

House of Nine Moons

If in "Del alma herida" -Dedicatorias, the artist looked at the excluded side of the human soul, in "Otros páramos", project which this exhibition works belong, are those who fell in the deepest regions of oblivion, cultural and social misery who captured the attention of Paloma Navares (Burgos, 1947) and about those that the artist claims a quiet and honest reflection by the viewer. Although there is not a break, as she continues the language developed in recent years, in a special way, she goes into the practice of collage as a new way of ready made treatment. With the superposition of different types of paper, mixed with drawings and texts and other items, textiles or metal, she looks for the immateriality and concealment of information that the images contain, extracted from Internet, books or magazines. Both these collages as the sculpture-drawings, and photographic-sculptures and videos of the exhibition belong to different stories that correspond to different geographical areas or cultural events in which the rights of the weakest have been violated most flagrantly, almost always women and children, mapping the historical, political and geographical coverage of silence and concealment, creating, in her words, "the invisible ready-made of the most painful reality." Unfortunately, we know every day events that show how far it is the end of this scourge that affects a greater or lesser extent, in more or less aggravating, the most diverse regions of the world, from violence against women within their homes to brutal practice of stoning to death sentences after summary trials that do not meet minimum legal safety requirements.

The title explicitly refers to the intimate relationship between women and the Moon from pre-Christian cultures, symbolic and iconographic, in the most diverse manifestations, from the magical-religious to the physiological-psychological. The nine moons are an allegory of the nine months of gestation in the female womb and thus, the period in which mother and son live the most intense union; motherhood, understood as the supreme vital function related to womanhood, because the survival of the species depends on that. In ancient cultures, in general, and steadily, the moon, constant element in her work, almost as a signature, has symbolically represented the Great Mother Goddess, and therefore also its link with the figure of woman is narrow. In the various mythologies of the past represents the "primordial matter" expressed symbolically in the figures of sea or water, which refers to the "generator matrix" of that first moment of the Creation -from which the Universe will come later-. The intimate connection between the rite of female fertility and the moon encompassed the process of pregnancy and labor. During each complete cycle, a moon, with its four phases - the energy changes occur that affect both physical life to women's psychic and spiritual spheres.

The house refers to the physical space, the gallery that hosts the exhibition, and to the exhibition itself, with the episodes and characters that she tries to rescue from their situation or, at least, to provide shelter, also in an intellectual and artistic way where they can regain their dignity and claim their rights that

are entitled as human beings. The house is the main concern of architecture, according to Luis Barragán : "... practical art which consists in a harmony of elements, producing poetry, defining the spaces where there is the spirit "and it is intended as expression of spirit. In his search for the truth, men have found an ally in the house to tell that aspiration. The house has been their protector physical space against all kind of outside threats, while preserving their privacy and spiritual integrity, as in life trajectory of individuals is imperative the possibility of cultivating the individual mind alone, something essential to decipher some of "the mystery that surrounds it" and achieve harmony with oneself and with others. The house, an instrument that expresses the beauty and tension of the dual reality body-mind of men, conceived in these terms would contribute to a dignified human life, as Martín F. Gallegos Medina explained in the preface to his book *La casa arte-práctico como espacio simbólico pedagógico. Reflexiones en la obra de Luis Barragán*.

On the other hand, the house is the quintessential space of the feminine, often of her imprisonment not always voluntary, and consequently, marginal space where is staged the exclusion of women and their removal from places of power, as a result of spatial divisions historically drawn on the model of relations of binary opposition of gender. Analysis by Jose Miguel G. Cortés confirms Foucault's statement about how the day-to-day little things the "unimportant" is hidden under the big issues and the momentous political speeches that forget about the structures

and rules that organize and govern daily life. *This is Federico García Lorca's house conception, reflected in La Casa de Bernarda Alba claustrophobic atmosphere*, where the death of a man turns to his wife and daughters in prisoners of the four walls of their home, victims of a male chauvinist and cruel society, preserved by women themselves that, trapped in that network, are unable to break its threads.

Multidisciplinary and multimedia artist, impossible to classification in her quest for total art, for which she primarily uses photography and video. However, as a result of her constant research of new vehicles of expression, she sets free the photography from the statism and its dependence on paper, giving it the character of an art object, which gives way to the photographic installations and photo-sculptures, which hybridizes with objects of housework nature, hospital or industrial and also video installations and video sculptures. The dialogue between past and present and internalization and externalization of experiences nurture a multifaceted discourse in which not the feminist but feminine perspective is crucial, as it is extraordinary her sensitivity to not dwell on the morbid situations of extreme hardness that she denounces in her work, transmitting information and rising her position without being hurtful.

We conclude with a paragraph written by Maria de Zayas y Sotomayor (Madrid, 1590-1661) in *La perseguida triunfante*. First Spanish woman novelist, Cervantes follower, with illustrious and belligerent predecessors as Sor Juana Inés de la Cruz and Teresa de Jesus, complaints thus the situation of marginalization suffered by Spanish women of her time: "... because if this matter that compose men and women, whether a bond of fire and mud or a mass of spirits, has no more nobility in them than us, if we are the same blood, the senses, the faculties and the organs that they use are themselves, the same soul as his, because souls are neither men nor women, what reason is there for them to be wise and presume that we can not be? This has, in my view, more responsive to their wickedness and tyranny of imprisonment us and not to provide us with teachers, and so the real reason for women not to be learned is not the absence of flow, but lack of implementation, because in our breeding, as they put the chambray in the pillows and the drawings in the frame, they give us books and tutors, we were as apt for the positions and the chairs as men. "

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