

We should not lose sight of the fact that, as we have seen actualised in Miralles' work, there is something about existing in the female world that is in itself violent and traumatic.

- 1 Fina Miralles, personal communication, 2019. Paradoxically, this stillness has also had a correlative in the artist's everyday life, as she has suffered since the late 1990s from a disease that has severely reduced her mobility. Miralles always says that being forced to stop and be still has been an enormous learning process for her and has made her open to new forms of knowledge and awareness.
- 2 Note that appears in Fina Miralles' Notebook, no. 1, p. 41.
- 3 Conversation between Fina Miralles and Maite Garbayo-Maeztu, Cadaqués, 2012.
- 4 Raquel Osborne (ed.), *Mujeres bajo sospecha. Memoria y sexualidad 1930-1980*. Madrid: Editorial Fundamentos, 2012, p. 20.
- 5 Conversation between Fina Miralles and Maite Garbayo-Maeztu, Empúries, 2019.
- 6 Quoted in Concha Calvo, 'Antifemina', *Fotos y libros. España 1905-1977*. Madrid: MNCARS, 2014, p. 235. The quotation comes from an interview by J. Fabre with Colita and M. Aurèlia Capmany, 'La Nova Cançó ya es historia en fotos', in *Tele/Xprés*, Barcelona, 5 September 1978.
- 7 María Rosón, 'Colita en contexto: fotografía y feminismo durante la transición española', *Arte y políticas de identidad*, vol. 16 (2017), p. 63.
- 8 André Lepecki, *Exhausting Dance. Performance and the Politics of Movement*. New York: Routledge, 2006, p. 16.
- 9 C. Nadia Seremetakis (ed.), *The Senses Still: Perception and Memory as Material Culture in Modernity*. Chicago: The University of Chicago Press, 1994, p. 12.
- 10 Phone conversation between Fina Miralles and Maite Garbayo-Maeztu, 2019.
- 11 Paulina E. Varas, *Luz Donoso. El arte y la acción en el presente*. Santiago de Chile: Ocho Libros SpA, p. 162.
- 12 Maite Garbayo-Maeztu, 'To Dress Up in the Other's Skin: Presence, Absence and Intersubjectivity', *Performance Research*, vol. 24, no. 7 ('On Disappearance', 2019).
- 13 Txiki (Juan Paredes Manot), a member of ETA political-military, was brutally tortured by the Franco authorities and executed by firing squad on 27 September 1975.
- 14 Conversation between Fina Miralles and Maite Garbayo-Maeztu, Cadaqués, 2012.
- 15 I specify that Franco's death put an end to the dictatorship as a 'political regime' because as a regime for controlling subjectivities and bodies it did not end in 1975 but continued during the Transition.
- 16 Griselda Pollock, *After-affects/After-images. Trauma and Aesthetic Transformation in the Virtual Feminist Museum*. Manchester: Manchester University Press, 2013, pp. 47-73.
- 17 *Ibid.*, p. 70.

Becoming a Part of Something Greater (Countering a Pedagogy of Externality)

Tamara Díaz Bringas

The 'external relationship with "nature"' constitutes 'the condition for the appropriation/exploitation that lies at the basis of the Western paradigm of unlimited growth', in other words, of development.¹

Rita Segato

Interdependence means a change in model.²

Fina Miralles

We approached Fina Miralles in the context of the 'Social dangerousness. Sexual minorities, languages and practices in 70s and 80s Spain' research workshop with participants in the Independent Studies Programme (PEI) run by the MACBA (2008-2009).³ Following our first visits to the Museu d'Art de Sabadell, to which Miralles donated her entire archive in 1999, and conversations with the artist, we decided it was essential to tackle her work through the archive itself, taking into account the contexts that have conditioned the way it is read. The study of a series of practices in the 1970s and 80s through the PEI was connected with an attempt to question the tensions between dominant and alternative historiographies on the basis of feminist and queer perspectives. We pondered in our research group on the exclusion of politics – or at least of politics of a feminist nature – in certain accounts of Conceptualism.⁴ It seemed to us symptomatic, for example, that the moment that is usually identified as the end of the Conceptual movement in Spain coincides with the emergence of practices that more explicitly deal with feminist issues, including *Standard* (1976) and *Matances* (Slaughters, 1976-77) by Fina Miralles; *Discriminació de la dona* (1977) and *Orden público* (1978) by Eulàlia Grau; and *Fin and Boy Meets Girl* (1978) by Eugènia Balcells.

Thinking about Miralles' work and readings of it as a field in which multiple forces intersect led

us later to produce a kind of visual essay in which we posed questions – to do with the relationships between public space, architecture and power or about the processes whereby subjectivity is produced – around the ten years spanning the end of the Franco era and the early period of the Transition to democracy, but above all connected with the present. *Contracampo 70, con Fina Miralles* also examined the precarious boundaries between the work and the document, the shifting nature of the archive, the practices that play a part in shaping the archive and the ways in which it becomes public.⁵ To a degree, we were interested in showing the contingency of the archive (and of our own work) as a way of imagining other critical practices.

Some years later, and again in a collective project, we were working on *Matances. Poder i subjectivitat. Una lectura visual a l'arxiu Fina Miralles*,⁶ in which we took this series from 1977 (itself a kind of archive of her work from the 1970s) as a juncture between an idea of sovereign power – the power of meting out death – and a power materialised in control over life: 'yes, people are fabricated', Miralles would say in the video. The same year that Michel Foucault published his essay 'Power of Life and Power of Death' (1976), in which he mentions the notion of biopower for the first time, Miralles was working on *Standard* and *Matances*, works that look at the technologies for producing and standardising the body and subjectivity, or the ways in which power enters bodies.

Looking at Miralles' work on the basis of the archive – its contingency and its historicity – represented for me an attempt to view her practice as connected, avoiding the operations that divide work and document, major and minor works, in and outside a particular field. *FM_el archivo y la caja de zapatos* is the title usually given to an unfinished research project in which I began to gather together copies of Miralles' journals, notes, working processes and critical writings and exhibitions in which her series *Translacions* (Translations) and *Relacions* (Relationships) have circulated from 1973 to the present day.⁷ In some way, I was looking to question the 'conditions of truth' of the archive itself, the forces that have

gradually been establishing and transforming it, such as exhibition, criticism, research and collection practices. I would like next to trace (or suggest) a certain trend that connects poetics, ideas and readings of Miralles' work through these two series and in particular two of her most frequently reproduced works, *Dona-arbre* (Woman-Tree; 1973) and *El cos cobert de palla* (The Body Covered with Straw, 1975). I would also like to use them as the basis for drawing an association with other works by Miralles, for suggesting intermittent links or intuitions that gradually connect up.

Dona-arbre. This image appears for the first time in the *Translacions* exhibition, organised by the Associació del Personal de la Caixa de Pensions in January 1974. The catalogue featured a piece written by Miralles herself in which she enumerates the relocations carried out in the natural environment thus far: 'Deixada anar de cargols (Releasing Snails, 1-XI-1973), Parc de la Ciutadella; 2. Flotació d'herba en el mar (Floating Grass on the Sea, 11-XI-1973), Premià de Mar; 3. Translació d'arena de la platja a un camp de conreu (Moving Sand from the Beach to a Crop Field, 18-XI-1973), Sant Martí d'Empúries'.⁸ Interestingly, the piece, signed in January 1974, makes no mention of the fourth of these relocations, which had taken place in 1973 in Sant Llorenç del Munt. Even so, the photograph of the action appeared framed on the wall at the head of the bed in the installation *Llit-arbre* (Bed-Tree, 1973). It appeared immediately afterwards in the poster announcing the second presentation of *Translacions*, in Sala Tres of the Acadèmia de Belles Arts de Sabadell from February to March 1974.

The image also appeared at the top of the article written by Alexandre Cirici entitled 'Les recerques de Josefina Miralles'⁹ published in the March 1974 issue of *Serra d'Or* magazine. Cirici was the critic who most closely followed Miralles' work – and best understood it – after her participation in the Primera Mostra d'Art Actual de l'Hospitalet (1972) and throughout the entire decade. In this article he included a number of lines that have influenced other readings of her work ever since,

such as the 'natural-artificial dialectic'. The image that opened Cirici's article was the same as the one that had appeared in the two *Translacions* exhibitions: in a landscape format, with the artist's body as part of a wider context in which trees and mountains can be seen. Following these appearances, the most contextualised version of *Dona-arbre* fell out of circulation and thereafter was seen in portrait-format photographs in which her body is in the foreground.

I suggest we examine the displacements of an image, the critical operations they imply, the contexts in which the image is read that they give an account of. We should question, for example, why barely three or four images of a background featuring just over a dozen are repeated.¹⁰ I propose that we also dwell on the ways in which a single action has been described. 'Person standing their ground, being a tree', Miralles records in one of her artist's journals.¹¹ 'Josefina Miralles, partly buried' said the caption in *Serra d'Or* in 1974. At that time, a title for the image had not yet crystallised. In 1987, a group exhibition curated by Marta Pol was entitled *Dona arbre* and in it the tree was associated with a female principle of nourishment and protection.¹²

In 1992 the exhibition *Idees i actituds: entorn de l'art conceptual a Catalunya* at the Centre d'Art Santa Mònica included a sequence of images of *Dona-arbre* with the artist's body emphasised in a portrait-format frame, though in different takes. This exhibition was central to the later circulation of this and other pieces by Miralles. The photographs produced for the exhibition by the Generalitat de Catalunya were added to the Catalan government's holdings and then placed on long-term loan in the MACBA Collection. In addition, the reading of Miralles' work put forward in this exhibition in the Olympic year of 1992 in Barcelona was repeated in other projects by the curator Pilar Parcerisas, among them her contribution to the catalogue *Fina Miralles. De les idees a la vida* (2001) and to the book *Conceptualismo(s) poéticos, políticos y periféricos. Entorno al arte conceptual en España, 1964-1980* (2007). Parcerisas' view – which has proved quite impor-

tant in the dominant account of Conceptual Art in Catalonia – places Miralles' work fairly and squarely, and in my opinion problematically, as a counterweight to art of a political bent.

The exhibition *El arte sucede. Origen de las prácticas conceptuales en España, 1965-1980* (Art Happens: The Origin of Conceptual Practices in Spain, 1965-1980, 2005) also featured *Dona-arbre*, and in the catalogue the image appeared at the top of the essay by the curator Victoria Combalá, who said of the work: 'She planted herself in the ground like a tree (we do not know if she was familiar with an almost identical work by Keith Arnatt dating from 1969, *Self-Burial*').¹³ In 2001, *Dona-arbre* also preceded the essay by the researcher Assumpta Bassas in the catalogue that accompanied the Miralles exhibition at the Museu d'Art de Sabadell. For this reading, *Dona-arbre* was of special interest in that, according to the author, 'it associates the female body with nature'.¹⁴ Whereas Parcerisas had read the tree as a male symbol and *Dona-arbre* as a metaphorical essay on changing sex, Bassas, in contrast, saw the tree as a 'female symbol in that it rises up from the mother earth and itself produces fruit'.¹⁵ Another feminist reading is the one put forward by the international project *re.act.feminism: a performing archive* (2011-2014), which included a number of Miralles' works, among them *Dona-arbre*, described as 'a new and powerful reinterpretation of the stereotypical image of women as mother-earth, mother-woman, in relation to telluric forces in the face of an intensely patriarchal society'.¹⁶

From the reclining to the upright image, from the landscape to the portrait, the shift in the readings of *Dona-arbre* can be traced to the present day in the entry for this work on the MACBA website, which reads: 'Although the first actions were a clear example of land art, in this case the artist incorporated her body, pointing to body art...'¹⁷ This was the first occasion that Miralles' body had appeared in one of her works and it is likely that this presence proved a determining factor in the choice of formats in which *Dona-arbre* has circulated. It was only recently, thanks to the dissemination of the *Aquí eran los ojos*

los que hablaban (*Here It Was The Eyes That Spoke*) exhibition, that the landscape image has begun to circulate again, though the edition of *Dona-arbre* produced for distribution at this self-same exhibition once again multiplied the vertical photograph.¹⁸

El cos cobert de palla. Made in Sabadell in March 1975 and part of the *Relacions* series, the history of this work is in part similar to that of *Dona-arbre*, including its presentation in the *Idees i actituds* (1992) and *El arte sucede* (2005) exhibitions on Conceptual practices. The sequence of four photographs produced for the first of these shows was also added to the MACBA Collection.¹⁹ Interestingly, the image missing from this sequence, the one that shows the artist's body prior to its gradual covering with straw, is the one singled out in the *re.act.feminism* online archive, which mentions the identification of Miralles' body with the natural elements with which it merges.²⁰ And in 2001, *El cos cobert de palla* was the image chosen for the cover of the catalogue that accompanied *De les idees a la vida* (2001), a survey exhibition of Miralles' work at the Museu d'Art de Sabadell.

The more politicised readings of this work are connected with its appearance on the poster for the *Valors actuals del costumari català en les arts plàstiques* exhibition (1976).²¹ Alongside Miralles' image of the 'covering with straw' was the 'covering with grass' of a character in the devils' dance at La Patum in Berga,²² taken from one of the volumes of the *Costumari català* by Joan Amades. Drawing on this work by the renowned Catalan folklorist has been seen as an attempt to connect contemporary art with popular culture and to move away from bourgeois and elitist art,²³ as well as a fresh encounter with the national identity.²⁴ This latter interpretation was also singled out by Maite Garbayo-Maeztu in her study *Cuerpos que aparecen. Performance y feminismos en el tardofranquismo*, in which the reference to the *Costumari català* is framed within the context of support for the local languages and traditions in Catalonia and the Basque Country as a response to the totalitarianism of Spanish nationalism.²⁵ Garbayo-Maeztu's reading draws a connection between Miralles'

covering of her body with stones, sand or earth and the shape of tumuli and ideas surrounding burial and death: 'The body laid to rest brings other burials into the present, makes the thousands of bodies disappeared and buried in pits and ditches appear to us.'²⁶

While on the subject of this political reading of Miralles' practice, I would like to make mention of a policy in relation to life that endures in her work. In the same *Relacions. Relació del cos amb elements naturals* (Relationships. The Body's Relationship with Natural Elements) series, it is possible to see an element of sensual and playful pleasure in a number of actions: 'Roll around in the sand', 'The body in the sea', 'The body with seawater and sand', 'The body in the rain'. Similarly, works that the artist entitles *Relacions. Relació del cos amb elements naturals en accions quotidianes* (Relationships. The Body's Relationship with Natural Elements in Everyday Actions) feature ordinary actions such as walking, eating, smoking, drinking or looking at the sun, along with an insistence on a tactile relationship with things: 'touch clothing', 'touch the birdcage', 'touch meat', 'touch wood', 'touch grass', 'touch earth'. A common urge reverberates through these actions done in March 1975 and a painting from 1996, *Les orenetes ja són aquí (la carícia de l'aire)* (The Swallows Are Already Here [The Caress of the Air]), and between these works and her series of photographic actions in the summer of 2012 in Cadaqués: 'Erase the trace', 'Draw in the sand', 'Caress the stone', 'Caress the olive tree', 'Caress the body'.²⁷

*I was lucky to have manual parents, I touched everything. My mother would say to me: 'Fina, you've got a little eye in each finger.'*²⁸

'I look at my hands', wrote Fina in 2011, 'with the liver spots of old age on my skin, the fingers swollen by rheumatism, and I love them just as they are, full of strength and tenderness, from the caress to the blow of my fist on the table'.²⁹ Lovely photographs of her hands illustrate this piece in *Corpologia* magazine. Hands have a special

presence in her actions, be it her early or her most recent ones. *La mà se m'emporta les idees* (My Hand Carries Off My Ideas) reads the title of a small painting Miralles did in 1986. A few years earlier, around 1983, her choice of painting would also have been connected with her desire to do something manual: 'I went back to drawing with my hand what my eyes saw',³⁰ she wrote. In 1983, one of her exhibitions was subject to considerable criticism in a climate in which the transformations of Conceptual practices in a new cultural and political scenario were the subject of debate.³¹ It is intriguing that the artist's approach to the pictorial medium has been so often interpreted in relation to North America or the Transavantgarde,³² even though Miralles was by that time already looking south.

*Man doesn't live with nature, he is of nature, he is nature, he is just as natural, he is the same thing.*³³

In late 1983, Miralles set off on a trip to South America that lasted five months and which radically changed her life and her artistic practice, a shift that she herself has narrated in many of her writings and interviews and drawn in some of her works based on the learning she gleaned from this experience. I listen to her, perhaps because she resonates with me, a Cuban in exile, a Latin American immigrant; or because she connects me with practices that I recognise in Afro-Caribbean or Mesoamerican indigenous culture. Something related to a certain spirituality and a knowledge of all living things. This is where I am coming from in my encounter with Fina Miralles. I acknowledge that I was not particularly interested in her paintings and drawings when I first came to her in 2008, while I was researching from a feminist standpoint her 1970s actions. With time – and undoubtedly due to those shifts brought about by certain relationships, works, readings or experiences of fragility – I find myself in another syntony with these works, which I prefer to see through their intermittent links with works from different moments and in different languages, in a non-linear course.³⁴

*Nature isn't just a green landscape. Nature is Life, us, our body is Life, it's Nature.*³⁵

I go back to Miralles' drawings via *Paraules fèrtils*, the splendid edition by the scholar Maia Creus, who compiled four volumes containing writings and drawings by the artist from 1972 to 2017. I dwell on a number of images from 1984, such as *Dibuixos de Sud-amèrica* (Drawings of South America), in which a single silhouette seems to bring to life a mountain, a tree and a human, and *Titicaca*, with lines that capture the vibrations rather than the appearance of the lake. I halt at three simple drawings from the *Suites de París* (1987-1988), with a sketch of a seat next to the path, while everything else is trails in a moving landscape. And in another piece, *Regne vegetal* (Plant Kingdom, 1991), there is sap in wavy lines and assorted greens. Miralles does not paint forms but forces.

*The fact is that I look at things / and they have a face and body.*³⁶

If Miralles' landscape is the vibration of life, then the figures she draws are animated. *L'arbre de les 3 branques. Quin dels tres camins?* (The Tree with the 3 Branches. Which of the Three Paths?; Serrallonga, 1985), *L'albero degli sguardi* (Paris, 1987) and *L'arbre de les mil cares* (The Tree with a Thousand Faces; Paris, 1988) have animal or human attributes. There is an element of animism in Miralles' practice. She herself put it into words in a journal that she read to Linda Valdés and me some months ago in Cadaqués: 'Fina Miralles' thinking for the West is aligned with the Pre-Socratics, for the East with Taoism, for Oceania, Africa and the Americas, with animism.'³⁷

In a new twist on animism, the anthropologists Tania Stolze Lima and Eduardo Viveiros de Castro have put forward the concept of Amerindian perspectivism. In a passage in his book *Cannibal Metaphysics*, Viveiros de Castro suggests a counterpoint between the objectivist epistemology of Western modernity, for which to know is to objectify, and Amerindian shamanism,

for which to know is to personify, to adopt the point of view of what it is necessary to know. Whereas the ideal of Western knowledge implies 'objectification', for Amerindian perspectivism it is necessary to 'personify' in order to know.³⁸ At the risk of stretching an unlikely association too far, I wonder what other readings perspectivism would afford us for thinking about an action like *Dona-arbre*.

*.... everything is interrelated, everything is part of a whole if you join with life as a living being.*³⁹

'I wasn't a social being, I was a living being',⁴⁰ Miralles told us during a conversation in 2012 in relation to her work *Imatges del zoo* (Zoo Images, 1974), in which over the course of three days at the Sala Vinçon in Barcelona she herself appeared in one of five cages that also contained a frog, a cat, a lamb and a dog. The caged female body raised readings about the female condition in a context of restricted freedoms and biopolitical control. In a room full of photographs of animals in a zoo, Miralles chose to confine herself in a cage, to abandon the externality of the person observing and instead to put herself in the place of the animal, or of the racialised, enslaved human, who has been the subject of 'colonial exhibitions'. She chooses to question colonialism – and zoos as one its most wretched manifestations – through her condition as a living being.

Miralles' thinking is cosmocentric rather than anthropocentric and echoes the view held by indigenous cultures and peoples, as exemplified by this excerpt from the First Summit of Indigenous Women of the Americas: 'The cosmic vision of life is to be connected to the environment ... all things ... in the environment have life [and] acquire a SACRED value ... Spirituality is born of this vision and conception in which all beings ... [of] Mother Nature have life and are interrelated.'⁴¹

*What an enormous lack of knowledge of nature and life if you only look from the standpoint of rationalist thinking that does not allow you to draw close to them or to absorb them.*⁴²

Perhaps we can reread the *Dona-arbre* rooted to the ground or the Fina Miralles of the *Relacions* series who wants to merge with the sand, the sea or the grass as intuitions of a body that knows itself to be nature and not outside of it. Or the one who wrote in the 1980s: '... I embrace a tree, I kiss a stone, I caress the afternoon breeze, I immerse myself in the river because I love them, and then I am tree, stone, wind, river and love.'⁴³ Or the Fina Miralles who immersed herself in a river in 2012 in an action she entitled *El baptisme*,⁴⁴ which seems to add spiritual connotations to that plunge into water that she did earlier in actions in the 1970s.

The idea of being part of nature puts under strain the externality of the colonial/modern gaze that measures, judges and classifies. The idea of a subject with no roots in nature that is itself reduced to a thing. The view of nature as a resource for accumulating riches and not rich in itself. That pedagogy of externality that the anthropologist Rita Segato warned us of: 'We need to attribute that pornographic nature of the colonising gaze to the colonial/modern externality of scientific rationality, administrating externality, the externality that purges the other and difference, mentioned by Aníbal Quijano and by Walter Mignolo in their writings. Without question, for this entire group of authors colonialism/modernity is nothing other than a pedagogy of externality.'⁴⁵

In a piece she wrote in 1975, Fina Miralles distanced herself from movements such as land art, arguing that they take materials as 'elements for studying and not at all as an aesthetic medium'.⁴⁶ The distinction she draws seems to point to a desire for a non-exploitative relationship with nature. Or a bond other than the extractivist model of the money-oriented patriarchal order she railed against in her action *Petjades* (1976): 'In the city, the characteristic traits of our capitalist society are plain to see. Power, in the sense of property, is deeply rooted in our way of life, our conduct, our organisation and our laws', we hear her say as her steps leave her name stamped on the tarmac.⁴⁷

Fina Miralles' life and artistic practice invite us to become a part of something greater, to embrace the world on the basis of our experience as living beings and to counter any pedagogy of externality.

- 1 Rita Segato, 'Ejes argumentales de la perspectiva de la Colonialidad del Poder', *Revista Casa de las Américas*, no. 272 (July-September 2013), p. 32.
- 2 Handwritten text, Cadaqués, December 2010, in Maia Creus (ed.): *Fina Miralles. Paraules fèrtils*. Sabadell: Fundació Ars, 2018, vol. 1, p. 114.
- 3 Research workshop led by Paul B. Preciado and Xavier Antich (January 2008 – March 2010).
- 4 In the context of the workshop, we organised the seminar *Where the Political Was (Or Went Astray)*, which included the session entitled 'Between conceptualism and feminism: the case of Fina Miralles', MACBA, 26 January 2009 (organised by Sonia Abián, Mariana Bacelar, Juliane Debeusscher, Tamara Díaz Bringas, Augusta Espinosa, Ania González, Fernanda Nogueira, Florencia Terzano, Linda Valdés, María Velázquez and Alicia Viana).
- 5 *Contracampo 70, con Fina Miralles* (2009-2010), made by Juliane Debeusscher, Tamara Díaz Bringas, Emma Herbin, Fernanda Nogueira and Linda Valdés. Video available for viewing in its entirety at Hamaca: <https://www.hamacaonline.net/titles/contracampo-70-con-fina-miralles/>.
- 6 *Matances. Poder i subjectivitat. Una lectura visual a l'arxiu Fina Miralles* (2012-2013), script and direction: Maia Creus, Tamara Díaz Bringas and Inés Martins with the support of Victoria Sacco; editing: Adrián Melis; production: Fundació Ars and Museu d'Art de Sabadell, Ajuntament de Sabadell, with the support of ESDI.
- 7 A presentation of this project was held at Nauestruch, L'Estruch, Sabadell, June 2011, bearing the long title: 'Plan B, un acercamiento al proceso de investigación *FM_el archivo y la caja de zapatos*, de Tamara Díaz Bringas, en torno al archivo Fina Miralles, centrándonos en las primeras acciones de la artista realizadas en Sabadell, así como en sus posibles "translaciones" y "relaciones" en el presente (ha de quedar claro que no se trata de una exposición de Fina Miralles, exactamente)'.
8 *Josefina Miralles. Translacions*. Barcelona: Associació del Personal de la Caixa de Pensions, 1974, p. 6.
- 9 Alexandre Cirici, 'Les recerques de Josefina Miralles', *Serra d'Or*, no. 174 (15 March 1974), pp. 43-45.
- 10 The Fina Miralles Archive at the Museu d'Art de Sabadell records *Dona-arbre* thus: 1 colour transparency, 2 colour negatives, 12 B&W negatives, 19 period prints and 3 prints on thin card (MAS, reg. no. 10.608).
- 11 Fina Miralles, Notebook, no. 1, p. 24.
- 12 Marta Pol, *Dona arbre*. Girona: Fundació Espais d'Art Contemporani, 1987.
- 13 Victoria Combalía, 'El arte conceptual español en el contexto internacional', *El arte sucede. Origen de las prácticas conceptuales en España*. Madrid: Museo Nacional Centro de Arte Reina Sofía / Donostia-San Sebastián: Koldo Michelena Kulturunea, 2005, p. 31.
- 14 Assumpta Bassas, 'Fina Miralles: natura, cultura i cos femení', *Fina Miralles: De les idees a la vida*. Sabadell: Museu d'Art de Sabadell, 2001, p. 94.
- 15 Pilar Parcerisas, *Conceptualismo(s) poéticos, políticos y periféricos. En torno al arte conceptual en España, 1964-1980*. Madrid: AKAL, 2007, p. 80, and Assumpta Bassas, op. cit., p. 97.
- 16 Project curated by Bettina Knaup and Beatrice E. Stammer. Online archive available at: <http://www.reactfeminism.org/archive.php?l=lb>.
- 17 Available at: <https://www.macba.cat/en/art-artists/artists/miralles-fina/translacions-dona-arbre-documentaccio-realitzada-novembre>.
- 18 *Aquí eran los ojos los que hablaban*, exhibition of work by Fina Miralles and Rita Ponce de León, curated by Juan Canela, Fundación Cerezales, León, 2019.
- 19 In an interview we did with Pilar Parcerisas for the seminar *Where the Political Was (Or Went Astray)* (2009), the curator recounted this passage that proved telling to us with regard to the cutting, classification and appraisal that art criticism and art history do: 'Later I did an exhibition, *Ideas i actituds*, in January 1992 and there with Fina Miralles I did begin to look at all the photographic negatives, all the material she had because it really was material that I had completely forgotten about. We took out of a shoebox the photographic negatives from which I, with her agreement, extracted the sequence of works you can see today at the MACBA, in other words, it was me that determined the sequence with the straw.' Video available at: <https://www.macba.cat/exposiciones-actividades/actividades/donde-estuvo-o-extravio-politico>.
- 20 Available at: <http://www.reactfeminism.org/entry>.
- 21 *Valors actuals del costumari català en les arts plàstiques*. Exhibition by Josep Domènech, Josefina Miralles, Jordi Pablo (from 6 to 20 February 1976), organised by the Associació del Personal de la Caixa de Pensions.
- 22 La Patum de Berga is a traditional celebration held during Corpus Christi in Berga, a locality near Barcelona.
- 23 Pilar Parcerisas, *Conceptualismo(s) poéticos, políticos y periféricos*, op. cit., p. 448, and *El arte sucede*, op. cit., p. 99.
- 24 Pilar Parcerisas, 'De la naturaleza a la naturaleza', *Fina Miralles. De les idees a la vida*, op. cit., p. 37.
- 25 Maite Garbayo-Maeztu, *Cuerpos que aparecen. Performance y feminismos en el tardofranquismo*. Bilbao: Consonni, 2016, pp. 70-83.
- 26 *Ibid.*, p. 78.
- 27 *La unió dels Oceans*, Galería PM 8, Vigo, 2013 (photographic actions).
- 28 *He tingut la sort de néixer d'uns pares manuals, jo tot ho tocava. La mare em deia: 'Fina, tens un ullet a cada dit.'* Handwritten text, Cadaqués, October 1994, in Maia Creus (ed.), *Fina Miralles. Paraules fèrtils*, op. cit., vol. 1, p. 99.
- 29 Fina Miralles, 'Després de seixanta anys de vida', *Corpologia*, no. 1, May 2011, p. 6.
- 30 Fina Miralles, *Testament vital*. Sabadell: Edicions de Gràfic Set, 2008, p. 23. Also available on Fina Miralles' website ('Publicacions' section).
- 31 *A l'Espai*, Galería Joan Prats, Barcelona, January 1983.
- 32 For example: 'In 1979, she began to see this way as somewhat exhausted and of little use, but she did not move over to painting overnight. ... She is along the American line of artists more closely linked to colour and the support' (Victoria Combalía, 'Las telas reforzadas por alambre de la artista catalana Fina Miralles', *El País*, 5 February 1983); 'a key decade that opened with her participation in the Primera Mostra d'Art Actual de l'Hospitalet (December 1972) and which closed with the painting exhibition at the Galería Joan Prats in 1983'; 'On the one hand, it connected up with the North American painting of the time, but also with the new Transavantgarde that was imminent' (Pilar Parcerisas, 'De la naturaleza a la naturaleza', op. cit., p. 30 and p. 47).
- 33 *L'home no viu amb la naturalesa, és de la naturalesa, és la naturalesa, és igual de natural, és la mateixa cosa*. 'Quadern de viatge, dibuix i escriptura, Cadaqués-Barcelona, agost de 1984', in Maia Creus (ed.), *Fina Miralles. Paraules fèrtils*, op. cit., vol. 1, p. 65.
- 34 Readings of Miralles' work often contain a certain teleological tone, as if there were a route that leads to a predetermined end. For example, in the survey exhibition *De les idees a la vida*, the painting appears – in the curator Agustí Hurtado's essay and in the structure itself of the exhibition, *La pintura* (1996-1983), *Cap a la pintura* (1983-1979), *Des de la pintura* (1978-1972) – as a destination to which all the artist's work is directed as its ultimate goal.
- 35 *La naturalesa no és únicament un paisatge verd. Naturalesa és Vida, nosaltres, el nostre cos és Vida, és Naturalesa*. Handwritten text: 'In vitro 1996, núm. 1', Sabadell, 1996, in Maia Creus (ed.), *Fina Miralles. Paraules fèrtils*, op. cit., vol. III, p. 92.
- 36 *I és que miro les coses / i tenen cara i cos*. Handwritten text, 'Caen, Normandía, finales de 1987 – inicios 1989', in Maia Creus (ed.), *Fina Miralles. Paraules fèrtils*, op. cit., vol. II, p. 48.
- 37 Fina Miralles, 'Naturaleza humana, 2018', handwritten text: *proposta exposició MACBA per a Teresa Grandas*.
- 38 Eduardo Viveiros de Castro, *Metafísicas caníbales. Líneas de antropología postestructural*. Buenos Aires: Katz Editores, 2010, pp. 40-44.
- 39 *... tot s'interrelaciona, tot forma part de tot si t'uneixes a la vida com un ésser viu*. Handwritten text, Cadaqués, August 2012, in Maia Creus (ed.), *Fina Miralles. Paraules fèrtils*, op. cit., vol. III, p. 121.
- 40 *Matances. Poder i subjectivitat*, 2012-2013 (video).
- 41 'Memoria de la Primera Cumbre de Mujeres Indígenas de América', quoted in Sylvia Marcos, 'La espiritualidad de las mujeres indígenas mesoamericanas: descolonizando las creencias religiosas', *Tejiendo de otro modo: Feminismo, epistemología y apuestas descoloniales en Abya Yala*, Yuderkys Espinosa Miñoso, Diana Gómez Correal, Karina Ochoa Muñoz (eds.). Popayán: Editorial Universidad del Cauca, 2014, p. 155.
- 42 *Quin gran desconeixement de la natura i de la vida quan únicament se la mira des del pensament racionalista que no permet acostar-s'hi o contaminar-se'n*. Handwritten text, Cadaqués, February 2011, in Maia Creus (ed.): *Fina Miralles. Paraules fèrtils*, op. cit., vol. I, p. 154.
- 43 'Transcripciones' section, 1982-1985, in Maia Creus (ed.): *Fina Miralles. Paraules fèrtils*, op. cit., vol. IV, p. 27.
- 44 *El baptisme*, Festival la Muga Caula, 2012 (photographic action).
- 45 Rita Segato, 'Ejes argumentales de la perspectiva de la colonialidad del poder', op. cit., p. 30.
- 46 Fina Miralles, *Materials naturals, materials artificials*. Barcelona: Altèrnes, 1975.
- 47 The quotation is a transcription of a remark made by Fina Miralles off camera in the video of the action *Petjades* (1976).