

La vida vivida (la vie vécue) 3 projets de Mireia Sallarès

Curatrices:

Marisa Cornejo et Stéphanie Prizreni

L'exposition présente 3 projets de l'artiste Mireia Sallarès développés au cours de ces 10 dernières années : *Las Muertes Chiquitas* (Les petites morts. Mexique, 2006-2009), *Le camion de Zahia* (France, 2001-2005), *Se escapó desnuda*, un proyecto sobre la verdad (Elle s'est échappée nue, un projet sur la vérité. Venezuela 2011-2012).

Photographies, publications, diapositives et vidéo documentent et archivent les actions, relations, interventions, traces ou processus qui ont joué un rôle fondamental dans la revendication du vécu comme forme de résistance, un droit et un patrimoine de l'humanité. L'artiste est à la recherche de mécanismes qui lui permettent de transformer la singularité en héritage, nous donnant à entendre tout ce qui dans les vies de chacun est unique et exceptionnel. D'après Mireia, «l'UNESCO devrait déclarer héritage mondial de l'humanité, le vécu des individus, avec tout ce que la vie leur a donné et leur a pris».

Mireia Sallarès (née Barcelone, 1973) vit en transit entre Barcelone et d'autres villes étrangères dans lesquelles elle développe sa pratique artistique. Sa condition d'étrangère est à la racine de ses projets artistiques, qui sont le résultat de longues recherches sur questions essentielles telles que la mort, le sexe, la légalité, la vérité, la violence ou l'amour. Ses recherches et son travail artistique s'entretiennent toujours avec des personnes qui se battent avec leurs singularités, des affranchis qui s'opposent à la construction de la subjectivité du discours dominant.



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Exposition du samedi 4 juin
au dimanche 12 juin 2016
Ouvert du mardi au dimanche de 15h à 19h
Finissage le dimanche 12 juin dès 15h
et sur rendez-vous : team@espacekugler.ch
Présentation de l'exposition en présence de
l'artiste : vendredi 10 juin à dès 18h

espace kugler - art contemporain
19, avenue de la Jonction
1205 Genève - Suisse
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Le camion de Zahïa
France, 2001-2005

Zahïa is an Algerian woman who worked a van that sold pizzas in the center of the city of Valence, in the south of France. The residence with that Mireia Sallarès was carrying out at the Contemporary Art Centre there coincided with the introduction of a new municipal bye-law prohibiting the parking of these types of vehicles in the city, in accordance with a remodeling plan to change the urban center into a shopping center. It is this ambient that the artist conceives the project as a testimony to nomadic lifestyle of a collective with few resources condemned to disappear at the hands of the power of capitalism and sedentary consumerism. And she does so raising a monument that is displaced and transportable to this politically invisible community, with a central axis that records the night time conversations between the owner and herself.

«This project should originally have been presented in Valence in 2003 as an intervention in a public space. The window on Zahïa's truck would have been turned into a screen, with a video back-projected onto it showing situations and characters almost life-sized. However, the project never took place, since its contents would have placed the town's Contemporary Arts Centre, which was responsible for the project, in a politically delicate situation with the funding authorities. In the end, *Le Camion de Zahïa. Conversations après le paradis perdu* was staged for the first time at Espai ZER01 in Olot (Catalonia) in the summer of 2005. At the same time as the video was being screened, a truck from a junkyard was set up in the city center, with a luminous sign on top. Containing a message from Zahïa – 'Know that I existed' – the sign acted as a reminder of the (censored) presence of the truck at the center of this story. It was a luminous echo of an involuntary rebel. Eventually the luminous sign acquired a life of its own. From time to time it was installed in the public space in order to update historical events or give visibility to current conflicts, closely linked to the immediate surroundings. On occasions it took on other referents, of a more private nature, referring to situations that are less visible, yet equally important for the community: Artists' studios located in one of the most important industrial buildings in Catalan workers fights history. A garden with a marble swimming pool and exuberant vegetation, created on the rubble of an old block of flats that had survived the fascist bombings in 1937, but had succumbed to the rampant urban speculation of the last twenty years in Barcelona.»

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Laila González

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Las Muertes Chiquitas
México, 2006-2009

«Muerte chiquita» is the colloquial expression in Mexico for an orgasm. A descriptive expression that, although it refers to a sexually excited climax, also contains the imagery associated with death. These are, also, the paths taken with the narrations of the women that Mireia Sallarès interviews during three years. The most intimate confessions about their relationship with pleasure, and also pain, but nearly as a pretext that allows them stretch out, embark on fragmented stories about their private experiences which, in one way or another, are interviewed with the historical context and social group they are immersed in.

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«“Orgasms, like the land, belong to those who work them,” is a catchphrase that runs through a number of the voices involved in this project that the Catalan artist, Mireia Sallarès, launched over three years ago as a journey across the Mexican republic, accompanied only by her camera and a luminous neon sign that read “Las Muertes Chiquitas.” [Little Deaths]. The land—in this case, the land of Mexico—beneath the more or less obvious surface of reality, is sedimented with subjectivities and their roots, conflicts, and desires. Orgasms—in this case, women's orgasms —shared or solitary, cathartic or frustrated, are a possible point of departure toward the establishment of links between public and private or erotic and political domains. The intimate site of sexuality thus takes its place on the stage of public pleasure, that is to say, of eroticism constructed by means of diverse ideological, religious, and cultural mechanisms of transaction and control. The central element of the complex weave of this project is the feature documentary that uproots the orgasmic experiences from their state of intimacy and takes them to a space of public reflection and discussion. This becomes clear in the course of the discussion panels organized by the artist, where pleasure is related to armed struggle, femicide, trans-sexuality, women's liberation theology, prostitution, illness, exile, the plurality of Mexican identity, and the ethical commitment of art to socio-political reality. This is also reflected in the book that documents the project, which not only tells the tale of the process but also situates the women's experiences at a crossroads of theoretical focuses. In the face of the existing system—as *Las Muertes Chiquitas* makes very clear—the land, the body, and the pleasure derived from their construction all reclaim their rights to an active, reflective, and inclusive participation.»

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Helena Braunštajn

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Se escapó desnuda, un proyecto sobre la verdad.
Venezuela, 2011-2012

This work pursues getting the pulse of a concept that is so discredited; searching for the truth. The first chapter of a project with a wider geographical and conceptual reach that she thinks of as a trilogy: *Trilogy of Trash Concepts (Truth, love & work)*. The artist goes to the politically conflictive city of Caracas to explore the idea of truth; however, it's a concept that is difficult to grasp and it doesn't have very good press amongst the Venezuelans. Once again she takes the chances given by interviewing to discover how the inhabitants of the city relate to the truth. Moreover, she carries out documented interventions of the illegal installation of twelve marble plaques between the broken pavements in public places in the outskirts of the city. Twelve tombstones that constitute a unique monument, dismembered and extra-official from the truth. About these she writes the sentence «She escaped naked», from the narrative a poem by the interviewed Venezuelan poet Armando Rojas Guardia. The project reveals the vulnerability of the concept, naked and in transit, throughout the twelve interviews and the corresponding reports about the dismembered monument.

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«Mireia Sallarès landed in Venezuela with the intention of achieving something that still seemed to be lost in that place. Caracas, the capital, lives eclipsed by the sound of its agony, it is a heart of crowds that shout reasons without thinking about others. And the artist decided to sit down, turn on the camera and listen closely. Philosophers, taxi drivers, journalists, musicians, historians, revolutionaries, poets, priests, therapists, artists, inhabitants of a furious city, left phrases and preconceived concepts and shared anecdotes, what feeds them daily in order to build realities, and from there the coordinates were configured to make a cartography about the truth in this place. From this, the success of this project: that it has ended up being an alternative map to see a city where tourism —and sometimes daily life— ends up being strange or a very big surprise. That's why it wasn't left like that. Sallarès placed a metaphor on the marble to talk about time and death in this Latin American capital, and she spread twelve plaques around mythical, iconic and historic places that not many of its contemporary artists have dared to visit. From each one of these plaques a doubt appeared that multiplied the silence, day after day, with each anonymous stare that passed amongst them whilst they remained legible. There are still some left. And from those readings a feeling grows: of humor, of vindication, of vital transcendence.»

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Leo Felipe Campos