

Exhibition Guided Script

Welcome to the guided script for our arts exhibition! This script is designed to help attendees, including members of the disabled community, navigate and understand the exhibits. Each section introduces an exhibit, provides curatorial notes, and offers a visual description to enhance accessibility.

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Hello! Welcome to AWID's guided art tour. I'll be guiding you through all the exhibitions and installations at the AWID Forum. This tour is designed to be experienced at your own pace. At any time, feel free to pause, reflect, or move through the space in a way that feels comfortable for you. We hope the artworks you'll experience on this tour will inspire you towards connection, healing, thriving, resistance, and solidarity! This tour is designed with accessibility in mind. We've included accessibility notes for those with different mobility or sensory needs. If you're navigating the space in a wheelchair or using any assistive devices, I'll give you information about the terrain, inclines, or changes in surfaces. Please feel free to use your cane, wheelchair, or other assistive devices if needed. You can also adjust the pace or route as necessary. For those with visual impairments, I'll be describing the artworks and their surroundings in detail.

We've started our tour at the #VisibleWikiWomen campaign - an annual global feminist campaign to bring images of black, brown, queer, trans, indigenous women, and non-binary folks from the global majority to Wikimedia Commons. Join the photobooth to document our plural existence, resistance, and feminist joy - they'll be around over the next few days! Head over to Exhibition 1 next...

1 - Womanifesto Art Exchange: WeMend / Womanifesto Archive

Visual Description

For our first stop, we'll move towards the WeMend participatory installation, facilitated by Womanifesto.

A little bit about Womanifesto, an arts collective established by a group of women artists, writers and activists centered around friendship and hospitality. Womanifesto started in 1997 with presenting group exhibitions and went on to develop a diverse range of activities spanning community-based workshops, publication, internet-related projects, and residencies. While the original aim was to strengthen links between and visibility of women artists from the region and beyond, that aim developed to include exploration and valuing of local cultures including artisanship, and links between traditional and contemporary art practices. In keeping with the unfolding life events of the collective's key organisers, Womanifesto developed projects with flexibility opening up diverse ways of doing and by not setting final outcomes but supporting for things to evolve organically. Since 2019, the Womanifesto archive consisting of photographs, videos, artworks, documents, publications and other ephemera archived by the artists over three decades was digitized by Asia Art Archive for their Research Collection, and has been

exhibited in multiple cities. Womanifesto's sustained development as an artist-led initiative since the very beginning has supported women's practice through innovative projects centered on multi-generational gatherings and collective generosity providing significant opportunities to connect and re-connect.

Here, we encounter WeMend - Womanifesto's a participatory workshop- installation and social space, inviting visitors and community groups to join in the ongoing activity to sew/embroider/patch/upcycle pieces of fabric together.

The cloths coming together in diverse sites, each with unique cultural imprints, are merged as one continuous piece and installed as a shelter-like structure at exhibitions where visitors are invited to continue attaching patches and make the fabric grow.

Engaging in this meditative hands-on activity with sewing at its core is to nurture linkages with each other and in turn with all that surrounds us. In our fragmented times WeMend explores the possibilities of convergence, offering time and space to slow down - to commune, converse, and connect - individually and collectively contemplate on both material and non-materials matters in our lives.

For AWID Forum, we invite you to:

Bring your own pieces of fabric: off-cuts, pieces of old garments, and so on - carrying personal stories and cultural origins, to share with the group.

You are invited to hand sew the fabric pieces to form a larger connected piece at your own leisure during the 4 days of the AWID Forum.

You can patch, embroider, etc. The process is open to what you would like to do and no special skills are required - just have fun!

Nearby, you'll come upon the Womanifesto Archive. It consists of photographs, videos, artworks, documents, publications and other ephemera archived by the artists over three decades.

The archive begins in 1997: Womanifesto was conceived of as an international women's art event by a group of Thai women artists, writers and activists following an exhibition titled 'Tradisexion' in 1995. Facing lack of spaces where they could meet and show, the first event presented works by a group of eighteen women artists, Thai as well as coming from neighbouring countries and from further away. The participating artists were hosted by Nitaya and Varsha in their homes, and these became crucial spaces where informal conversations, our unique perspectives, experiences and our art practice - could be shared.

In 1999, Womanifesto held a second event, which included a larger number of artists and took place over 2 days in the outdoor spaces of Saranrom Park in Bangkok.

In 2001, they a community-based workshop. The Initial idea was to go and stay for 10 days somewhere rural and preferable within a community of artisans and start conversations based on that exchange. The workshop was set up on Boon Bandarn farm in Kantharaluk, N E Thailand, on the invitation of Khun Pan Parahom, owner and resident of the farm. It was a 10-day talkfest centered around friendship, fun, learning and exchanging ideas, and not necessarily about making art to exhibit. The focus was to engage with the local community, on craft traditions and hand-making processes. The participants were also asked to focus on the position of women in this rural community, and the wealth of stored knowledge that has been handed down from generation to generation. Also set up were workshops led by the artist to include school children from the area, and an open-day celebration took place on the last day.

In 2003, they launched a publication called Procreation/Postcreation. They held an open call for participation circulated via email and personal networks and the responses / works were mostly received digitally. It was a form of a mail art project using the Internet. The publication was conceived in the form of a box containing the works printed on individual sheets of paper.

From 2005-2006, Womanifesto used their website to launch 'No Man's Land' - which explored ways in which culture is promoted by states to increase a sense of national identity. Cyberspace was conceptualised simultaneously as a borderless zone, as the site of the border, and as the part of individuals that escape such definitions.

In 2008, they reconnected with the farming community and continued the conversations from 2001 through a residency project that was realised on Boob Bandarn Farm, explicitly to explore the links between traditional and contemporary art practices. They specifically brought different generations together as residents for the month-long period. Along with developing works individually or collaboratively, as before in 2001 students from local schools, regional technical institutes and art schools were invited for workshops set up by the artists.

From 2018 onwards, Womanifesto exhibited across multiple cities around the world. Their next exhibition will take place at the Sharjah Biennale 16, in 2025.

2 - Data sets and AI - reimagining the digital tapestry through a feminist lens

Curatorial Note

AI compresses information in the form of data which excludes marginalised realities. We will annotate datasets from a feminist perspective through artistic expression to create a tapestry of data points that counter and build a new perspective of AI in the context of bodies, spirits & autonomy.

3 - Poner el cuerpo o el futuro ya es feminista

Curatorial Note

A workshop/laboratory and participatory art project that focuses on the reconnection and knowledge of women's bodies, experimenting with somatic and visual arts practices and directed towards the collective production of a piece in-situ in the format of a manifestation banner. A space of reflection on how the expression "poner el cuerpo" can mean listening to one's own body in search of a collective body.

4 - Diary of Ruptures

Curatorial Note

This diary is a collective lament-a shared reflection on power, language, and labor within the movements and organizations we are building. It reveals what is torn, names the ruptures of this moment, and organizes us to imagine and build just internal systems within feminist ecosystems.

5 - ENCENDER LA HOGUERA: Taller de propaganda feminista

Curatorial Note

ENCENDER LA HOGUERA [Lighting the Bonfire] shows the political trajectory of the Brigada de Propaganda Feminista, a feminist collective based in Chile. Here you will see from preparations and the production of graphic material, to the recording of performative interventions in different public spaces. Travel with us!

6 - Feminist Organising from the Margins

Curatorial Note

A dynamic art exhibit leading to the creation of a mural with photos/artwork/posters of narratives by the organisations and their communities.

7 - Moriviví: Muralism, Artivism and Community

Curatorial Note

A selection of prints from Moriviví's past murals will be on display. Our collective art experience aims to rethink the cultural visions we accept and reflect the diverse narratives of our communities, contributing to our collective memory.

Visual Description

These pieces are from Puerto Rico, dated from 2015-2021

Paz para la Mujer

Like trees sprouting from the earth's fertility and filling our world with life, two female figures are to be seen. In their nudity, they seize their freedom and reveal themselves to the judgment of others. Woman: connected and equated with nature.

Paz para la Mujer Acercamiento/Close-up

We close in on the nude black female figure of "Paz para la Mujer." The figure is covering her face by holding her hands together in front of her face. Her breasts are pixelated, but inside the pixels, there are events of protests after the mural was censored in 2015, where women protested by taking their tops off.

Puerto Rico

Las Mujeres Hacen Patria

Mariana Bracetti is portrayed sewing the first Puerto Rican flag. Golden threads lead out from the flag and weave together the names of some of the many women who have resisted for themselves and Puerto Rico. The names cover the land, and the flag becomes the sea.

Nosotros Luchamos

Through this mural, we explore the transcendence of borders by presenting bodies like a map, in an embrace that highlights the union of the different feminist manifestations, practices, and realities.

Puerto Rico
Soplo de Vida

A woman representing Mother Earth breathes life into a dying man surrounded by water that represents the island. The background is covered by the pattern of the "Flower of Life," while in its center two female figures, painted as lungs, look at each other.

China
Cacibajagua

The Cacibajagua mural plays with various concepts and the relationships between them: land and territory, work and labor, state and colony. Among the layers, the earth is presented as a birthing mother surrounded by the bloom of "Lady of the Night," and she is giving birth to a colony of ants.

Puerto Rico
La Historia se Cuenta de la Gente que Ama la Tierra

This image presents a partial aerial view of the Dorado coast, specifically the estuary of the Río la Plata and its surrounding beaches. Urban infrastructure designs are imposed on the wetland, as has happened in many other sectors—a vital natural resource to control floods, preserve coasts, and life. At the same time, the river personifies the vital force of nature trapped in these circumstances with no choice but to expel towards the sea. Crossing that ocean, we present a graph of the relationship between the population fluctuation of Puerto Ricans in PR and in the US that speaks for itself.

8 - Yo soy, nosotras somos, historias de cuerpos diversos

Curatorial Note

Mujeres con capacidad de soñar a colores [Women with the ability of dreaming in colors].

This exhibition derives from a meeting of young disabled women who explore their relationship with their body, sexuality and menstruation.

Through art, they condemn harmful stereotypes and give visibility to their stories of resistance, joining sexuality and disability in one single body.

9 - Una Lucecita Zapatista

Curatorial Note

A collective altar coming from a conversation about our practices and hopes on decolonial feminism.

10 - Broken Bodies, Back- breaking Work, Building Resistance: Feminists Getting Working on Unpaid Care, Domestic and Communal Work in the Pacific

Curatorial Note

Pacific Feminists share strategies from small island states to build societies focused on care, wellbeing, and social provisioning. They encourage others to share their work, aiming for socioeconomic, ecological, and climate justice for all.

11 - Stitching Futures

Curatorial Note

Stitching Futures features work from a participatory workshop designed for feminists to come together to mend their hearts, build solidarities with others, and dream of feminist futures together. The workshop will invite folks to stitch their collective feminist dreams together.

12 - Visionary Feminist Climate Futures

Curatorial Note

A space bringing together activists and movements challenging dominant economic systems and working on sustainable feminist alternatives to exchange, connect and learn from each other on feminist climate justice and its intersections.

13 - Letter to sister: Power to WHRD in Prison

Curatorial Note

Ika Vantiani from Indonesia, 2024.

This public participatory installation is a collective letter to send love, power and strength to Women Human Rights Defenders in Prison. Messages of support will be collated into a notebook that can also be used as a personal journal once received.

Visual Description

Choose an envelope in this installation and write a letter to any of these imprisoned WHRD's. Together, we create this tribute to honor their continuous fights and power.

14 - Shapeshifting

Curatorial Note

Shapeshifting is several moments of life, contexts, community woven together. It affirms the transness that is present in everything around us, that is the movable, immovable nature of the self and the cosmos.

Of every object, the sentient - non sentient being.

Through these works, the artist welcomes you to accompany and witness their personal journey. A story of partial migration, of shedding skins, of grief, loss, community and isolation. Of music, dance, of cathartic ecstasy.

In this space community and political existences show up in a world of muffled magical realism, lucid dreaming. Through symbols of ecological spirits that loom in the interior forests and hide in the patterns of urban architecture.

Shapeshifting is a continuous state of acknowledging transience and transformation. An admission of discomfort and an effort to find belonging in a complex self.

15 - Feminist Economies We Love

Curatorial Note

The Feminist Economies We Love exhibition showcases a multimedia project celebrating transformative economic models rooted in feminist values. This audiovisual experience brings to life feminist alternatives to exploitative systems, imagining a world where economies are built on justice, equity, and mutual support, offering pathways to more inclusive, sustainable futures.

17 - Stories of Resilience: A Living Mural

Curatorial Note

Stories of Resilience: A Living Mural invites viewers into a tapestry of hope and perseverance, showcasing artistic interpretations of personal and collective journeys, and celebrating the strength and resilience of communities through art.

Visual Description

This next exhibition is by Angela Mideva from Equality Edge Organization

Bodily Autonomy

This image symbolizes bodily autonomy, depicting a silhouetted figure radiating empowerment at the center of a luminous circle surrounded by symbols of health, nature, and justice. The diverse icons-such as scales for fairness, leaves for natural health, and a heart monitor for wellness-represent the individual's right to make informed, balanced choices regarding their body, health, and personal well-being within a supportive, interconnected system.

Freedom from GBV

This image portrays a group of diverse women standing together in solidarity, holding hands and signs with messages like "Equality," "Safety," and "Gender-Based Violence." Above them, a broken chain symbolizes liberation from oppression, capturing the collective strength and unity in the fight for freedom from gender-based violence.

Reproductive Rights

This image shows a group of diverse women marching, holding signs with strong messages supporting reproductive rights. Prominent phrases include "Every Woman Deserves Control Over Her Body" and "Reproductive Freedom is Not Up for Debate!" emphasizing the importance of bodily autonomy and access to reproductive healthcare as fundamental rights.

Healing from Oppression

The image depicts two silhouetted figures dancing on a beach during a vibrant sunset. The dancers are adorned in flowing, dynamic dresses that evoke a sense of movement and cultural expression. The scene conveys a serene, celebratory atmosphere, inviting the viewer to appreciate the beauty and healing power of communal artistic expression.

Sexuality

This image depicts a close-up portrait of a young Black woman with striking, radiant skin and a pensive, self-assured expression. Her image is artfully framed and highlighted, conveying a sense of sensuality and empowerment that celebrates the beauty and diversity of the human form.

Gender Diversity

The image depicts a vibrant, abstract composition featuring multiple stylized human profiles in a range of distinct colors and shapes. The striking visual emphasizes the diversity and richness of gender expression, inviting the viewer to celebrate the expansive spectrum of human identity and experience.

Strength and Resilience in Togetherness

This image depicts a vibrant, abstract composition featuring a circular arrangement of stylized human figures in various poses and postures. The figures appear to be supporting and interconnecting with one another, conveying a sense of collective strength, resilience, and community. The dynamic visual symbolizes the power of togetherness and mutual understanding in overcoming challenges.

Free Bodies Free Spirits

This image depicts a stylized, silhouetted figure of a woman with her arms raised in a gesture of liberation and empowerment. The stark, high-contrast visual and the text "Free Bodies Free Spirits!" convey a powerful message about the inherent freedom and value of the human form, inviting the viewer to embrace self-acceptance and the diversity of bodily expression.

18 - Fusion Artivism: Resonance in Resistance

Curatorial Note

This artwork has been exhibited and published in Qbukatabu's event and website. These artworks captured feminist-queer communities' experiences to be resilient in resistance.

19 - Voices from Outer Mongolia: SQUEEZED but STEADFAST

Curatorial Note

Addressing critical structural issues, primarily focusing on safeguarding democracy and preserving civic space within the unique geopolitical context of Mongolia. It

includes theatrical monologues, a compelling photo exhibition, and impactful videos that amplify the voices of feminists in Mongolia.

Visual Description

This exhibition is from Mongolia, dated from 2014 to 2024

ONE BILLION RISING MONGOLIA by Noise Art Media

Since 2013, with support from the Mongolian Women's Fund, Beautiful Hearts NGO and partner organizations have organized the annual One Billion Rising Movement in Mongolia to raise awareness of domestic and sexual violence through art. In this photo, Human rights activists rally in the city Square, uniting to amplify survivors' voices and inspire community actions.

Trans activist, at the LGBT Centre Office. By Kush Zorigt

Trans activists, led by Munkhnasan, a distinguished and one of the few openly trans women activists in Mongolia, have been at the forefront of the country's LGBTQI+ movement. As the LGBT Centre's longest-serving trans activist and current Finance Officer, she mentors young trans activists and serves on the Board of the Mongolian Women's Fund, offering guidance and support to advance their advocacy and community work.

EQUALITY MARCH by LGBT CENTRE

Since 2013, the LGBT Centre of Mongolia has fought for permission to hold the Equality March at Sukhbaatar Square, a symbol of democracy, but faced repeated denials. After years of legal battles, 2024 marked a historic victory as the march was finally allowed at the Square, with vibrant displays of pride symbolizing decades of resilience and activism for LGBTQI+ equality.

LISTEN TO US! GIRLS' RIGHTS IV SUMMIT: 'GIRLS AND ACTIVISM' by Ireedui B.

Through the power, participation, voices, initiatives, and leadership of girls, the Princess Centre is igniting the LIGHT OF CHANGE, expressing how to join the girls' rights movement. GIRLS' POWER - SOCIAL CHANGE. LISTEN TO US! The GIRLS' RIGHTS SUMMIT is an open, free, and safe space where girls can freely express their opinions, discuss ideas, and drive their movement for change

Sex Workers scene, Vagina Monologues by Women for Change NGO

The *Vagina Monologues* has been a key part of the global V-Day campaign against

sexual violence, with impactful performances worldwide. From 2011 to 2013, Women for Change introduced *The Vagina Monologues* to Mongolia, where volunteer actresses brought these stories to life, creating a powerful and resonant platform for protesting gender-based violence.

The Fight for Quota by Women's Leadership Network

The Women's Leadership Network Consortium - a collaboration between the Women for Change NGO, MONFEMNET National Network, and the "Equal Representation" Campaign - has achieved a historic breakthrough for women's political representation in Mongolia. They reached a consensus with political leaders to secure a 30% gender representation requirement for the 2024 General Elections, with a commitment to increase this to 40% by the 2028 elections.

Mongolian herder woman Tsetsegmaa.N is combing a cashmere by IMPACT project One initiative to enhance climate change resilience is processing value-added cashmere. This involves providing skills training to women in herders' cooperatives and awarding them the Responsible Herder certificate, empowering them to diversify their income sources and reduce reliance on livestock, thus improving their ability to adapt to climate change impacts.

Chuluudolgor Bataa is at her workplace by Kush Zorigt

The National Association of People with Disabilities (NAPD) has been an advocate for the rights and empowerment of people with disabilities in Mongolia since 2016. It has nine branches and involves 183 disabled women.

Let's light up the Night! Campaign by Women for Change NGO

The Peaceful Rally Against Street Sexual Harassment was organized by Women For Change activists in the ger district of Ulaanbaatar. The rapid influx of people from rural areas, driven by unemployment, has caused the population of the capital to rise to 1.5 million, with many residing in ger districts lacking adequate infrastructure, electricity, and sanitation. As a result, numerous women and girls in these areas are facing increased incidents of sexual harassment and violence.

Rural women in Mongolia are by "Strengthening the leadership of herder women and spreading the experience"

In Mongolia's western province of Uvs, rural women are actively identifying and

assessing the impacts of climate change on their communities and livelihoods. Facing increasingly unpredictable weather patterns, these women are documenting changes affecting water sources, pasture quality, and agricultural yields, and are advocating for sustainable solutions to protect their environment and way of life.

Improving climate resilience of rural women in Mongolia by MONES
MONES is enhancing climate resilience among rural women by providing grants that encourage a shift from traditional livestock farming to sustainable vegetable cultivation. This initiative not only helps to reduce livestock numbers, alleviating pressure on fragile ecosystems, but also empowers women with new agricultural skills, diversifying their income sources and promoting food security within their communities.

The participant of the "Through Women's Eyes Forum: The Existence of Civil Society" by MONFEMNET
The "Through Women's Eyes Forum: The Existence of Civil Society" conference organized by MONFEMNET since 2016. The forum prioritizes the participation and self-representation of diverse groups, fostering strategic discussions, policy advocacy, and solidarity-building to amplify the voices of marginalized communities.

"We Are Not Dolls" flash mob by Bat-Erdene.N
The "We Are Not Dolls" flash mob, organized by the Princess Centre as a call to action for girls' rights, took place nationwide with 4,500 girls from 45 schools participating. Held annually on the International Day of the Girl, this event empowers girls to advocate for their rights through bold, coordinated displays.

Mongolian herder woman Enkh TUYA.D is making a dairy product 'eezgi', Arkhangai province by Kush Zorigt
Rural women, responsible for sustaining their families and preserving traditional culture, are especially vulnerable as they work to protect livelihoods and heritage amid rising climate challenges.

Feminist activist Enkhjargal Davaasuren, National Coordinator of the MONFEMNET National Network for Human Rights and Gender Justice by Kush Zorigt
Enkhjargal Davaasuren is a Mongolian lawyer and focused on addressing violence against women and children, advocating for a legal framework to protect victims. Her efforts led to the 2004 criminalization of domestic violence and the 2016 revision of the Domestic Violence Law, which recognized domestic violence as a crime.

Herder Sodnomdorj's family is being audited for responsible nomadic certificate by Gerelt-Od

Obtaining and ensuring responsible nomadic certificate is a guarantee of changes in the practices and attitudes of herdsman, and leads to sustainable animal husbandry and responsible actions to mitigate the negative effects of climate change. In addition, through certification, they are connected to the value chain and will be able to increase their income and reduce vulnerability.

A water quality and heavy metal research in Gun-Galuut lake was conducted by GAGGA grantee partner by Saraana Nature Conservation Foundation NGO Sarangerel Ichinkhorloo, a grantee partner of the Global Alliance for Green and Gender Action (GAGGA), is studying water pollution near the coal mining area of Baganuur, Ulaanbaatar. Her research shows that water sources are contaminated with heavy metals like Arsenic, Iron, and Uranium, exceeding safety standards and posing a risk to the quality of drinking water for local communities.

"Welcome Home!" by LGBT Centre

Mongolian Women's Fund has generously offered the LGBT Centre office space at no cost, providing essential core funding support. This space has become a vital hub for the non-binary community, offering a safe and welcoming environment where they can gather, collaborate, and build momentum for their movement.

20 - Pahada Da Laan

Curatorial Note

Pahada Da Laan means the woolen garment of the hills. This exhibit is a weave of symbols- a symbol of identities, of emotions, of unspoken lived experiences, of an ecology centered philosophy of life, of a mountainous lifestyle, of labor, of knowledge, of art and skill, of memory and of touch.

Visual Description

from Dhaarchidi, India, 2024

Garadu

This art piece features a 86 by 56 inches traditional blanket of black, white, and brown checkered pattern, which is bold and grid-like. Made from woolen fabric, it has a rough appearance. Stitched onto the blanket in the silhouette of a woman carrying a traditional basket (used for wood and grass) on her back are several

embroidered patches of detailed designs. These patches showcase different colors, colorful patterns, and symbolic elements of the Gaddi community and mountain lifestyle.

Khidki

This art piece is a 42 by 76 inches tapestry made of two blankets held together by a wooden rod. Between the two layers of fabric (one soft and one rough), there are windows crafted into it. These windows open into 13 smaller artworks of different sizes, each telling a different story.

Shram

The installation titled 'Shram' consists of a web of colorful strings, on which photographs of women at work are displayed by hanging. This woven form, called 'taana-baana' in Hindi, imitates the warp and weft of threads on looms that create traditional textiles. The photographs, randomly hung from these threads, offer a glimpse into the range of everyday work done by mountain-dwelling women.

Objects

This display features artifacts and tools used in weaving traditional woolen garments, presented in a way where each object narrates a story. Accompanying this display is an audiovisual piece that showcases the traditional process of rearing sheep, shearing wool, and weaving woolen garments. This artistic mix also depicts the various gender roles involved in the process.

22 - Blank Page

Curatorial Note

Through the combination of illustration and photography techniques, this exhibition pretends to introduce the world the value of the blank page as a resignification of labels through the stories of 6 Latin American women who have been rebuilding labels to claim their identities.

Visual Description

María Ávila: Leader of the Indomitable Plains

Authors: Ana Lucia Ñustes y Augusta Ulloa Rivadeneira

Location: Colombia

Year: 2024

Between the indomitable plains, the land of cattle, the rivers and the highlands,

Maria, a llanera woman raised between the uncertainty of the Colombian armed conflict and the rebelliousness coming from the incessant imposition of silence and dehumanization of women, decided to allow herself to rediscover what it meant to be a woman in her territory. This allowed her to accompany other women, who like her, were going through a process of change and recognition. Her path as a social leader has been a labyrinth of learning and experiences, between the stupefying force of machismo and feminine perseverance, which has allowed her to transmute the weight of the invisibilizing labels for her and hundreds of women leaders in her department. She has always promulgated the value of unity, community and the feminine.

Yuli Chiguasuque: *With the Heart on Earth*

Authors: Ana Lucia Ñustes and Augusta Ulloa Rivadeneira

Location: Colombia

Year: 2024

Yerbatara, midwife and ancestral doctor, Yuli, an indigenous Muisca woman from the community of Bosa, confronted male omnipotence in her youth to learn the ancestral knowledge that would later be assumed as feminine medicine. Focused on women's wellness and bodies, Yuli promotes women's health and the right to choose. Healing through ancestral plants and the use of the body to recount and transmute painful experiences has become a life commitment for Yuli, rooted also in her own experiences as a woman, mother and physician.

Martha Rentería: *Hands, Soul and Voice*

Authors: Ana Lucia Ñustes y Augusta Ulloa Rivadeneira

Location: Colombia

Year: 2024

From the depths of the Colombian Pacific, Martha, Afro-descendant ancestral doctor and human rights activist, has dedicated her life to the care of others through her social, political and health work, always raising the flag of her territory. Her training as a midwife and ancestral doctor began with the oral tradition taught by her grandmother, a midwife of Afro tradition. However, displacement from her territory by armed actors and threats for her activism led her to Bogotá, where she built a small sanctuary to share her knowledge. There she offers healing, refuge and care, paying homage to her land through her actions and values.

Patricia Flores: *Educator by Vocation*

Authors: Ana Lucia Ñustes and Augusta Ulloa Rivadeneira

Location: Colombia

Year: 2024

Among the mountains of the Andes in Ecuador, Paty found the ideal place to build her family and develop her profession as an elementary school teacher. Using her knowledge and love for teaching, she guided generations through their first years of formal education. She overcame obstacles such as bureaucracy and lack of empathy, fighting for the inclusion of children with Down syndrome and learning Braille to teach a visually impaired student. Teacher, mother, grandmother and resilient woman, Paty reflects in her eyes every memory and satisfaction accumulated during her career.

Mariana Yumbay: Lawyer Passionate about Justice and Equality

Authors: Ana Lucia Ñustes y Augusta Ulloa Rivadeneira

Location: Colombia

Year: 2024

Born in an indigenous community in the central highlands of Ecuador, Mariana grew up in a family of social leaders who instilled in her the importance of community life, equal rights and justice. From a young age, she decided to fight for a more equitable world, marking her beginnings in social and political struggle during high school. As a lawyer and judge of the Supreme Court of Ecuador, she has defended the rights of the most vulnerable, supported the struggles of the indigenous people and protected the Pachamama. Currently an assemblywoman in Ecuador, Mariana is a brave and committed woman, passionate about her identity and roots, and willing to risk her life for justice and equality.

Cristina Pazmiño: Communicator and Lawyer, Generating Change for Justice

Authors: Ana Lucia Ñustes and Augusta Ulloa Rivadeneira

Location: Colombia

Year: 2024

A journalist and lawyer by profession, Cristina was born and raised in Quito, surrounded by feminine power that marked her life from the beginning. Inspired by her mother, sisters and grandmother, she defined herself as a feminist woman. She found in journalism a space to investigate injustices and in law a tool to execute significant changes. Her career has led her to work in the Ecuadorian Court of Justice and to train new lawyers as a university professor. Cristina combines sensitivity and professionalism, showing in her smile the satisfaction of her achievements and her determination to continue making an impact.

23 - The Harvest Must Always be Mutual

Curatorial Note

A showcasing of intersecting work using art and technical analysis, straddling visual, audio and written work on how African women experience the economy and how this should be re-designed and re-defined from a pan African feminist lens.

24 - How Does Abortion Matter to You?

Curatorial Note

"How Does Abortion Matter to You?" is an art exhibition by the Tamtang Group to portray the importance of safe abortion rights in connection with various issues, illustrating that abortion rights require everyone's support and collaboration to push for progress.

Visual Description

How Does Abortion Matter To You?

A fabric sign invites visitors to reflect on how the issue of abortion relates to them, regardless of who they are, their gender, age, or whether they can become pregnant.

How do you think abortion is related to you?

A fabric sign invites visitors to reflect on how the issue of abortion relates to them, regardless of who they are, their gender, age, or whether they can become pregnant.

In a lifetime, you might know someone who had abortion.

This fabric displays statistics showing that abortions happen more frequently than most people think and are a common healthcare service.

Someone in your community might need a safe abortion

Inspired by the "Where Is Waldo" children's book, this art piece illustrates that people who have decided to have abortions come from everywhere, across all professions, ages, and religions, living among us in society. Maybe someone in your community might need a safe abortion someday!

Relationship Map

The right to safe abortion relates to all of us, and it requires collective effort from

every of us to protect this right.

Quotes from Women with Abortion Experience

Tamtang interviewed 10 people who had abortions and displayed their thoughts, words, and feelings following their experiences.

Vagina Costume + Mannequin

The vagina, or "pussy," is often seen as something shameful, needing to be hidden or even controlled by society or the state. We want to celebrate and deliberately acknowledge the power of the pussy.

Handmade Masks Made by Women with Abortion Experience

Paper masks were created by women who have had abortions to express their thoughts, beliefs, and identities.

Interactive Zone (Display TV Screen + Filming Camera)

An interactive zone where participants can share their thoughts on "how abortion relates to them," recorded on video and displayed on a TV screen.

Feminist Shrine

The shrine is created as a spiritual comfort for people who have had abortions. It reimagines traditional beliefs to be more supportive and feminist.

Woman Sarongs

Woman's sarongs are believed to be "unclean" and bring bad luck if hung higher than men's clothing. We want to reclaim the power of women and women's attire by hanging sarongs as decorations from the ceiling.

25 - Queer Womxn Stories of Mauritius (Les récits de femmes queers de l'île Maurice)

Curatorial Note

The narratives of Queer Womxn in Mauritius, highlighte their resilience, dreams, successes, and fears; the importance of documenting & sharing stories online to educate on discrimination, respect, and family support; How being unapologetically oneself fosters connection, healing, and thriving.

26 - Home is Still a Long Way Away: An Art Exhibition by Afghan Women

Curatorial Note

In August 2021, as the Taliban seized Kabul, the international community evacuated thousands of Afghan women human rights defenders. These women and their families were relocated to countries like Turkey, Greece, and Qatar, where they remain in transit more than a year later. Their lives are on hold, with family members still in Afghanistan and friends scattered across the globe. Inspired by "Sampling Watana" by Moshtari Hilal and Kabul Fire Records, VOICE used collage to explore these women's realities-home, belonging, and transitory states-while advocating for safe futures. The collages reflect that for many Afghan women, home remains a distant hope, as governments decide their fates without them.

28 - Lived Realities of Women Living Under Discriminatory Muslim Laws and Practices

Curatorial Note

A showcase on the experiences of women and girls affected by discriminatory Muslim Family Laws and cultural practices in various contexts designed to spark and inform conversations across borders and regions, inspire actions for law reform, and focus on community and multi-stakeholder engagements.

Visual Description

This exhibition consists of two parts. This first part is titled "Women's Storytelling Multimedia Project"

Ethiopia, 2024

Asma

It is a black and white photograph of a middle-aged Ethiopian woman sitting, wearing a shawl covering her hair, and a pair of sunglasses perched on her head. Her left hand partly covers her nose and mouth, and she stares down at the ground.

Fatima

An Ethiopian middle-aged woman is sitting, looking ahead at the camera. She wears a shawl/hijab with leopard prints, and her eyebrows are slightly raised, while her left hand stretches her five fingers out as if to illustrate a point.

Nejiba

An Ethiopian middle-aged woman is sitting, looking sideways into the camera. She wears a hijab.

Samira

A black and white photograph of a young bespectacled Ethiopian woman sitting and looking at a side angle, wearing a wide cloth covering her upper body and head.

Somaliland, 2024

The Survivor

A middle-aged Somaliland woman is squatting in front of a shallow wide-rimmed basin, staring downwards with both her hands inside the basin washing clothes. She is wearing a hijab covering her head and upper body.

The Lawyer

A young Somaliland woman wearing spectacles gazes at the front towards the camera with a serious expression and pursed lips. She wears a shawl that covers her head and shoulder.

Somali Women Sending a Message to the Government

A group of three Somaliland women standing under a tree. All three are wearing hijabs to cover their head and upper body. The woman on the right is speaking, using her right hand to emphasize a point. The woman in the center is staring downwards, listening intently while her hands are clasped together. The leftmost woman is also looking ahead, listening while pondering over the point being made.

The Politician

A middle-aged Somaliland woman is sitting, looking ahead towards the camera with a serious, unsmiling expression. She wears a turban, a pair of dangling earrings, and wide sunglasses covering her eyes.

South Sudan, 2024

Asunta Gabriela

A middle-aged woman is sitting down, gazing ahead. A striped wide cloth covers her head and upper body.

Nuna Diana Alison

This is a side shot of a young woman with braided hair sitting at her desk by the

window. She is in the midst of speaking and gesturing, using both hands to emphasize a point.

Saed Abukhar

A black and white photo of two women: one, an elderly woman, is sitting down and lifting a cup off a tray. She wears a wide stripey cloth that covers her head and upper body. A woman dressed in all black and with a hijab is standing beside the sitting woman, holding out a tray.

Zabib Musa

A black and white side shot of a middle-aged woman with a turban and wide-rimmed glasses. She wears a top with light-colored flowers on a plain background. Her eyes are slightly squinted, and her left hand is placed on top of her right hand.

Uganda, 2024

Hadijja Wamala

A middle-aged Ugandan woman is sitting in a slightly dark room. While her head is angled to the back, she maintains a gaze ahead. She has a dark-colored hijab covering her head and wears a floral patterned top. Her hands are clasped together.

Rukia

A head shot of a young Ugandan woman with short hair, looking slightly towards the side of the camera.

A Child

One of the interviewee's girl-children is facing the camera, sitting on the floor inside the house by the open door, which has a sheer curtain hung on the doorway. Her face is covered by the glare of the sunlight behind her.

Home

Side view of a courtyard in front of a house, with two women washing laundry by hand. Basins are lined on the floor, and articles of clothing and beddings are hung on the drying line across the courtyard.

This series is by Musawah's Artists Collective

Missing Wali

The background is filled with bright red ink, creating a contrasting backdrop of scattered question marks, enhancing the mystery and urgency of the missing person theme. The red also represents the blood ties the bride has with her Wali, and the color of henna brides usually don on their wedding. At the bottom of the poster, there's a strip of text in blocky letters that says, "IF FOUND PLEASE CALL," followed by rows of crossed-out phone number tabs, which are typically seen in missing posters but here are rendered in simple "X" marks.

Which Wali

This linocut print features a densely packed crowd of people, drawn with faceless, simplified figures, giving the piece a uniform and abstract look. The individuals in the print are distinguished by varied hairstyles, clothing, and accessories such as glasses and headgears, yet their identities are obscured as none of them have facial features. In the center of the print, there is a prominent figure in a white headscarf, who is the only female in the image, rendered in white, adding contrast and drawing the eye to this central point as she is surrounded by 19 figures colored in bright red ink to signify the people in her life that could be her Wali.

Where's Wali

This linocut print depicts a bustling gathering for a typical Malay wedding held in a big hall.

Open Call

This image is a linocut print that mimics an open call poster, featuring the text, "Have you got what it takes to be a wali." The print depicts a figure made up of puzzle pieces, offering his hand out to shake the viewers' hand, much like a Wali would do during a Nikah ceremony. Each puzzle piece within the figure has words written on it in red. The puzzle pieces and the overall style convey the idea of completing a character or meeting specific criteria for the role of a Wali. These criteria, as written on the puzzle pieces, are: "Islam," "Baligh," "Male," "Sane," "Not Forced," "Free," "Not Fasik," "Not Bankrupt," and "Baligh." The topmost puzzle piece that forms the figure's head says "Adil" is detached from the figure, signifying how this criterion is always missed when a person is judged fit to be a Wali.

Indonesia

Family Recipe

These four pictures are a series of images using a toy doll in various rooms of a home (bedroom, kitchen, living room).

I See Myself Like Mom

At a modest vanity, a young girl stands before a mirror applying makeup. The powder, divided into two sections-orange for her baby and pink for herself-becomes a poignant metaphor for the blurred lines between motherhood and childhood. Both powders are from the same brand, "My Baby," highlighting the irony of her perceived identity through the lens of products designed for child care. On the wall above the mirror, the Asmaul Husna (99 Names of Allah) is prominently displayed, silently observing the duality of her existence.

It's Too Much

In the kitchen, the heart of domestic life, the young girl is responsible for preparing meals not only for herself but for seven other family members. This space becomes the epicenter of her duties as a wife, a place where the pressures of providing and nurturing weigh heavily on her.

Magic Wand

In the master bedroom, a space where the couple is meant to rest, a 16-year-old girl must fulfill the role of a wife to a 41-year-old man. She has endured three pregnancies, two of which ended in stillbirth, while her last child was born malnourished.

Girl 1

A young girl wearing a dark-colored hijab is sitting with her back to the camera, to conceal her identity.

Mother and Child

A woman's hand reaches out to a girl toddler who is sitting down playing with a toy.

Birds 1

Two origamis in the form of a big and smaller bird are placed atop scattered printed letters.

Girl 2

A young girl with long hair is standing against the wall with her side towards the camera and her face is slightly hidden from view.

Photo Silhouette/Cut-Out

A photograph with a cut-out of an adult being flanked by two young children, and they are holding hands.

Birds 2

Three origami birds comprising a big and two small birds on top of scattered printed letters.

Girl 3

A photo of a young girl wearing a hijab with her back to the camera, sitting on a bench in the women's section of a departmental store.

Home

A view of a cupboard separated into three sections, two shelves on the left hold an assortment of items-mainly CDs of K-Pop artists-and the bigger section has a basket with various items stored inside.

Birds 3

Three origami birds comprising a big and two small birds on top of scattered printed letters.

India

Hope - Still 1

The letters H O P E are inscribed onto the sand on the seashore.

Hope - Still 2

A woman with long hair with her back to the camera staring over the sea ahead.

Pakistan

A Beckoning

In between sentences, there are three close-up pictures of waves swirling in different directions with the sunlight reflected on them.

Gawah (Witness)

A full-faced portrait of eight women of different ages from the elderly to the young wearing hijabs. Each woman's portrait is separated by a magpie (long-tailed bird) in between them.

Simmering Chai

A printed text on the left side of the poster while the right has two swirling patterns moving downwards illustrating water in motion.

India

Echoes of Hope - Still 1

A panoramic picture of a mountain in the background with clouds swirling around the summit. At the foreground are trees of different heights occupying the valley leading to the mountain.

Echoes of Hope - Still 2

A young woman wearing a hijab is sitting on the floor with her upper body slightly angled and she is writing onto a piece of paper using the pen with her right hand.

28 - Beyond Suffering: Queer Art and the Struggle for Liberation

Curatorial Note

Participate and reflect in the visual experience of being feminist and queer in Central Asia.

29 - #Iammomsowhat

Curatorial Note

This exhibition explores the intimate experiences of mothers navigating drug use alongside the joys of parenthood. We challenge societal norms and celebrate diverse paths of motherhood, highlighting the resilience, strength, and love that define motherhood beyond stigma and judgment.

30 - Poverty Olympics- Investing in a valueless community the Zimbabwe Story

Curatorial Note

Within the vibrant yet harsh landscape of Zimbabwe, LBQ women navigate a complex interplay of cultural norms, legal barriers, and economic hardships. Through powerful visuals, personal narratives, and interactive sessions, we will highlight their fight against poverty and the quest for dignity.

Visual Description

This next series is titled Poverty Olympics: from Zimbabwe, 2024. It consists of ten pieces.

Deekay by Thandi Gula-Ndebele:

LBQ lives and realities rooted in juggling and surviving in a hard and harsh Zimbabwe

Hostile Environments Mitchell Mukono, by Thandi Gula-Ndebele:
Who will protect LBQ persons when and if policies are not inclusive and lack diversity and representation?

Resilience, by Mary A. Chard, Thandi Gula-Ndebele:
Is resilience possible for LBQ women in a context like Zimbabwe that pushes minorities into perpetual victimhood

Healing justice by Tash Dowell, Thandi Gula-Ndebele:
When the importance of wellness and wellbeing is for queer bodies

Funding by Tash Dowell, Thandi Gula-Ndebele:
Is there funding to change the lives for LBQ women or any woman for that matter?

LBQ Organising exclusion by Chloe Bliss, Thandi Gula-Ndebele:
Why LBQ women are at the back seat of the human rights bus

Economic justice by Angel, Thandi Gula-Ndebele:
Who says LBQ women cannot put money on the table, making money make sense?

Struggle and scramble for resources by Peacemore Praise, Thandi Gula-Ndebele:
LBQ persons are at the bottom of the chain because of the double burden of sex and sexuality

AGM by Nomacebo, Thandi Gula-Ndebele:
When LBQ lives are questioned and measured according to family values. Who determines a family?

Politicking by Nqobile Zikhali, Thandi Gula-Ndebele:
Policies that reinforce patriarchal norms, hate and intolerance continue to harm LBQ person, ignoring rights violations

Mental Health by Emily Chisango, Thandi Gula-Ndebele:
LBQ women's mental health is affected by falsified activism which doesn't address the root

Community by Melz Vhuta, Thandi Gula-Ndebele:

LBQ women have to create alternative spaces because they are still excluded from social spaces and protections

31 - Pride & Liberation

Curatorial Note

Pride & Liberation showcases artworks from New Naratif's contributors and archives on gender justice, queer struggles, and solidarity for occupied lands in/from Southeast Asia. It also features a short video on Burmese refugees in Thailand that will be screened on a loop in the exhibition space.

32 - Ending Violence in the World of Work

Curatorial Note

The stories of the homebased workers and domestic workers the challenges of injustices they encounter which involves unbalanced power of negotiation, unfair wages, long working hours, hazardous work and environment, harassment at workplace as well as the risk in relation with family members.

33 - The People's Chair

Curatorial Note

Join this exhibition showcasing audio-visual materials by activists from Palestine, South Africa, Asia-Pacific and Zimbabwe. Two monobloc chairs, at first representing a blank canvas, are exhibited and audience / participants are invited to write, draw and create on the chairs their thoughts and aspirations for the People's Council. It explores barriers to participation in multilateral human rights processes, crises facing national activists, and imagines alternatives, such as a 'People's Council'

35 - From periphery into power

Curatorial Note

Global Fund for Women has supported grassroots gender justice organizations working at the intersection of art and activism for nearly 30 years. Through the

Artist Changemaker Program we support artists and strengthen their essential creative labour as a strategy to advance gender justice for all.

Visual Description

The mask has Fallen by Xaytun Ennasr

The artwork features two watercolor paintings of a sunrise and sunset, with lines from a Mahmoud Darwish poem, modified in response to the current genocide in Gaza. Beside the paintings is an English translation of the poem fragment.

"Safiya Hoyte, b. 1998, Barataria.

by Gesiye"

Photograph: Woman by the Sea with Tattoo. A Black woman with long locs sits on a rock, facing the sea. She looks to the side, revealing a tattoo on her back. The tattoo shows a small hummingbird atop a portal-like shape containing clouds, a sun, mountains, plants, a river flowing downward, and a butterfly. All these symbols are held within the tattoo's portal shape, centered over her heart.

"Yellow Raincoat

by Alma Gacanin"

Artist as Superhero in the Marketplace - The image portrays a Bosnian artist in her 30s, dressed as a superhero. She stands in the marketplace she frequented as a child with her mother, wearing a cape inspired by a yellow raincoat she wore during the war in Bosnia in the 1990s.

""Bird of Paradise - a portrait of a Caribbean woman as the spirit of a bird."

By Lehna Huie"

An ink drawing or painting of a stylized human face and figure. The face has a rounded, oval shape, outlined with bold, flowing lines. Eyes, eyebrows, and mouth are abstracted, with expressive, asymmetrical lines that convey movement and emotion. The figure around the face is fluid and layered, resembling flowing fabric rather than a solid form. The ink varies in tone from dark blacks to lighter gray washes, adding depth. Small ink spots and splatters accentuate the abstract feel, while the plain off-white background enhances the contrast.

"Don't Tell Them You Woo Me at 2am" by Jono Lena

Photograph Series: Black Trans Woman Taking Selfies

Photo 1: A Black trans woman sits on a chair covered with shiny red cloth, with the same cloth draped from the ceiling and partially covering her face. She wears a white crop top and thong, holds her phone with the front camera facing her covered face, and captures a selfie.

Photo 2: In a similar pose, she stretches her arm to show her phone's screen to the viewer, revealing a photo of her face.

"Sustainability Naari" by Krantinaari

A woman in a unique, traditional teal outfit poses confidently against an industrial background. Her attire includes a fitted, long-sleeve top and a full, pleated skirt. She wears large matching earrings and a statement necklace. Her hands are intricately layered near her chest, adding grace and strength to her stance. The background features a smooth teal surface with visible hinges and a black latch, suggesting an access panel on the machine. The ground is textured grey. On her right side, there is a sign written "SilentPower."

"Kaos Indómito" by Sara Kulli

Illustration

This predominantly black-and-green illustration explores themes of wildness and resistance. The piece is divided into five parts:

Two Ceiba Trees and Jaguar: The trees entwine their roots, and a jaguar holds a water bucket to douse encroaching fires, while a family of capybaras takes refuge nearby.

Moths and Bulldozer: Nocturnal butterflies, called T'aparaku in Quechua, signal impending challenges. They rest on a bulldozer trying to enter the Amazon, symbolizing extraction threats.

Church on a Sacred Hill: In front of a colonial church, women spray graffiti, with symbols of mountain spirits surrounding them.

Condor and Woman: A condor, known as the Guardian of the Andes, carries a woman holding an aguayo (traditional textile) filled with maize seeds, symbolizing protection.

Mermaids: Two mermaids, one green-tailed carrying seeds and earth, and the other red-tailed holding a charango (an instrument from Bolivia's highlands), gaze out from a sea depicted with dynamic water.

"Interdependence," "Metamorphosis of Realities," "Bajo La Alumbreira Mine," "Inti Raymi Mine" by Cooperativa Visual

1 - Interdependence: Embroidered Photographs

An embroidered photograph of two women, a mother and her daughter, who deeply care for and build each other. Threads connect their gazes, symbolizing their relationship and mutual love.

2 - Metamorphosis of Realities

A full indoor shot of an embroidered artwork. The base of the piece is a vintage black-and-white photographic print showing a woman seated in what looks like an old-fashioned hospital or bedroom. The room's interior is simple and slightly cluttered, with light tan or beige walls. The woman, with dark hair and a focused expression, wears a light-colored, possibly off-white or beige dress. Bright, neon lime-green embroidery overlays the photo, forming a flowing, serpentine line that winds across the image. The stitching suggests stylized Spanish script saying, "our biggest enemy is the fear."

3 - Bajo La Alumbreira Mine

A high-angle aerial view of a mining landscape with artistic overlays. The image is a map depicted in an artistic style combining painting and illustration. The base shows arid, mountainous terrain in shades of brown and beige, with prominent circular pits, likely open mines. "ORO" (Spanish for gold) is stitched in yellowish-tan thread across the image, and light teal stitched lines trace the pits' edges. A red and yellow crown-like design sits above the mine area. The artwork incorporates collage elements, layering textures and colors over the base map to present geographic information through a unique artistic lens.

4 - Inti Raymi Mine

A high-angle aerial view of an arid landscape map with artistic embroidery. The map, rendered in an artistic style, shows light orange-tan and reddish-brown terrain with striated patterns suggesting mining or land manipulation. Sinuous, stitched mustard-colored lines represent waterways, and darker patches hint at varied geological formations or waterlogged areas. Rectangular grid-like structures, including a notable indigo-blue array resembling solar panels, add an industrial element. Stitch work highlights specific features, blending geographical data with creative art techniques like painting and drawing to offer a visually rich, artistic interpretation of the landscape.

36 - Artist Corner

Curatorial Note

Our guided art tour ends here, at the artist corner! What were some of your favourite pieces? Was there a specific one that spoke most to you? Or maybe you feel the inner rumblings of inspiration surging through you! We invite you to make art, either alone or perhaps with others. Perhaps you'll run into some of the artists, or meet your next creative collaborator!

We hope the artworks and this tour has created a space for you to reflect and connect with feminist stories and movements in your own meaningful way. Art is not

just something we see; it's something we feel, hear, and experience.

Before you go, we invite you to share your thoughts and feelings-leave a note in our artist corner to add your voice to this shared space of reflection and connection.

PS: This art walk was created with inclusivity in mind, and we're always open to feedback to improve your experience. Feel free to share your thoughts with us.