

## Bio

For women artists like Marisa González, who showed an early commitment to the feminist movement, many ideological barriers have obscured the knowledge of her work: the resistance of male critics -even those who were close to the anti-Francoist dissidence- to consider and value the work of women, has joined the reluctance of the more established history on Spanish art to recognize the importance of feminist perspectives on Spanish artistic creation. In the words of a topic often repeated, the influence of feminism on the art of our country was late (mainly from the nineties) and a product of the delayed importation of anglosaxon contexts. González's early works contradicts these received ideas: not only is she a pioneering example of the use of communication technologies in the field of art but she is fully committed, as we can realize, to the feminist debates of the moment. González does not respond to the topic of supposed isolation of Spanish artists from late Francoism or to the alleged lack of originality in Spanish art of the 60s and 70s. The work of her early years is the result of a dialogue with American art, a bridge between Spain and the United States. Her strength and her energy is that of a tireless fighter, but also of an artist who lived in first person one of the most turbulent and exciting cycles of protest, resistance and civil disobedience in the history of the twentieth century.

**In 1967, after completing her musical career in Bilbao, where artist was born in 1943, she moved to Madrid to study at the School of Fine Arts of San Fernando.** Already in these early years as a student, the artist showed a combative and activist side that would always accompany her. As a student delegate she led a series of protests in favour of renewing the teaching staff of this School, which was extremely outdated and academic at the time, and thank to which students achieve the inclusion of Eusebi Sempere, among others, to the faculty. He took his students to visit the recently opened Centro de Cálculo de la Universidad Complutense de Madrid (Center of Calculus) which was pioneering in the use of new technologies in art. **In 1971 Marisa González moved to Chicago** seeking new horizons which she found at the *Art Institute*, specifically on the **Generative Systems Máster** programme, founded in 1970 by the American artist Sonia Sheridan. This programme opened up a whole new line of work on the implementation of the then emerging communication technologies in artistic creation. Sheridan persuaded the Institute of Art to acquire the first colour photocopier in the world -3M Color-in-Color, Colour in Colour machine-, a Thermofax machine and other models of copiers. Later, the equipment was completed with faxes, computers and tools for digital images processing. Sheridan's students could explore by themselves the creative potential of these machines, instead the way of investigate them at the Centro de Cálculo of Madrid, where artists had to do their investigations through the programming engineers, because the generation of images was done using punch cards. In fact, was at the School of the Art Institute of Chicago where Marisa González defined clearly her artistic language. Along with the technological issues, she was imbued with most of the main guidelines in her work since this time: the practice of not only the serialization in contemporary art but the interest in the mechanisms of industrial mass production; the generation and biological flow, an idea that was the base of the Generative Systems programme; her inspiration by the colour theory and the ideas of uniting creativity, crafts and technologies along with the believe in that the creative use of technology was a powerful lever for social change, heirs of the Bauhaus pedagogy. Lastly, its definitive and vehement involvement in the defense of human rights, particularly those of women and the denunciation of abuses committed against them and against the most unprotected

González uses most of these machines in her first works. In 1975 she used the **Thermofax** to finalized the production of **La Descarga series**, which were initiated in 1971-1972, at the School of Chicago, "playing" with the possibilities of the 3M Color-in-Color photocopier. Moreover, she started the practice of creating a set of photographic series that served at the basis for the experimental work carried out in Generative Systems. It is also important to remark that in these series already appears a way of working that will be central in her trajectory: to start from a photograph that acts as an original matrix to which the artist returns again and again and which is transformed over time in an endless series of subtle elements variations. It can be put in relation with her musical background, like a kind of baroque *fugue* based on the reiteration of a melody in different tonalities.

**In 1975 the artist moves to Washington DC**, where she got an **BFA at Corcoran School of Arts**, being awarded as the best of her promotion. It is now when she met Mary Beth Edelson, deepening in her statement's commitments and technological achievement.

Before came back to Spain, Marisa González had a close contact with John Dunn, a class mate in the Sheridan programme, who had been invented a new software called **Lumena** -Photo Video Computer Series)

**After returning to Spain**, Marisa González followed her experimentation in creating works of art with all the machines she brought from US, donated by Sheridan or recycled by the artist from different institutions. She kept in touch with her teachers and colleagues in Chicago and Washington, and some of them. Sheridan went to Madrid to participate with her, and others, in **one of the three the opening exhibitions of the**

**Museo Nacional Centro de Arte Reina Sofía, in 1986:** *Procesos, culturas y nuevas tecnologías*, that brought together a compendium of works that use the cutting-edge tools and technological supports, applying them to the world of creation. Marisa González was also one of the curators of the exhibition.

Despite of this fact, it not was until a decade after when the first colour photocopiers arrived to Spain. Apart from these works, started in USA and continued in her country, the artist has created others large projects, as a result of her investigation in topics such as Arqueología industrial and its gentrification; Registros poscoloniales -deeping in foereing working women's exploitation and deculturation-; and Bio Art, in a multidisciplinary way: photography, vídeo, Fax Art, electrography, Video-Photo-Computer (Lumena), Net Art, objects, collages, painting... Until the moment, she works every day in her study in Madrid, where she "treasures" all the machines with which she has produced her work for fifty years, enough in number and importance -some of them unique not only in Spain but in Europe- to give content to a museum of industrial archaeology applied to the close connection between new technologies of communication and reproduction of images and contemporary art. The genre discourse continue crossing most of her body of work.

Since then she has done more than 60 Solo Shows and have participated in around 125 Group Shows in public Museums and institutions such as Museo Nacional Centro de Arte Reina Sofía, MNCARS; Museo de Arte Contemporáneo de Barcelona MACBA; Els Baluard, Palma de Mallorca; MUSAC, León; CAB, Burgos; CAAC, Sevilla; Artium, Vitoria; TEA, Tenerife; Kubo Kutxa, San Sebastián; Fundación Telefónica, Madrid; Tabacalera, Madrid; DA2, Salamanca, among others in Spain; The Drawing Center, New York; Corcoran Art Gallery, Washington DC; School of Art Institute, Chicago; Pratt Institute, New York, among others in the United States; Sommerset House, London, UK and in different spaces in Europe -Italy, France, Germany; Hungary; Bosnia; Czech Republic; Israel; China; Hong Kong; Canada; South Korea; Argentina; Uruguay; Ecuador; Mexico; Dominican Republic; Australia; Morocco; Democratic Republic of Kongo; Mali...

Among international fairs, biennals and festivals : Art Basel Hong Kong; FIAC, París (FR); Vennice Biennale (IT); Documenta, Kassel (DEU); ARCO, Madrid (ESP); Loop, Barcelona (ESP)...

Her works are part of collections such a Museo Nacional Centro de Arte Reina Sofía, MNCARS (ESP); Museo de Arte Contemporáneo de Barcelona, MACBA (ESP); Sammlung Verbund Collection, Wien (AUT); Museo de la Comunidad de Madrid, CA2M (ESP); Colección Fundación Helga de Alvear, Cáceres (ESP); Colección Fundación Telefónica, Madrid (ESP); Chase Manhattan Bank Collection, New York (USA); Museo Internacional Salvador Allende, Santiago (CHL); Colección de Arte de la Fundación de Arte y Tecnología de Telefónica, Madrid (ESP); Museo de Arte Contemporáneo del País Vasco, Artium, Vitoria (ESP); Centro Galego de Arte Contemporáneo, CGAC, Santiago de Compostela (ESP); Fundación Vila Casas, Barcelona (ESP); Museo de la Fotografía, Bogotá (COL); Museo Internacional de Electrografía, MEDECIANT, Cuenca (ESP); Collection Paul Bianchini, Musée de Sens (FRA); Colección Biblioteca Nacional, Madrid (ESP); Colección Junta de Extremadura, Museo de Bellas Artes, Cáceres (ESP); Musée National de La Poste, Quebec (CAN); Xerox Art Center, Milano (ITA); Museo de la Academis de Bellas Artes de San Fernando, Madrid (ESP); Museum für Fotokopie Mulheim a.d. Ruhr (DEU); Colección Universidad del País Vasco, UPV, Bilbao (ESP); Fundación Lauros, Bilbao (ESP); Centro Eusebio Sempere, Alicante (ESP); Museo de Bellas Artes de Santander (ESP); Colección de Arte Contemporáneo Caja de Burgos, CAB, Burgos (ESP); Museo Postal y Telegráfico, Madrid (ESP); Museo Municipal de Arte Contemporáneo de Madrid (ESP)