

*HOW DO WE
PORTRAY WOMEN
IN POLITICAL
PROPAGANDA?*

*The representation of the female
roles in the Spanish political
poster*

Marta Seijas

Author: Marta Seijas
Maestrado em Graphic Design / 2020 / ESAD
Mentor: Celia Ferreira / Luisa Barreto

*graphic design is a position of power
because as a designer you get to create
representations.*

*our culture is built in these stereotypes and
ideas of how women should look, act and
think.*

Abstract

This project will analyze how women are represented in political posters in Spain. We'll take a look at the way they were depicted in the Republic, throughout the Spanish civil war, Franco's dictatorship, and democracy looking at posters, and how the social-political design has changed since then in Spain.

It will be a study about the correlation between all the periods to observe how the design has changed. What stereotypes of women are used now versus the ones that were used back then? Which ones have changed? Which ones have stayed the same?

Keywords

poster / political design / women / Spain / representation

INDEX

Figure Index

Introduction

1. Introduction
2. Research Question
3. Theoretical State of the Art
4. Practical State of the Art

Chapter I - Propaganda & Poster

1. Types of design for society.
2. What is Propaganda?
3. The poster in the study of females roles

Chapter II - Case Study

1. History, Women, and Posters in Spain

2. Representations

- 2.1 during the Republic

- 2.1.1 Women's Associations

- 2.2 during the Civil War

- 2.2.1 Militia Women

- 2.2.2 Working Women

- 2.2.3 Caregivers

- 2.2.4 Mothers

- 2.2.5 Victims

- 2.3 during Franco's Dictatorship

- 2.3.1 Mothers of the Nation

- 2.3.2 Spain as a Woman

- 2.3.3 Women's Section of the Falange

2.3.4 Religious Morality

2.3.5 Childhood

2.4 during the Transition

2.4.1 New Political Parties

2.4.2 Female Candidates

2.4.3 Feminist Organizations

2.4.3.1 Lesbian Collective

2.4.3.2 Neighborhood Association

2.4.3.3 Abortion and divorce Advocates

2.4.3.4 Working Women and 8M

2.5 during Democracy

2.5.1 Stablshed Political Parties

2.5.2 Public and Social Institutional Campaigns

2.5.3 Feminist Associations

Chapter III - Practical State of the Art

Conclusion

Bibliographic References

FIGURE INDEX

Sources:

- Col·lecció Cartells del Pavelló de la República, Memòria Digital de Catalunya, Universitat de Barcelona.
- Centro Documental de la Memoria Histórica, Ministry of Education, Culture and Sport.
- archivodemocracia.ua.es
- original-poster-barcelona.com
- archivoir.com
- placard.ficedl.info

Figure 1 - Comité Provincial de Mujeres Antifascistas (Provincial Committee of Antifascist Women). (n.d). Campaign Card for Dolores Ibarruri, Pasionaria. [Campaign Postcards].

Figure 2 - Bardasano. (1938) *Combat! The women of the USSR shout to us, we will help you until the definitive triumph* (Combatid! Nos gritan las mujeres de la URSS, os ayudaremos hasta el triunfo definitivo). [Poster].

Figure 3 - Mujeres Libres (Free Women), CNT. (1937). *Women! Your family is built by all freedom fighters* (¡Mujeres! Vuestra familia la construyen todos los luchadores de la libertad). [Poster].

Figure 4 - Mujeres Libres (Free Women). (1937). *Mujeres Libres*. Magazine Cover. [Magazine Cover].

Figure 5 - Fernández Clemente. L, Association of Antifascist Women (Asociación de Mujeres Antifascistas AMA). (1937) *2nd National Conference of Antifascist Women, 29-30 and 31 October 1937* (2ª Conferencia Nacional de Mujeres Antifascistas, 29-30 y 31 octubre 1937). [Poster].

Figure 6 - Carmona, General Inspectorate of Military Health (Inspección General de Sanidad Militar). (1937). *Avoid venereal diseases as dangerous as enemy bullets* (Evita las enfermedades venéreas tan peligrosas como las balas enemigas). [Poster].

Figure 7 - Rubio, J. (1936). *The day of ALERT November, Valencia* (El día de ALERTA noviembre, Valencia). [Poster].

Figure 8 - Rubio, J. Union of Girls (Unión de Muchachas). (1937). *Camp of union of girls. Sponsored by the C.N. of physical education* (Campamento de unión de muchachas. Patrocinado por el C.N. de educación física). [Poster].

Figure 9 - Rubio, J. (1937). *Conference of the girls of Madrid* (Conferencia de las muchachas de Madrid). [Poster].

Figure 10 - Rubio, J. Union of Girls (Unión de

Muchachas). (1936). *Our arms will be yours* (Nuestros brazos serán los vuestros). [Poster].

Figure 11 - Rubio, J. ABC. (1936). *Women! Stand up!* (¡Mujeres! ¡En pie!). [News Paper Cover].

Figure 12 - Arteché, C. (1936). *The militias need you!* (Les milicies us necessiten!). [Poster].

Figure 13 - Anonymous. (1936). *They will not pass* (No pasarán). [Poster].

Figure 14 - Unified Socialist Youth (Juventud Socialista Unificada). (n.d). *Women join the Unified Socialist Youth* (Mujeres ingresad en la Juventud Socialista Unificada). [Poster].

Figure 15 - Gallur, M. Regional Committee of Levante C.N.T. (Comité Regional de Levante C.N.T.). (1936). *With the Antifascist Front our victory is certain* (Con el Frente Antifascista nuestra victoria es segura). [Poster].

Figure 16 - UGT. (n.d). *Woman, your work and your collaboration in the union will be decisive while our men fight. Union of Office Employees* (¡Mujer! , tu trabajo y tu colaboración en el sindicato será decisiva mientras nuestros hombres luchan. Unión de Empleados de Oficinas). [Poster].

Figure 17 - Cantos. (1937). *Domestic workers. Come all of you to the conference to be held on the 3rd in the theater hall in the town house* (Obreras del hogar. Acudid todas a la conferencia que se celebra el día 3 en el salón teatro en la casa del pueblo). [Poster].

Figure 18 - Antonio, J. (n.d). *Women workers for the comrades who fight* (Mujeres trabajadoras por los compañeros que luchan). [Poster].

Figure 19 - Virella G, CNT, UGT. (1937). *Shirt and tie industry, the workshops in the concentration, comrade! Defending the concentration, you work your welfare and strengthen your conquests. Observe the defects of the current workshops* (Industria de la camisería y corbatería, los talleres en la concentración. ¡Compañera! Defendiendo la concentración, laboras tu bien-estar y afianzas tus conquistas. Observa los defectos de los actuales talleres). [Poster].

Figure 20 - Parrilla. (1937). *Women also want to win the war, let's help them. Southern sector, secretary of AGIT-PROP* (La mujer también quiere ganar la guerra ayudémosla. Sector sur, secretaria de AGIT-PROP). [Poster].

Figure 21 - Rubio, J. (n.d). *Comrades! Occupy the posts of those who are going to wield a rifle* (¡Compañeras!

Ocupad los puestos de los que se van a empuñar un fusil). [Poster].

Figure 22 - Mosque. (n.d). *Help! The Spanish Red Cross in its humanitarian work* (¡Ayudad! a la Cruz Roja Española en su labor humanitaria). [Poster].

Figure 23 - Anonymous. (n.d). *Respect the nurse* (Respetar a la enfermera). [Poster].

Figure 24 - Sáenz de Tejada, C. Social Assistance (Auxilio Social). (1937). *For the mother and child for a better Spain* (Por la madre y el hijo por una España mejor). [Poster].

Figure 25 - Penagos, Health Headquarters of the Spanish Army (Jefatura de Sanidad del Ejército de Tierra). (1937). *You who gave life to the child, save man from death* (Tú que diste la vida al niño, salva de la muerte al hombre). [Poster].

Figure 26 - Parrilla. (1938). *Comrades of the rearguard: More shelters and we will avoid new victims* (Comaradas de la retaguardia: Más refugios y evitaremos nuevas víctimas). [Poster].

Figure 27 - Anonymous. (1937). *Communism destroys the family* (El comunismo destruye la familia). [Poster].

Figure 28 - Sáenz de Tejada, C. (1939). Original 1939 Calendar Illustration. [Illustration].

Figure 29 - Sáenz de Tejada, C. (1939). Original 1939 Calendar Illustration. *Not a home without a fire. Not a Spaniard without bread. Franco* (Ni un hogar sin lumbre. Ni un español sin pan. Franco) [Illustration].

Figure 30 - Picó, Traditionalist Spanish Falange and of the JONS (Falange Española Tradicionalista y de las JONS), Women's Section Youth (Juventudes de la Sección Femenina). (1945). *December 8, 1945. Mother's Day. You are the ones who have the extraordinary and sacred mission of forging the greatness of Spain, Franco* (8 Diciembre 1945. Día de la madre. Sois vosotras a las que corresponde la misión extraordinaria y sagrada de forjar la grandeza de España, Franco). [Poster].

Figure 31 - Women's Section of the Traditionalist Spanish Falange and of the JONS (Sección Femenina Falange Española Tradicionalista y de las JONS). (1945). *Fight against infant mortality. By raising your child at the breast you fulfill a sacred duty and avoid great dangers* (Lucha contra la mortalidad infantil. Criando a tu hijo al pecho cumples un sagrado deber y le evitas grandes peligros). [Poster].

Figure 32 - Traditionalist Spanish Falange and of the JONS (Falange Española Tradicionalista y de las JONS). (1946). *Mother's Day. To the mothers who form the men of Spain the Falange dedicates the homage of this date.*

National Delegation of the Youth Front (Día de la madre. A las madres que forman a los hombres de España dedica la Falange el homenaje de esta fecha. Delegación Nacional del Frente de Juventudes). [Poster].

Figure 33 - Anonymous. (n.d). Spain as Queen Isabel. [Illustration].

Figure 34 - Anonymous. (1940). Illustration of the coat of arms of Spain from the book *Historia de Mundo*. (p. 137). Publishing House Salvatella (1940). [Illustration].

Figure 35 - Women's Section of the Traditionalist Spanish Falange and of the JONS (Sección Femenina Falange Española Tradicionalista y de las JONS). (1939). *On the 15th of October, the Holiday of Santa Teresa de Jesus. Patron of the Women's Sections. Victory year* (En el 15 de Octubre fiesta de Santa Teresa de Jesus. Patrona de las Secciones Femeninas. Año de la victoria). [Poster].

Figure 36 - Morell, J. (1941). *VISIT SPAIN*. [Poster].

Figure 37 - Morell, J. (1941). *VISIT SPAIN*. [Poster].

Figure 38 - Delgado, T. (1950). *VISIT SPAIN*. [Poster].

Figure 39 - Anonymous. (1960). Tourist poster of Spain. [Poster].

Figure 40 - Solano, A. de Hoyos, B. (1955). *Great summer parties. Cadiz, the best beach in the south* (Grandes fiestas veraniegas. Cádiz, la mejor playa del sur). [Poster].

Figure 41 - Goros. (1959). *Andalusia Spain. Iberia Airlines of Spain* (Andalucía, España. Iberia, líneas aéreas de España). [Poster].

Figure 42 - de Hoyos, B. (1955). *Cadiz. The best beach in the south. Great summer parties 1955* (Cádiz. La mejor playa del sur. Grandes fiestas veraniegas 1955). [Poster].

Figure 43 - Goros. (1959). *The Canary Islands. The fortunate isles where everlasting spring sparkles amid Atlantic foam. Fly Iberi, Airlines of Spain*. [Poster].

Figure 44 - Women's Section of the Traditionalist Spanish Falange and of the JONS (Sección Femenina Falange Española Tradicionalista y de las JONS). (1939). Promotional poster for the Women's Section of the Traditionalist Spanish Falange and of the JONS. [Poster].

Figure 45 - Anonymous. (1939). Illustration on the cover of *Magazine for Women, May 1939* (Revista para la Mujer, Mayo 1939). [Magazine Cover].

Figure 46 - Roberts, L. (1939). Illustration on the cover of *Magazine for Women, June 1939* (Revista para la Mujer, Junio 1939). [Magazine Cover].

Figure 47 - Anonymous. (1964). Illustration from the book Vander, A. (1964). *Enfermedades y trastornos en la vida conyugal*. [Illustration].

Figure 48 - Anonymous. (1955). Illustration in the cover of the book Villalobos Bote, R. (1955). *Respuesta serena y objetiva a estas apasionantes preguntas de la juventud de hoy*. [Illustration].

Figure 49 - Anonymous. (1953). *Young people, it is immoral to dance while holding on* (Jovenes, es inmoral el baile agarrado). [Poster].

Figure 50 - Lopez, P. (1960). *Modern dances. Young people, have fun in another way* (Bailes modernos. Joven diviertete de otra manera). [Poster].

Figure 51 - Anonymous. (1950). *Praise God, Do not scandalize with your blasphemies* (Alabado sea Dios, No escandalicéis con vuestras blasfemias). [Poster].

Figure 52 - Traditionalist Spanish Falange and of the JONS (Falange Española Tradicionalista y de las JONS). (1939). *The girls of today and the women of tomorrow united without distinction of classes* (Las Niñas de hoy y las mujeres de mañana unidas sin distinción de clases). [Poster].

Figure 53 - Women's Section and of the JONS (Sección Femenina y de las JONS). (1957) Illustration 'Let's play at being housewives' from the Elementary Encyclopedia. [Illustration].

Figure 54 - Juventudes Falange Española Tradicionalista y de las J.O.N.S. (Youth Traditionalist Spanish Falange and JONS Youth). (n.d). *Youth front camps, Strong in body, healthy in spirit. Prayer and work under the sky of Spain* (Campamentos frente de juventudes, Fuertes de cuerpo, sanas de espíritu. La oración y el trabajo bajo el cielo de España). [Poster].

Figure 55 - Falange Española Tradicionalista y de las JONS (Traditionalist Spanish Falange and of the JONS). (n.d). *Through the OJ the gift of the Three Wise Men* (A través de la OJ el regalo de los Reyes). [Poster].

Figure 56 - Cabañas, JL. Directorate General of Youth and Socio-Cultural Promotion (Dirección General de Juventud y Promoción Socio-Cultural). (1987). Poster about the Spanish Constitution. [Poster].

Figure 57 - Communist Party of Spain (Partido Comunista de España). (1977). *Vote PCE, Communist Party of Spain, the party of women's liberation, To vote communist is to vote democracy* (Vota PCE, Partido Comunista de España, el partido de la liberación de la mujer, Votar comunista es votar democracia). [Poster].

Figure 58 - Genovés. Communist Party of Spain (Partido Comunista de España). (1977). *Communist Party of*

Spain. We want democracy for all Spaniards (Partido Comunista de España. Queremos la democracia para todos los españoles). [Poster].

Figure 59 - Democratic Front of the Left (Frente Democrático de Izquierdas). (1970). *Women vote for the Democratic Front of the Left: our goal is equality, our strength is unity. Full equality of women before the Law. Legalization of the use of contraceptives. A fair and non-discriminatory Divorce Law. Federation of Feminist Organizations of the Spanish State* (Mujer vota al Frente Democrático de Izquierdas: nuestra meta la igualdad, nuestra fuerza la unidad. Igualdad plena de la mujer ante la Ley. Legalización del uso de Anticonceptivos. Una ley de Divorcio justa y no discriminatoria. Federación de Organizaciones Feministas del Estado Español). [Poster].

Figure 60 - Democratic Front of the Left (Frente Democrático de Izquierdas). (1979). *Vote for the Democratic Front of the Left. The voice of those who cannot vote* (Vota al frente democrático de izquierdas. La voz de los que no podemos votar). [Poster].

Figure 61 - Spanish Socialist Worker's Party (Partido Socialista Obrero Español (n.d). *For a new and prosperous society. Candidatura Socialistes de Catalunya, for a free, prosperous and classless Catalonia* (Por una sociedad nueva y prospera. Candidatura Socialistes de Catalunya, por una Catalunya libre, prospera y sin clases). [Poster].

Figure 62 - Sánchez, JR. Spanish Socialist Worker's Party (Partido Socialista Obrero Español). (1979). *Vote PSOE. Change your town with the socialists. Change your city with the socialists* (Vota PSOE. Cambia tu pueblo con los socialistas. Cambia tu ciudad con los socialistas). [Poster].

Figure 63 - Sánchez, JR. Spanish Socialist Worker's Party (Partido Socialista Obrero Español). (1979). *Vote PSOE* (Vota PSOE). [Poster].

Figure 64 - Popular Alliance (Alianza Popular). (1979). *Equality above sex. Alianza Popular wants for you, Woman: freedom and equality with welfare. Spain, the only important thing* (La igualdad por encima del sexo. Alianza Popular quiere para ti, Mujer: libertad e igualdad con bienestar. España, lo único importante). [Poster].

Figure 65 - Labor Party of Catalonia. Young Red Guard of Catalonia (Partit del Treball de Catalunya. Jove Guardia Roja de Catalunya). (1979). *Because young politics is made by young people...youth in parliament with the PTC. Ángela Domínguez youth candidate for the PTC* (Porque la política joven la hace la gente joven...la juventud al parlamento con el PTC. Ángela Domínguez candidata juvenil por el PTC). [Poster].

Figure 66 - Workers Party of Spain (Partido de los Trabajadores de España). (1979). *Vote Pina, Vote PTE* (Vota a Pina, Vota al PTE). [Poster].

Figure 67 - Popular Alliance-Catalan Coexistence (Aliança Popular-Convivència Catalana). (1977). *Vote for Herminia García-Villamil. Vote for peace, work and freedom* (Vota a Herminia García-Villamil. Vota pau, treball i llibertat). [Poster].

Figure 68 - State Coordinator of Feminist Organizations (Coordinadora Estatal de Organizaciones Feministas). (1987). *Never again an aggression, neither to me, nor to any other woman. Neither in the street, nor at school, nor at home* (Nunca más una agresión, ni a mi, ni a ninguna otra mujer. Ni en la calle, ni en la escuela, ni en casa). [Poster].

Figure 69 - Coordinating Committee of Feminist Organizations of the Spanish State (Coordinadora de Organizaciones Feministas del Estado Español). (1988). *Coordinating Committee of Feminist Organizations of the Spanish State. Madrid 3-4-5 June 1988. Conference of Lesbians* (Coordinadora de Organizaciones Feministas del Estado Español. Madrid 3-4-5 de Junio 1988. Jornadas de Lesbianas). [Poster].

Figure 70 - Collective of Lesbian Feminists (Colectivo de Feministas Lesbianas). (1980). *Do not deprive yourself, this is an advice from the Lesbian Feminists Collective* (No se prive, es un consejo del Colectivo de Feministas Lesbianas). [Poster].

Figure 71 - Alicante Neighborhood Associations (Asociaciones de Vecinos de Alicante). (1977). *Neighborhood Associations of Alicante. Campaign for day-care centers. I want to work, but where do I leave my children?* (Asociaciones de Vecinos de Alicante. Campaña pro guarderías. Quiero trabajar, pero ¿dónde dejo a mis hijos?). [Poster].

Figure 72 - Women's Association of Malasaña (Asociación de mujeres de Malasaña). (1980). Cover of *Manuela: Newsletter of the Women's Association of Malasaña* (Manuela: Boletín Informativo de la Asociación de mujeres de Malasaña). [Magazine Cover].

Figure 73 - Benetúser Neighbors Association (Asociación de Vecinos de Benetúser). (1977). *Woman liberation is yours, fight for it. Membership of Women. Benetúser Neighbors Association* (Mujer la liberación es tuya, lucha por ella. Vocalía de Mujeres. Asociación de Vecinos de Benetúser). [Sticker].

Figure 74 - New Force (Fuerza Nueva). (1978). *A Catholic family in a strong nation. Vote NO to this Constitution* (Una familia católica en una nación fuerte. Vota NO a esta Constitución). [Poster].

Figure 75 - New Force (Fuerza Nueva). (1978). *No to divorce. Vote NO to this constitution* (No al divorcio. Vota NO a esta constitución). [Poster].

Figure 76 - Communist Movement of Catalonia

(Moviment Comunista de Catalunya). (1979). *No to the «divorce» of UCD. For a popular and feminist law. Let's support the Law of the Coordinadora de Organizaciones Feministas del Estado Español* (No al «divorcio» de UCD. Por una ley popular y feminista. Apoyemos la Ley de la Coordinadora de Organizaciones Feministas del Estado Español). [Poster].

Figure 77 - State Coordinator of Feminist Organizations (Coordinadora Estatal de Organizaciones Feministas). (1979). *For a divorce that does not discriminate against women* (Por un divorcio que no discrimine a la mujer). [Poster].

Figure 78 - Workers Commissions. Women's Assembly of Elx and Elda-Petrel. Women's Group of Alacant (Comisiones Obreras. Asamblea de mujeres de Elx y de Elda-Petrel. Grup de Dones d'Alacant.). (n.d). *May 16. International Day for the Right to Abortion. Amnesty for the women of Elx and others prosecuted for abortion. Abortion law now* (Día 16 de mayo. Día Internacional por el Derecho al Aborto. Amnistía mujeres de Elx y demas procesados por aborto. Ley de aborto ya). [Poster].

Figure 79 - Feminist Movement (Movimiento Feminista). (1981). *Meetings on the Right to Abortion. Women decide. Madrid, from 5 to 8 December 1981* (Encuentros sobre el Derecho al Aborto. Las mujeres decidimos. Madrid, del 5 al 8 de diciembre de 1981). [Poster].

Figure 80 - National Revolutionary Youth (Juventud Nacional Revolucionaria). (1979). *Our race disappears! No to abortion* (¡Nuestra raza desaparece! No al aborto). [Poster].

Figure 81 - Anonymous. (1976). *No to labor discrimination against women. Women and work* (No a la discriminación laboral de la mujer. Mujer y trabajo). [Poster].

Figure 82 - Stadler, K. (1914). *Heraus mit dem Frauenwahlrecht*, International Working Women's Day in Germany. [Poster].

Figure 83 - Association of Neighbors of the Left of the Eixample. Women's Vocalia (Associació de Veïns de l'Esquerra de l'Eixample. Vocalia de Dones). (1977). *No to labor discrimination, for a safe job, for a socialization of domestic tasks, freely decided maternity, no to female unemployment, annulment of repressive and anti-feminist laws, out with the overexploitation of women, down with the macho society, education without discrimination* (No a la discriminación laboral, por un puesto de trabajo seguro, por una socialización de las tareas domésticas, maternidad libremente decidida, no al paro femenino, anulación leyes represivas y antifeministas, fuera la sobre explotación de la mujer, abajo la sociedad machista, educación sin discriminación). [Poster].

Figure 84 - CC.OO of the Valencia Country (CC.OO del País Valencia). (1979). *Women's Days. Days 26th and 27th of May 1979. Place: Faculty of Economics and Business of Valencia (Jornades de la Dona. Days 26th and 27th of May 1979. Lloc: Facultat de Ciències Econòmiques i Empresariales de Valencia).* [Poster].

Figure 85 - Revolutionary Communist League (Lliga Comunista Revolucionària) Revolutionary Communist Youth (Juventudes Comunistas Revolucionarias). (1979). *A job for every woman. International Working Women's Day, March 8, 1979 (Un puesto de trabajo para cada mujer. Día internacional de la mujer trabajadora, 8 de Marzo 1979).* [Poster].

Figure 86 - Communist Movement of Euskadi (Movimiento Comunista de Euskadi). (1980). *March 8, International Working Women's Day. Let's fight for our liberation. EMK, Communist Movement of Euskadi (8 de Marzo, Día Internacional de la Mujer Trabajadora. Luchemos por nuestra liberación. EMK, Movimiento Comunista de Euskadi).* [Poster].

Figure 87 - Feminist Movement (Movimiento Feminista). (1984). *March 8, International Women's Day. Day 8. Women's demonstration at 8 a.m. from Ciudad Lineal to Ventas... Day 10: Marathon of activities «cinema, talks-debate, theater, music...» from 10 a.m. to 10 p.m., at the AISS in Av. de América. Feminist Movement (8 de Marzo, Día Internacional de las Mujeres. Día 8. Manifestación de mujeres a la 8 h. de Ciudad Lineal a Ventas... Día 10: Maratón de actividades «cine, charlas-debate, teatrillo, música... » de 10 h. de la mañana a 10 h. de la noche, en la AISS de la Av. de América. Movimiento Feminista).* [Poster].

Figure 88 - Women's Secretary of the National Workers' Committee of Catalonia (Secretaria de la Dona de la Comissió Obrera Nacional de Catalunya). (n.d). *March 8, International Working Women's Day. Against unemployment: Let's fight for our right to a job! (8 de Marzo, día internacional de la mujer trabajadora. Contra el paro: ¡Luchemos por nuestro derecho a un puesto de trabajo!).* [Poster].

Figure 89 - Spanish Socialist Workers Party (Partido Socialista Obrero Español). (2015). *Andalusia has a lot to decide #ImWithSusana (Andalucía tiene mucho que decidir #YoConSusana).* [Electoral Poster]

Figure 90 - Popular Party (Partido Popular). (2011). *Focused on you. Vote PP. Esperanza Aguirre (Centrados en ti. Vota PP. Esperanza Aguirre).* [Electoral Poster]

Figure 91 - Citizens (Ciudadanos). (2019). *Come on! Ciudadanos, let's go for a drink with Inés Arrimadas (¡Vamos! Ciudadanos, vamos de cañas con Inés Arrimadas).* [Electoral Poster]

Figure 92 - United We Can (Unidas Podemos). (2019).

Isa Serra. Candidate to the presidency of the Community of Madrid. You change everything (Isa Serra. Candidata a la presidencia Comunidad de Madrid. Tú lo cambias todo). [Electoral Poster]

Figure 93 - Txuela, J. Madrid with Manuela. Now Madrid (Madrid con Manuela. Ahora Madrid). (2015). *Now Madrid. Cats are in need of a heroine (Ahora Madrid. Los gatos ya van necesitando una heroína).* [Electoral Poster]

Figure 94 - Madrid with Manuela. Now Madrid (Madrid con Manuela. Ahora Madrid). (2015). *¡Ay, Carmena!* [Electoral Poster]

Figure 95 - Madrid with Manuela. Now Madrid (Madrid con Manuela. Ahora Madrid). (2015). *Yes we fan. Manuela Carmena mayor of Madrid (Yes we fan. Manuela Carmena alcaldesa de Madri).* [Electoral Poster]

Figure 96 - More Madrid (Más Madrid). (2019). *Manuela Malasaña.* [Electoral Poster]

Figure 97 - More Madrid (Más Madrid). (2019). *Madrid, with ambition (Madrid, con ganas).* [Electoral Poster]

Figure 98 - Díaz Jiménez, A. More Madrid (Más Madrid). (2019). *Desire for more feminism (Ganas de más feminismo).* [Electoral Poster]

Figure 99 - Madrid City Hall (Ayuntamiento de Madrid). (1988). *San Isidro 1988. From May 6 to May 15 (San Isidro 1988. Del 6 al 15 de Mayo)* [Poster]

Figure 100 - Madrid City Hall (Ayuntamiento de Madrid). (1989). *It's Madrid's festivities. San Isidro 1989 (Son las fiestas de Madrid. San Isidro 1989).* [Poster]

Figure 101 - de Bellard, M. Fernández, S. Madrid City Hall (Ayuntamiento de Madrid). (2018). *San Isidro 2018.* [Poster]

Figure 102 - de Bellard, M. Fernández, S. Madrid City Hall (Ayuntamiento de Madrid). (2018). *San Isidro 2018.* [Poster]

Figure 103 - de Bellard, M. Fernández, S. Madrid City Hall (Ayuntamiento de Madrid). (2018). *San Isidro 2018.* [Poster]

Figure 104 - de Bellard, M. Fernández, S. Madrid City Hall (Ayuntamiento de Madrid). (2018). *San Isidro 2018.* [Poster]

Figure 105 - Apéritif Studio. Madrid City Hall (Ayuntamiento de Madrid). (2018). *We women make Madrid, NOW! 8 March. It's time for real equality (Las mujeres hacemos Madrid. ¡YA! 8 Marzo. Es hora de la igualdad real).* [Poster]

Figure 106 - Apéritif Studio. Madrid City Hall (Ayuntamiento de Madrid). (2018). *We women make Madrid, NOW! 8 March. It's time for real equality* (Las mujeres hacemos Madrid. ¡YA! 8 Marzo. Es hora de la igualdad real). [Poster]

Figure 107 - Apéritif Studio. Madrid City Hall (Ayuntamiento de Madrid). (2018). *We women make Madrid, NOW! 8 March. It's time for real equality* (Las mujeres hacemos Madrid. ¡YA! 8 Marzo. Es hora de la igualdad real). [Poster]

Figure 108 - Apéritif Studio. Madrid City Hall (Ayuntamiento de Madrid). (2018). *We women make Madrid, NOW! 8 March. It's time for real equality* (Las mujeres hacemos Madrid. ¡YA! 8 Marzo. Es hora de la igualdad real). [Poster]

Figure 109 - Apéritif Studio. Madrid City Hall (Ayuntamiento de Madrid). (2018). *We women make Madrid, NOW! 8 March. It's time for real equality* (Las mujeres hacemos Madrid. ¡YA! 8 Marzo. Es hora de la igualdad real). [Poster]

Figure 110 - Apéritif Studio. Madrid City Hall (Ayuntamiento de Madrid). (2018). *We women make Madrid, NOW! 8 March. It's time for real equality* (Las mujeres hacemos Madrid. ¡YA! 8 Marzo. Es hora de la igualdad real). [Poster]

Figure 111 - Madrid City Hall (Ayuntamiento de Madrid). (2020). *8M. For all. Equality. We continue* (8M. Por todas. Igualdad. Seguimos). [Poster]

Figure 112 - Madrid City Hall (Ayuntamiento de Madrid). (2020). *8M. For all. Equality. We continue* (8M. Por todas. Igualdad. Seguimos). [Poster]

Figure 113 - Madrid City Hall (Ayuntamiento de Madrid). (2020). *8M. For all. Equality. We continue* (8M. Por todas. Igualdad. Seguimos). [Poster]

Figure 114 - Madrid City Hall (Ayuntamiento de Madrid). (2021). *Love without control. Controlling your partner through social networks is not love, it is harassment* (Ama sin control. Controlar a tu pareja a través de las redes sociales no es amor, es acoso). [Poster]

Figure 115 - Apéritif Studio. Madrid City Hall (Ayuntamiento de Madrid). (2018). *Love who you love, Madrid loves you* (Ames a quien ames, Madrid te quiere). [Poster]

Figure 116 - Apéritif Studio. Madrid City Hall (Ayuntamiento de Madrid). (2018). *Love who you love, Madrid loves you* (Ames a quien ames, Madrid te quiere). [Poster]

Figure 117 - Communist Movement (Movimiento Comunista). (n.d). *Women, little by little with rage and*

tenderness, little by little, all together... the silence is breaking, the revolt is drawn. V. M. March 8 (Mujeres, poco a poco con la rabia y la ternura, poco a poco, todas juntas... se va rompiendo el silencio, se dibuja la revuelta. V. M. 8 de Marzo). [Poster]

Figure 118 - Feminist Movement of Madrid (Movimiento Feminista de Madrid). (2015). *Against violence and capital, radical feminism. We move the world* (Contra las violencias y el capital, feminismo radical. Nosotras movemos el mundo). [Poster]

Figure 119 - Molina, M. Feminist Commission March 8 (Comisión Feminista 8 de Marzo). (1990). *Women's Rally* (Manifestación de Mujeres). [Poster]

Figure 120 - Madrid Feminist Movement (Movimiento Feminista de Madrid). (2017). *8March2017 #WeStopMadrid. Together and strong feminists always. International strike against heteropatriarchy* (8Marzo2017 #NosotrasParamosMadrid. Juntas y fuertes feministas siempre. Paro internacional contra el heteropatriarcado). [Poster]

Figure 121 - National Confederation of Labor (Confederación Nacional del Trabajo). (2018). *Feminist General Strike 8M. We stop together, together we advance* (Huelga General Feminista 8M. Paramos juntas, juntas avanzamos). [Poster]

Figure 122 - National Confederation of Labor (Confederación Nacional del Trabajo). (2019). *8M Feminist General Strike. Organized we change the world* (8M Huelga General Feminista. Organizadas cambiamos el mundo). [Poster]

Figure 123 - Berrocal, C. Platform for Lesbian Meetings (Plataformas Encuentros Bolleros). (2019). *8M lesbians towards the feminist strike* (8M Bolleras hacia la huelga feminista). [Poster]

Figure 124 - Seco, F. (2018). Photograph of the 2018 8M Madrid rally. [Photograph]

Figure 125 - Vigier, N. (2019). Photograph of the 2019 8M Madrid rally. [Photograph]

Figure 126 - de Mazo, M. (2019). Photograph of the 2019 8M Madrid rally. [Photograph]

Figure 127 - Ojer, P. (2019). Photograph of the 2019 8M Pamplona rally. [Photograph]

Figure 128 - CCOO. (2019). *Equality! 8M #alivefreeunited CCOO* (¡Igualdad! 8M #vivaslibresunidas CCOO)

Research Question:

*How are women
depicted in Spanish
political propaganda?*

Introduction

This master's thesis aims to connect the study on the representation of women in Spanish political propaganda, with the dissemination of graphic design made in Spain.

Through the study of historical research where the project will address several different topics, such as the characteristics and functions of posters and political propaganda, the historical and social context of the Republic, the Spanish Civil War, Franco's dictatorship, and democracy. And how these historical events affected the representations of women at the time.

In addition, these topics will be investigated from a current perspective: how has Spanish society changed and how has this derived in the different representations of women? What are the stereotypes now, have they led, have new ones appeared?

These different lines of research from different eras will serve to carry out the practical part of the project, where it would be interesting to examine the contrast between the different eras and create an exhibition for it. And in this way disseminate the knowledge acquired during the theoretical part of the project.

Theoretical State of the Art

The project will consist of gathering information about the design history and the social-political history that accompanies each piece. The historical studies will be a compilation of various sources, books, articles, academic journals, and studies on the subject. I will investigate these works in order to study the pieces better.

One of the most important parts of the investigation is the research of the posters and the analysis of those materials. For the Civil War era and the Dictatorship, I'll be able to research the Spanish civil war archive museum, where they have a collection of them. As for the more contemporary pieces, they can be found mostly online at online archives and private collections, or in universities.

Practical State of the Art

The project's central idea is to understand if women are represented and used in the political posters, and if they are, what are the depictions we can find? Can we identify archetypes and categorize them? As a result, the practical part will consist of studying and examining these posters and organizing them, defining them, and creating an exhibition to display the most significant findings.

CHAPTER I - PROPAGANDA § THE POSTER

1. Types of design for society.

We are going to carry out a study on how design, specifically graphic design, affects our way of seeing the social and political role of women. How design is used to transmit to communities and what messages they send us. When we talk about design for society we can distinguish several categories, and these three are the ones that, in my opinion, are the most pertinent to discuss the subject matter.

- Social design: generally refers to design focused on the benefit for the people over the market. Designers are conscious and responsible for the message they are going to communicate with images. Designers who do social design usually do it for non-profit organizations.

- Democratic design: it is aimed at ensuring that the majority of people have access to design, as end-users, as clients, and as citizens, regardless of their social or economic position in the system.

- Graphic design for transformation: Since William Morris in the nineteenth century, there has been a transformation ideology with a social perspective, with an awareness of the need to create a safe and healthy environment and improve workers' social situation, which led, for example, to the orientation followed by architects and rationalist designers of the 1920s and 1930s, who sought to apply the concepts that emerged at the time when designing: practicality, utility, simplicity, comfort, functionality, and sobriety. That is, do not prioritize the decorative over the functional. Futurism, Dadaism, and Russian Constructivism all had a strong political and social commitment, which ultimately led to design. Futurism used photomontages and forceful typography to convey a

strong communicative will. Dadaism was distinguished by its rejection of literary and creative traditions, as well as its mockery of the bourgeois artist and his work. The De Stijl movement, founded in Holland in 1917, aimed to transform the world as well, as it was not only an artistic movement but also the ideal of organizing social and cultural life in a completely new way in order to achieve the creation of universal harmony, which is present in everything that surrounds the human being. Members of this group were passionately dedicated to their day's spiritual and intellectual atmosphere, and they strove to represent their generation's conscience. De Stijl seeks universal rules that govern observable reality but are obscured by objects' outward appearances. The Bauhaus School's main premise was "Form follows function." One of its key methods was to apply great design to consumer products in order to democratize good taste, which was formerly reserved primarily for the wealthier classes.

The late 1930s wars mobilized a significant number of creators. The posters of the Spanish Civil War were one of the many forms of this mobilization, which originated from the action of a group of artists and poster designers who resolved to work for the cause. During WWII, in 1945, a comparable and spontaneous trend evolved in Russia: the Soviet propaganda and posters of 1945, which created an avant-garde of political and revolutionary art in which the entire war situation was depicted with enormous drama. There was also a major presence of graphic design in the 1960s, as illustrated by the British designer Ken Garland, who began to work in support of the Nuclear Disarmament Campaign, for which he designed posters. He issued the First Things First manifesto two years later, in 1964, and won the support of

400 designers and artists, as well as political backing. It was published in *The Guardian*, and he was invited to read it on BBC TV. It was a call to the world's designers to take greater responsibility for social causes, rather than focusing solely on advertising, as this was squandering valuable talent that could be put to better use in other media and spaces other than product advertising, such as signage, educational publishing, scientific publications, and so on. In the political domain, new organizations (hippies, feminism, etc.) sought worldwide shifts in the scale of values in order to modify the system with decisive social goals, groupings that were firmly identified with visual images that are still recognized today.

2. What is Propaganda?

What do we understand by propaganda? Many definitions exist about this term. In the following paragraphs, we can see a few selected descriptions as detailed on Ferrer Pansina (2018) that will provide us with a general idea of what propaganda is.

Violet Edwards writes a very simple but fairly concise definition (as cited in *The Institute for Propaganda Analysis*, 1938) where she defines propaganda as “the expression of an opinion or an action by individuals or groups, deliberately aimed at influencing the opinions or actions of others. Individuals or groups for predetermined purposes and through psychological manipulations”

Harold Lasswell defines it as “the expression of opinions or actions carried out deliberately by individuals or groups with a view to influencing the opinions or actions of other individuals or groups for predetermined ends and through psychological manipulations.” (Ellul & Kellen, 1965)

Alejandro Pizarroso provides a more complete definition: “Propaganda, in the field of social communication, consists of a process of dissemination of ideas through multiple channels in order to promote the group to which it is addressed the issuer's objectives

are not necessarily favorable to the recipient; It thus implies a process of information and a process of persuasion. And we can gloss it as follows: control of the flow of information, the direction of public opinion and manipulation - not necessarily negative - of behaviors and, above all, of behavior models” (Pizarroso Quintero, 1999)

Taking into account these different explanations, we can discern that the objective of propaganda is to influence the opinions of a society or groups to spread an ideology. It is a form of premeditated and persuasive communication, which is carried out with a process of dispersion of information in a unidirectional way through symbols and representation.

3. The poster in the study of females roles.

The identity of women in the last two centuries seems to have been radically transformed thanks to the effect of multiple factors of a social, political, and economic nature: the uprising of various feminist movements or movements related to the struggle for the equality of minorities, the generalized arrival of women in public life, especially in the labor and political spheres, the democratization and mass dissemination of the mass media. All these elements have shaped a process in which the symbolic, the individual, and the social have been profoundly transfigured as far as the representation of the feminine is concerned.

The media, especially the most accessible and daily modalities, such as the poster, have been responsible for the creation of a universal image of women. Women have received and continue to receive this information, and have based their ideas and knowledge about their image, their body, their roles in society, on the external information they receive.

The poster is an iconic-written modality that combines the linguistic information of the text with the iconic information of the pictorial or photographic composition. The image of the poster imposes its meaning on

“La propaganda, en el terreno de la comunicación social, consiste en un proceso de diseminación de ideas a través de múltiples canales con la finalidad de promover en el grupo al que se dirige los objetivos del emisor no necesariamente favorables al receptor; implica, pues, un proceso de información y un proceso de persuasión. Y podemos glosarla del siguiente modo: control del flujo de la información, dirección de la opinión pública y manipulación –no necesariamente negativa– de conductas y, sobre todo, de modelos de conducta” (Pizarroso Quintero, 1999)

us with a complex system of denotation/ connotation relations aided by anchoring functions coming from written texts. Before the appearance of radio and television, it was used as one of the most solid means of social and political propaganda. Therefore, it can be analyzed with the aim of locating representations, stereotypes, and vital roles of genders, ages, social classes, and other types of group identification throughout history.

In Spain and during some of the periods that concern us (the republic, civil war, and immediate post-war period) many poster designers agreed that the war poster was something crucial, more serious than any product or brand. They treated it as such, so much so that poster design became one of the most important artistic manifestations of the war period. Spanish poster design experienced an explosion of creativity in the early years of the war. At first, it was the authors of commercial posters who took the initiative and dedicated themselves to sending propagandistic messages. Regarding the importance of the poster and propaganda design, Spanish artists were influenced by the posters of other European countries, the Spanish nationalists imitated the Nazi and Italian fascism aesthetic, whereas the Spanish republicans found inspiration in the revolutionary Russian poster.

To understand where the theme of the representation of the feminine figure is going to be framed, we need to comprehend the social aspect of the posters at the time. They were slanted towards certain themes depending on the development of the war process, presenting us with the different functions of the poster, depending on the moment:

- To emphasize or clarify the slogans, duties, and obligations that people had, both on the battlefield and in the rear.
- To keep the morale of those who left for the front as well as those who remained in the cities.
- To point out and instruct about the dangers

to which those who fought and those who worked in the urban centers were exposed.

With all this in mind, our study will focus on the evolution of the role of Spanish women during the Second Republic, the Civil War, and the postwar period leading to democracy. The research will focus on the analysis and study of the posters of the time, which, together with the daily and periodical press and the radio, were the perfect means of political propaganda.

CHAPTER II - CASE STUDY

History, women, and posters in Spain.

The role of women during the civil war cannot be understood without first taking a retrospective look at the situation they were in, and the whole complex social process that had been evolving since the end of the 19th century. Women did not participate in culture, economy, or society, a privilege always reserved to men. They were confined to the private sphere of the home and, in the rare case that they worked outside the home, to a sexual and class-based division of labor. This division also became apparent with the lack of opportunities for women to receive an academic education and create a culture of their own. At the beginning of the 20th century, 71% of the female population of Spain was illiterate, and although the situation improved during the 1930s, the female disadvantage in relation to men was still noticeable.

Furthermore, women suffered discrimination at work, materialized both in the disparity of positions and responsibilities and in the inequality of salaries, to such an extent that at the end of the previous century, for the same work, a woman received half the salary of a man. This situation was accepted, promoted, and supported by social and economic institutions and, above all, by the Church, which saw women's only role as that of housekeepers and caregivers. Women also faced challenges in the social sphere, but the initial developments of the workers' movement made possible a gradual integration of women in day-to-day society. Women began to identify themselves as a social collective that demanded equality and political rights and new roles in the public sphere, a series of improvements that women little by little began to achieve. The feminist movement organized and demanded more labor facilities, equal pay, and women's right to vote. The Second Republic was a crucial moment in the struggle for women's equality in Spain, as it forged the possibility

of real participation in active political and working life and provided the first mechanisms necessary to achieve this dream. Legal equality between men and women was established spontaneously in the republican zone. However, the integration of women into social activity continued to be a minority, only around 15% worked outside the home, the vast majority still had housekeeping and childcare as their main occupation. Women's suffrage in Spain became effective, approved by Congress on October 1, 1931.

A major source of information and insight in this chapter is the historical research work in A. Sedeño Valdellós (2006) publication, according to her work republican Spanish women were thrust into new political and social activities as a result of the July 1936 uprising and the ensuing civil war. Although the improvements made after the Republic's proclamation helped women overcome some of the obstacles they faced in achieving equal rights, it was the civil war that gave them a new role in society, acting as a catalyst for female mobilization. Two viewpoints on women's social conditions emerged as a result of the civil war. The triumph of one way of thinking over another marked a significant change in the nineteenth and twentieth centuries' progress.

As reported by Guardo et al. (2012) mobilization to attempt to revolutionize gender roles emerged from various women's organizations. Although they shared common basic interests such as women's access to education and fair-paid work, these organizations subscribed to different political tendencies. Initially, a united front was formed between the Agrupación de Mujeres Antifascistas (AMA), its Catalan counterpart, the Unió de Dones de Catalunya (UDC), the youth organizations Unión de Muchachas (UM), and the Catalan "Aliança Nacional de la Dona Jove" (ANDJ).

Among these organizations, it is worth mentioning the AMA and its Catalan counterpart UDC. These communist-oriented associations already existed during the second republic, but with the onset of the civil war, their popularity grew, until they became the most important organization at the time. Its main objective was to promote the anti-fascist movement and to promote communist ideals. Another of the organizations created during the republic that later intervened during the war was Mujeres Libres (Free Women). In this case, an association of anarchist ideology that sought to provide education and political culture for women, this organization was formed by Lucía Sánchez Saornil, Amparo Poch i Gascón, and Mercedes Comaposada.

Both organizations saw their projects of advancement for women frustrated because of the Civil War. Although initially, Mujeres Libres saw the war as an opportunity to start a women's revolution, the demands of the war blurred any hint of feminist demands as all these women's organizations had to modify their plans to support the Republican side in their fight against fascism.

In their posters, these organizations chose to emphasize and outline the important role of women in replacing men during periods of war. Their main instruments of action were the so-called tributes to the anti-fascist woman and the poster appealing to Spanish women to follow their Russian comrades in the time of the revolution. In one of them, one can even read: "Combatid! Nos gritan las mujeres de la URSS, os ayudaremos hasta el triunfo definitivo" (Figure 2).

Particularly interesting are the propaganda posters of the AMA association, whose main achievement was to raise awareness of the problem of women from a class perspective. In this way, it launched, for example, several campaigns for the eradication of prostitution (Figure 6), which they considered a necessary condition for the total liberation of the females in the country. They used the poster as a mass media tool to convey their message.



Figure 1. Provincial Committee of Antifascist Women, Campaign postcard for Dolores Ibarruri, Pasionaria (n.d)



Figure 2. Bardasano, National Women's Committee against the war and Franco. War Poster (1938)

Within these associations, we find some women designers, according to Quilez, M. (2018) one of the best was Juana Francisca Rubio (1911-2008), commonly known as Paquita, who became one of the great Spanish illustrators. However, due to her exile for political reasons, she worked most of her life outside Spain.

She discovered that she liked to illustrate as a child, a great admirer of Federico Ribas' posters for Gal products. She also felt admiration for Rafael Penagos and Méndez Bringa, both World War I poster artists. And although Juana preferred to think about things unrelated to the war, a few years later, she would be in charge of illustrating a very important part of the posters that were on the streets during the Civil War. She worked in a workshop called La Gallofa, which belonged to the Juventudes Socialistas Unificadas (the grouping that arose from the union of the socialist and communist youth). And at the head of it was Paquita's husband, the illustrator José Bardasano.

As Paquita once said: "It was not very normal for a woman to work as a poster artist. In fact, I was the only one, although there were embroiderers dedicated to making flags" (J.F.Rubio, n.d). At the beginning of the war, she was in Madrid, her husband reported to his regiment as a soldier. But the Socialist Youth called on him to organize the propaganda work. In fact, Bardasano became the commissar of that area.

None of them were poster artists, but they put themselves at the service of a cause that seemed just to them. Work at La Gallofa was frenetic, it is estimated that during the entire war, one poster a day came out of that workshop.

La Gallofa moved to Valencia with the Government of the Republic. The Bardasano couple and their daughter also went there. From Spain they went to France and from there to Mexico, all their posters were signed, so the risk of being killed was high. During her lifetime Paquita always regretted her

departure into exile, saying that if she had known she would have preferred to die.

Paquita's posters represent powerful women, regardless of the role she was portraying in the poster. A woman could be an athlete, a worker, a caregiver, or even all at once, but she was always powerful. This female strength is perfectly depicted in the illustration she made for the ABC newspaper, which shows all the facets of a woman in wartime, all the roles they had to display.

As the war unfolded, the representation of women changed in propaganda. Consequently, different roles can be identified depending on the side, political party, and the needs and conditions in the frontlines at any given time. When talking about the representation of women, there are many different aspects we can distinguish. For example how women were viewed as a part of society and what role they had in it. And in correlation to that how their appearance and physical attributes varied.



Figure 7. Juana Francisca Rubio. War Poster (1936)

"No era muy normal que una mujer trabajara como cartelista. De hecho, era la única, aunque lo que sí que había eran bordadoras dedicadas a hacer banderas." (J.F.Rubio, n.d)



Figure 8. Juana Francisca Rubio, Union Muchachas. Poster (1937)



Figure 9. Juana Francisca Rubio. Poster (1937)



Figure 10. Juana Francisca Rubio, Union Muchachas. War Poster (1936)



Figure 11. Juana Francisca Rubio. Newspaper Cover (1936)

As a general rule, most representations of the female appearance in these posters were characterized as young and slim. Then, depending on the role they had in society, they had other particular defining characteristics on top of those. For example in the posters of the Republican side, women were usually depicted as exemplary figures with strong ideological values, ideas taken directly from Soviet posters.

In general terms, five main groups can be depicted as to how women were represented on the posters:

Militia Women:

At the beginning of the war, the heroic figure of the militia woman quickly became the symbol of the mobilization of the people against fascism. Republican war posters were dominated by images of fighting heroines in blue overalls as representations of the working-class, embodying the sentiment of a people engaged in a struggle for freedom.

Other characteristics of this representation were those of women wielding weapons and engaged in the battlefield. One could assume these figures were created for women, as a claim for them to join the militia, and in some way, they were but in reality, as Mary Nash states in her book *Rojas*: “the figure of the militia woman was aimed at a male audience. It represented a woman who made an impact, who provoked because she assumed what was considered a masculine role and thus forced men to fulfill what was sometimes described as a virile role as soldiers. Such an image was effective for propaganda purposes: it seduced, enticed or shook men to encourage them to fulfill their military duties” (Nash & Cifuentes, 2006)

As reported by Sedeño, A. (2006), at the beginning of the war many of the Republican women decided to stay in the rearguard, awaiting to see how the conflict would evolve. But a number of the women decided to join the militia along with their male comrades, and these militia groups were dispersed

throughout the Spanish territory. Everyone on the Republican militia fought to defend the rights and freedoms that had been achieved for the country during the Republic, and within these groups, no one had more reason to want to keep what had been achieved than women.

It was a time when recognizable figures of famous militias such as Lina Odena, Rosario Sanchez "La Dinamitera", and Casilda Mendez emerged. However, these famous figures were among the minority since even at the battlefield there was a distinction between men and women. Many of them fought in combat, but there were times when they were relegated to kitchen or laundry duties.



Figure 12. Cristóbal Arceche. War Poster (1936)



Figure 13. Anonymous. War Poster (1936)



Figure 14. JSU. War Poster (n.d)



Figure 15. CNT, Manuel Gallur. War Poster (1936)

Working Women:

As the war progressed, the militia posters disappeared. There came a time when women ceased to be essential on the battlefield and became the heroines of the rearguard. This change becomes evident when we look at the representations of working women, especially present in the posters of unions and political parties: they take on roles formerly associated with men. We see them working in the fields as in Figure 18 or factories as in Figures 16-19-20-21. These posters encouraged women to work in the jobs that men had left vacant, making reference to them and how they were fighting in the war.

Although in all these posters the protagonist in the graphic aspect is a woman, in some of them the message was not for them but for the men. Its main function was to give encouragement to the soldiers, reminding them how women were still working in the rearguard. (Figure 20)

Other posters made calls for collaboration between housewives and working women, appealing to housewives for their help in the anti-fascist cause in favor of the Republican side. So they depicted two different archetypes of women, one with books in hand, and the other wearing overalls her appearance showing her social class, also with her fists raised signaling political cooperation. It is also a popular communist symbol, and it may be used as a salute to show unity, strength, or resistance (Figure 17).

This type of poster was very useful in mobilizing women during this period of the war, giving them a sense of duty and purpose now that they were off the battlefield.



Figure 16. UGT. War Poster (n.d.)



Figure 17. Cantos. War Poster (1937)



Figure 18. Juan Antonio. War Poster (n.d)



Figure 19. Virella. G, CNT, UGT. War Poster (1937)



Figure 20. Parrilla. War Poster (1937)



Figure 21. Juana Francisca Rubio. War Poster (n.d)

Caregivers:

Although working women were one of the most recurrent themes in the posters at the time, it should not be forgotten that there are also many posters referring to the health service and educational work carried out by women on the fronts and in the rearguard. We can see the maternal image of the woman caring for the wounded soldier and the orphaned child as if they were her children.

With these posters we can begin to realize how life was changing for women, the images of them fighting or working in the factories and fields were left behind to be substituted by their work as caregivers.

The problem that arises concerning women's work in the rearguard is that, as Carmen Alcalde and Lidia Falcón put it "...after all the wars, women, after having been useful in the substitution of men at work, have given the place back to the husband, the brother, the father and have returned, half victims and half accomplices, to that traditional and castrating role of angels of the home". (Alcalde & Falcón, 1976)

Mothers:

Closely related to the previous one, this formula is present mostly in fascist posters, although also in some republican posters where a woman tends to provide a comforting role. But the Nationalists were fighting to dismantle everything the Republic had achieved, which included women's rights. This is the reason why the posters of the national side were aimed at perpetuating those traditional conservative values, portraying the image of a submissive woman, with the sole purpose of taking care of the house and the children. "Por la madre y el hijo por una España mejor" (Figure 24).

Often the functions of mother and caregiver are related, as we can see in a poster of the Jefatura de Sanidad Del Ejército de Tierra with the text: "Tú que diste la vida al niño, salva de la muerte al hombre" (Figure 25).



Figure 22. Mezquita. War Poster (n.d)



Figure 23. Anonymous. War Poster (n.d)



Figure 24. Social Assistance, S. de Tejada. War Poster (1937)

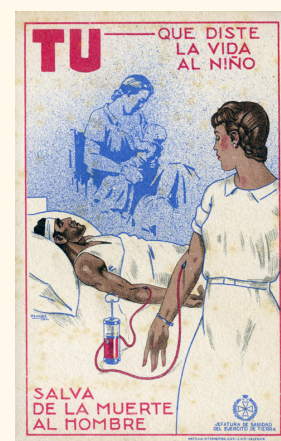


Figure 25. Penagos. War Poster (1937)



Figure 26. Parrilla. War Poster (1938)

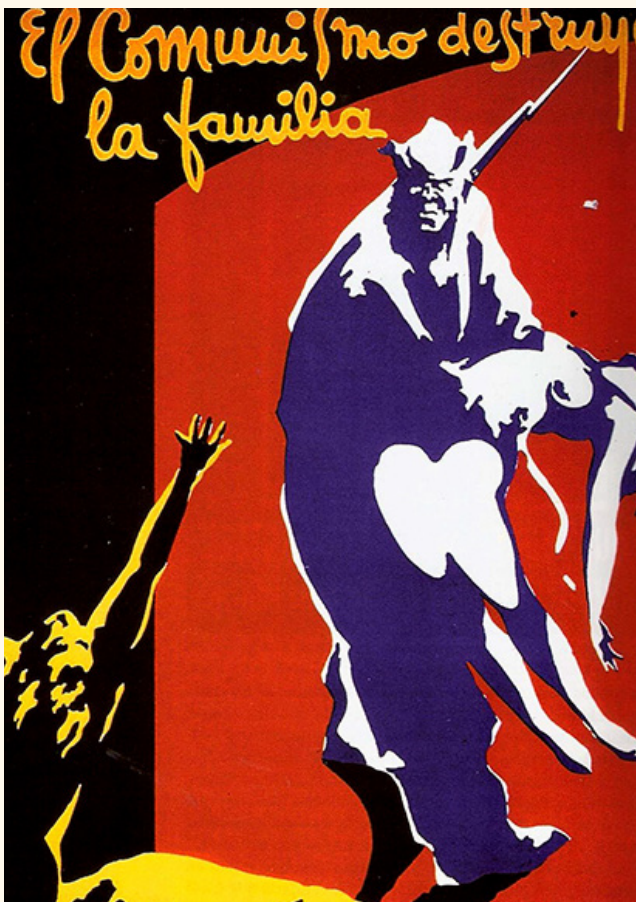


Figure 27. Anonymous. War Poster (1937)

Victims:

In many posters they are depicted screaming, running, fleeing from the atrocities of war. Presented as the main victim (along with children) of the war. In this case, both sides used this iconography, for the republicans, women were victims of fascism and for the nationalist, they were victims of communism.

As an example of the first one, we see a bloodied woman on the ground. “Camaradas de la retaguardia. Más refugios y evitaremos nuevas víctimas” (Figure 26). And the bombs coming for her appear with Nazi and fascist symbolism. On the other hand, we can recognize a man, with almost monster-like characteristics, as he carries away a naked woman separating her from her husband. “El comunismo destruye la familia” (Figure 27).

These types of posters show us, women as victims and although the women saw themselves represented on them, painted as weak, fragile things, the texts were appealing to the men. These representations fluctuated, changed, and advanced along with the war itself. But in many of the posters of this time period, there is a disregard for the female body as a sexual lure for men, something that is very far from the current situation of female representation in the media.

POST WAR – Franco’s Dictatorship

The Civil War ended in April 1939 with the Nationalist side and Franco taking control of the country. Franco’s objectives for Spain are the diffusion of Catholic, nationalist and conservative values. In this context, the position of women was remodeled forever. After the glimpse of freedom they had during the Republic, the new Franco’s Spain signifies the return to a patriarchal society where a role of submission awaited them, being reduced to the areas of family and home care.

The historical research work discussed in M. Àngels Francés Díez (2013) publication is a major source of information and insight in this chapter. Touching on how as in all totalitarian dictatorships, Franco and his government controlled the media and used it to spread their messages. They were in charge of spreading these ideas based on those proposed by the Church and the government, in this system women were relegated from any identity outside the roles of wife and mother. In order to lay the foundations of these ideas in the population, a very specific discourse was created to establish what the New Spanish woman was like, and as the government controlled the dissemination of these communications, any opinion that questioned the new gender roles imposed was censored. Another approach to establishing these ideas in society was to segregate schools and universities by sex. At times encouraging them to achieve an education, to then diminish and question those efforts and undermining the role that women could have in the real world based on their academic achievements. However, unlike during the war, the methods of dissemination of propaganda were not the more traditional posters. Mass media focused on posters on display in particular women’s spaces, specific magazines for women, or books for little girls and teenagers only.

Women who, during the Second Republic, had worked in the construction of a legal framework for equal rights, at the end of the

war were forced to either go into exile, go to prison or simply fall into anonymity. Women did not constitute a homogeneous group during Franco’s regime. Among them, there were not only differences of class, culture, and work, but also the fact of belonging to the side of the victors or the defeated. But despite that, women, on either side, were the ones who suffered most directly from the authoritarian and patriarchal project of the dictatorship. In fact, they were used as key cornerstones in Franco’s policy of social and economic domination, with legislation that established a female model of the wife and mother. Women’s function was reduced to **Mothers of the Nation**, they were responsible for taking care, raising the whole family, and ensuring the continuity of the country’s “race”. The use of the term “race” always had a cultural context, the continuation of the nationalist traditional morals and values. This role enabled the regime to paint women as guardians of those values and morals, giving them a very meaningful but ultimately powerless role while at the same time distancing them from public power, from the truly important spheres of everyday life such as legislative, political, and cultural structures.

Some great examples of that ideology can be seen in the posters celebrating mother’s day, where the principal female figure is surrounded by children. And in them, you can read phrases like, “It is you who have the extraordinary and sacred mission of forging the greatness of Spain” (Figure 30) or “To the mothers who shape the men of Spain” (Figure 32). Another one of the posters is directly communicating with the mothers telling them “Mother, by breastfeeding your child, you fulfill a sacred duty” (Figure 31).

From the aesthetic point of view we can see the design changes through the years, going from more realistic portrays to designs with more conceptual illustrations. But what remains

the same are some key elements of fascist motifs, most derive from Falange, a faction in the fascist groups, such as the emblem for Falange, and the color scheme focuses a lot on the use of blue, blue being the characteristic color of the Falangist uniform. We can also see a part of a collection that came out in 1939 to commemorate the year the war ended and the nationalists won. Showing how life was through the eyes of the victors, a happy family, and a mother taking care of the kids at lunchtime. This idyllic portrayal of what life was in the post-war period contradicts the reality of the country. The canonical visual history of early franquismo can be reduced



Figure 28. Carlos Sáenz de Tejada. Calendar Illustration (1939)



Figure 29. Carlos Sáenz de Tejada. Calendar Illustration (1939)



Figure 30. Youth of the Women's Section of Traditionalist Spanish Falange and of the JONS. Mother's Day Poster (1945)



Figure 31. Women's Section of Traditionalist Spanish Falange and of the JONS. Poster (1945)



Figure 32. Traditionalist Spanish Falange and of the JONS. Mother's Day Poster (1946)

to a group of images that have been repeated over and over again until they became an integral part of the narrative of the history of the country itself in a way, the reiteration of the discourse helped it become the memory.

In the same way, within the representation of the woman as “mother of the nation”, we find iconography representing **Spain as a woman**. At the beginning of the post-war period, it was used to unify the population, to unite everyone under a common idea, using images of general knowledge, easy to identify, such as the two best known historical female roles in Franco’s Spain, who were Queen Isabel I and St Teresa. The appropriation of such figures and the reshaping of the historical narrative and the religious ceremonies concerning them were two of the techniques used by the Franco regime to blur the distinction between the holy and the secular.

This propaganda was used among Spaniards, but for the rest of the countries, it had to be changed slightly but using the same underlying principle. After a few years, in 1953 the regime began to succeed in its policy of breaking isolation and, its first milestone was the Vatican Concordat, signed with the Holy See on August 27, and Franco achieved what he wanted, the international recognition of his Regime by some States. Parallel to the Concordat, the agreements with the United States were negotiated and carried out, the first pacts of collaboration and mutual aid were



Figure 33. Anonymous. Illustration of Spain as Queen Isabel (n.d)



Figure 34. Anonymous. Illustration of the coat of arms of Spain (1940)



Figure 35. Women’s Section of the Traditionalist Spanish Falange and of the JONS. Holiday of Santa Teresa Poster (1939)

signed on September 26, 1953. During these years there was also a change in the image of the Head of State, from 1953 onwards Franco gradually militarized the image of the country, in an attempt to open up and reactivate the economy. One of the campaigns to do so was to open up to tourism, using posters in which the country was represented with the female figure. These posters were published by the Spanish State Department of Tourism and focused on the most basic stereotypes of Spanish popular culture to sell the country. (Payne, 2005)

Likewise, the size of the posters for tourist advertising was officially set at 62x100 centimeters. The creators of these works were prestigious artists, especially José Morell, Teodoro Delgado, and Ricardo Summers Isern, Serny. They were decisive in the international scene, because they projected the image of a country buoyant in tourist resources, in addition to showing a warm, suggestive, and friendly nation. They created a series of touristic campaigns and

these series were presented accompanied by their corresponding slogans, launched by the government, which achieved great relevance and notoriety. The first series was called Bellezas de España (Beauties of Spain) and presented images of charming locations, folkloric costumes, and idyllic landscapes of Spanish geography. The second series is the famous Spain is different, Visit Spain. (Herrero Riquelme, 2011)

José Morell is the author of posters 36 and 37. The Catalan artist was one of the great protagonists of the production of tourist posters during the “40s. His scenes were based on very energetic compositions. The characters that populate his posters had to show the open and warm character of the people of the country, that is why the female figure that stars in the poster is recreated with the appropriate attributes of Spanish regionalism: flowers, bracelet and coral earrings, shawl and the unmistakable detail of the typical hairstyle of the Andalusian women. In poster 36 we can see a clear hint



Figure 36. José Morell. Tourism Poster (1941)



Figure 37. José Morell. Tourism Poster (1941)

to the history of Spain in the fan where there is a representation of the canvases based on the famous cartoons of Goya, The blind hen, which is in the Prado Museum.

The rest of the artists followed the trends set by the regime, artists such as Teodoro Delgado in the poster 38, part of the series *Visita España*, showing a woman surrounded by flowers of Spain to celebrate the spring and to stage the good Spanish weather. Another major theme was based on scenes of popular topics and local festivals as we can see in poster 39, two women enjoying a bullfight with the typical costumes of these festivals. Also, although to a lesser extent, the summer beaches were represented.

In posters 40 and 42 created by B. de Hoyos and A. Solano, these posters are from the “50s and we see a more modern woman, leaving any memory of the war behind. We can see it in her clothing and in the way she is presented, a woman in a bathing suit enjoying water sports and another in pants with a confident pose.

During this same period of the 1950s, the Spanish airline Iberia continues to offer an image based on the guidelines that marked the production of posters and propaganda of the regime. On this occasion, the artists used the female figure dressed in regional costumes of each locality as a tourist attraction. This can be seen in posters 41 and 43.

This picturesque clothing identifies the Spanish woman who represents the Spanish character and spirit as opposed to other fashions or customs of foreign countries. It is a way of vindicating their pride in their country with constant allusions to the tradition of the Spanish people. One of the girls is represented with some of the omnipresent elements in the idiosyncrasy of Spanish women, in the one representing Andalusia we see the red carnation on the hair and the faraloes dress. And the one representing the Canary Islands is dressed in the typical costume of Maga Canaria, showing the idyllic landscapes of the island and its fruits.



Figure 38. Teodoro Delgado. Tourism Poster (1950)



Figure 39. Anonymous. Tourism Poster (1960)



Figure 40. Promotional poster Cadiz, 1955 - B. de Hoyos, A. Solano



Figure 41. Goros. Tourism Poster (1959)



Figure 42. B. de Hoyos. Tourism Poster (1955)



Figure 43. Goros. Tourism Poster (1959)

In contrast to these images, it is necessary to speak of women's posters created by women for women. We have mentioned some of the women's organizations that influenced the time of the republic and the civil war, so within the new context of Franco's Spanish society we must point out the only women's organization, the **Women's Section of the Falange**.

As stated in Francés, M. (2013) research, from its formation, the Women's Section was predominantly aimed at consolidating the traditional image of the "Spanish Woman" as a devout, quiet, and timid Catholic wife. Its main ideas stem from very conservative perceptions of gender roles and how they affect men and women. These ideas emanate from already established fascist models such as the German and Italian and are promoted by José Antonio Primo de Rivera and his sister Pilar Primo de Rivera. She will be in charge of leading this organization, becoming the only source of education for young Spanish women.

The active role of women in public life, Pilar Primo de Rivera said, ended with the war, her work in the revolution was a mission of help, not a directing mission because that



Figure 44. Women's Section of the Traditionalist Spanish Falange and of the JONS. Promotional Poster (1939)

only corresponds to men. Thus, a powerful campaign began for the return of women to the home, where they had to lead a meek and quiet life of subordination and submission to men.

In order to reach the female public and spread their message, the women's section created propaganda specifically dedicated to women, using posters and pamphlets, but above all, they spread their message through women's magazines. Thanks to the magazines they could reach the target public directly and spread their message.

One of the most important publications they made was the *Revista para la Mujer* (Magazine for Women), it is necessary to include these magazine covers because over the years and, as we moved away from a war environment, political posters where women appeared represented ceased to be so prevalent. And we find in these images examples of dissemination of social propaganda. We can see in the design that it follows the same pattern that we saw in



Figure 45. Anonymous. Illustration on the cover of Magazine for Women, May 1939 (1939).

previous posters; fascist and Falange motifs in the first image, as it is closer to the war period. We see two women taking care of some children, one of them inside a humble house, while later they send them off with the fascist salute. It is distinctive the use of the blue color in their dresses, characteristic of the uniforms of Falange and Sección Femenina. Also significant is how they present a tall, slim, blonde woman, following the canon of beauty stipulated by Nazi ideology. (Figure 45)

With these two images, we can see how the passage of time and the end of the war affected the image that the Women's Section wanted to project to women. In both images, we find her in the duty of a mother, her main role as caregiver, which does not vary. But it is remarkable the change that the regime made when representing this ideal only 3 years after the war. The second image, Figure 46, presents us with a woman without the paraphernalia of any ideology, we see her in a jovial context, surrounded by flowers, and

a well-dressed young woman with jewelry at home taking care of her baby, the only reference to these ideas is the blue color of her dress. Other than that every reminder of the war period was dismissed when it came to the portrayal of women.

From the Women's Section, the female education was strictly controlled, centered above all in the instruction of the young women to be good patriots, good Christians, and good wives. The secondary and submissive role of women in relation to men was emphasized later over the years. In the illustrations in figure 47 we can read the guidelines of how to be a "feminine woman" we find among these features "desire for motherhood, the predominance of feelings over reason, tendency to obedience or a passive instinct" all accompanied by images of women exemplifying the texts. These types of images could be found in schools or universities where this indoctrination began.



Figure 46. Roberts, L. Illustration on the cover of Magazine for Women, June 1939 (1939).



Figure 47. Anonymous. Illustration from the book *Enfermedades y trastornos en la vida conyugal* (1964)

As Francés, M. (2013) explains, the Women's Section was inserted in key aspects of society, they aimed to re-educate women in the ideology of the Regime and they achieved this by controlling these spaces together with **the Church**. They became involved in schools and universities, where they chose the syllabus and books to be studied, seminars, scholarships, and residences. At the same time, they created Social Service courses where religious, political, and social formation was given, all according to Franco's doctrines. They also taught home economics, cooking, sewing, cleaning, everything necessary to take care of the house and family. These courses were compulsory for all women, with certain exceptions, but they were mandatory if you wanted to study at university, work for the state or obtain a driver's license.

The church used the Women's Section to promote Christian ideals through its propaganda. Focusing on that propaganda designed for young people, there are three examples of different times in which young people are questioned alluding to their way of dancing, these types of posters were aimed equally at both men and women warning them of the dangers of the new dances "grabbing each other". In the illustration in figure 48 we see a couple dancing and the text asks us "Is it a sin to dance? or Is it not a sin to dance?" depending on how the viewer interprets the image we can think that we are before a couple dancing in a demure and formal way or a couple that is dancing suggestively, leaving the reflection and judgment to the viewer. In contrast, in poster 50 we are shown the dancing partner as a demon, both him and her. The poster aims to encourage young people to find other ways to have fun "Modern dances. Young people find other ways to have fun". Although in this context both couples are represented as "bad company", the Christian ideal of purity normally fell on women, young girls had to be careful of men who wanted to take advantage of them, having to maintain their purity at all costs and men had to beware of women who threw themselves on them branding them as easy women. Finally, on this category of posters we see again a

young couple, this time the text in Figure 49 warns them that "it is immoral to dance while grabbing each other" emphasizing that idea with an image of Jesus watching them from behind, and a snake coiled in a tree presenting a flower as the snake presented the apple to Eve in the Garden of Eden. Making an analogy between original sin and the sin of dancing provocatively.

Another issue that was addressed by the church was the idea of educating future generations so that they would grow up with Christian values and morals. One of the values that they wanted to inculcate was not to blaspheme and so we see in poster 51 with the text that explains "Praise God! - Do not scandalize with your blasphemies" from the scene of the poster we can understand that the father of the family has blasphemed and the mother and daughters are scandalized to hear it, we can see how the mother protects the little girl and the task of instilling these Christian values to her daughters falls on her.



Figure 48. Anonymous. Illustration in the cover of the book Villalobos Bote, R. (1955)



Figure 50. Pablo López. Modern dance Poster (1960)



Figure 49. Anonymous. Religious Poster (1953)



Figure 51. Anonymous. Religious poster (1950)

We can see that Franco's design for the female role in society began in **childhood** when they were educated according to the principles of National Catholicism, the education received at school, prepared them to fulfill the role they were destined for. As previously mentioned, the end of the war was not the same for everyone, many families had lost everything and found themselves in a situation of helplessness, while others prospered with the rise of the new regime. From 1939, just after the end of the war, we find poster 52. In it they allude to this class difference, the text reads "The girls of today, the women of tomorrow - United without class distinction", the government wanted to ensure the unity of the country by showing that there was no class difference, all girls were going to grow up to be the women of the new regime. The class distinction is exemplified by the difference in the style of the two girls; one of them is blonde, well dressed and we can see some books under her arm, showing her superior intellectual level.

In opposition, the other girl is wearing a typical costume of farmworkers while



Figure 52. Traditionalist Spanish Falange and of the JONS. Children's Poster (1939)

holding some fruits. But then again, to show that the government wanted a united country under their fascist ideals, they place them shoulder to shoulder, denoting equality and even locating the working-class girl in the front. This posing in the poster was intended to emphasize the working class, recognizing their worth and appreciating them, the most disadvantaged in the post-war period.

As time goes by, the regime focused more on domestic indoctrination, focusing on the education of young children, using schools and universities. Figure 53 is among those displayed in schools, it was used to explain to little girls how to play at being a housewife. We see a little girl organizing the rooms, cleaning the mirrors and doors while the text explains how to carry out these household tasks. And in the last drawing, she is explaining how to brush her teeth. In this way, by making it a game, the girls grew up assimilating this behavior as normal, and society became accustomed to seeing women in this position, taking for granted that their place in society was that of housewife without any doubt. The way in which the poster is presented in



Figure 53. Women's Section of the JONS. Illustrations on the Elementary Encyclopedia (1957)

a jovial manner, with illustrations similar to those that would be found in a children's book and with very bright colors, contributes to the idea that everything is a game to persevere, and so that it is not perceived as manipulation towards children but as an innocent game.

These ideas were not only transmitted in schools, but it was also important to spread the knowledge outside of them, therefore the government organized programs for children and young people to continue with these teachings. In addition to the schools, these activities were divided, with girls interacting with females and boys interacting with guys. The Frente de Juventudes, a political-administrative group founded in Spain in 1940 as an autonomous youth branch of Falange Española, was tasked with organizing these activities. The Frente de Juventudes was founded in order to frame and indoctrinate the Spanish youth in accordance with the ideals of Franco's regime ideology. (Ramírez-Rico et al., 2018)

We can see on poster 54 an advertisement for these activities, specifically a camp for girls.



Figure 54. Traditionalist Spanish Falange and of the JONS. Children's Poster (n.d)

The text reads “Youth front camps, Strong in body, healthy in spirit. Prayer and work under the sky of Spain” and the illustrations show us pairs of girls marching in front of a bonfire, as it has already been said the use of blue color in their uniforms denotes the affiliation with the Falange, as well as the use of their symbol.

These characteristics are repeated in poster 55, where the three girls are uniformed from top to bottom in Falangist clothing. These girls are advertising a collection of gifts for Christmas, we can see them carrying several toys and a box where they are keeping them. Also, it is necessary to emphasize the silhouette of the three wise men in the background, they are the ones that will distribute the presents to the children, represented according to the religious doctrine mounted on their camels. These types of activities like fundraisers or charity events were used to demonstrate the idea of Christian charity that the regime wanted to perform, using girls and women as an image for it. Additionally, they served as propaganda for the charitable and good women the government preferred.



Figure 55. Traditionalist Spanish Falange and of the JONS. Children's Poster (n.d)

TRANSITION – From Franco’s Dictatorship to Democracy

To summarize for women, Franco’s dictatorship was a double dictatorship: the loss of political rights that affected the whole community, as well as the return to discrimination in the criminal and civil laws, which reduced them into minors who were reliant on their fathers or spouses. The new dictatorship restricted them to becoming moms and wives, which resulted in the spread of national Catholic ideals and harsh efforts to increase the country’s birth rate. The Women’s Section of FET y JONS, which devised duties of political and gender indoctrination, and the Catholic Church, which was ubiquitous in every public or private act, enforced a stringent and highly demanding morality on Spanish women, were the two institutions that formed women.

We can detect a transition in the 1960s, when, after nearly four decades of dictatorship, Spain, like many other nations, embarked on a period of social change. Nonetheless, Spain was ruled by a dictatorship, thus any kind of protest or plea for change was greeted with violence and limitations. But something was unmistakably shifting in society. There had always been some who opposed Franco’s government, such as those who abandoned the nation and were in exile. However, opposition developed throughout the 1960s. We can detect a transition in the 1960s, when, after nearly four decades of dictatorship, Spain, like many other nations, embarked on a period of social change. Nonetheless, Spain was ruled by a dictatorship, thus any kind of protest or plea for change was greeted with violence and limitations. But something was unmistakably shifting in society. There had always been some who opposed Franco’s government, such as those who abandoned the nation and were in exile. However, opposition developed throughout the 1960s. “The regime’s response to this ideological and cultural dissent was growing repression (sanctions, expulsions, arrests, torture,

closures of faculties and universities...) that further alienated the university population from Franco”. (Moradiellos, 2000)

As Moreno, M. (2021) explains; despite the limitations, the anti-Franco movement continued to operate in the shadows. In 1965, the Democratic Women’s Movement (MDM) arose from these activities. The MDM raised the political consciousness of many women from low-income and working-class communities, advocating for mobilizations against oppression and in defense of freedom. Over time, the MDM began to think on specific issues affecting women, deepening its feminist nature. Surprisingly, the administration also faced repression from Catholics. Women affiliated with organizations such as Catholic Action and several religious congregations began to disassociate themselves from Francoism and join the anti-Franco campaign.

At the same time, intellectuals such as Mara Laffitte, Lil lvarez, Mara Aurelia Capmany, and Lidia Falcón wrote on the situation of women in Spain. Together with other readings like Simone de Beauvoir’s “The Second Sex” or Betty Friedan’s “The Mystique of Femininity”, it was critical to disseminate the word about women’s discrimination.

In addition, from the 1960s onwards, significant changes were experienced in the status of women in Spain accomplished by the modernization of the economy, the expansion of the educational system, and the beginning of a change in morals and customs. The industrialization brought about by the development policy favored the growing presence of women workers in the labor market, especially in domestic service, tourism, commerce, or as secretaries and administrative staff. In households, the spread of household appliances also facilitated women’s access to salaried jobs.

This economic change required an extension and improvement of the educational system. It meant that in the 1970s, girls and young women accounted for half of all students in primary and secondary education, although they still represented a minority at university. Contact with the liberalization of customs in Western countries, through cinema and music, tourism, and emigration, led to a gradual transformation of social relations. Women began to dress and behave in a less corseted manner, and young women, above all, began to wear pants and miniskirts, to smoke and drive cars. All these changes contributed to undermining the ideological foundations of Franco's ideas. (Moreno Seco, 2021)

From the seventies onwards, Spanish society went through years of transition and a lot of political uncertainty. To get an idea of the historical context, Franco died in 1975, and that same year Juan Carlos I was crowned King of Spain. A year later in 1976, the Spanish people are called to vote in a referendum for Political Reform, ending the dictatorship in the country. In 1977, forty-one years after the last general elections in Spain held during the Second Republic, Spaniards again decided their destiny through a free vote. These elections had a high turnout, as Spanish society wanted democracy. The UCD was the most voted party, its main representative was Adolfo Suárez. And the following year another referendum was held where the new Spanish Constitution was approved, signifying the beginning of democracy in Spain.

Here we can see a poster of the time dealing with the theme of the Spanish Constitution. Justice is represented as a woman as it has been done for centuries. The Lady of Justice is an allegorical personification of moral strength in judicial systems, and in this case, apart from her classic elements such as the scales, the sword, and a blindfold, she appears with the Constitution under her arm, showing that now the Spanish judicial system was also ruled by this new law. It is also significant how the text "All Spaniards are equal before the law" (Figure 56) is depicted with different characters inside the scales showing the

plurality that was expressed.

Thus with the end of the dictatorship, the political life in Spain develops in all senses; many new political parties emerge, and at the same time, the social demands of organizations grow and gain strength. The citizens want to make themselves heard after many years of being silenced. And from a design point of view, this results in finding political posters of the political parties or governments, coexisting with many posters of associations making social demands.

It was an important change for the country and during the Transition period, more than 100 **new political parties** were created, regenerating the country towards the new democracy. This, together with the social and feminist mobilization, made the presence of women very prominent in the dynamic political activity of the Transition. They participated in the design and establishment of democracy in Spain in various fields, although they rarely held representative positions. In the first place, they took part in the protests and marches for freedom and political amnesty called by democratic organizations.



Figure 56. José Luis Cabañas. Directorate General of Youth and Socio-Cultural Promotion. Constitution Poster (1987)

More important was their militancy in political parties. In leftist organizations, women's issues became increasingly important, due to the desire to integrate more women members and the rise of the new wave of feminism. Some even incorporated feminist discourse in their programs, such as the PCE (Partido Comunista de España) as well as in PSOE (Partido Socialista Obrero Español) and other parties of the extreme left. These parties created commissions and committees for women's issues, which promoted the participation of women and proposed measures to eliminate discrimination within the parties and in society in general. However, neither in the left-wing parties nor in the center and right-wing parties, like UCD (Unión de Centro Democrático) or AP (Alianza Popular), did female militancy reach the volume of male militancy. And it did not translate into women's access to positions of power on equal terms. Although the electoral programs of the center and right-wing parties included legal equality between men and women, women continued to be identified with the traditional family.

With the creation of these new parties came the political campaigns asking for the vote, and with it, we find the different claims that the parties made to women to obtain it. As we have already mentioned, the leftist parties took the feminist movement as one of their talking points for this reason, and to show it graphically some of the parties made use of the color purple, closely related to the feminist movement. At the same time, we can see that the great majority of these leftist parties used the color red, historically used to symbolize revolutionary or leftist movements and ideologies.

An example of the use of these colors is the design of the PCE posters. For the 1977 elections, their graphic proposal was a long series of sectional posters. Their innovation was the square size of the poster, which allowed them to attach them, creating symmetrical mural compositions with the PCE logo. We can see two examples of this series:

Poster 58 is possibly one of the best-known PCE posters of '77. It is a drawing of the artist Genovés, a communist militant known for his paintings or sculptures (homage to the lawyers of Atocha). This example is one of the mildest of the propaganda of the Communist Party. Their usual style was a more emotional and unifying feeling. But in this case, it does not seek to convince new voters; it converges, in a glance, the equality between men and women. It exemplifies this feeling with the drawing of the silhouette of a man and a woman walking together, showing men and women on an equal footing.

This second poster 57 contrasts with this one where we see a realistic representation of the Spanish women. This image is a photograph of a protest where women are in the front row, the idea that they want to transmit with it is that the left is the only defender of women's rights, opposing their ideas to the parties of the right or center-left, calling the PCE "the party of women's liberation".

We see another example of a left-wing party making use of these characteristic colors, red and purple, in poster 59 of the FDI (Frente Democrático de Izquierdas). As in previous posters, the party wanted to appeal to female voters and, in doing so, they designed a woman's silhouette in purple with the slogans of the campaign appearing on top of the figure. This silhouette that we see exemplifies very clearly the change that society was experiencing. It is not a silhouette of her body, we are not seeing how the woman's body should be, they are showing us only her face, and even the haircut varies greatly from the image of femininity that until a few years ago the population was accustomed to seeing. Step by step, these parties wanted to erase the representation to which women were accustomed.

Aside from appealing to female voters parties also wanted to reach the youngest population, similarly as during the dictatorship, although in this case, they wanted the young girls and boys to root for democracy. Even though in the elections of June 1977, those under 21

years old could not vote yet, parties wanted to be liked by the majority of the population so engaging the younger generations to aid them with older ones. So with this demographic in mind, in poster 60 the FDI used some of the most famous children's cartoons like Mafalda, a famous character of the cartoonist Quino. And there were others, such as the "blasillos" of Forges, or Carlitos of Shulz, which used the image of children's cartoons claiming to be "the voice of those who cannot vote".

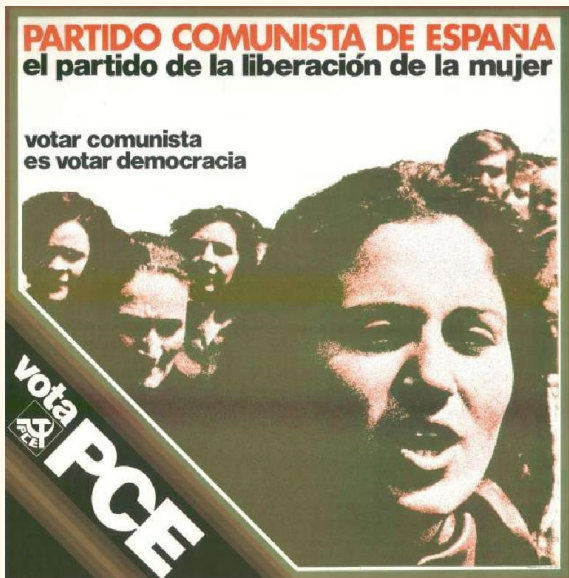


Figure 57. Genovés. Communist Party of Spain. Electoral Poster (1977)



Figure 58. Genovés. Communist Party of Spain. Electoral Poster (1977)



Figure 59. Democratic Front of the Left. Electoral Poster (1970)



Figure 60. Democratic Front of the Left. Electoral Poster (1979)

Keeping the theme of using red color for a left-wing party, and using the image of children to gain the sympathy of the voters, the PSOE used in poster 61 the image of a girl on a float on the beach. In correlation to their slogan “For a new and prosperous society” where, prosperity and happiness are associated with this girl, as they portray her representing vacation, relaxation, family, and freedom. This idea of vacation time and relaxation was the dream of many workers in the seventies, and a decade later, thanks to democracy, it became a reality for most Spaniards.

Continuing with the instance of the PSOE, we must mention the most famous graphic proposal of the time, which were their posters for the elections (Figures 62-63). These posters were the work of the cartoonist José Ramón Sánchez, who created a series of eight scenes that have the peculiarity of being used both as a whole, for billboards, or individually for walls murals.

The idea of its composition is inspired by the concept of a city designed by the architect, cartoonist, and humorist José María Pérez González who initially collaborated in the project. An idea that conceives the city as a good place to live, with lots of trees, streets without cars, where you can practice sports and where culture is favored. In these idyllic scenes, we find women represented in a variety of ways: some working, others as musicians or artists, or relaxing in the park. All the characters are in harmony and equality, showing us what this party wanted for Spanish society. (Córcoles, 2019)

All the parties we have mentioned had progressive and left-wing ideologies, they were those who wanted to separate themselves as much as possible from the dictatorship and look towards a new future. But on the other faction, we find the right-wing parties; there were a number of them who wanted to continue with things as they were, to not modify the organization of the country. And others, although conservative and wanting to maintain the nationalist ideology so characteristic of Franco’s regime, looked to



Figure 61. PSOE. Electoral Poster (n.d)



Figure 62. José Ramón Sánchez. PSOE. Electoral Poster (1979)

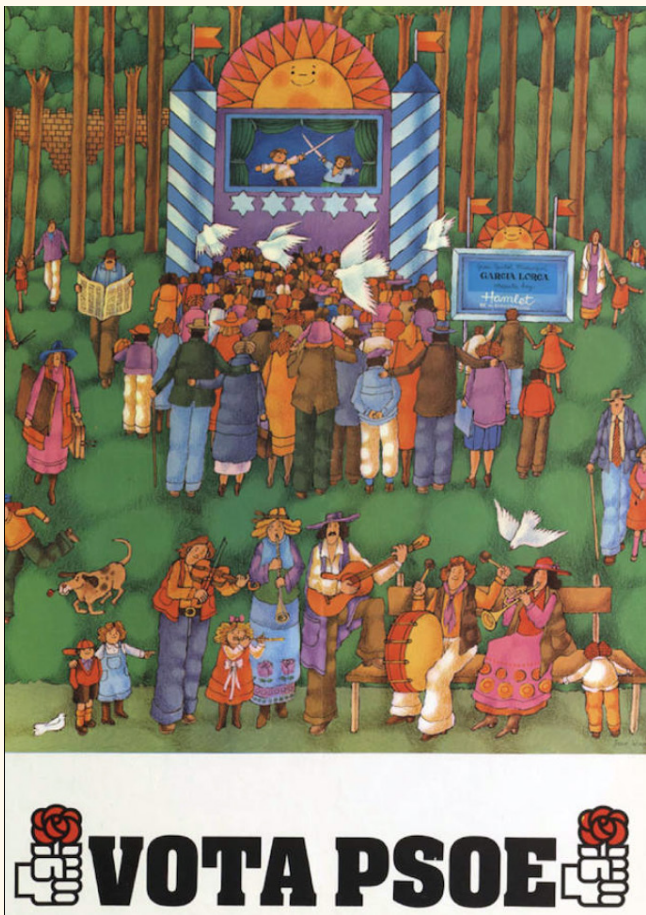


Figure 63. José Ramón Sánchez. PSOE. Electoral Poster (1979)

the new generations of Spaniards to get their votes, accepting progress for the country, delving into new ideas but without breaking the relationship with the most nostalgic voters of the dictatorship.

This is one of the best examples that reflects the dichotomy in which these right-wing parties moved. In this case, the protagonist of poster 64 is a woman, something striking in the right-wing posters of the time, where there was not much female representation. The scene seems like an operating room, and a male nurse or doctor wipes the surgeon's forehead, this could seem meaningless, but at that time there were very few women surgeons, so it is a shocking and paradoxical poster, but innovative for its time. On the one hand, it conveys, in a paternalistic tone, the desire to improve women's rights with their slogans. But on the other, the poster concludes with a patriotic concept that allows no doubts: "Spain, the only important thing". This nationalist ideology is also represented by the use of the red and yellow colors as the Spanish flag. It exemplifies the division that was found in society at the time when it came to women's issues.

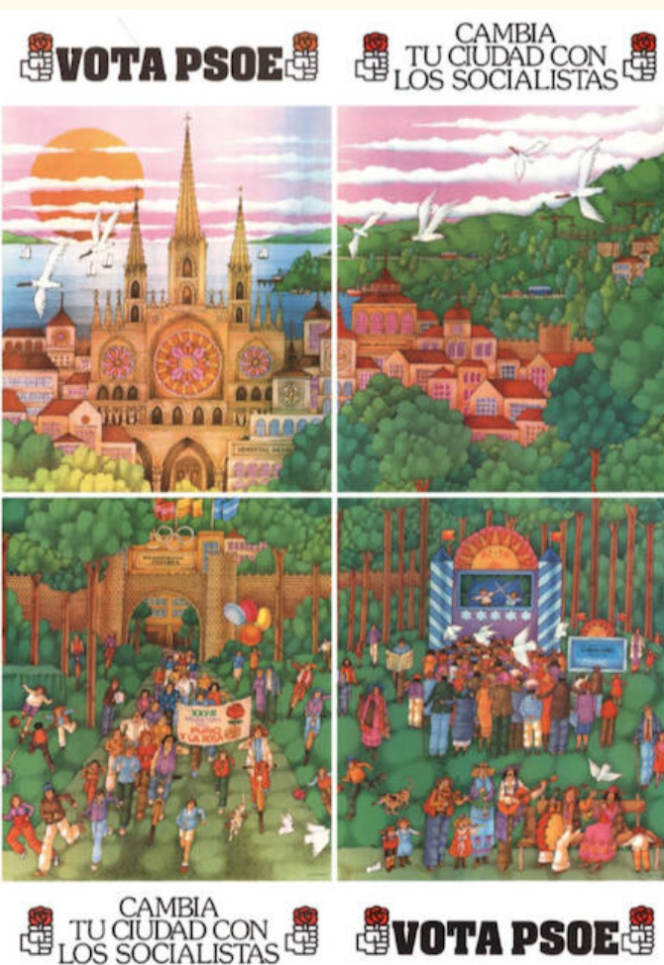


Figure 64. AP. Electoral Poster (1979)

Despite the political and social mobilization of women during the Transition, few achieved positions of political representation. In the successive electoral campaigns, the electoral lists included few women, who did not usually occupy positions with the possibility of being elected. In June 1977, there were only 647 **women candidates**, 13% of the total number of candidates, but only 21 women reached Congress, representing 4% of the seats. This under-representation, which continued throughout the years until the integration of parity measures decades later, reflects the contradictions of the Transition. (Ceberio Belaza, 2007)

These three posters are from the 1977 general elections, and in them, we can see the female candidates of each party. It was not a novelty to use photos in the political posters, but it was a novelty to see the female candidates on them. As we have been observing, Spanish politics was highly divided between the left-wing and right-wing parties, and we can see it graphically in these types of posters since they also stuck to the chromatic ranges that we have previously mentioned, red for the left, blue for the right.

In this first poster (Figure 65) we see Angela Dominguez candidate of the PTC (Partido Del Trabajo de Cataluña) which was a communist political party of Maoist orientation. In it, they show us a young candidate with a cheerful pose that generates confidence which has a double appeal for being a woman and a youth and, as such, more likely to empathize with her voters. They also used this characteristic to relate the short time that the Spanish democracy had been in force, young “politics”, with young people. The use of typography also shows us the importance of what they wanted to communicate: the most important thing was that young people voted for the PTC.

The next poster (Figure 66) asked for the vote for Josefina López López-Gay “Pina”. She was a political and union leader of the PTE (Partido Del Trabajo de España), a communist party. She received the nickname “the red rose

of the Transition” for her political activity; she led the Joven Guardia de España, the youth organization of the PTE. As she was such a well-known face of the party, her full name does not even appear on the poster, only her nickname. This poster has been designed for the militants of the party, people who already know who “Pina” is and what she represents. The design is duplicated in reverse, bringing all the attention to their candidate and trying to stand out with a modern design among the many other posters that were published for those elections. It should be noted that in the vast majority of Spanish communist parties we find symbolism characteristic of this movement such as the hammer and sickle. The hammer represents the industrial working class, and the sickle represents the agricultural workers. Together, they symbolize the unity of these two groups. And we also find the red five-pointed star that is a symbol of communism and socialism in general. Although there is no known original allegory for the red star beyond being a universal political symbol, in the Soviet Union, it was assigned a more precise symbolism, representing the Communist Party. And its position on the flag, above the hammer and sickle, symbolizes the party leading the Soviet proletariat in building the communist state.

On the other side of the political spectrum, we find the right-wing parties. As previously mentioned, many maintained a lot of the conservative ideas of the dictatorship, but some, like AP, tried to stand out from the right with more contemporary ideas. In the poster (Figure 67) we are presented with Herminia García-Villamil, who was part of the Catalan organization of AP, so we find the symbolism that unites the Catalan and Spanish flags, hence why the text is in Catalan and says “vote peace, work, and freedom”. The party was looking for the vote of the conservative women, women who appreciated the traditional role they had during the dictatorship. And aesthetically Herminia represented this group of women. The look of large pearl earrings and a stylish hairstyle was the latest style among them, so looking a Herminia, they felt represented.



Figure 65. PTC. Electoral Poster (1979)



Figure 66. PTE. Electoral Poster (1979)



Figure 67. AP. Electoral Poster (1977)

In this chapter, the historical research work detailed in Moreno, M. (2021) is an important source of knowledge and insight, especially when moving on from the political sphere to the posters that touched upon the social movements happening amongst women. The rise of **feminist women's associations** brought new discussions about femininity, equality, and women's rights. The Spanish feminist movement, after the censorship in Franco's dictatorship, returned to the limelight in 1975. It helped advance the work in defense of legal equality between women and men. Feminist organizations contributed to the rejection of inequalities and the improvement of women's political and social rights. Allowing women the freedom of constructing new gender roles, breaking from the old ones.

Feminist organizations were grouped in different conventions and federations, depending on the varying approaches. These differences arose an intense feminist debate:

- feminism of equality (which insisted on achieving equality between women and men) or feminism of difference (which claimed principles assigned to women, such as affectivity, or tasks such as care)
- supporters of single militancy (feminist) or double militancy (in parties and women's associations)
- socialist, radical, or third-way feminism.

After the consolidation of democracy, feminism entered a phase of institutionalization, especially with the creation of the Women's Institute in 1983. They left their differences aside to come united as one. All this came along by comparing all the different facets and discussing their differences, having intellectual debates, and partaking in readings on contrasting feminist texts.

Along with the debates regarding feminism on a theoretical level, denouncing the violence against women was another of feminism's objectives. Magazines and rallies criticized

abuse and rape as a result of unequal gender relations. Feminists at the time also created the first shelters for abused women. However, the political and legal response in these areas was slow to come. The Organizadora Estatal de Organizaciones Feministas (State Coordinator of Feminist Organizations) carried out a campaign against physical and sexual assaults.

Poster 68 shows a woman drawn in the comic books style, showing her fist in a defiant pose with an angry expression. This striking image is accompanied by a text where they demand that never again any woman may have to suffer assaults. Once again, we find in the design the use of the color purple representing the feminist movement and accompanying it the pink of the outline of the drawing, which has always been associated with femininity, using femininity as a symbolic representation of the weak and tame women. In this case, the pink contrasts with the representation of a woman with such an aggressive gesture. The fact that the drawing unifies both concepts shows the duality of women and challenges the idea of what femininity really is.

Another objective was the acceptance of freely decided sexuality, which meant the right to pleasure and knowledge of the female body, as opposed to the previous sexual and moral repression that women had endured during the dictatorship. They used to organize debates about the topic and groups for self-discovery, transgressing traditional customs and discourses, while also disseminating fundamental elements of sexual education. At the same time, some groups rejected the imposition of the heterosexual model and demanded respect for lesbianism, denouncing the double discrimination of being women and lesbians. During the 80s, lesbian groups organized within the sexual liberation fronts decided to become independent and join the feminist movement, creating the **Colectivo de Feministas Lesbianas (Lesbian Feminists Collective)** in Madrid in 1981. The whole image has a purple tone, the quintessential feminist color. In it, we see a portrait of two women from another era, embracing each

other in a pose of affection. The text tells the viewer: “do not deprive yourself”. The fact is that this collective had been repressed for years, and with the end of the dictatorship, they wanted to be able to be themselves and not have to deprive themselves of being with those they loved. The use of an image from a different era served to show that women who loved women had existed for many years and they had been unable to express it freely. Figure 70 was the first official poster on lesbianism published in Spain. It was created by the Colectivo de Feministas Lesbianas.

As the years went by, protests and campaigns in favor of the lesbian collective continued and became more dynamic and modernized. In this poster from 1988, seven years after the first poster, we see that modernity represented in the aesthetics of the women portrayed wearing very typical hairstyles and clothes of those years. In contrast to the first poster, where the gesture of affection is not entirely explicit, in figure 69, in the illustration, they appear kissing without leaving any room for doubt.



Figure 68. State Coordinator of Feminist Organizations. Feminist Poster (1987)



Figure 70. Collective of Lesbian Feminists. Feminist Poster (1980)



Figure 69. Coordinating Committee of Feminist Organizations of the Spanish State. Feminist Poster (1988)

As social modes evolved, along with all these organizations, a separate kind of association appeared, which helped to expand the feminist ideology. Industrialization and economic development provoked a large rural exodus and the rapid growth of the cities, as they welcomed numerous groups of people who came to work in them. In urban areas, new neighborhoods proliferated, most of them unplanned, and lacking infrastructure and basic services.

The women who lived in these neighborhoods were the first to organize neighborhood mobilization due, among other reasons, to the nature of the demands of the **neighborhood associations**. The associations were demanding the minimum to have decent neighborhoods to live in, they wanted water, electricity, sewage services, garbage collection, public lighting, and asphaltting of streets, transportation, schools, clinics, green areas. Women became involved because these demands were linked to domestic responsibilities, which were considered exclusively female competencies. However, curiously enough, neighborhood associations were usually led by men.

The associations were spaces for democratic learning and political socialization. In them, many women worked coordinating, demanding improvements in their neighborhoods, claiming for democracy in the city councils and freedom in the country. In neighborhood organizations, women's only groups were often created, which contributed to the dissemination of feminist proposals in the neighborhoods (talks on sexuality and contraception, abuse, legal advice, etc.). This experience allowed contact between diverse groups of women: working-class women, students, or progressive.

Neighborhood associations fought for the liberation of women. And many of them wanted to help women to break with the norms established during the dictatorship. We can see this sentiment reflected in figure 73, where the text addresses itself to women by reminding them that the right to liberation

is theirs and that they have to fight for it. Regarding the design, the woman is caged inside the feminine symbol but she is breaking through the bars, liberating herself. Using the naked female body was additionally a symbol of her liberation.

The main premises of these organizations were citizen collaboration and neighbors' mutual support. That is why we find bulletins like this one from the Asociación de Mujeres de Malasaña (Figure 72), through which the association dealt with neighborhood issues, exposed how they could help each other, shared opinions about feminist ideals, and presented the cultural activities and interests in the neighborhood. This helped to create a united community. The image is that of a woman playing the barrel organ, dressed in typical traditional clothing. This scene became the norm in neighborhood festivals where women used to play music.

As mentioned above, associations were also used to demand women's rights. In poster 71, the Alicante Neighborhood Association was demanding a daycare center for the neighborhood. With the evolution of the country, more and more women wanted or needed to work outside the home, but the care of their children still fell solely on them so they needed daycare centers. This idea is portrayed in the drawing, where the woman with an expression of concern is surrounded by her children. The design of these posters was quite rudimentary, and at the same time effective, someone in the association would draw a picture, write the slogans and make several copies to hand out, thus spreading the word of the association.



Figure 71. Alicante Neighborhood Associations. Feminist Poster (1977)



Figure 72. Malasaña Women's Association. Manuela Magazine (1980)



Figure 73. Women's Section of the Neighborhood Association of Benetúser. Feminist Sticker (1977)

Along with these associations, the feminist movement of the Transition developed different campaigns many of which were around the slogan “The personal is political” referring to the conviction that everyday aspects until then considered to be private, should be considered public, not individual matters.

They referred to matters such as divorce and abortion. And the campaigns for these issues were the most controversial having the greatest media impact, due to the political, moral, and religious connotations they embodied. While protesting these ideas, feminists resorted to new and striking forms of action such as chaining themselves, or to new ways of communication like self-incrimination, for example, the “I’ve had an abortion too” campaign.

The **right to divorce**, abolished by the dictatorship, was part of an unconstrained interpretation of personal and family relationships, an alternative to the Catholic model that Francoism had elevated to the status of law and that warranted the indissolubility of marriage. After winning the 1977 elections, the UCD government drafted a divorce bill that was strongly contested by women’s organizations due to its moderation, which let them drafting their proposals. The divorce law was finally approved in 1981.

Until the divorce law was passed, many conservative parties and religious associations were against it. So they created campaigns defending the “traditional family”.

These two posters (Figure 74-75) belong to the same series where the Fuerza Nueva party called for the vote against the 1978 constitution where the divorce law was included. The general purpose of this party was to maintain the Francoist structures previously created, among them the abolition of divorce. This idea is represented in the poster by a catholic family on top of the map of Spain. Using it as a comparison between the united family and the union and strength of the nation. We see the happy family represented with bright

colors and surrounding the edge of the poster the flag of Spain. It contrasts with the design of the next poster, where the family is shown in a broken black and white photograph. That is what divorce meant to these groups, the dissolution of the family unit. Although they are dealing with the subject from a very conservative ideology, a certain pretension of modernization can be appreciated in the schematization of the figures.

At the other extreme of these ideas were the feminist associations that, as we have already mentioned, not only wanted the approval of the divorce law but also wanted it to be more advanced than what the government was proposing.

State Coordinator of Feminist Organizations united many of the feminist associations and clubs in Spain, being the entity that encompassed them all. It dealt with the issues that were commonly considered relevant. In this case, they were one of the groups that asked for the improvement of the divorce law, wanting a law that did not discriminate against women. In order to represent a very diverse group of women, the design had to be all-inclusive and realistic to incorporate everyone. So in the illustration of the poster, we see a daily chore that the vast majority of women at the time could be represented by, a woman hanging the laundry with her son next to her. And, as we see constantly, they used the characteristic color of feminism. (Figure 77)

The Communist Movement of Catalonia asked for support for the bill proposed by the Coordinating Committee of Feminist Organizations. The text in Figure 76 explains that they did not want the divorce law proposed by UCD but a popular and feminist law. Adding to this idea, in the illustration, we see a couple chained to a priest, but it is not a normal priest. Instead of catholic engravings in his clothes, he wears the UCD logo. With this analogy, they equate the control that the church exercised over marriages to the control that the government would exercise if the divorce law was carried out.



Figure 74. Fuerza Nueva. Divorce Poster (1978)



Figure 75. Fuerza Nueva. Divorce Poster (1978)

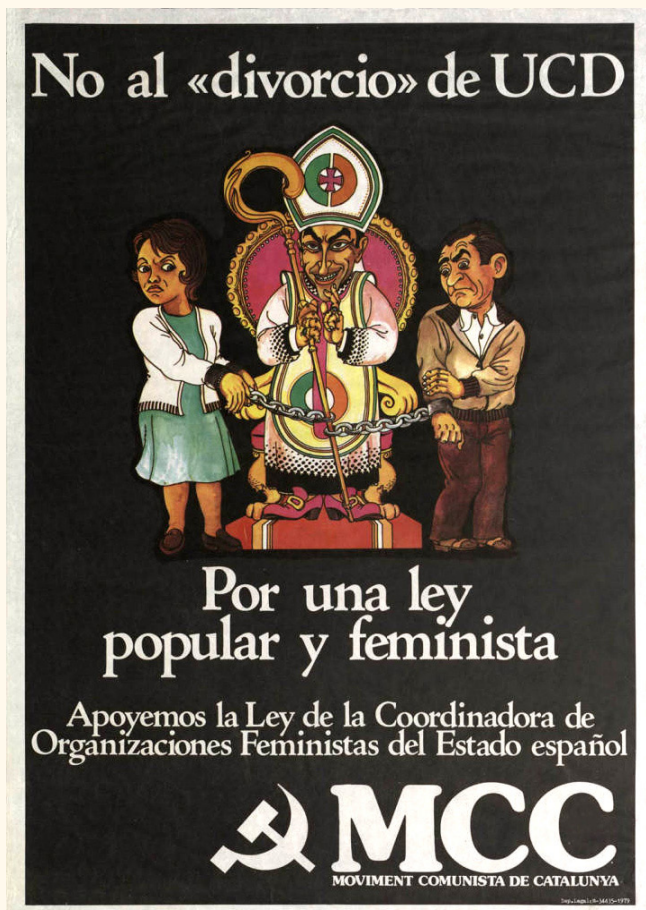


Figure 76. MCC. Divorce Poster (1979)



Figure 77. State Coordinator of Feminist Organizations. Divorce Poster (1979)

More complex was the controversy over the **decriminalization of abortion**. Feminists demanded, once again, the right of women to decide about their lives, with slogans such as “we give birth, we decide”, although they considered abortion an intrusion on women’s bodies and the last resort in the face of unwanted maternity. Accompanying these demands was always the topic of sexual education and encouragement of the use of contraceptives. In the design of Figure 79, they use the above-mentioned slogan “women decide”. The way the poster is designed tries to replicate a brick wall where people painted graffiti. They used this as a device to add the slogans and announcements of meetings to discuss abortion.

After a long campaign, voluntary termination of pregnancy was decriminalized in 1985. It was only legal in three cases: when there were serious malformations of the baby, when it was a risk to the health of the pregnant woman, and if the pregnancy was a result of rape.

But until abortion was legalized, all feminist associations and organizations defended and demanded it. May 16 was decreed as the international day for the right to abortion and poster 78 announces a rally on this day. Once again, we find the purple background and above it a duplicated illustration of the woman’s body. It shows the naked body of the woman, wanting to exemplify the freedom for which they fought, autonomy to take control of their bodies.

Just as there were detractors of the divorce law, there were also those against abortion. In fact, it was the same conservative groups that opposed both laws, backing their ideas usually on religious sentiments and ideas of what a traditional family should be like. One of these groups was Juventud Nacional Revolucionaria, a neo-nazi group, which emerged in 1978 in Madrid, as a spin-off of CEDADE (Círculo Español de Amigos de Europa). Specifically, this group’s ideology calls for a rejection of abortion because “our race disappears” (Figure 80), including also

the Celtic cross, as a symbol that would represent a Europe of Aryan roots. As a central focus of the poster appears a mother and her child playing in a field, showing us the sort of bond that abortion would obliterate.



Figure 78. CCOO. Abortion Poster (n.d)

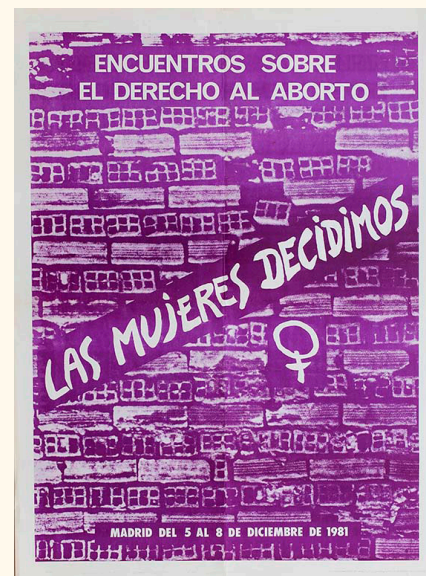


Figure 79. Feminist Movement. Abortion Poster (1981)



Figure 80. JNR. Abortion Poster (1979)

As we've previously mentioned, extensive social mobilizations occurred in Spain in the 1970s in defense of the rights and freedom of the people. Various rallies took place especially in the workforce, as the workers' movement was the lead of numerous protests. This protest became part of the feminist movement, as there was a broad presence of women in the work sphere, principally in the textile, footwear, food, and chemical industries and the tertiary sector.

Generally speaking, women that worked were mainly single and young and occupied low-skilled, low-responsibility, and low-paid jobs. Also due to the rapid pace at which Europe was developing, many women workers emigrated to France or Germany. There they came into contact with other customs and values, new ways of seeing life. But they also were integrated into Spanish collectives, places where all the immigrants could unite, spaces in which many times those who had had to go into exile also formed part.

In Spain, **women workers** demanded fairer working conditions together with their fellow workers. But they also took part in all kinds of protests demanding specific rights for women workers: non-discrimination on the basis of sex, equal pay for equal work, the opening of day-care centers, and the extension of social services to reconcile work and family responsibilities, the regulation of domestic service, etc. In addition, the participation of women workers in these protests meant defiance for both the companies and their families and social circles.

Furthermore, women workers came together in associations. They joined different unions, especially CCOO (Comisiones Obreras), from their militancy in the PCE (Partido Comunista Español) or Christian organizations such as HOAC (Hermandad Obrera de Acción Católica) and JOC (Juventud Obrera Cristiana). In the last years leading up to the demise of the dictatorship, many of the women in these organizations were elected delegates and liaisons in the Francoist union, they were following the tactic of "entryism,"

in order to contribute to its dismantling and demanding work rights from within.

Inside all these organizations, the traditional discourse of the Worker's Movement persisted, stating that women's problems would be solved when freedom was achieved for all, and that demanding specific rights for women workers meant dividing the working class. So, although they defended equality and women workers' rights, the presence of women in management positions was very sporadic. However, the progressive participation of women in the unions allowed these groups to gradually incorporate egalitarian demands, a task that was carried out through secretariats specialized in women's work.

In Figure 81 a poster from 1976, the objective for which the workers were fighting is clearly understood: they were saying no to labor discrimination. The idea is conveyed through a very effective design, a woman waving a flag where this claim appears. It may seem like a plain design but, it's a reference to a 1914 German poster from the first time in Europe that March 8 was celebrated as International Women's Day (Figure 82).

In the following poster (Figure 83), only a year later, we see a much more complex design that perfectly combines all the demands that women had. The illustration exemplifies the overexploitation of women, how they were in charge of motherhood, housework, their work, etc. It is a very powerful image because it shows how women of the time had to "have six arms" to be able to do everything that was expected of them. The use of the sickle in the fist is a significant allusion to the union of the workers.

We continue moving forward and find another poster (Figure 84) announcing a conference to discuss issues of protection and discrimination of women in labor legislation. These meetings were held in the universities, where issues were discussed and ideas were shared. The style of the woman we see is different from the previous ones, she has a more modern and youthful image addressing the public that was in the universities.

Subsequently as told by Monica Moreno, besides calling for a better working environment and equal pay for men, feminists of the transition era advocated for the socialization of household responsibilities, kicking off the controversy over the double working day. The campaign for equal rights in the workplace continued, and the International Women's Year, convened by the UN in 1975, permitted the I Women's Liberation Days to take place in Madrid. Women's organizations used it to highlight the existence of an alternative reality to the one portrayed by the Falangist Sección Femenina, which was already in danger following Franco's death. The most notable feminist groups were, among others, the MDM (Movimiento Democrático de Mujeres), which had a plural composition but was affiliated to the PCE, the ADM (Asociación Democrática de la Mujer), which was tied to the PTE, AUPEM (Asociación Universitaria para el Estudio de los Problemas de la Mujer), the different feminist collectives, or the Feminist Party. (Moreno Seco, 2021)

All around the world March 8 was consolidated as International Working Women's Day, a commemorative day for women's rights to be demanded and injustices to be denounced. Regarding this day, there is a multitude of posters of different associations and organizations.

This section is focused on the posters created between the "70s and the "80s, classified as the transition period. As general characteristics in these posters, we find the use of the colors purple and pink, as discussed above, colors representative of feminism and femininity. But the design varied over the years. On the one hand, there are very pictorial illustrations where the woman's face should be, we find a door leading us to "feminism", represented symbolically (Figure 85). On the other hand, there are more representative illustrations, where women of various ages and styles are portrayed in the protests, alluding to the importance that day had for all (Figure 86). And finally, we find the use of photography and collage, showing us real women and

girls in which any Spanish woman could see themselves represented (Figures 87-88).



Figure 81. Anonymous. Employment Discrimination Poster (1976)



Figure 82. Karl Maria Stadler. International Working Women's Day in Germany Poster (1914)

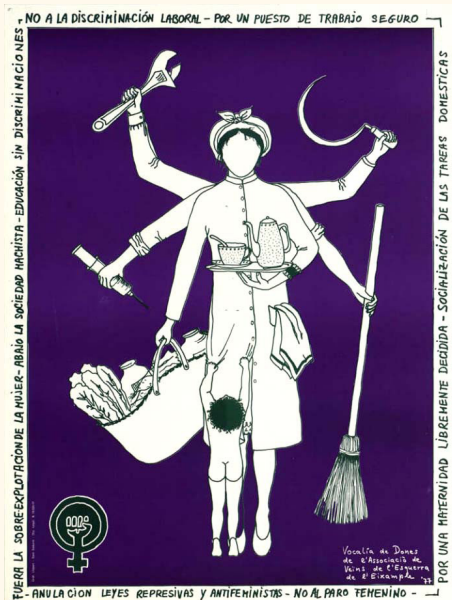


Figure 83. Association of Neighbors of the Left of the Eixample. Feminist Poster (1977)



Figure 84. CCOO Pais Valencia. Feminist Poster (1979)



Figure 85. LCR, JCR. 8M Poster (1979)

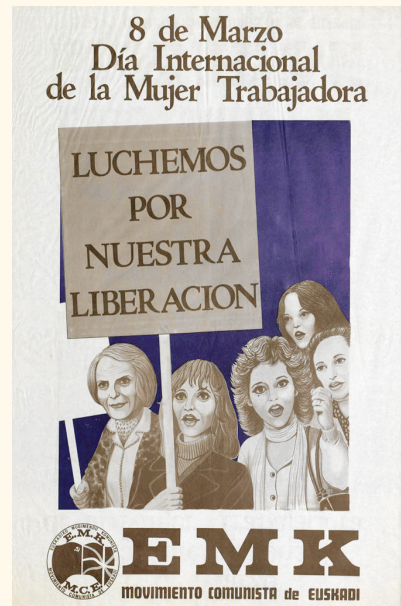


Figure 86. EMK, MCE. 8M Poster (1980)



Figure 87. Feminist Movement. 8M Poster (1984)



Figure 88. CCOO. 8M Poster (n.d)

DEMOCRACY

After the end of the dictatorship, Spain entered the transition period and, the image of women evolved along with the evolution of the country; they were no longer represented only as housewives who lived to serve and abide by the established rules or as housewives who were there for men to look at them. They became multifaceted, could be politicians, workers, mothers, union members, lesbians... It is estimated that this period of the Transition lasted until the celebration of the elections in October 1982, when the UCD, the political party that led the transition of political regime, ceased to govern and, the PSOE began to govern, thus declaring official the period of democracy in Spain.

Since democracy was decreed and after the first elections were held, there has never been a female president in Spain. There have always been women ministers and, even in the current government, in 2021, women make up the majority, one of them being the vice president. But when we look at the political posters of the electoral campaigns for governing the country, we find only

male representation, considering they use the image of the politician they want to sell to the voters. The design of political posters has evolved, focusing on the perception of politicians only. The vast majority are posters with a photograph of their face, their name, and the slogan of the party for that year. This way of understanding design in politics is a clear result of the bipartisanship that has existed in Spain since the 1982 elections. Since then, the PSOE (Partido Socialista Obrero Español) and the PP (Partido Popular, originally Alianza Popular) have in succession held the Spanish government, either with a full majority or with the assistance of other small political organizations. As a result, the dominant opposition group is the other party. (Albert Guasch, 2019)

Spain went from having more than one hundred political parties to choose from to having these two large blocks, divided between the left and the right, or choosing minority or autonomous parties (parties specific to a particular Spanish region). This triggered campaigns in which we were simply



Figure 89. PSOE. Electoral Poster (2015)



Figure 90. PP. Electoral Poster (2011)

shown the candidate because everyone knew the party. This type of design was also used in municipal and mayoral elections, but unlike in the general elections, there were a greater number of female candidates. The image of these posters (Figure 89-90) follows the corporate design of each party, the PSOE red and the PP blue, as we have already seen, the left-wing parties denoted their ideology with the color red and, the right-wing parties used the color blue, the legacy of the iconic blue used by the nationalist army, Falange and later by the Franco regime. And they don't usually alter neither the design, nor the colors too much since voters are used to this dichotomy.

However this party system became known as PPSOE in 2011, as a result of the economic crisis; this name is an acronym of the initials PP and PSOE, and it is used to signify that both parties pursue identical policies. As a result of these criticisms, new political parties arose, each claiming to represent new political views. So then in 2016 the Spanish political system became a multiparty system, with four major formations: Partido Popular, Partido Socialista Obrero Español, Unidas Podemos, and Ciudadanos. Then, in April 2019, the general elections cemented the multiparty system, extending it to five main

parties with the addition of Vox, and it may even be regarded as a sixth-way system with ERC. This influx of new political parties encourages some parties to update their design and composition, but many of them keep to the pre-established aesthetics already mentioned. (Albert Guasch, 2019)

We find in two of these new parties the intention to renew the design in these posters, trying to appeal to a new audience. Both make use of their characteristic colors like PP and PSOE, in this case, Ciudadanos with orange and Unidas Podemos with purple. The use of purple in Podemos relates to their feminist and republican ideas, recalling the third color of the republican flag. In the poster of Ciudadanos (Figure 91), their candidate appears characterized in a comic style, referencing pop art. And although Unidas Podemos's design is modernized, it is still the same concept of the photograph of the candidate with slogans around her (Figure 92)



Figure 91. Ciudadanos. Electoral Poster (2019)



Figure 92. UP. Electoral Poster (2019)

Within these new parties that appeared, we do find some innovative and eye-catching campaigns. For example, the Ahora Madrid / Más Madrid billboards for the 2015 and 2019 elections. Manuela Carmena Castrillo (Madrid, Spain, 1944), a Spanish jurist was the candidate for mayor of Madrid City Council in the municipal elections of May 24, 2015, for Ahora Madrid. And she counted in her election campaign with graphic support driven by the Madrid Graphic Liberation Movement (MLGM) and the participatory communication platform “Madrid con Manuela”.

“Madrid con Manuela” challenged everyone to support Manuela Carmina’s candidacy for the Madrid City Council by creating GIFs, drawings, and sketches. The platform developed a Tumblr blog to upload and exhibit all of the designs and posters that combined a variety of styles, illustrations depicting Carmena in a variety of settings, such as Catwoman (Figure 93) or Lady Justice (Figure 94). (Manuela Carmena - Diseño Carteles Electorales, 2021)

The platform promoted citizen participation through the social networks Instagram, Facebook, and Twitter. What started with a participatory process formed by a small group of people soon grew to become a social phenomenon in which hundreds of artists, designers, amateur illustrators, and even some professionals participated selflessly. With this wide variety of creatives creating images, the representations we find of Manuela are infinite, denoting the freedom of women, who can be whatever they want to be. Many of these creations went viral online and spread through social media. Manuela Carmena won the elections in 2015 and in her speech, she thanked the work and support of the graphic designers who had helped to boost her campaign.

After the great success of her previous campaign in 2019, Manuela Carmena, now with the party Más Madrid, continued to bet on an innovative design. With a nod to the MLGM initiative and the feminist movement,

we see how she adopts the image of the poster “We Can Do It!” an American propaganda poster from World War II, created by J. Howard Miller in 1943, as an inspirational image to boost the morale of women workers (Figure 98). Another of the most different design ideas they carried out in this campaign was the use of collage; different images representing the city of Madrid united in this poster and on the center the candidate, unifying them all (Figure 96). In addition to this poster design, a more traditional campaign was created with the two candidates, but still following the more everyday style, they managed to stand out (Figure 97). The figure of Manuela Carmena is relevant since she understood the importance of a good representation so during her administration, starting in 2015, she promoted the design of the city’s social posters.

As had already been seen with the Franco regime, governments also used the figure of



Figure 93. Javi Txuela, Madrid with Manuela. Electoral Poster (2015)



Figure 94. Madrid with Manuela. Electoral Poster (2015)



Figure 95. Madrid with Manuela. Electoral Poster (2015)



Figure 96. MM. Electoral Poster (2019)



Figure 97. MM. Electoral Poster (2019)



Figure 98. Angie Díaz Jiménez, MM. Electoral Poster (2019)

women in posters to deal with non-political issues, such as posters advertising festivals and places in Spain. With this same idea, many regional governments continued to use the female figure within democracy in the images of public and social policies. Specifically, we are going to focus on the Madrid ones to study what the public policy posters in the capital of the country are like.

One of the most important campaigns for the region is the posters for one of the most significant festivals in the community of Madrid, San Isidro, patron saint of Madrid. In these examples, we can see how the design used in each era evolves for different interests. With the establishment of democracy in the 80s came the era of the “Movida”, the Movida was a countercultural and artistic movement. And although it emerged in Madrid, the liberating spirit spread to other Spanish cities in the 80s. It was characterized as a new form of expression, both verbal and aesthetic. The arrival of the underground and punk cultures meant a change and cultural and ideological liberation that would later open up to most of Spanish society.

Moving away from the sobriety or color of other times, the poster of San Isidro becomes here an example of freedom and originality resembling the young population of the time. Both posters show couples dancing, which contrasts with the ones in the Franco era where those dances were not appropriate due to Catholic ideology ruling moral codes (Figures 99-100).

The city’s posters have been improving since then, leading us to the year 2018. On this occasion, the person in charge of giving shape and color to the posters announcing this popular celebration was Mercedes de Bellard. A young illustrator, who with her designs, wanted to advocate for feminist and animal abuse-free festivities. (Figures 101-102-103-104).

With clean and cheerful designs, her smiling protagonists, framed in pastel tones and accompanied by the typography created

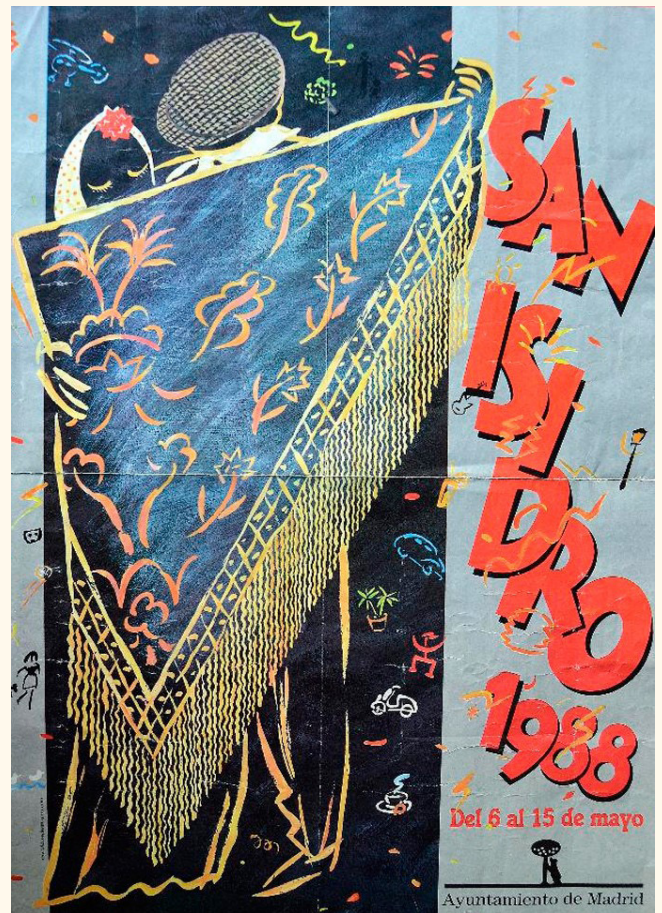


Figure 99. Madrid City Council. San Isidro Poster (1988)



Figure 100. Madrid City Council. San Isidro Poster (1989)

by designer Silvia Ferpal. She was inspired by all the women from Madrid and, at the same time, by none of them in particular. Accustomed to working from a previously made collage, she sketched dozens of looks, hairstyles, and smiles until she came up with the final version. “My intention was that we all felt identified with them. I wanted them to be as real as possible. That they could be our grandmother or our neighbor. That we felt very close to them,” explained Mercedes de Bellard (Gallardo, 2018). The Manila

shawls worn by her characters are the most obvious nod to Madrid’s identity. Also, the flowers used are typical of the area: violets, carnations, tuberose, and arbutus. Convinced that illustration can be a powerful tool to vindicate the figure of women, she illustrated female smiles of different ages, backgrounds, and profiles. This is one of the ways in which, using institutions and a more corporate design, the representation of women is as close to the reality of citizenship as possible.



Figure 101. Mercedes de Bellard, Silvia Fernández Palomar, Madrid City Hall. San Isidro Poster (2018)



Figure 102. Mercedes de Bellard, Silvia Fernández Palomar, Madrid City Hall. San Isidro Poster (2018)



Figure 103. Mercedes de Bellard, Silvia Fernández Palomar, Madrid City Hall. San Isidro Poster (2018)



Figure 104. Mercedes de Bellard, Silvia Fernández Palomar, Madrid City Hall. San Isidro Poster (2018)

Following the theme of feminism and female representation, in the institutions depending on the political ideology of who governs in each autonomy, we can find official or institutional feminist posters. For example, there are campaigns to vindicate the 8M or awareness campaigns on equality and gender violence. From official spheres, issues that were previously only dealt with by feminist associations or groups are addressed. This way, bringing topics up to then reserved to specific spaces closer to the general public. In regards to that, most of the following posters and information come from a page created by the Madrid City Council to share posters with the public and create a compilation.

One of these campaigns was the campaign “It’s time for real equality - NOW!” for 8M 2018 (Figures 105-106-107-108-109-110).

The Madrid City Council joined the demands of International Women’s Day, announcing the date and positioning itself ideologically. The campaign represented the need for a new approach in the challenges for equality and indicated that the time for change is near. The series of posters represent the diversity of women, using pictographic illustrations iconic enough to become a symbol appropriable by all women. The diversity of this campaign is very significant as it represents women of diverse races for the first time on official public posters. The representation of women in Spain is mostly that of a white woman, being understandable years ago, but as Spain was gradually becoming a multicultural country, where many nationalities and ethnicities were coming together, so the real representation of all women was necessary.

The following year the campaign focused more on slogans and demands, not so much on the representative figure of the woman. But for the 8M of 2020, women’s images were used once more on the posters (Figures 111-112-113). Once again, in the illustrations we find a wide diversity of characters, in terms of race and age; we find mothers and daughters, older, dark-skinned, and pale-skinned women. With these posters, the Madrid City Council



Figure 105. Apéritif Studio, Madrid City Hall. 8M Poster (2018)



Figure 106. Apéritif Studio, Madrid City Hall. 8M Poster (2018)



Figure 107. Apéritif Studio, Madrid City Hall. 8M Poster (2018)



Figure 108. Apéritif Studio, Madrid City Hall. 8M Poster (2018)



Figure 109. Apéritif Studio, Madrid City Hall. 8M Poster (2018)



Figure 110. Apéritif Studio, Madrid City Hall. 8M Poster (2018)



Figure 111. Madrid City Hall. 8M Poster (2020)



Figure 112. Madrid City Hall. 8M Poster (2020)



Figure 113. Madrid City Hall. 8M Poster (2020)

celebrates the advances that have been made in feminism and urges unity to continue advancing “For all. We continue”.

Similarly, city councils also launch awareness campaigns on equality and against gender violence. In February 2021, the Madrid City Council launched the campaign “Ama sin control” which focused on the use of social media by teenagers and young people, highlighting the importance of building couple relationships based on mutual respect and equality, and inviting them to reflect on controlling behaviors. The message they want to convey is that it’s important to recognize and understand that a partner who controls you or distrusts you, does not love you. “Controlling your partner through social networks IS NOT LOVE, IT IS HARASSMENT” (Figure 114)

It makes sense for them to launch a campaign dealing with this issue since, according to a report by the Government Delegation against Gender Violence, 16.9% of teenagers declared that their partner had insulted or ridiculed them, and 13.6% recognized that their partner has tried to control them through their cell phones. (Ama sin control. Campaña 14 de febrero - Ayuntamiento de Madrid, 2021)

This communicative action designed for the prevention of gender violence shows us two young people looking out of their phones as if they were windows that projected a view of their lives. The two characters send each other emojis and messages of love to exemplify the style of communication currently used by young people. The campaign displays digital pieces and posters, with presence in multiple municipal spaces, especially those aimed at teenage and young communities. The initiative not only targets those who exercise control over their partners through harassment, threats, or extortion but also asks those who witness this control to contribute by questioning and denouncing these practices.

Further examples of awareness and denouncing campaigns are all those that take place during the weeks of Pride, precisely in Madrid, where the most notorious protests and

most celebrated public demonstrations take place. As we have seen in previous posters, the demands of LGTBI+ organizations were part of the effort to move Spain towards modernity and advance in social rights which is so significant that Pride is officially celebrated and publicized by public institutions.

To celebrate the 2018 LGTBI Pride week, the Madrid City Council commissioned different studios, artists, and illustrators to create a series of illustrations. They were required to draw their interpretations of these festivities or LGTBI cultures and claims. The only indications the artists received were that the illustrations should represent the diversity not only of sexual practices and identities but also of bodies, ages, races, etc. All under the claim “Whoever you love, Madrid loves you”.

For example, Studio Aperitif made two posters, one where we see two women kissing, reminding us of the Lesbian Feminist Collective poster, but now published by government organizations (Figure 115). The other is an illustration representing the Trans collective, both men and women. It represents the Trans collective with the use of the flag of this group in the hair of the illustration (Figure 116).

In all these institutional campaigns the graphic design is highly curated, they are professional works commissioned to studios that treat these campaigns in the same way they would treat a commission for a private company. The aesthetics are modern, using very colorful pictorial illustrations, which help to attract the viewer’s attention.

The distance between “official” (institutional) and “unofficial” feminism reflects in graphic manifestations. The design produced by the institutions is not very different from the commercial style. In contrast, the graphics of “unofficial” feminism represent a more critical vision. Trying to incorporate the gender perspective, giving visibility to women, without falling into stereotypes.



Figure 114. Madrid City Hall. Love without control Poster (2021)



Figure 115. Aperitif Studio, Madrid City Hall. Madrid Pride Poster (2018)



Figure 116. Aperitif Studio, Madrid City Hall. Madrid Pride Poster (2018)

Spanish feminist graphics break free from the usual aesthetic perfection in graphic design. In this sense, feminist graphics in Spain have been linked from the beginning to the “do it yourself” mentality. As it is usual also in other social movements, due to the isolation and lack of means. All this, together with the enthusiasm and the desire to be seen and heard, led to publications and campaigns made at home and printed in the neighborhood photocopier. In some cases, these designs have been the product of amateur artists; in others, those responsible were design professionals. Many of the works were not signed as a way of questioning authorship, but also because producing this graphic material was more of a political issue than a design issue, where they needed recognition.

To understand the posters of the new feminist associations it is necessary to understand how, what is called the fourth wave of feminism, appears in Spain. It comes into being by utilizing the new technologies we have at our disposal to spread the information and engage everyone in stimulating discussions. It also involves leveraging collective force as a change generator such as recent marches in support of the feminist cause.

The fourth wave of Spanish feminism arose as a response to the conservatism of the 1980s, after revolting during the Transition, there was a standstill in the collective consciousness, and society maintained its male chauvinistic attitudes. Nevertheless, feminist associations and groups continued to manifest, until little by little those attitudes generated debate in the media about the projected image of women and the inequality and violence against them.

We can find posters from these associations that keep the feminist movement going in the 1990s and early 2000s. As previously mentioned, most of these posters were hand-made by women of the organizations, mixing various techniques and styles throughout the years.

To understand the posters of the new feminist associations it is necessary to understand how,



Figure 117. MC. 8M Poster (n.d)

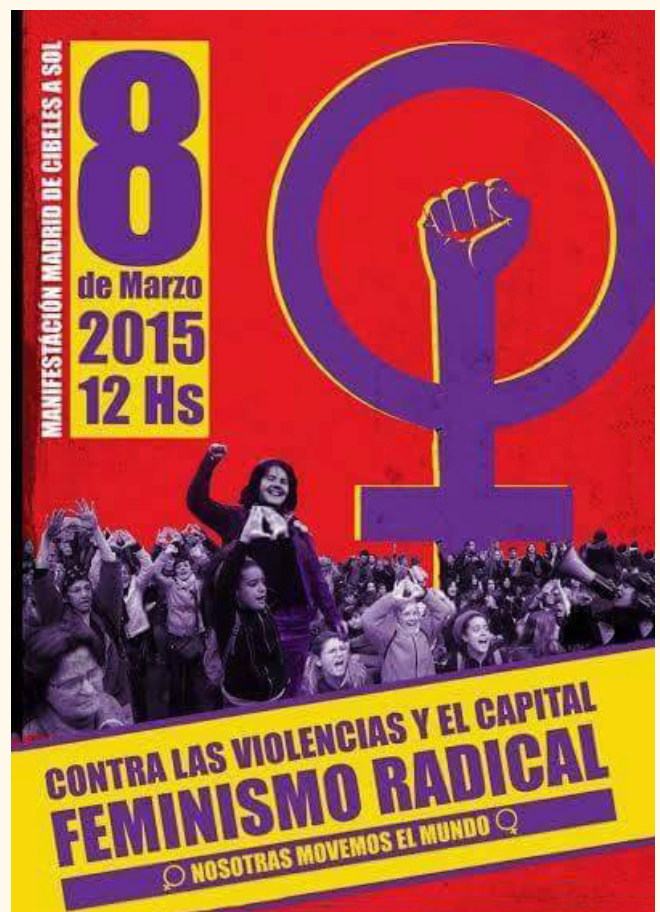


Figure 118. Feminist Movement of Madrid. 8M Poster (2015)



Figure 119. Montse Molina, Feminist Commission. 8M Poster (1990)



Figure 120. Feminist Movement of Madrid. 8M Poster (2017)

what is called the fourth wave of feminism, and how it appears in Spain. As reported by Portolés, O. (2019), it comes into being by utilizing the new technologies we have at our disposal to spread the information and engage everyone in stimulating discussions. It also involves leveraging collective force as a change generator such as recent marches in support of the feminist cause.

The fourth feminist wave arose as a result of the persistent violence against women, and the response of online activism on social media to inspire women to take action. As a result of their perseverance, casual day-to-day acts of violence against women were scrutinized and stopped. In Spain 2018 was the apex of this new wave, it was the culmination of several causes such as the multitudinous mobilizations in favor of women's rights. The issues presented by society reach the political sphere with this new impulse of feminism and were crucial topics on the general elections of 2019, showcasing the level of importance that society gives to these issues.

As we've touched upon several factors that pushed the rise of this new wave, among these, are the 2014 Freedom Train, the march on the inaugural International Day for the Elimination of Violence Against Women in 2015, the 2018 International Women's Day general strike, and very public cases of violence against women.

Previous waves of the movement concentrated on accessing the political sphere and they were successful in passing such laws as the divorce and abortions ones, as we've seen in earlier posters. But these events shifted the Spanish feminist movement, even though we have the laws women gathered to protest and criticize the judiciary's institutional sexism in Spain.

As previously stated, feminist marches gained a lot of popularity with the new wave, protest for International Women's Day on March 8, and that was reflected by the display of posters that can be found promoting these mobilizations. According to Juana Gallego,

co-director of the Observatori por la Igualtat at the Autonomous University of Barcelona, 8M is a critical instrument for avoiding the fragmentation that characterizes the fourth wave. It is a chance for all feminists to join forces in the fight. The march and general strike that happened in 2018 as a response to International Women’s Day marks a pivotal time in Spanish feminism, even though it did not result in instant change, that day is significant because it represents the start of a gradual process of transformation in Spanish culture.

The objective of the 8M strike was to demonstrate that without women, the world stops.

The 2018 strike was organized by the 8M Commission that brings together different feminist associations throughout Spain. Among these organizations CNT launched a poster announcing “We stop together, together we advance”, using an illustration showing a group of women and girls marching in a protest (Figure 121). As usual, the color purple is used critically in all the posters executed by feminist organizations.

Following the success of the first, Spanish women announced their second general

strike on March 8, 2019, as part of the commemoration of International Women’s Day. The mobilization of women in Spain in 2019 made the top pages of newspapers and broadcasters all around the world, not only in Spain.

Many organizations turned to this date and carried out campaigns to mobilize women. We see again the CNT poster in which they make use of a photograph of the previous year’s march, asking for that mobilization to be repeated (Figure 122). Another of the organizations employs the same technique using an edited photograph in the background and over it an illustration of a woman holding a banner as she would do in the protest (Figure 128). And finally, we find a lesbian platform calling all lesbians to the feminist strike. As a standard-bearer, we see a woman followed by silhouettes of many women (Figure 123).

Apart from the traditional posters used both in real life and online, we find the posters of each woman that was at the marches (Figures 124-125-126). For the protests many of the participants create their own banners, reaching a more personal level of representation, each of the women freely expresses their claims, demands, and how they see themselves.



Figure 121. CNT. 8M Poster (2018)

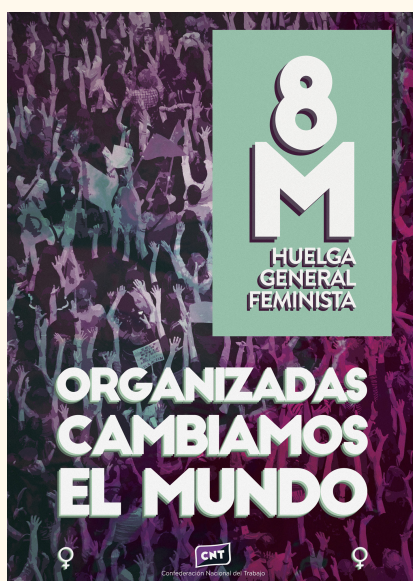


Figure 122. CNT. 8M Poster (2019)



Figure 123. Carla Berrocal, Platform for Lesbian Meetings. 8M Poster (2019)



Figure 124. Francisco Seco. Photography 8M Madrid (2018)



Figure 125. Nicolas Vigier. Photography 8M Madrid (2019)



Figure 126. Marcos de Mazo. Photography 8M Madrid (2019)



Figure 127. Pablo Ojer. Photography 8M Pamplona (2019)



Figure 128. CCOO. 8M Poster (2019)

CONCLUSION

The main question of this dissertation was, how are women represented in political propaganda? Once we studied the different periods and how design, hand in hand with political ideas, has been used to transmit the representation of women. We have been able to see how, as society changed, the representations changed with it. But some archetypes have been maintained and repeated throughout history, not only in this period we have studied, such as the image of women as mothers, as someone who cares, or as a fighter overcoming adversity.

It is unreasonable to reduce the women of all these periods to the representations we find; they are rather useful to discern the image that those who produced these designs wanted to express. Political posters help us to understand society, and what the different parts in it want us to see, either from a point of view to elevate women or to control them. Posters and propaganda tell the story of a country and, in this case, the story of its women.

A great example of this is the beginning of our study, the posters during the civil war. It is one of the most transcendent manifestations in the history of Spanish activism. Only one day after the coup d'état, posters and banners emerged from individuals expressing their opinion. These exhibitions continued, and many young artists, renouncing art for art's sake, volunteered to participate in the struggle against the military uprising. At the same time, artists were positioning themselves on the nationalist side, who shared their beliefs and understood that their way of supporting the cause was to create for them. This dichotomy led to an artistic and political outburst with posters, banners, decorations for rallies and street events, newspaper headers, pennants... as we have seen in the examples presented.

Following the chronological order of the materials we have studied, it is very easy to understand the change that occurred in Spain once the war was over. The design during the almost forty years of dictatorship tells the story of how the Franco regime wanted to represent the country, not the real history of Spanish society.

Any political and social graphic manifestation that was not approved by the regime was prevented and censored, and those created by the regime passed censorship filters in order to be exposed to the public so that they could maintain their ideals; thus we find the representations of women as housewives, good mothers, and good Christians. It was the way to control the population, women were being educated in their new roles. But this was not the truth of all women, the propaganda that was created was far from the reality of the whole society, so from the '60s onwards, clandestinely, campaigns against the dictatorship began to appear.

During this period of the 1960s and early 1970s, many artists understood how important design was in society and began to emphasize the cultural component, placing it above the productive aspect of design. Although there were not yet too many of them, some graphic designers believed that design had a cultural dimension and could act as a factor in the transformation of social reality and serve as an element of opposition to Franco's regime. Something that, in the long run, has had significant consequences in the development of Spanish design.

Therefore, there were several professionals among them Enric Satué, Alberto Corazón, and Ferran Cartes who understood that "a nexus between the viewer and his environment comes to create real habits of cultural relationship" (Cartes, 1971). For them, design could be a tool to manipulate

society, but also a means to achieve a more humane environment. After the death of the dictator, a moment of social, political, and creative effervescence occurred, which was the Democratic Transition, breaking with what had been considered “normal” until then and experimenting. Women went back to political and social life, they once again had a voice to express their ideas. But this moment was fleeting, graphic design was adapting to a more moderate, more conservative, and also, more professional direction. With the normalization of democracy and the disappearance of interest in issues of social activism, many designers left the most socially committed design in the hands of small political groups and, above all, of alternative and social movements. This led to a more corporate design within strictly political posters. Leaving these activist graphic movements the task of representing the diversity of people and ideas in the country. One of these movements that deserve special attention is the one generated by feminism and its struggle for the representation of women. This activism has been one of the most significant social movements in Spain. Taking posters as a demonstration we can see that there is a legacy of feminist activism that must be taken into account, as it has played a crucial part in society and in the history of graphic design.

Following with the initial question and having reviewed all the information obtained for the project, we can develop several basic forms of cataloging, how women are represented in political posters: It's important to distinguish between two sorts of adult female figure usage. On the one hand, what serves as a symbolic depiction of a legal, political, or geographical institution. On the other hand, because she is inserted as the protagonist of the social environment of her time and the qualities of her gender are an intrinsic factor in the development of specific activities and social roles, this reveals a portrayal of the actual woman, defined in this way.

We may also distinguish between two types of representation: a conventional image, with distinctive feminine characteristics and centered in household spaces. And a modern style, centered around social issues and a more combative approach.

It is also worth mentioning the conservation and divulgation work that is part of this dissertation, with the proposal to make an exhibition showing the elements of the project. During the time of the dictatorship, all the information related to the Republic or about the war was manipulated and that legacy trickled into Spanish culture, this includes the idea and image of women and how they are portrayed in the design. So creating a collection where you can observe without any kind of censorship, trying to be as rigorous as possible, as has been the evolution of women in our history is so important. It is important to remember where we come from and compare it to how we are now to understand where we have to go.

CHAPTER III - Practical State of the Art

As a result of the research, the practical part will consist of cataloging these posters and organizing them, defining their characteristics, and creating an exhibition to display them. This exhibition will display, in chronological order, how women have been represented in political posters in Spain. With all the information gathered throughout the project, we will see how they were depicted in the Republic, throughout the Spanish Civil War, Franco's Dictatorship, the Transition, and finally in democracy. It will be a window into the history of Spain, a demonstration of how representations have adapted to each historical moment. And at the center of it all is the image of the woman as the protagonist that allows us to understand both her history and that of the country.

The exhibition will allow us to understand how socio-political design has changed over the years in Spain. And it will take place in La Casa Encendida, a cultural and social center located in the city of Madrid. A social center where everyone can go and learn something new. All the images will be accompanied by information about their history and context in design, using everything researched and learned during this project.

For the purely practical part of this project, a graphic identity for the exhibition has been developed. It starts with the concept of an illustration, which represents several ideas about the identity of women and the function of propaganda. On the one hand, it shows how in the different eras the images of women reflected on the posters were mirrors in which to see themselves reflected, and how this reflection changes now when seen with the perspective of time. It also represents the dichotomy of women, what they have gone through, and how they have had to adapt. The colors of this illustration set the palette for the rest of the project and may seem like a simple combination of the primary colors, but they are based on the two flags that Spain had during the periods covered by the exhibition. Another essential piece of this design is the mosaic created by putting all the exhibition's displays together, using the tones selected for the project to design a panel to show the public a small sample of what to expect inside the exhibit.

The graphic project itself contains branding, advertising, and merchandising using all of these previously mentioned elements. And the design of the space deals with the how of the exhibition design, the route that visitors will take, and all the information that will be available in the room. As well as an application that will serve as a guide to the room to get explanations about the pieces.



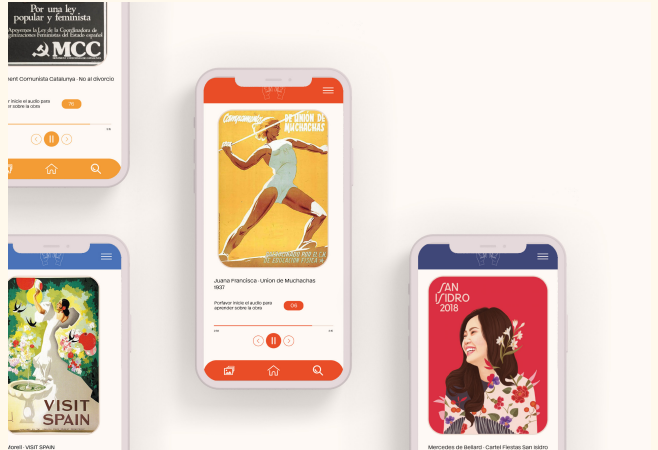
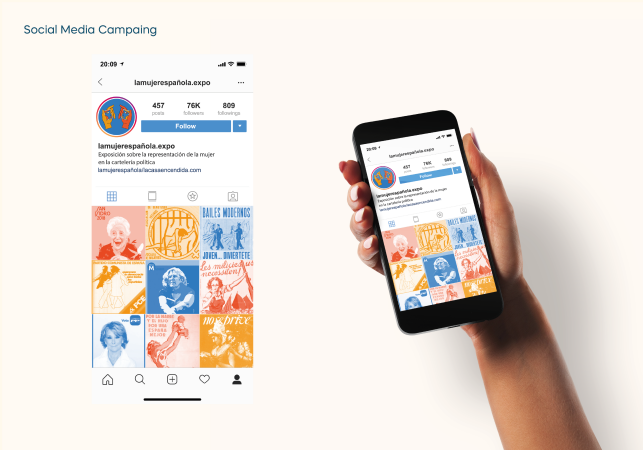
Gift Shop Pieces



Exhibit Brochure



Social Media Campaign



BIBLIOGRAPHIC REFERENCES

References

Alcalde, C., & Falcón, L. (1976). *La mujer en la guerra civil española* (p. 99). Grupo 16. Cartes, F. (1971). *Situación actual del diseño gráfico*. CAU (Construcción, Arquitectura Y Urbanismo), *Diseño gráfico I love you* (9), 42.

Ama sin control. Campaña 14 de febrero - Ayuntamiento de Madrid. (2021). <https://www.madrid.es/portales/munimadrid/es/Inicio/Igualdad-y-diversidad/Ama-sin-control/?vgnnextfmt=default&vgnextoid=bf5cfca25ad47710VgnVCM2000001f4a900aRCRD&vgnnextchannel=c426c05098535510VgnVCM1000008a4a900aRCRD>

Cartes, F. (1971). *Situación actual del diseño gráfico*. CAU (Construcción, Arquitectura Y Urbanismo), *Diseño gráfico I love you* (9), 42.

Ceberio Belaza, M. (2007). *27 mujeres y 570 hombres*. *El País*. https://elpais.com/diario/2007/06/15/espana/1181858420_850215.html.

Córcoles, C. (2019). *Aquella innovadora cartelería electoral de los comicios locales del 79*. *Diario Sur*. <https://www.diariosur.es/sur-historia/innovadora-carteleria-electoral-20190408121502-nt.html>.

Edwards, V. (1938). *Group Leader's Guide to Propaganda Analysis* (p. 40). Institute for propaganda analysis, Incorporated.

Ellul, J., Kellen, K., & Lerner, J. (1965). *Propaganda* (p. xi - xii). Vintage Books, a division of Random House.

Ferrer Pansina, M. (2018). *La representación de la mujer en los carteles propagandísticos de la Guerra Civil española*. Universidad de Valladolid. Facultad de Ciencias Sociales, Jurídicas y de la Comunicación.

Francés Díez, M. (2013). *Reina por un día: la construcción de género durante el Franquismo*. *Cuestiones De Género: De La Igualdad Y La Diferencia (Revista Del Seminario Interdisciplinar De Estudios De Las Mujeres De La Universidad De León)*, (8), 223-240.

Gallardo, V. (2018). *El San Isidro feminista que enamora a Madrid*. *El Mundo* <https://www.elmundo.es/nosotras/2018/05/09/5af19f71e2704e9c158b4577.html>

Guardo, H., Martínez, M., Rodríguez, A., & Sanz, L. (2012). *El Papel de la Mujer en la Guerra Civil Española [PDF]* (pp. 7, 8). <https://arqueopatas.files.wordpress.com/2012/06/el-papel-de-la-mujer-en-la-guerra-civil-espac3b1ola1.pdf>.

Guasch, A. (2019). *Bipartidismo: un sistema en horas bajas*. *La Vanguardia*. <https://www.lavanguardia.com/vida/junior-report/20190423/461818508054/bipartidismo-elecciones-generales-espana.html>.

Herrero Riquelme, R. (2011). *Madrid en los carteles de turismo 1900-1977* (Doctoral

Thesis). Universidad Rey Juan Carlos de Madrid.

Manuela Carmena | Diseño Carteles Electorales. DiseñoCarteles.com. (2021). <https://xn--diseocarteles-lkb.com/manuela-carmena-grafica-politica-electoral/>.

Moradiellos, E. (2000). *La España de Franco (1939-1975)* (p. 163). Síntesis.

Moreno Seco, M. (2021). *Antecedentes. Mujeres de la Transición (1975-1983)*. Archivodemocracia.ua.es. (<https://archivodemocracia.ua.es/es/mujeres-transicion/antecedentes.html>.)

Nash, M., & Cifuentes, I. (2006). *Rojas* (p. 157). Penguin Random House Grupo Editorial.

Oliva Portolés, A. (2019). *¿Podemos hablar de una cuarta ola en el movimiento feminista?*. *Homonosapiens, Monográfico 8M*. <https://www.homonosapiens.es/podemos-hablar-de-una-cuarta-ola-en-el-movimiento-feminista-monografico-8m/>.

Payne, S. (2005). *EL FRANQUISMO segunda parte*. Madrid: Arlanza Ediciones.

Pizarroso Quintero, A. (1999). *La historia de la propaganda: una aproximación metodológica*. *Historia Y Comunicación Social*, 4 (145), 147. <https://revistas.ucm.es/index.php/HICS/article/view/HICS9999110145A>.

Quílez India, M. (2018). *Juana Francisca Rubio - Diseñadoras Gráficas*. <https://www.disenadorasgraficas.com/archivo/juana-francisca-rubio/>

Ramírez-Rico, E., Fernández-Quevedo Rubio, C., & Fernández García, E. (2018). *Las publicaciones sobre la organización del Frente de Juventudes (1940-1961). Adiestramiento de las mujeres en las actividades en la naturaleza*. *Historia Y Comunicación Social*, 23(1), 257-272. <https://doi.org/https://doi.org/10.5209/HICS.59844>

Sedeño Valdellós, A. (2006). *El cartel publicitario como instrumento en el estudio de género: la representación del papel femenino en la segunda república, la guerra civil y la inmediata posguerra*. [PDF]. *República y republicanismo en la comunicación. VIII Congreso de la Asociación de Historiadores de la Comunicación*.

Other Sources

Carteles de Madrid – Repositorio de cartelería editada por el Ayuntamiento de Madrid. (2018). <https://diario.madrid.es/carteles/>

Historiatotal. (2012). *Carteles republicanos de la Guerra Civil española. 1936-1939*. http://historiaarteygeo.blogspot.com/2012/10/carteles-republicanos-de-la-guerra_24.html.

L. RUIZ, L. (2018). *Mujeres Libres, las anarquistas que pusieron en práctica la igualdad real en tiempos de guerra*. *Publico.es*. <https://www.publico.es/sociedad/feminismo-mujeres-libres-anarquistas-pusieron-practica-igualdad-real-tiempos-guerra.html>.

La mujer en la Guerra Civil, protagonista en el Reina Sofía - Revista de Arte - Logopress. *Revista de Arte - Logopress*. (2020). <https://www.revistadearte.com/2020/03/08/la-mujer-en-la>

guerra-civil-protagonista-en-el-reina-sofia/

Muñoz Lima, R. (2019). *Guerra Civil Española: ¿una guerra de mujeres?*. DW.COM. <https://p.dw.com/p/3G3M9>.

Política, e. (2017). *Carteles de la Guerra Civil*. ElDiario.es. https://www.eldiario.es/politica/Cartel_0_665984167.html.

Rubio, O., & Tejada, I. (2012). *100 años en femenino. Una historia de las mujeres en España*. Acción Cultural Española (AC/E).

Wolf, N. (2002). *The Beauty Myth: How Images of Beauty Are Used Against Women*. Harper Perennia.

