

Trailblazers:



feminism, camera in
hand and archive over
the shoulder

Exhibition

11.7–17.11.2024

Following the creation of the Travelling Féministe group at the Centre audiovisuel Simone de Beauvoir in 2014, which brought together women historians, art and film critics, curators and archivists, the idea was conceived to organise an exhibition on Delphine Seyrig and the feminist video groups in France. The first series of exhibitions – LaM (Villeneuve-d'Ascq), Museo Nacional Centro de Arte Reina Sofía (Madrid), Kunsthalle Wien (Vienna) and Württembergischer Kunstverein (Stuttgart) – curated by Nataša Petrešin-Bachelez and Giovanna Zapperi, were held between 2019 and 2022.

Presented at the Cité internationale des arts in Paris from September to December 2023 and adapted for the Filmoteca de Catalunya, the exhibition explores the cultural and visual history of feminism in France during the 1970s and 1980s, through the Centre audiovisuel Simone de Beauvoir's foundation, as seen through the eyes of three women –Delphine Seyrig, Carole Rousso-poulos and Ioana Wieder – establishing a counterpoint to contemporary creation.

The videos produced by Les Insoumuses, together with those of other filmmakers and groups, portray the struggles of the time – from the right to abortion and sexual freedom to the Vietnam War or anti-psychiatry, within a decidedly international framework – and propose a dialogue between generations of feminist filmmakers and artists that goes beyond the specifically French context. Thus, the exhibition props an alternative history of the media, in which activism and visual culture play a fundamental role.

“Trailblazers: feminism, camera in hand and archive over the shoulder” has been conceived by the Cité Internationale

des Arts in Paris, a residence center for artists, laboratory of ideas, and space for reception and creation par excellence, and the Centre audiovisuel Simone de Beauvoir in Paris, a pioneering space for the archive, production, and distribution of feminist videos dedicated to the history of women and queer people, their rights, struggles, and creations. The proposal presented at the Filmoteca de Catalunya incorporates some Catalan artists like Eugènia Balcells, Pilar Aymerich, Fina Miralles, or Mari Chordà, with the intention of the three institutions to work together to continue writing this history, which today extends thanks to the intervention of new generations of artists. Some of them, like Maria Klonaris and Katerina Thomadaki, Bouchra Khalili, Zanele Muholi, Rada Akbar, Paula Valero Comín, or the members of the Chimurenga collective, have been residents at the Cité Internationale des Arts in Paris, or some of their pieces are part of the collections of the Centre audiovisuel Simone de Beauvoir, such as Lur Olaizola or Sarah Maldoror.

At a time when the condition of women and queer people is worsening in many parts of the world, the exhibition, divided into various sections – ‘Herstory in progress,’ ‘Feminist Appropriation of Media,’ ‘Transnational Struggles,’ ‘Countering Normativity,’ and ‘Disobedient Practices’ – highlights the dialogue between contemporary works and historical pieces, showcasing images made with the first portable cameras and video recorders that emphasize the struggle of women and queer people for their emancipation and freedom.

Nataša Petrešin-Bachelez and Nicole Fernández Ferrer, curators

Herstory in Progress

In the mid-1970s, the actress Delphine Seyrig and the translator Ioana Wieder met the videographer and activist Carole Roussopoulos and together they authored a number of videos under the collective name of Les Insoumuses. Carole Roussopoulos was one of the first women to use Sony's Portapak video system, which became available in France in the late 1960s. With her husband Paul, she founded the militant group Video Out before joining Les Insoumuses, whose videos form part of a broader context in which women were using the new portable video technologies as a resource for disobedience and emancipation.

In 1982, the three women founded the Centre audiovisuel Simone de Beauvoir where, from the very beginning, they produced, archived, distributed and restored videos made by women directors from France and abroad and also by various feminist groups. Nicole Fernández Ferrer, co-curator of this exhibition, joined the Centre's founders as soon as the Centre was opened, and has since worked as the archive's documentalist. The archive documents presented here retrace the context of the Centre's creation.

The videos preserved at the Centre audiovisuel Simone de Beauvoir in Paris

since its foundation provide a map of the struggles of the time: the right to voluntary termination of pregnancy, sexual freedom, the struggles of the LGBT movements and of workers in different sectors of the economy, the struggles of sex workers, the rights of political prisoners, the fight against torture, against the Vietnam War and in support of anti-psychiatry. All of this took place in a transnational context in which different feminist groups were formed and grew through their interaction, with the creation of networks that also reached the Catalan context.

In 1976, the First Catalan Women's Symposium was held at the University of Barcelona Auditorium between 27 and 30 May. It was attended by over 4,000 women who came from all parts of Catalonia and Spain, bringing with them a diversity of political profiles and feminist tendencies. The symposium's success triggered numerous demonstrations, organised by the Coordinadora Feminista de Catalunya, to protest against the structural violence directed against women. The photographs taken by Pilar Aymerich provide an essential portrait of the feminist struggles and the effervescence of a time of political and social change in Catalonia.



Delphine Seyrig: *L'invité du jeudi*, (Gilles Daude - Antenne 2, 1980). Institute national de l'audiovisuel (INA)

Feminist appropriation of the communication media

The videos produced by Les Insoumuses show how the visual and media practices that emerged from the experiences of the feminist movement enable a reappraisal of image and gaze in the context of a struggle for autonomy. The three women who had formed Les Insoumuses went out on the street to document the massive feminist demonstrations and question women's role in male-dominated political and union organisations [*Où est-ce qu'on se mai ? (What is our place on 1 May?)*, 1976]. They also decried what they saw as a lack of solidarity on the part of other feminist organisations, such as *Éditions des Femmes [Il ne fait pas chaud (It's not hot)*, 1977].

Linking with other historical struggles, Bouchra Khalili's video *Back to Abnormal* (2020), conceived in the spirit of the *cinétracts*, confronts the popular support for female health workers with police violence during the pandemic in France. One of the most notable results of the group's actions in the sphere of the communication media is *Maso et Miso vont en bateau* (Maso and Miso go on a boat trip, 1976), in collaboration with Nadja Ringart, which combines humour and social criticism. This video parodies a television programme that featured

Françoise Giroud, the Secretary of State for the Female Condition. "Maso" and "Miso" mean *masochist* and *misogynous* and refer to Giroud's attitude: to keep her job, she joins the men in cracking sexist jokes. The video, in which the "show's" misogynous monologue is stopped, exposed and deconstructed, is particularly effective in portraying a form of parody and disruption.

The film-collage *Boy Meets Girl* (1978) by Eugènia Balcells, constructed from thousands of images, is a caustically humorous criticism of the gender stereotypes that appear in the media. This film was screened at the feminist library-bar La Sal, founded in 1977 by Carme Cases, Montse Solà, Sat Sapaté, Maria José Quevedo and Mari Chordà. Mari Chordà, a Catalan painter, poet and women's activist, pioneered her generation in giving expression to free female sexuality and in talking about pleasure, motherhood and lesbian relationships in her paintings and poetry.

Recently restored, the video *Sois belle et tais-toi ! (Be pretty and keep quiet!)* (1976) by Delphine Seyrig, filmed by Carole Roussopoulos, is a study on the film industry's prejudices towards women. The film presents the personal testimony of

23 actresses interviewed by Delphine Seyrig in France, the United States and Quebec. Often for the first time, the actresses share reflections and experiences about the material conditions and the gender hierarchies that they encounter in their work. This shared awareness of the structural inequalities within which they work becomes transformed into a desire for change and a call for solidarity that strongly echoes the #metoo movement.



1 Carole Roussopoulos, Delphine Seyrig, Ioana Wieder, Nadja Ringart (Les Insoumuses): *Maso et Miso vont en bateau* (France, 1976). Centre audiovisuel Simone de Beauvoir.

2 Delphine Seyrig: *Sois belle et tais-toi !* (France, 1976). Centre audiovisuel Simone de Beauvoir.

3 Delphine Seyrig, Ioana Wieder: *Où est-ce qu'on se mai ?* (France, 1976). Centre audiovisuel Simone de Beauvoir.

Transnational struggles*

Delphine Seyrig, Carole Roussopoulos and Ioana Wieder were involved in creating a transnational feminist network in a period marked by decolonisation. Some of the videos produced by their circle draw a map of women's struggles in different parts of the world: against the war in Vietnam, in support of political prisoners and against the death penalty in Franco's Spain, in favour of the Palestinian cause or the Black Panthers, and against the use of torture and rape in Latin American dictatorships.

From the early 1970s onwards, Carole Roussopoulos and her husband Paul played an active role in transnational networks and alliances. They were friends of the French writer Jean Genet, who they filmed reading a declaration in support of Angela Davis [*Genet parle d'Angela Davis* (Genet talks about Angela Davis), 1970]. They accompanied Jean Genet on a journey to the Palestinian refugee camps in Jordan during the Black September conflict of 1971. Carole Roussopoulos contacted Black Panther members and shared with them her technical expertise in cinema and video in Algeria and the Congo. Delphine Seyrig actively supported the Coordination des Femmes noires, a group of immigrant women from West Africa and the Caribbean living in France, who mobilised against

racism and French colonial policies in the late 1970s. This support led her to document some of the struggles of immigrant populations in France. This work was later continued by the Simone de Beauvoir Audiovisual Centre.

In the 1980s, the Centre Simone de Beauvoir Audiovisual produced a number of videos that raised the issue of transnational feminism and advocated intersectionality, such as *La conférence des femmes. Nairobi 85* (The women's conference. Nairobi 85, 1985) by Françoise Dasques, an exceptional documentary that films the forum that brought non-governmental feminist organisations from around the world to Nairobi in July 1985, parallel to the 3rd World Conference on Women organised by the United Nations, to discuss issues related to race, class and "sexual orientation".

Seyrig's first video *Inês* (1974), is an appeal for the release of the Brazilian opposition politician, Inês Etienne Romeu, features a painful recreation of the torture she suffered while in prison. It engages in a dialogue with *La torture* (Torture, 1976) by Katerina Thomadaki and Maria Klonaris, one of the first body art performances to take place in France. As part of her unflagging advocacy of human



1+2 Françoise Dasques: *La Conférence des femmes – Nairobi 85* (France, 1985). Centre audiovisuel Simone de Beauvoir.

3 Carole Roussopoulos and Ioana Wieder: *Les Mères espagnoles* (France, 1975). Centre audiovisuel Simone de Beauvoir.

* Here, the concept of transnationality addresses women's struggles from a global perspective, while at the same time considering how they intertwine with different forms of oppression, such as racism, sexism, classism, ableism, homophobia and transphobia, and how they are articulated in the context of capitalism, postcolonialism and patriarchy.

rights, Seyrig also visited Stammheim prison, in Stuttgart, where the members of the Red Army Faction (RAF) were imprisoned and who had been denied the most basic human rights.

The works of Rada Akbar (*Abarzanan-Superwomen*, 2023) talk about women's lives in present-day Afghanistan. Featuring the long history of Afghanistan's carpet industry, they highlight the important role played by women in preserving the country's culture. The carpets draw inspiration from old Persian miniature paintings, even though they feature barbed wire and military colours.

Femmes du Vietnam (Vietnamese Women, 1974) is a sound slideshow produced by Jane Fonda and Delphine Seyrig with the collaboration of Ioana Wieder and Seyrig's partner, the actor Sami Frey, from a montage of slides taken by Jane Fonda during her trip to Vietnam, accompanied by comments.

Sarah Maldoror, a filmmaker from Guadeloupe with a rich transnational, anti-colonial, revolutionary and poetic heritage, filmed a number of historic female figures during the 1980s, which included publishers, singers and writers, such as Assia Djebar, Christiane Diop, Toto Bissainthe and Ana Mercedes Hoyos.

Countering normativity

Les Insoumuses' videos not only generate counter-information on controversial issues for public television but also underscore the importance of support, exchange and communication among women. The images produced belong both to the people who were filmed and to the videographers who made them. This is an essential dimension of the video group's ethics. *Les prostituées de Lyon parlent* (Lyon's prostitutes speak out, 1975) by Carole Roussopoulos is a pioneering film that provides an intimate portrait of a group of sex workers who explain and analyse their struggles. Here, the camera becomes a listening device: the women who speak leverage the possibilities offered by portable video technology to express themselves without interferences. This relational dimension is also present in Roussopoulos' *Le FHAR* (The FHAR, 1971), which documents the political practice and ideas of the Homosexual Front for Revolutionary Action.

With the film *Thokozani Football Club: Team Spirit* (2014), Thembela Dick offers a collective portrait of the female players of a football team in the township of Umlazi in Durban (South Africa), who were all black lesbians. They chose the name of Thokozani Qwabe in tribute to a young

lesbian football player who was murdered in a hate crime in 2007.

In 1986, before Abraham Ségal's camera, Delphine Seyrig invited the British artist Mary Barnes (1923–2001) to her home to talk about her insanity. Mary Barnes went through this extreme experience, which led her to paint and write, and Delphine Seyrig played the role of Aloïse Corbaz, a schizophrenic artist from Switzerland (1866–1964), in the film *Aloïse* (1975) by Liliane de Kermadec (1928–2020).

1 Carole Roussopoulos: *Les Racistes ne sont pas nos pères les violeurs non plus* (France, 1986). Centre audiovisuel Simone de Beauvoir

2 Carole Roussopoulos: *Les prostituées de Lyon parlent* (France, 1975). Centre audiovisuel Simone de Beauvoir



Insubmissive practices



During the 1970s, Les Insoumuses and other groups took part in feminist struggles and political alliances. The main topics addressed were women's sexual autonomy, reproductive work, sexual work and the emergence of lesbian and gay liberation movements in France. Delphine Seyrig took part in several public initiatives in support of legalising abortion, such as *The manifesto of the 343*, signed in 1971 by women who declared they had aborted, and gave active support to women who were looking for help to terminate unwanted pregnancies. A harrowing testimony, obtained through listening as a supportive feminist practice, *Accouche !* (1977) by Ioana Wiederpresents a criticism of obstetric violence based on women's experiences and medical staff's practices.

In 1976, Carole Roussopoulos and Delphine Seyrig directed *SCUM Manifesto* based on a reading of Valerie Solanas' eponymous text written in 1967. The translation of Solanas' text into French was out of print and the original idea was to make it available to the public again. Best known for having shot Andy Warhol in 1968, Solana was not a member of any feminist group and spent a large part of her adult life in prison or in psychiatric institutions. However, the unaligned radicalism of *SCUM Manifesto* and the fact that the author never engaged with the liberation movements give her a unique role in the history of feminism. In addition to paying tribute to Solanas' revolutionary positioning, the video is a testimony to Les Insoumuses' video-graphic practice. Seyrig and Roussopoulos are sitting one in front of the other in a domestic setting, while a television screen is broadcasting news about different



contemporary conflicts caused by men. Seyrig dictates while Roussopoulos writes on a typewriter. Eventually, she refuses to continue doing this typically sexist work.

Standard (1976–2020) is an action performed by Fina Miralles in October 1976 at Galeria G in Barcelona. The artist sat in a wheelchair with her hands and feet bound, and gagged with a mantilla. In front of her, a slide projection showed everything that, according to gender normativity, made up women's social existence: the first communion, marriage, motherhood and raising a family, domestic life; and, at the same time, fulfil an ideal of beauty, become an object of desire.

1 Carole Roussopoulos, Delphine Seyrig: *SCUM Manifesto*, (France, 1976). Centre audiovisuel Simone de Beauvoir.

2 Abraham Ségala: *Couleurs folie* (France, 1986). Centre audiovisuel Simone de Beauvoir.

Herstory in Progress



The analysis of Les Insoumuses' legacy and the question of audiovisual memory highlight the importance of women's genealogies and feminist archives. Les Insoumuses' essential contribution to the construction of a visual archive of feminist movements, thanks to the creation of the Centre audiovisuel Simone de Beauvoir, can be considered today a political legacy both in France and beyond its borders. By asking Simone de Beauvoir for permission to name the Centre after her, Seyrig, Roussopoulos and Wieder sought to underscore the continuity between generations and the importance that the struggles of previous generations still have today. The video *Pour mémoire* (For memory, 1986), filmed a few years after Simone de Beauvoir's death, is a memory and tribute to a woman who was extremely influential in Seyrig's personal development and in women's liberation movements around the world.

In the video *La Roquette, prison de femmes* (La Roquette, women's prison, 1974), Nicole Croiset and Nil Yalter give voice to Mimi, a former inmate, with images of the prison's walls and a performance by Nil Yalter that recounts the physical and psychological isolation suffered by the prisoners.

Megan Rossman in *The Archivettes* (2018) and Lur Olaizola in *Hirugarren koaderno* (The third notebook, 2022) confront archives that range from private life to politics, creating a constellation of struggles and political thoughts of several generations of feminist or lesbian women. Two contemporary works that refuse to be erased.

The documentary photographs of the performance *MONUMENT 0.7*:

M/Others (2019) by Eszter Salamon evoke the bond between a mother and a daughter, in the same way that Zanele Muholi's photographs pay tribute to her mother, who worked as a cleaning lady (*Sine II*, Sheraton Hotel, Brooklyn, 2019).

Commenting on Rosa Luxemburg's herbarium in *Manifestation végétale. L'herbier résistant de Rosa Luxemburg* (Plant demonstration. Rosa Luxemburg's resistant herbarium, 2020–2023), Paula Valero Comín establishes links between the resilience of urban plants and the commitment of women from different countries and generations, chosen by the artist for their commitment to protecting the diversity of all living beings.

Delphine Seyrig: *Pour mémoire*, 1986. Centre audiovisuel Simone de Beauvoir

Public Programs

SPECIAL SESSIONS

- INAUGURAL SESSION

11.07.24, 7 pm, Sala Laya
Screening of *SCUM Manifesto* (Carole Roussopoulos, Delphine Seyrig, 1976)
Digital restoration by the BnF (Bibliothèque nationale de France)
→ Presentation by the curators, Nicole Fernández Ferrer and Nataša Petrešin-Bachelez.

- VARDA AND LES INSOUUSES

06.09.24, 7 pm, Exhibition Room and Sala Laya
→ Guided tour of the exhibition with Imma Merino, journalist and film critic, who has provided advisory services for the exhibition *Agnès Varda. Photographing, filming, recycling* at CCCB (until December 8, 2024)
→ Following the tour, there will be a screening of Agnès Varda's film *L'une chante, l'autre pas* (1977), which is part of the retrospective dedicated to her by the Filmoteca de Catalunya.

- BUILDING A FEMINIST FILM ARCHIVE

18.09.24, 6 pm, Sala Laya
→ Activists from the Documentation Center of Ca la Dona and the team from the International Women's Film Festival of Barcelona.
A new generation works, preserves, and makes visible the archives of both spaces, confronting several questions: How do we relate to the feminist genealogy from an intimate and political place? How do we ensure the transmission and accessibility of these stories in the future? How do we activate archived documents?

- FEMINISMS, VIDEO, AND ARCHIVES

08.10.2024, 6 pm Exhibition Room and Sala Laya
→ Guided tour and talk by Nicole Fernández Ferrer, co-president of the Centre audiovisuel Simone de Beauvoir, in conversation with Marta Selva and Anna Solà, founders of Drac Màgic and the International Women's Film Festival of Barcelona.

- FEMINIST DENUNCIATION AND DECLARATION

30.10.24, 6 pm, Sala Laya
→ Experimental feminist video program from the last few decades, militant audiovisuals showing a continuation of feminist film practices in the hands of filmmakers from the Catalan region. Presented by the Hamaca team.

- COLLECTIVE STRUGGLES: THE CINEMA OF HELENA LUMBRERAS

05.11.24, 6 pm, Sala Laya
→ Presentation by the Center for Restoration and Conservation of the Filmoteca de Catalunya, reviewing the cinema of Helena Lumbreras and Emma Cohen.

FILM PROGRAMME: DELPHINE SEYRIG: ACTRESS, FILMMAKER AND ACTIVIST

- *Calamity Jane and Delphine Seyrig. A Story* (Babette Mangolte, 2019, 87')
03.09.24, 8 pm
22.09.24, 8 pm

- *L'année dernière à Marienbad* (Alain Resnais, 1961, 93')
04.09.24, 6 pm
10.09.24, 8 pm

- *India Song* (Marguerite Duras, 1975, 120')
04.09.24, 9 pm
11.09.24, 5 pm

- *Aloïse* (Liliane de Kermadec, 1975, 120')
05.09.24, 9 pm
15.09.24, 8 pm

- *Muriel ou le temps d'un retour* (Alain Resnais, 1963, 116')
07.09.24, 6 pm
17.09.24, 5 pm

- *Baxter, Vera Baxter* (Marguerite Duras, 1977, 90')
07.09.24, 9 pm
19.09.24, 9 pm

- *Baisers volés* (François Truffaut, 1968, 90')
08.09.24, 8 pm
11.09.24, 8 pm

- *Freak Orlando* (Ulrike Ottinger, 1980, 121')
12.09.24, 9 pm

20.09.24, 6 pm

- *Mr. Freedom*
(William Klein, 1969, 105')

13.09.24, 5 pm

22.09.24, 6 pm

- *Peau d'âne*
(Jacques Demy, 1970, 90')

13.09.24, 9 pm

21.09.24, 6 pm

- *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles*
(Chantal Akerman, 1975, 193')

14.09.24, 5.30 pm

27.09.24, 4.30 pm

- *Les Lèvres rouges*
(Harry Kümel, 1971, 101')

17.09.24, 8 pm

24.09.24, 9 pm

- *Letters Home*
(Chantal Akerman, 1988, 104')

18.09.24, 9 pm

26.09.24, 9.30 pm

- *Le charme discret de la bourgeoisie*
(Luis Buñuel, 1972, 102')

19.09.24, 5 pm

25.09.24, 8 pm

- *A Doll's House*
(Joseph Losey, 1973, 106')

20.09.24, 9 pm

26.09.24, 5 pm

- *Johanna d'Arc of Mongolia*
(Ulrike Ottinger, 1989, 165')

21.09.24, 8 pm

29.09.24, 8 pm

COLLECTIVE STRUGGLES, FEMINIST
FILMS FROM THE 70s AND 80s
IN FRANCE

05.09.24, 6 pm

- *Maso et Miso vont en bateau*
(Les Insoumuses: Nadja Ringart,
Carole Roussopoulos, Delphine Seyrig,
Ioana Wieder, 1976, 55')

Restored by the ZKM Karlsruhe in
partnership with the Centre Pompidou

12.09.24, 6 pm

- *Y'a qu'à pas baiser*
(C. Roussopoulos, 1971, 16')
- *Le F.H.A.R.* (C. Roussopoulos, 1971, 26')
- *Les prostituées de Lyon parlent*
Roussopoulos (C. Roussopoulos, 1975, 46')

→ Presentation by CINEMA Research
Group of UPF.

19.09.24, 6 pm

- *La marche des femmes à Hendaye*
(C. Roussopoulos, I. Wieder, 1975, 30')
- *Les Mères espagnoles* (C. Roussopoulos,
I. Wieder, 1975, 59')

→ Presentation by Ros Murray and
Arantza Santesteban.

24.09.24, 6 pm

28.09.24, 9 pm

- *Sois belle et tais-toi!*
(Delphine Seyrig 1981, 115')

Digital restoration by the BnF
(Bibliothèque nationale de France)

28.09.24, 6 pm

- *Jean Genet parle d'Angela Davis*,
(Carole Roussopoulos, 1970, 8')
- *Quelques féministes américaines*
(Luce Guilbeaut, Nicole Brossard,
Margaret Wescott, 1978, 53')

15.10.24, 5 pm

- *Flo Kennedy, portrait d'une féministe
américaine* (C. Roussopoulos, I. Wieder,
1982, 59')

- *Les Racistes ne sont pas nos potes,
les violeurs non plus* (I. Wieder,
Nadja Ringart and others, 1986, 36')

→ As part of the *Per amor a les arts*
program, in collaboration with the
MACBA.

CREDITS

Trailblazers:
*feminism, camera in hand and archive
over the shoulder*
Exhibition at the Filmoteca de Catalunya
From July 11 to November 17, 2024

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Nataša Petreščin-Bachelez

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SIT

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the Cité internationale des arts, in collaboration
with the Centre audiovisuel Simone de Beauvoir
and the Festival d'Automne de Paris.

For detailed session information, please
visit the Filmoteca de Catalunya website.
At the Cinema Library, you will find a
bibliography selected by the library team
and the exhibition curators.

Exhibition hall hours:

Tuesday to Friday, 10 am to 2 pm
and 4 pm to 9 pm.

Saturday and Sunday, 4 pm to 9 pm.

Free entry.

With the artists:

- Rada Akbar
- Claire Atherton
- Ti-Grace Atkinson
- Pilar Aymerich
- Eugènia Balcells
- Chimurenga
- Mari Chordà
- Nicole Croiset
- Coordination des femmes noires
- Françoise Dasques
- Catherine Deudon
- Thembela Dick
- Pierre Jouannet
- Bouchra Khalili
- Maria Klonaris & Katerina Thomadaki
- Anne Faisandier
- Martine Franck
- Sarah Maldoror
- Kate Millett & Sophie Keir
- Fina Miralles
- Guy Le Querrec
- Zanele Muholi
- Lur Olaizola
- Nadja Ringart
- Megan Rossman
- Carole Roussopoulos

- Paul Roussopoulos
- Yvette Roudy
- Eszter Salamon
- Abraham Ségala
- Delphine Seyrig
- Paula Valero Comín
- Ioana Wieder
- Awa Thiam
- Nil Yalter

With the collaboration of:

- Ca La Dona
- Investigadores grup CINEMA (UPF)
- Hamaca
- MACBA
- Imma Merino
- Mostra Internacional de Films de Dones de Barcelona
- Ros Murray
- Arantza Santesteban
- Marta Selva
- Anna Solà

An exhibition produced by the Filmoteca de Catalunya, based on the exhibition produced by the Cité internationale des arts, in collaboration with the Centre audiovisuel Simone de Beauvoir and the Festival d'Automne de Paris.