
+F Post-Conceptual Artists In The Canary Islands 2000-

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As wisely noted by Guerrilla Girls in their celebrated poster, up until early 2000s the percentage of women artists exhibited in major (and minor) modern art institutions was 5% – contrasting with an opposing 85% of nudes being female.



Following their lead, the efforts of artists, curators, museum directors and many more, are changing the landscape, and one exhibition at a time are shattering the glass ceiling that has sheltered the art world for centuries. We can find initiatives furthering this cause in all continents, from the ‘Year of Yes’ by the Brooklyn Museum, to the project directed by Orlando Britto at CAAM Atlantic Center for Modern Art in Las Palmas of Gran Canaria.

Last Thursday almost 600 people attended the inauguration

of the exhibition ‘+F post conceptual artists in the Canary Islands 2000 – 2017’ where 46 artists (women and collectives that included men) from all corners of the archipelago contributed to normalizing the presence of women creators in

the art system and market. On view at San Martin Center for Contemporary Culture at CAAM until October 22nd, the collaborative show has been conceived as a dialogue between the artists. Each one of them stages her individuality meeting in a common nexus that illustrates the richness and excellence of the current artistic scene.

Curated by Gopi Sadarangani, Mari Carmen Rodríguez and Cristina Déniz, +F acts as a balancing force against the lack of exposure of female artists. As Rodríguez describes: “This project is born from our commitment to give proper visibility to an uncontested reality; the large number of contemporary female artists that produce consistent high quality bodies of work and build the current contemporary art scene in Canary Islands. This phenomenon happens both at a national and international level”. Here is another welcoming instance that allows us to witness an inexcusable global imperative to promote their visibility until the artistic system reaches equality.

Sadarangani explains that the project aims to instigate a deepening in the notion of the feminine, focusing in our closest environment. The show intends to register within a post-conceptual context relative to the artistic languages that surround the subject, identity and subjectivity. It intends to influence a dialogue amongst women, and amongst men and women, with the scope of analyzing and debating the potential decadence of the model of masculinity as such in the current wave of thought.

The exhibition is varied in generations, mediums and mes-

sages, “We gather different works and formal propositions; video, photography, painting, sculpture, installation, performance. We selected artists and art pieces through a research process around the artistic scene in the Canary Islands, followed by a final consensus among the curatorial team: Gopi Sadarangani, Mari Carmen Rodríguez y Cristina Déniz.”

The show explores different issues of concern, social, eco-

ment to give visibility to the art created by women is unquestionably critical, due to the urgent need to provide visibility in the art world in an egalitarian way. Coincidentally, this year I took part in another great collective show of African women artists “El Iris de Lucy” along 25 other artists, amongst which two Canary artists, were subsequently included in the CAAM Atlantic Center of Modern Art. What I can tell you after these

two experiences is that, clearly, both exhibitions advance contemporary creation and prove that it’s not about female art, but art itself.”

“Thanks to + F I have had the chance to meet other local female artists whose work I had never heard about. This reveals the importance of this platform, by giving us visibility and showcasing the women that are currently creating art in the islands.”

The exhibition was presented in three different events around the historical building of the CAAM, starting with a presentation to the press and media, an exclusive inauguration for the friends of CAAM, the public opening and followed by a second opening targeted to children. Among the pieces exhibited Julia María Martín installation ‘Amorphological Protophase. Amorfás Series’, the collective PSJM presented the mural ‘Capitalist Penetration in Amazonia from 1988 to 2016,’ using ecological paint on the wall of the exhibition center, as part of the series ‘Social Geometry’ that uses geometric shapes to display statistic data. Via an eco-

feeminist approach, the piece shows the levels of deforestation in the Amazon jungle during the last 28 years. Sara Velázquez uses mixed media in ‘Mitote’, where she represents the complexity that lies behind every reality, describing how we perceive only the visible parts of it. Adassa Santana’s video and textile installation ‘Spectrum Portrait Web’ represents the predominance of the image as main communication medium of the XXI Century.

‘+F post conceptual artists in the Canary Islands 2000 – 2017’ is definitely succeeding on its purpose to contribute to enhance the presence of female artists in the system and art market, sensitizing audiences with regards to equal representation of genders among art institutions. This timely and indispensable movement would be even more relevant by including a wider range of the gender spectrum in the portfolio of artists, achieving an egalitarian level of visibility that overcomes the gender binary. Hopefully the intention to shatter the glass ceiling in museums and galleries will maintain its momentum until balance is achieved.



logical intellectual, sexual, as well as the landscape and territory. Yapci Ramos’ video art piece, ‘I Don’t Mind,’ stands out due to its formal and conceptual rotundity. It manages to subtly address female sexuality completely erasing the ever-present male gaze, as well as the many nuances of the concepts of independence, self-determination and solitude. The artist describes her project as composed by “the direct gaze, sexuality, femininity and self-determination. Here I am and I don’t care what you think”.

Ramos appears facing the camera, in silence and with a serious air, just staring at the spectator directly and shamelessly with serene confidence, while in the background the sound of an orgasm is filling up the room. “It’s interesting to see how the piece is still alive and keeps defining itself. The audience is experiencing it individually, and the space where it’s set, the bathroom, conveys a powerful sense of solitude and intimacy.”

Through her piece Ramos profoundly embodies the purpose of the exhibition “The significance of the center’s commit-