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Motherhood* in the Art World



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Intro

“Motherhood* in the Art World” has been conceived as an exercise and an archive, as a trace left by the passage of experience. It stands against universalisms and general inventories of the world; those that classify nature and its beings in order to exploit them, including us women*.

It is from this position that we aim to speak about representation and the small detail. We insist on the private, as well as on a recovery of the sense of the passage of time and an understanding of time in which ancestral epistemologies intertwine with current knowledge in non-linear and non-hierarchical ways.

From this self-created space we address the healing capacity offered by respectful epistemological encounters.

The use of the asterisk (*) should be read as an invitation to think about diverse people who do not identify within gender binarisms but whose struggles in the sense of body politics are similar to those discussed here, such as the search for greater representation and safe conditions where not only survival but thriving are possible.

This is a recognition that bodies with reproductive capacity are not limited to those of women.

The star (*) reminds us that our identity revolves around the many elements that compose us, both feminine and masculine, as well as animal, vegetable and mineral elements.

The exercise “Motherhood* in the Art World” should serve as a reminder that the feminist struggle can only come to term if we stand together to demand the full spectrum of women’s rights for all types of women.

claudia sandoval romero*
Vienna, 2022.

I

The video installation “Motherhood* in the Art World” offers the testimonies of six artists and an art historian, addressing the precarious situation of women in the art world and the complexity of finding a balance between life and career within the artistic field. The installation consists of seven interviews with artists Christine Hohenbüchler, Regina José Galindo, Renate Bertlmann, Stephanie Misa, Tanja Ostojic and Signe Rose, as well as with curator and art historian Vanessa Joan-Müller. These statements have been linked to macroscopic, multiplied and kaleidoscopic images of abortifacient plants that were planted in front of the Family Center in the 6th district in Vienna. The presence of these plants accompanies the interviews as a reminder that motherhood* can only be understood in relation to the ability and freedom to decide about one’s own body. It should also remind us of the intertwined system between the Global North and Global South, for instance in the way how the conditions of child-rearing in the North connect to the conditions that are against the continuation of life in the South.

Center and Periphery are ultimately connected by our current state of production that inevitably becomes a production of death for others.

We are sadly connected by what Maria Mies describes as “what appears as development in one part of the capitalist faction is underdevelopment in another part.”¹

Fields such as art, where only a few cases can be found, have marginally explored this relationship. This is the case with Line Storm’s work in 1975, as part of the “Women’s Exhibition XX in Charlottenburg” (1975) in Copenhagen.

Storm’s work consisted of a pyramid made of milk cartons measuring 5x5 meters. On the walls of the room hung photographs showing the industrialization of food production, as well as women and children in the so-called “Third World” who have no real access to the goods they produce.²

II

Both in Europe and in the colonies at the end of the Middle Ages in the 14th to 17th centuries (for the colonies from the 15th century onwards), women were declared witches and exterminated in order to put an end to the power that hindered the plan to establish the capitalist regime.

With the advent of capitalism, the family structure would be formed in which the woman and her children are the first property of the man, according to Diana Maffia. ³

The witchcraft crimes practiced by indigenous women involved reproductive control, in which they made use of medicinal plants, and the killing of their own children. These were practices of resistance in order not to give birth to servants and maids for the invaders. Many indigenous women of Abya Yala resolved to sterilize themselves with herbs and beverages, also as a means of liberating their offspring from a life of slave labor in the mines (Federici 2020, Castro Gómez 2015: 198).

Talking about motherhood* should be an occasion to remember the other dimensions of our struggle for reproductive rights and for conditions that guarantee life.

The experience of motherhood* is connected to the other dimension of infertility imposed through forced sterilizations, to which impoverished and indigenous women in particular have been historically subjected.

The eugenic programs that the Nazis carried out were welcomed in the US. During the 1920s and 1930s, about 60000 people, mostly Latinas, were sterilized in the United States, in obedience to the California Eugenics Act of 1909, in which any person hospitalized in a state institution could be sterilized. This law was later used to support racist policies such as the anti-miscegenation laws and the Immigration Act of 1924. ⁴

During the 1970s, a mass sterilization program was carried out as part of state eugenic policies in the former colonies to prevent new generations of Africans, Latin Americans and Caribbeans from fighting for the recovery of the stolen wealth of their regions, as Silvia Federici (2020) explains. ⁵

Programs to prevent the reproduction of the "weak races" continue to be carried out today in Latin America, as demonstrated by the scandalous case of 300000 impoverished and indigenous women who were forcibly sterilized in the late 1990s during the government of Alberto Fujimori in Peru.

Psychological pressure, intimidation and even the offering of money or food were used for these sterilizations. A report also stated that the staff in charge did not clearly explain the irreversibility of the tubal ligation surgery and that quotas of sterilizations had been set for the doctors. Many of these women did not know that they had been sterilized until years later when they realized they could not become pregnant.

Our struggle for control over our bodies, such as the demand for safe abortion, should also oppose the imposition of non-reproductive choices on women in other sectors of the global economy. Our fight is against those who are in charge of decision making on reproductive conditions, most of whom are people without a uterus, who base their policies on a capitalist and white system.

By having a child, we automatically position against the planners of capital, who self-righteously decide who lives or dies.

III

The plants of the Abortion Garden in front of the Family Center in the 6th District (Images 1-5) are an act of memory and de(s)colonial resistance, as well as a strike against the current precarious conditions of caregiving. The exercise "Motherhood* in the Art World" aims to question the artistic canon, by including them as ancestral knowledge.

In the economic and scientific fields ancestral epistemologies are being appropriated and capitalized since colonization.

The body of racialized women has been in the hand of state policies: slaves were forced to give birth to generate more profit for the master, whereas today control is exercised so that indigenous and impoverished women do not reproduce under the excuse of the "population explosion". We are witnessing a change in the guilt of colonial exploitation: "the punishment for not reproducing in the past has been transformed into punishment for reproducing," says Silvia Federici (2020).

Abortive plants stand for the ineluctable relationship of life with death and of motherhood* with politics of imposed infertility. By planting them in front of the Family Center in the 6th district in Vienna, that small Abortion Garden is connected to the exhibition in the Semmelweis Frauenklinik. They question identity binarisms, becoming part of the body not as an external dispositive but entangled with the mere substance that makes the functioning of the body possible and are thus a constitutive element of the body itself.

The history of maternity would not be complete without the plants that, in both cases, make it possible and suspend it when life cannot be guaranteed.

The seven plants included in the video installation represent the power over our own body and also connect the body to the territory, embodying the proposal of the Communitarian Feminisms of Abya Yala. 6

They propose a body-territory located in the multidimensionality of the garden and the former Women's Clinic Semmelweis, but also point at the rootedness of the body in Latin America.

These plants are mint (Image 6), lavender (Image 7), rosemary (Image 8), oregano (Image 9), basil (Image 10), savory (Image 11 and 12) and parsley (Image 13).

They are common plants in our kitchens that have been emptied of female and ancestral knowledge. These are the reproductive technologies that contrast with the highly complex capitalist project so full of gaps between state legislation and women's needs.

Silvia Federici (2009) notes in this respect that "when hundreds of thousands leave, to face years of humiliation and alienation, and live with the anguish of not being able to give the people they love the care they give to others all over the world, we know that something quite dramatic is happening in the organization of reproduction."⁷

The recovery of historicity is the first struggle on the agenda for new possibilities of body politics and micro-politics of the global reproductive body. The personal has never been so political.

Although the ancestral societies of Abya Yala also practiced population control, there are testimonies of punishment for abortions. We can also find information today regarding cases in which the termination of a pregnancy was a collective decision, as well as it has been documented that pregnancy terminations were performed ritually, sometimes accompanied by another woman or even collectively, through the consumption of abortifacient plants, herbal baths and massages.

The plants of the installation contrast with advanced reproductive technologies, anchored to a system of racial classification. An example of this is surrogacy. The capitalist project has turned animals and nature into machines, including us women*.



Images 1-5. Abortive garden planted by Alma, in front of the Family Center in the 6th District.

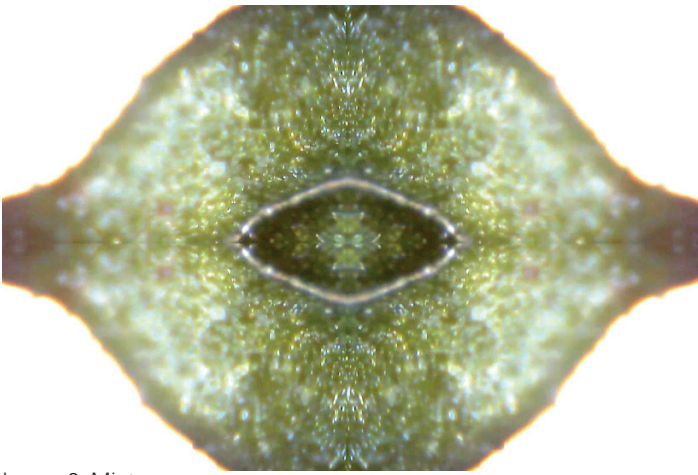


Image 6. Mint.

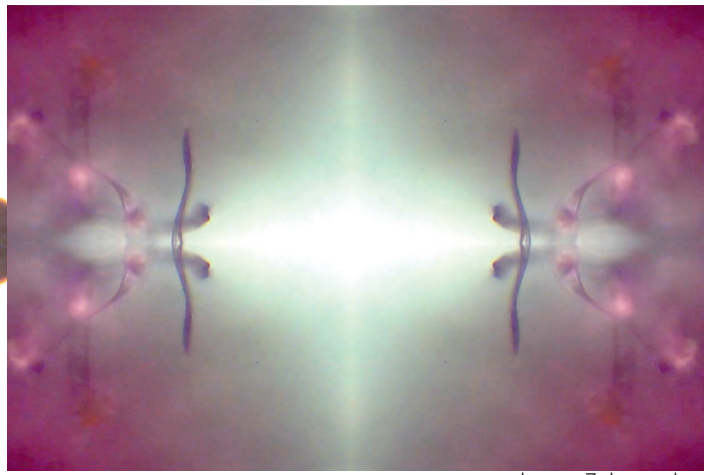


Image 7. Lavender.

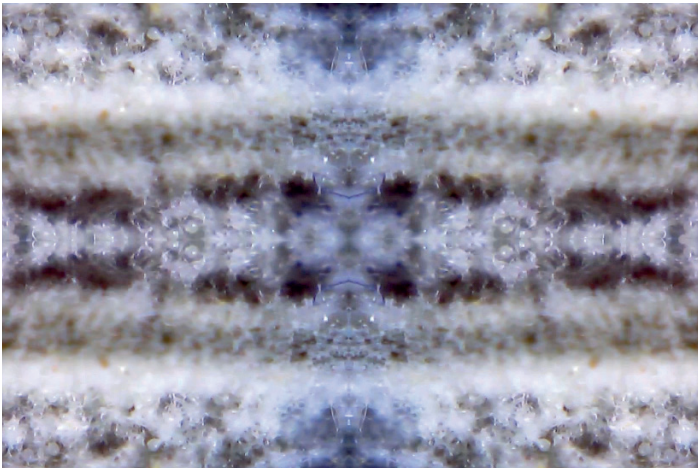


Image 8. Rosemary.

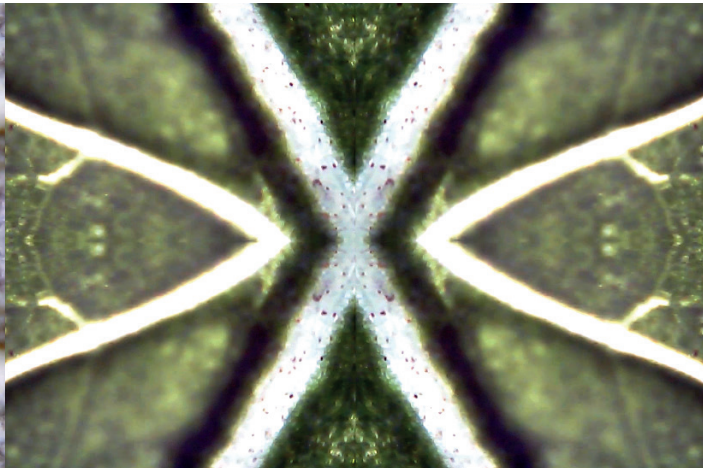


Image 9. Oregano.

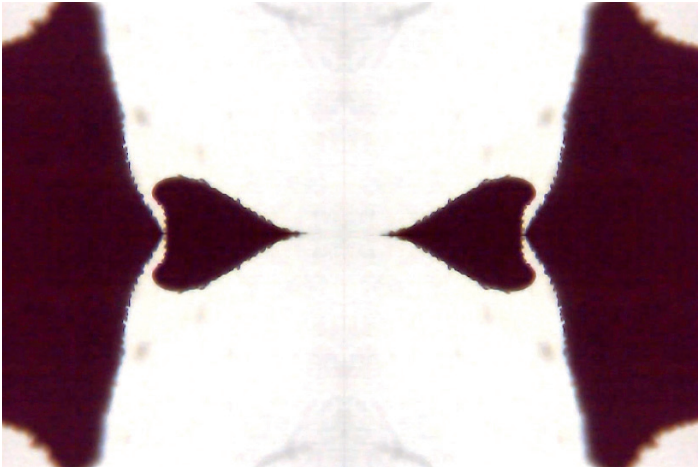


Image 10. Basil.

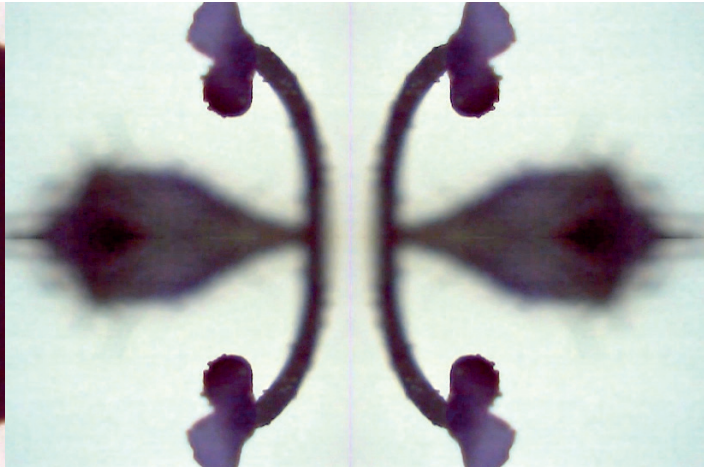


Image 11. Savory.

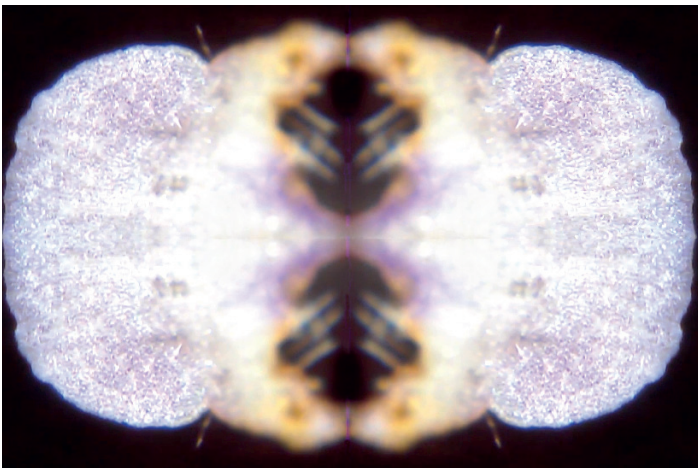


Image 12. Savory.

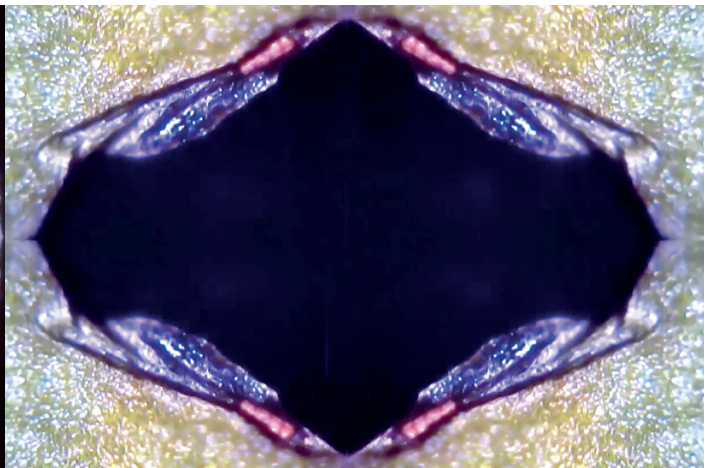


Image 13. Parsley.

IV

In the field of art, there are many cases in which women wait for economic stability before having children.

If this stability is achieved, it usually happens very late in life, so women face enormous difficulties and astronomical expenses trying to become pregnant at an advanced age, which does not always lead to a successful outcome.

The dynamics aimed at obtaining a position in the field of art "punish" the time invested in childcare, as occurs in other labor spheres of capitalism.

This is called by Nancy Folbre (2002) the "Motherhood* Gap". Moreover, in the deregulated art market, the prevailing dynamic is one in which a significant position is only achieved by being in the „Centers“ of the artistic field, so that women from the „Peripheries“ face greater difficulties and instability in their personal lives when they migrate, finding themselves without resources to invest in raising children. This explains the few cases of migrant mothers from Abya Yala found in art archives of the 1960s and 1970s, and the absence of documentation of cases located in the Global South.

The artists and the art historian invited to participate in this project offer a valuable space for reflection in this sense, which accompanies my journey and struggles as a migrant mother in the art world in Austria.

Their testimonies are about our collective search for a good life for all.

This proposal is inscribed in what has been defined as the epistemology "other" of the de(s)colonial approach, in which perspectives of the "North" are brought next to those of the "South in the North".

A fight against colonialism, that is de(s)colonialism, dates back to the independence of countries in America and Africa in the nineteenth and twentieth centuries, which put into crisis the hegemonic understanding of the world as European and male, as Donna Haraway (1984) expresses.

Counter-narratives gain value in this context of the de(s)colonial, such as ancestral, as well as female and diverse (*) epistemologies, acquiring new dimensions and becoming the way out of the opposing binarisms imposed by modernity. Hybridity, *mestizaje* and ideas such as being the opposite at the same time, crack the universalist narrative of modernity.

Our female* life experience has been systematically denied by the artistic institution, which is inscribed within the colonial matrix of power, knowledge and aesthetics.

Coloniality has persisted after colonialism, that is, after the independence of our countries. Diaspora women have been left to occupy the blind spot of the intersection of gender, race and class in the colonial matrix. The collective proposal of "Motherhood* in the Art World" aims to appropriate and transform the colonial art institution, so that it ceases to be a tool of legitimization of a power that excludes us. The proposal operates from the voids, as well as from the tensions and contradictions of the art system. It intends to be a testimony of the practices and categories of colonial modernity in crisis, by becoming ambiguous and difficult to define within Cartesian logics.

We settle in the field of art with our experience as racialized mothers. In this realm, the expression of our own experience has been denied to us.

V

One of the most treated themes in the history of art is the "Madonna and Child," yet this iconography has historically been produced by a male observer. The text "Motherhood* in the Art World" (2015) (<http://claudiasandovalromero.com/text/MotherhoodintheArtWorld.pdf>) brings together positions on motherhood* from the perspective of mother artists in the 1960s and 1970s that were found in archives of exhibitions, inquiring into the connections between the art field and the politics of representation, voice and the gaze, as well as migration and the critique of capitalism.

This research has shown that even today it is controversial to address the subject of motherhood, as it is loaded with problematic meanings that are nuanced by the exclusionary dynamics of the art market.

Even the vocabulary we use to refer to the experience of motherhood* and mothering continues to be inscribed in the patriarchal capitalist system, and therefore does not fairly describe motherhood* in all its complexity. A more appropriate language is yet to be defined. We speak here of the current inability to identify ourselves with the category "women," even in the plural, as Judith Butler (1990, 4)¹⁰ puts it.

This inability to embrace "the female" is a product of ideas such as those of Plato, for whom the uterus was "migratory" which meant that women were creatures possessed by their desire to have children (Apud Maffia).

Women were indomitable creatures by virtue of having a uterus, which was referred by to Plato as "a demon inside another demon," (Ibid.).

The word "mother" has been rejected by artists who have children because, in Western cultures, this term has been broadly instrumentalized to reinforce concepts such as tradition and patriarchy.

"Mother" has been an immediate synonym for the reduction of women to their biological role in the reproduction of the labor force.

She has been a tool of the state and its military apparatus for war expeditions and economic growth.

An example of state demographic programs is the one Putin launched this year, offering a bonus of 11000 rubles (\$16645) to Russian "heroines" who have more than 10 children. Putin is bringing back into fashion the title of "heroine mother," established by Josef Stalin in 1944 and granted until the collapse of the Soviet Union in 1991. With this policy Russia wants to compensate by the year 2050 the reduction of its population by 8.4% from its level in 1995. ¹¹

VI

In the 1930s Chana Orloff made sculptures dealing with motherhood that became very popular, as they echoed the obsession with the subject in the interwar period, as if in response to the demographic crisis.

In the film "Animal Mother - Human Mother" (1998) Helke Sander explains how in Germany, motherhood was a vital part of Nazi propaganda, and even during the 1960s and 1970s the word "mother" was immediately associated with fascist ideology, thus had a negative connotation among people engaged in the cultural sector after World War II.

During the 1960s and 1970s, the feminist outburst fought against the impossibility for artist mothers to have both a career and a family. Judy Chicago, one of the founders of the Women's Building who created a series of large-scale tapestries about births, told another artist, Helen Million Ruby, that she had to choose between her children and her art, believing she was merely stating a fact and not giving an ultimatum.¹² Referring to the first mass feminist movements of the 1970s, Silvia Federici (1975) recalls that feminists were seen as "nagging bitches" and not as "workers in struggle."¹³

That is why the 1970s exhibition of the British group Feministo at the ICA in London received criticisms from male visitors such as "miserable bitches", "bitter and twisted".¹⁴

In short, the male public did not understand "what all the fuss was about". (Ibid.)

Louise Bourgeois stated that when a man speaks, "of course, when he speaks the world stops dead in its tracks. Whereas she just chats. And when it's time for dinner, he's the chef. He prepares a wonderful meal. Whereas she, she just cooks. She just cooks".¹⁵ "Motherhood* in the Art World" interpellates these statements, as well as those made by Tracey Emin in late 2014 explaining that "there are good artists who have children.

Of course, there are. They are called men." ¹⁶ Journalist Jonathan Jones clarifies about the position of women artists in the art market as follows: "The reason there are no great women artists is ultimately because of men like me. Art criticism defines the high peaks of the canon and is, shall we say, a male-dominated craft." ¹⁷

Artist Joan Snyder puts it this way: "The bottom line is that you don't have to be a mother or daughter to be discriminated against in the art world...you just have to be a woman." ¹⁸ All the statements above keep answering the question of Linda Nochlin's text "Why there have not been great women artists?" published in 1971. They show that the issue still requires a thorough discussion, and that the struggles for equal living conditions for women in the 60s are still present today, even more so, when socially women have not achieved full rights to decide about our bodies, such as the right to safe abortion, and worldwide the numbers of femicides have increased.

VII

The proposal "Motherhood* in the Art World" aims to help settle the debt with the triple denial of a gaze in the art field: that of the woman, the mother and the migrant from the Global South. It inquires why the racialized voice of Abya Yala is absent from the artistic canon, confident that the institution of art not only can, but must include our gaze in order to do justice to an ecology of artistic practices that brings together truly diverse experiences of the world.

It thus proposes to create a bridge with the conditions of migrant motherhood/mothering and, therefore, between art and activism, connecting them as spaces where the struggle for being takes place.

During the exhibition "Doing the Dirty Work", curated by Amalija Stojavljevic and Anezka Jaburkova in the frame of Wienwoche 2022, a collective performance took place on September 25th which was conceived as an exercise in the politics of visibility and a pedagogical meeting space, following the impulse for exchange and collective healing. This epistemological meeting space began with a ritual in Nahuatl, that is a ceremony of gratitude to the seven directions, offered to us by Hena Moreno Corzo (Image 14).

These directions are the four cardinal points, the sky, the earth and our heart. Hena studies ancestral ceremonies and for this reason she is knowledgeable about the cosmogony of the northern cultures of Abya Yala and Nahuatl, in which she officiated the ceremony. We began the ritual with the east, the sense of the rising of the sun and Quetzalcoatl, with hearts open to some personal intention and collective healing.

The next participation was by Yeni CLara (Image 15), who together with Sebastián Sciaraffia, interpreted the song "Valicha". This is a song in Quechua, language of the Incas who are located in what we know today as Peru. Valicha is a disobedient young girl who does what she wants. The song is based on a true story and recalls the flapping of the condor and the dance in the southern Andes in Abya Yala.

The third participation was Gabriela Jorquera Mercado, who is part of the collective *Chile Despertó* (Image 16), and who led us singing collectively "Canción sin Miedo" (Song without Fear).

Gabriela is a mother, educator and activist. For her, "Canción sin Miedo" is symbolic for street activism because "it invites us to come together to sing together and see through the negative to find our collective strength. This song has become an anthem all over the world. In Vienna, we sing it especially at the former Karlsplatz where we carry out actions to draw attention, to take a stand together and to remember those who are no longer here and who should not be forgotten. This is our ritual that we also sing collectively here".

The song was composed by Vivir Quintana in Mexico, where there are many cases of feminicides, as in many other parts of the world. That is why, sadly, it has been translated into many other languages.

Following Gabriela, Sanja Lasic performed her song "Every Morning" (Image 17). "Every Morning" shows the strength behind the daily struggle, the interpersonal relationships and the quest for success or simple survival. The song bridges the recognition of our value in all dimensions of our life, where the spaces of art also belong. Its rhythm is reminiscent of protest songs and marches.

Sanja opened our hearts powerfully, reminding us of the many bridges that connect us. She shared her song also very generously for the video "Motherhood in the Art World" in 2015 (vimeo.com/127027793).

Finally, Signe Rose performed her song "Conservative Friend" (Image 18), which is also part of the video "Motherhood in the Art World". "Conservative Friend" connects in a much needed aesthetic and critical sense the ambivalent relationship with a conservative person and the edges, also many of them contradictory, of the experience of migrant motherhood*.

A small altar with seven plants of the Abortion Garden was installed in the exhibition space during the encounter (Image 19-23). In it, the four cardinal directions were illustrated by a crocheted Venus of Willendorf (north), standing on the antlers of a small deer. Behind her (south), the head of a prehistoric human figure without defined gender, from the geography we know today as Greece; next to it a jaguar (west) that made reference to our kinship with the animal world and parallel to this (east), an *aguardiente* made with the seven abortifacient plants, which also refers to fermentation, distillation, evaporation and thus, to the passage of time and the mineral world. For the altar we used a circle around the seven plants, made of "Canjica" corn and bay leaves. We also included a pot of popcorn and paper airplanes on which we wrote wishes/intensions and made them fly to our *ofrenda*.

Our is an invitation to rethink ancestral epistemologies as part of the *Commons* and the reappropriation of urban and artistic spaces. This is our spiritual way of becoming part of the epistemological horizon; of broadening it and thus continuing to reclaim the power to constitute ourselves as a community in the diaspora.

This space was and is not meant to be consumed, but understood as a possibility of collective mourning, healing and restitution in a broader sense.



Image 15. Yeni CLara "Valicha" in Quechua Pic: Marisel O. Bongola.



Image 16. Gabriela Jorquera. "Canción sin Miedo" Pic: Marisel O. Bongola.



Image 17. Sanja Lasic "Every Morning" Pic: Marisel O. Bongola.



Image 14. Ceremony in Nahuatl. Hena Moreno.



Image 18. Signe Rose "Conservative Friend" Pic: Marisel O. Bongola.



Image 19. Pic: Marisel Orellana Bongola.



Some final thoughts

The text “Motherhood in the art world” (2015) was produced as a result of a search by Abya Yala positions in online archives and exhibition catalogs available in 2015.¹⁹ In the more than 18 sources analyzed, only the case of Lea Lublin, an Argentinean artist based in Paris, was found as an example of art by women of color from Latin America. As a way to remedy this void of information about Abya Yala in the form of online archives and publications, I decided to include the graduate work with which Colombian artist María Evelia Marmolejo failed her exam, although I could not confirm that she was a mother until years later.

However, the artist has been living in Spain for a long time, as is the case in Lublin who also lives in Europe.

María Evelia Marmolejo has created a series of works on motherhood since 1979. “Tendidos” (1979), or “Hangings” in English, which was produced for her semester final exam and consisted of a clothesline of used and clean sanitary napkins tied together. Like the repetitive element in Mierle Laderman Ukeles, Kirsten Justesens and Mary Kellys works, in “Tendidos”, a cloth nappy was also placed at the end of the line. The whole line hung from a butcher’s hook, which stands for a political approach to the subject of motherhood lived in territories where life is an unsure right: “Marmolejo produced this work in protest for the brutal torture and rape—often with metal objects—of peasant and university women, sometimes pregnant, by the Colombian Army.”

Similar to Mary Kelly, Marmolejo’s work was not recognized as art, and the artist was forced to leave art school.

In the 1980s, María Evelia Marmolejo created a radical body of work in which she used animal placenta to cover herself in her performances, like in “Anonym 4” (1982), in which she also cut herself and drew with her blood in 1979, as in “Anonym 1” (1981).

Marmolejo likewise used her menstrual blood directly from her vagina to paint on the walls of the San Diego Gallery, Bogotá (1982). In “Residuos II” (1984), the artist inserted a fetus into a compressed bag, along with a used sanitary pad, which she installed with other bags of organic material, bringing together inquiries about artistic materials and methods, but mainly about femininity, motherhood, violence and ecological destruction.

The traveling exhibition “Radical Women. Latin American Art, 1960-1985” of 2017 and 2018, included works referring to motherhood by artists from Abya Yala such as Bárbara Carrasco, “Pregnant Woman in a Ball of Yarn”, 1978 (Image 24); by Beatriz González “Canción de Cuna” (Lullaby) 1970 (Image 25); “La Briosa”, 1982 (Image 26) from the series “La doble lucha” (The double struggle) 1981-2005 by Lourdes Grobet; by Johanna Hamann “Barrigas” (Bellies) 1979-83 (Image 27); by Lygia Pape “O Ovo” (The Egg) 1967 (Image 28) and “Divisor” (Divider) 1968 (Image 29); by Marta María Pérez the series “Para concebir” (To Conceive) 1985-86 (Image 30): “No matar ni ver matar animales” (Do not kill animals or watch them be killed); “Te nace te nace ahogado con el cordon” (Your baby will be born strangled by the umbilical cord); “Muchas venganzas se satisfacen en el hijo de una persona odiada” (The Child of Someone Hated is the Target of Revenge). “These Were Given to Me by the Ceiba Tree, its Air and its Nacri Give Life” (Estos me los dio la ceiba, su aire y su nacri dan vida) and Tecla Tofano’s “Ella, él... ellos” (She, he... they), 1978 (Image 31).

Together with the work of María Evelia Marmolejo “Tendidos” (Hangings) 1979 (Image 32), and Lea Lublin “Mon fils” (My Son), 1968 (Image 33), these works shape an archive “other” that gives an account of the experience of motherhood in Abya Yala during the 1960s and 1970s.

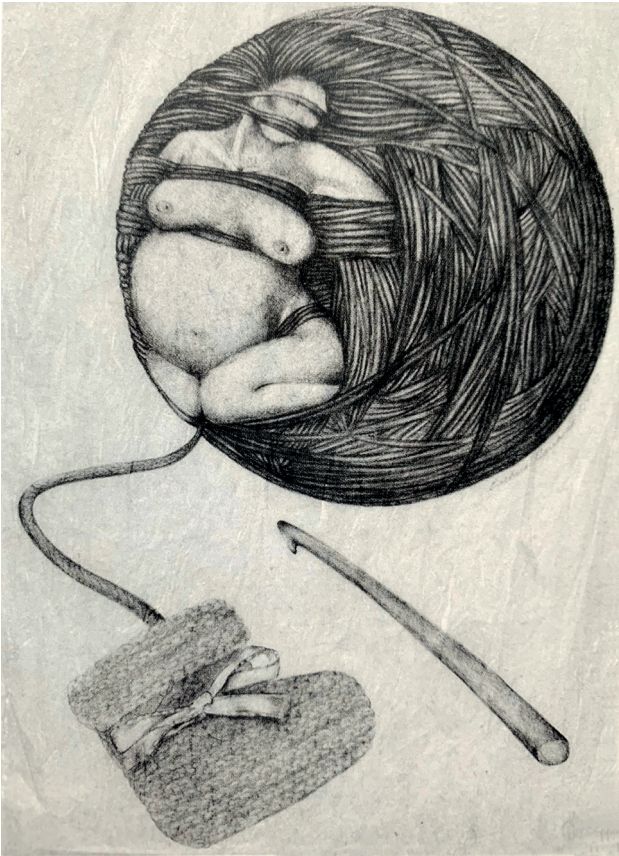


Image 24. Bárbara Carrasco. "Pregnant Woman in a Ball of Yarn", 1978.



Image 25. Beatriz González "Canción de Cuna" (Lullaby), 1970.



Image 26. Lourdes Grobet. "La Briosa", 1982



Image 27. Johanna Hamann "Barrigas" (Bellies), 1979-83.

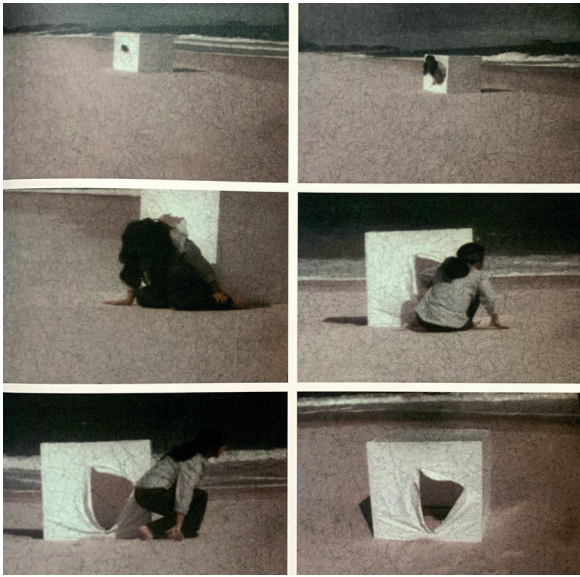


Image 28. Lygia Pape "O Ovo" (The Egg), 1967.



Image 29. Lygia Pape "Divisor" (Divider), 1968.



Image 30. Marta María Pérez "Para concebir" (To Conceive), 1985-86.



Image 31. Tecla Tofano "Ella, él... ellos", (She, he, they) 1978.

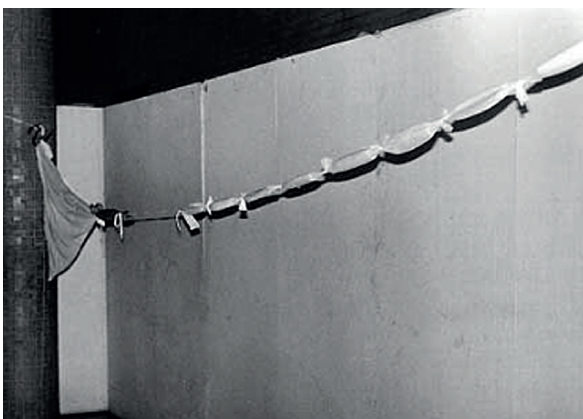


Image 32. María Evelia Marmolejo "Tendidos", (Hangings) 1979.



Image 33. Lea Lublin "Mon fils" (My son), 1968.

Canción Sin Miedo

Vivir Quintana

Que tiemble el Estado, los cielos, las calles
Que tiemblen los jueces y los judiciales
Hoy a las mujeres nos quitan la calma
Nos sembraron miedo, nos crecieron alas
A cada minuto, de cada semana
Nos roban amigas, nos matan hermanas
Destrozan sus cuerpos, los desaparecen
No olvide sus nombres, por favor,
señor presidente

Por todas las compas marchando en Reforma
Por todas las morras peleando en Sonora
Por las comandantas luchando por Chiapas
Por todas las madres buscando en Tijuana
Cantamos sin miedo, pedimos justicia
Gritamos por cada desaparecida
Que resuene fuerte „¡nos queremos vivas!“
Que caiga con fuerza el feminicida
Yo todo lo incendio, yo todo lo rompo
Si un día algún fulano te apaga los ojos
Ya nada me calla, ya todo me sobra
Si tocan a una, respondemos todas
Soy Claudia, soy Esther y soy Teresa
Soy Ingrid, soy Fabiola y soy Valeria
Soy la niña que subiste por la fuerza
Soy la madre que ahora llora por sus muertas
Y soy esta que te hará pagar las cuentas
¡Justicia, justicia, justicia!

Por todas las compas marchando en Reforma
Por todas las morras peleando en Sonora
Por las comandantas luchando por Chiapas
Por todas las madres buscando en Tijuana
Cantamos sin miedo, pedimos justicia
Gritamos por cada desaparecida
Que resuene fuerte „¡nos queremos vivas!“
Que caiga con fuerza el feminicida
Que caiga con fuerza el feminicida
Y retiemblen sus centros la tierra
Al sororo rugir del amor

Y retiemblen sus centros la tierra
Al sororo rugir del amor

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