

English **Irina Mutt, *A break can be what we are aiming for.* From April 26 to July 1, 2018. Curatorial project, Sala Gran. *Barcelona Producció* is an initiative of *La Capella*.**

Artists: Mycket, Susanne M. Winterling, Girls Like Us, Merrit K., Alok Vaid-Menon, Marit Östberg, Laia Estruch, Adriana Minoliti.

“A break can be what we are aiming for” is a quotation by author Sara Ahmed that has been kept in full because it served to frame the story and define the intention-gesture of this exhibition, understanding that a “break” can be a rupture or a split but also a pause or an interruption – an aim that is also announced from the group using the plural: we.

This exhibition is based on vulnerability as a system of relationships that does not cancel the power or the possibility to continue advancing, resisting, building and rebuilding. The fragile element can be a structure, context or situation that wears you out, breaks you, hurts you. A break can also be a body that collides with an expectation, a body that falls, that crashes into another, that stumbles.

What we confront, what we crash into, its hardness, also has a story, turned into something concrete through repetition. Feeling vulnerable creates the need for safe meeting places to recharge, make families, groups, tribes, bands of guerrillas. Caring for oneself and taking care of others is also a political act.

This exhibition seeks this double direction: the fragility of structures in themselves, the possibility for

them to become power despite their precariousness. In the opposite direction, it also aims to detect the cracks in the walls, the ones in the self and the ones you want to cross. In the process of resisting, having a voice or fighting inequalities – systemic – you can also see fragility as generative, the split or crack as the moment that renders possible a deviation, an interruption of what was planned.

Do we have any way of relating to the break that does not seek to restore what has been broken?

The warmth of affection, coming and going, obstacles and falls.

What separates or detaches is in the process of being something else. Hardness and resistance, fragility and vulnerability do not cancel each other out.

That is, this exhibition aims to be crack and hammer at the same time.

Quoting Sara Ahmed again:

Perhaps from fragility we can think of other ways of building feminist shelters. We might think of fragility not so much as the potential to lose something, fragility as loss, but as a quality of relations we acquire, or a quality of what is we build. A fragile shelter has looser walls, made out of lighter materials; see how they move. A movement is what is built to survive what has been built. When we loosen the requirements to be in a world, we create room for others to be.

The works and the formats of this exhibition explore and cut through these ideas around vulnerability as power, the energy of being demolished and at the same time demolishing, seeking, in a dual sense, the idea of a safe space and also the possibility to expand, to circulate in a fragmentary and collective way. Some works use elastic formats, delocalized and without a physical space, with quasi viral distribution (media, videos, publications): Girls Like Us, a collective that publishes a magazine of the same name, and Merritt K, a video game programmer with a special emphasis on managing feelings and on non-normative identities.

Other works are based on structures that are precarious or as vulnerable and temporary as what a body is capable of, or they seek this idea of a safe space, even if it is provisionally so: Mycket, a Swedish collective that works in fields like performance, architecture and design to recover LGBT group moments and spaces for meeting, representation and celebration; Laia Estruch with *Moat*, a work that places the body and structures in dialogue and struggle; Marit Östberg with a documentary on the process of making a pornographic film in which feelings and relationships of friendship expand the idea of love and affective intimacy, and Suzanne M. Winterling, who departs from investigations in which biology, philosophy and sociology intersect →

→ from a posthuman and feminist perspective. And, lastly, other works make reference to the possibility of formulating identities that are not regulated by the gender binary, both through self-reference as with Alok Vaid-Menon, who uses poetry as a system of strength and visibility, and through design strategies like in Adriana Minoloti, who poses the possibility of an interspeciesist world without identities or defined categories where the driving force is desire.

## Scheduled activities

## Thursday 24 May

*When we are together we can be everywhere*

Screening of the film by Marit Östberg *When we are together we can be everywhere*.

Screening of short films selected by Héctor Acuña from his collection Pornífero Festival.

Talk with Marit Östberg, Héctor Acuña and Lucía Egaña.

## Friday 8 June

*Moat* by Laia Estruch + Girls Like Us

Presentation of *Moat* by Laia Estruch, and reading by the Girls Like Us collective.

## Thursday 28 June

Mycket + Tami T.

Performance by the Mycket collective and closing party with a concert by Tami T.

**Irina Mutt** (Girona, 1982) graduated in Art History from the University of Barcelona (2012). She has completed her training in workshops (at A\*Desk, ACVIC, ACCA, etc.) and her wanderings through exhibition spaces, conversations with artists and friends, explorations of various forms of feminism, and as a result of the hard knocks of life.

She has been selected in different calls: Sala d'Art Jove (2014); *El temps invertit* (Can Felipa Arts Visuals, 2014), *MICROS* (Nau Estruch, 2015); *Deshaciendo texto* (Inéditos, La Casa Encendida, 2016).

She is working for A\*Desk, writing reviews, and she is a member of the programmes committee of Hangar centre for art research and production.