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Digital Art and Multimedia Narratives: Reinterpreting Accounts of Gender-based Violence in Colombia

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Abstract

The present article focuses on *NiUnaMás NiUnaMenos,* immersive multimedia that is supported by the potential of virtual reality, and which is an offshoot of an amateur 360° creative project. This addresses the interest of resignifying accounts that have appeared in the media, but which seem to fade rapidly, in the face of the accelerated rhythm of diffusion patterns. Based on communication, social change, and cyberculture, in addition to the premises of digital art movements and their precursors, the *NiUnaMás NiUnaMenos* project explores, based upon a qualitative methodology, the way in which other forms of narration, in times of mediatic and cultural convergence, are possible, how art from other eras may become a pretext for citizens to reflect on topics present in their immediate contexts. Herein, a journey, via 360° photography was created collectively, in which the image, in multiple facets, was created via a digital art and multimedia narrative management device. This highlights art in its digital facet, as an input with which to enrich narrations of contemporary problems, to urge sharing of emotions that transcend the digital. It is a multimedia canvas that promotes social transformation.

Key words: Media narratives; Digital art; Amateur creativity; Gender violence; Communication; Cyberculture; Research-creation.

1. Introduction

When one contemplates the enigmatic group of panels in *The garden of earthly delights* (1503–1515), painted by Heironymus Bosch (also called Bosco), the gaze seems unable to process the abundance of elements contained in the canvas triptych. It is thus logical that it

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would be among the paintings richest in interpretations, given the many questions that surface from the hundreds of real and fantastical characters contained in the artwork.

It is as if Bosch, in the central panel, represented physical and psychological suffering, as a result of excess. Therein, fear and anguish are reflected in situations that, while they seem unreal, express the way in which men and women are exposed to the abuse and violence which seem to form part of the everyday landscapes of many societies. The human condition and instinctive group formations that yielded the first civilizations seem to carry an inescapable relationship with conflict.

It is the center of *The garden of earthly delights* (1503–1515) that reflects, surreally, upon the way in which sociocultural traits that persist throughout history, such as gender identities, have remained almost unchanged. Beyond recognizing diversity, it seems to naturalize these roles and arbitrary imbalances between different social players. This hinders, in large part, the overcoming of sectarian ideas of the ways to relate to one another, and impedes the transfer of classifications reduced to merely biological characteristics (Espinar, 2007). Those allegories of luxury, of fleeting pleasures of the flesh, and vanity (Cruz, 2007) perceive the multiple tensions which surround the body and those emotions woven into social relationships.

Said tensions have promoted the instauration of gender violence as yet another accompaniment to societal evolution. This was a familiar problem in times past, and is a sociocultural problem that is even more visible today, owing to current technical abilities, which, in just seconds, can cause a message to generate impact globally. The grotesque scenes that Bosch reflects, in multiple languages, constitute digital memories, registries that inform, portray, and denounce scourges to which many are subjected on a daily basis.

Without delving into too much detail, in Colombia, there are approximately 50 daily cases of gender violence against women. In addition to physical violence, in which the use of objects such as bats and clubs predominate, the naturalization of less visible violence (psychological and cultural) aggravates a problem that, in various sectors, is not seen as an urgent social matter to be addressed (Redacción Nacional, 2018). In the case of men, the phenomenon would seem to be reduced. However, between 1996 and 2016, over 100,000 men in Colombia reported aggression from their partners and ex-partners (Palacio, Matta, and Jiménez, 2018). To these numbers, reports against the LGBTI community must be added, as in 2017, these rose to 155. In fact, the numbers are assuredly higher, considering that many individuals fail to report their gender or identify as members of said population (Rodríguez-Gómez, 2018a).

This situation becomes more critical given today's informative practice, on the part of mass media, which reduces the phenomenon to the surface, to the obvious, and even to mere statistics, rapidly stated. Given the need to communicate this, and other problems, a project called *Creatividades amateurs 360°*[2] emerged. This has its foundations in the use of traditional

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2   The Creatividades amateurs 360° project emerged from the classroom experience of a course called *Communication and participation in digital media*, offered to *social communication - journalism students at Uniminuto* (headquarters). The article gives an account of the second immersive product generated from the project entitled *NiUnaMás NiUnaMenos* (Alvarado, 2018).

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art as a route by which to invite the exploration of narratives that paintings from other times permit discussion of, with current events. Here, communicative intentions are superimposed on the aesthetic. The idea is to create accounts in which one seeks to comprehend the other, the unknown, so as to create citizen memories, registries that may be shared, and which agitate public opinion based on emotion, not coldly-stated facts.

Given this panorama, these outlines carefully examine a text whose purpose is to narrate the second collective construction experience of *Creatividades amateurs 360°,* called *NiUnaMás NiUnaMenos.* This focused on accounts of gender violence in Colombia. "The project, in its own casuistry, invites one to delve into the reinterpretation and digitalization of immaculate images from traditional art, to diversify the forms by which citizens narrate" (Alvarado, 2018a, p. 58).

As theoretical pillars that foster the experience, they address, among other things, the role of collective intelligences that are conducive to cyberculture, digital art, and their peculiar narrative experimentation currents, in addition to communication and social change, as a field in which participation scenarios are enacted to transcend the dynamic diffusion of issuers and passive audiences who receive, undaunted, large amounts of information. Thus, certain canvases conform the narrative thread of the present article, such that, beyond those geographical distances that separate the paintings, one has an excellent pretext to tour global museum halls, and take certain artistic licenses to attribute different meanings to these paintings, and relate them to the collective work performed by young *Uniminuto* social communication - journalism students.

2. Theoretical framework

2.1. The indelible canvases of gender violence in Colombia

When one visits Madrid, visiting the Museo del Prado is practically. It is a place in which canvases that portray and capture religious, monarchial, mythological, and *sui géneris* come together with artwork such as that of Bosch, or the series of black paintings by Francisco de Goya. The latter tend to be studied with greater frequency, owing to their mysteries and uncertainties, given the circumstances of their creation. For example, the explicit image contained in Goya's *Saturn devouring his son* (1819-1823) reflects societies' derangement, those who commit atrocities to satiate deep-seated desires, with no consideration for their depravity or the disorientation that may result in the views of others. Many assume this lectern of cruel power, in order to abuse others, whom they claim to care for. They pass over humanity itself, to leave the rational, on one hand, and permit acts that not even Goya or Lucientes themselves would have been capable of reproducing on the canvas. Occurrences such as that of the early hours of May 24, 2012, a day on which a dark, indelible page of gender-based violence in Colombia would be written.

In the emblematic Enrique Olaya Herrera National Park in Bogota, Rosa Elvira Cely, a 35-year-old woman, was prey to humiliations and abuses of every type, at the hand of Javier Velasco Valenzuela, a classmate with whom she had gone out that night for drinks (Redacción Vivir, 2012). Such were the wounds caused by the aggressor that Rosa Elvira would die days later. This would increase the indignation felt by multiple sectors of public opinion. The mobilizations which occurred in those days would seem to be a living portrait of *La romería de San Isidro* (Goya, 1819-1823), in which, more than gathering to honor the patron, to thank them for excellent yields, the crowd, on their faces, rather transmitted its desperation, consternation, and horror, demanding, in the case of Colombians, a movement of justice to explain these events.

Three years thereafter, Law 1761 of 2015, called the Rosa Elvira Cely law, was enacted (Sotomayor, 2016). While the law specifically concentrated on cases of femicide, it did signify a mark of recognition and protection for women's rights, excluding those crimes considered mere homicides, and thus evading the legitimization of violence against women, aggravating sentences given the case of a crime in which not only the basic circumstances of murder were involved.

In search of another painting depicting this scourge leads one to tour the halls of the Medellin Museum of Modern Art (MMMA), in which *Justicia* (1944) may be found, a painting by the Colombian artist Débora Arango. This canvas describes quite well women's helplessness, submitted to the legal frameworks of patriarchal societies, and in which they, resigned, seem unable to find true ways out, between constant violent actions against their physical and mental integrity. This vulnerability is that felt, for example, by over 170 women who, between 2012 and 2015, were attacked with acid. This has placed Colombia as one of the countries with the highest numbers of registered attacks of this type in the world, on the same level as countries such as Pakistan and Bangladesh (García-Cabezas, 2012; Naranjo, 2015).

An acid attack, beyond the physical pain experienced, doubtlessly leaves an indelible psychological scar. *Sin esperanza* (1945), by Frida Kahlo, is a perturbing image of anguish, frustration, and affliction, a contemplation that may approach the foreign on dimensioning a miniscule part of the sorrow of he who does not know. *El Museo Dolores Olmedo* accommodates many autobiographical expressions of pain of the Mexican artist, as Natalia Ponce de Leon carries on her skin the scars of one of the most well-remembered acid attacks, which occurred in 2014[3], and which became the final straw for the passing of Law 1773 of 2016[4], which increased sentences for this crime, in Colombia to over 20 years, without the possibility for reductions (Rodríguez, 2018b).

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3   Jonathan Vega Chávez, in March of 2014, attacked Natalia Ponce de León, who would become the first Colombian acid attack victim, in a relentless struggle to harden punishments for perpetrators and offer psychological accompaniment to victims of chemical attacks.

4   This, similarly, was called the *Rosa Ponce de León Law*.

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2.2. Inspirational muses

A crowd of people who protest, a community at a critical time, in a state of cholera, certain powers who attempt to resist the crushing tide of bodies, who, emaciated, demand change, a community surrounded by fire, by an energy with important transformational, but also devastating, qualities. That described are just a few of the aspects perceived, on observation of the group of panels by José Clemente Orozco, called *El pueblo y sus falsos líderes* (1935-1937), a painting that invites consideration of the concentration of power, collective action, and the implications of connection. In the case of modern times, how this applies to scenarios in which information circuits are traced in more agile and fleeting manners.

It is by way of inclusive promises in *La sociedad red* by Manuel Cestells (2010) that the internet is foreseen as the new sociotechnical paradigm that would constitute the bases for new forms of interaction. Also, collective intelligence, as conceived by Pierre Lévy (2004), as the "mutual recognition and enrichment of people, and not the cult of fetichized or hypostasiated communities" (p. 20). From there, *cybercultural* studies are consolidated, which assume the potential of those processes of self-management of horizontal and participative communities, a place for enunciation in which one speaks using a much more inclusive us, provided that creative ways to become nodes that, on connection with others, are a significant source of information (González, 2008; 2011). This is the same Lévy (2007) who refers to the arrival of technologies and *cybercultural* phenomena as a group of materiality and intangibles plagued by the temperatures of human activity, and not as if it had to do with cold machines, created by external entities foreign to human endeavors. Thus, in their human origin, imperfect and organic, technologies are considered an extension of many of the classical human manifestations. Such is the case of art.

As proposed by Fuchs (2017), this is based upon critical internet studies that have been creating new agendas for questions such as: "how can the internet change art and aesthetics? Is there potential in online art and aesthetics to challenge the logic of capitalism and help to create different logic?" (p. 82). It is there that it makes sense to consider changes caused by digital technologies. Therefrom, a new image regime is imposed, one that, in reality, consists of lines of code that inhabit large repositories in cyberspace, whose reuse, circulation, and editing dynamics promulgate enjoyment of the artificiality of the image. That contemplated now, with screens, is interpretations founded in grafts, *remixes*, and definitively in diverse interpretations of realities (Martín-Prada, 2010).

If seen retrospectively, the antecedents of images, as disruptive entities lose their auratic component (cultural value), they enter into their definitive stage, with the arrival of the technical reproduction of photography and cinema. On the contrary, their exhibitive value is profane, if you will, based upon the mass reproduction of the image, profiled as a freer image, one used by a more emancipated society (Benjamin, 2003).

In its time, it would have been an intimate poem, written in the diary of Edvard Munch (2005) in 1892, a sequence of technical reproducibility would begin that would lead to lithographies of canvasses that, under the same name, *The scream* (1893), would begin a sequence of technical reproducibility that would lead to canvas lithographies, and in recent times, have

multiple interpretations. This has appeared in cultural industries, such as *The Simpsons*, and is, in the same way, an inspirational muse for adaptations such as that of Romanian Sebastian Cosor[5], or transiting citizens in profanities by way of memes on contemporary *social media,* characteristic of the ease implied today in the creation of graphic digital pieces that go viral on mobile devices.

Watches now are melted, time is no longer measured as it was before. It would seem that the surrealist idea of *The persistence of memory,* by Dalí (1931), does not remain in a dreamlike view, but rather in a disruptive phenomenon that has been unleashed with the democratization of the image. There, despite this, it seems to often lose its reflexivity. These are visual conditions that are inheritances, among other things, of the revolution generated by the surrealism made manifest by André Breton, Cabaret Voltaire, and the Dadá movement, which caused reflection on art of all kinds, and assumed critical, diverse, activist, apolitical, and concrete, but also abstract positions (Rojas, 1944).

Years later, Andy Warhol (1964) and *pop art* would also be created in milestones that contributed to the arrival of the contemporary digital image, which brought the artistic practice to the masses, with consumption practices and images that the common citizen would recognize in their everyday natures: a can of *Campbell's soup*, a *bottle of Coca-Cola*, or the face of a famous person (Schroeder, 1997). Further, it provided space for artwork such as *Race Riot* (1964), in which Warhol expressly criticized these hidden dimensions of the American dream, in which racial segregation was ironically reflected in a mosaic of images from the riots in Birmingham, Alabama, further playing with color to lend form to the American flag.

Without losing these legacies from view, in recent years, digital art movements have appeared. Whether the most anarchic or institutionalized, they were traveling paths before the frenetic development of internet-related technologies, and the cultural transformations that accompanied this. Paths that have expanded like a rhizome, initially from *net art* and its imprecise borders, "especially because digital art combines, in large part, art, science, and technology" (Wolf, 2009, p. 11). In a second moment, digital art was provided by museum institutions, which, with the Google Art Project phenomenon[6] in 2011, diverse initiatives were strengthened, in which it has been possible to bring art (definitively images) to audiences that had traditionally been excluded.

This image shuffling has led to its digital mutation, but also to narrative transformations, to re-pose hierarchies, and even disrupt the most sacred discourses. These movements of the steering wheel, in the Latin American case, have been reinforced by the communication and social change thought current, which revendicates dialogue and participation. Therein, all voices

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5   "With dialogues that concern the uncertainty of the death, Cosor would seem to have breathed life into one of the symbols of 20th century anguish, supported also by a poem by Munch, written years before the creation of the paintings. Additionally, animation is musicalized, with a Pink Floyd song called *The Great Gig in the Sky*, which unites well with the topic of the painting, as it discusses uncertainty and fear of death" (Alvarado, 2017, p. 150).

6   In 2016, its name would be changed to *Google Arts & Culture.*

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are important, communication is erected as the fourth musketeer that contributes, decisively, leaving to the side the diffusionist practices of dominant paradigms (Gumucio-Dragón, 2004). It is a communication in which there is collective growth, where the communication process is more important than the product itself, in which participation and generation of local content renders account of the closest, most culturally pertinent processes (Gumucio-Dragón, 2011). It could be said that communication and social change is recognition in the other, finding in the haystack of a *Manifestación* (Berni, 1934) diverse faces that, while they may be strangers, are also familiar, owing to their gestures, concerns, and needs. Communication is this, sharing, putting forth a common effort.

3. Methodology: in the studio with amateur artists

In order to respond to the question of how other narration forms, in times of media and cultural convergences are possible, where art from other times were a pretext to contribute citizen reflection on gender violence, this work, in the research-creation field, supposes two important, interrelated moments: first, a review of cases and tracking of the media agenda (investigative-exploratory source for the production-reflection moment, with two initial phases), and second, a participative group production to photograph, paint, and produce audiovisuals (two last phases), as explained below. Similarly, the circle (research) is closed with the construction of accounts of gender violence (the matter at hand).

On the level of creation, with the slogan of finding narrative alternatives and less conventional productions, the proposal developed, *NiUnaMás NiUnaMenos,* contemplated four phases, in which nearly a hundred social communication - journalism students from *Uniminuto* participated and co-created multimedia with immersive characteristics. Beyond the technological veneer, however, they sought to address, given the value of the account, diverse stories of individuals who have been victims of gender-based violence. As if in the oval rooms of the *Musée de l'Orangerie* in Paris, the project did not consist solely of painting canvasses to display in a gallery exposition. Rather, it was necessary to add the parts, one by one, so as to form a complete composition of *Water Lilies* (Monet, 1920-1926), which, in perspective, would seem to be a single evocation of the light cycle in a day, and with the addition of the two spaces, it sought to form an infinity symbol.

Along these lines, *NiUnaMás NiUnaMenos* is the sum of four decisive phases in which, participatively, students operated as citizens, but also as *amateur* artists, who, in their studios, little by little, created their own *lilies*.

The first phase of the process consisted of a time of reflection and exploration of cases, or case studies. In the same way that Claude Monet found a good part of his inspiration in the gardens of his countryside residence in Giverny, project participants experienced an initial time that demanded the analysis of diverse cases of narratives, in which collective creation stands out. Perhaps those which received the greatest attention were transmedia narratives, in which one story represented the integration of different platforms or media,

in addition to a group of experiences beyond traditional accounts, in which fans contributed to the construction of worlds with videos, blogs, wikis, and other practices that invite participation (Jenkins, 2010).

The artist's garden at Giverny by Monet (1900) required constant care and a meticulous procedure to guarantee that his artwork would bloom. Similarly, the project required a second moment, in which a careful tracking of Colombian media agenda of real gender-based violence stories, seeking to give priority to those with greater information with respect to those implicated and the circumstances. As such, a series of subgroups took charge of a single story, which they were to explore in great detail, accounts which they were to cultivate, care for, and nourish for their blooming in the second phase, which contained a much more significant creation component. Here, the goal was not only to nurture the most exotic and prestigious flowers (from a media viewpoint), but they were to be mixed, as well, with more humble flowers, many of them stories of violence that had been overlooked, despite media coverage.

With certain gardens in bloom, the trees, colors, and water mirrors, in the best Japanese style, Claude Monet began to devise the *Water Lilies* (1920-1926) series on large canvasses, a group of paintings whose objective was to become a monument to peace, to commemorate the end of World War I. The third phase of the project, then, was implemented with the goal of paying tribute to many of the victims of the scourge of gender violence. This goal led to the creation of subgroups, in which participants were to choose, initially, a canvas, one which, in their opinions, would permit the narrative aspects, or less visual aspects, of the account researched to be represented. The loss of the aura of the painting, envisioned by Benjamin (2003), became herein an opportunity to capitalize on images and bring stories closer to earth, local accounts chosen by citizens.

The choice of painting, in addition to being an autonomous group action, implied a process of posterior mutation, of crystalizing a resignification of a more express form. The groups printed the artwork chosen, after modifying it with diverse relief (all types of materials)[7]. The aim was to desecrate, in the style of Duchamp[8], the painting with a wonderful goal: to reflect the feelings of those violated, many of them missing, precluded from sharing their suffering with their own voices. The changes applied then sought to echo aspects and treatments of history with more than random aesthetic whims.

Additionally, each of the groups were given an additional challenge: to construct an audiovisual product, three minutes long, in which they would attempt to tell, whether totally or partially, the story of the person violated, seeking to narrate in first person, as if it were their own story. Inviting, creative brushstrokes were placed, as participants evoked the emotionality

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7   This methodology was inspired by the *Hoy toca el Prado* project, which focuses on promoting art access to those with visual limitations, in said project, visitors may touch the relief of the reproduction of iconic images from the Museo del Prado (Fundación ONCE, 2017; Alvarado, 2018b).

8   In 1918, Marcel Duchamp would become famous after he shared a photograph of the *Mona Lisa*, which had been modified with a musketeer-style mustache and the letters "L.H.O.O.Q" on the lower part, which, when read quickly, translated to "She has a hot ass". This became one of the profane actions of the 20th century, which would spur discussions of gender in those years (Rojas, 1944).

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and comprehension of the other, in an attempt to connect with stories, many of them left on the back burner by the media. In conformity with their coverage, these accounts were overlooked in favor of other newsworthy events.

As a final stage, and with the goal of lending the group of canvasses the best *Orangerie* style, participants took 360° photographs, which included two key aspects: firstly, to complement the narrative threads in the modified audiovisual paintings, and on a second level, connect 360° panoramas that gathered, in a single construct, a type of digital urban gallery, in which it would be possible to recognize locations and identify new agents, such as paintings and citizens in these accounts, resignified by those students who formed part of the collective experience.

Consequently, many accounts of gender-based violence were collectively constructed, in which social communication - journalism students from *Uniminuto* participated. This experience was subjected to a qualitative procedure, and as such, was inductive. The colors of symbolic interactionism are reflected in the participative phases and instruments, in which the image, in all of its forms (photography, video, reinterpreted canvases) was shown in a digital art management device, and multimedia narratives, in order to perform an interpretative analysis with participant creations.

4. Accounts: more narration than contemplation

"I am going to make a horse for you" said a completely blind girl after attending a workshop in Munich's *Lenbachhaus*, where she had just seen *Caballo Azul I* (1911) by Franz Marc. This was possible thanks to a project called the *Lego Blind Project*, in which children with visual limitations experienced art by way of *workshops* that culminate with the creation of their own versions of the painting in *Lego* blocks. This is just one of many examples in which citizens attempt art in diverse ways, but above all, in more significant ways, in which they become artists, creators, and bring others to participate in their forms of resignificance of the painting, far from their contexts. This exhibitive property of the image, acquired by technical ease in their reproducibility now serves as a way to bring traditional art to citizens, or even to collectives that have traditionally been marginalized for physical or cognitive reasons.

The results of *NiUnaMás NiUnaMenos* compel narration, connection, and remembrance, and even joy in the other, beyond simple contemplation, as if it were a sumptuous art gallery. The four months that the *NiUnaMás NiUnaMenos* implementation spanned yielded a group of twenty-five 360° photographs, which interconnected, invited the user to immerse themselves and discover twenty-six gender-violence-based accounts (Figure 1). Twenty-three referred to stories of women, two of whom form part of the LGBTI community, and the remainder bridged the silence of a heterosexual man when confronted with partner violence. Muraro (1994) and Radl (2011) indicate that this overflowing preponderance of stories of violence against women is a reflection of the statistics, in which women have more critical numbers, which, while framed within gender violence, also dismantle the apparent symmetry of violence, which
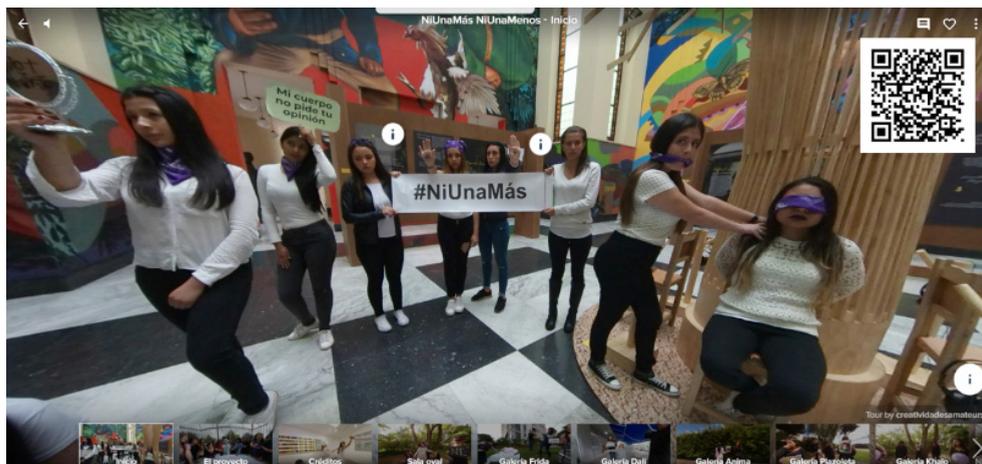
Figure 1. *Virtual reality multimedia start screen for Creatividades amateurs 360°: I survived. The QR code for the image on the final product.*   **Source:** Roundme.com/tour/274030/view/845510/

may well occur in both directions, between men and women, to more accurately indicate that these are power struggles between the sexes are more often perpetrated by men, and on occasion, by women.

Within the accounts, there are stories such as that of María Paula La Rotta, in which their creators construct a monologue, placing themselves in the place of the assaulted woman, who, in a closed plane, facing the camera, and with the canvas of *La columna rota* (Khalo, 1944) in the background, narrates her love story, at the beginning, with her partner. Gradually, her expression changes, giving way to the first physical wounds, bruises that color her face, until reaching critical points. The modified canvas highlights the emotional fractures generated in María Paula, and that sustained in the time of pain suffered.

Another story that stands out is that of Johana Fuentes, a journalist attacked by her partner, a story that was told by its creators via progressive transformation, with different materials, from a canvas upon which a woman's face is found. The wounds, public derision, and her partner's attacks add to the scars on a canvas of pain and sadness, which harangues her for her denouncement, and not remaining silent.

Many of these stories give an account of the way in which the discourse of romantic love, and the myth of one's 'other half' normalizes, for example, jealousy, as a show of love, as well as excessive control over the other person, all under the premise that true love can overcome anything (Blanco, 2014).

As if it were a race to observe, the user sees locations which may be familiar, but which have been transformed, temporarily, into exposition halls, in which paintings are hung, in which it is possible to interact with and learn the way in which the story was interpreted, within the prism of a canvas. One aspect of import was the preponderance of participants' use of paintings (eight) by the Mexican artist, Frida Kahlo. *Unos cuantos piquetitos* (1935) was the

hinging artwork that participants found in their search for paintings related to gender-based violence, given that "the artist started with a news story, which appeared in a newspaper that reported the death of a woman who had been barbarically stabbed to death by her romantic partner" (Ruiz-Ruiz and Alario-Trigueros, 2010, p. 138). The similarity of Kahlo's exercise with that of the students caused them to find a point of support in the Mexican's artwork, to reflect physical and psychological violence. Similarly, paintings such as *Henry Ford Hospital* (1932) and *Las Dos Fridas* (1939) also formed part of the selection.

Other artists, highlighted by their number of appearances in the project, included Pablo Picasso (four) and Salvador Dalí (three). These works of art were aligned with surrealist gazes that permitted diverse narrative abstractions and adaptations, so as to, for example, make a paragon between the suffering in Dora Maar's photograph, owing to her toxic relationship with Picasso, and the suffering of Natalia Ponce de León, following the acid attack that would transform her body and change her ways of seeing and conceiving pain, beauty, and femininity.

The results of this experience also permitted the identification of profound difficulties in many participants, as many fell into the narrative forms consumed massively every day. "Today, the informative treatment of these news pieces is a social challenge comparable to terrorism, immigration, the environment, or court" (Sánchez-Rodríguez, 2008, p. 10). The staging of the most explicit acts of violence suffer more than reflection on the other dimensions of gender-based violence, and the circumstances that lead to deadly outcomes seem to be given priority in many interpretations, considering, perhaps, the exhibition of a canvas with brushstrokes that lent form to more obvious violence, and less so to the attempt to delve into the more subtle forms that emerge from culture and social structures that have been entrenched for some time.

5. To close: the brushstrokes yet to come

These are times in which citizens have enhanced possibilities to access information (beyond evaluating its quality) and creation scenarios. Before the citizenry, a group of large format canvasses are posed, which await the misting of different tonalities, to be used by many different hands. Recent technologies, such as virtual reality, now act as invigorators for the creation of immersive environments, which, beyond being sensorial fascinations, may promote the exploration of diverse, collective, and participative narratives.

As such, today's image regimes place different creative bifurcations in discussion, a scenario that is no longer exclusive to small groups of artists, but which extends, like a rhizome, to all, as a revulsive to describe, but advocating the emotional, not just the informational.

Gender-based violence, doubtlessly, is a critical problem in certain areas of the world. Added to this is the professional routine of mass media, which would seem to sharpen couch-based activism in many sectors of society. However, this cannot be a pretext by which to deny the

establishment of connections with others. Consideration of the story of a stranger's life, and mulling over the way in which this should be told, how to invite critique or complaint, is in itself a valuable exercise that attempts to provide tribute to maintain living memory of stories that, many times, have failed to stimulate in-depth reflection. The ugliness of events cannot be a motive for which to shift one's gaze. It rather should be a weighty reason to create canvasses, an agenda which emerges from the citizenry, that is poured into indelible paintings that remind us all of resistance and the desire that these events not repeat themselves.

Addressing accounts of gender-based violence, and being challenged to put oneself in the shoes of another permitted the revival of the potential of these narratives, and not become sensitized to an immediate problem. It was also a scenario in which to place difficulties in tension, so as to break from certain agendas, promoted by the mass information media, regarding gender violence. Some of these agencies limit the phenomenon to a *framing*, which remains in the initial membrane, and which does not necessarily contribute to further examination of the multiple forms of violence that accompany partner violence. The accounts rendered contribute to underscore the power of digital art, in its citizen scope, and revert, in some way, this anguishing central panel of Bosch (1503-1515), so as to leave evidence that the collectivity, subordinated to emotions, and through comprehension of the other, may create uniting threads for the common good.

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