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# URBAN ART IN THE OUTSKIRTS: WOMEN ARTISTS AND THEIR NETWORKING

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## ABSTRACT

**Introduction:** Urban art has become a fundamental bet for the regeneration-beautification and revaluation of the neighborhoods in the outskirts. A case study is the outskirts of Madrid. The main objectives of this work are: to identify urban art works made by women in the outskirts of Madrid; to analyze the urban art projects created by women in the selected locations, and to study the interactions and communicative links present in social networks such as Instagram between artists and users. **Methodology:** The online search was key to gather information about the works of study, revealing that many artists had active profiles on Instagram. Therefore, a netnographic study was carried out, as it is the most appropriate methodology to analyze public discourse in virtual communities. **Results:** It is shown how Instagram facilitates a constant dialogue between the works studied and the users of the platform. This medium has made it possible to understand the intentions and guidelines that the artists wanted to show in their works, generating comments and reactions that are difficult to collect in situ. **Discussion:** The different art projects under study convey clear and reflective messages, many of them the product of collaborations with local communities and educational centers. **Conclusions:** The cases being analyzed show how women street artists are gaining recognition in a sector historically dominated by male artists. The dissemination and visibility of their work is considered to be critical in order to have female cultural references that help to achieve a greater balance in artistic spaces.

**Keywords:** women street artists; outskirts; Madrid; Instagram; networks; communication.

## 1. INTRODUCTION

According to Irigaray (2009), the ongoing commodification of women is complemented by the patriarchal language that keeps them in eternal silence. According to her, this “exiles them even further away from what perhaps they would have told you or were previously suggesting to you” (Irigaray, 2009, p. 84). This author suggests that the solution lies in consistent relationships among women, in achieving a new language, in self-affection and in creating possible bonds, valuing oneself and realizing what “being a woman” really means.

On the other hand, Haraway (1984), in her *Cyborg Manifesto*, supports the idea of putting an end to patriarchal language with the help of the very tools that at the time pigeonholed women as the “other”, leaving them in the dark and identifying them at all times with the dangerous, but at the same time weak, and placing them in the private sphere, although also considering them as merchandise or objects for public use.

The flexibility, interactivity and freedom offered by the network is a door to freedom of expression with the ease of transmitting messages to a greater number of people, thus allowing not only communication at an international level, but also feedback that enriches it considerably.

Another aspect to highlight is the importance of women's networks where experiences, knowledge, ideas and proposals are shared. This concept of networking is also reflected in the ecofeminism advocated by Shiva and Mies (1997):

An ecofeminist perspective advocates the need for a new cosmology and a new anthropology that recognizes that life (...) is sustained through cooperation, mutual care and love. Only then will it be possible for humans to become capable of respecting and preserving the diversity of all forms of life, including its cultural expressions, as the true sources of our well-being and happiness. To this end, ecofeminists use metaphors such as “reweaving the world,” “healing the wounds,” and reconnecting and interconnecting the “web”. (p. 15)

The need to create a new language, the art of weaving and networking have been essential to begin to shape the *Mujeres en la telaraña* [Women in the Web] project, through which contemporary artistic practices related to urban art are studied as a strategy for renewal in the outskirts of the capital of Madrid, approaching rural areas that thanks to the artistic and cultural commitment have managed to attract many visitors and tourists who reactivate the economy of their community, in addition to helping to create a unique identity that involves those who live there.

As López Giménez (2022) points out, graffiti, street art and muralism are here to stay, in addition to enjoying what can be called a golden age. Instead of removing the numerous graffiti that constantly appear on facades, nowadays these types of artistic practices have been developing and improving their techniques, achieving not only to

be respected, but have been a key bet for the transformation, beautification and enhancement of neighborhoods in the outskirts, giving them a greater identity and a unique character that help their transformation.

## **2. OBJECTIVES**

The main objectives of this study are:

1. To identify the urban works of art made by women artists in the outskirts of Madrid, in order to map their presence and relevance in these spaces.
2. To analyze the urban art pieces created by women in the selected areas.
3. To study the interactions and communicative links present in social networks such as Instagram between the artists and their followers.

Taking into account the aforementioned objectives, this study is based on the following research hypotheses:

H1: "The works created by women street artists in the periphery of Madrid have a positive impact on urban renewal strategies, creating ties and community among its inhabitants."

H2: "The use of social networks such as Instagram allows the establishment of communicative links between women street artists and their audiences, enhancing the dissemination and appreciation of their works."

## **3. METHODOLOGY**

### **3.1. The mapping of works by urban artists in the outskirts of Madrid**

The review of academic articles and monographs made it possible to expand knowledge about the techniques being used, the evolution and history of this movement, but specific references to female artists were limited. Sources such as the works of Ganz (2006) and Mattanza (2022) provided more detailed information on women artists in the sector. However, precisely locating urban artworks in the outskirts of Madrid signed by women remained a significant limitation to the study.

Given the complexity of the search, it was decided to follow a netnographic methodological approach to gather information through different virtual communities. The online search made it possible to locate and identify the works under study, revealing that most of the artists were active on Instagram. This fact led to the creation of the profile *Mujeres en la telaraña* [Women in the web] (@mujeres.en.la.telarana), allowing a more effective monitoring of the works, as well as the establishment of contacts with the urban creators. This network of contacts became a network of locations through the My Maps application, designing a personalized map that made it easier to monitor and subsequently visit the works in situ. Through this application, the work of 88 artists was collected with a total of 155 artworks and installations, where a detailed record of their visit and maintenance is kept (see figure 1).

**Figure 1**

*Map of Mujeres en la telaraña [Women in the web]: weaving urban art on the web*



**Source:** Elaborated by the authors, 2024.

### **3.2. Analysis of interactions, reactions and communicative links through the Instagram social network**

For this study, a total of 18 artists were chosen out of the 88 that were spotted, in order to carry out an exhaustive analysis of the interactions carried out via Instagram: Anaïs Florin, Helen Bur, Elbi Elem, Aïda Gómez, Julieta XLF, Lidia Cao, Olga de Dios, Lisa Malina, Lola Zoido, CacheteJack, Gema Polanco Asensi, KOKON Design, Paula Valdeón Lemus, Amaia Arrazola, Irene López León, Lula Goce, Eva Mena and Pau Jiménez Urticae<sup>1</sup>. One of the main reasons for this selection was the previous visit in situ to evaluate their works<sup>2</sup>, allowing a deeper analysis to make a comparison between the information collected in person and the information obtained online.

In those 18 profiles, an online observation has been carried out, which has led to the subsequent collection, selection and storage of data. In total, 44 posts and 1 featured story (composed of 44 stories) have been collected, corresponding to the works previously located. Out of these publications, 648 comments from followers of the profiles (from now on, followers) and 234 responses from the artists have been registered. The different types of data (photographs, videos, texts, hashtags and other non-textual representations such as emoticons) were taken into account. Finally, social roles in this type of platforms such as influencers or content creators and the so-called reward structures through social networks such as the use of comments or “likes” have been considered.

The communications under analysis have been maintained asynchronously and the social interactions under study have been public. However, in this research, all the people mentioned, with the exception of the artists, have been kept anonymous at all times, providing new pseudonyms, since one of the main objectives of the study is to make visible their role in the field of urban art.

<sup>1</sup> Both their Instagram profiles and the publications under analysis can be consulted in the references section.

<sup>2</sup> In some cases, their presence has been temporary or partially maintained

For the subsequent analysis, the qualitative data analysis program Atlas.ti was implemented. Inductive coding was chosen, since the codes emerged progressively both during the data collection and the analysis process. Finally, the interpretation of the data was based on their visualization using graphs, word clouds and networks, to identify and analyze the patterns being observed.

## 4. RESULTS

### 4.1. Instagram as a virtual art gallery

According to the latest study conducted by IAB Spain (2024), Instagram is the third most popular social network and the most frequently used one. In addition, it has been the network that has generated more interaction during 2023, experiencing a growth of 10%, leading in terms of interaction and second in terms of number of visualizations. Following influencers continued to take place in 2024, being considered the network with the largest number of followers of influencers in Spain.

As indicated above, of the 88 artists analyzed, all (with the exception of 3) have an active profile on this social network. In addition, many of them could be considered influencers, if the number of followers they have is taken into account. Based on the different classifications consulted in studies such as the one carried out by Ruiz-Gómez (2019), a distinction has been made between five categories: nano-influencers (from 2,000 to 5,000 followers); micro-influencers (from 5,000 to 100,000 followers); macro-influencers (from 100,000 to 500,000 followers); fame-influencers (from 500,000 to 1,000,000 followers) and mega-influencers (with more than 1,000,000 followers). Out of the 85 artists with an active profile on Instagram, 65.88% of them can be considered influencers, by reaching or exceeding 2,000 followers. In addition, 19% can be classified as nano-influencers, 38% as micro-influencers, and 2% as macro-influencers. Therefore, more than half of these artists have a wide dissemination of their works, turning their profiles into authentic virtual art galleries.

Women street artists have been classified and identified as influencers in order to evaluate their level of dissemination on Instagram. However, they could be more appropriately considered as content creators, focusing on a more specific niche such as street art. The value of their publications is believed to focus mainly in the artistic quality of their content, rather than in the sharing of their personal lifestyle linked to different brands, as is the case with more traditional influencers.

Valuing the connection and engagement of the audience towards the content that is created in the publications of these artists is fundamental, as it becomes a good indicator for the evaluation of the impact of the messages being transmitted (García Marín, 2024). According to the RivalIQ report (2024), the average engagement rate in the influencer sector is 0.75%. Taking this last figure into account, it is worth noting that 93% of the posts under analysis exceed this value, and 52% even reach a rate higher than 5%. Therefore, it can be considered that the engagement of the analyzed post is remarkable, suggesting a favorable impact of the conveyed messages<sup>3</sup>.

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<sup>3</sup> In this study, engagement was calculated using the formula  $((\text{Likes} + \text{Comments}) / \text{Number of followers}) \times 100$ .

#### **4.2. Interactions and communicative links through the Instagram social network**

The images and videos published in the different analyzed posts present mostly the result of the works shared by the artists. There is also an important presence of photographs and videos showing different details of the work and even its creative process. In addition, the artists do not usually appear in the images and videos selected for the post, which gives greater prominence to the work itself.

The connection with the local community and citizen participation generated by these artistic practices is confirmed by reading the descriptions accompanying the posts. Through the analysis of these texts, it is possible to make a more detailed interpretation of each work and its context. This material provides information on the location, the collaborative partnerships, the name and description of the works, collaborating artists and joining companies. In addition, it mentions the membership of Urban Art Museums such as MUSA (San Agustín del Guadalix) or MAUF (Fuenlabrada) and festivals such as *Festival Circular* (Villaverde), among other details. The texts also refer to the messages they want to convey such as feminism, diversity and invitations to reflect on what is portrayed. The artists also take advantage of this space to thank the Urban Art Museums that have invited them, the collaborating associations, the local community and the municipality or neighborhood that has welcomed them during the process.

This involvement of the local community, being part of the creative process of the work or exhibition, can be seen in several of the stories of Olga de Dios' *Bosque animado* (Animated Forest) project, a work belonging to the Museum of Urban Art of San Agustín del Guadalix (MUSA 2023) and located in the CEIP Virgen de Navalazarza educational center. Each of these stories was integrated into a featured story within the artist's profile, showing the creative development of the work (from the visit to the classrooms to the final result). It is a longitudinal mural of more than 60 meters, located on the surrounding wall of the school, which manages to express the creativity of the students as well as involving them at all times, sharing their ideas and observing the evolution of the work day after day (see figure 2).

**Figure 2**

Bosque animado [*Animated forest*] by the artist Olga de Dios (San Agustín del Guadalix)



**Source:** Elaborated by the authors, 2024.

Amaia Arrazola also publishes part of the process of the mural *Diversidad, aquí ahora* (Diversity, here now) (2022) through a video that shows how different children from Fuenlabrada actively participated from the design of the sketch to the completion of the actual artistic project on the wall (see figure 3). The video also shows how the rest of the local community walking near these projects also participated in the process from their own observation, thus generating a greater impact and acceptance.

**Figure 3**

Diversidad, aquí y ahora [*Diversity, here and now*] by the artist Amaia (Fuenlabrada)



**Source:** Elaborated by the authors, 2024.

At the *Festival Circular 2023*, Helen Bur invites people to reflect on the identity of the neighborhood, its inhabitants and the multiculturalism that floods its streets thanks to *Los paseantes* (The strollers), a work made up of 16 small pieces drawn on different neighborhood facades that correspond to the people who live there (see figure 4).

In that same edition of *Festival Circular*, Anaís Florin shows *Un barrio para vivir* (A neighborhood to live in), made up of seven pieces that gather fragments of two songs written collectively by young people from San Cristóbal and Villaverde in the workshops held with Erika Dos Santos in 2018 and 2023 and some texts found in the archive of the *Asociación Vecinal La Unidad de San Cristóbal* [La Unidad (Unity) Neighborhood Association in San Cristóbal town], on recycled fabrics from awnings donated by factories in the area. The phrases on these banners reflect the concerns and worries of its inhabitants<sup>4</sup> (see Figure 5).

**Figure 4**

*Los paseantes [The strollers] by the artist Helen Bur (San Cristóbal de los Ángeles, Villaverde)*



**Source:** Elaborated by the authors, 2024.

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<sup>4</sup> 'San Cris is much worthier'; 'neighbourhood solidarity'; 'way of protest by making a song'; 'the accents of my neighbourhood are my true reality'; 'we will continue to make noise until we are heard'; 'San Cris is raising children without differences with effort'; 'we have humble and courageous hearts'.



**Figure 5**

Un barrio para vivir [*A neighborhood to live in*] by the artist Anaïs Florin (San Cristóbal de los Ángeles, Villaverde)



**Source:** Elaborated by the authors, 2024.

In the case of Lidia Cao's *Construir* (To Build) (MUSA 2023)<sup>5</sup>, the analyzed text is of utmost importance to understand its meaning, as it reveals that the artist's inspiration arose during a meeting with the local association Adela Ginés<sup>6</sup>. After learning about the origin of the association, its activities and objectives, Lidia Cao indicates that the key word that resonated during the meeting was "build". The mural manages to reflect the identity of the municipality, giving a voice to its inhabitants (specifically the members of the association) and reflecting its philosophy (see figure 6).

**Figure 6**

*Construir* [*To build*] by the artist Lidia Cao (San Agustín del Guadalix)



**Source:** Elaborated by the authors, 2024.

When referring to a publication by Julieta XLF about her work *24 puntas* (24 tines)

<sup>5</sup> Museum of Urban Art of San Agustín de Guadalix municipality.

<sup>6</sup> An altruistic socio-cultural women's organisation where different socio-cultural activities are carried out to bring culture, training, meetings and, above all, equality to the women's community of the municipality.

(MUSA 2023), the artist explains that the hug she painted in San Agustín del Guadalix was a definitive goodbye and an invitation to think over the topic. Before creating the mural, she researched the local fauna and found a news item that mentioned a couple receiving a gold medal for hunting a 24-tine specimen. Julieta XLF, in the same post, states: *“Un ejemplar que dejó de existir en ese momento y al que Ella abraza y llora. Lloro por el gamo y lloro porque no entiendo por qué no podemos mirarnos a los ojos y simplemente amar la vida”* [“A specimen that ceased to exist at that moment and which she embraces and cries for. She cries for the fallow deer and cries because she doesn't understand why we can't look each other in the eye and simply love life”] (@julieta\_xlf, January 15, 2023). Therefore, it can be stated that the work not only calls for reflection, but also sets a clear relationship with the history and culture of the municipality itself that has given it a place (see figure 7).

**Figure 7**

*24 tines by the artist Julieta XLF (San Agustín del Guadalix)*



**Source:** Elaborated by the authors, 2024.

The messages delivered through photography, video and text are a starting point to generate different interactions and communicative links with the virtual community. The large presence of different emoticons representing hearts of different colors and sizes, smilies with heart-shaped eyes and another type of visual language that can be closely related to the “like” reaction itself (or even, “I love it”, when taking into account the numerous hearts that are included in a single comment on various occasions) is noteworthy: “❤️❤️❤️❤️❤️❤️” (LZ1.1\_follower5, 2022). The inclusion of other emoticons such as “the applause” or “hands up or raising hands” to convey celebration or a wish for success, congratulating the artist for the work presented is also highlighted: “👏👏👏👏👏👏👏👏👏👏” (LC1.1\_follower24, 2023); “👉👉👉👉” (EM1.2\_follower19, 2021).

The feeling of appreciation for the artist through emoticons representing hugs or different elements such as stars, diamonds or rainbows are also accompanied by text that transmits a certain joy or positive feeling: “👉💎👉” (EM1.4\_follower6, 2021). This appreciation often seems to correspond to people who, because of the context analyzed, have worked with the artist in that mural or knew her previously and value her work: “SUPER PROUD OF YOU” (GM1.3\_follower7, 2023); *“Pero qué bonito!*

*Enhorabuena! Eres lo más!*" ["What a nice work! Congratulations! You are the coolest!"] 🥳👏❤️" (PV1.1\_follower12, 2023).

Among the comments, words such as "amazing", "wow", or "brutal" (stunning), among others, stand out, accompanied by emoticons that reinforce the feeling transmitted, as is the case of the use of hearts of different colors, fires or stars: "🔥 Amazing 🔥 (I mean)" (CJ1. 1\_follower1, 2023); "WOW WOW ❤️❤️❤️" (CJ1.2\_follower80, 2023); "#brutal 🙌👉👉👉❤️👉👉👉😱" (EM1.4\_follower10, 2021).

Other types of comments that focus on the beauty of the work are also differentiated, again using heart-shaped emoticons and the inclusion of words such as "precioso" (lovely), "bonito" (nice) or "beautiful", among others: "So beautiful ✨❤️" (JXLF1. 1\_follower35, 2023); "*Precioso* 🥳🥳🥳🥳" ["Lovely 🥳🥳🥳🥳"] (LC1.1\_follower18, 2023); "*Herrmossoo*❤️❤️❤️" ["Beauuuuutiful❤️❤️❤️"] (CJ1.3\_follower16, 2023).

Some of the themes addressed in the comments and responses under analysis have to do with the message intended to be conveyed by the artwork: respect for animals; diversity; self-esteem and body acceptance; local identity; sorority; inequality and feminist struggle (accompanied by representative emoticons such as the raised fist, the purple heart and the symbol of the woman): "❤️🔥 *viva la diversidad*" ["❤️🔥 long live diversity"] (AA1. 1\_follower4, 2023); "Wow 🙌🙌🙌🙌💜♀️" (EM1.2\_follower8, 2021).

😱🥳😱 *Me gusta muchísimo Lidia. Como siempre... aciertas plenamente en la representación gráfica de lo que quieres expresar. Es precioso el Mural y es precioso el Mensaje. CONSTRUIR... en equipo, en compañía, en grupo, en cooperación, en ayuda...etc...etc... 🙌🙌🙌 EX CE LEN TE 🙌🙌🙌*

[😱🥳😱 I like it very much Lidia. As always... you get it completely right in the graphic representation of what you want to express. The Mural is beautiful and the Message is beautiful too. TO BUILD... as a team, together, as a group, cooperatively, supportively...etc...etc... 🙌🙌🙌 EX CEL LENT 🙌🙌🙌] (LC1.1\_follower32, 2023).

When dealing with issues that concern both the artist and the virtual community, negative reactions are included through emoticons that represent nausea, sadness or anger, as well as messages of rejection, concern or reflection: "*Qué maravilla!! Y qué pena la historia. El tema de la caza es* 😞😡😡" ["How wonderful! And what a shame about the backstory. The hunting theme is 😞😡😡"] (JXLF1.1\_follower9, 2023).

*Totalmente! Cada día es un reto, si eres muy callada eres una "incapaz" si hablas mucho y das la opinión eres una "enterada" si sonríes un "florero" si te impones "una histérica" y al final siempre eres la "nena". Que todavía tengamos que escuchar que ya no hay machismos..... en fin! Ole tú! Y cualquier día me voy contigo a pintar murales!* ❤️❤️

[Absolutely! Every day is a challenge, if you are very quiet you are an "incompetent" if you talk a lot and give an opinion you are "presumptuous", if you smile you are an "adornment", if you impose yourself you are "hysterical" and in the end you are always the "babe". And we still have to hear that there is no more sexism..... anyway! Bravo to you! And any of these days I'll join you to paint murals! ❤️ ❤️ ] (AA2.1\_follower19, 2022).

On several occasions, the comments are used to highlight or ask about some detail of the work (see figure 8), receiving a response from the artist and allowing the generation of brief dialogues:

*Me encanta el efecto; a parte de la cerámica mejicana está inspirado en algún tipo de vestido?*

*(...) sí, las formas geométricas están inspiradas en la serpiente que aparece bordada en la parte inferior de los huipiles tradicionales de la población tzotzil.*  
✨ Gracias 🙏

[I love the effect; apart from the Mexican pottery is it inspired by some kind of dress?] (PV1.1\_follower2, 2023).

[(...) yes, the geometric shapes are inspired by the snake that appears embroidered on the bottom of the huipil traditional garments belonging to the population of the Tzotzil community. ✨ Thank you 🙏 (@paulavaldeonlemus, 2023).

@paulavaldeonlemus Thank you; I love it!!! ❤️ ] (PV1.1\_follower2, 2023).

### Figure 8

*De otra tierra (From another land) by the artist Paula Valdeón (Las Rozas)*



**Source:** Elaborated by the authors, 2024.

This type of communication also allows a more direct contact with the artist:

(...) *Me encantaría que mis alumnos conocieran tu arte* ❤️ (...)

[(...) I would love to let my students know your art ❤️ (...)]  
(JXLF1.1\_follower6, 2023).

(...) 👤❤️ *escribeme por privado y veamos si podemos organizar algo para tus alumnos* 😊

[(...) 👤❤️ contact me privately and let's see if we can organize something for your students 😊 ] (@julieta\_xlf, 2023).

On the other hand, there are several occasions in which the desire to visit the work in situ is conveyed, even asking about its exact location: "*Donde está concretamente?*" ["Where is it specifically?"] (CJ1.2\_follower33, 2023)". In addition, people shared their impressions when visiting the works in person, highlighting their beauty or expressing the luck of those who can enjoy them in person: "*Tu obra es adictiva, me ha encantado buscarlas*" (HB1.1\_follower3, 2023); "*Un lujo poder ver esta obra cada día. Gracias por hacer el mundo un poquito más bonito* 😍" (JXLF1.1\_follower23, 2023); "(...) *a veces paso por ahí volviendo a casa sólo por verlo* 👏😍" (LG1.1\_follower4, 2021); "*Mañana cuando vaya a currar paseo obligado* 😊" (LG1.1\_follower18, 2021).

[*"Your work is addictive, I loved finding them"*] (HB1.1\_follower3, 2023); [*"It is a luxury to be able to see this work every day. Thank you for making the world a little bit more beautiful* 😍"] (JXLF1.1\_follower23, 2023); "[(...) *sometimes I pass by it coming back home just to see it* 👏😍]" (LG1.1\_follower4, 2021); [*"Tomorrow when I go to work I'll walk by it for sure* 😊"] (LG1.1\_follower18, 2021).

The impact that this type of work generates in the environment or in the building itself is also verified, confirming a positive impact on the renewal and beautification of spaces:

*"Es precioso y poético...y ha cambiado radicalmente el lugar"* (JXLF1.1\_follower47, 2023); "*Más murales* 👏👏👏. *Ilumina el paraje* 😍 *congrats!*" (AA2.2\_follower12, 2022); "*Están dejando las paredes súper chulas!!!*" (AA2.5\_follower2, 2022); "*Cómo mola que use la forma del edificio* 👏👏" (CJ1.2\_follower67, 2023).

[*"It's beautiful and poetic...and it has completely changed the place"*] (JXLF1.1\_follower47, 2023); [*"More murals* 👏👏👏. *Light up the place* 😍 *congrats!*"] (AA2.2\_follower12, 2022); [*"They are leaving the walls super cool!!!"*] (AA2.5\_follower2, 2022); [*"What a cool thing to use the shape of the building* 👏👏"] (CJ1.2\_follower67, 2023).

On the other hand, most of the artists' responses express gratitude for the words and comments received, either through text or emoticons in the form of hearts, stars or smilies:

"❤️❤️❤️ *gracias!*" (@cachetejack, 2023); "*gracias* ✨" (@paulavaldeonlemus, 2023); "*Gracias* 😊" (den\_xl, 2021).

["❤️❤️❤️ thank you!"] (@cachetejack, 2023); ["thank you ✨"] (@paulavaldeonlemus, 2023); ["Thank you 😊"] (den\_xl, 2021).

There are also several messages to other artists who have worked with them in all or part of the process, conveying affection and appreciation:

"(...) *Un placer compartir muro*" (@julieta\_xlf, 2023); "(...) *bella qué gusto verte ayer* ^^" (@paulavaldeonlemus, 2023).

["(...) A pleasure to share the wall"] (@julieta\_xlf, 2023); ["(...) darling what a pleasure to see you yesterday ^^"] (@paulavaldeonlemus, 2023).

Different reactions of joy are also reflected through emoticons in the form of stars, flowers, hearts and smiling faces, among others: "🌸 ✨" (@paulavaldeonlemus, 2023); "😊😊" (@anaisflorin, 2023). Likewise, celebration is also expressed in response to the congratulations of their followers or emphasis on the issues addressed in the work: "👏❤️🎉" (@lidia.cao, 2023); "it is indeed sad ❤️" (@julieta\_xlf, 2023).

## 5. CONCLUSIONS Y DISCUSSION

Throughout the study, it has been demonstrated how Instagram is a social network that allows to establish a valuable dialogue and a continuous relationship between the artists and their followers, something that is difficult to achieve without the digital media as a mediator.

The netnographic study of the Instagram social network has made it possible to understand the intentions and guidelines that the artists want to express in their works, generating comments and reactions that would be difficult to collect in situ. At the same time, it has been verified how the different artistic projects under study convey clear and reflective messages, many of them being the product of collaborations with local communities and educational centers, which encourages participation and strengthen the community identity.

The cases analyzed in this paper show how women street artists have managed to gain a foothold in a sector generally associated with male artists. The dissemination and visibility of these works by female artists is considered essential to have female cultural references that help to achieve a greater balance in artistic spaces, being networking and the creation of links through social media key pillars to make this possible.

In this study, it has been possible to verify how Instagram allows this generation of connections and contacts between the artists themselves and the virtual community, which are considered extremely important to enable the durability of the works and the dissemination of their messages. In addition, thanks to their presence in social networks, women street artists have at their disposal a virtual art gallery that not only allows their works to endure over time, but also to be shared internationally.

Through the analysis of the selected works, it is confirmed that urban art has become a fundamental bet for the transformation, beautification and revaluation of neighborhoods in the outskirts, providing them with a unique identity and character that contribute to their renewal. Not only is it possible to involve the local community in the artistic interventions, but also to gain appreciation for the work of the artists, who receive a warm welcome and recognition for their work. Bonds are created between the residents of the neighborhoods and municipalities under study and the women street artists, also promoting the movement of visitors when holding different festivals and creating urban art museums such as the MUSA or the MAUF, achieving a more experiential visit to the municipality.

The connection established through social networks such as Instagram allows those who visit the works to obtain more information, sometimes generating a dialogue with the creators which enriches both parties. In addition, it has been demonstrated how several of the works under analysis reflect the identity and feelings of those who inhabit these spaces. Likewise, the appreciation of both the local and the virtual community for the messages conveyed through the creation of the different works under study, in addition to the beautification and the resulting remarkable integration with the environment, has been acknowledged.

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