

# Bullying2018

Bordeaux - Palais de la Bourse

6<sup>th</sup> - 8<sup>th</sup> June 2018



11<sup>th</sup>  
International  
Conference

Workplace  
Bullying  
Harassment

**BETTER UNDERSTANDING  
OF WORKPLACE BULLYING AND HARASSMENT  
IN A CHANGING WORLD**

Information and registration : <https://bullying2018.sciencesconf.org/>

Programme financed by ANR - n°ANR-10-IDEX-03-02

# 11th International Conference on Workplace Bullying and Harassment Bullying2018

## Better Understanding of Workplace Bullying and Harassment in a Changing World

In light of extensive studies on workplace bullying and harassment, everyone agrees that they are unacceptable, having disastrous consequences on the target's health, and a negative impact on company performance. However, bullying persists even in countries which have specific laws against it. If companies are willing to acknowledge work stress, they are still reluctant to recognize bullying, they still view it as a subjective problem.

At the same time, the situation has become more complex. Bullying is an interpersonal issue, but it is affected by the organisational culture and the work climate. In a period of economic crisis, when some work organizations are primarily focused on financial performance, they can also indulge in bullying, claiming that it is necessary in the context. This lack of clarity regarding what constitutes unacceptable workplace behaviour is a fertile environment for "institutional bullying". Even if bullying is a risk among other sufferings in the workplace, the particular nature of bullying differentiates it from other psycho social risks. This leads us to re-examine the boundaries between bullying strictly speaking and tough management.

The aim of the 11th IAWBH congress is to further explore the complexity of the bullying phenomenon, to understand the transformation of workplace (new forms of work, new organizations, new environment), taking into account the increase of insecurity and violence in modern society.

We are delighted to invite you to join us for the 11th IAWBH conference in Bordeaux. A beautiful city at two hours from Paris with a new high-speed train. A city that contains more preserved historical buildings than any city in France aside from Paris and surrounded by the most famed wine region in the world. Bordeaux is on the rise, with a metropolitan population over one million, several respected universities injecting talented young graduates into the community and the recently opened wonderful "Cité du Vin" wine museum. If you wish, the additional activities suggested will allow you to discover this rich heritage.

*Marie-France Hirigoyen and Loïc Lerouge*  
Co-chair of Bullying2018 International Conference

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COMPTRESEC  
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Avec le soutien de la Fondation Anthony Manguené

Depuis les premières études sur le harcèlement, toutes les recherches ont pointé la gravité de cette violence et ses conséquences désastreuses tant sur la santé et l'identité des salariés ciblés que sur la bonne marche des organisations, cependant le harcèlement se perpétue même dans les pays qui ont des lois spécifiques. Si les dirigeants commencent à prendre des mesures pour lutter contre le stress au travail, ils ne savent pas bien repérer le harcèlement qu'ils jugent trop subjectif.

Mais la situation s'est complexifiée. Même si le harcèlement moral est une problématique interpersonnelle, elle dépend également à la culture organisationnelle et au climat de travail. Les nouveaux modes d'organisations du travail centrés sur la performance financière ainsi que les mutations de la société, ont fragilisé les salariés qui peuvent se sentir « harcelés ». Or nous rencontrons des cas où les méthodes de gestion elles-mêmes viennent à bafouer le respect qui est dû à chaque salarié et à dégrader leur santé, réalisant ainsi du harcèlement « managérial ». Cela nous amène à réinterroger les limites entre le harcèlement moral stricto sensu et un management harcelant. Même si le harcèlement est un risque parmi d'autres souffrances au travail, la nature particulière du harcèlement le différencie d'autres risques psychosociaux.

Le 11ème Congrès de l'International Association for Workplace Bullying and Harassment (IAWBH) se propose d'explorer la complexité du phénomène de harcèlement moral en prenant en compte la transformation du travail (nouvelles formes de travail, nouvelles organisations, nouvel environnement) et les mutations de la société moderne.

Soyez les bienvenus au 11ème Congrès de l'IAWBH à Bordeaux, ville incontournable à 2 heures de Paris avec le TGV. Déjà connu pour son art de vivre et sa gastronomie, Bordeaux est entouré par la région viticole la plus célèbre du monde et vient d'ouvrir un grand musée du vin, la « Cité du Vin ». Bordeaux est aussi connu pour son patrimoine architectural exceptionnel. C'est une métropole dynamique attirant près de 80 000 étudiants et des chercheurs de tous les pays. Si vous le souhaitez, les activités additionnelles proposées vous permettront de découvrir ce riche patrimoine.

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Desde los primeros estudios sobre el acoso, todas las investigaciones han destacado la gravedad de este tipo de conducta violenta y de sus desastrosas consecuencias tanto sobre la salud y la dignidad de los trabajadores que son víctimas de ella como en la buena marcha de las organizaciones. Sin embargo, las prácticas de acoso se perpetúan, también incluso en los países que adoptaron leyes específicas para combatirlos. Aunque los directivos de las empresas empiezan a tomar medidas para luchar contra el estrés laboral, todavía no saben abordar correctamente el acoso, que juzgan como demasiado subjetivo.

Pero la situación se ha vuelto más complicada. Aunque el acoso moral es una problemática interpersonal, también está relacionada con la cultura organizacional y el ambiente laboral. Tanto las nuevas formas de organización de trabajo centradas en el rendimiento económico como los cambios sociales han debilitado a los trabajadores y estos pueden llegar a sentirse “acosados”. Hay casos en los cuales los propios métodos de gestión faltan al respeto debido a cada trabajador y degradan su salud en lo que se llama acoso “gerencial”. Esto nos conduce a que nos preguntemos sobre la frontera entre el acoso moral en sentido estricto y un estilo de dirección “acosador”. Aunque el acoso es uno de los riesgos del maltrato laboral, su naturaleza especial lo distingue de los otros tipos de riesgo psicosocial.

El undécimo Congreso de la Asociación Internacional contra el Acoso y el Hostigamiento laboral (IAWBH) se propone explorar la complejidad del fenómeno de acoso moral, teniendo en cuenta las transformaciones del trabajo (nuevas formas de empleo y trabajo, nuevas organizaciones, nuevo entorno) y los cambios de la sociedad moderna.

Les doy la bienvenida al undécimo Congreso de la IAWBH en Burdeos, capital regional situada a dos horas de París con el Tren de Alta Velocidad (TGV) y es bien conocida por su estilo de vida y su gastronomía. Burdeos está rodeada por la región vitícola más famosa del mundo y acaba de inaugurar un gran museo del vino: la “Ciudad del Vino”. Es también conocida por su patrimonio arquitectural excepcional. Es una ciudad dinámica que acoge a unos 80.000 estudiantes e investigadores de todos los países del mundo.

*Marie-France Hirigoyen et Loïc Lerouge*  
*Co-organisateurs du congrès international Bullying2018*  
*Co-organizadores del congreso internacional Bullying2018*

COMPTRASEC and IAWBH

*welcome you to the*

11th International Conference  
on Workplace Bullying and Harassment

**Bullying2018**

“Better Understanding of Workplace Bullying  
and Harassment in a Changing World”

5th-8th June 2018, Bordeaux

COMPTRASEC

Centre de droit comparé du travail  
et de la sécurité sociale



The **Centre for Comparative Labour and Social Security Law** (COMPTRASEC, UMR 5114 CNRS-University of Bordeaux) was founded in 1982 by specialists in social law. In 2011, the team was joined by professors and researchers in population studies from the Bordeaux University Demographic Studies Institute (IEDUB) created in 1948. The centre is now part of Bordeaux University, Pessac. It is a joint Research Unit operated by the University and the French National Scientific Research Centre (CNRS).

COMPTRASEC's main objective is to foster comparative research in the field of labour law, labour relations, social protection and demography.

Priority research themes include conditions of social citizenship (physical and mental health of the worker and person; mobilisation of resources and the construction of personal autonomy; equality of access to work and protection), as well as spaces of social citizenship (enterprises and their legal organisation, the interests and rights of employees; territories, spaces of regulation and social solidarity; spaces of confrontation).

COMPTRASEC publishes the three-monthly “Comparative Labour and Social Security Law Review” in French and publishes an online English-language version annually, and belongs to the International Association of Labour law Journals - IALLJ.



The **International Association on Workplace Bullying and Harassment** (IAWBH) was founded at a scholarly conference in Montréal, Canada, in 2008, and has over 200 members from over 30 countries.

The International Association on Workplace Bullying and Harassment aims to ...

- promote fairness, justice and dignity for all at work
- promote a deeper understanding of the phenomenon of workplace bullying and harassment
- increase knowledge of the contextual factors relating to workplace bullying and harassment
- understand the interpersonal, intrapersonal, organizational and societal dynamics of workplace bullying and harassment
- disseminate research-based knowledge and evidence-based practice on workplace bullying and harassment
- bring together researchers and practitioners for collaboration and knowledge sharing
- broaden the geographical scope of research and evidence-based practice into workplace bullying and harassment.

The International Association on Workplace Bullying and Harassment is made up of scholars and practitioners who specialise in the field of workplace bullying and harassment. We stimulate, generate, integrate and disseminate research and evidence-based practice in the field of workplace bullying and harassment. Through this effort, we seek to contribute to achieving fairness, justice and dignity at work for all.

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université  
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Avec le soutien de la Fondation Anthony Mainguéne

**Loïc Lerouge**, COMPTRASEC, CNRS - University of Bordeaux



Researcher at CNRS, PhD from the Faculty of Law and Political Sciences, University of Nantes, France, holder of the "Habilitation to conduct researches" from the University of Bordeaux. Member of the Centre for Comparative Labour and Social Security Law (COMPTRASEC), University of Bordeaux - French National Centre for Scientific Research (CNRS); Head of the "Workers and Persons Mental and Physical Health" axis from the research unit COMPTRASEC.

Contributor to the ILO Global database on occupational safety and health legislation (LEGOSH).

As researcher in the field of comparative legal approach of psychosocial risks factors and hazards at work, bullying and harassment at work, he has published many articles and edited books. He has also given national and international lectures and has lead several research programs. The aim of his research is to analyse legally how the law tackles issues related to mental health in the workplace through comparison and a dialogue with other disciplines.

**Dr Marie-France Hirigoyen**, psychiatre, Paris

MD, she studied medicine in Bordeaux and received her medical degree in Paris. She is currently psychiatrist and psychotherapist in Paris.



In 1998 she published "*Le harcèlement moral, la violence perverse au quotidien*" (*Stalking the soul*, Helen Marx books, New York), which led to the creation of French law on harassment, now penalised in the labour code, the penal code and the code for public employees. 450 000 copies of this book were sold and it had been translated in 26 languages. Since then she published a number of articles and paper on the subject of harassment, and several books, recently: "*Le harcèlement moral au travail*. PUF, « Que sais-je ? »", 2014 (*Todo lo que debes saber sobre el acoso moral en el trabajo*, Paidós, 2014) making an overview assessment of harassment within the workplace today, in France and also abroad.

Associated professor at University Paris-Descartes in the Department of Medical Ethic, Ethic of Organization, traumatic stress and victimology.

In addition to her work of psychiatrist, she works with organizations to help them to create bullying free environment. She speaks regularly at the European authorities (European Parliament, Council of Europe, European Commission) on the subject of moral and sexual harassment.

Member of the Therapist Special Interest Group (SIG) of the International Association of Workplace Bullying and Harassment.

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# Summary

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**POSTER: APPROPRIATING THE DEFAMATION.ART-BASED  
RESEARCH METHODOLOGY TO COPE WITH TODAY'S  
WORLD.**

Rodriguez-Cunill, Inmaculada

Universidad de Sevilla. Seville. Spain.

Rodriguez-Cunill, Inmaculada

irodrigu8@gmail.com

**Abstract**

The Diary of Incidents, a tool to detect group bullying and also useful in the legal field, can be analyzed qualitatively to create artistic works of resilience. In this sense, the target of the harassment becomes a researcher in a fieldwork.

The aim of this text is to analyze the level of personal, artistic maturity through the last pieces of art made by a target in a ten-year harassment process. Certain aspects of queer survival strategies and art-based research converge to make visible the blindness of the institution.

The learning that the institution obtains from her visual and performative complaints, without having repaired the damages, has generated a more transcendent, global and ecological creative line in the target

**Keywords** Resilience and art, Queer strategies, Eco-feminism, Contemporary Art



Harassment is usually time-encompassed. In this recursive process in which the Institution learns from the complaints that someone makes publicly, these denounces generate new actions: among them, the attempt to stifle the intrinsic violence so that the public image of the institution is not damaged. In seminars, specific conferences and other events, the organization continues gathering information from the victims of harassment, the prevention delegates, etc. So, from the author's point of view, it is not a temporal line, but rather helical, recursive and fractal.

Based on the social alarm created by the cases of harassment, in the last decades we have witnessed the institutionalization of documents that can help in the detection and subsequent legal defense in cases of workplace bullying. For example, in Spain, it is the same National Institute for Workers' Safety and Hygiene, under the Ministry of Labor and Immigration, which in 2010 published a tool for potential victims: the diary of incidents.

With the detailed elaboration of situations, agents, places, times and emotional and physical consequences in the possible victim, the institution intends to identify the potential of becoming an objective of psychological harassment at work. This tool is clearly useful in the legal field. However in this text I will formulate another issue derived from the diary of incidents. With the diary of incidents, the person who is the target of the harassment becomes to some extent a researcher in a fieldwork. This is important, since the

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development of low intensity actions against the same target for six months is determinant to detect workplace bullying, according to the already classic contributions of Leymann. But what would happen if instead of this data collection, clearly quantitative, we apply qualitative questions that lead us to actions in the artistic field, and not only legal? This is the fundamental aim of this work.

## METHODOLOGY AND DISCUSSION

In this research, the field work requires that the objective resists much longer than the six months that Leymann postulated. More than 10 years have passed in our experiment. Some of the documents analyzed qualitatively are part of defamation and coercion process applied to the victim without knowing their authorship. For example, the next anonymous message sent from an IP address of the victim's workplace:

“Sender: Anonymous Sender

Subject: Dear Fake

Body of message:

I think you should modify the way you handle this matter. At the moment you are with one foot inside and another in the street. I hope you could moderate your attitude, since we, the entire department, feel offended, and I hope that you apologize to its members at the first occasion you have.

Think of God”.

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The receiver of this message disclosed it to the University of Seville, from where it was sent, but the institution refrained from acting or carrying out any investigation, despite the fact that it counts with a Service for the Prevention of Worker's Risks.

The denial of the institution to attend these issues led to an escalation of collective violence in which even high heads of the institution were involved. And their careers went up while they silenced these cases. In this situation, I will describe how the target acted through art.

Turning anonymous authorship to artistic authorship is one of the work paths that the target developed. Firstly, she transformed the message body in a tale of a dream, a testimony which she sent to a Dadaist web page (the today inexistent consultancy of Doctor Xin), an artistic space where a supposed psychiatrist (also a women artist) performed a pataphysical interpretation of the dream.

The written documents (the anonymous message, the dream and its psychiatric interpretation) were printed and shaped an artistic installation titled "Anonymous Sender". In addition, the recording of the fake psychiatrist and the story of the events took part of a documentary about the harassment. It is curious to point out an artistic and contemporary question about the authorship: the psychiatrist comes to say "it is the first piece of art in the world made by an anonymous stalker". In this way, a burning issue in contemporary art becomes the tool of appropriation of the violence. What the institution tried to hide, or

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silence, emerges through an artistic way and marked the starting point of other contemporary pieces of art.

These aspects are linked to visions of the art-based research applied to educational purposes. Instead of preparing students to make visual products integrated in the present paradigm, the art-based research explores images of thought that herald thought. More than images, they are unconscious forces capable of thinking of “a people yet to come”. As the hypothesis is not formally a part of the scientific method (what exists before a hypothesis?), in arts an original anecdote can trigger a complex development and be materialized in pieces of art.

From this artistic appropriation of violence, other options based on the artistic research emerge. I consider them quite useful in the paradoxical situations of institutions that do not want to recognize the reality of the systemic violence that they produce. The target’s actions reflect a work in the legal margins, where the principles of freedom of expression intervene, rubbing the limits of the duty of secrecy demanded to us who are trade union delegates of prevention. When the principle of confidentiality serves to silence the violence, the artistic path, the freedom of expression, implies a way to resist over time.

This appropriation of defamation, that is not new in the field of art, is novel in the field of resistance in cases of harassment. I will give some examples. The word “queer”, proposed by Teresa de Lauretis, is an insult that has become part of a non-normalizing positioning on what we understand as

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gender. In Spanish at least, as Beatriz-Paul Preciado said, the term queer responds to something like “puto-maricón-gay-lesbian-bollera-trans”, a succession of insults where the gender becomes transitive. We can imagine the strange situations in the universities when they decided to name some areas of knowledge: from Gender Studies to Women Studies, Feminist Departments, or finally Queer Theory Departments. On the other hand, ideas of philosophers that renounced to great tales of modernity (Barthes, Foucault, Lyotard and others), once combined with artistic experiences where the body loses the aura of the beauty (Cindy Sherman, Orlan, Leonor Fini and many others), provoke a certain disturbance of the personal identity through the impudent, the degrading, the abject, the obscene... and put to test the resistance of the social order (in the case of harassment, the unitary actions of a group against a target).

The next example that I will present resulted in a queer appropriation. A man, who did not know the person objective of his report and did not want to meet her, wrote this text. The Prevention of Risks at Work Service initiated a protocol in order to a shift of job that could prevent a victim from the group harassment. In this shift attempt, the department of origin and that of destination were in the same building. A report from the head of that new host department was required. But the report was written without an interview with the target of the harassment, and also taking into account gossips, rumors and opinions whose authors were not identified. Worst of all, that report was accepted by the Prevention Service and the harassed person had to stay in the same hostile

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environment as before. The paradoxical situation could not be solved except by judicial procedures (in the case analyzed, I am talking about a 2011 event that is supposed to go on trial in March 2018). Obviously, it is not the search for a legal solution what can stop this suffering. And here the method based on art intervenes.

The next text was part of the series of documents of a protocol against the harassment, and the university authorities gave the approval to prevent the victim from moving across jobs. It is important to point out that the curricular and investigative brilliance of the target of the bullying surpasses by far that of the report maker, except in those aspects which pay-off within the workspace. The mail was sent to a representative, a trade union delegate of prevention:

"Regards. I have not forgotten the issue, on the contrary. I have just been gathering information and testing opinions, for what we said about going to the council with the issue if it was minimally viable. From what I have so far probed, and it is the opinion of all the partners of Drawing Department, they consider her a conflictive person. They tell me that they did not declare vacant her position, but she failed the public examination, and I have corroborated through her own friends, who formed the selection board, these matters (that you did not mention). Now she has taken a sick leave, but she is always returning to her job before her chief hires another teacher. After having heard these generalized comments inside and outside my department, I can already reply that I do not think it appropriate to comment it to her personally, nor take

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her to the Council to make this negative consideration "official", and that it may depress her more. It only occurs to me that she applies for a teaching job in our Department, and that she wins it honestly, on her own merits, which according to my information, she does not possess in our field.

My personal opinion is that many times phantom enemies are created, and we hide behind them as the ones responsible for all our ills, and if this year you just told me that she was better and with people who helped her, she should do her bit. There is no one who has confirmed any animosity or mistreatment of a partner, but quite the opposite, and that it is she who always responds badly even to those who try to help her. So after studying the subject, I know that my Department will say no to integrate her to our Teaching Plan, and I do not think that a meeting with her will change their minds. I remain at your disposal for any question that you may have about it, but I have to tell you the reality of this issue”.

The truth is that the appropriation of defamation involved a staging of the inequality caused by the envy, rivalry, work competitiveness and structures about what must be gender. Without those ingredients, in the field of harassment, in front of the silence of the mass, the different person is the objective, because she is running out of the pack. If the stalkers are not refrained, the harasser group will include more and more agents, and finally make the harassment institutional. To the extent that the institution does not

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stop the violent actions, it silences them or naturalizes them within the same protocol against harassment, when the opposite should happen.

This text, which is supposed to be protected by confidentiality, points to her as a troublemaker. The suspicious unanimity of opinions hide that the target denounced corruption and inbreeding in the department where she works. In fact, still in 2016, the procedures of a doctoral thesis were approved by the department hiding the high degree of inbreeding and nepotism that this thesis showed: the title described the figure of a professor of the department as a contemporary reference of the conservation and restoration. The text was written by his niece and directed by his son, from the same department. Unfortunately, there are more dynasties in this department and the target does not belong to any of them. In some moments of the long period that I have analyzed, 13 out of 28 members are blood relatives or siblings, and with other familiar relations in the same building. On the other hand, publications made by the same groups create more links, apart from the blood lines.

One of the most explanatory aspects I have known about workplace bullying are related to Brian Martin's researches (2013): the harassment can be included in a larger process in time, when the target denounced corruption in an institution. Staying in the same workplace where it occurred is a process of resilience, often accompanied by phenomena like glass-ceiling, disciplinary reports based on fake dates, social isolation, personal attacks by unknown people (by a doctor of the Prevention Service, for example) etc. Before her first



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complaint of corruption, she had been the first student of her promotion, gained grants based on an outstanding curriculum, etc., but the turning point of her life was the complaint in the same institution where the corruption was taken place. Until now.

So, a collective series of documents have shaped a new identity of the target. A registered trade mark “Filthy XXX”, is the result of grouping the proofs of bad opinions and rumors about her. It is a collective creation about all the abject, insane, destructing aspects that the target it is supposed to have. The painting that includes the previously shown text is titled “Immaculate of the Patriarchal Architecture”, and it is signed by “Filthy XXX”. If inside the institution the victim cannot reply the accusation, if the facts are not going to be contrasted by the university, then, let us appropriate the defamation, she would say.

“Immaculate of the Patriarchal Architecture” shows a brilliant, dazzling, Byzantine surface, with a portrait of the target as a child, with hands in similar position of an oil painting on canvas by Bartolomé Esteban Murillo, “Immaculate of El Escorial”. A column in the left background exhibits the report that I transcribed above, on silver leaves. The title occupies horizontally the superior limit of the painting, on copper leaf. All the surface is an explosion of color and intense bright. It is the great lie, like the institution shows. The surface is agreeable to our eyes and captures the attention of our retinas but after that, the meaning is terrific, destroying, devastating and violent. Immaculate

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clothes are made with blisters packaging of medicine that have been taken by the target, and a tangled mess of them are creating shapes on the background.

The figure of the Virgin in this painting is not accidental. Catholic fundamentalism in the city of Seville is shown in its religious entertainments. The religious processions occupy an important part of the street activities throughout the year, although it is during Holy Week when they are presented with all their splendor. The veneration of the Macarena Virgin is notorious in Seville and the initiator of the harassment process (and of the saga in the department where the target works) is a cadre of the Macarena brotherhood. Moreover, he appears on the Internet as the 'doctor of the Virgin', the only person who can touch her (as a restorer) and his position has been "inherited" by his son.

Thus, in this labyrinth, some ingredients appear, such as religious fundamentalism, power, patriarchy and machismo, which can give an idea of the virulence and unanimity against a single person, and woman: the target. The painting is presented to a collective exhibition. One of the organizers is just the writer of the defamatory report. Who knows what will happen with that painting, because the painting is not a solution, but a formulation of questions, on the line of the art-based research, made for those ones who had not been born yet, as Nietzsche would say. Problematizing is the reason for the video recording, that includes the whole process of creation of the painting, the delivery to the exhibition center, as well as the interventions of other

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professionals in the process (for example, the author of the photograph that is required for the layout of the catalogue).

The organization informs that the authors deliver the pieces of art at their own risk, in case of accidents that may cause their deterioration, since there is no money to insure them, although there is money to print the catalogue. Therefore, making a video becomes a safe passage, another document for avoiding the silence, for verifying the constancy of defamation. In other words, an artistic work is performed at the risk of being repressed. The painting does not contain the real name of the target, but a name that reflects the denigrating social construction that had taken place in her workplace, incorporating the defamation as part of the author's identity.

The exhibition is dedicated to Murillo, a symbol, a brand image of the city, in the 400 years of his birth. Murillo, who was characterized as a propaganda agent of the Counter-Reformation, and whose Immaculate left a limiting inheritance for the development of free women, appears included on the painting surface diagonally in the next series of syllables:

"MU • RI • LLO • AR • QUI • LLO • TE • CHI • LLO"

These are words of three architectural elements (wall, arch, ceiling), which play with a double meaning: Murillo is a name, also Arquillo (the initiator of a saga in the workplace where the target is) and Techillo (a small ceiling) in Spanish means also "I scream you" (apart from the clear allusions to the glass ceiling imposed on the victim of harassment).

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Problematizing highlights the paradox of dealing with a prevention service that cannot be part of the same institution where the harassment takes place. This is the reality that the institution does not want to assume, partly to be able to control its public image.

The third and last artistic example does not use the documents made under the protection of the duty of confidentiality or anonymity, but is centered on the power of the damages sustained over time, and materialized on the surfaces made with the accumulation of blisters of pills taken by the target.

The artistic installation named “Invisibility” is linked to the blindness of the institution for recognizing a long term harassment process, so the blisters are a bitter proof of suffering. Two texts accompany the installation. Outside of a black tent of 3 x 3 meters, a little frame tells:

“I began taking pills regularly in December 2006. At first I did not keep the packaging, but the quantity was such that little by little they were incorporated into my artistic life. First in my house, which was the only place I was safe ... Then in my performances.

I do not know if it will be a sick-minded thing, but now I have the feeling that I do not create oeuvres or works of art, but rather I excrete them. They pass through my digestive tract, like the pills I have taken. They call me Filthy XXX because I work with the filth of the power, like a female dung beetle. When I denounced internal corruption in the University of the Cocks, the former

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sentenced: "Probably she will be a dung beetle, but we will crush her like a cockroach". These are the remnants of that extermination process.

5 plates of blisters (ingested from 2007 to 2016) of 120x120 cms.

Collage and mixed media on board.

Lamps of variable size”.

Inside the tent, some comments are repeated (they are fragments of the off-voice of a video that the visitor can see with a mobile phone through a QR-code):

“In December 2015, I immediately recognized on the TV set the courtyard of the University where Susana Díaz, the president of the Junta de Andalucía, was giving her annual Christmas speech. Suddenly Susana Díaz vanished and then I began to see some huge penises emerging from the ground and at the end of the scene there was a big bouquet of cocks in the courtyard of the rectory. And I still wonder, who is the sick mind that conceives that, XXX?

I started to take pills regularly in December 2006. At first I did not keep the blisters but it was such the amount that little by little they were incorporated into my artistic life. First in my house, that was the only place where I was safe. I started upholstering small pieces of furniture and then covering some larger surfaces. I sleep beside the silvery scraps of so many occasions of scorn and abuse.

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Now I have the feeling that I do not do works of art, but excrete them, which pass through my digestive tract, like all the pills I have taken.

Depending on the light I use, you can see some words or not, because this work goes from the invisibility of aggressions. Each ingested pill tells a story that lives potentially in these fake metal sheets. I like that these stories are then shaped into surfaces that attract the attention of the retina. Make what I create from the shit look pretty, like a good female dung beetle would make. And I believe that this is the art of the future. What is the sense of making artistic works to reinforce the power in a world with such inequalities, at war, with environmental problems...? And looking back, the place where I have carried out the most of my artistic performances is the entrance of the Rectory, very close to where Susana Diaz gave the Christmas message in 2015. The word REPRESSION is the one that, for fear, I left for the end. Because the University of the Cocks decided to exterminate me since I denounced corruption inside.

I just leave proof.

Filthy XXX “

“Invisibility” deals with the visibility of the damages, organizing the blister packs of ingested pills on surfaces. With natural light, you can observe highly shining fragments with slight touches of color, accentuated when moving lights are projected on the surface but the eye cannot see the painting that is applied on the blisters. Only the slowly intermittent black ultraviolet light inside

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the tent will provide the opportunity of seeing the words painted on the board. In that moment, the visitor realizes that the surfaces are painted.

It is precisely in that moment when the words Harassment, Repression, Patriarchy, Endogamy and finally, The University of the Cocks appear. A sound background gives the idea, in that atmosphere of darkness, that a species of animal from the underworld makes and unmakes, slowly elaborates, swallows and excretes ... like an insect. The effect on the visitor is shocking, chilling, when accompanied by the written texts.

## CONCLUSIONS

In comparison with her first works related to harassment, in which the evidence of the damage was visible in a stimulus-response dynamic (her "express documentaries" that showed her evident changes of weight, or her participation in her blog showing the remains of psoriasis on her skin), the most recent works mark a moment of creative maturity in which more than a defense of her own person, we glimpse the assumption of a mission in life through the experiences that she has had to live for ten years. The trademark of "Filthy XXX" is an assumption of identity in which the struggle is no longer against coworkers, but against the same systemic violence.

These works of art do not show a rejection to the normalization by reason of sex that are in the base of the queer strategies, but almost a transcendental abandonment of the human species. The "Filthy XXX" logo is a dung beetle on

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a tangled ball, working with the remnants of the violence that the power leaves behind. It shows some ecological features that speak of a different dimension of the resilience linked to eco-feminism and a dimension of global consciousness that was not clearly perceived in her first works.

This perspective of personal growth would not have occurred without being aware of the fact that the violence has reached politicians from the Junta de Andalucía Local Government. Therefore, her actions direct to create images about an ethic of betrayal (Jagodzinski and Wallin, 2013), in order to reveal a situation without solution, characterized by the next aspects:

1. The institution has learned from her visual and performing complaints without paying attention to the theft of her academic trajectory.
2. There will always be women in the university willing to clean up the public image of the institution through positions of relevance in equality or prevention services, but not to solve existing cases that have been abandoned over time.
3. On the other hand, the overall picture is complicated. It seems that being a feminist is fashionable, and even a professor sentenced for sexual harassment against three women professors at the University of Seville possesses in his curriculum articles on gender and his field of knowledge. And this case is not an exception.
4. The fact that an initiator of the harassment belongs to a lobby in the university and in a city as especially Catholic as Seville has meant that



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the artistic path of these works is blocked in the local artistic market. It is in marginal spaces, far from the market of the galleries and especially in other countries, where these pieces of art can really be appreciated in all their dimensions (the study of the intrinsic violence of the power and the university system itself). The final scene of *The Lord of the Flies*, with officers disembarking on the island where a group of children developed violence from their own fears, clarifies what a target of these characteristics can do: flee so that others can observe the level of violence of the group, from outside.

5. The University of Seville is the only one in the Spanish state that lacks universal suffrage for the election of rector. This has provoked that the same power group has created a dynasty of rector teams over the past ten years. The rector is elected through a senate where networks have been forged for many years. A son or daughter of a well-placed teacher is more likely to work at the University of Seville than any other person who does not belong to this client network.
6. The university autonomy, so important in the Franco era to protect dissident voices, in the case of the University of Seville is a fallacy. An essential position in the government of the Junta de Andalucía, the Minister of Economy, is precisely the former rector of the University of Seville, and a direct connoisseur of the actions against the target prior to his political rise.

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7. The corruption is contagious. This has been corroborated from a study on Spanish local administrations (López-Valcárcel, 2017). In the case analyzed through these pieces of art, it has been continuous, increasing the political status of teachers linked to the harassment. Everybody can take advantage of the psychological destruction of the target for their professional purposes. Because of this, the group of immovable power in the University of Seville can only be changed by institutions external to it.

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