

## La musea: How does she sound and feel and move?

*Jueves 23 november 2017, 18.30 – 21.00h, Fundació Antoni Tàpies*

*Co-hosted by BAR project, Ariadna Güteras, Ariadna Rodríguez, Eva Rowson, Iñaki Álvarez, Jordi Ferreiro, nyamnyam, Priscila Clementi y Sonia Fernández Pan*

**18:30** Welcome to la musea / Bienvenid\* a la musea

**19:00** An introduction to la musea. who is she for us? How has she appeared in our lives? *Collective reading (side b – text 1)*

Una introducción a la musea. Quién es ella para nosotr\*s? ¿Cómo ha aparecido en nuestras vidas? *Lectura colectiva (cara b)*

**19.15** Setting up la musea: How are we going to furnish it? How are we going to decorate it? With whom are we going to share it and upon what terms? *Furnish la musea with us!*

Preparando la musea: ¿Cómo vamos a amueblarla? ¿Cómo vamos a vestirla? ¿Con quién vamos a compartir, y bajo qué términos? *Amuebla la musea con nosotr\*s*

**19:45** La musea: How does she move? *Collective Reading (side b – text 2)*

La musea: cómo se mueve? *Lectura colectiva (cara b – texto 2)*

**19:50** Let the microorganisms speak. *Eat with us!*

Que hablen los microrganismos. *Comamos junt\*s*

**20.15** La musea: How does she feel? *Collective Reading (side b – text 3)*

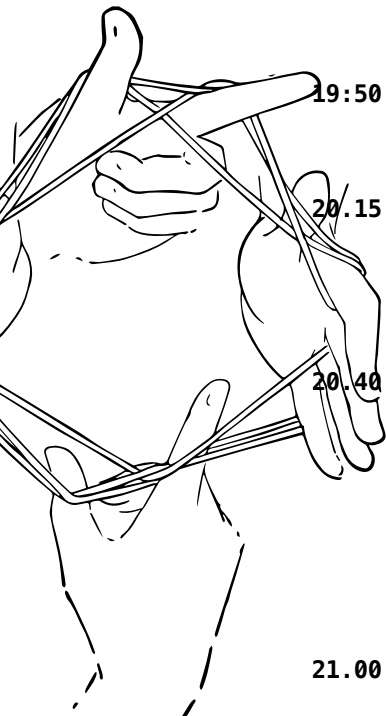
La musea: ¿Cómo se siente? *Lectura Colectiva (cara b – texto 3)*

**20.40** La musea: How does she sound? *Collective reading (side b – text 4)*

La musea casts her spell. What does la musea have to say? *Conjure a spell for la musea, inside el museo, with us*

El hechizo de la musea ¿Qué nos dice la musea? *Hagamos junt\*s un hechizo musea dentro del museo.*

**21.00** End (or beginning)



Text 1. An introduction to la musea La musea is a container. She holds people, workers, visitors, publics, momentos, vidas, his(-and-her-and-their-)stories, relationships. She makes it possible for others to come in and for the contents to slip out but she doesn't force herself into someone else's space. *La musea abre solo cuando sus habitantes pueden visitarla, está absolutamente intrincada con la vida de sus visitantes.* She adjusts to our movements and our lives. She moves to where we need her to be. She has a structure but she doesn't bend to expectation. She pays attention to the details, she listens and she responds.

She is a good host, and she always thinks about the washing up.

La musea appeared here because we really needed her. *Porque we are all working in cultural (y otras) institutions into which we awkwardly fit ourselves and our politics. I perquè estem compromeses a visibilitzar el treball invisibilitzat,* to caring for those that work in and visit the museum, to paying attention to the details, *en treballar de forma col·lectiva,* y en pensar en cómo una institución se puede adaptar a las vidas de aquellas que la habitan.

*Este es solo el principio* of building a fiction to imagine a cultural institution that is governed by the concepts and groups that remain on the margins of positions of power – *y que trabaja bajo los conceptos transfeministas de hospitalidad, colaboración, empatía,* embodied knowledges, practice, sharing, economics, and administration.

Maybe 'she' is a 'we', or a 'their' or an 'us', *pero de momento* we are imagining her. La musea is finding her way in Barcelona, beginning at nyamnyam last week and continuing to *El Pou* next week, moving between a domestic space, a museum and a space *que aún se está formando.* She is hosted by many, many people here y *todas vosotras aquí esta noche.* Creating interferences and synergies between these different spaces, we are learning from other models, testing methods and forming relations inside and around la musea to hopefully show there are other ways to relate to each other, to host each other and to work together.

Inside *el museo* tonight, we are welcoming you to join us in creating this possible fiction, to imagine together *noves maneres d'entendre institucions* (cultural or not) and to turn this into a reality, to build new ways of living in them.

The programme has been created in a short period of time, this is the reason we used mostly English and Spanish.

We would like to agradecer those who make it possible for us to be here *avui*: Everyone who is hosting and working in la musea at this time and putting their love, care and energy into it: *Adrian Schindler, Ariadna Guiteras, Ariadna Rodriguez, Caterina Almirall, Eulàlia Rovira, Eva Rowson, Iñaki Alvarez, Jordi Ferreiro, nyamnyam, Priscila Clementti, Simon Asencio, and Sonia Fernández Pan.*

BAR project: *Juan Canela, Veronica Valentini, Andrea Rodriguez Novoa, Sara Agudo Millan*

Everyone who came to *nyamnyam* for the first musea event y *fermentó la comida que we eat tonight: Adrian Schindler, Anna Coromina, Anna Manubens, Ariadna Guiteras, Ariadna Rodriguez, Aviv Kruglanski, Bea Escudero, Claudia Pages, Daniel Levy, Enea Palmeto, Eva Rowson, Gilad Buzi, Inaki Alvarez, Jack Young, Jesús Arpal Moya, Jordi Ferreiro, Juan Canela, Julieta Dentone, Eulàlia Rovira, Lara Garcia Diaz, Marta Ruiz Pascua, Martina Milla, Michael Lawton, Priscila Clementti, Simon Asencio, Sonia Fernandez Pan, Tessa Hall.*

Everyone at Fundacio Tapies: *Ana Lop, Anna Saurí, Carles Guerra, Carlos Martinez, Conchi Gonzalez, Daniel Solano, Glòria Domènech, Gloria Manso, Lidia Rodríguez, Linda Valdés, Manuel Ferrús, Maria Farré, Maria Sellarès Pérez, Mercedes Pimiento, Mònica Marull, Montse Márquez, Núria Homs Serra, Núria Sole Bardalet, Pau Dito Tubau, Rosa Eva Campo, Sara Lorite, Susana Galindo, Sandra Fortó Fonthier, Silvia Pascual, Yones Amtia.*

Inside la musea, the furniture is move-able. Imagina: *"Tienes un cuarto propio, en tu casa, hasta ahora exclusivamente owned by men. You are able, pero con mucho trabajo y esfuerzo para poder pagar el alquiler, but this freedom is only beginning; the room is your own, but it is still there – necesita ser amueblada, it has to be decorated, necessita ser compartida.* How are you going to furnish it? How are you going to decorate it? Con quien la vas a compartir and upon what terms? These I think are questions *de suma importancia* and interest."<sup>1</sup>

Text 2. Setting up la musea:  
How are we going to furnish it?  
How are we going to decorate it? With whom are we going to share it and upon what terms?

La musea: How does she move? La musea is not a monolith, she relates to feelings and moods. In the history of *el museo* as a conqueror of knowledge, as a monument to power, la musea instead moves like a carrier bag. La musea's particular knowledges form counter-narratives of gathering, taking care and nurturing. *Ella cambia de forma dependiendo de la situación,* but she is always taking care of her contents and the space she is taking up. "We've heard all about the sticks, *lanzas y espadas, los objetos que golpean, pinchan* and hit with, the long, hard things, *pero no n'hem sentit a parlar de la cosa per posar-hi coses dins,* the container for the thing contained. That is a new story. That is news."

"It's clear that the Hero does not look well in this bag. He needs a stage or a pedestal or a pinnacle. You put him in a bag and he looks like a rabbit, like a potato."<sup>2</sup>

She "seeks to be a mutable architecture that, like open source software, remains available for perpetual modification" *La suya "es una transformación filtrante y dirigida en lugar de un desbordamiento rápido;* it is a transformation of deliberate construction, seeking to submerge the white-supremacist capitalist patriarchy, so as to build a new world from the scraps".<sup>3</sup>

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We are making this programme happen using Eva's BAR project residency production budget of €800.

#### MUSEA EVENT #1 AT ESPAI NYAMNYAM

**Budget: €325**

##### EXPENDITURE:

|  |            |
|--|------------|
| Event costs<br>(ingredients, gomasio bowls, takeaway pots, vermouth)   | €237       |
| Printing musea library<br>(donation gesture for Priscila's use of her own printer, paper, stationery, kitchen table)   | €50        |
| Fermentations for Tapiés (ingredients)   | €75        |
| Taxi to / from Tapiés w/ ferments  | €60        |
| In kind from Espai nyamnyam:<br>(fermentation containers, olive oil, vinegar, dishwasher use, nourishment for attendees (kefir water, kombucha), ice, kitchen equipment) | €0         |
| <b>TOTAL</b>   | <b>422</b> |
| Precio libre   | -€130      |
| Remainder  | €33        |

#### MUSEA EVENT #2 AT FUNDACIÓ ANTONI TÀPIES

**Budget: €275**

##### EXPENDITURE:

|  |             |
|--|-------------|
| Catering costs<br>(bread, napkins, ice, ginger beer, water)                                    | €125        |
| Extra printing (musea library) + materials   | 20          |
| Contingency / transport of furniture etc   | 130         |
| In kind from nyamnyam:<br>(fermentation containers, chopping boards, bread knives, water jugs) | €0          |
| <b>TOTAL</b>   | <b>€275</b> |

#### MUSEA EVENT #3 AT CARRER DEL POU DE LA FIGUERA

**Budget: €200**

##### EXPENDITURE:

|  |             |
|--|-------------|
| Cinenova film hire                                     | €120        |
| Catering costs<br>(food, espresso martini ingredients) | €80         |
| Precio libre for food                                  | €?          |
| <b>TOTAL</b>   | <b>€230</b> |

\* (=budget-expenditure+precio libre)

None of la musea workers in this programme have taken a fee for our time. Instead, hemos puesto el budget to use in a micro economía para hacer este programa posible y pagar por la comida, drinks, printing, film hire, materials across all 3 events y hemos utilizado our own kitchens, homes, printers, oli d'oliva, coberts, dishwasher tablets, stationery to do it. Aware of our own privilege to be able to do this, utilizando nuestro tiempo libre and own resources because we are being paid by other jobs, one big question on our minds is how sustainable is la musea in this current form? La estructura de este programa no es una manera sostenible para continuar, so does la musea's outputs need to be smaller and slower so they can be sustainable within her / our energies, budgets y deseos? We're thinking of this relación entre excitement, friendship, working, learning, sharing and not stopping.

We're asking ourselves how do we let go of our eagerness – and resist pressures – to always be doing más? How do we protect ourselves and la musea workers from burning out? How do we maintain our politics in everything we do, when echoing las estructuras que soportan nuestro trabajo would mean a minimum effort and not truly reflect our passions? Cuando decimos no, y cuando seguimos?

Bloodroot Collective say to la musea: "We live our work and our work lives. Our rewards are daily because we live what we believe. Yet, maintenance requires commitment, devotion, and lots of hard work. But we do go further. It means our beliefs, actions, our behaviour, are all part of this intensity, this consciousness of extremity. We choose this consciousness."\*

Mierle Laderman Ukeles says: "Maintenance is a drag; it takes all the fucking time"\*\*- but what's the alternative?

Hito Steyerl says: "This mess is kept afloat by the sheer dynamism of loads and loads of hardworking women."\*\*\*

Sara Ahmed says: Is la musea an act of self care? "Self-care: that can be an act of political warfare. In directing our care towards ourselves we are redirecting care away from its proper objects, we are not caring for those we are supposed to care for; we are not caring for the bodies deemed worth caring about. And that is why in queer, feminist and anti-racist work self-care is about the creation of community, fragile communities, assembled out of the experiences of being shattered. We reassemble ourselves through the ordinary, everyday and often painstaking work of looking after ourselves; looking after each other. This is why when we have to insist, I matter, we matter, we are transforming what matters. Women's lives matter; black lives matter; queer lives matter; disabled lives matter; trans lives matter; the poor; the elderly; the incarcerated, matter."\*\*\*\*

\* Bloodroot Collective, The Second Seasonal Political Palette, 1984.

\*\* Mierle Laderman Ukeles, Manifesto for Maintenance Art, 1969.

\*\*\* Hito Steyerl, Politics of Art: Contemporary Art and the Transition to Post- Democracy, e-flux journal #21 December 2010.

\*\*\*\* Sara Ahmed, Selfcare as Warfare, 2014.

She is herself “response-able, a cat’s cradle, she passes patterns back and forth, gives and receives, holds the unasked-for pattern in her hands”.<sup>4</sup>

La musea uses her senses and her gut feelings to feel the mood. She thinks corporeally, “‘it feels right to me’ *como base de toda comprensión*”<sup>5</sup>. *Ella piensa sensualmente*, her cognition is an embodied one, *su intelecto* is neither dismissed nor disembodied.

**Text 3. La musea: How does she feel?**

She is clear on her ethics and she fights for them.

La musea is brutal and kind. Her love is wide and circludes<sup>6</sup> *como una serpiente*. *Ella es bacteria – hongo – kefir*, always in love, *haciendo el amor*, in constant exhausting pleasure, *siempre* reproducing – never dying – eternally young. She feels patient, “but hers is a ferocious patience at odds with “waiting”.<sup>7</sup> No espera, she’s always becoming.

She is always in the mood for chocolate. Some days she is lazy y *piensa en su derecho a la pereza*. But not according to Paul Lafargue; just according to her feelings, *necesidades, energias y deseos*. She likes to take care of many others, but sometimes she tends to forget to take care about herself. Could an institution “*pegársele las sábanas*”? *Llegint un llibre* when there are so many mails waiting for being replied? But maybe la musea is not using emails, just *telepatía emocional*.

Aquesta nit la musea is *sagittarius*<sup>8</sup>. La musea moves between different horoscopes, depending on when she appears.

The new Moon in Scorpio, from November 18th to December 3rd: La new Moon *de esta semana en Escorpio es poderosa. Si Escorpio significa algo, significa poder. Así que significa mucho cuando no sólo el sol y la luna se alinean en el signo, sino que los dos beneficiados, Júpiter y Venus también están cerca. Vesta también acaba de entrar en Escorpio y Marte está en camino. Este tipo de actividad en el signo del poder es una especie de fiesta.*

*Escorpio nos pide que penetremos en el corazón de la materia, que seamos reales, que purguemos, extraigamos y eventualmente sanemos.*

*Escorpio es el lugar donde nuestros materiales comienzan y terminan. Es el signo que gobierna los órganos genitales, reproductivos y eliminadores. Es la puerta entre este momento de la realidad y el siguiente. Las circunstancias finitas de nuestros cuerpos existen en paisajes de atracción y aversión, se encuentran a través del deseo con el objetivo de reproducirse. Ya sea que estés engendrando o no, lo que sucede en el sexo es la creación de una tercera entidad y la fuerza energética. El universo contenido en una solo encuentro.*

‘Though we have elaborate languages for what we don’t want, *echamos de menos un lenguaje rico para con lo que queremos*. The political vocabulary for what we want – justice, peace, equality, freedom,

**Text 4. La musea:** happiness – is often too abstract or embarrassing  
**How does she sound?** to intelligent people, who seem to find them too ‘simplistic’...Of course what we want is not just a language, but a whole way of being, a way of life.

This requires a certain standpoint: it is about being or becoming ‘no disponibles para la servidumbre, back straight with conviction’<sup>9</sup>. – and saying it loudly.

She speaks up for what she believes in, even if she has a quiet voice *ella se hace escuchar*.

She sounds and acknowledges everyone who is involved in making it happen.

*Ella susurra*. She never wants to forget to ask *com estàs?*. She likes singing in the shower, even if sometimes she does it only mentally to keep the silence when others are still sleeping. She has as many voices as people can embody her. She likes many music styles as many people can dance through her spaces. *Ella es el eco que que permanece hasta que su última habitante desaparece*.

1 Virginia Woolf, *Professions for Women*, 1931. Quoted in Céline Condorelli, *The Company She Keeps*, 2014.

2 The Carrier Bag Theory of Fiction, Ursula K. Le Guin, 1989. On line: [https://www.marxists.org/subject/art/lit\\_crit/works/leguin/carrier-bag.htm](https://www.marxists.org/subject/art/lit_crit/works/leguin/carrier-bag.htm)

3 Laboria Cuboniks, *Xenofeminism. A politics of alienation*. On line: <http://www.laboriacuboniks.net/>

4 Donna Haraway, SF: Science Fiction, Speculative Fabulation, String Figures, So Far. *Ada. A Journal of Gender, New Media & Journalism*. Issue 3, 2013.

5 Audre Lorde, *The Uses of the Erotic*, 1978

6 Bini, Adamczk, *On Circlution*, 2016. On line: <http://www.maskmagazine.com/the-mommy-issue/sex/circlution>

7 Laboria Cuboniks, *Xenofeminism. A politics of alienation*. On line: <http://www.laboriacuboniks.net/>

8 Embodied Astrology, written and produced by Renee Sills: <https://soundcloud.com/embodiedastrology/sagittarius-4?in=embodiedastrology/sets/audio-horoscopes-for-new-moon-in-scorpio-november-18-2017>

9 *The Company She Keeps*, Céline Condorelli, 2014.

La musea: She said 'in a cloud of cigarette smoke, the workers are talking about love'  
*Martes 28 novembre 20.00 – 23.00h carrer del pou de la figuera 16 baixos, Barcelona*

co-hosted by Adrian Schindler, Caterina Almirall, Eulàlia Rovira, Eva Rowson, Gianmaria Andreetta and Yvonne Carmichael

In this space, which is still forming, we'll discuss the structures we have the possibility to build, the hospitality we want to practice – and how to shake an espresso martini. The evening begins with a screening of 'School Without End' by Adriana Monti (1983), which documents the '150 Hours Courses' – an educational experiment in Italy in the 1970s. The courses were not intended to improve productivity at work, but to allow for personal and collective growth. For the women attending, the course also provided an important 'room of their own' in which to share their experiences with work, emigration and discrimination.

<> The film is shown with permission from Cinenova, a non-profit organisation dedicated to distributing feminist films and videos: [www.cinenova.org](http://www.cinenova.org). It is in Italian, with English subtitles <>

>> Plazas limitadas – Para participar por favor envía un email to Eva [eva.rowson@googlemail.com](mailto:eva.rowson@googlemail.com)

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'Cómo imaginar una musea?' takes place en several momentos during November 2017 in espacios diferentes across Barcelona siguiendo una logica anti-institucional. Este proyecto quiere imaginar una institución museística como una institución femenina, basada en multiple ejes: hospitality, work, collaboration, embodied knowledges, practice, economics, and administration. Esta posibilidad de ficción will help us to feel and think different ways to work and move in cultural institutions.

Esta programa is organised by BAR resident Eva Rowson, developed through exchanges with BAR project during her residency September – November 2017 and within BAR project's philosophy and curatorial practice of using hospitality as its working method. It is written in 'Spanglish' as it has been developed in conversation and collaboration with Adrian Schindler, Ariadna Guiteras, Ariadna Rodriguez, Caterina Almirall, Eulàlia Rovira, Jordi Ferreiro, Priscila Clementti, Simon Asencio, and Sonia Fernández Pan. It is shaped through Eva's encounters with many others who have swapped books, shared texts and recipes, opened their homes, cooked, been cooked for, listened, talked and danced during her past 3 months in Barcelona: Alba Vilamala, Anna Irina Russell, Adriano Wilfert Jensen, Ainara Elgoibar, Andrea Francke, Andrea Rodriguez Novoa, Ángela Palacios, Ania Nowak, Anna Pahissa, Anne Szefer Karlsen, Antoni Hervàs, Beatriz Cavia Pardo, Bethany Rowson, Claudia Pagès Rabal, Danielle Burrows, David Ortiz Juan, Elida Hoeg, Gianmaria Andreetta, Holly Willats, Hugo Hemmi, Iñaki Alvarez, Isabel de Naverán, Jonathan Hoskins, Juan Canela, Lara Garcia Diaz, Leire Vergara, Linda Valdés, Louise Shelley, Lucy Joyce, Luke Drozd, Marc Navarro, Maria Acaso, Marlene Bonnesen, Michael Lawton, Miren Jaio, Núria Solé Bardalet, Pippa Rowson, Quim Packard, Quim Pujol, Rosanna del Solar, Ross Jardine, Sara Agudo, Sinéad Spelman, Susannah Worth, Usue Arrieta, Veronica Valentini, William Luz, Yvonne Carmichael.

Eva would also like to thank The Showroom, London, for making it possible for her to be here.