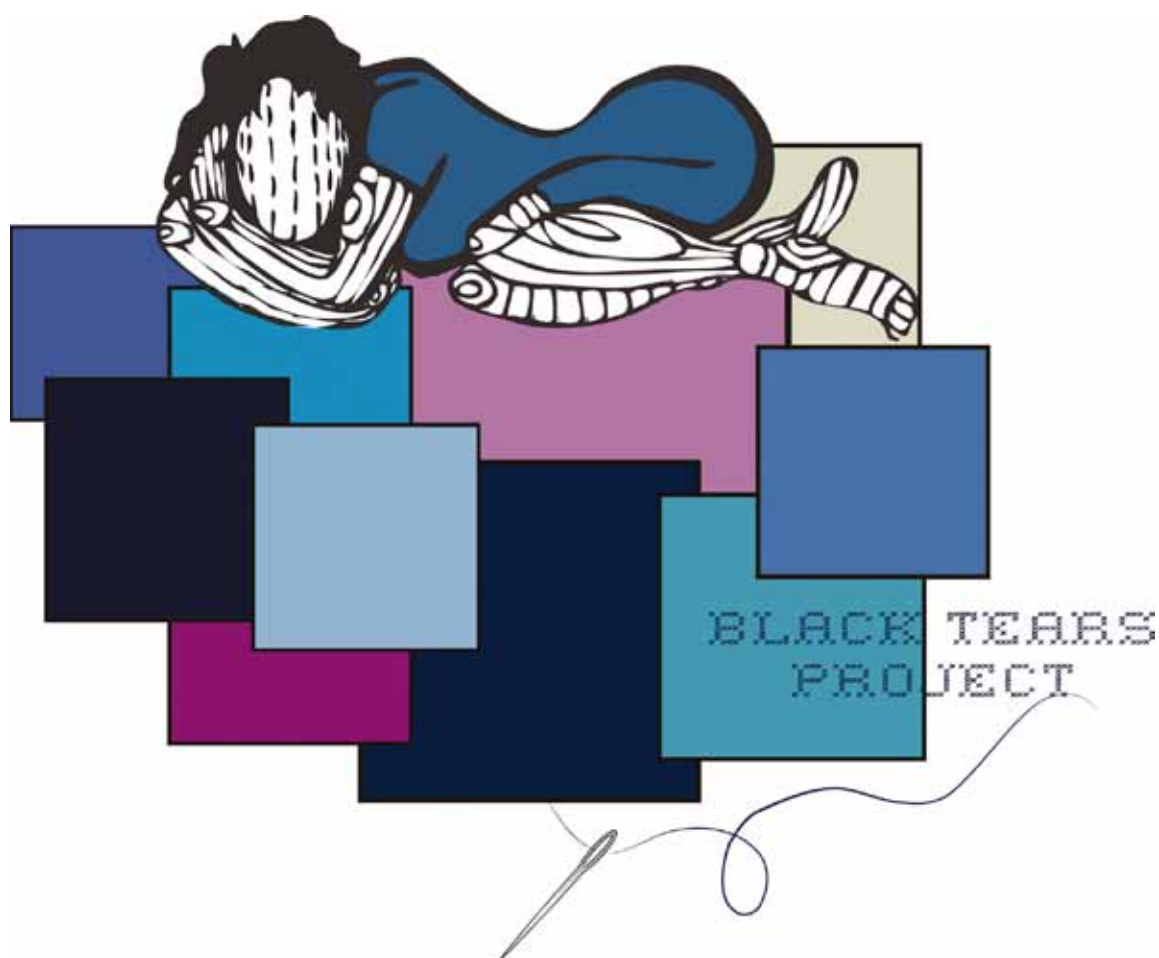


# BLACK TEARS PROJECT

Alejandra Corral (Kuska)

ASOCIACIÓN ARTE Y CONCIENCIACIÓN SOCIAL



*"While denying human rights to women anywhere  
in the world, there can be no justice, no peace."  
(Shirin Ebadi, Nobel Peace Prize)*

## STAFF RESPONSIBLE OF BLACK TEARS PROJECT

*Alejandra Corral (Kuska): authorship, project management and artistic realization*

*Yolanda Feal: global development, organization and logistic*

*Adela Fierro: communication*

## SUMMARY

This project has managed to put together a work of art consisting in a tapestry in which have participated 2245 women of 46 countries.

The tapestry comprises a central piece (90 x 90 cm) that represents a woman lying down on a bench who's heart has stopped because of grief.

To this main piece have been attached, as they were received, the canvases (15 x 15 cm) sewn by the different women that have participated in the project. The result is a unique work of art of 2 x 14 meters and divided in 3 parts. Such canvases (Tears) represent the tears poured by the women whose human rights have been violated.

All the benefits achieved through the project will be allocated to Proyecto Esperanza ([www.proyectoesperanza.org](http://www.proyectoesperanza.org)) and to the Amaranta Foundation ([www.fundacionamaranta.org](http://www.fundacionamaranta.org)), that fight against women and girls sexual slavery in Spain and in Asia (Siliguri, India), respectively.

## TARGET

Art is a product of human society. This is the reason why the different components of society have an influence in the genesis and diffusion of Art. But can Art be an instrument of social transformation?

Alejandra Corral believes it can and this is why in the last few years the theme of her work has revolved around this aim: stirring peoples consciences to contribute to this transformation.

Art as an instrument for social awareness.

Thinking about this issue, she came to the following conclusion. The simple fact of creation needs concentration. If she accomplished the creation of a collective work of art with a clear social goal, she would have during all the creational process (always longer than the observation term) the full attention of the participant. This would offer her the opportunity to have a larger impact on the participant's conscience.

She has always been interested by women's world, simply because she is part of it. The cause we work for in this project, concerns women's human rights. This is why this project has been executed almost exclusively under feminine parameters:

- The work of art consists in a tapestry executed mainly with the "petit point" technique, which is considered typically feminine. The use of other techniques was also allowed, such as the cross-stitch.
- Only women could participate in the execution of the tapestry. Any woman could participate, regardless of her age, country of origin, occupation, etc.

Men who wanted to support the project with their work, have done it as volunteers in the confection of the tapestry (eg cutting canvases, sewing the Tears together, etc. ..).

The aim was to obtain as many participants as possible. We wanted to create a tapestry of huge dimensions, with the hope that the synergy of all this women working together for a common cause, through the creation of a collective work of art, would result in the social awareness of the serious scourge that represents nowadays the existence of human trafficking for sexual exploitation. Goal that has been largely achieved.

## ACTION PLAN

- Creation by the artist Alejandra Corral (Kuska) of the main piece. Simultaneously, the equipment needed for the execution of the Tears was distributed to the participants. Once the Tears were finished, the participants had to return the canvases back to the artist.
- Reception of the finished canvases. Then the artist sewed each of the received Tears to the tapestry, around the main piece. To do this, on the final stage, the artist relied on a team of around 9 volunteers.
- When approximately 50 finished canvases were received, a video explaining the project was made and hanged on the social medias for the difusion of the project. The goal was that a greater number of women could get to know the project and require to participate in it. Concerning the new requirements of participation, it was proceeded as before. The final delivery date for the finished canvases was April 12th,, 2014. After the last finished canvas was received, the tapestry was completed and will be exhibited together with the registry of participation and the promotional video.
- The goal is to exhibit the work of art in at least 10 different cities (5 in Spain and 5 in the rest of the world), with the aim of publicizing the project internationally to have a greater social impact. Along with the exhibition of the tapestry, we will proceed to the sale of merchandising with the image of the work of art (pins, t-shirts and catalogs about the project).
- Once the exhibition year is over, it will be proceeded to the auction of the tapestry (approximately June 2015) by an internationally renowned Auction House and the benefits derived from the sale, as well as from the merchandising, will be allocated to Proyecto Esperanza and to the Amaranta Foundation.

In all, the project will last for two years, from June 2013 to June 2015. This work of art has involved approximately 8980 working hours of participating women, not to mention the countless hours spent by the entire team of Black Tears to bring up this splendid project.

From an artistic and social perspective, it is a project that excites and surprises, reason why it is so worth it to be released internationally, so that more people can enjoy it.

## CONTEXTUALIZATION OF BLACK TEARS IN THE FIELD OF SOCIAL ART

By Ana Teresa Alario Trigueros. PhD. Cathedra in Gender Studies and professor at the Art Department of the University of Valladolid

In the mid 1970s, American Judy Chicago began a collective art project entitled *Dinner*, in which participated throughout 6 years hundreds of volunteers, mostly women and several men. This idea of collective creation, as well as the fact of using as a base craft techniques - textile and ceramic - that have traditionally been assigned to femininity, makes *Dinner* the precedent of *Black Tears*. Added to this, is the fact that both works speak from and for women, calling for female sisterhood. Sisterhood, that in the case of *Black Tears*, is ratified with the massive response of women, as over 2200 have participated in its accomplishment.

A key issue in *Dinner* is that traditional crafts are not only incorporated into the artwork as a vindication of the traditional knowledge of women made invisible and undervalued as "minor arts". But they are also used to retrieve the narrative value of fabric. Nancy Miller minted the term *Arachnology* to define the use of fabric as text in feminist art in the latest decades of the twentieth century, retrieving a narrative value that for some researchers involved a reinterpretation of the ancient myth of *Arachne* (Miller, N. 1988). This ability to narrate, to talk about what happens in the lives of women, is also one of the keys with which Alejandra Corral designed *Black Tears* project.

Across the Atlantic, in the same decade in which the *Dinner* was produced, the German artist Joseph Beuys began to base his work on the idea that every human being is an artist. And since then, some artists have oriented their work around the art's capacity of social awareness, opening the artistic leadership to society. So that society has gone from being considered as public audience to co-participant in the accomplishment of creation.

Nearly four decades later, in 2011, French artist JR said upon receiving the TED prize, that with his art he did not aspire to save the world, but to improve it. In both cases, there is a clear link to a conception of the artist defined by David Casacuberta as a social and cultural engine of growth (2009), whose creation is capable of generating inclusive individuation processes.

*Black Tears* project should be placed with these legacies and in this context of social art. Its main goal being to mobilize consciences and to call attention on a problem that crosses borders and becomes invisible even when its victims suffer a few meters away from us: sexual slavery to which many women are subjected. So this artwork has got something of artistic activism or, as some have described it, of activism. Because as Ximo González says, in our society signs are the new battleground and activism is a seductive way of broadcast: "in the society of seduction, only seductive language can be heard and this is the lesson that have learned those who somehow try to shake the sleeping social conscience." (González Marí, X. 2013, 90).

In this regard *Black Tears* is an artwork that does not go unnoticed, and obviously this statement does not refer to the dimensions of the tapestry resulting from the work of almost 2,000 women. It refers to the fact that it has become a highly visible project in the media. It refers to the will of approaching a process to society beginning with its display in spaces like women's associations or university areas.

## *Bibliographic references*

Alario, T. (2008) Art and feminism. Nerea, San Sebastián.

Bernardez, C. (2003) Joseph Beuys. Nerea, San Sebastián.

Casacuberta, D. (2009) "The artist as an engine for social and cultural growth" in Growing experiencing. Value and challenge of cultural projects. Working Day. University of Barcelona 17-18/09/2009

<http://www2.ub.edu/cultural/Eventos/DocsCreceExperimentando/DavidCasacubertaCreceESP.pdf> (consulted on May 29, 2014)

Marí González, X. (2013) "Engrafted in history. Creative gesture and reappropriation strategies in global activism. " Kamchatka Rev No.1, p.87-111

Miller, N. (1988) "Arachnologies: The Woman, the Text, and the Critic" in Subject to Change: Reading Feminist Writing, New York, Columbia University Press.



## FINANCING

To ensure financial transparency and legal protection of the project, a non-profit association under the name of Arte y Concienciación Social has been created. This association is managing the project and more precisely it receives and manages the financial contributions done on behalf of Black Tears.

Black Tears was provided with an initial funding of 5,000 Euros and subsequently has been self-financing itself thanks to the contributions of the participants themselves, in regard to the supply of material.

The events so far have received financial support from both institutions and private companies.

## EXHIBITION PLAN OF BLACK TEARS' TAPESTRY

Currently, managing and searching spaces throughout Europe for the exhibition of the entire tapestry or part of it, both in museums, exhibition halls, cultural centers... until the date of the auction in June 2015.

Confirmed exhibitions of the artwork for the following dates and locations:

- June 2014 : Spain, Segovia: University of Valladolid. María Zambrano's Campus
- June 2015: Public auction in Madrid/London/Switzerland, hosted by Christie's/Bonhams.

## EXPOSURE FEATURES

Each show will last between 7-15 days and involves the exhibition of the following material:

- The tapestry (14 x 2 meters, divided into 3 parts: 1st part A measures 2 x 3,3 meters, part B 2 x 6,5 meters and part C 2 x 4 meters). Depending on the space available, one or more parts can be exhibited.
- Register of participants.
- A promotional video of the project.
- Merchandising (t-shirts).

## LOGISTICS REQUIREMENTS FOR THE EXHIBITION OF BLACK TEARS' PROJECT

- The tapestry will be nailed to the wall with spikes, or hanged from a trus of lights or by means of ropes.
- The Register of participants will be hung on the wall or similar.
- A computer and the necessary equipment for the showing of the video.
- The merchandising available, will be placed on a table or similar, for easy access.

## PRESS DOSSIER

- El Adelantado, June 2013
- Korea, December 2013
- TVE, February 2014
- Europa Press, February 2014
- 20 Minutos, February 2014
- El Norte de Castilla, February 2014
- El Adelantado, February 2014
- Segovia Audaz, February 2014
- Radio Segovia, February 2014
- El Mercurio digital, February 2014
- El Adelantado, March 2014
- Cuarto Mundo, RNE, March 2014
- Segovia Audaz, March 2014
- Radio Segovia, Cadena Ser, March 2014
- RTVCyL, March 2014
- El Adelantado, March 2014
- TVE Castilla y León, March 2014
- Audacia Comunicación, March 2014
- El País, March 2014
- Radio 5 (RNE), March 2014
- Medios Lentos, May 2014
- Chueca.com, June 2014
- 20 Minutos, June 2014
- Segovia Audaz, June 2014
- El Norte de Castilla, June 2014
- Radio Segovia, Cadena Ser, June 2014
- 20 minutos, June 2014
- El Adelantado, June 2014
- La Cope, June 2014 (min. 55)
- El País, June 2014
- Il Referendum, June 2014

## SPONSORS

THE BERNARD SUNLEY  
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## ASSOCIATIONS, INSTITUTIONS AND CORPORATE PARTNERS



## BENEFICIARIES



## Associations and groups that have collaborated with at least 40 women:

Neighborhood Association of Pajares de Pedraza (Segovia)

Neighborhood Association of Peña Blanca (Segovia)

Women's Association Los Fresnos (Segovia)

Torrealta Housewives, Consumers and Users Association (Segovia)



## Black Tears hands (Volunteers in the manufacture of the artwork):

Sanaa M'hand El Mouktafi (cutting out canvases), Khadija Mhand El Mouktafi (cutting out canvases), Asmâa Mhand El Mouktafi (cutting out canvases), Paloma Heredia Rey (cutting out canvases), Cami Gomez Marín (cutting out canvases), Danielle Khoyan Tondu (cutting out canvases), Juana Miranda Reyes (sewing canvases together), Guja Gavazzi (sewing canvases together), Severine Fabre (sewing canvases together), Julia Dupuy (sewing canvases together), Nathalie Scalabrini (sewing canvases together), Joanne Hitch (sewing canvases together), Elena Martucci (sewing canvases together), Caroline Friedberg (sewing canvases together), María Blanco-Cobaleda (sewing canvases together), Isolina Garrido Novoa (sewing canvases together), Anissa Tenani (sewing canvases together), Pilar de Andrés Plaza (support in events organization), Carmen de Andrés Álvaro (support in events organization), Clara Herranz de Andrés (support in events organization), Rosa de Andrés Plaza (support in events organization), Trinidad Castillo (completion of the artwork), César de la Fuente (completion of the artwork).

## MORE INFORMATION

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*Facebook: Black Tears Project*

*Twitter: @Blactears100*

*We can not close our eyes on the barbarity of sexual slavery. It is in our hands to change things. It only takes a small step of each of us.*

*Together we can do it.*