

## SUMMARIES

**Gemma del Olmo Campillo, *Europe Shrugs Off a Spectre: The Crisis of Unity*** (*Un fantasma abandona Europa: la crisis de la unidad*, p.16). For quite a long time a phenomenon has been developing in Europe that today has been made evident with the diverse protest movements that have arisen from people's dissatisfaction with the political corruption and enormous inadequacies of the system. This phenomenon is the gradual rejection of the political forms belonging to the nineteenth century, where unity was sought in order to create a common front, a compact block, to achieve one same objective everywhere. But what was once useful for politics today does not seem to work, perhaps because of the abuse and the decadence of the political classes, the misuse of voters' support, and the betrayal of their trust. What is clear is that there is a change in political forms that can be seen both in the social movements that have arisen out of the energy of the unhappiness and, in an earlier period, in the women's movement. In both cases, the vitality of these movements lies in the absence of leaders and in their diversity - curiously, curiously, in what before was considered a weakness. Their strength comes, then, from direct contact with reality, with life and with the desires of those who make up these movements, without the pretension of cancelling out any of them; that is its strength.

**Donatella Franchi, *The Creativity That Walks Between Art and Life*** (*La creatividad que pasea entre el arte y la vida*, p.26). The originality of the work of many women artists, above all since the seventies, consists, onwards, in my opinion, of the interlacing of the energy of creation with that of relationships, in creating a space in which to keep these energies in tension. In this way, making art means to put oneself into play with the reality of life, making room for the other by initiating off vital processes that allow both, males and females, to confront their own creative principle. The example that I offer is that of my artistic practice, a kind of work in progress that I call *Progetto*

*Clotilde*. Through this work I managed to overcome the anxiety and suffering (defences) that the old age and fragility of my mother were causing me, her approaching death, and to do so by focussing on the life giving gestures that she continued to make even in the moments of deep depression, gestures that took me back to her great passion for poetry and narrative. Drawing on on this shared passion, I tried to involve my mother in my creative process, no longer separating the work of caring from my artistic practice, transforming this complex and painful relationship into an opportunity for reflection upon myself and on life, of reconstruction of the relationship with my mother and of our relationship with my sister, with my brother and with the women who were helping her. Throughout this journey, I took much energy from my relationships of political friendship with women and from the work of women artists. In my present work, made of images and of words, I am treasuring everything I have learned from my mother's old age.

**María-Milagros Rivera Garretas, *She is Too Free. The Revolution of Time and Love* (*Ella es demasiado libre*.**

*La revolución del tiempo y del amor*, p.46). In our culture there is a battle around the female freedom to desire, create and define itself that the end of the patriarchy has made harder and more confusing. In the patriarchy, the battle about female freedom moved between the poles of “excess” and “misery”, that is, between too much and too little. The end of the patriarchy has been a revolution of the symbolic order that has displaced the terms of the battle, which have given way, no longer forming an antinomy of thought, to becoming a pairing of friends, changing, besides, their contents on changing the kind of relationship that joint them. The too much/too little of the patriarchy (which the principle of the equality of the sexes was obsessed with levelling out), has been let go of, and has made it possible to see that what moves the battle around female freedom is the pairing measure /

lack of measure, which, despite appearances, is not an antinomy. It has gone from being a binary opposition to an intersection of groups, each one with various elements, some of them shared by both and some not. Measure and lack of measure can now have a shared territory. What for? So that measure does not close off the way to the test, the work of the negative: to the confusion that freedom requires in order to be born and to live amongst women. In the binary opposition, the internal relationship between its terms is necessary and hierarchical. In the intersection of groups, this relationship is available for interpretation by those who are living it. It is a new space, in which new experiences are occurring, many of which are yet to be given words, language. In this new place, there is at stake (I believe) an opportunity for female greatness not to destroy its main character, as it does when it is buried between misery and excess; and it means, too, that it can confer authority and history on other women: that is, a genealogy of greatness that is available to connect and sustain the desire for perfection that is common among women today. Out of these new experiences, the one I experience today most closely because it affects me in the second person is that proposed by La Leche League. I think that the rebirth in the last two decades of La Leche League has to do with a deeply-felt unhappiness amongst the women of our time who are of child-bearing age, an unhappiness whose expression and invention of practices with which to cure it have been facilitated by the very dissolution of binding relationships brought about by the end of the patriarchy. La Leche League is a project of mothers in a genealogical relationship with those that have preceded them. Their political basis is the awareness that mothers know, whilst science has forgotten: they know, above all, about time and love. Their practice is the relationship between mothers, who get together locally, without organization, to talk about the meaning of their maternity.

**Diana Sartori, *Measure for Measure*** (*Medida por medida*, p.66). The end of the patriarchy brings with it the fall of the measure of the name of the father that the social and symbolic order used to refer to, and which also regulated the meaning of the measure of female and male excellence. My text reflects upon the theme of the measure, of excellence and of excess -in regards to measure in various aspects, above all with regards to the question of the change of the modern paradigm of equality, placing the end of modernity in relation to the end of patriarchy.

What do measure and excellence mean as the capacity to displace measure further at this present time? The answer is experimental, it lies in doing it, a practice that reminds us of the classic exercise of virtue as knowing how to find the right measure in the context of a situation and of a relationship: showing oneself as measure, exposing ourselves when we are there, precisely ourselves in that moment, with that action and that paradox just there, the measure of reality, as has in truth always been done, aside from the ideal norms and theories.