

# PROJECT ÚTER

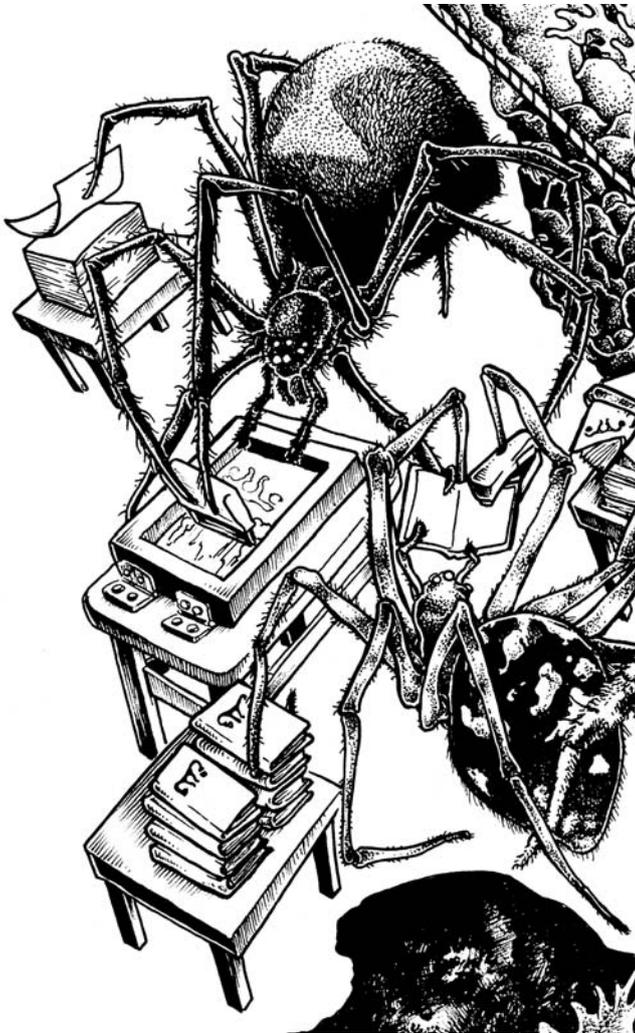
## Attention, Spiders!

Just as we needed many voices to make this mural possible, now we need many more to bring it to life. If you are part of a collective, social centre, school, group, festival, art centre or if you are just keen on us paying you a visit, please contact us on:

[info@projecteuter.org](mailto:info@projecteuter.org)

We are based in Mallorca, Spain; and we love moving around. Do not hesitate to contact us even if you are far away, we will do what we can to come over.

You can help out in many different ways: publicizing the project, organizing a presentation/workshop/gathering or whatever you come up with or giving us feedback. Any contribution is welcome.



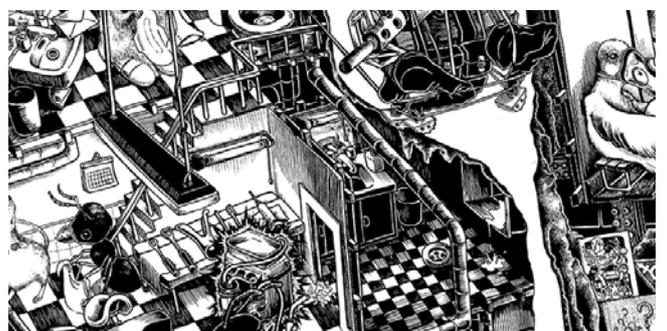
And, just in case you didn't know, we are absolutely reeked out with screen printing and printing techniques. We love collaborating with printshops all over to exchange tricks and print pieces of the poster.

• We highlighted various references, movements and collectives that are inspiring for the project. If you're curious, you'll find more information on the web.

[www.projecteuter.org](http://www.projecteuter.org)



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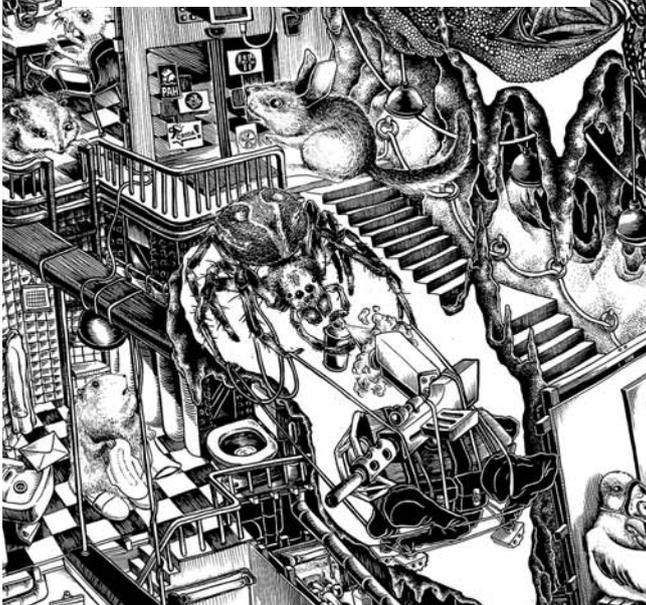


## Project Uter

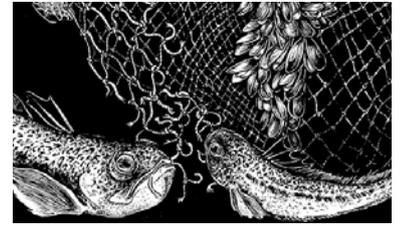
Considering the intense mobilizations that have taken place in Spain in recent years, a “debate” about abortion seemed necessary and liberating to us. We considered addressing the issue using a graphic narrative, leaving aside the pitfalls of written language, so that the work could turn into a useful communication tool that would allow us to work on a very historic and universal topic that is still taboo around the world.

Our aim is to create images that communicate. Listening first, we began to collect people’s stories in order to engage in dialogue with them and generate conversations. Some stories turned into anecdotes that appear translated into metaphors in the final drawing. Others helped to frame the issue, to gain perspective, to problematize it. Just like the Beehive Design Collective does, we reinvigorate traditions of oral history and story-telling images that encourage slow, methodical consideration. Also, we use animals to represent people’s stories. If you look carefully, you’ll see how most of the names of animals that appear in the poster are used to insult women, especially in the Spanish language. They suddenly became the heroines of this story, so we can re-appropriate those words in an empowering way

We want to share these images and the process that made them by organizing presentations in which we tell the stories behind this graphic. This zine is a written version so folks can take it home with them and explore the images more thoroughly. We are always open to feedback and new ideas. Welcome!



At the rocks, many clown fish pop out of their anemone hosts with whom they have a symbiotic relationship. They are hermaphrodites and have a special and unique mating system.



Within this ocean, people’s desire of life is a wonderful force, irrepressible and overflowing, that can surpass even the most invisible attempts to design, standardize and discipline bodies.



## Glossary & Appendices:

### THESE ARE SOME OF THE PLANTS WITH ABORTIVE PROPERTIES THAT CAN BE FOUND IN THE POSTER

*Juniperus communis*  
*Daucus carota L. subsp. commutatus*  
*Ruta chalepensis L. subsp. chalepensis*  
*Angelica sinensis*  
*Gossypium herbaceum*  
*Artemisia arborescens L.*  
*Tanacetum vulgare L.*  
*Petroselinum crispum (Mill.) Fuss*  
*(poleo menta) Mentha pulegium*  
*Tanacetum balsamita*

### THE “GALLARDONAZO” AND SEXUAL HEALTH LEGISLATION IN THE SPANISH STATE

For a long period, the practice of induced abortion in Spain was not regulated or directly penalized according to the penal code. Until the “Gallardonazo,” only three times has it experienced decriminalization of some sort: for a short time during the Second Republic (until it got repealed during Franco’s dictatorship), the law based on assumptions of 1985, and the law based on time limits of 2010.

Here is a schematical view of the cases in which abortions could be done legally within the law of 1985, the one of 2010 and the “Gallardonazo” -the draft that was presented in 2014- and how it got finally implemented during 2015.

#### 1985: Restrictive assumptions regulation

- Accepted three different causes to perform interruption of pregnancy:
  - Rape.
  - Malformation of the fetus until week 22.
  - Serious risk for physical or mental health of the mother, can be claimed anytime.

#### 2010: Deadlines regulation

- Free abortion until week 14 without need of justification.
- Between week 14 and week 22, pregnancy can be interrupted under two assumptions: “Serious risk to the life or health of the pregnant” or “serious risk of fetal anomalies”
- Beyond week 22, only if “fetal anomalies incompatible with life and a medical report stating so” are detected or when an “extremely serious and unhealable disease is found to affect the fetus.”
- From 16 years old on, parental consent wouldn’t be needed.

#### 2014: Draft of the Organic Law of Protection of the Rights of the Conceived and the Pregnant Woman

- Decriminalized abortion in two cases: Danger for the health of woman until gestation week 22 until and rape until week 12
- I wanted to eliminate the event of Malformation. You could abort if “fetal anomalies incompatible with life” affected the woman psychologically
- Abortion was decriminalized for women and previous penalties were kept for doctors.
- Abortion was no longer a woman’s right.
- The law intended to compel minors between 16 and 18 to have parental consent before interrupting pregnancy.
- Abortion clinics were forbidden to advertise themselves.

#### 2015: change in an article of the law 2010

- The draft 2014 was turned down due to popular pressure and minister Gallardón left the political forefront. Out of this, the current government has just approved the change of one article:
  - From Now on, minors between 16 and 18 and people with modified legal ability must have the consent of their parents or legal representatives before interrupting pregnancy.

## Acknowledgements

Thanks to the Beehive Design Collective ([beehivecollective.org](http://beehivecollective.org)) for being the motor and mentor of this project.

Thanks to all who have collaborated telling us the stories that sustain the narrative, to you who have heard and reviewed carefully the representations during different phases of the process, to you who have given your opinion critically without biting your tongue, and to all of you who have collaborated with eagerness in many different ways to be part of such a big adventure.

Thanks also to the spaces and groups that have received and/or have facilitated the production and dissemination:

Ulls Sadolls, Transitant, Virulències, Ideari, Gutter fest, Crack!, Taller Ostile, CAC Ses Voltes, La Fanzinoteque de Poitiers, Monstre Fest, Schwarm, Leonrhod Haus, Jornadas Mutantes, Sobrassada de Peix, Anarchist Book Fair of Mallorca.

# Marine Layer

## LIFE

The joy of the sex scene throws us into the sea, where species live in symbiosis with the environment and form "family" in very different ways.



First, above, we see eggs at different stages of pregnancy right until the moment in which they can't yet be recognized as animal or human.

The central figures are the whale and the stingray. The first talks about desired motherhood, with a spectacular birth

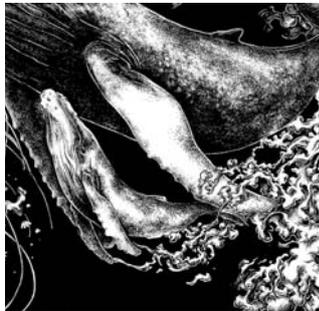
scene. Many women agree that motherhood is a beautiful moment in life that gifts enormous strength and great lessons. The whale is not alone- she is also accompanied by the presence of the mollusks that are embedded in her nose. The stingray is flying fast underwater with her friends, the hindrances, and shares with them a creative and desired non-maternity.



On the left, a flock of jellyfish tells us about shared motherhoods, a form of community with no blood ties.

Surprisingly, seahorses are the only example in nature in which gestation is carried in the male's body. In many other species, males are an absent figure in this phase of procreation.

In this universe so full of life, the sea lioness has a daughter that was born without a fin. The mother knew during her pregnancy and still decided to carry on. Her daughter, thanks to an ultra-modern prosthetic fin, is now capable of swimming faster than her mother.



The shark has an incredible ability: in captivity, she can even self-reproduce... It could be some sort of defense against the possibility of becoming extinct. For humans, IVF has allowed many people with complicated situations to experience maternity.



To the right, half tangled in the nets of the fish farm, the daughters of the turtle spend all their energy to avoid ending up completely trapped in the webs of precariousness. Wounded, but still playing strong, they joyfully go on into the ocean.

As throughout the rest of the mural, sorority networks are also represented underwater by weaver fish that tenaciously undo the nets of the fish farm.



# Impetus

You hold in your hands a graphic that was born out of a particular moment. It was 2014 and the Spanish government was pushing forward the draft for a new bill regarding voluntary interruption of pregnancy. People started calling it the "Gallardonazo": a sudden drastic reduction on the chances to get a safe and legal abortion in Spain, where there had been two laws of sexual and reproductive health, one put into place in 1985 and the other in 2010.

The laws that regulate the most basic life issues go hand in hand with the birth of the modern state: they couldn't exist without each other. Since its inception, laws have enabled the population control practices that the capitalist system needs to survive; as it is a system that exploits human labour. It designs, ultimately, how we live and how we are supposed to die and, what concerns us here, how we are supposed -or not- to reproduce.

Just like in fairytales, behind the laws of western countries there is a whole world of beliefs that feed from a historical mix. This mix includes mechanicist theories of the body, androcentrism, ethnocentrism, studies about behavior and conduct, christianize, faith in progress and control over the bodies in disciplined societies, amongst many others.

The so called "Gallardonazo" placed uteruses once again in the state's -punt de mira-. We assume there must have been several reasons, but the will to please the most radical sectors of spanish catholicism was more than obvious.

We were astounded and outraged, so the decision pushed us to look inside the Uterus, a common symbol and metaphor of the multiplicity and diversity of female bodies, and see what stories it could offer to understand the experience of abortion beyond paper, laws and regulations.

This drawing has been formed by conversations with different people of different generations and sensitivities who have had abortions along with medical personnel, feminists of all kinds and motivated academic folks.

The idea of sexual and reproductive health is multiple and kaleidoscopic because every body is unique. The option that may be sweet for some can be sorrow for others. We like to say that the only healthy alternative is to decide with freedom, autonomy and care towards one's self.

## 3 layers

To move through the picture we don't need to follow a single thread because it's reading is multiple and rhizomatic. However, one can distinguish three defined layers:



A **ground layer** where ancestors, the entities and ideas that have shaped the notions about sexual and reproductive health that cross our bodies today, coexist. We call it the genealogy.



An **underground layer** where there is a network of caves. A cross section reveals the shape of the uterus, the fallopian tubes on both sides, and cervix. Here, we situate specific stories, anecdotes that were told to us by the people who experienced them, dynamics of passed ages and vagaries of history that are related to abortion.



A **submarine layer** where species coexist, establishing emotional ties and building community links: desired maternities, shared ones, desired non-maternities, symbiosis between species ... All celebrating the immense gift of life, enjoying it and sharing it.

## Ground layer

### THE MIDDLE AGE WAS NOT A DARK PERIOD

The scene of the wolf situates us at the end of the Middle Ages, shortly before the start of the transition to capitalism. Let's picture feudal Europe: it was populated by a peasant or artisan majority, there was little flow of currency, and there was not a strong sexual division of labor: women and men worked together and dedicated equal effort to sustain everyday life. The general trend of rural feudal landlords and churchmen in Europe was to appear once or twice a year to collect tithes but, outside of that, they did not take part in the life of their servants.

In this context, the land provided basic needs while folks took care to maintain its health in turn. For women, many plants were allies in dealing with their sexual and reproductive health: relax menstrual pain, prevent pregnancy, interrupt an unwanted pregnancy, or heal after childbirth. In this scene the vipers, intertwine at the base of the rocky crag, cultivating knowledge about the natural world that allows them to prevent, to cure and to act. Abortifacient plants popular during this time and today grow splendidly around it.



The strong figure of the she-wolf in heat rises as an emblem of the graphic: her howl warns us that she is in reproductive age and time. Around her, we see the phases of the moon cycle as a symbol of the menstrual cycle's link with nature.



Working together, the mantises maintain communal crops. Free access to the land meant major advantages for everyone, especially for women: escape from control of the lords, access to basic economic autonomy and a social organization with much less hierarchy. Around the communal lands, a rich culture and practice of collective decision-making was created. For some, it has been the most radical exercise of direct democracy in history.



### THE COLONIZATION OF BODIES

A period of violent restructuring changed the rules of feudalism towards capitalism. The aristocracy and the new states devastated areas outside their control and start a new cycle of accumulation of wealth.

A mantis resolutely defends herself from the tentacles of cables and the excavator coming from the hetero-patriarchal-capitalist temple that wants to erase her from the face of the earth. It is the time of privatization of land and large movements of resistance against dispossession.



shame. Snails are hermaphrodites, and they choose their gender at the moment of mating. In this scene they are taking part in a sex-ed workshop in which they answer questions of interest about sex and love. It's a safe space of discovery and learning without taboos. Snails are approaching the issue as a game. Still, some who know this kind of space well claim that pleasure is still not talked about enough, as the big poster with a clitoris highlights.

Throughout the scene there are other metaphors that have to do with reproduction, contraception, cycles and sexually transmitted diseases.

The fruit bowl tells us about eroticism, a necessary intimate experience to know which kind of relationships satisfy each individual the most. Two snails try to put on a condom and another one examines a menstrual cup. They are surrounded by books where they can look up information and on the TV screen, the video "Baby Love Your Body" can be seen. The symbol in the background speaks about gender: today, transfeminist words and practices propose to build relationships and experience sexuality in ways that subvert gender.



The situation is relaxed and encourages individuals to enjoy it too, like the snail going down the slide into the puddle of pleasure where another snail is already playing. On the left side, two snails with scissors are preparing to have safe oral sex. Another snail that examines themselves represents the traditional contraceptive method, the Ogino, that takes into account menstruation timing, basal temperature and flux. Beside it, a vending machine offers a great variety of more recent methods.

The snail that moves using a transparent sphere symbolizes functional diversity. It's antennas are tied together because someone decided for them that castration was the best contraceptive method. The sticker on the side of the ball is a reference to "Yes, We Fuck!", a film that is being made right now to make desire and sexuality within mentally and physically challenged communities visible.



The dog scene, to the right, occurs under the masculine-feminine dichotomy represented by a marquee attached to the front of the shrine. It's a kind of chapel with a Christian cross where a marriage ceremony is taking place. There are two doors, one for each gender, symbol of sex segregation and ignorance between sexes. From each door emerge threatening swords that push the newly-weds into the unknown, as if in a pirate movie. They have not been able to discover their own sexuality yet, as the collars of shame keep them away from their own genitals and erogenous zones.

### SEX ON THE BEACH

This is the scene we dedicate to sex in all its prominence. It is represented as a relationship of total enjoyment and pleasure. The starfish are entering a symbiosis and respect each others consent, needs, desires, and limits at all times.

This scene will be experienced very differently if one arrives with joy, confidence and security rather than with taboos, fears and ignorance. Starfish assemble in many different ways, which reminds us that the world of sexuality is as infinite as each person's fantasies can be. We will be able to acknowledge and research it if we are clearly able to untie sexuality from reproduction.

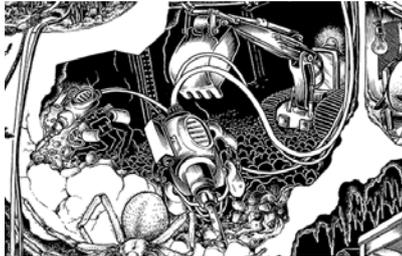




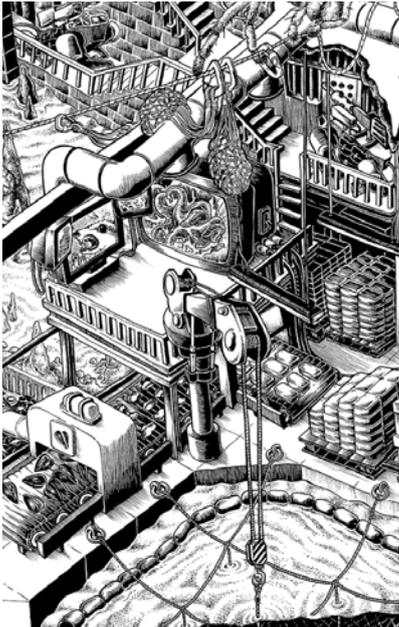
organization from Chile, attends a phone call and gives practical information on pharmacological abortion, anonymously and free of charge. Under the demonstration, we see Women on Waves' boat, a huge project that deals with personal cases from the sea, going to countries where abortion is strongly penalized and taking women onto their boat to get abortions in international waters.

**THE HETEROPATRIARCAL OFFENSIVE**

The temple is never satisfied with what it has. Destruction and greed define this system: it wants to force its way into the uterus to play a role inside it. It digs tunnels with its bulldozers and jack-hammers and presses it in order to penetrate it.



**CONTROL AND SURVEILLANCE BUNQUER (FISH FARM)**



At the bottom right part of the underground caves, we see the bunker facilities, connected to the temple through the lift and to the fish farm through pulleys. It is patrolled by drones and serves as dungeon, control and monitoring room as well as bottling plant. This complex is in charge of researching, executing and reproducing genealogy. The cctv system tells us about a society that knows it is being watched and learns to be its own police guard. The temple uses knowledge and control over the bodies in order to manipulate them to the market's needs and growth expectations, and to assure the existence of a silent majority. The broad

area of "normality" that modern capitalism assumes is the fish farm, the "precariousness-production factory." There, mussels have to reproduce to fit standard sizes, eat the exact amount of food required and fit inside the tin can that will host them so that the system will not discard them. The standardized mussels are forklifted up to the surface and their force will be used as the foundations and building blocks of the capitalist temple.



**SEXUAL DISCOVERY**

At the center of the uterus, under the waiting room, we find the scene of the discovery of sexuality. We can distinguish the snail scene, where everyone is having fun, from the dog scene, where they are all wearing the collars of



Privatization and "enclosure" rearranges people from the countryside into cities and relegates women to the home and reproductive functions: the fruits of their wombs will serve as manpower for the new cycle of accumulation. Those that did not conform to this new role would earn the nickname "witch" and were persecuted, burned and used to spread fear. The snake chained to the gallows with the symbol of justice behind it and two drone-watchers setting her on fire tells us about one of the greatest genocides ever perpetrated in Europe.

And while Europe was clumsily surviving through industrial work, the machinery of colonization of the New World is set in motion, and with it, the evil triangle of human trafficking. Colonial attitudes have been perpetuated ever since, and even today, still structure the planet: the plundering of resources, free trade and relocation, the tyranny of the globalization ...

The index finger of the statue of Christopher Columbus is pointing at the slit open body of Anarcha. On the column holding the statue of Columbus are two medallions that refer to the history of colonization of bodies according to androcentric and ethnocentric patterns. The Vitruvian Man, icon of the Renaissance, tells us about the search for the proportions of the human body based on the male body. Later scientific discourses like phrenology, physiognomy and craniometry were used to justify racism and the abuses of slavery.



Anarcha was treated as a slave on a plantation and has gone down in history for her physical resistance. For her, withstanding the conditions of forced labor was only the beginning — she also survived more than thirty operations without anesthesia, performed by JM Sims, doctor of the plantation, while seeking a solution to vaginal fistulas. For five years, Sims was given a free hand to experiment on enslaved bodies before daring to come to Europe triumphant and operate on white women. This man has gone down in history as the inventor of the speculum and the father of modern gynecology and obstetrics, while Anarcha, Lucy, Betsey and other enslaved women were hitherto unknown to us.



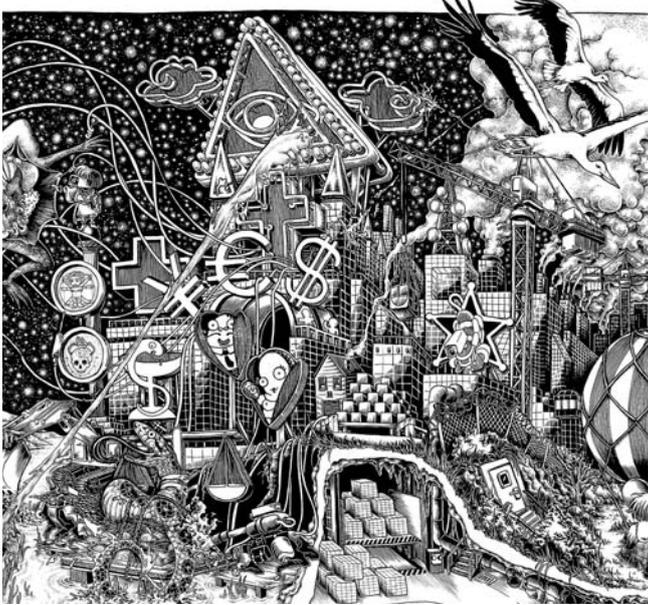
Medical science in the West has offered itself as positive and infallible while hiding painful, classist and racist stories such as the one of Anarcha. If we take a close look, we'll see that science has been accumulating much knowledge which serves power, not the people: how many hours can bodies work without rest? how many can they be tortured for? how can they be medicalized, controlled, and have scheduled births while the physicians' comfort is prioritized over patients' needs?

Today, postmodern Western hypocrisy promises overcoming modern biases but still intervenes on lifeforms to make them grow in number and multiply their capabilities. This is called biopolitics, a way of managing communities as if they were a single living organism..

**THE (HETERO-PATRIARCAL-CAPITALIST) TEMPLE**

The capitalist building complex in all its magnitude calls attention with its many neon symbols. The main part of the temple is the glass skyscraper city in permanent expansion. The cranes place new pieces that endlessly arrive through forklifts and are introduced in the city through its belly. Towards the back, on the outskirts, industrial buildings belch smoke and form an unbreatheable trail. Its activity keeps the electrical system of the whole scene turned on through a dense network of cables. Vertical and ultramodern, the capitalist city is not open but protected from the outside by a barbed wire fence.

The urban complex has a pyramidal shape. At the top is the eye of God as father of hierarchy and submission. The church, understood as a large family, has been in charge of maintaining a culture based on control, fear, lies and heteropatriarchy.



Under its' protection, other symbols thrived:

The yen, the euro and the dollar. The agreement about the value of money is grotesque as it makes people think that it can really be used for anything. The fantasy of the power of money is so big today that almost everything is interpreted in economic terms.

The power of modern man-made medicine is represented with a Greek cross. The pharmaceutical industry is represented by the Higia Cup, where the snake is the power and the Goblet is the remedy. Health and disease worldwide depend on profit-motivated priorities of pharmaceutical corporations.

The nuclear family as an institution. In the capitalist world, family is the goal, the dream, the reward for penalties of wage labor. It's the way to live orderly, imposed in terms of gender and hiding reproductive work and care. In the drawing, mussels greet us with some sort of bought happiness. Behind them, their single-family house promises the happily-ever-after fairytale ending.. But it's planned by an architecture that thinks in a mass-produced way and its chimney smoke just ends up joining the thick cloud steaming off industrial manufacturing.

In the background are the entities that oil the gears for the structure to work. The sheriff star as a senior official and the drone under its' command symbolize control, surveillance and punishment. The drones are all around the graphic where there is a direct intervention of force and order. Above, we see a broadcasting antenna: the media enthusiastically engaging with the church to serve as a loudspeaker of its message, reproducing its image day after day...

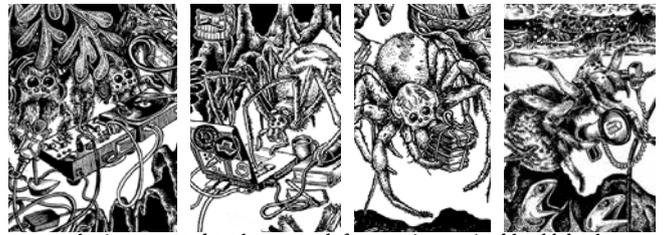
The storks, which have been used by humanity to explain the origin of their offspring without having to talk about sex, fly away and defecate on this deception.

## Underground Layer

### THE WAIT

The waiting room is anchored to the walls of the uterus, in the center of the picture, and from it depart many narrative threads. The previous situations that can lead a woman to access a voluntary interruption of pregnancy are very diverse and all marked by difficult choices.

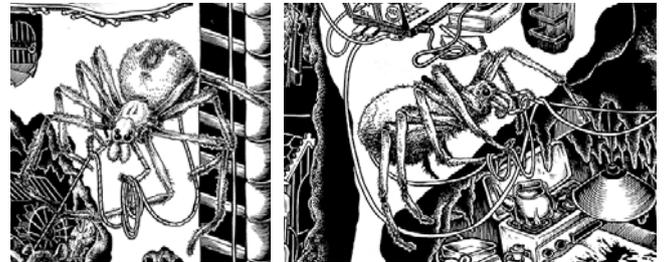
The duck and her egg have health problems and pregnancy is too big of a risk to take. She decided to get an abortion. The robin, in the foreground, could not fit her recent pregnancy into her lifestyle already filled by work and personal projects. Having a baby would be a big break from what she's built so far. The bat, hanging upside down and secluded in herself, can represent someone who has experienced rape. In many countries, it's the only or one of few circumstances under which abortion is permitted. The chicken represents someone who chooses abortion not voluntarily but through external pressure: her partner, family, the youth shelter where she lives, or the fact of being considered non-suitable for motherhood due to disability. A certain sector of people who maintain an anti-abortion speech may be repre-



room, who is connected to the network from an improvised hacklab: she uses technology for purposes it was not designed for and spreads information like a virus. Another spider in the demonstration carries a megaphone and loudly gives away her message.



To the right of the demonstration, a single spider blocks the penetration of bulldozers into the uterus while helping the goat jump over the wall that gets in her way. As we will see in the complicity scene, spiders appear as carriers of the wisdom of the vipers and transfer their ancient information. A spider whispers into a vixen's ear, telling her secrets that connect with the witches' knowledge and will help her feel secure with the way she chose to get an abortion.



Two spiders weave an overpass so the caterpillars can enter the maze with clearer insight. At the same time, one of them connects wire for internet to reach the computer in the bedroom where an illegal pharmacological abortion just took place.

### THE COMPLICITY

Between land and underground level there is a symbolic triad: snake passes the baton to the spider and the lizardess. Establishing a communication bridge between the current sorores - the ones who struggle against the Gallardonazo, the historical, the invisible- with the once called witches. The snake whispers a secret into their ears, shares her ancient wisdom with them to help them coordinate to effectively pull down the heteropatriarchal capitalist temple together.



### THE RESISTANCE

The lizards visibilize concrete struggles and crucial moments of being together, beyond the daily task that spiders hold.

The ones in the demonstration symbolize the "Eleven of Basauri". Eleven arrests in 1976 revolutionized the country: nine of them for getting abortions and two for giving them. The responding mobilization of women was so big that, for the first time, this issue surpassed the private sphere, appeared in the press and won legal and institutional presence in the world.

This scene is full of symbols. We see the feminist triangle formed with hands, ovaries with broken handcuffs and a coat hanger.

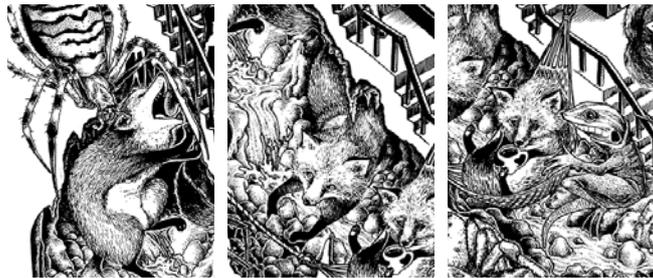
"Ruda FM" is present through the sound system, to which it's connected. There is also a reference to different visibility actions where menstrual cup blood is used to paint graffiti on walls. An alliance between spiders, lizards and ants takes place in this common front. A lizard of "Línea Aborto", an



**PERSONAL SCENARIO**

In a framework of legalization, abortions are almost exclusively handled in hospitals or secluded in private, whether they are induced or spontaneous. The vixen takes responsibility for her miscarriage, carefully following deadlines, hygiene recommendations and ultrasound tests, but with more freedom of movement.

She aborts alone on the beach, burying the fetus in a ritual and relaxing with someone she trusts. She avoids becoming a patient of the medical system but uses the available drugs and technology to have a safe abortion in her own way.



**THE COVE OF RECOVERY**

Frogs rest and recover each in their own way on the edge of the water. Networks of care are essential in the post-abortion period, of which medical institutions ought to take note.



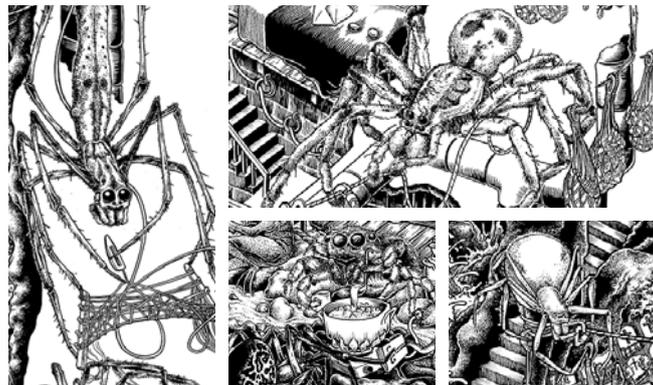
**NETWORKS OF SORORITY AND RESISTANCE**

The network spiders form is like a layer that covers the strata: they are all present and involved in the graphic. Networks of care, transmission of information and pressure to decriminalize have always played a key role in making visible the need to talk about abortion, bring it out of the shadows, legislate it and point out the importance of care.

The spiders are involved in various activities:

At bottom right we see spiders weaving hammocks and arranging them around the bay to serve as a recovery spot. Below left, two spiders are preparing herbal tea for the frogs who just had abortions.

There are several spiders propagating and circulating information. At the top left under the abortive plants, Ruda FM appears as an example of many free radios that have been bold at times when abortion was silenced. We also see a group of spiders printing and publishing zines, a very direct way of getting information around. There's a spider on the right side of the waiting



sented by the dove. She does not defend legal abortion but suddenly needs to get herself one. The couple of penguins symbolize one of the most common cases according to doctors: already a family with other children, they and can not afford another pregnancy for various reasons. The puss represents those who get an abortion whose reasons are unknown to us. It reminds us that every case is unique, personal and does not necessarily have to meet any specific reason.

**THE HOSPITAL- THE LEFT FALLOPIAN TUBE**

The left door of the waiting room leads to the hospital, in which we see the abortion received within a framework of legality, in which many risks are reduced.

The environment is clean, sterile and well lit: the conditions are physically safe, but the philosophy over bodies and the genealogy that keeps the capitalist temple marching are introduced through the electrical system.

A dormouse is about to enter the office. At the door a bunch of posters, pamphlets and writings memorialize the demonstrations that took place during the turbulent period in which the sex health law was being discussed. In the first room, an ant is tending to a mouse. It's the first medical consultation,



where the user is informed about induced abortion of a human pregnancy. The issue of responsibility often appears: Cases of women that seem to "incriminate" themselves or judgmental medical staff that seem to be performing an interrogation. The ants, animals that act in a coordinated manner, represent medical staff and the lizard, who is collecting blood samples, is part of the resistance movement that is probably bringing her vision from within the walls of the hospital. Along this route we find calendars that remind us that such a process is a race against time and that time itself is a crucial factor.

The road splits in two. The hare is about to descend the stairs to a pharmacological abortion and the hamster is doubting if she should take the ladder to the room prepared for surgery. The protocol that is followed in both cases asks the user to confirm their decision several times in order to get an abortion.

We are in the rabbit's house. Abortion with misoprostol is more autonomous in a way because each individual manages the process themselves, which is usually less aggressive to the body. If the drug is provided by the health system, it will likely be safe enough as the final scan will confirm that the process has ended well.

The hamster has been scheduled for surgical abortion with a sanitary pad, clean underwear and a pair of slippers. Alone and bewildered, she prepares for intervention and signs consent documents.

In the operating room, we normally find nurses, surgery and sonography scan personnel involved. Two methods are usually practiced: Curettage and aspiration. The utensils we see are the curets, the speculum, the ultrasound scanner and the vacuum machine. The syringe is anesthesia, which is usually replaced by painkillers in private clinics. The back room is where the doctor checks that the embryo has been removed completely.

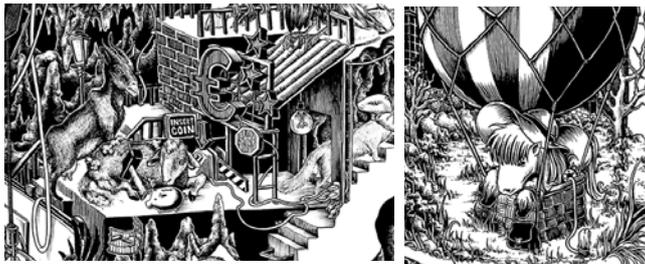
A painkiller and time to rest may be offered after surgery. The sand clock recalls that the process is still timed; it will be at home where the lab-rat will have to rest and recover.

With an ultrasound scan, the system guarantees a minimum of security through an exit interview. In this scene, the guinea pig recalls the shrilling unpleasant sound of the vacuum machine. Many witnesses agree that it is one of the unpleasant memories that most often returns. Users of surgical, pharmacological and spontaneous abortion go through this interview.

A cow descends the staircase that connects pharmacological abortion with the ultrasound scan room. Tired of being pregnant without consent for her milk and calves, she's decided to get an abortion. Freed, she is on her way to get the scan done. In many hospitals, the last phase of providing abortions is a session of advice about contraceptives. It is said to be an important part of the process in order to reduce risks and save resources although many consider it to be a sobering intrusion.

**THE LABYRINTH. THE RIGHT FALLOPIAN TUBE**

To the right of the waiting room a door leads to abortive practices that we know can occur within a context where abortion is penalized. In Spain, similar situations have been experienced, particularly before the first law came in 1985, but also after that.



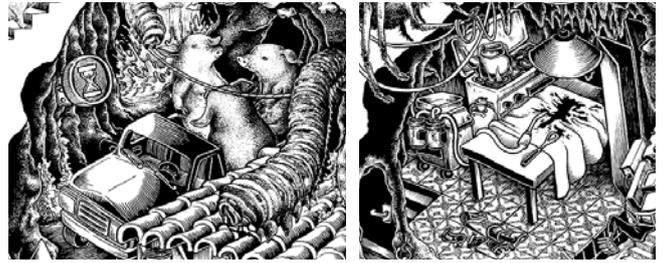
The first branch we find has to do with privilege and status. The marten, with her silk bow, can cross the toll easily due to her high economic status. This path leads, passing behind the waterfall, to a lift that goes up to the outskirts of the capitalist temple where a pony in a hot air balloon is on her way to get an abortion abroad. To follow the same path, a sheep had to sell her wool and gather all her savings. Another possibility is to follow the tunnel that leads to the hospitals through a hidden air vent. There she will be attended to by professionals who risk their jobs for profit.



The other path that will be followed by the goat represents women with some tools and capabilities but with a low economic status. It is steep and full of difficulties. The first thing the goat finds is a high wall with a little rope provided by a spider to help her cross it. The sorority network manages to provide help throughout this difficult moment. If she manages to climb the high wall, she will be able to reach a small village in the outskirts of the city, where a phone call facilitated by a feminist association will be her contact to get an illegal abortion. Nevertheless, she will have to walk past the nosy parrots and turkey and their gossip- a symbol of the social taboo that occurs in penalized contexts, where secrecy is the key to avoid getting into trouble.



After crossing the bridge, what happens next is uncertain. The mouse is about to jump into a foggy abyss. This scene represents uncertainty and anxiety that one may feel when put into the care of unknown hands. The mouse will land in the truck of the three pigs, which refers to the clandestine transport networks that carried women to get abortions abroad. Clandestine abortions used to be performed in improvised surgery rooms like the one we see below. They may have professional tools, but sanitation is usually poor and the risks are quite high. In addition, such context is most likely to conceal fraud and offer no protection against poorly performed abortions.



In a context of criminalization, other ways to hide pregnancy or to abort illegally have developed.

Due to high repression, a so called "wing of the hidden" existed in some hospitals and convents, where some women from specific families could go unnoticed for unwanted pregnancy and give the child to the nuns.



To the right we see a midwife's house, where abortions were practiced selflessly using traditional methods like herbs or a hanger. It was a practice that was usually transmitted from mother to daughters and was considerably embedded in the social fabric. Therefore, in many cases, midwives themselves did not know the extent of penalty. One of them, a weasel, is arrested by police drones and taken to the dungeon at the bottom of the maze, which also serves to lock up women who are caught getting an illegal abortion.



Under the midwife is a room where something has happened. It is a clandestine self-induced abortion using drugs. It is the method of pharmacological abortion using misoprostol but has been practiced in a context in which the purchase of drugs over the Internet is the only possibility, without the option of any medical supervision.

The caterpillars cross over scenes of the tube reminding us that the situation is not the same for everyone. They have found a flyover through the sorority network that allows them to have a clearer picture of the available options and gives them a broader choice on how to interrupt their pregnancy.



One of the caterpillars is driven away through the water current. She will end like the turtle, in the open ocean but tangled up in the net of the factory of precariousness with an unwanted motherhood. In a context where abortion is penalized, without tools or accompanying medical resources, women's lives are at stake. Taboos and repression also make it difficult to make responsible, free and independent decisions over one's own body.

An ambulance speeds up to get to the hospital on time. It reminds us that many deaths and consequences such as septic abortions or sterility could be prevented through decriminalization and with availability to resources.

