

MARINA NUÑEZ

La Mujer Barbuda (The Bearded Woman)

23rd of May to the 26th of June

Opening 23rd of May, 2017 at 8 pm.

Marina Núñez is exhibiting for the first time in the gallery, after a long history that started off in the nineties. Her essence lies in painting that adapts and transfers itself to other supports, such as photography, video, digital pen, creating her own universe where symbolism and imagination are always present, giving rise to deformed, monstrous, changing characters, and where women appear as mutant beings, beautiful in spite of their anomalies and her work is peopled with disturbing forms that lead us to look at female identity and its relationship with madness, hysteria, death....

In this case, the artist presents us with a taboo topic, which society tries to ignore; the "mistake" that nature sometimes commits when, at times, it gives certain women abundant facial hair. The famous painting by José de Ribera, in the Prado Museum, "La mujer barbuda" (The bearded woman) (1631) comes to mind, in which Magdalena Ventura nurses her third son, while her husband looks on. Bearded women are rejected. They scare people because anything different has always been fought against by those who fear diversity. Why has the artist chosen this topic? The following text gives us some clues....:

"Facial hair is one of the secondary sexual characters and bearded women, with their unexpected phenotypic characteristics, which complicate the accuracy of anatomical classifications, putting a stimulating prospect before us.

Representations of bearded women could be scientific-type naturalistic attempts to represent mistakes or singularities of nature or they might have symbolic moralizing pretensions against gender sliding or inappropriate sexual behaviour or that appeal to a lust associated to the unstoppable instincts of a beast-women, halfway between animal and human, or they could set forth challenges of the drag king type to gender programmes and identity certainties.

The last option, either biologically or using disguises, is the idea set forth by the exhibition. Because hirsute monsters, contaminated with otherness, widen our horizons regarding the rigidity of the masculine/feminine dichotomy; moving on to question the firm social imposition that we must choose a single and pre-defined identity (gender, sexual) for our entire lives.

Seven bearded women draw their circumstances or desires with hair on their faces and bodies. Fractal lines, Rorschach inkblot tests, an embroidery of flowers, tattoo type Celtic drawings, words that define the monstrous, but also the marvellous and admirable, eyelashes and eyebrows that frame the gaze, or some caressing hands, grow in women who look at us serenely, aware that they are extraordinary.

In another series in the exhibition, the faces of three women are defined by this facial hair alone, as it draws their eyes and mouths, as if hair, which is so closely associated with female beauty, was their only attribute. They could be blind and dumb, but vital, eloquent locks of hair grow from these orifices."

Marina Núñez

Amongst her individual exhibitions, the 'Espacio Uno' at the Reina Sofia (1997), La Gallera in Valencia (1998), la Fundación Pilar i Joan Miró in Palma de Mallorca (2000), la iglesia de Verónicas in Murcia (2001), the DA2 in Salamanca (2002), the Cervantes Institute in Paris (2006), La Panera in Lleida (2008), el MUSac in León (2009), el Centre del Carme in Valencia (2010), the sala Rekalde in Bilbao (2011), el Patio Herreriano in Valladolid (2012), la Sala Alcalá 31 in the Community of Madrid (2015), Artium in Vitoria (2016), el Aljub de Es Baluard in Palma de Mallorca (2017) stand out.

She has had many group exhibitions. She currently divides her time between Madrid and Pontevedra and she is a professor in the Fine Art Faculty in Vigo.

To request further information and photographs: Tel. 00 34 91 308 15 69 / galeria@pilarserra.com / www.pilarserra.com