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BAR Tool #3

The fourth edition of the visual arts training program BAR TOOL, organized by BAR project, took place offline between September 2020 and January 2021 in several locations in the city of Barcelona and Catalonia, after an interruption due to the global health crisis. Conceived as an open, porous and shared framework in which to position oneself, BAR TOOL#3 has been characterized by the dialogue between the three participants - Carla Gimeno Jaria, Wafa Aoun, Lizette Nin, and the three invited guest tutors - Manuel Cirauqui, Mireia Sallares and Cory Scozzari.

The participants' research - marked by disparate backgrounds and belongings - find a common guideline in the dematerialization of bodies facing the multiple social, environmental, health and migratory crises. The program has come to delve into these issues and to act as a unifying agent of individual interests allowing to translate them into a choral feeling: in a body with multiple voices.

Designed by todojunto studio, this publication is both the documentation of BAR TOOL #3 and the space in which the projects occur and resonate.

Andrea Rodriguez Novoa and Veronica Valentini
BAR TOOL program directors

Carla Gimeno Jaria is an art curator, cultural manager and researcher. Wafa Aoun is an artist whose work focuses on the treatment of textiles and sewing.

Lizette Nin is a Dominican artist whose work revolves around autobiographical aspects and her Afro-descendant roots.

Cory John Scozzari is a curator, artist and writer. He is the founding director of the curatorial project Cordova, located in Barcelona's Zona Franca.

Mireia Sallarès is an artist and independent filmmaker who uses video as a narrative tool capable of producing anthropological and sociological narratives from the complexity of reality.

Manuel Cirauqui is a writer, curator of exhibitions for the Guggenheim Museum in Bilbao and director of Eina/Idea, EINA's think tank and programming platform.

BAR TOOL

Is a practice-based training program articulated around research, production and presentation processes. Deepening on cross-disciplinary thinking and acting, the program is addressed to participants from various fields of knowledge. BAR TOOL fellows are followed up by mentors and tutors, the program focuses on providing a context for an intensive professional exchange. A hosting environment is encouraged, in which the flow of knowledge happens through conversation and action, within generational and epistemological convergence.

BAR project

Is an independent, mobile and non-profit organization dedicated to supporting international artists and curators and promoting trans-disciplinary dialogue, hospitality, collaboration and exchange.

BAR project's curatorial practice aims to highlight relevant subjects in the current political, social and economic paradigm developing in the city of Barcelona through a public program issued from an international residency program, and the visual arts training program BAR TOOL.

BAR project was founded in 2013 by Andrea Rodríguez Novoa, Veronica Valentini and Juan Canela, curators. Since mid-2021 it has been directed by Andrea Rodríguez Novoa and Veronica Valentini.

The first day we all met there were three of us in person

Cory John Scozzari

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The first day we all met there were three of us in person, and one we had to video call because of a possible point of contact. I used a hotspot from my phone as there is still no internet connection.

Paul Thek's 'Teaching Notes' is a set of questions, prompts and instructions the artist used for one of the classes he taught at Cooper Union. They range from the seemingly banal 'Name, age, birthdate, place of birth, position in family, nationality, religion, education, hobbies, career plans, parents' education, parents' birthplace, parents' religion' to the provocative 'Redesign the human genitals so that they may be more equitable. Design a feminist crucifixion scene.' or sacred 'What is the purpose of art? What does 'spiritual' mean to you?'¹ We all answered a few of the biographical questions, learned a bit about everyone else's backgrounds, and then gave introductions to our practices. The combination gave us insight into the ways we all thought. I proposed a few readings for our next meeting.

The next time we met all four of us were present, two people shy of the new law that prevents congregations of six or more people together at any one time.

I had more planned for this class than we were able to do, mainly to discuss what they were planning to make for the cumulative publication proposed in lieu of the exhibition or physical presentation because of the difficulties with groups. We instead entered almost immediately into a long discussion triggered by the readings: an essay by Garth Greenwell about the idea of relevance in art; an interview between Aria Dean and Frank B. Wilderson about 'Afropessimism'; an interview with Judith Butler about the culture wars and TERFs; and a podcast featuring curator Cedric Fauq about colonialism and how it gave birth to the way we curate and commission. Just before the class ended we discussed each of their projects and where they could take them.

We decided to split the final meeting into two so we could discuss their contributions in more detail. This third meeting we met online for efficiency's sake and because the time it takes to get to and from Zona Franca would have cut too much into someone's work day. We had a video call and the internet was thankfully just installed in my new apartment.

On the call we talked logistically and asked where a work starts and stops, and when it is ready for some kind of evaluation or display. There seemed to be a lot of concern about the deadline for this publication. I remember going to a talk by Martha Rosler, and she mentioned something that has always stuck with me about her process and how for her a work is never finished as it is always reactivated by the new context under which it was viewed. I think that what the artists and curator are proposing here operates within this logic. They each are harnessing something many-form, form-less or yet to-be-formed. It is the infinite ways a piece of fabric can be folded, creased, hung, draped, wrapped and how each of those gestures changes its meaning. It is the set of terms, like the 'Teaching Notes', that encourage someone to create. Here it is, an object that can hold our love made from materials only to be found, gifted, stolen, recycled, to be made by new people ad infinitum. It is the text that reconciles these practices from close up and far away and describes them in their relations and disjunctures. It is the conversations that took place between everyone.

The final class took place on a Monday that felt particularly cold. It was overcast, windy, maybe the first Monday of its kind this winter. One person couldn't make it because of work, another person had to cancel, and another confused the time and arrived when the class was supposed to end. We still managed to talk.

On the Sunday before this cold Monday we walked to Plaça Sant Jaume and were met with riot police who were protecting the fascists in the square. The fascists were spouting shit, making nazi salutes and waving actual fascist flags alongside the Spanish ones. We stayed for a while and clapped and yelled along with the antifascistas as they banged on the persianas. It struck me somehow, this idea of never finishing something, that here we are at the close of 2020, and the fight against nazis in Europe feels as current as ever.

The privilege of thinking, creating and loving

Mireia Sallarès

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“Can women exist without claiming love?” This is one of the many questions that the feminist anthropologist Mari Luz Esteban asks herself in her book *Critique of loving thought*, to account for all those self-traps we create thanks to the ideas about love we have introjected. But perhaps none like this one, and in such a specific and brief way, confronts us so well with the reality, the history and the complexity of the political dimensions of what is at stake in women’s affections. Mari Luz was one of the references that I shared with Carla, Lizette and Wafa in a conversation that led to confronting us with the possibility of careless love. Can we love without caring? Surely anyone would answer no, and that is when Mari Luz Esteban underlines something devastating that we already know but that it is worth remembering: “the more a woman cares, the more she is contributing to her economic impoverishment and her lack of social recognition.”

Because the material conditions of life have an impact even on what we think we do more freely and selflessly, be it loving or creating art. That is why situated thinking claimed by feminisms is so useful. Because it helps us to root and embody ideas so that they do not get away from us and we can sustain them. Locating our thoughts is not thinking about a specific space or geography (or not only), because increasingly our locations are transitional, and migration ends up being a contemporary existential condition that goes through everyone, whether or not they have changed their place of origin. We all have felt strange and foreign at some point in our lives, in our own country, in our own family, skin or profession. The same goes for our assumed sexual or gender identities, and even our ideas, which we believe utterly ours until we bring them to life and find it hard to defend them. What we have done with that feeling is another story, but situated thinking helps us to be aware of the time, place, needs and bodies we are thinking from. Because there is no valid criticism without self-criticism, and because the collective well-being depends on self-care and self-knowledge.

“Those who give away what they have are left begging,” as Lizette’s mother told her. And from there it comes the destruction of affection ruled by capital, the privatization of love and everything else. Even of what is neither ours nor anyone else’s. Just like water entered for the first time in history to be listed on the Wall Street stock market. That is why feminism and its politics of the whole, of non-separation, is more necessary than ever. Because it is from there that we can point out the paradoxes into which we fall when we do not embrace an actual look at the complexity of what we do, whether in the name of love or in the name of art. And here is the final paradox that Mari Luz Esteban points out: “some social movements, including part of feminism, claim love as the alternative to conflicts and inequalities that are precisely being fed with love.”

Yes, we must situate thought in our transitional condition and in everything that is to be built, understanding the need of the body for this to happen, as Wafa defends. But like the philosopher Jacques Rancière, Lizette insists on affirming that thinking is also a privilege, and not only for her but for a great majority of people in this world. Thinking without pressure, anguish, stress, or fear is a freedom to conquer for all of us, artists or not, lovers or not.

Lens or bezoar. Preliminary notes

Manuel Cirauqui

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Well-rehearsed theories, like those related to Capital or neoliberalism continue to send us to the same places to search for dangers while other concentrations of authoritarian power escape scrutiny. [...] Some of the most consequential political outcomes of infrastructure space remain undeclared in the dominant stories that portray them.

Keller Easterling

Metabolizing, willingly or unwittingly, structural violence can be seen as an essential aspect of artistic processes - perhaps also as a trigger of many of them. Likewise, there may be a tendency to behold the “effectiveness” of an artwork inasmuch as it is a more or less subtle/complex/graceful/accurate/intense/irresistible crystallization of such or such structural conflict. Structural - that is, pre-built in the scenery of existence itself - not a random sprout of contingent interaction between agents but, inescapably, a result of life constituted in, and damaged by, systemic space. Crystallization - insofar as experience accumulates into singular forms that somehow represent it, as images or emblems. Forms opaque as kidney stones or transparent as prisms.

But is it possible to claim, even obliquely, that a core aspiration of art is to turn conflict into a temporarily observable object, or to convert a certain experience of pain into a temporarily inhabitable scene - thanks to a construct, a stratagem, a vision, a protocol? One could hardly claim that the goal of artistic practice is to understand conflict better - we may as well say to understand more, and unlearn, and neutralize, and dismantle, and tactically unsee, and so forth, all at once - but nevertheless one inevitably expects the interplay of conflicting forces and narratives of the wide present to emerge in the contemporary artwork, however vaguely. If art ever processes structural violence, or the latter's waste and echo, it seems characteristic of this operation to result into an object of a radically different scale. The lens is always smaller than the landscape and bigger than the microbe. The bezoar is always smaller than the gut and heavier than the self. We may say that our practices function, intermittently or simultaneously, as lenses and bezoars.

It is highly predictable that one ends up being absorbed by a theoretical, spectacular, and biopolitical apparatus that is still driven by goals of sublimation, reconciliation, healing, and/or escapism. But such an assimilation will always be inconsolably incomplete. Perhaps we do live under the assumption that fate - i.e., the effect of infrastructure - is, to some extent, negotiable, even corruptible. That would imply for us to live like calculi in the system, like undissolved crystals in the transparency of the social medium, a differential of sheer density, functioning through dysfunction by proxy, specialized in the mediation of the unmanageable, ready to be utilized as occasional antidotes while, before, or after, being identified as annoying concentrates of critical matter. Raw criticality is singularly opaque, though it yearns for meaning.

In principle, the four of us shall meet three times¹. In the first gathering we circulate and attempt a few entropy measurements in open space². In the second meeting, we try to identify a number of possible usurpations, infiltrations, and mutations in the crepuscular space of the Museum³. In the third and last, we wander as if staring intensely and suspiciously, ruminating secretly, simultaneously singing and dancing offbeat⁴. After the meetings, a brief text shall be published on account of what has been said and unsaid, expected and unexpected⁵.

1 Carla, Lizette, Wafa, and myself.

2 Refs.: Nina Canell, *Shedding Sheaths*, 2016; Keller Easterling, *Extrastatecraft*. London and New York: Verso, 2014; Nancy Holt, *Sun Tunnels*, 1973-76; Agnieszka Kurant, *Alien Archaeologies*, 2019; Silvia Rivera Cusicanqui, *Ch'ixinakax Utxiwa: una reflexión sobre prácticas y discursos descolonizadores*. Buenos Aires: Tinta Limón, 2010; Peggy Phelan, *Unmarked. The Politics of Performance*. London and New York: Routledge, 1993; Raúl Ruiz, “Mystery and Ministry” in *Poetics of Cinema I*. Paris: Dis Voir, 1995; Robert Smithson, “A Sedimentation of the Mind: Earth Projects” in *Artforum*, September 1968. Meet at: the Forum's Fotovoltaic Pergola. Date: 19 October 2020.

3 Refs.: Allora & Calzadilla, *Puerto Rican Light (Cueva Vientos)*, 2015; Marcel Broodthaers, *Open Letter*, Antwerp, December 2, 1969; Andrea Fraser, *Little Frank and His Carp*, 2001; Thomas Hirschhorn, *Gramsci Monument*, 2013; Michael Taussig, *My Cocaine Museum*. Chicago: University of Chicago Press, 2006. Meet at: Museu Nacional d'Art de Catalunya (switched to video conference call due to local restrictions). Date: 9 November 2020.

4 Refs.: Antonin Artaud, “Un athlétisme affectif” in *Le Théâtre et son double*. Paris: Gallimard, 1938; Michel Foucault, “Qu'est-ce que la critique? Critique et Aufklärung”, *Société Française de Philosophie*, 1988; Julie Ault, *Show and Tell: A Chronicle of Group Material*. London: Four Corners Books, 2010; Steve Paxton, *Drafting Interior Techniques*. Lisbon: Culturgest, 2019. Meet at: EINA, Centre Universitari de Disseny i Art de Barcelona. Date: 30 November 2020.

5 Forthcoming as “Lens or Bezoar. Conversation Diary”, or “Lenses, Bezoars, and The Trouble with Gestaltung”, or yet “Adventures in Reverse Dissolution”.

Carla Gimeno Jaria

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The body as homeland

We move from one place to another without actually moving; just like coral reefs in motion being dragged by the sea currents while tied to a rock. Unlike coral, both the rock that prevents our absolute displacement and the sea currents which direct our movements towards certain places are nothing but natural. Our rock is rather a sustained system composed by oppressive structures and mechanizations, and the sea currents are the external elements that lead steadily our performances and desires. Yet our bodies are just as coral; intrinsic containers of our personal journeys, encounters and experiences with the outside.

Our world is in fact articulated through multiple channels of movement - from migratory flows, to the circulation of information or chains of productivity, among others. The rock that sustains these, moreover, brings forward a cosmos of assertions and constitutions that are irrefutably embedded in our social body. In this context, Franco “Bifo” Berardi outlines the “privatisation of needs and affects” as a strategy of addressing all social energies towards the capital resulting thus in the automatization of labour, language, behaviours or emotions, always subjected to certain hierarchies of power¹. This automatization, Berardi continues, generates “cultural and physic habits of dependence” that enclose humanity into inflexible fluctuations².

Indeed, migration is one of the most notorious collateral effects of this monstrous rock, that pushes people to move from one territory to another under the driven fantasy of finding a better future. But satisfaction is never achieved, because our bodies are still anchored to the rock even if we travel to the other side of the ocean. Precisely, the historical constitution of territories is only aimed at distributing the movement in relation to certain regulations of colonial power, identity, monetary value and labour. In consequence, the attribution of a nationality to a specific delimited territory when we are born, for instance, conditions our understanding of homeland, which is never subjective but predefined by an ensemble of assets that also constitute our identity.

Despite our increasing awareness of the rituals of violence that superpose processes of expulsion rather than inclusion, the rock subjects us stealthily, making it difficult for us to find a way out. Even love, or what we believe to be our most precious and significant value, has been historically corrupted by the mechanisation and capitalisation of relationships and affects. Mari Luz Esteban names this phenomenon as “amorous thinking”, through which she points out to the articulation of several symbols, theories and concepts around love that both

generate unequal social structures and address our actions under certain defaulted understandings of identity and desire³. Esteban underpins the hierarchical nature of love itself, that channels our interactions towards a romantic ideology that is instituted in all social, cultural and political spheres⁴. This model of “amorous thinking”, which emerged in modernity, keeps reinforcing itself by prefixing love above any other human emotions or facets, making almost impossible to dissipate the sensation of happiness from the love rewards that result from idealisation⁵. Currently, romantic love is probably in the spotlight, not only because it has reinforced marriage and monogamy in the interest of capital, but also because it has fixed certain discriminatory structures regarding family, culture and gender. Precisely, Esteban goes further and expands this statement by exposing that any form of love that we might experience is polluted by an emotional regime of opposites, hierarchies and structural desires that is predicated crossways: within education, family, culture, friendships, and so on⁶.

Within the culture of consumption and new technologies, however, one can identify a double paradox in relation to love. The consolidation of social media and other technologies as devices to channel human interaction in several ways reveals a form of capitalism that exploits the sphere of love and affects through operational codes, by diverting our desires from physical contact and capitalising any emotional expression. Now love is not only managed by certain ideological constructions that are materialised through relationships and affective behaviours, but also through objects of consumption that can be either material or virtual. In this way, the idealisation of love spreads to new configurations that are commonly isolated from human interaction. In particular, we seem to have found in these technologies some tools for social claim, collective sharing or what is more relevant here - for expressing affection and love. Specifically, in a moment of a pandemic in which we are not able to share physical encounters with other bodies, we use these facilitators for interacting with the rest of the world without actually leaving our homes. However, this scenario still propels an alienation from our physicality, translating our relationships and viscerality into machinic signs and representations that are simultaneously capitalised.

Nowadays’ instability of physicality delimits the margins of our bodies and their movement. This project aims to trigger potential ways in which we can interact with our surroundings to embrace alternative cartographies of the body in relation to other bodies and physical

spaces. Although our bodily actions and subjectivations are bounded to a systemic model of power, our body, as the vessel of our scars, personal experiences and embodied memories, remains for us the only means to activate new understandings of territory, identity and love. Deleuze and Guattari proposed a “Body without Organs” as an act of dissidence against the body as a fixed entity⁷. This Body without Organs suggests the de-territorialisation and re-territorialisation of the body by eroding any normative organisation and enhancing its capabilities to mutate, change and articulate infinite relations⁸. In the same way, we propose to explore the body as our own homeland - an undrawn territory that is continuously shifting and being negotiated through viscerality, movement and affection.

Likewise, through this project we are acknowledging “togetherness” as a fundamental weapon to build up a mutable body that continuously intertwines with external spaces and circumstances. The demands of capitalism on the social body have become permanent mechanisms that perpetuate individualisation over any form of collectivity. Nevertheless, we believe that our paths have coincidentally intersected in order to withstand the subjectivations and devices that alienate us from the sense of community, and eventually unleash alternative structures of coexistence. This collective endeavour brings to light a set of questions that aim to both unmask and blur the assumptions and structures that restrict our bodies, movements and desires. This shared exercise, which has been an ongoing project during BAR TOOL #3, is also an open invitation to anyone who is willing to shake the foundations.

1 Bifo” Berardi, Franco (2012). *The Uprising. On Poetry and Finance*. England: The MIT Press.

2 Ibid, p.16.

3 Esteban, Mari Luz (2011). *Crítica al pensamiento amoroso*. Spain: Edicions Bellaterra.

4 Ibid.

5 Ibid.

6 Ibid.

7 Deleuze, Gilles and Guattari, Félix (1987). *Thousand Plateaus: Capitalism and Schizophrenia*. USA: University of Minnesota Press.

8 Ibid.

- What is homeland to you?
- Does it relate to a particular territory?
- Can you describe the notion of territory from within your body?
- How would you imagine a process of migration as an emancipatory act?
- How do you feel that you can detach your body from normative representations and structures?
- Where do you get love from?
- Do you consider your body to be a source of affection?
- What role does your body play in love?
- Could you imagine an expression of physical affection without actually touching another body?
- What are your body scars, whether physical or emotional?
- Are they visible to others?

The following QR codes reveal sound excerpts from gatherings and dialogues we have had during BAR TOOL #3 revolving around some of these questions.

Wafa Aoun,
Lizette Nin,
Carla Gimeno Jaria.

4.12.2020
CCCB,
Barcelona



Mireia Sallarés,
Lizette Nin,
Carla Gimeno Jaria

23.11.2020
Playa de Montgat,
Barcelona



By using sound as documentation, we aim to stress the visceral nature of the voice, as something that belongs to our inherent self but that is also a link to others.

“look down at your body
whisper
there is no home like you”

"The sun and her flowers" (p. 209)
Rupi Kaur, 2012

We are cells, molecules, atoms, particles. We are chains of relation in constant change. A professor from college once said in class: “We are stardust, the remaining particles of the Big Bang”. This sentence came to my mind during the first meeting with Lizette and Wafa. We all come from different backgrounds. Our bodies are carriers of multiple personal and ancestral stories, lands, encounters and wounds. But in that precise moment, we were sharing the same air in the very same location within the universe. From that moment on, Lizzete and Wafa became part of my body - of my cells, molecules, atoms and particles. The traces of their voices, stories and artistic practices will remain in my being, whether we keep sharing the same physical space or not. Something changed in my inherent self after these months of recurrent gatherings. I learned, I shared, I laughed. And now my body has mutated. Because our bodies transform as we move through our surroundings and bond with others. And this is why bodies are in fact naturally resilient to enclosed definitions, fixed taxonomies or boundaries.

“In the last two centuries, but especially in the 20th century, love has acquired great symbolic and cultural value in the West, becoming one of the main engines of collective individual action. Love not only has an effect on socialization and gendering of individuals, who are thus turned into women and men, different and unequal, but also on the general organization of daily life. Love inspires laws (consider, for instance, everything related to childhood, family or long-term care) and affects political and institutional life altogether. Politicians, religious officials, feminists, activists of antagonistic ideologies, all of them make reference in their speeches to the importance of building a society based on affections.”

"Crítica al pensamiento amoroso" (p. 40)
Mari Luz Esteban, 2011

Wafa Aoun

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Notes on a becoming piece is a fragmented work, an ongoing investigation linking my personal life to my work. Inspired by the reality and the context I live in.

Notes on a Becoming Piece

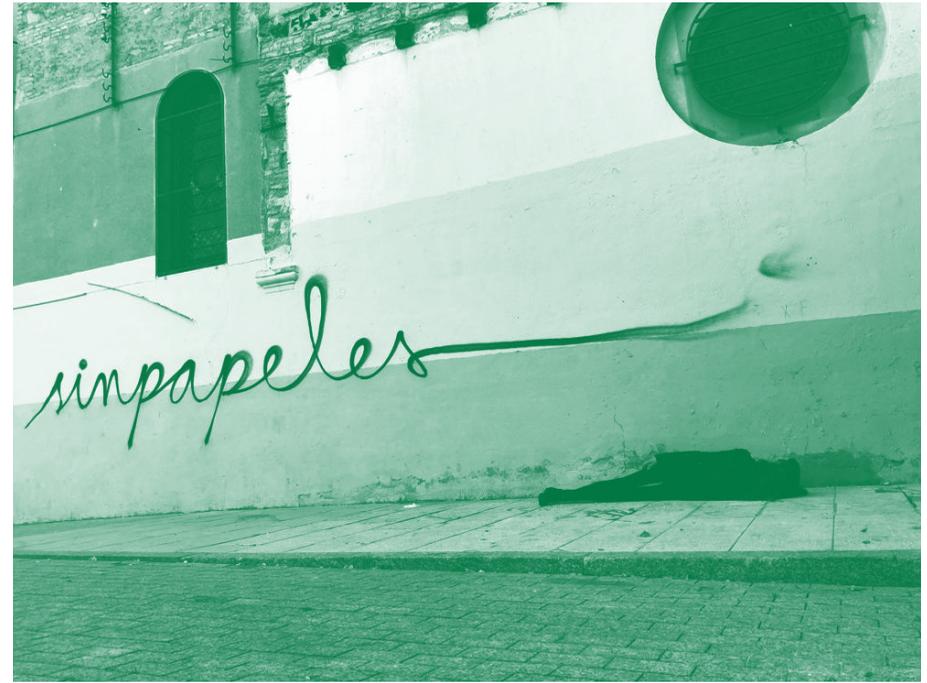
Being perpetually in a state of departure, of change, never in my place, never home, makes my life a series of temporary periods in which I research, read, write, create a body of work linked to the space and environment that I am occupying at that moment.

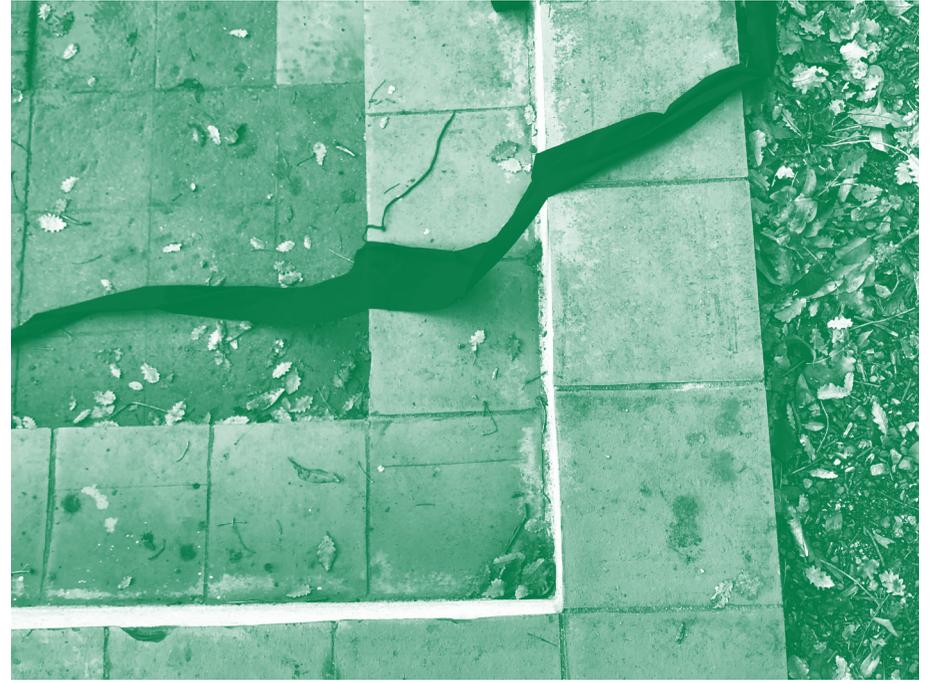
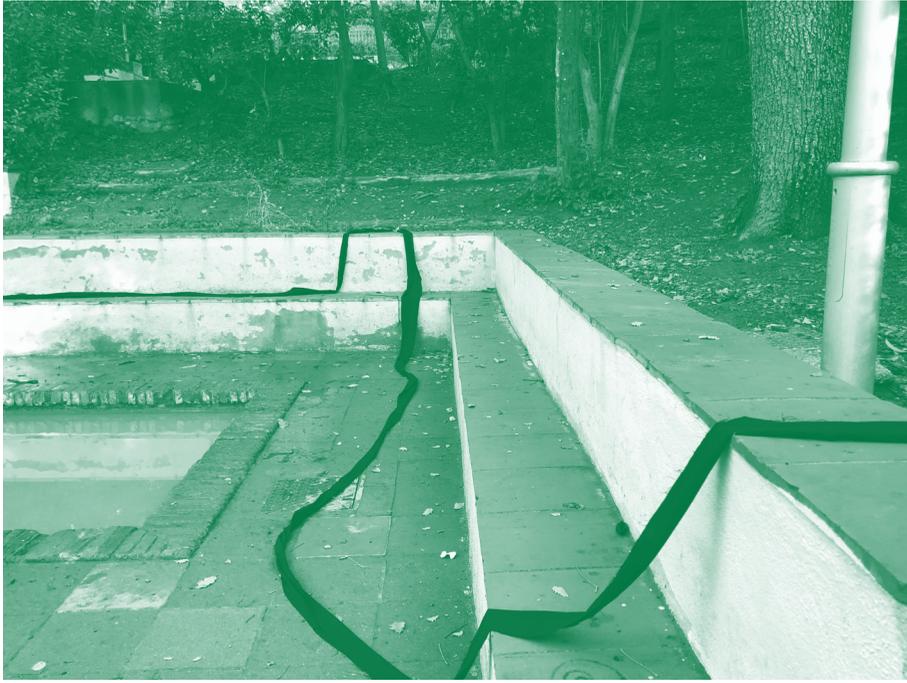
This journey begins with this particular state of instability that I experience: the quest for a homeland. But what makes a land our home? Is it the land where we were born? The one where we were raised or the one we chose?

Rethinking the idea of immigration far from a political context and seen as a natural form of cultural evolution. Moving from one place to another, more than being a utopian quest, an escape or a simple personal form of progression, is a symbolic approach of transformation. In this sense, the notion of belonging and becoming are merged, transforming homeland into a journey where everything is possible and endlessly in the process of becoming.

Notes on a Becoming Piece is a poetic take on the moment when we decide to depart from a place where we think we belonged, in a quest for a nonexistent destination. With a nomadic drive, I wanted to create a piece that could belong to any place it encounters. But how to create a piece of work being itself a transitory place in constant reconstruction? This work unfolds into a path, a never ending journey where homeland becomes a mirage, a hypothetical space that allows imagination, projection and endless possibilities.

In this publication you will see notes taken with a piece of fabric, marking a presence, an absence or just leaving a trace of passing. It is an interior journey that takes the form of a dialogue with oneself and the places we cross.







Self-care in pandemic times

Stimulus and serenity, like two feelings connected at the two ends of the same timeline. We all, as individuals, need stimulus to live a moderately exciting life, without it being dangerous. Nowadays, this is provided by electronic devices and social networks.

And we know that, in a way, they are part of social control and tools that promote consumerism. The same consumerism that has caused an environmental crisis, and yet we keep on using them. We go from oral pleasure to visual pleasure, tactile pleasure, and all of this while feeding the relentless beast of capitalism.

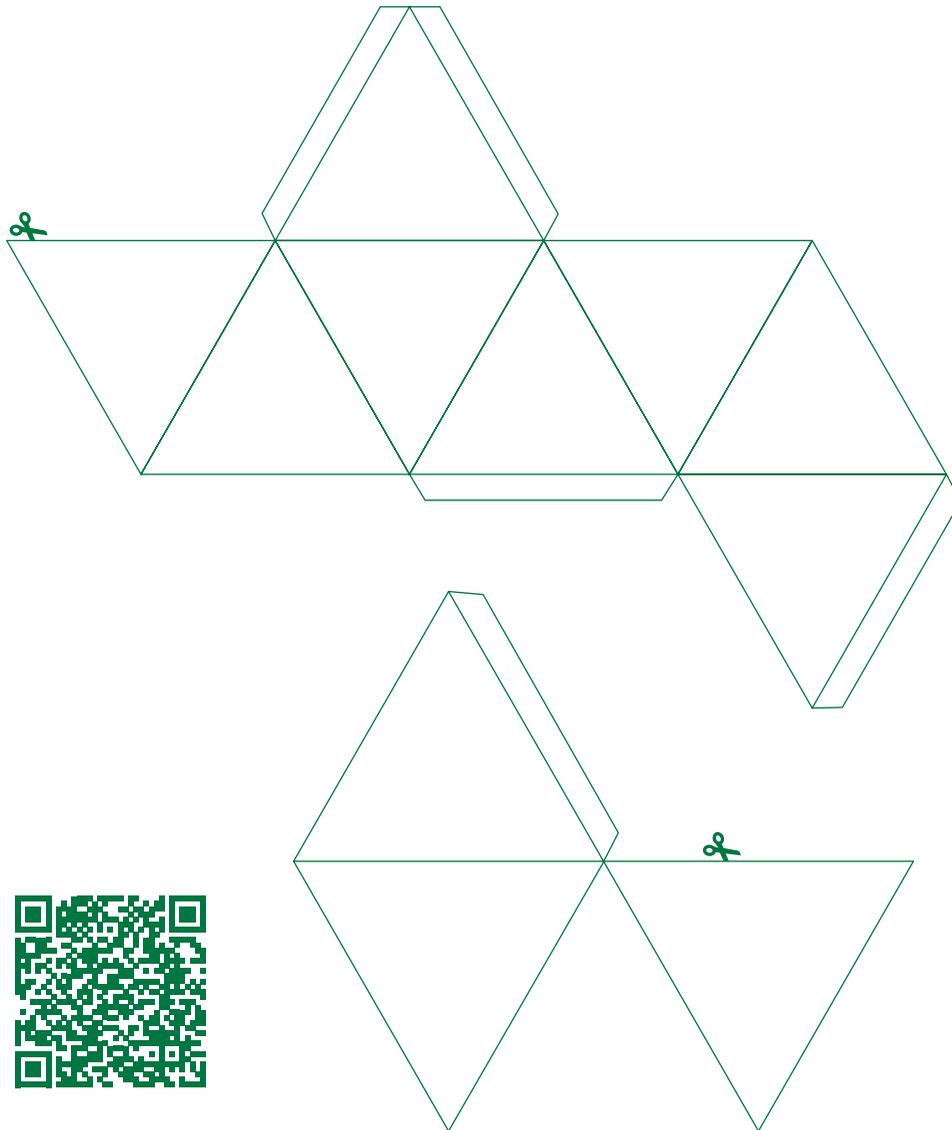
This is how my analysis begins. An analysis that was sparked during the crisis we are still experiencing since April of 2020, and that has led us to isolation, and to be even more dependent on the serotonin that electronic devices supply to us. The same devices that have modified how we give and receive affection.

In the spirit of disempowering these devices and any other source of affection controlled by capital, I suggest that the reader create an affectional device, to confront anxiety, loneliness and heartbreak. And why an object and not a cause or a person? Because this object that you create for yourself, or otherwise created collectively, aims to be your place of calmness in the presence of any stimulus fostered by capital.

During the creation of what I call an “analogue device of affection”, we are compelled not to depend on capital and to look for the elements we need for its creation, which must be recycled or donated. Like in a relationship, in the creation of the “analogue device of affection” we will fall in love with it, we will idealise it and we will assemble it as we wish it to be.

This object that I invite you to create does not have a specific shape, you must design it yourself according to how you imagine an object that you can love and that stimulates you at the same time. This artist recommends taking a test to check if you are in love with the idea of the object - first when you imagine it, and then a second time once creation is completed.

Now that things are clearer, I have two presents for the reader. A QR code that leads you to a site where you can take a test to check if you are in love with your idea. Two objects that you can cut and assemble, to stimulate the imagination and the desire to create. In addition, a space for you to construct your own narrative in your own handwriting, asking yourself the questions that I have asked myself, or as many as you want.



First, a number of rules (I used these ones but you can change them, nothing is universal):

- The object does not have to be physical, it can be something beyond the physical...
- In case it is physical, you cannot buy anything to create your object - all has to be donated, recycled, or used and given as a present.
- You must discover if you are in love with the object, or “non-object” in case it is not physical, before you create it.
- The device must be from you to you; if it is collectively created, all of you must share the same love for it.

I will document the process of creating my object.

After this list, you will find the images of the materials I used in the creation of my object:

- A t-shirt donated by a loved one. Next to this image, the final shape I want to give to it.
- Cushion filling from a piece of furniture that is no longer there, but which I cherished and repaired several times until it could not take it anymore.
- The fabric that remained after upholstering some recycled chairs, the first pieces of furniture that I brought to my house when I moved to Barcelona.
- Tools for sewing and making patterns, vital for my subsistence.



The smell of a loved one



How I envisage it to be, so I can hug it



What wraps it up



Creation tools



What is inside

Idealization:

I imagined the object as something I could hug anywhere, something soft, not just to touch, also as a lullaby. It would smell like someone I long to see, who always makes me happy. I imagined it as the embrace I need in moments of anxiety and loneliness. I love this object.

I imagine feeling the softness of the fabric that wraps it up, touching my face, with my arms inside and around it. The soothing smell of something familiar, which takes me to moments of freedom and happiness.

Image of the process

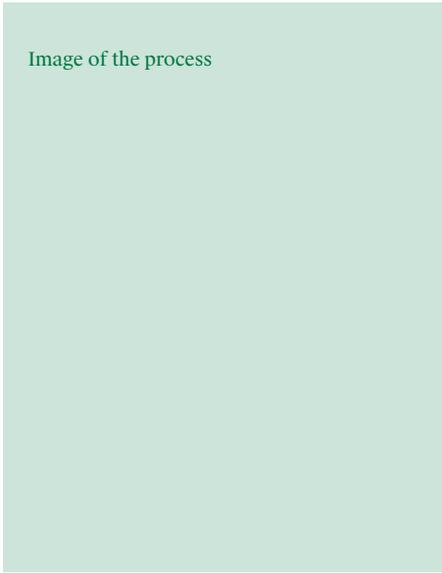
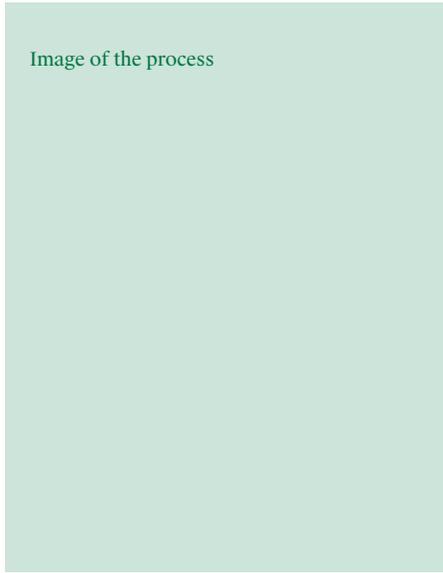


Image of the process



Object in use

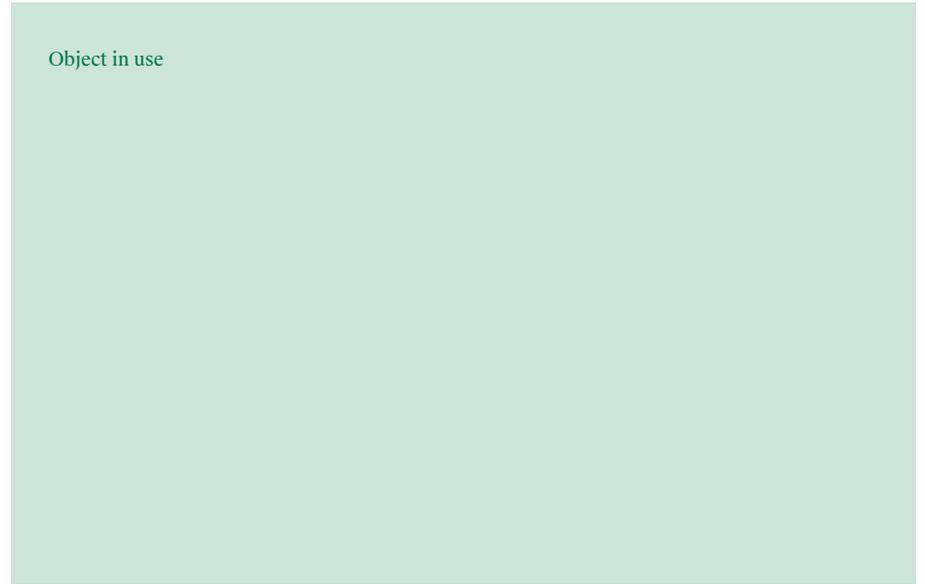
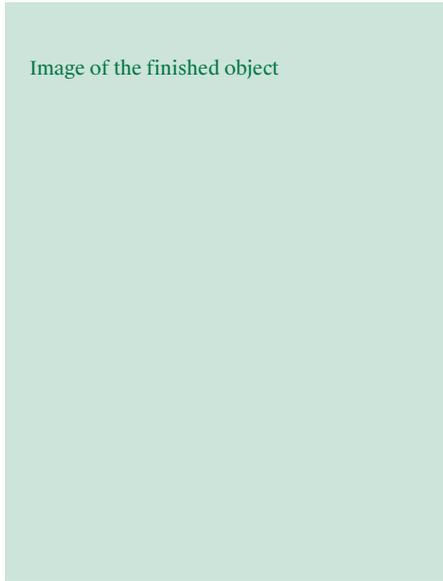


Image of the process



Image of the finished object



Here you can write about your object..

A large, empty rectangular box with a thin black border, intended for writing a description of the object.

BAR project

BAR Tool #3

The first day we all
met there were three
of us in person.
Cory John Scozzari

(p. 4)

The privilege of
thinking, creating
and loving.
Mireia Sallarès

(p. 6)

Lens or bezoar.
Preliminary notes
Manuel Cirauqui

(p. 8)