

Toxic Lesbian is, since its origins in 2005, the name that this artistic project has under the guidelines of New Genre of Public Art, Community Art and Cyberfeminism, which is carried out in collaboration with the public and institutions. The pieces by Toxic Lesbian do not fit in standard categories of unique commercial works but are produced in the framework of performances, video creation, netart or urban intervention from the principles of copyleft.

Community Art, work in progress or **Public Art** in the sense American artist Suzanne Lacy explained at “Mapping the terrain”, are referential Toxic Lesbian key words. Toxic Lesbian collaborates with this artist since 2010.

An essential concept of its proposals is to generate works that do not have a commercial format but ephemeral and easy to disseminate ones, in relation with political Cyberfeminist artists manifesto about Technologies and the use of the Internet. In this context Toxic Lesbian has collaborated with digital and cyberfeminist artist Shu Lea Cheang since 2011.

Toxic Lesbian has worked with some of the main art and cultural places in Spain as Museo Nacional Centro de Reina Sofía, Centro de Arte Contemporáneo Matadero, Círculo Bellas Artes, Casa Encendida, Medialab-Prado from Madrid, Museo de Arte Contemporáneo de Castilla-León, Arteleku Donosti, Centro Andaluz Arte Contemporáneo from Sevilla; it has participated at some of the main digital and public art European manifestations like Transmediale, European Media Facades Festival; with Community centres in Spain, France or Belgium; and with social partners and global Human Rights organisations such as Amnesty International, ILGA World, Women’s Link Worldwide Merhaba (Belgium) or ACNUR (Spain) or several LGBTQI local partners.



**TOXIC
LESbian**

The Kiss

Selected project for the Imagina Madrid 2018 call for projects, Intermediae, Matadero. Madrid City Council.

The Kiss” cultivates caring and the creation of community in Madrid’s Bellas Vistas neighbourhood as well as the symbolic redefinition of Calle Topete and its (cartographic and emotional) memories. The project is rooted in the participation of local residents and pays particular attention to female residents, in an analogue and virtual community-created project. Taking a feminist perspective, the piece’s foundation is an essential and often overlooked aspect of how human relationships which, at the same time, is symbolically one of being the key drivers of communities: women’s emotional narratives.

This initiative grew out of testimony from female residents in the Bellas Vistas neighbourhood about the problems in the area. Listening to them, they displayed strong convictions about rebuilding the community-based networks which had broken down over time as a way of restoring safety and quality of life in the area.

The artistry of this piece lies in its netart piece, observing intimate relationships of affection, romantic encounters, disaffection, conflict and intimacy from the gender perspective. The work seeks out personal and direct testimony giving a first person account of the hidden core of the description of amorous relationships, love as a laboratory of a new social order. These testimonies uncover personal relationships, nexuses and esteem for others, the emotional memory, encounters, putting a spotlight on all of the symbolically relational aspects of community. More specifically, it proposes a virtual itinerary through Madrid’s Calle Topete using Google maps technology.

The second art piece was made by the urban intervention at the street itself so passing through the virtual to reclaim the streets by women. It was displayed over facades, balconies, and the display windows of Topete in Madrid, with the disposition of 20 large scale printed canvas. To bring about this intervention, Toxic Lesbian coordinated informative and characteristic activities related to the community of the neighborhood, with the purpose of complementing the placement of the art pieces on the street’s facades.

Ending the project a mass-media campaign was taking over in order to balance the stigma thrown by sensasionalist media against the neighborhood. Several newspapers, radios and tvs were engaged with the demandings of these women asking for a new symbolic reference for Topete Street.



Tomboys, Butches, Trans, Women Bedesemers

“Gender Choreographies” exhibition, CCCB, Contemporary Culture Centre from Barcelona (2019).

Projections of urban façades in Madrid neighbourhoods, funded by Madrid Council (2017).

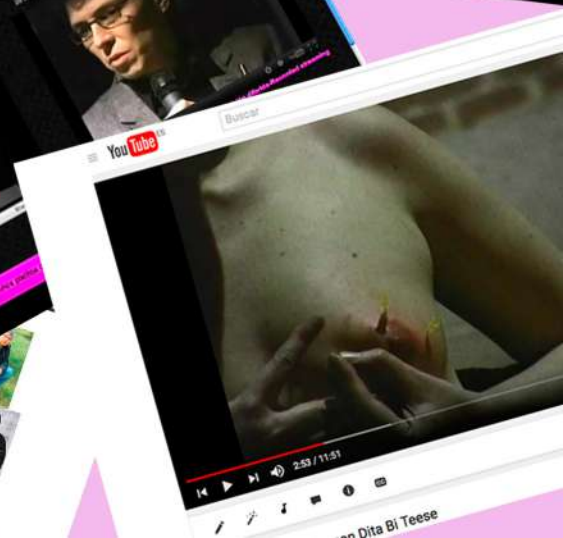
**Production Grant from Madrid Council, Matadero Contemporary Art Center. (2012)
Urban action at Sol metro station, Madrid.**

Art residency for production at Sierra Contemporary Art Center, Huelva, Spain (2012).

Performances and various cultural events at Intermediae, Matadero Contemporary Art Center. Madrid (2010-2016). Social centers: Tabacalera, Patio Maravillas (2010). Social BDSM centers in collaboration with artists like Shu Lea Cheang and the gender debate group from Medialab Prado, Madrid (2011-12).

Work in process project from 2007 to 2016 developed in collaboration with social groups, institutions and activists.

The proposal aims to work about gender identity with a feminist approach in relation with butch lesbians, tomboys, transgender FTM, BDSM feminist women practicers, transexual women or dandys women, through online and alive performances, urban screenings, live streamings, interviews, open dialogues, land performances, projects in collaboration with other artists like Shu Lea Cheang, or cultural events with LGBTQ organisations.



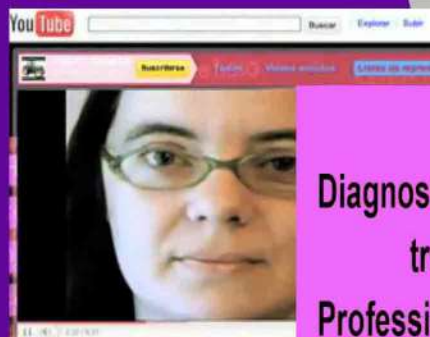
Tales are Never Told

Círculo de Bellas Artes Contemporary Art Workshop, Madrid (2010).
Open Up Workshop at Medialab-Prado, Madrid (2010).
Matadero 2010 Mobility Grants, Madrid Council.
European Media Facades Festival 2010, Transmediale.
iMal Digital Culture Centre at Brussels (Belgium), and
Public Art Lab Berlín (Germany) presentations.
In collaboration with FEMASAM (Mental Health Associations)
Funcionamientos Workshop, at Medialab Prado, Madrid (2012).

Developed as an art in process and community art project in collaboration with people with mental health problems diagnosed, therapists, families, activists, that generated an image with critical testimony about the stigma of madness, also from the point of view of the gender and sexual orientation.

It started in Madrid in 2009 at Circulo de Bellas Artes following at La Casa Encendida, both cultural and art centers of the city. In 2010, the project was selected to be produced in Medialab-Prado at Open Up workshop for Media Facades projects. Social collaborators making part of mental health context and LGBT activists, helped to build the images and texts of the project during the workshop. Afterwards, Medialab-Prado selected this project to be presented at the Media Facades Festival and public media facades from art spaces in Brussels and Berlin exhibited it. Media Facades Festival Europe 2010 (MFF 2010) is an urban media art project that interconnects seven European cities through urban screens and media facades located in public spaces. Artists and media designers show throughout Europe specially developed art projects, during screenings and Joint Broadcasting Events, opening a global window to create dialogue. This public presentation included an streamed action in Madrid streets, Brussels and Berlin, where passersby could leave their opinion about this topic.

The meaning of stigma in mental health is taboo for society, surrounded by prejudice against the dignity and installed in all aspects of our environment (media, literature, film ...) that maintains the belief of a shameful reality that must remain hidden.



Isabel
Diagnostic:
trouble bipolaire
Profession:
activiste social, écrivain



Carmen
Einige Frauen wählen die Verrücktheit als Mittel, um gehört zu werden

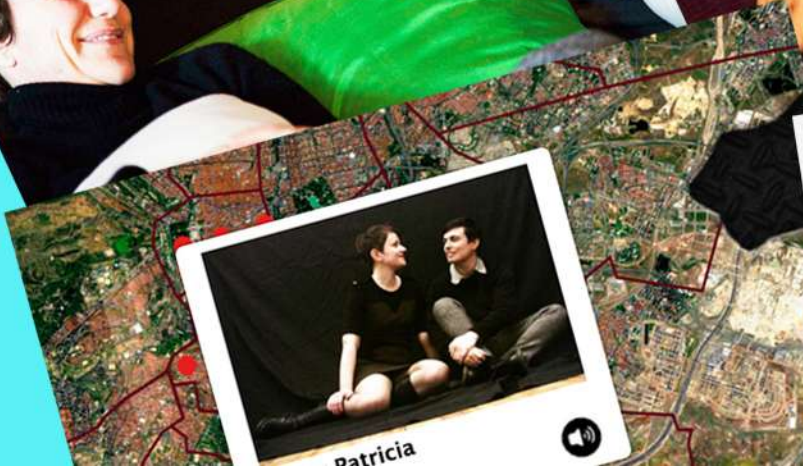
Intimate

Madrid Destino, World Pride (2017).

Creative grant, Department for the arts, Madrid City Council (2018).

Via a number of projects, 'Intimate' approaches real case studies of relationships among women, their daily routines, conversations, personal processes.

It investigates the dialogic approach and sensitivity of the female spectrum, delving into their symbolic and referential values. It began in 2016 with the short animated feature 'Dita and Patrícia session' and then, in 2017, 'Intimate, the series', a web series broadcast live and focusing on romantic relationships among women. With 'Intimate (Cartography)' in 2018 the spectrum broadens to a range of relationships: neighbours, sisters, girlfriends, mothers and daughters, from the feminist perspective.



Trash and Tension

Museum for Contemporary Art from Castilla-León in collaboration with the Isadora Duncan Foundation (2010).

Reina Sofía Museum and Contemporary Art Center, Madrid, in collaboration with the artist Suzanne Lacy (2010).

Matadero Contemporary Art Center, Madrid in collaboration with Women's Link Worldwide and Migrantes Transgresorxs (2010).

The Tabacalera, Madrid, Generatech feminist Festival (2010).

Arteleku, Donosti, Feministaldia feminist Festival (2010).

Vaartkapoen Centre at Molenbeek, Brussels (Belgium) in collaboration with Merhaba and muslim women associations. Financed by the Communauté Flamande and Fédérations Mondiales Démocratiques (2011).

University Complutense, Madrid, in collaboration with the LGBT organisation RQTR and Amnesty International.

Trash and Tension explores the exclusion from a feminist point of view and describes the landscape of marginalisation. It analyzes the circumstances surrounding the people who suffer this violence. It is an art in progress project in collaboration with several cultural institutions in different European cities, social organisations and activists. The project scheduled alive and online performances, open dialogues and interviews concerning muslim women in Molembeek neighbourhood, single mothers in León, or testimonies from women having a mental health problem among others.



When love in Africa costs your life

**El Ranchito art production residency,
Matadero Contemporary Art Center,
Madrid (2011-12).**

Complutense University, Madrid (2011).

**In collaboration with Amnesty International
(QueerAmnesty, Switzerland), the LGBT
organisation RQTR and the LGBTQ
and racialized people's rights for
Merhaba (Brussels).**

**Sub-Saharan women, lesbians or not.
Asylum seekers, migrants or even
European citizens. Women loving women in
African countries, where love costs you
your life or being raped.**

**In collaboration with human rights
defenders organisations as Amnesty
International, Merhaba, CEAR, Women's
Link Worldwide or ILGA World and artists,
queer, feminists and black women as
sudafrican photographer Zanele Muholi.**

**Project took place as a work in progress
public art project: performances, Vj live
sessions, interviews, interactive urban
facades screenings, music concerts or
open dialogues.**



LesGay-Legal-Letal

Project carried out as part of the Creative Arts Grants Programme of Matadero-Madrid.

Intermediae, Matadero 2009.

Sevilla Center for Contemporary Art, CAAC. XoY project, 2009.



Femenino Visual 04: LesGay-Legal-Letal

LesGay-Legal-Letal was a project for artistic creation and in support of lesbians that generate four pieces in real time arising from interaction with the public. The project was centred on female homosexuality and insufficient legal support provided by the Government to guarantee lesbians' rights, based on performances, video recordings, discussions and Internet transmissions. The actions were about real situations lesbians are faced with when they exercise their civil rights to carry out their public lives without hiding their orientation. Toxic Lesbian showed how, behind an image of equality proclaimed by government institutions, this sense of a lack of protection felt by lesbians leads many not to freely and publicly exercise rights and to suffer from situations that undermine their dignity as persons. The project served as a nexus between contemporary artistic creation and current reality, a living portrait and testimony that reflects a historical moment in Spain.

This piece by Toxic Lesbian portrays the creative process generated during four onsite and virtual Internet sessions, performances taped created for live interaction at the same time other proposals were offered to the public.

This visual creation engage collaboratively with the audience and guests each day, taking part in the following: onsite, performers with open interaction; screenings of the actions; roundtable debates with screenings of previous dialogues; interviews with attendees. Virtually, it was carried out on its You Tube with 32 taped files; screenings of interviews and performances; live streaming of each session; mailings with e-bulletins and a presence on the social networks.

The actions scheduled by Toxic Lesbian generate, monthly, proposals in real time. The first was a performance and an open dialogue on homosexual marriage; the third one was about the existence of new families in Spanish society generated by lesbians; the last connected with lesbians from abroad via online analyzing the social situation in other contexts where lesbians, though they have fewer legal advantages, actually experience greater freedom on an everyday basis in their lifestyle choice.



Femenino Visual 04: No está el horno para bollos

