

CONCÈNTRIC

FUNDACIÓ GUASCH CORANTY - UNIVERSITAT DE BARCELONA

La invención de los lindes: espacios permeados (The Invention of Boundaries: Permeated Spaces)

14.12.2023 - 04.02.2024

1. Se ofrece señora para (Lady available for)

Romina Pezzia

Romina Pezzia (Lima, Peru, 1988) is a PhD student in the Advanced Studies in Artistic Productions programme at the University of Barcelona. The research and artistic productions she develops are focused on contemporary living from a feminist perspective.

SE OFRECE SEÑORA PARA

This project suggests redirecting our gaze towards what occurs inside the home, acknowledging its areas as places of work. It is based on observing a series of ads for household work that were found on street lamps in the city of Barcelona in order to explore those that used the expression 'se ofrece' (available), as well as specific adjectives that accompanied the implicit 'subject' of these ads. The common denominator in each of these offers was, and is, always 'a woman', a figure still closely associated with household work today. She is also usually identified as the most suitable person to carry out these vital tasks, although it still is a job that suffers persistent social depreciation' (Murillo, 2022, p. 24). Using a photographic record of these ads and an assiduous reading of several feminist thinkers, such as Silvia Federici (2018), Cristina Morini (2014) and Amaia Pérez-Orozco (2014), a number of posters were created using fabrics and hand embroidery as the primary raw materials for this project. The works incorporate concepts that question the feminisation of work and the job insecurity to which various women, predominantly migrants dedicated to these tasks, are subjected.

Mediciones domésticas: los espacios del cuidado (Household Measurements: Spaces of Care) is an installation based on an architectural analysis of the spaces of a traditional home to challenge spectators about isolation and the physical, repetitive and, according to Groys (2022), 'profoundly frustrating' (p. 19) efforts involved in doing household chores. It consists of a guide (that can be taken away in the gallery) with drawings that have been adapted from the architectural design manual *Neufert Architects' Data* (2012), which contemplates the minimum dimensions of spaces for them to be cleaned. This dialogic device was employed in the activity developed in conjunction with the Grup de Repunt de la Xarxa de Dones Cosidores de Barcelona (Recovery Group of Barcelona's Sewing Women Network). It led to the creation of a large cleaning cloth made from used cloths donated by the participants, who intervened on them with words to explain what domestic work means to each of them.

Rutinas de limpieza (Cleaning Routines) is a video made up of excerpts from five YouTube tutorials, each one corresponding to a room in the home. The images enable us to bring to the table proposals such as the socialisation and collectivisation of domestic work in order to envision other ways of living from a feminist perspective. The recordings show the main characters performing identical tasks within their homes in solitude.

SE OFRECE SEÑORA PARA, project that has been tutored by the artist María Ruido during the course of the Guasch Coranty 2023 grant, aims to bring to light household care and maintenance chores in order to rethink new ways of sustaining life based on artistic practices.

References:

Federici, S. (2013/2018). *Revolución en punto cero. Trabajo doméstico, reproducción y luchas feministas*. Traficantes de Sueños.

Groys, B. (2022). *Filosofía del cuidado*. Caja Negra.

Neufert, E. (2013). *Neufert. Arte de proyectar en arquitectura*. Gustavo Gili.

Morini, C. (2014). *Por amor o a la fuerza. Feminización del trabajo y biopolítica del cuerpo*. Traficantes de Sueños.

Murillo, S. (2022). Los discursos sobre los espacios privado y doméstico, in Z. Muxí (coord.). *Antología de pensamientos feministas para arquitectura* (pp. 23-28). Llibre, Iniciativa Digital Politècnica. Oficina de Publicacions Acadèmiques Digitals de la UPC. <http://hdl.handle.net/2117/363557>

Pérez-Orozco, A. (2014). *Subversión feminista de la economía. Aportes para un debate sobre el conflicto capital-vida*. Traficantes de Sueños.

2. *Arran de superfície* (Level Surface)

Biel Llinàs

Biel Llinàs (Mallorca, 1994) is a visual artist and researcher whose practice critically examines the connections between space, individual and experience from a multidisciplinary perspective, with an emphasis on painting. He is currently a PhD student in Advanced Studies in Artistic Productions programme at the University of Barcelona.

ARRAN DE SUPERFÍCIE

A lucky day!

Imagine playing the lottery and being one of the lucky winners. Life looks brighter when your pocket is full and you can think about buying a flat or acquiring that work of art that thrills you so much, an aesthetic experience that transcends words. After moving your arse from here to there to look for a home that suits your needs, you may feel a glimmer of hope about acquiring something you never thought possible. A flat with that much-desired painting of yours hanging on the main wall of the dining room to dazzle guests when they arrive. But ultimately you can only opt for the cheapest option. Apparently, even if you win the lottery, it is not enough to acquire what you want. Everyone says that the money you win is to cover shortfalls, and that you will have to take out a mortgage if you decide to buy a home. So the second option could be the solution. You simply have to go to that gallery, enter proudly and haughtily as if you know what you are doing, and purchase that painting among many that you want so much. You can apparently live happily under a bridge, and for chilly evenings employ a canvas that doubles as a blanket and a wooden frame as firewood for a decent fire, allowing you to sleep warmly while listening to Tom Waits' 'Lucky Day' in the background.

(...)
*Now when I was a boy
My daddy sat me on his knee
And he told me
He told me many things
And he said son
There's a lot of things in this world
You're gonna have no use for
And when you get blue
And you've lost all your dreams
There's nothin' like a campfire
And a can of beans*
(...)

There is nothing like trying to build your house out of four frames and to forget that many things in this world are worthless.

Martí Anson

3. *Lama*

Pau Bueno

Pau Bueno (Seville, 1996). She holds a BA in Fine Arts from the University of Granada and a Master in Artistic Production and Research from the University of Barcelona. Her research focuses on identity, the sociocultural construction of gender and its inevitable link to the concept of home.

Lama

Del lat. *lama*.

f. Cieno blando, suelto y pegajoso, de color oscuro, que se halla en algunos lugares del fondo del mar o de los ríos, y en el de los recipientes o lugares en donde hay o ha habido agua largo tiempo¹.

¹ Real Academia Española: *Diccionario de la lengua española*, 23.ª ed. [versión 23.6 en línea]. (9 de noviembre de 2023)

Lama

f. A soft, loose, sticky, dark-coloured silt found in certain places at the bottom of the sea or rivers, as well as in the bottom of containers or places where water has been sitting for a long time.

Suppose you plunge your hand into the mud. It is cold, even though the sun burns your head. It all seems dark, unfathomable. Even though you cannot see them, your fingers are moving beneath the surface. The ooze softens and yields to your touch. It is a balm. It embraces and comforts you.

This experimental piece contains archival images of everyday domestic life, of mother-daughter holidays, unfolding like memories projected on the inside of your eyelids. In a familiar metaphor, pain assumes a liquid, maternal form. We witness a shared intimacy that at best manages to tame sadness, reducing and making it tender: if the sea were enclosed by land, it would simply be a body of water. 'When I talk about my mother,' says Pau, 'when I channel her, perhaps it is because it allows me to feel compassion for myself that I would not have felt otherwise.'

Lama brings together a torrent of images like an umbilical cord, or like a shared crutch. It deals with the inside and out of a womb that contains all mothers and all daughters. No matter the container, there will be ooze wherever water has been sitting for a long time.