

Recent works

Mireia Sallarès

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Mireia Sallarès

Barcelona, 1973

She is a graduate in Fine Arts from the University of Barcelona, with studies in cinematography at the New School University and the Film & Video Arts of New York. She freelances with independent documentary producers, collaborates with the CEDOC (Documentation Center) at the MACBA interviewing other artists. She lives between Barcelona and other foreign cities in which she carries out her artistic research projects. Being a foreigner is an essential register in her work.

«What is truly monumental is the life who has been lived. UNESCO should declare it as world heritage»: Mireia Sallarès' works gather together a plurality of individual stories narrated in the first person that refer to themes that are so essential like violence, death, sex, legality, truth, love or work. In this way she erects collective monuments that incorporate the singularity of each experience with which she questions the univocity of construction apparatus of the dominant discourse in our society.

Her recently shown work includes:

Desires and Necessities. New Incorporations to the MACBA, (Barcelona, 2015); *Joan, Jill Godmilow: What Godmilow Taught*, at Arts Santa Mònica (Barcelona, 2014); *Literatura de replà* (Literature on the Landing), in the exhibition *Cómplices y testigos*, ADN gallery, (Barcelona, 2014); *Le Camion de Zahia* (Zahia's Truck), in the exhibition *La realitat invocable* (MACBA, 2014); *Monuments* (CA Tarragona Centre d'Art, 2013); *Se escapó desnuda* (She Got Away Naked), at Espai 13 of (Fundació Miró, Barcelona, 2012); *Las Muertes Chiquitas* at Beta Local (San Juan, Puerto Rico, 2015) and at Contemporary Art Center in Glasgow, (Scotland, 2014); **at Anthology Film Archives, (New York, USA 2014).**

She has also exhibited and presented her work at the at Carrillo Gil Art Museum, Mexico, at the America's Society in New York, the Nelson Garrido Organisation in Caracas, at the Montehermoso Cultural Centre in Vitoria, the Circle of Fine Arts and the Casa Encendida in Madrid, the Laznia Contemporary Art Center in Gdansk (Poland), at the Arhus Image Gallery (Denmark), the OK Centrum in Linz (Austria), at the Capella in Barcelona, amongst others.

Mireia Sallarès

POR / BY JOAN MOREY

MIREIA SALLARÈS (BARCELONA, 1973) ES ARTISTA Y REALIZADORA INDEPENDIENTE DE DOCUMENTALES. VIVE Y TRABAJA ENTRE BARCELONA, MÉXICO Y OTRAS CIUDADES EXTRANJERAS EN LAS QUE DESARROLLA SUS PROYECTOS DE INVESTIGACIÓN ARTÍSTICA, CONVIRTIENDO ASÍ LA CONDICIÓN DE EXTRANJERÍA EN UN RECURSO INDISPENSABLE EN SU TRABAJO. ENTREVISTAMOS A MIREIA CON MOTIVO DE LA EXPOSICIÓN "MONUMENTS" EN CA_TARRAGONA CENTRE D'ART. "MONUMENTS" MOSTRÓ LOS CINCO PROYECTOS MÁS DESTACADOS QUE LA ARTISTA HA REALIZADO DURANTE LOS ÚLTIMOS DIEZ AÑOS EN LOS QUE PONE DE MANIFIESTO SUS PROCESOS DE INVESTIGACIÓN Y PRODUCCIÓN ARTÍSTICA.

MIREIA SALLARÈS (BARCELONA, 1973) IS AN ARTIST AND INDEPENDENT DOCUMENTARY FILMMAKER. SHE LIVES AND WORKS BETWEEN BARCELONA, MEXICO CITY AND OTHER FOREIGN CITIES WHERE SHE DEVELOPS ARTISTIC RESEARCH PROJECTS, THUS ESTABLISHING HER IMMIGRANT STATUS AS AN INTEGRAL ASPECT OF HER WORK. WE HAD THE CHANCE TO INTERVIEW MIREIA SALLARÈS ON THE OCCASION OF THE "MONUMENTS" EXHIBITION AT THE CA_TARRAGONA CENTRE D'ART. "MONUMENTS" BRINGS TOGETHER THE FIVE MOST IMPORTANT PROJECTS MADE BY THE ARTIST OVER THE LAST TEN YEARS ILLUSTRATING HER RESEARCH PROCESSES AND ARTISTIC PRODUCTION.

"MONUMENTS" reúne cinco proyectos realizados en territorios y geografías muy diversas: *Le camion de Zahia, conversations après le paradis perdu* (Francia, 2002-2005), *Mi visado de modelo* (Estados Unidos, 2003-2005), *Las muertas chiquititas* (México, 2006-2009), *Las 7 cabronas e invisibles de Tepito* (México, 2009) y *Se escapó desnuda, un proyecto sobre la verdad* (Venezuela, 2011-2012). ¿Qué te condujo a lugares tan dispares?

Siempre he pensado que el discurso artístico sin movimiento, sin cambio, sin libertad, no es nada o sirve para muy poco. Una cosa es mantener la coherencia y otra quedarse en el mismo lugar y que te den la razón siempre los mismos. Todo discurso en realidad es un discurso, un movimiento o una libertad de movimiento. Así lo explicaba la filósofa alemana Elisabeth von Samsonow en *Décor-nage* (2011), un videoensayo sobre la figura del psiquiatra de Reus Francesc Tosquelles de Angèlia Melitopoulos y Maurizio Lazzarato —mostrado recientemente en MACBA. Pienso firmemente que sin libertad de movimientos no hay discurso. En ese sentido moverse hacia lo extranjero, convertirme en extranjera, ha sido mi modo de continuar en movimiento y tener libertad. De todos modos me parece inherente en nuestros tiempos la condición de extranjero ya que la mayoría de personas, conceptos o incluso territorios están en tránsito. Y a mí me gusta trabajar en tránsito sobre conceptos en tránsito.

Historias ajenas narradas en primera persona aglutinan en tus obras temas como el sexo, la mujer, la violencia, la muerte, la legalidad o el territorio. Por eso escogiste la entrevista como herramienta principal (aunque la relación que propones entre entrevistas

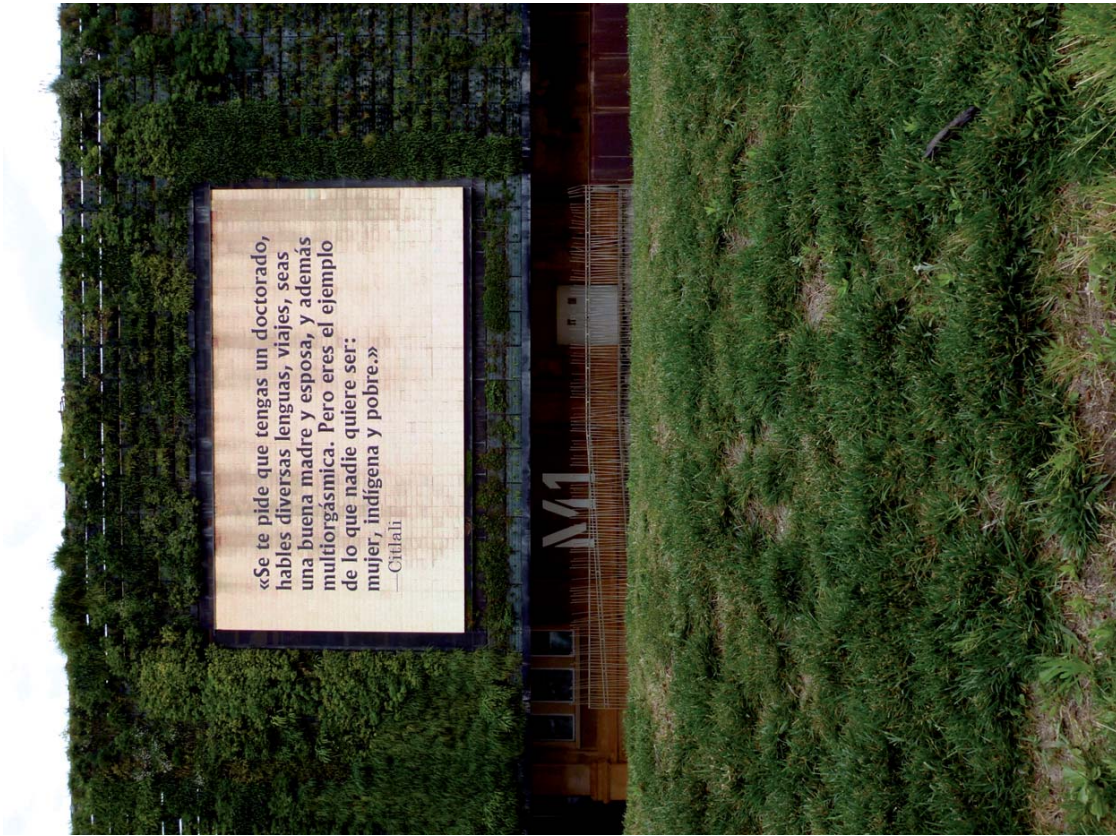
"MONUMENTS" includes five projects carried out within very diverse geographical locations: *Le camion de Zahia, conversations après le paradis perdu* (France, 2002-2005); *Mi visado de modelo* (United States, 2003-2005). *Las muertas chiquititas* (Mexico, 2006-2009), *Las 7 cabronas e invisibles de Tepito* (Mexico, 2009) and *Se escapó desnuda, un proyecto sobre la verdad* (Venezuela, 2011-2012). What attracts you to these out of the way locations?

I always thought that artistic discourse which does not include movement, change or freedom is meaningless or irrelevant. Being consistent is one thing but staying in the same place and always cominit to the same conclusions is another. All discourse is in reality a dialogue, a movement or freedom to move. This was explained by the German philosopher Elisabeth von Samsonow in *Décor-nage* (2011), a video essay made about the Reus psychiatrist Francesc Tosquelles made by Angèlia Melitopoulos and Maurizio Lazzarato which was recently shown at MACBA. I firmly believe that without freedom of movement there is no discourse. In that sense moving abroad, becoming a foreigner has been my way of remaining free. Anyway I think in our time the condition of being a foreigner is inherent given that much of the population, concepts and territories are in transit. And I like working on concepts related to transit while on the move.

Other stories told in the first person are frequently presented in your work topics like sex, women, violence, death, legality and territory. That's why you chose the interview medium as your main tool (although in your work the relationship between

Mireia Sallarès. Retiro / Portrait: Roberto Ruiz, 2013





Otra específica para la pantalla gigante de Espai Tabacalera, Tarragona. Citas procedentes de *Las muertas chiquitas*, Mireia Sallares (México, 2006-2009). Site specific artwork for the giant screen of Espai Tabacalera, Tarragona. Quotes from *Las muertas chiquitas*, Mireia Sallares (Mexico, 2006-2009). Fotografía / Photography: Raquel Sánchez-Friera

tador y entrevistado es poco convencional). Tu mirada es el canal a través del cual múltiples testimonios se traducen en un relato que, posteriormente, dotas de sentido. ¿Qué diferencia hay entre tu rol de entrevistadora/artista y el de un etnógrafo?

Nunca he estudiado cómo realizar una entrevista. Mis entrevistas son más bien conversaciones, y como tal, relaciones con el otro. En mi caso, los códigos para comprender mis proyectos son los del arte y no los de la etnografía. Probablemente de manera no consciente he realizado incursiones en los métodos de la etnografía, la antropología o la sociología, pero creo que en buena parte un artista es aquel que, como dice el artista Antoni Miralda, “se mete donde no le han llamado”, y yo añadiría: que también busca lo que no se le ha perdido. Al final en el arte hay algo que nunca puede ser explicado completamente y la forma de la obra está afectada por algo que tiene que ver mucho más con una obsesión, y no tanto con un razonamiento.

Quizá el trabajo más emblemático en el que la entrevista experimenta un espacio de complejidad absoluta es *Las Muertes Chiquitas* (México, 2006-2009). Entre las partes que configuran el proyecto destaca un largometraje documental de cinco horas donde presentas un gran número de confesiones íntimas. El proyecto parte de entrevistar a numerosas mujeres para ofrecer una cartografía casi obscura de la relación entre el placer y el dolor. Para obras de tales características los canales convencionales del Arte posiblemente no son suficientes. ¿Qué otras vías de divulgación utilizas?

Las Muertes Chiquitas es un proyecto muy amplio y que ha tomado muchas formas. Lo terminé hace casi 4 años pero no ha parado de ser expuesto, debatido o citado. Creo que éste es el caso más extremo de mi manera de trabajar, que casi siempre desborda los límites de lo artístico. Este proyecto incluye desde el largometraje o el libro (*Las Muertes Chiquitas*, Ed. Blume) a un cartel luminoso de neón —utilizado para intervenir espacios diversos de distintas partes de la república mexicana para realizar una serie fotográfica retratando a las entrevistadas. En ese desbordamiento situaría por ejemplo, el estreno de la película en el cine Opera (un cine emblemático de la ciudad de México que llevaba más de 20 años cerrado y que conseguí reabrir para la ocasión) o la organización de un ciclo de mesas de debate que duró dos meses. De este modo el público llega a *Las Muertes Chiquitas* de muy diversas formas: a través del libro en una librería, al enterarse de la proyección de una película sobre orgasmos, porque quiere entrar al cine Opera en ruinas antes de que se derrumbe, o porque va a escuchar una charla sobre mujeres y lucha armada y se encuentra con mujeres hablando de sus orgasmos como algo que de un modo u otro les vincula con su historia de guerrillas.

Otra forma de divulgación de este proyecto en el marco de la exposición “Monuments” en CA_Tarragona fue la obra específica para la pantalla gigante del Espai Tabacalera. Esta intervención en el espacio público consistió en frases extraídas de las entrevistas proyectadas en esa mega pantalla de leds, imbricándose así, en el lenguaje publicitario (lamentablemente duró poco porque el Ayuntamiento censuró el video aludiendo a las quejas de los vecinos). Y un ejemplo más reciente: sorprendida de que mucha gente me preguntara “¿dónde puedo comprar su película?” (y al ver que ningún museo, por el momento, se ha interesado en adquirirla para

interviewer and interviewee is unconventional). Many testimonials get translated into stories through the channel of your perspective which are then given meaning. What is the difference between your role as interviewer/artist and that of an ethnographer?

I have never studied how to interview. My interviews are more conversational and as such represent relations with another person. In my case, the codes for understanding my projects are do with art not ethnography. Probably in an unconscious manner I have made incursions into the methods of ethnography, anthropology or sociology but largely I think an artist is one who, as the artist Antoni Miralda says, “goes where they are not wanted” and I would add: which can never be fully explained, the form of the finished work has more to do with obsession rather than by logic.

Perhaps the most emblematic work in which the interview technique acquires a definitive complexity is *Las Muertes Chiquitas* (Mexico, 2006-2009). Among the various strands that make up the project is a five-hour documentary film which features numerous intimate confessions. The project is based on interviews with women and offers an almost obscene mapping of the relationship between pleasure and pain. For this type of works the Art conventional channels may not be sufficient.. What other avenues do you explore?

Las Muertes Chiquitas is a very large project that has taken many forms. I finished it almost four years ago but it has been exhibited, debated and referenced ever since. I think this is the most extreme case of my way of working, which almost always goes beyond the limits of art. This project includes everything from a film and a book (*Las Muertes Chiquitas*, Blume publishers) to a neon-lit sign used in a number of spaces in different parts of the Mexican Republic for a photographic series portraying the interviewees. I would place the film opening at the Opera cinema within that extra-curricular approach (a flagship cinema in Mexico City which had been closed for more than 20 years and which I got to reopen for the occasion) or the organization of a series of panel discussions which went on for two months. The audience can access *Las Muertes Chiquitas* in many different ways: through the book in a bookstore, hearing about a film that is all about orgasms, because they want to go to the cinema before it's pulled down, or because they are going to go to a talk about armed struggle and women where they'll hear women talking about their orgasms something that in one way or another links them with their guerrilla past.

Another way of promoting this project in the context of the exhibition “Monuments” at CA_Tarragona was the specific work for the Espai Tabacalera giant screen. That intervention within the public realm consisted of phrases from the interviews projected onto the mega led display, insinuating myself into the language of advertising (unfortunately short-lived because the council cancelled the video after some complaints from neighbours). And a more recent example: surprised that a lot of people were asking me “where can I buy your movie” (and seeing as no museum, to date, has been interested in acquiring it for their collection), I accepted an invitation from a U.S. distributor from Chicago to

su colección), acepté la invitación de una distribuidora norteamericana de Chicago para distribuir la película en EUA. En octubre me voy de gira como si fuera una "independent filmmaker" a presentarla en diversas universidades e incluso se va proyectar en el Anthology Film Archives de Nueva York.

Numerosos proyectos de arte tratan aspectos sociales o políticos con contundencia a pesar de que sus mecanismos de producción no son los mismos que en la sociología o la política. Las obras denominadas 'políticas', tal vez de forma inadecuada, configuran un aparato de representación que persigue otras estructuras para incidir en la audiencia. ¿Cómo se intercala el contenido ideológico o político en tus proyectos?

Yo no me defino como una artista política, pero tengo muy claro que todos mis proyectos tienen una dimensión política y nunca la he evitado, al contrario, la afronto e incorporo. En realidad la política siempre tiene un lugar en todas nuestras actividades y hay que aceptarlo. Pero lo que intento decir es que no creo en un arte que se auto denomine revolucionario (y que tiene el peligro de volverse panfletario y dogmático). Me interesa más, por ejemplo, la idea del lenguaje político en el arte como discurso, tal y como utiliza el término Jacques Rancière en su ensayo *El espectador Emancipado*; o como decía el autor catalán Joan Brossa: "el arte no es una fuerza de ataque, es una fuerza de ocupación". La ocupación es una fuerza de trabajo constante y de base que hace efecto paulatinamente. Por eso considero muy importante y positivo el movimiento okupa de los últimos 20 años de Barcelona, no solo por sus propuestas políticas y culturales muy bien organizadas sino porque es el movimiento indispensable para mantener el pulso al diseño de la "Barcelona posa't guapa" o de la "Barcelona, la millor botiga del món" que estamos pagando tan caro los habitantes de esta ciudad canalla y hermosa.

Se escapo desnuda, un proyecto sobre la verdad (Venezuela, 2011-2012) es una especie de monumento, desmembrado y extra-oficial, a la verdad. El proyecto se desarrolló en Caracas y forma parte de una trilogía en la que investigas temas universales. A grandes rasgos, ¿cómo y dónde planteas la continuación de esta trilogía?

La "trilogía de los conceptos-basura", como me gusta presentarla (lo de los conceptos-zombies tomando prestado un término de Slavoj Žižek), se ubicará en tres ciudades de tres continentes distintos. Es una trilogía que pretende investigar territorios específicos a partir de tres conceptos claves para la humanidad —y que parecen haber perdido valor, sentido y autenticidad en la contemporaneidad. El primero fue la verdad en Caracas y de algún modo también se vinculó al concepto de revolución. Quiero tratar el concepto del amor en la capital de Serbia, Belgrado, entendido como concepto político tal y como lo plantea Michael Hardt cuando dice «El amor no es un proceso en el cual dos personas se unen formando una sola. De hecho, las personas no tienen nada que ver con el amor. El amor sólo funciona en multiplicidades». El tercer concepto será el trabajo. Todavía no he definido en qué ciudad ubicarlo pero muchas podrían ser las opciones ya que, como diría Hannah Arendt, parece ser que la llamada "sociedad del trabajo" ya no tiene más trabajo.

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distribute the film in the U.S.. In October I'm going on tour like an independent filmmaker to present it in various universities and it's also going to be shown at the New York Anthology Film Archives.

Many art projects deal with social and political issues in a forceful manner despite not really involving sociological or political processes within their realization. These so called political works, perhaps incorrectly, adopt representational techniques that imitate established ways of influencing audiences. How do you introduce ideological or political content into your projects?

I do not define myself as a political artist, but I am very clear that all of my projects have a political dimension to them and I've never avoided that, on the contrary I embrace it and use it. Actually politics is always present in everything we do and we must accept that. But what I'm saying is that I don't believe in an art that is self defined as revolutionary (and which is in danger of becoming dogmatic and manifesto like). I'm more interested, for example, in the idea of political language in art as dissent, as Jacques Rancière uses the term in his essay *The emancipated spectator*, or as the Catalan writer Joan Brossa said: "art is not a force of attack, it is an occupational force." The "occupation" consists of a working method that takes effect gradually. So that's why I think the squatter movement in Barcelona over the last 20 years is very important and positive, not only for its very well organised cultural and political propositions but because the movement is essential to maintaining an antidote to the "Barcelona posa't guapa" (make yourself beautiful Barcelona) or "Barcelona, la millor botiga del món" (Barcelona the world's best boutique) philosophy which we the citizens of this beautiful city are paying for dearly right now.

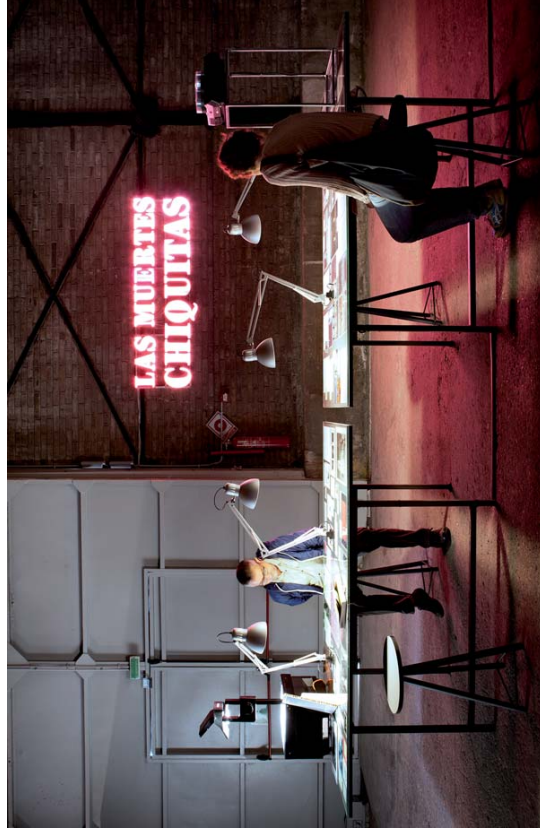
Se escapo desnuda, un proyecto sobre la verdad (Venezuela, 2011-2012) is a kind of dismembered and unofficial monument to the truth. The project took place in Caracas originally and is part of a trilogy in which universal themes are investigated. Can you give us an idea of how and where you see this trilogy continuing?

La trilogía de los conceptos-basura, as I like to present it, (or zombie-concepts, to borrow a term from Slavoj Žižek), will be located in three cities in three different continents. It's a trilogy that aims to investigate specific territories from three key concepts for humanity which currently seem to have become devalued, losing their meaning and authenticity. The first was truth taking place in Caracas which somehow also linked to the concept of revolution. I want to deal with the concept of love in the Serbian capital, Belgrade, understood as a political concept as Michael Hardt puts it when he says "Love is not a process in which two individuals come together as one. In fact, individuals have nothing to do with love. Love only works in multiplicities." The third concept will be work. I still have not decided on what city to locate it but there are many possible options given that, as Hannah Arendt would say, it seems that this "society of labour" doesn't have much work on.



Le camion de Zaha, conversations après le paradis perdu, Mireia Sallarés (France, 2002-2005).

Vista de la obra instalada en "Monuments", CA, Taragona / View of the installation at "Monuments", CA, Taragona. Fotografía / Photography: Martí Gasull



"Monuments", CA, Taragona. Vista de la sala dedicada al proyecto Las muertes chiquitas, Mireia Sallarés (México, 2006-2009). / "Monuments", CA, Taragona. View of the room dedicated to the project Las muertes chiquitas, Mireia Sallarés (Mexico, 2006-2009). Fotografía / Photography: Martí Gasull

Women's Chorus

AMY TAUBIN ON MIREIA SALLARÈS'S *LITTLE DEATHS*

ONE OF THE MOST POWERFUL and provocative documentaries I've seen in all the years I've been looking at movies has never had a theatrical release or been shown in a film festival anywhere. Mireia Sallarès's 2009 *Las Muertes Chiquitas* (Little Deaths) played briefly at Anthology Film Archives in New York this past fall. Three years before, NYU's Catalan Center had presented it in conjunction with an exhibition of Sallarès's photographs. Now, probably thanks to filmmaker Jill Godmilow, Sallarès's champion in the US, it is available on DVD from Facets Media for less than thirty bucks. What are you waiting for?

Perhaps for a better sell than *Little Deaths* has yet received. After all, who'd want to see a five-hour documentary in which some thirty Mexican women are interviewed about their orgasms? Not I, who had enough of orgasm confessionals in late-'60s consciousness-raising groups and am fed up with "the personal is political" being used as a rationale even for waxed-and-toned selfies. The film, therefore, languished for months on a pile of DVDs next to my TV. When I finally put it on, I was overwhelmed almost from the start—by the women in the movie, by the way a question about sexual desire and satisfaction opens onto every aspect of each woman's life, and by the filmmaker's tenacious political and moral grip on the first-person singular, a commitment I have trouble maintaining on this single page.

Little Deaths is a series of interwoven video portraits, every one of them framed in tight or medium close-up, shot from a slightly low angle, and without movie lighting. (The subjects' faces are illuminated by the energy of their emotions and ideas.) Sallarès, who worked alone, hand-held the camera, and, in order to maintain focus in close-up, made frequent small adjustments of its position in sync with the movements of the subjects' heads as they speak. While such movements can be irritating and indeed are considered unprofessional, here they seem part of the conversation—a cinematic representation of the intimacy that gradually develops between the filmmaker and each of the women on the screen. In the strategy of both interview and camera placement, Sallarès makes the opening move and then follows her subjects wherever they go. There is also a striking absence of cutaways or picturesque decor, with no exceptions after the opening sequence. There, the filmmaker introduces herself in a monologue in which she answers the same unheard "leading" question that she will ask her subjects, speaking to the camera as they will do. She tells us that she although she remembers feeling very sexual in childhood, she did not have an orgasm until she was well into her twenties. She speculates that this might have to do with her strong fear of death, which she associated with orgasm because of the expression *la muerte chiquita* (in French, *la petite mort*).

At this point, we see a young woman on a plaza with a hooded Day of the Dead skull pressed against her cheek. Although the original rules of Direct Cinema (i.e., cinema vérité) forbade "talking heads," *Little Deaths* is as direct as any film could be.

Most of the subjects were born in Mexico, although a few emigrated from other Latin countries and one, a television journalist who prides herself on her adventurousness, is from the former Yugoslavia. (Sallarès is from Barcelona.) The majority are in that wide range termed middle age (thirty-five to sixty-five), but at least half a dozen are younger or older than that. Regardless of their age, they all speak to the ways in which class, race, and the culture of machismo have conditioned their particular experiences of being female. There are indigenous women, mixed-race women, and women of European descent. Some are middle-class, others working-class (which means that they and their families

What makes *Little Deaths* a great film is that out of a single question asked of thirty women a multitudinous reality emerges.

have experienced dire poverty). They are single, married, widowed, or divorced. Most are mothers. One is transsexual. The preponderance are heterosexual, but there are two lesbians and several women who, without self-identifying as bisexual, speak with tenderness if trepidation about their sexual experiences with other women. There are house cleaners, academics, anthropologists, sex workers, performers, an AIDS survivor and activist, two ex-nuns, a former guerrilla, and one who is still a militant activist. For every one of them, sexuality involves pleasure and pain and is always connected to power—to a patriarchy steeped in fear of and violence toward women.

Although no one is identified by name, each woman is profoundly individual. And ordinary, in the sense that not one is famous or powerful or, it should go without saying, male, as the majority of documentary subjects are. That said, Sallarès's subjects are all extraordinary—for their courage in their lives, and in speaking their experiences in front of the camera. Because there is no room here to reference all their stories, I refuse to recount any one of them. For that you must see the movie for yourself. Indeed, what makes *Little Deaths* a great film is that out of a single question asked of thirty women, a multitudinous reality emerges. (Nothing could be further from the single-issue—and therefore relatively ineffective—politics that guides most contemporary documentaries.) Contradictions abound, between and within the women in the film. Sallarès cannot resolve them. She can only offer her subjects and the audience a space for resistance. There is sadness, anger, and exhilaration, but no catharsis. It is the lesson of *Thelma and Louise*: For women, there is no catharsis in patriarchy. □

AMY TAUBIN IS A CONTRIBUTING EDITOR OF FILM COMMENT AND SIGHT & SOUND.

Six stills from Mireia Sallarès's *Las Muertes Chiquitas* (Little Deaths), 2009, digital video, color, sound, 286 minutes. Top left: Mireia Sallarès.



Zahia's Truck, conversations after the lost paradise

Valence, 2003



Still from the 50 minute video, that is the center piece of the project.

Zahia is an Algerian woman who worked a van that sold pizzas in the square in Montelivet, Valence, in the south of France. The residence with help from the production that Mireia Sallarès was carrying out at the Art3 Contemporary Art Centre 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 remodelling plan to change the

urban centre into a shopping centre. 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. The result should have been presented in Valence with the intervention in a public place that used the van to support the projection. That was not possible because the centre of art considered that with the video installation there would be a conflict of interests with their sponsors and didn't authorize it.



Above: installation view of the exhibition *Monuments* and the table of documentation at CA Tarragona, 2013. Left: detail of the documentation table of the project. Below: artist book of the project.





This page and next page: three photos of the series "Savoir que j'existais, voilà!", derived from the project and in progress since 2005. Also an installation view of the 3 photographs at MACBA.







Images of one of the public screenings made on an old truck that the artist located in the public square of MACBA as a part of her project exhibited in *La realidad invocable*, MACBA 2014. Ten years after *Le camion de Zahia* was produced in France the artist add some new pieces as an update of the project in Barcelona.

that completed the artworks exhibited in the spaces inside of the Museum. About twelve documentaries about gentrification in Barcelona were screened, every Friday during two months as a way to connect the subject of the project with Barcelona recent History.

These screenings were designed as one of the pieces





Images of the opening of the exhibition *La realidad invocable. Le camión de Zahia* was exhibited there ten years later after the project was

produced as an update of the project. here images of the part of the project that was exhibited inside of the Museum.



Mi Visado de Modelo

New York, 2005

Mireia Sallarès travels to USA where she meets Zaloa, whose visa was about to expire in a few months. They coincided in New York, Zaloa, obligated to find resources to build a false profession in order to obtain a residence permit, and Mireia, just arrived in the great metropolis with the intention of writing a film script. The result of this documentary about how the Basque waitress manages to get a visa to work as a model without ever having been one. In fact, about how she does so without even having the physical aptitudes

that could make the story more plausible. Together they build a character, a false identity for Zaloa that will allow her to overcome the obstacles she faces in the North American system, and the artist to plot a criticism that lifts the screen on the flagrant incoherences that it is based on. A constant negotiation between reality and fiction with which, once again, Mireia Sallarès gets close to an alien experience and makes heritage from an experience that, although it is unique, is never ending.

Next two pages: poster of the project, as movie poster and it's adaptation as advertising light box.

Below: making off photograph of the film shooting.



«INTEGRADA DE UN PROCESO DE CARÁCTER MECÁNICO E HIPNÓTICO, ...»

MI COCINA POLACA PRODUCTIONS PRESENTS: **MI VISADO DE MODELO II** FEATURING ZALOA URIARTE IN A DOCUMENTARY FILM BY MIREIA SALLARÉS.

«UNO PUEDE RETIRARSE DEL MUNDO A CONDICIÓN DE QUE EL MUNDO LO SEPA»

«LA PUTA, EL ASESINO, EL SACERDOTE Y EL ARTISTA.»

SEXY, ALMOST EVIL - LA FÉE VERTÉ TEXT BY BEATRIZ HERRÁEZ

El mundo es un lugar maravilloso que ofrece tantas posibilidades de vida que a veces nos sentimos perdidos. En este documental, Mireia Sallarés nos muestra cómo Zaloa Uriarte, una modelo polaca, se enfrenta a los desafíos de su profesión en un mundo que a veces parece un escenario de teatro. A través de su mirada, descubrimos la vida detrás de las cámaras y el esfuerzo que implica mantenerse en el mundo de la moda.

Este documental es una exploración de la vida de una modelo polaca en el mundo de la moda. A través de su experiencia, descubrimos los desafíos y las oportunidades que ofrece esta profesión. Desde el momento en que se levanta hasta el momento en que se duerme, vemos cómo Zaloa Uriarte maneja la presión y el estrés de un mundo que cambia constantemente.

«La puta, el asesino, el sacerdote y el artista.» Este documental nos ofrece una mirada única y fascinante sobre la vida de una modelo polaca. A través de su experiencia, descubrimos los desafíos y las oportunidades que ofrece esta profesión. Desde el momento en que se levanta hasta el momento en que se duerme, vemos cómo Zaloa Uriarte maneja la presión y el estrés de un mundo que cambia constantemente.

SCRIBED BY: MIREIA SALLARÉS & ZALOA URIARTE CINEMATOGRAPHY: LAIA CABRERA CAMERA ASSISTANTS: AGUSTÍN ORTIZ, MÓNICA HERNÁNDEZ & MARIA LITVAN LIGHTING: ARTHUR DZIEWECZYNSKI & WOYTECK DOJKA
EDITING: MIREIA SALLARÉS GROOMING: JOANA ONISZCZUK PRODUCTION: NOROLYUN SALLER & PAULA WRIGHT TRANSPORT: DIMITRY YAVICH
STILL PHOTOGRAPHY: JUANA URIARTE THANKS TO: DIANNE BELLINO, GABRIEL ELIYVA, PEDRO GUTIERREZ, JOAN MOREY, CARMEN ROMERO, ANNA SOLDEVILA, JORGE YATA, JULIA WINTER & HANGAR
FILMED IN NY CITY & BARCELONA 2003-05 PRODUCED BY: MI COCINA POLACA PRODUCTIONS



Detail of the exhibition view at CA Tarragona, of the poster as an adaptation like an advertising light box.

Below: general view at CA Tarragona., 2013





Above: detail of the folded poster that audience could take it for free and that includes a text of Beatriz Herráez.
 Right: still from 16mm film which includes work in progress images.



7 Bitches and Invisibles of Tepito

México, 2008

For the inhabitants of the Tepito district, considered one of the most dangerous and conflictive in Mexico City, being a «cabrona» (bitch) is flattery regarding the capacity some women have for being dissident and facing up to the injustices that the patriarchal and political system commits against their genre and territory. The project that Mireia Sallarès carries out within the «Obstinado Tepito» expo, run by Yutsil Cruz, gathers the

artist's conversations with seven women from the district and voices the subversive action of being the matriarch in a male chauvinist society. Seven heroines, with their own names, now become anonymous so as to build up an undisciplined legend and edify a monument to this community of rebels; a pedestal on which everyone can become a «cabrona» for a few moments.

Next page: the monument in a street of Tepito.

Below: the first edition of the project's publication which was freely distributed in the neighbourhood.







Presentation of the podter, edition and the monument with the audio piece in the neighbourhood, July 2008.

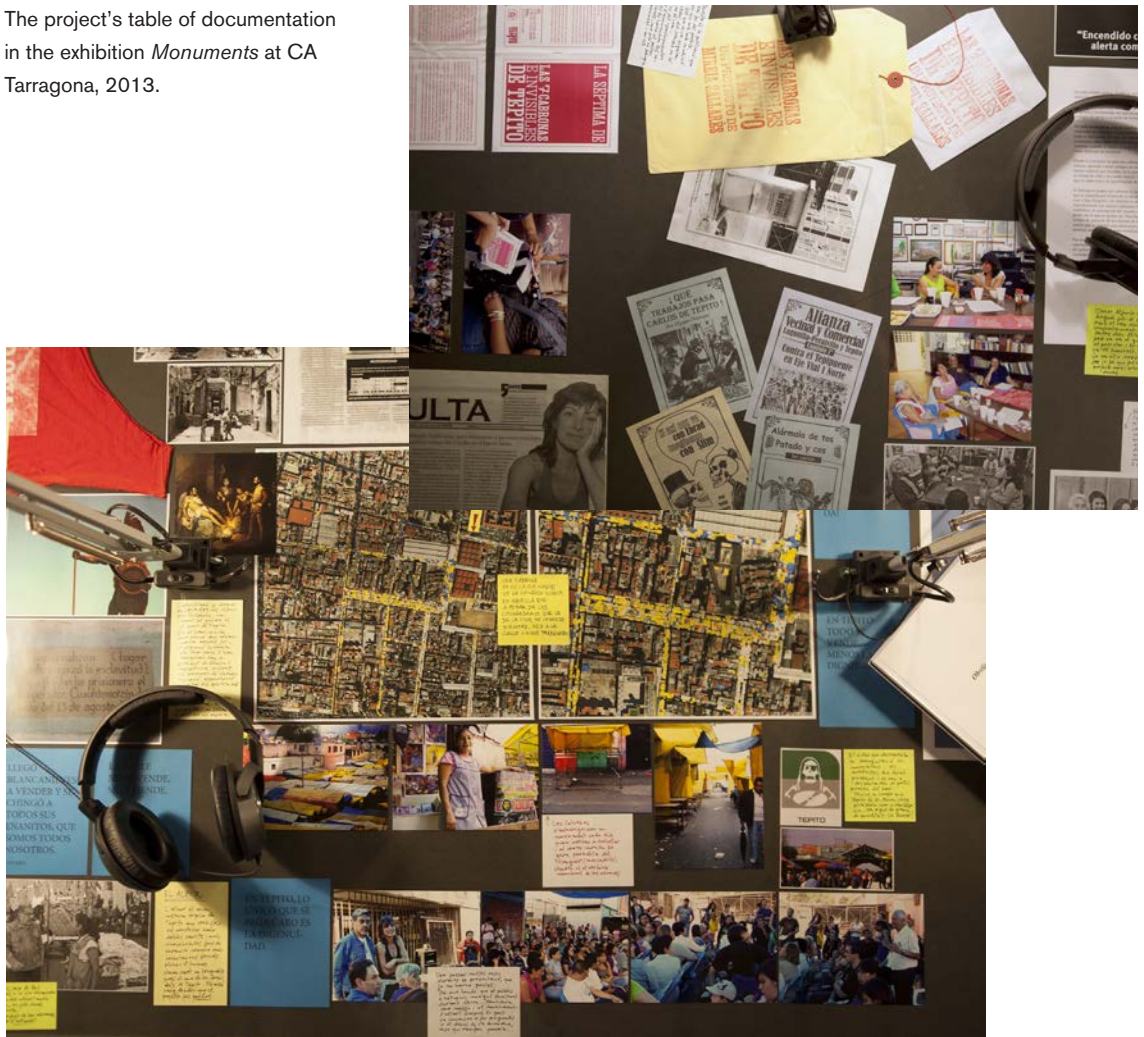




Framed photograph and audio piece
in the exhibition *Monuments* at CA
Tarragona, 2013.



The project's table of documentation in the exhibition *Monuments* at CA Tarragona, 2013.



Little Deaths

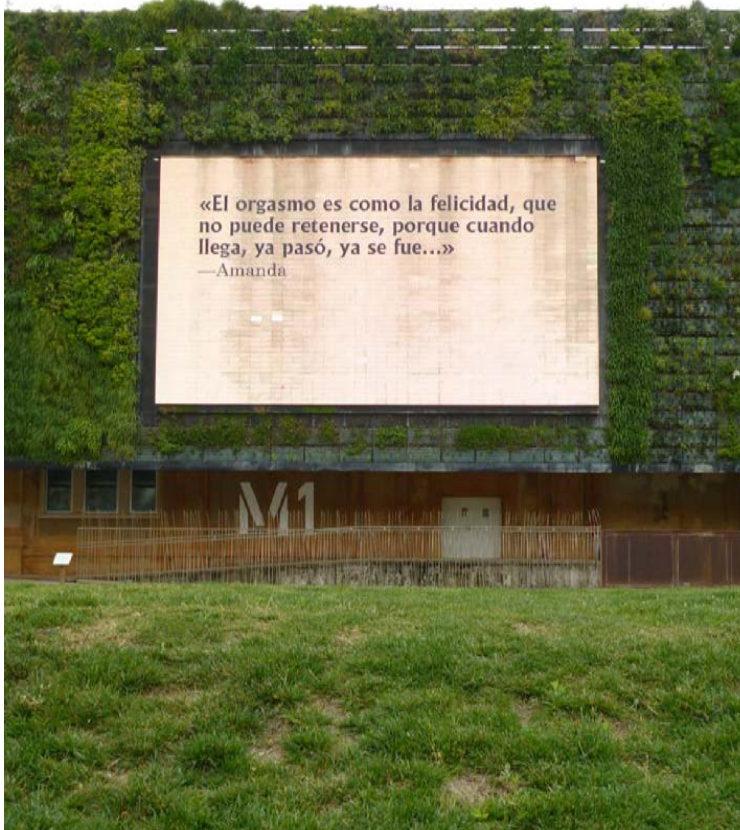
México, 2006-2009

“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 six years ago as a journey across the Mexican republic, accompanied only by her camera and a luminous neon sign that read “Las muertas chiquitas.” [Little Deaths]

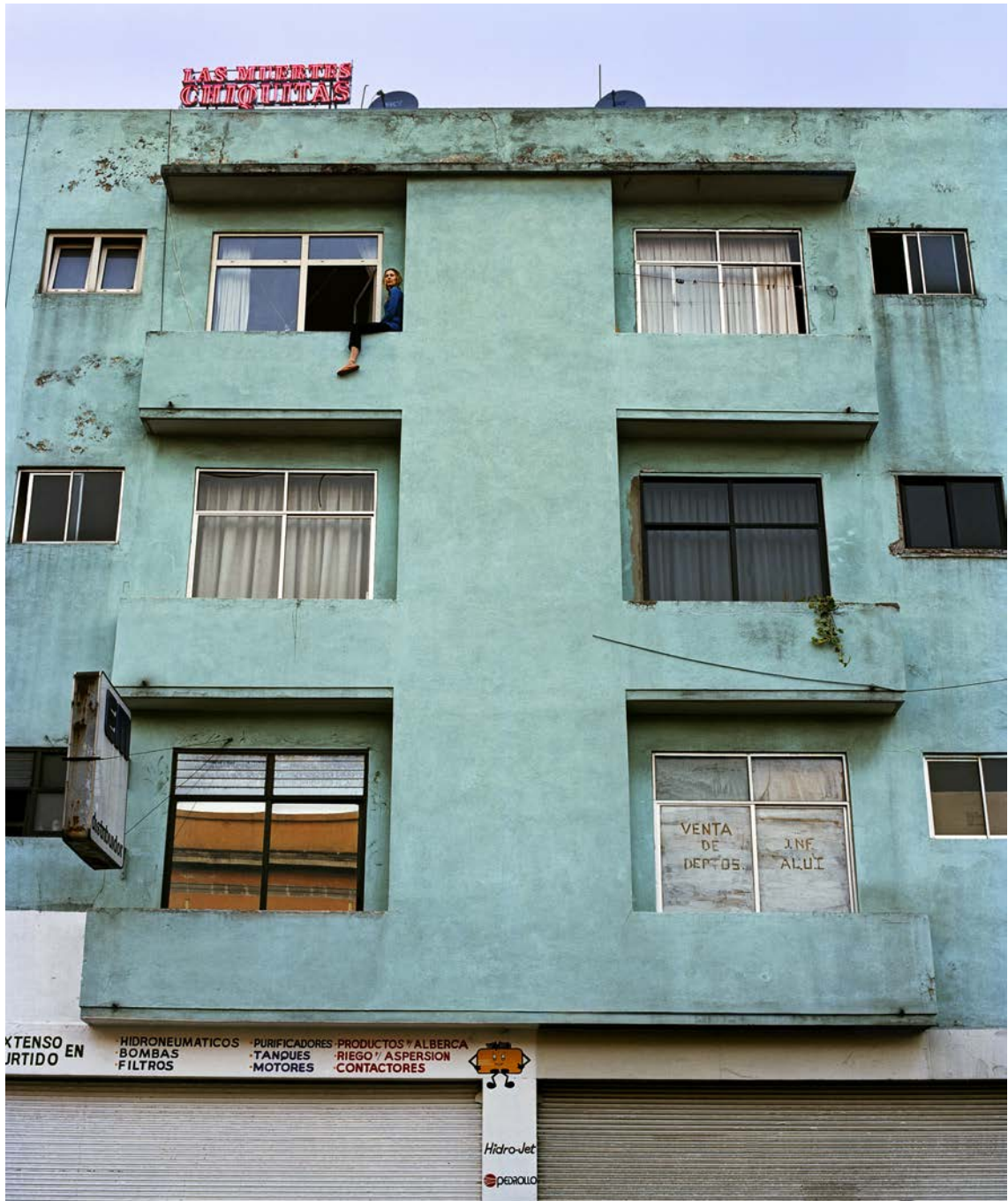
The land—in this case, the land of Mexico—beneath the more or less obvious surface of reality, is sedimented with subjectivities and their roots, conflicts, and desires. Orgasms—in this case, women’s orgasms — shared or solitary, cathartic or frustrated, are a possible point of departure toward the establishment 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, five hours long that registers moments from the artist’s interviews with a variety of Mexican women. Premiering the film in the abandoned Cine Ópera movie house uproots the orgasmic experiences from their state of intimacy and takes them to a space of public reflection and discussion

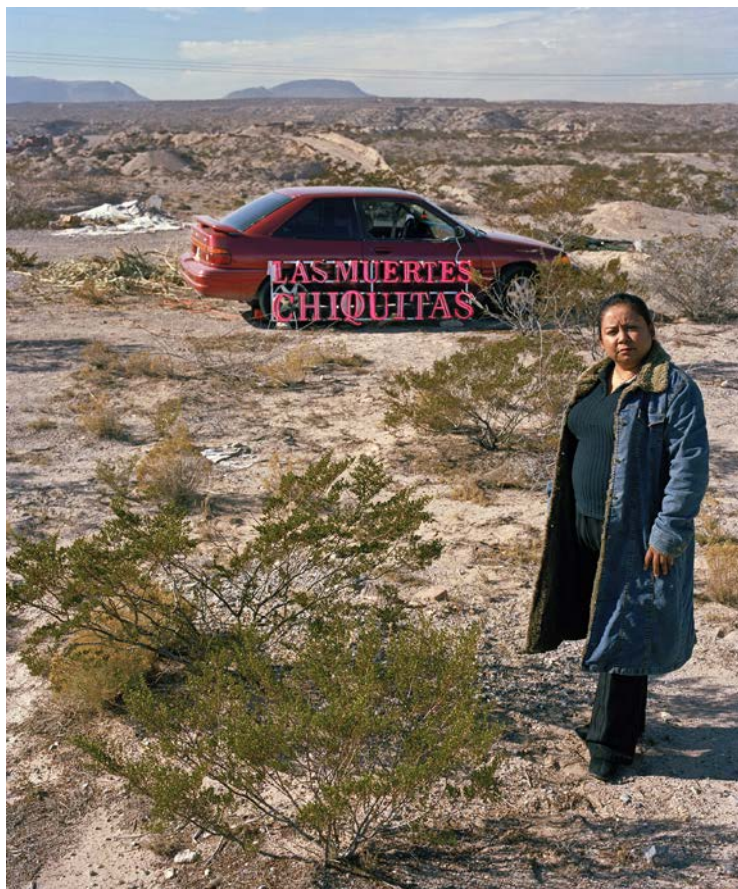
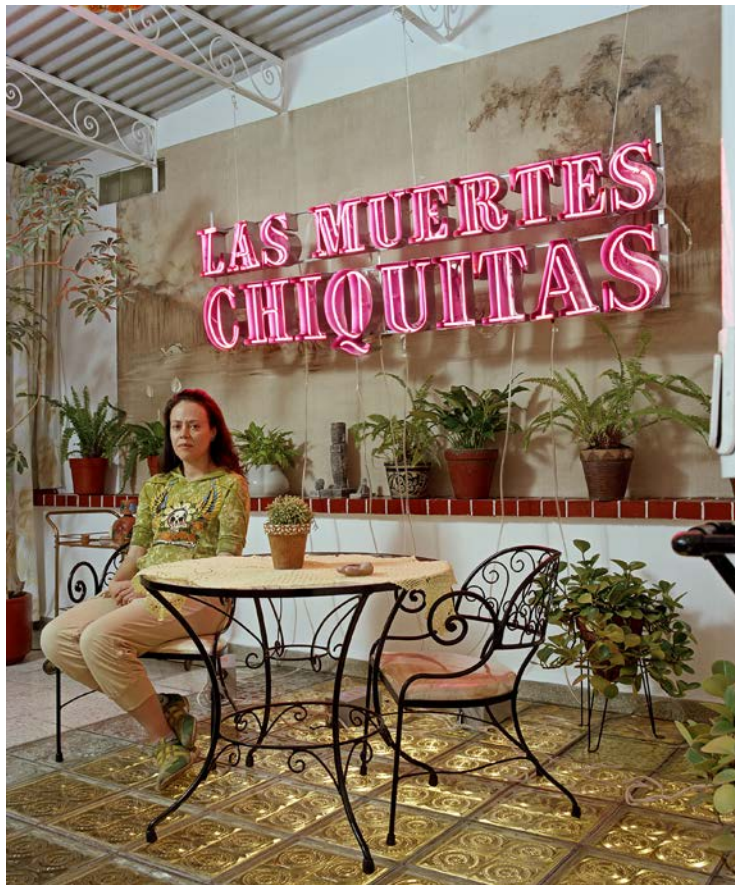


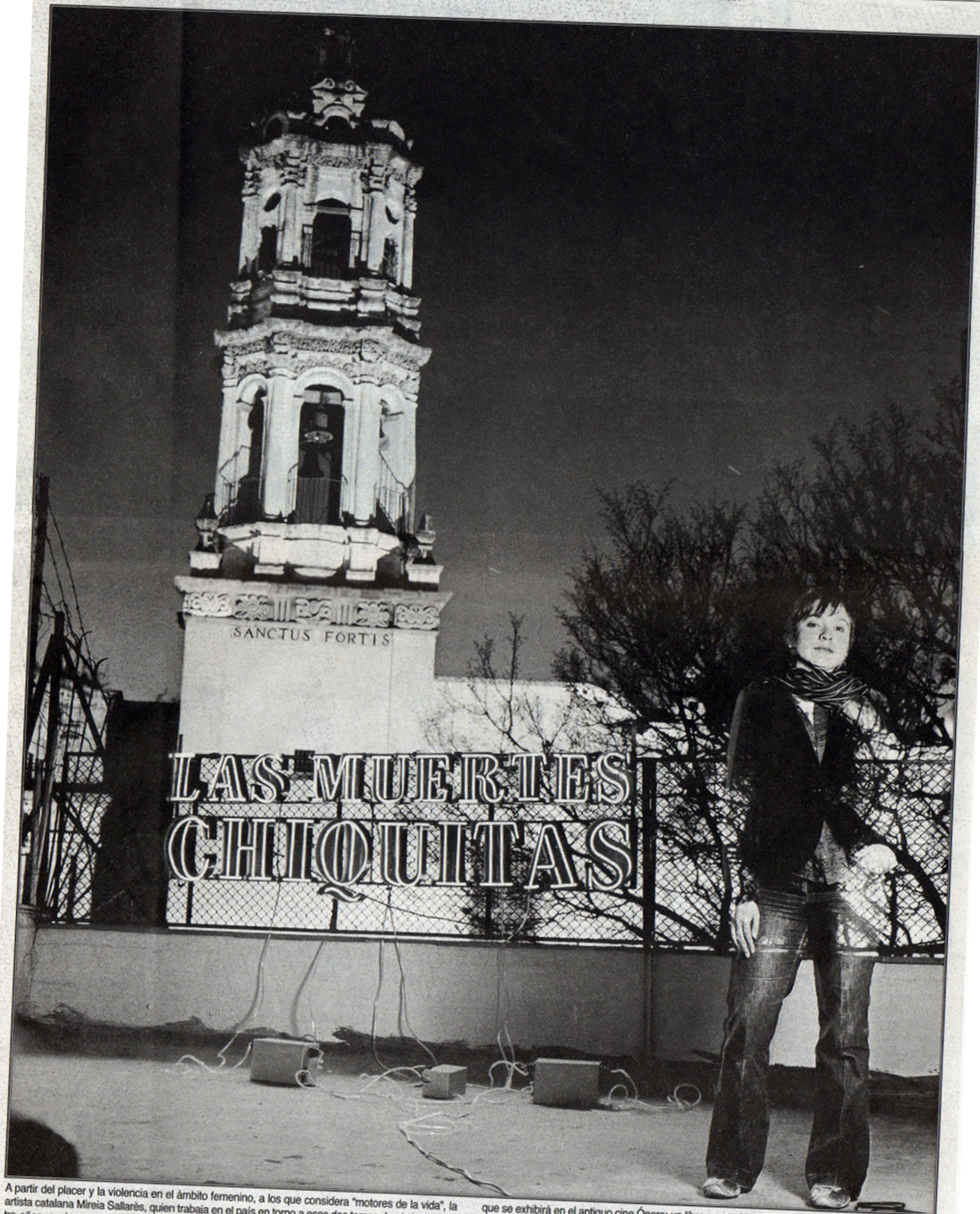
Public space site specific intervention on a big size LED screen in Tarragona. Loop of sentences taken from the project's interviews.



This page and two next pages: some of the photographs of the 28 portraits of interviewed women next to the neon light in the location where the interviews had taken place.







A partir del placer y la violencia en el ámbito femenino, a los que considera "motores de la vida", la artista catalana Mireia Sallarès, quien trabaja en el país en torno a esos dos temas desde hace cuatro años, creó una propuesta multidisciplinaria "con tres patas": la película *Las muertes chiquitas*,

que se exhibirá en el antiguo cine Ópera; un libro-memoria en el que detalla su experiencia con mexicanas, y una instalación, que se presenta en Casa Vecina, en el Centro Histórico del Distrito Federal. En la imagen, Mónica, una de las entrevistadas

CULTURA/3a

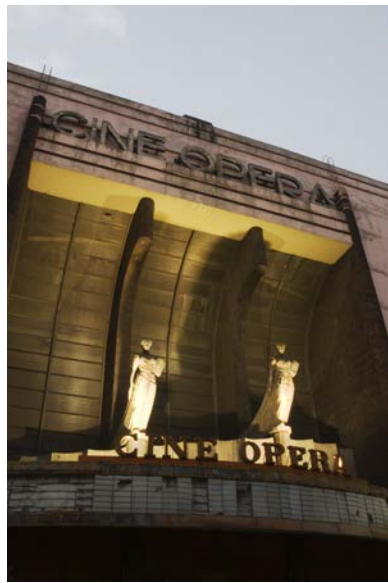
Article announcing the premiere of the documentary and opening of the exhibition in Mexico City in December 2009.



Above: installation view of the exhibition *Monuments* at CA Tarragona, 2013.



Left and next page: the abandoned Cine Opera in Mexico City, that was reopened only for the premiere screening of the documentary in 2009.





Above: the project's table of documentation as interactive installation that audience could use as a reading center and were many activities took place in the exhibition in México City.

Left: cover of the project's publication (Blume 2009)

She escaped naked, a project about the Truth.

Caracas 2011-2012

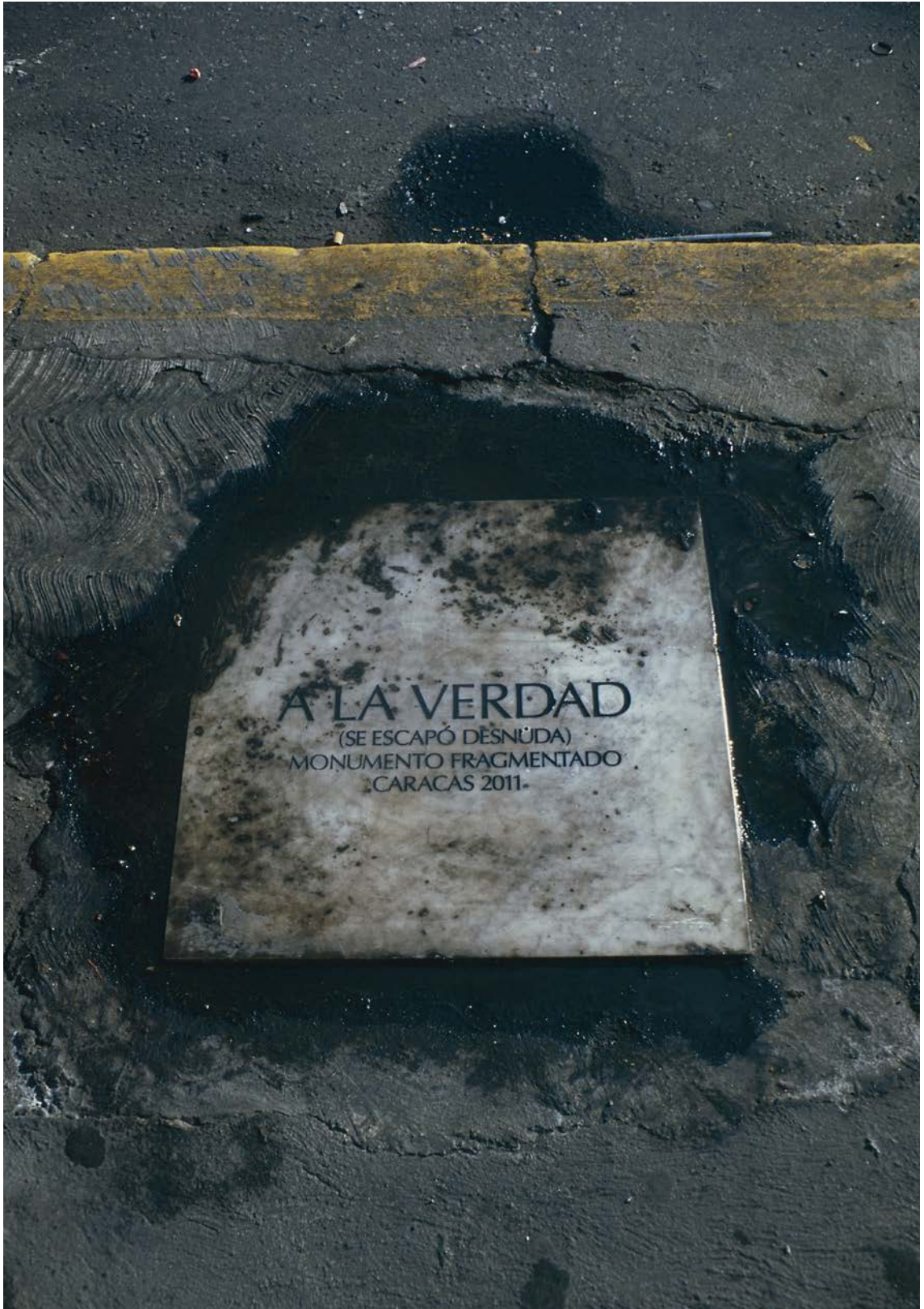


Project that pursues getting the pulse of a concept that is so discredited; searching for the truth. First chapters of a project with a wider geographical and conceptual reach that she thinks of as a trilogy. Here, the artist goes to the politically confl ictive city of Caracas to explore the idea of truth; however, it's a concept that is diffi cult 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. Twelve tombstones that constitute a unique monument, dismembered and extra-official from the truth. The project reveals the vulnerability of the concept, naked and in transit, throughout the twelve interviews and the corresponding reports about the dismembered monument.

Above: spread of the project's publication.

Next page: one of the 12 marble plates that form the monument to the truth, illegally installed in the public space around Caracas, Venezuela.





Above: documentary photographs of the interventions in very different areas of the city.



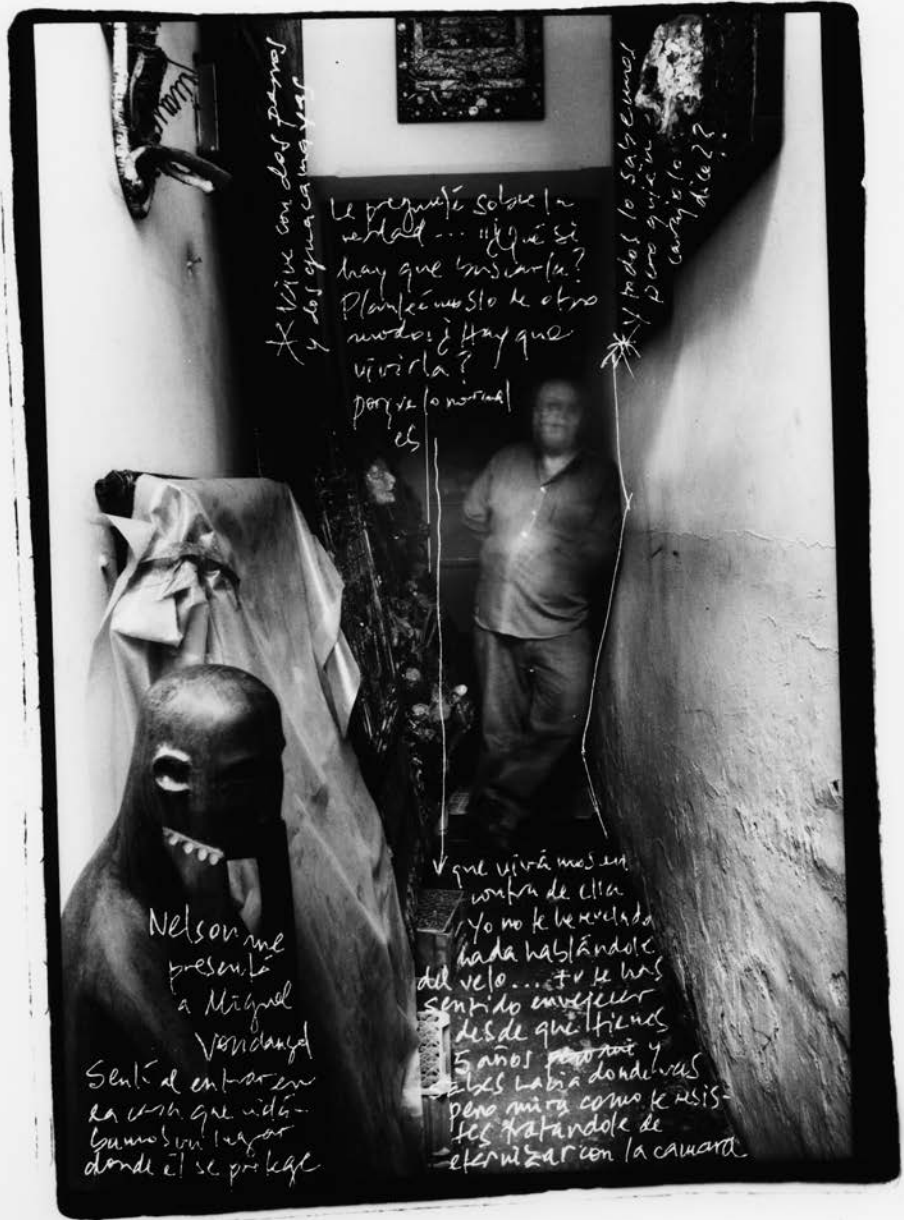
Exhibition at Espai 13 of Miró Foundation Barcelona, as part of the cycle *The end if where we start from* curated by Karin Campbell. On the image central piece is big format projection of slide photographic series 6x6cm format.





Exhibition at Espai 13 of Miró Foundation Barcelona, as part of the cycle *The end if where we start from* curated by Karin Campbell. The photographic series linked to the audio piece of the interviews. Next page one of the photographs copied manually with notes of the artist.





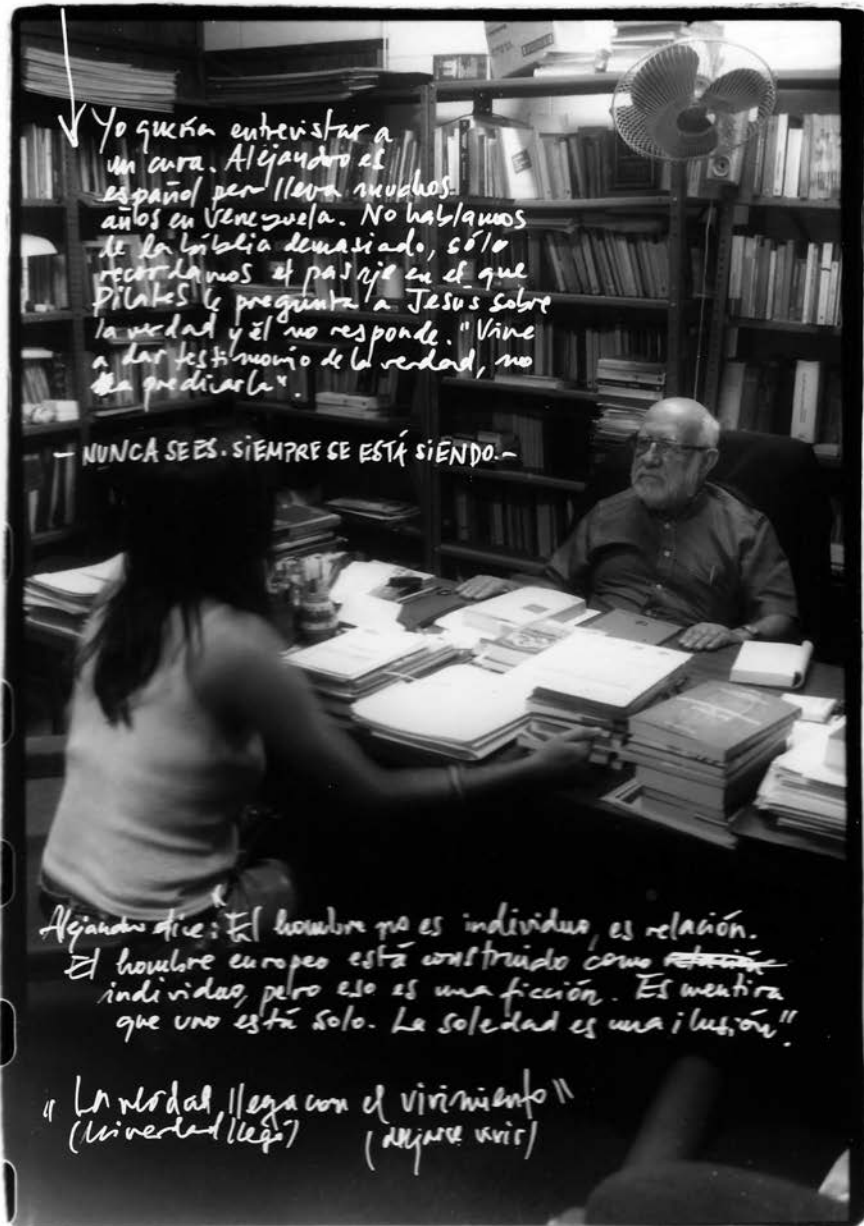
* Vive con dos perros
y dos opusculos

Le pregunté sobre la
verdad... "¿Qué si
hay que buscarla?
Planteé un Sto de otro
modo: ¿Hay que
vivirla?
por que lo normal
es

Y todos lo sus cosas
pero quien
cargó lo
de la?

Nelson me
presentó
a Miguel
Vendanzal
Sentí al entrar en
la casa que nada
había sido lo que
donde él se protegió

que vivirá más en
contra de ella
yo no le revelé nada
había hablándole
del velo... fué un
sentido envejecer
desde que tiene
5 años pero yo
sabes había donde
pero mira como se resis-
tes tratándole de
eternizar con la camara



✓ Yo quería entrevistar a un cura. Alejandro es español pero lleva muchos años en Venezuela. No hablamos de la política demasiado, sólo recordamos el pasaje en el que Pilatos le pregunta a Jesús sobre la verdad y él no responde. "Vine a dar testimonio de la verdad, no a predicarla".

- NUNCA SE ES. SIEMPRE SE ESTÁ SIENDO. -

Alejandro dice: El hombre no es individuo, es relación. El hombre europeo está construido como ~~individuo~~ individuo, pero eso es una ficción. Es mentira que uno está solo. La soledad es una ilusión".

"La moral llega con el vivir" (la verdad llega) (dejar de vivir)



Exhibition at Espai 13 of Miró Foundation Barcelona, as part of the cycle *The end if where we start from* curated by Karin Campbell. Details of two of the pieces of the project: a map locating the site specific pieces in the city and an original journal with drawings and notes from the artist.



Above and left a pile of the whole edition of the publication of the project. A large format journal made in collaboration with local journalist. The whole pile was exhibited as an artwork in the exhibition at Espai 13 in the Fundació Miró, Barcelona 2013.



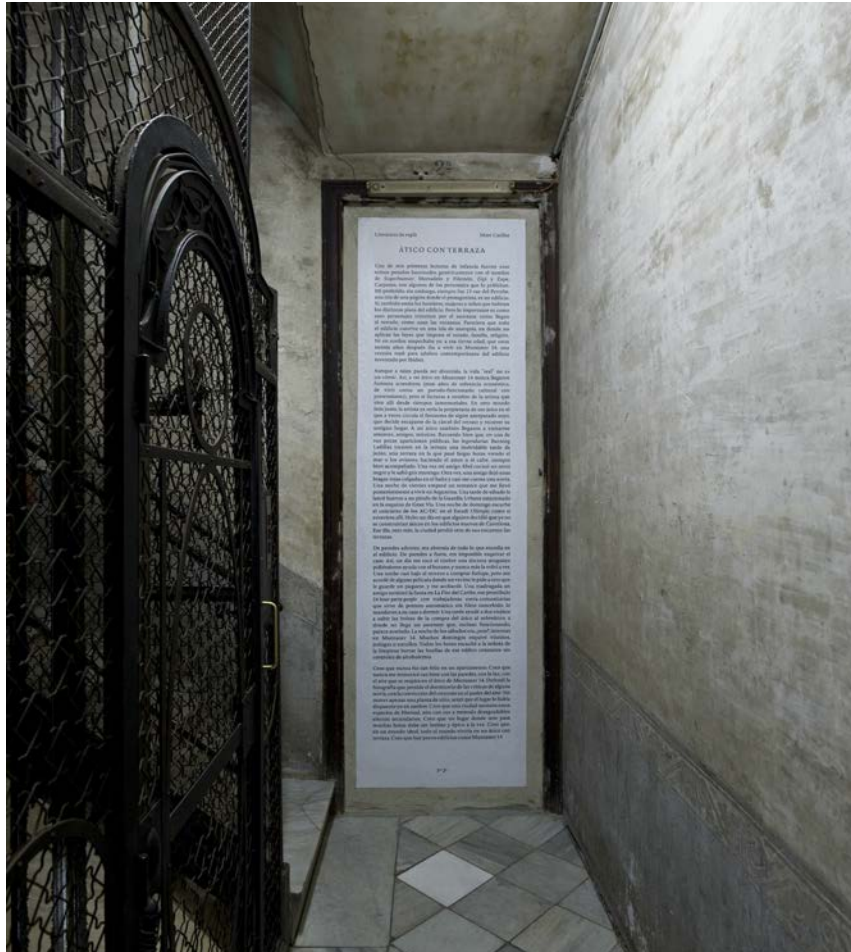


Installation view of the project in the exhibition *Monuments* at CA Tarragona, 2013. Left: detail of the documentation table of the project.



Landing Literature

Barcelona 2013



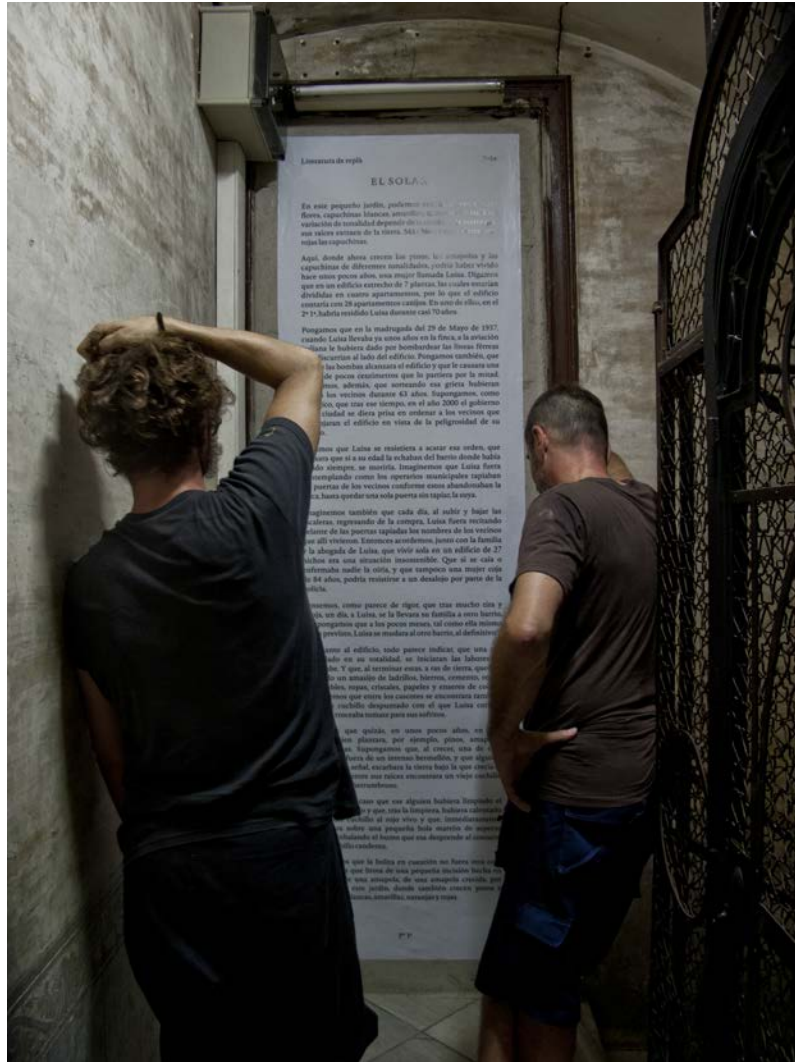
A site specific project installed in the same building where the artist lives. Four apartment entrances had been boarded up with bricks and mortar after owner had evicted the last tenants. The artist intervened in this dead space and invited four authors to write poems, tales and stories around the topics of housing and gentrification.

Part of the exhibition "Accomplices and Witnesses" that was based on the idea of the artist as an accomplice and witness of social dynamics

requiring an active implication, commitment and a positioning which goes beyond the act of denouncing. Questioning the hegemonic notion of community built around the fiction of individualism, through a capacity of affective and effective transformation.

Being spectator of our own reality is not an option anymore: taking action, finding oneself implicated and taking a stand is an answer that arise new paradigms.

View of a boarded up entrance in Muntaner 14, in the city's center surrounded by hotels. Ink on paper on cement on brick on door.



Above image of the random audience who went to see the site specific piece at the building in Muntaner street in Barcelona. Right: image of some of the folded posters with the map and instructions for the audience to get at the site specific piece location.





Detail of the table with some procedural documents that show how the artwork was used by a lawyer to defend the squatters who enter the apartment and a piece of ruin (of the wall they destroyed).

Installation view of the exhibition at ADN gallery, including and audio piece including a piece of audio from a discussion with squatters, curator and writers about the exhibition in the gallery.





Kao malo vode na dlanu, a project about Love.

Serbia 2014-2015



Kao malo vode na dlanu (Like a little bit of water in the palm of the hand) is an ongoing project that is part of Sallarès' *Trilogy of Junk Concepts*, which she began in 2011 to examine certain key notions (truth, love and work) that are essential to humans yet seem to have dropped out of use and to have lost their value and meaning today.

The research is conducted in Serbia and the surrounding area, a region that has been marginalised but is important in terms of geopolitical strategies. The project is based

on the documentation of the experiences and conversations between Sallarès and the contemporary art researcher of Serbian origin Helena Braunštajn, who moved to Mexico during the Yugoslav Wars and returned to Serbia to work with the artist on this research into a vulnerable concept in a country marked by the corrosive effects in politics and relationships of the latest conflicts in the former Yugoslavia, nostalgia for its Communist past, its entry into ruthless capitalism and its attempts to join a European Union in crisis.

The project takes its title from a popular expression in Serbian, Bosnian and Croatian about cherishing (cherishing a little water).

At the beginning, the impossible return of an exile to her now non-existent country (Yugoslavia) and her conversations with the artist, in addition to their joint reflections and shared interpretations of the concept of love, formed the substance of this research, this journey. Each encounter led to another encounter, another physical, emotional and conceptual.





Joan, Jill Godmilow, (What Godmilow Taught).

New York-Barcelona 2013-2014



The subtitle of the exhibition is taken from the film by the American filmmaker Jill Godmilow about Harun Farocki - What Farocki Taught. In that film, Godmillow created a perfect replica of the document Farocki produced for German television in 1969, about the manufacture of the napalm gas bomb that was used in the Vietnam War, entitled *Inextinguishable Fire*.

Godmilow was both captivated by the film's subject matter, and angry at its lack of distribution in the United States, and produced the

replica some years later with the author's permission, so that the film could be screened in the United States. Ironically, it was Godmillow's film which led to Farocki, an internationally renowned cult filmmaker, gaining real recognition in the USA.

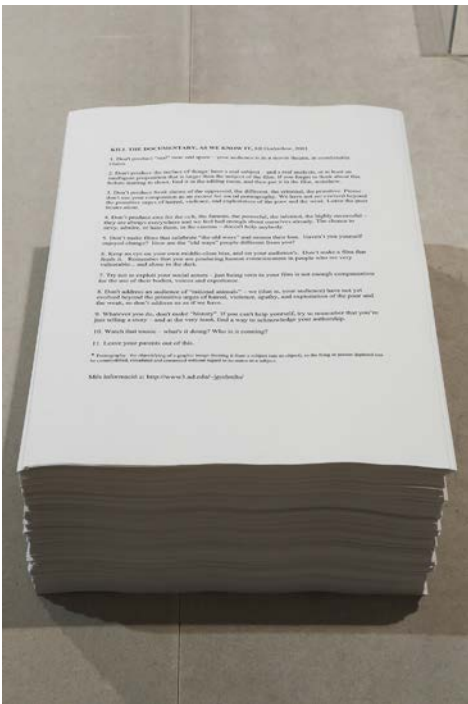
Mireia Sallarès conducted an interview with Godmilow in which she reflected on this process and other events in her politically committed life, in which she talks about artists' commitment, and which is a gesture of recognition to another author.

The video of the interview is the centrepiece of this exhibition at Arts Santa Mònica, which also includes other material by the American filmmaker and a series of screenings of some of Jill Godmillow's films at the Filmoteca de Catalunya.

Above: Sallarès and Godmilow in one of the debates during the exhibition.



This page and next page: installation view of the exhibition *Joan, Jill Godmi-low* at Arts Santa Mònica, 2014.



Detail of some of the objects that were exhibited as art objects in the exhibition *Joan, Jill Godmilow* at Arts Santa Mònica, 2014.

