

## WE CONTINUE WITH THE PROBLEMS

Dialogues around the life projects of Mireia Sallarès

- Days: May 21 and 22, 2021
- Location: Auditori
- Free activity with prior registration

In recent decades, books on feminist thought have positioned the notion of the problem as a political, self-knowledge and reflection tool. As Judith Butler and Donna Haraway have written, the troubles speak of everything that disturbs us, that confuses us because it is cloudy and worries us, but also of the problems, violence and inequalities that we can collectively elaborate and politicize from the moment we are we give a name and place them in the center. Olympe de Gouges also spoke of paradoxes and not easy problems to solve, when she denounced the universality that excluded women from the Declaration of the Rights of Man and of the Citizen during the French revolutionary period.

Linking us today with this genealogy, the seminar unfolds some of the problems that go through the life projects that Mireia Sallarès has been developing in the last twenty years. They are projects that link the pleasure of women with politics, property and gentrification, love, orgasms and the concept of truth, fiction and responsibility in the transmission of ideas and commitment to form. The dialogues proposed by this seminar want to make the projects of the exhibition *Els nostres problemes* at the Casal Solleric speak in the present.

Today it is also essential to assume the notion of problem from the institution itself. The need to point to the validity and durability of structures that make it impossible for fundamental rights such as freedom or equality to be at the root of any relational pact. The work of Mireia Sallarès becomes a tool and guide to build new methodologies and work together from another model capable of subverting the structures that make up our political and social system. In the week of International Museum Day, it is urgent to give voice to a series of thinkers and theorists who, based on the lines of research developed in the work of Mireia Sallarès, point to other forms and possibilities.

## PROGRAM

**Friday May 21**

**6 pm**

**Conference Life as a problem: Livable lives or Lives lived?**

**By Yayo Herrero. Presented by Joana Masó**

Yayo Herrero, anthropologist, social educator and ecofeminist activist, around her denunciation of the war that our neoliberal societies have declared to life. Following the urgency posed by ecofeminism to put life at the center, Yayo Herrero will dialogue with the notion of lived lives that Mireia Sallarès has been deploying in her projects for more than twenty years and which is at the origin of a future project in that the life lived can be declared in UNESCO, Universal Heritage of Humanity.

If, on the one hand, contemporary feminisms demand the equality of all lives that, for reasons of gender, class and race, seem not to be worth the same and are becoming unlivable, on the other hand, the concept of lived life of Mireia Sallarès recognizes rather, what those people who a priori seem to have no livable life do with life. As the battles are fought for rights and equalities, for recognition and for the lives of all to reach the status of livable lives, the lives lived change that which has been assigned to them.

**7 pm**

**The truth as a problem: responsibility and / or political imagination?**

**By À. Lorena Fuster. Presented by Joana Masó**

À. Lorena Fuster, professor of feminist philosophy and theory, will speak from her research on contemporary feminine thought, on the imagination necessary to respond to the demand for truth. From the dialogue with the work of Simone Weil and Hannah Arendt, Fuster brings into play the concept of responsibility that circulates in the work of Mireia Sallarès and the gesture that supports it, to link it with the artist's search for the truth, exposed as a vulnerable, naked and in transit notion.

The projects of Mireia Sallarès on responsibility, *El que Godmilow va ensenyar*, and the truth, *Se escapó desnuda*, pose how the truth becomes a problem when we dare to put ourselves in relationship with it and take charge, both of the truth and of the established relationship. Through a map of relationships with truth, drawn between the continuum and the games of mirrors that allow different fragments of the works of Sallarès-Godmilow-Weil-Arendt, we ask ourselves the question: to what extent responsibility and imagination Are they involved or excluded when it comes to giving a political response?

**Saturday May 22**

**11 am**

**Conference *Love as a problem. Decalogue to miss love***

**By Mari Luz Esteban. Presented by Mireia Sallarès**

Mari Luz Esteban, professor and feminist anthropologist, will ask questions from her *Decalogue to miss love*: can women exist without claiming love, if we are conscious that this fact can contribute to their economic impoverishment and their lack of social recognition? It also warns us of the paradox of some social movements, including feminism, that claim love as an alternative to conflicts and inequalities that are precisely being fed with love.

In dialogue with *Kao malo Vode na dlanu* (Like a little water in the palm of the hand). A project about love in Serbia by Mireia Sallarès, will think about whether love is a passion for domination or emancipation, if it can be a productive force and not only reproductive, and what is the loving thought that we have incorporated, what inequalities, what lack of recognition drag and who takes advantage of it.

**12 pm**

**Conference *The female body as a problem and as a power: Las Muertes Chiquitas and Las 7 Cabronas e Invisibles de Tepito***

**By Maite Garbayo. Presented by Mireia Sallarès**

Maite Garbayo, art historian and researcher, addresses the problems of putting in the presence of those bodies read as female. Female bodies have occupied and occupy a central place in the hegemonic regimes of visibility. This hypervisibility has led to the development and articulation by many women of critical strategies that distort and deviate the representation of the feminine, as possible answers to the problem of being seen.

Violence and pleasure run through the narratives of the women who speak to us in *Las Muertes Chiquitas* or *Las 7 cabronas e invisibles de Tepito*. The female body, always exposed, always threatened, turns its own vulnerability into a potential, an overwhelming force and capable of founding other stories, other epistemologies, and other ways of conceptualizing the world. The women who go through the work of Mireia Sallarès transform us, but they are also transformed in the encounter with us. The artist puts on stage a methodology based on the incalculability of the encounter and an attentive listening that understands cultural translation as openness and as an act of love.