

I have always been moved by the stories of courageous and fighting women; perhaps because I lived surrounded by them and perhaps precisely for this reason I learned from them and was able to overcome the bad things in moments of weakness. Women who have forged their own paths and, at a certain point, crossed mine. Women who had to fight twice as hard for the simple fact of being a woman and proving that they can do anything. This project therefore wants to be a tribute to all of them and to the rest of the paths already blazed by other women. Although there are still many ways to sew, I'm sure that, little by little, we will sew them.

The thread is present in each of the *Camins filats* works, as it was in the lives of all the women of the older generations. There was no woman who did not know how to sew and many of them carried out this activity in groups. The thread is, therefore, a common denominator in them and will be the protagonist through which the spectator will be able to reflect on the role that women had in creating clothes to earn a living, as well as on the fact that they were silenced while the great men of the maisons have won all the merits and all the awards.

For the installation *Oro encorsetado* I selected two sentences that the Women's Section of the Spanish Falange and the JONS published in 1958 under a series of "principios not to be forgotten" for the preparation of women for marriage. These might include "Keep noise to a minimum" and "Be obedient and don't complain." From these two sentences, which cancel out and relegate women to the background and where it happens that they have neither a voice nor a vote, this work develops. These were not

specific phrases, but a continuous discourse that occupied all of daily life and managed to influence female identity. The imposition was reflected in the corporal, in the expressive. The silence went beyond the absence of words. They had been trying to corset women for many years and relegate her to domestic life. You will be able to give life that will remain in the most absolute shadow. Complacent and docile women.

The woman's bust is represented in gold, symbolizing that everyone is capable of shining as brightly as this precious metal. In turn, the corset, a piece that aimed to shape the woman's body and which is considered the garment of oppression par excellence, appears in this work made with thick merino wool, proving even more irritating. The color used is red, which has always been associated with the feminine, but also with passion and pain. The two phrases mentioned above are embroidered on the straps of the corset that fasten to the bust, again in red.