



"Women won't be able to be equal outside the home until men are raising children, and cooking and housekeeping as much as women are inside the home".
Gloria Steinem

"Housework is much more than house cleaning. It is servicing the wage earners physically, emotionally, sexually, getting them ready for work day after day. It is taking care of our children – the future workers – assisting them from birth through their school years, ensuring that they too perform in the ways expected of them under capitalism. This means that behind every factory, behind every school, behind every office or mine there is hidden work of million of women who have consumed their life, their labor, producing the labor power that works in those factories, schools, offices or mines".

Silvia Federizzi (2012). *Revolution at Point Zero: Housework, Reproduction and Feminist Struggle*. Oakland: PM Press, p. 31.

"When women in the home spend all their time attending to the needs of others, home is a workplace for her, not a site of relaxation, comfort, and pleasure. Work outside the home has been most liberating for women who are single (many of whom live alone; they may or may not be heterosexual). Most women have not even been able to find satisfying work, and their participation in the workforce has diminished the quality of their life at home".

Bell Hooks (2000). *Feminism is for Everybody*. Cambridge: South End Press, p.50.

“The enervating domestic obligations of women in general provide flagrant evidence of the power of sexism. Because of the added intrusion of racism, vast numbers of Black women have had to do their own housekeeping and other women’s home chores as well”.

Angela Davis (1983). *Women, Race and Class*. New York: Vintage, p. 238.

“Expectations on the performance of race and gender are simultaneously high and low, depending on who is looking or asking. I prefer to keep all the options in the air, to try and better understand the conundrum that inequality creates not just in culture, but internally”.

Kara Walker

“The lair is a protected place you can enter to take refuge. And it has a back door through which you can escape. Otherwise it’s not a lair. A lair is not a trap”.

Louise Bourgeois

“The categorical differences of identity between terms such as artist and woman thus were historically produced within social formation of the bourgeois order. The bourgeois revolution was in many ways a historic defeat for women and it created the special configuration of power domination with which we as women now have to content. It is the history of its consolidation, i.e. of bourgeois social relations and of their dominant ideological forms, that we need to analyse and subvert. Hence the relationship of Marxism and feminist art history is not a “marriage” (Hartman), not a cobbling together. It must be the fruitful raiding of Marxism for its explanatory instruments, for its analysis of the operations of bourgeois society and of bourgeois ideologies in order to be able to identify the specific configurations of bourgeois femininity and the forms of bourgeois mystification which mask the reality of social and sexual antagonisms and, denying us vision and voice, deprive us of power”.

Griselda Pollock (2008). *Vision and difference. Feminism, femininity and the histories of art*. London and New York: Routledge, p. 68-69.

“Escribir y criar sucede en un mismo espacio, la casa, y quizá por eso todas las escritoras madres buscan aún con más ahínco “la habitación propia” de Virginia Woolf. Y si es con cerrojo, mejor”.

Aloma Rodríguez

“Then my children were born, and at first, when they were very small, I couldn’t understand how anyone with children could manage to write. I didn’t understand how I could ever detach myself from them to pursue some character in a story. I took to scorning my craft. Now and then I felt a desperate nostalgia for it, I felt exiled, but I forced myself to scorn it and belittle it in order to concentrate solely on my children. I thought this was what I had to do. I was preoccupied with cream of wheat and cream of barley and whether to take the children for a walk: was it sunny or not sunny, windy or not windy? The children seemed too important for me to risk losing myself in stupid stories, stupid embalmed characters. And yet I had a fierce nostalgia, and sometimes at night I could have wept, remembering how precious my craft had once been. I thought I would recover it some day or other, but I didn’t know when; I thought I had to wait until my children had grown up and left home. What I left for my children, at that point, was an emotion I hadn’t yet learned to control. But after a while I did learn, little by little. It didn’t even take all that much time. I was still making tomato sauce and cereal, but meanwhile I was thinking about what I would write”.

Natalia Ginzburg (2002). *A place to live and other selected essays of Natalia Ginzburg*. New York: Seven Stories Press, p. 50.

“La retórica de la posguerra se aplicaba a desprestigiar los conatos de feminismo que tomaron auge en los años de la República y volvía a poner el acento en el heroísmo abnegado de madres y esposas, en la importancia de su silenciosa y oscura labor como pilares del hogar cristiano. Todas las arengas que monitores y camaradas nos lanzaban en aquellos locales inhóspitos, mezcla de hangar y de cine de pueblo, donde cumplí a regañadientes el Servicio Social, cosiendo dobladillos, haciendo gimnasia y jugando al baloncesto, se encaminaban, en definitiva, al mismo objetivo: a que aceptásemos con alegría y orgullo, con una constancia a prueba de desalientos, mediante una conducta sobria que ni la más mínima sombra de maledicencia fuera capaz de enturbiar, nuestra condición de mujeres fuertes, complemento y espejo del varón. Las dos virtudes más importantes eran la laboriosidad y la alegría, y ambas iban indisolublemente mezcladas en aquellos consejos prácticos, que tenían mucho de infalible receta casera. De la misma manera que un bizcocho no podía dejar de esponjar en el horno, si se batían los huevos con la harina y el azúcar en la proporción recomendada, tampoco podía caber duda sobre el fraguado idóneo de aquellos dos elementos —alegría y actividad—, inexcusables para modelar la mujer de una pieza, la esposa española”.

Carmen Martín Gaite (2018). *El cuarto de atrás*. Madrid: Cátedra, p.44-45.