



The photographic series *"Itinerary of a woman along the border"* is a series of Storytelling that seeks to represent through the self-portrait the life of women on the border of Mexico with the United States, more specifically, the life in Ciudad Juárez.

Ciudad Juárez is a city marred by violence. The project is a photographic series that seeks to explore the ties between collective memory and the representation of women's identity throughout the history of Ciudad Juárez to make visible how the social imaginary is built around the female body on this border.

As a woman who was born and raised in a city that has been marked (sadly) by the culture of feminicide, my motivation is deeply linked to the experience that was to grow up in this kind of context and try to make visible how social stereotypes have built the image on the female body.

As Susan Sontag says *"Reality has always been interpreted through the relationships offered by images [...] Those images are in fact capable of usurping reality because first of all a photograph is not just an image (in the sense that it is a painting), an interpretation of the real; it is also a vestige, a direct trace of the real"* (SONTAG, 2005).

I feel a responsibility because I was born in the year of 1993, just when the murders of women were first news all over the world, I undoubtedly, believe that the context make us who we are, the context builds us and I feel deeply connected with the "juareense" woman, because I am a woman from Juárez. It is a way of say from the most intimate and private, that all the women born in this border are the idea of the feminine that has been built throughout history. Does this have to be this way? The project aims to open a debate and reflection on the subject.

The story of the woman in these photographs is the story of a woman who met her partner while she dances and sing in one of the nightclubs of Av. Juárez, a street that begins on the Santa Fe international bridge, bridge that connects to United States directly. This avenue had its best moments in the late 1920s due to the dry law, the prohibition of alcohol in the United States. Many soldiers from the base of Fort Bliss came to have fun in Ciudad Juárez, some returned constantly. The series is set in 1970 when the decline of night business begins and US citizens stop coming to Mexico. The woman is waiting for her partner and to denote the context I add several elements:

- The Virgin of Guadalupe is in the center: exclusive Saint of the Mexican Catholic culture.
- Next to the bed is a candle with the photo of her partner, along with an American flag.

¿Why the lost causes? This open the door for a metaphor of the political situation of our border: The people of Ciudad Juárez are very close to the called American dream. We live it daily and we are always waiting for the promised but the unattainable. The woman is not in a vulnerable situation, she is waiting for the American dream but empowered by her femininity.

The different lighting scenarios show the different moods of the woman:

-On a stage she is facing the viewer, showing his situation.

-On another is mystical and mysterious, completely empowered in her role.

Finally, in the photograph where I show myself in the mirror seeks to demonstrate the idea of self-portrait while my face is right in the position where the camera is.

All the production design and the construction was also done by me, shooting, editing and post-production with a Canon Mark III camera.

THEME: Freetheme
