action in 1791, she was yet to learn that her destiny lied at the guillotine. In fact, in her Declaration of the Rights of Women and of the Citizen, she includes the guillotine as a reference to demand that women could also occupy spaces of public exposure. With this speech where Gouges was strictly addressing women : "Woman, wake up, the appeal of the reason is heard throughout the universe; recognize your right," she became a victim of what Celia Amorós called "ruinous alliances", something that feminists have known all too well throughout history. We defend the causes that represent social progress for all of us, but when it comes to claiming what specifically affects women, our demands take a backseat and our issues are to be resolved later.



María María Acha-Kutscher,
Indignadas. No me cuidan me violan. México,
2019-2021

With this in mind, since 2012, María María Acha-Kutscher's continuous exercise of research, representation, and visibility of women within different manifestations is a true declaration of intent. The artist has created hundreds of drawings that illustrate the strength feminism has gained globally over the last decade. Turning these anonymous people into protagonists who fill the streets in protests such as 15-M, Occupy Wall Street, Black Lives Matter, or from feminist collectives like Femen, SlutWalk (March of the Whores), #MeToo, or Ni Una Menos, is a feminist act in itself to show the strength of activism around the world.

The work of María María Acha-Kutscher draws a round-trip circuit between the collective experience of the feminist struggle and the individual experience of the artist: if at first, Acha-Kutscher starts from photographs that we find in the media to create portraits digitally, is to then return them to the street in the second part of the work. These images are printed on large canvases and publicly exhibited while also being circulated under creative licenses on social media by activists themselves as a communication tool in their demonstrations and campaigns.

Indignadas is an exhibition that puts on the table the importance of feminists in the major social changes of our century, and not only in those related to their agenda; feminism knows that any advance in human rights is beneficial for citizens and also decisive for women. Keeping a feminist perspective in the analysis of our reality is fundamental to construct other stories that take into account the particularities of each and all. In my opinion, Acha-Kutscher reminds us of our responsibility in this matter, in recognizing, vindicating, in reporting from feminism, from democracy.

Adrienne Rich analyzed how feminist literature also encounters time and again a historical silence that presents each author as an exception as if there had been no previous ones, neither other contemporaries nor prior influences.

"The entire history of women's struggle for self-determination has been buried in silence over and over again," she points out. Rich denounces this orphanhood of its own tradition as a patriarchal procedure to deactivate the creations of women and this is precisely what this project transfers here to the visual. The images in the exhibition include ten portraits of feminists in different marches, six half-body images with proclamations written on them, and two larger ones of protests by Femen and SlutWalk in Paris.

It is particularly curious how the use of words appears in the drawings and connects with one of the central questions of the feminist debate in recent years: how to transform something as powerful as the language to re-signify everything that has been left out. Just as the writer Marta Sanz vindicates the use of language from feminism as a weapon loaded with the future, Acha-Kutscher's images present visibility of what is easily forgotten, of the historical narrative that continues to exclude us as it is being written. "Fuck your morals", "Women do not give up", "Let it be a law", "I believe you" or "It is not abuse, it is rape" are part of this use of the words inscribed on the bodies of women as a mantra reminding us that sometimes yelling is not enough.



María María Acha-Kutscher,
Indignadas. SlutWalk Paris,
2015-2021

Hegel had already pointed out that concepts unfold their meaning through history, and so despite the obstacles posed by academies protected by centuries of patriarchy resistant to change; the conceptual re-signification of words is one of the spearheads of feminism. We have seen how institutions, impregnated with sexism, have justified violations, rejected terms such as sorority, discredited victims, and in doing so they have become banners of privilege. Feminists for their part have taken language to give it a new sense of fight, to respond to aggression, taking the streets with their screams, bodies, voices, and images. Feminism replies in multiple ways to patriarchal justice, police violence, and the structural sexism of the discipline of art history. In this exhibition, we see how culture is fundamental in that change, hence the importance of showing the name and cause of the protests to which the images belong.

In *Indignadas* we also find creative transfers that sometimes come from activism, other times from art, and vice versa, the very meaning of performance as part of activism and, to what extent they influence each other. This is seen in the powerful image of a Femen woman being detained by a police officer, a symbol of patriarchy crushing the demands of women.

Indignadas is part of the feminist genealogy that in 2018 made its leap to the international scene and showed, globally, its strength. From one side of the planet to the other, the voices against sexist violence are multiple, and they will not be silenced, despite reactionary attempts. As seen here, we remain with our bodies, words, our screams, and images. They want us to be quiet, but they will find us head-on.



[Mària Marìa Acha-Kutscher](#)
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