

BAR project

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XIAOYU WENG
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Drinking,
while walking, while
hosting, while
thinking, while making
together

te se ganó su sustento sin abandonar la tierra de origen, y conoce sus tradiciones e historias. Si queremos que estos grupos se nos hagan presentes a través de sus representantes arcaicos, podemos decir que uno está encarnado por el marino mercante y el otro por el campesino sedentario.

He de reconocer que, en mi caso - y a eso se debe esa condición contextual no intencionada de la que hablo – me siento más deudor de la cosecha que del viaje; es decir, me siento más próximo a aquel o aquella que no ha abandonado su tierra de origen que a aquel o aquella que acumula experiencia a través del viaje.

Mientras empiezo a escribir sobre la celebración de los diez años de Bar Project, no puedo dejar de pensar en que la “intención”, en arte, es algo muy relativo. Ya sea como artistas, comisarias o investigadoras en artes visuales, creo que todas deseamos e intentamos sin canso, aunque, en realidad, hacemos lo que podemos; llegamos a donde llegamos. Puede parecerlo, pero este no es un comentario derrotista, tan siquiera conformista; al menos lo planteo, voluntariamente, como una apreciación positiva. Trabajando en arte, también necesitamos liberar presiones, que ciertamente son muchas. Legitimarnos, mantenernos económicamente, discursivamente, contextualmente, internacionalmente... En cierto modo, asumir que soy campesino y no marinerome ha ayudado a aligerar algunas de esas presiones.

Por suerte - y pese a que esa fortuna nos suele jugar en contra, puesto que no solemos valorar demasiado la viabilidad económica de aquello que hacemos - trabajamos con un alto nivel de vocación, y eso nos da una satisfacción laboral superior a muchas otras. No obstante, con frecuencia, el supuesto éxito de nuestra actividad profesional no se corresponde con una estabilidad económica, pero eso tampoco nos preocupa tanto. Soy consciente que no se puede generalizar, pero diría que esta es una situación sectorial que viene al caso manifestar en este momento de alegría. Dicho de otro modo, si hace diez años, Verónica Valentini, Andrea Rodríguez Novoa y Juan Canela hubieran decidido valorar lo que iba a significar meterse en un proyecto como Bar Project, seguramente habrían desistido. Pero no lo hicieron. Sin estructura de apoyo, sin recursos iniciales más allá de su capital humano, se metieron de lleno en la organización y el cuidado de unas residencias artísticas y curatoriales de carácter internacional en Barcelona; algo que, de hecho, nadie estaba haciendo. Pasados diez años, esas residencias, esos flujos de personas pertenecientes a otros lugares que han compartido vivencias en Barcelona, que han convivido con personas y espacios locales, se han convertido en uno de los motores de retroalimentación contextual más importantes de la ciudad. Tiene mérito que eso lo hayan hecho tres personas, y no la política cultural municipal y/o autonómica.

Y si bien las conexiones internacionales deberían ser uno de los activos más significativos del buen estado de salud de un contexto artístico, la verdad es que Barcelona, en materia de artes visuales, no ha despuntado por su capacidad de movimiento internacional. Y me refiero más bien a movimientos de base. Existen estructuras de producción artística en la ciudad con buenas dinámicas internacionales, como Hangar, pero diría que están más encaminadas a dotar de recursos de internacionalización a la escena artística de la ciudad, o por extensión a la estatal. También es obvio que Barcelona genera intercambios internacionales a distintos niveles, y un ejemplo a gran escala podría ser la nueva edición de Manifesta 2024, pero siento que lo que Bar se propuso – y ha seguido haciendo – es algo distinto; algo mucho más fluido, más orgánico, más real. En el fondo, la aportación contextual de Bar Project es mucho más bonita. Quizás por eso escogieron ese nombre y esa literalidad. Bar, una referencia preciosa al lugar del encuentro, al lugar del tiempo distendido. Al fin y al cabo, un espacio en el que beber, comer, charlar, conocerse y celebrar las cosas en común.

Así fue como, en 2013, tres perfiles curatoriales unieron sus energías y conocimientos a favor de una suerte de modelo para-institucional admirable y duradero. Y fue un acierto. Verónica, Andrea y Juan detectaron la ausencia de movimientos orgánicos a nivel internacional, y apostaron por ellos sin grandilocuencias, sin magnificar en exceso lo que podía pasar.

Tal y como lo siento en la actualidad, diría que Bar Project acertó en señalar esa carencia: no es posible en-

tender un contexto artístico local sin conexiones con otros contextos afines; pero además volvieron a acertar con el hecho de poner el foco más en los procesos que en los resultados finales, intensificando así la vivencia compartida como eje vertebrador de vínculos emocionales, afectivos y profesionales entre personas de aquí y de allá.

Durante estos diez años, Bar Project ha ofrecido una lectura de contexto muy significativa para Barcelona; un contexto expandido donde se han sumado voces de múltiples procedencias, pero también han ensayado un sistema de trabajo en red a través de la complicidad y la colaboración con espacios e instituciones de la ciudad, apostando por un modelo coral con el que Barcelona ha mantenido una importante labor anfitriona. En este sentido, la definición de Bar Project como para-institución es clara y concisa. No ha necesitado una sede fija, ha abierto vías de colaboración con equipamientos públicos y privados, y ha programado un sinfín de presentaciones, talleres, recorridos singulares y distintas prácticas de mediación de carácter experimental a lo largo de estos años. Y ahí ha surgido un despliegue impresionante de actividad pública basada en la cercanía: Bar Programa Público, Bar Residencias, Bar Tool...

Bar Project se ha mantenido siempre fiel a una identidad nómada, en constante movimiento, facilitando encuentros de proximidad y cariño entre personas vinculadas al arte. Y es que en la metodología de Bar Project reside una de las cualidades más preciadas de la práctica curatorial: cuidar por defecto un sistema de relaciones donde intervienen posiciones diversas. No es de extrañar por tanto que las tres personas fundadoras de Bar Project sean precisamente eso, curadoras, comisarias, personas dedicadas a cuidar a otras personas y a narrar lo acontecido junto a ellas.

Para acabar, simplemente me gustaría retomar las nociones de cosecha y viaje de Benjamin que marcan el inicio de este texto. La verdad es que siento la cosecha y el viaje como los dos atributos indispensables para la configuración de un contexto, y ahí veo muy bien situado el trabajo de Bar Project. No solo en la cosecha, sino también en el viaje constante, en su capacidad por entrecruzar experiencias. Quizás, la mejor definición de la riqueza contextual también debería aunar las labores del marino mercante y el campesino sedentario. En definitiva, eso lo que Bar Project ha estado haciendo durante estos diez años: cosechar y viajar, sin parar, y gracias a ello el contexto artístico de Barcelona es mucho más estimulante.

A recipe for knowing the not-knowing
Eva Rowson [curadora, residente]

“what happens in this kitchen today, we won’t know right now and we might never know. But something will happen, and we need to trust that.”

I heard this (I think) from Iñaki Alvarez in his kitchen in 2017 in the PobleNou neighbouhood of Barcelona during my residency with BAR Project (september – november 2017). This kitchen was both the home of Iñaki, his partner Ariadna Rodriguez, their children and their shared space and collective “nyamnyam”, which they co-created in 2012.

We were in the nyamnyam kitchen when Iñaki said that sentence (which maybe he didn’t say that way or with these words). It was translated in the moment from Catalan to English during our conversation by Ariadna, as neither Iñaki nor I spoke the other’s language. And I didn’t write it down, so it is now also translated across several years and layers of memories. But that sentence has stuck to the sides of my brain like an old and loyal recipe, and I keep re-pasting them up there when the corners start to un-stick and peel off.

Fermentation, cooking together and a shared opening

1. A term we bumped into after reading “The Carrier Bag Theory of Fiction” by Ursula K. Le Guin which led us to read “On Circulusion” by writer Bini Adamczak. Circulusion is a proposed antonym of the term penetration. Circulusion poses a speculative shift in the framing of sexual power and politics, assuming agency around the acts of enclosing, encircling, engulfing, and surrounding. (reference: Are.na, <https://www.are.na/block/3009178> (accessed november 2023).

2. Bloodroot is a feminist vegetarian restaurant and feminist bookstore in Bridgeport, Connecticut, US. It was established in 1977 by the Bloodroot Collective on their feminist principles. *In the mid-1970s, a number of women felt the influence of feminism strongly enough to put their beliefs into effect, by starting feminist businesses. We were among them. We wanted to create a feminist community for men and women that was self-sustaining. A lot of feminist bookstores were cropping up all over the country, but, Selma had always been interested in cooking and the way that food seemed to bring people together. So, opening a restaurant seemed the logical choice.* See more: <https://www.bloodroot.com/about> (accessed november 2023).

our home as a space to host collective events brought me to nyamnyam in 2017.

For 8 years (2010-2018) my partner Luke Drozd and I used our living room in Peckham, London as an exhibition and events space: 38b. A space where we could do things on our own terms, rather than waiting for a gallery to invite us to do something, and offer the room to friends to test ideas, share new work and get together. 38b gradually turned into something more than just an exhibition space. Through using our home we learned that although the artwork was the “thing” it was actually the moments of bringing people together in our tiny apartment, squishing into the kitchen to have cocktails together (cocktails = concoctions we themed to the exhibition and served in our varied assortment of cups) and being able to share ideas with both friends and strangers intimately. This is what kept us doing it for 8 years.

“Everything happened gradually. It was closer to an idea of a party, or of understanding those workshops that we do where there is no director, and everyone follows along, in so much as it’s about cooking together. We continue to pursue this idea of cooking together, of sharing knowledge and of thinking that perhaps the conversation is much more interesting that the initial point of departure because the conversation leads us to other places. How can we convert it into other formats? And perhaps we disengage from the house and begin to generate things beyond it.”

*Iñaki Alvarez in Nyamnyam: taking the everyday beyond the home, Anna Dot, A*Desk, 2016. a-desk.org/en/magazine/nyamnyam-taking-the-everyday/)*

After I met Ariadna and Iñaki we began a 3-month project together with artists and curators Adrian Schindler, Ariadna Guiteras, Caterina Almirall, Eulàlia Rovira, Jordi Ferreira, Lara Garcia Diaz, Priscila Clementti and Sonia Fernández Pan – and many others who participated with us at events. Together, we tried to conjure up a feminist cultural institution who would have her roots in collaboration, circulusion¹ and in the belief our politics starts with the cleaning, administration, cooking and caring: “La musea”. And together we imagined how she move, feel, and be sustained.

What happens when we invest in ways of working which do not have a clearly visible output at the start, which we may not be able to ever fully report on - but which fuels change beyond our own existence and expectation?

In 2017, in the context of striking front-of-house workers who had been sacked from their museum jobs in Barcelona and replaced by hourly-based, contracted workers, we imagined how la musea would care for her workers. Especially those who were deemed as “disposable and replaceable” by Barcelona’s main public museums: the cleaners, educators, security, ticket sellers and guides. In the context of Barcelona’s independence referendum, we imagined how la musea would empower and prioritise spaces for collective solidarity, learning and action.

In the solid and historical museums (such as the The Fundació Antoni Tàpies) which for decades had ignored the cleaning that sustained their building, we celebrated the cleaners (the longest serving workers in the museum) and the recipe-sharing of the female administrative workers around the staff kitchen table.

And in the context of our own precarious working structures as cultural workers, we imagined how la musea would “keep all of this going”.

“At Bloodroot we are always fighting a battle between the destructive direction of the patriarchal world and the need to press on with the creative activity of our survival as feminists. Part of the work here is to provide ground for radical consciousness, the movement of courage and the possibility of willing the self to act with moral intelligence.”

The Second Seasonal Political Palate, by the Bloodroot Collective, 19842.

These spaces for testing and being together (both imagined in la musea and created by those who visited and contributed to nyamnyam and 38b) were (and are) formative and vital to sustaining practices, modes of solidarity, rest and learning - as well as each other. Expectations of art production, pummeled into us by our formal art education, funding applications and institutional over-productivity, demand us to be documentable, explainable, visible - and fast. Instead, if we trace histories of grass roots activism and organizing, we learn that while collective presence in public space is unequivocally necessary to protest, it is the spaces out of sight – in kitchens, community centres, child care, living rooms – where this political activism is nourished, given space to rest, cared for, and educated. *“Cooking is a political act, with the objective of sharing tools to facilitate a better way of nurturing ourselves taking into consideration how we do politics from the plate we eat every day, cooking together and sharing recipes and texts related to food sovereignty and food systems”*

nyamnyam, (nyamnyam.net)

And in these spaces, the cooking, the washing up, planning, testing and care are understood as integral to the wider political movement in the public sphere. These moments enable talking, plotting, resting, sharing, supporting which fuel action beyond the home. We cannot always document or understand what is happening in these moments, and rarely they are acknowledged as “the work”, but we can trust that without them, the revolution cannot be mobilized or maintained.

“Tramar”

Spanish verb meaning to plot; to weave; to absorb; to scheme together.

Right now, writing this in a moment of global crisis and protest, we need visibility for our campaigns to call for change from our politicians, leaders and institutions. But we also need spaces to step out of the mode of production-production-production, into a space which offers time for contemplation, research, thinking, fermenting, finding and not knowing together.

These processes can’t really be properly photographed or documented, and we cannot really know in that moment their full potential. But we can trust that they are vital to sustain our practices and our activism. After 2017, la musea (she was never an institution intended with a solid structure) melted into all of our bones and consciousness, into our practices and our awareness. We cannot fully document everything which happened in the little BAR Project residency kitchen of apartment Carrer de Valencia 72 or nyamnyam or the unformed artist studio of Carrer del pou de la figura 16 baixos. But we can know that our collaboration fermented in all of us an energy to work for a more inclusive, empowered, equitable cultural scene and society. And that fermentation may not be easily documentable for a newsletter or a report or a funder or a historical document - but its fizz may start to change the world.

GOMAHSEO

1) *In a heavy skillet over medium high heat roast 2 Tb. of sea salt, stirring constantly until the chlorine odor is released. This takes about 1 minute. Transfer the salt into a stainless steel bowl.*

2) *In the same pot over medium high heat roast 1 c. sesame seeds, stirring often, until light brown and fragrant.*

3) *Grind the salt and roasted seeds together with a mortar and pestle or by machine. We use a small electric coffee mill. Do not overgrind or you will have sesame butter.*

Makes about 1 cup.

The Second Seasonal Political Palate, by the Bloodroot Collective, 1984.

Together, in Concreteness and Chance.
On BAR Project's Landscape of Curating
Chiara Cartuccia [curadora, residente]

I arrived in Barcelona on a warm evening in December. The beginning of a residency at BAR Project crystalised in the casual encounter with the city and its festive lights. The weeks I spent in Barcelona would unfold to cut through this first impression, meandering across different spaces, via the temporalities of the many encounters facilitated for me by an organisation/institution that grounds its polyhedric projectuality in movement itself.

Movement of people to Barcelona and across an urban, artistic, cultural landscape offered to invited guests to be acted upon as both a momentary home and testbed for experimentation. Drinking while walking, while hosting, while thinking, while making together. And what’s in a motto, we will maybe explore better in just a moment. In writing about BAR Project as a former participant in one of its different ramifications –the residency programme for artists and curators– I would like to reflect on this: what lingers in the wavering interval of a fortuitous occasion.

Over the last years I have been thinking about what kind of work we enact when we put ourselves in the position of curating a residency programme. I have been wondering if the set of tasks enabling the activation of a presence on site, the collaboration between a practitioner and a locale new or unfamiliar to them, can be labelled as curating at all. This first thought made my pondering move into another direction. What if we try to work around what is the work of a curator, exactly departing from the space of a residency programme?

In the last decade, as art professionals working within or outside traditional institutional settings, we became quite acquainted with certain terms. First it was the time of vocabulary digging, when art writing engaged in a constant recovery of the lexical origin of the word ‘curating’ in the realm of ‘care’ and ‘taking care of’. One couldn’t turn anywhere without being reminded that, as curators, we are called to respond to an endeavour of care –toward the artwork, the ideas and concepts, the artists, and, just at times, toward the communities we inhabit or extract from.

The second term that has become deeply ingrained in discussions about curation/presentation/implementation of artic endeavours, practices and objects, is the word ‘hospitality’. Curation takes care of creating the conditions of hosting and being hosted, elaborating across the broader spectrum of practices of hospitality, which span from the opening of a gallery’s door to sharing a meal, or a space to rest. Care and hospitality became the key buzzwords of art systems across the notoriously inhospitable and uncaring Western world, and while the EU was reinforcing conditions of utter impossibility across its borders¹, arts institutions across Europe bloomed with thousands of openness-grounded projects, manipulating, and redefining the meaning of words to their final drop of sense.

Besides some punctual critical thinking², we have mostly become accustomed to referring to concepts like care and hospitality as welcoming metaphors, belonging to the undisturbed world of biennials’ curatorial statements. Then, can we catch a short-circuit when working our curatorial ways around projects that *actually* entail processes of hospitality and care? That is, but it is not limited to, fetching resources to allocate for accommodation and flights, coordinating the arrangement of the aforementioned, dedicating efforts to tackle and clear visa issues, sharing tips on favourite restaurants, cafes, and bars, guiding through the spaces of a city, and planning meetings that aim to evolve into meaningful encounters. In other words, how do we curate when the most solidified pillars of the curatorial sphere transform from figures of speech into tangible elements of the work? And can we still considered this to be curating, or should we seek for a new wording altogether?

It is ten years ago, in 2013, right the year BAR Project was founded, that scholars Jean-Paul Martinon and Irit Rogoff write about a shift in the modes of operation of those implicated in work of curation: from ‘curating’–making display– to ‘the curatorial’–facilitating ‘event[s] of knowledge’. Of course, the writers still hold dearest to their thought practice of exhibition-making, and the events of knowledge are therefore first and foremost results of a shift of attention: from the staged object to the staging itself, to its enactment, dramatization and

performance³. In the years following, this attention will be increasingly captured by the phases of enactment activated through hybrid, mobile, fluid, discursive, and performative formats implemented to open up shows to different audiences, in different ways and moments. Programming based on a sharing of time-space conditions, talks and roundtables, performances and live works, became pivotal elements in the curatorial construction, although oftentimes remaining accessory to the centrality of objects as a main ‘event.’

BAR Project is launched with a statement of intent already embedded in its name, playfully recalling both the project’s birthplace of Barcelona and the public/private site embodied by the bar. Bars in southern Europe are day-to-night spaces, where knowledges emerge from the informality of leisure encounters, planned and unplanned exchanges. Places for meeting up, with friends and strangers, whose characteristics BAR Project declares keen to emulate, while expanding their scope to encompass the entire cityscape of Barcelona–both in physical and temporal dimensions. The city is thus understood as a place for experimentation. The programmes are thought through and acted upon Barcelona’s landscapes, which offer the artistic, cultural, and socio-political content/context as well as the final place of fruition of BAR’s diverse curatorial and pedagogical projects. And the city itself is also what is to be offered to invited residents.

BAR conceives its residency programmes as an invitation to practitioners to bring their research and most pressing concerns over, allowing them to be influenced and transformed by the specificities of Barcelona. Not paying a precise attention to outcomes –and having decided not to engage in production-based residency formats– BAR’s curators aim to rather foster what they have called a ‘political exchange with the city’. Residents are welcomed with an open request to make use of the city and of its informing peculiarities, in the hope to activate durational processes, which would affect the resident’s future work as much as they would shift the hosting institution’s perspectives on its own locality. Indeed, in the wider economy of BAR’s programming, in its definition of a relation of time/space to be occupies by the curated events, the residency programme appears to take a position closest to the parameter of time. Indeed, the residency has the purpose to extend the open-ended institutional goals to the unpredictable timeframes further carried on by the once hosted artists/curators when they will have left. Playing with confusion in the choreography of hosting/guesting, encouraging a reciprocal process of taking and giving centred around a landscape that cannot be reduced to any single vision, may, in fact, pave the way for the continuation of the same productive chance into a future tense.

Returning to my initial proposition, which questions what lingers within the paddocks of an encounter, curated and orchestrated in such a way as to preserve the mobility of the accidental... it is maybe this, a possibility to extend a fortuitous encounter into many more future chances. And what do we do with this, when thinking about the work of curation, is well expressed by Bonaventure NdiKung, when he writes about his interest in ‘thinking about curating in a state of perpetual chance, in a process, curating as a multiple concept that develops and adjusts self in time and space. [...] a curatorial practice that is malleable in form, space, and time, that in its multiplicity of existences expands the scope of curatorial practice itself.’ In other words, a practice of curating that breaths and expands, as it exists in a space of life and not in one of abstraction.

When I left Barcelona after a few weeks of walking, thinking, and drinking together, I wasn’t sure what I was left carrying with me. And that’s precisely it –the possibility of openness without closure, which I hope BAR Project continues to nurture in the years to come.

1. 2013 saw the launch of the Italy-led military operation for the patrolling of the Strait of Sicily, Operazione Mare Nostrum, which will be superseded by Frontex’s Operation Triton in 2014.

2. See the resurgence of Derrida’s concept of *hospitality* –as the necessary presence of hostility in hospitality.

3. Jean-Paul Martinon (ed.), *The curatorial: A philosophy of curating*, London: A&C Black, 2013.

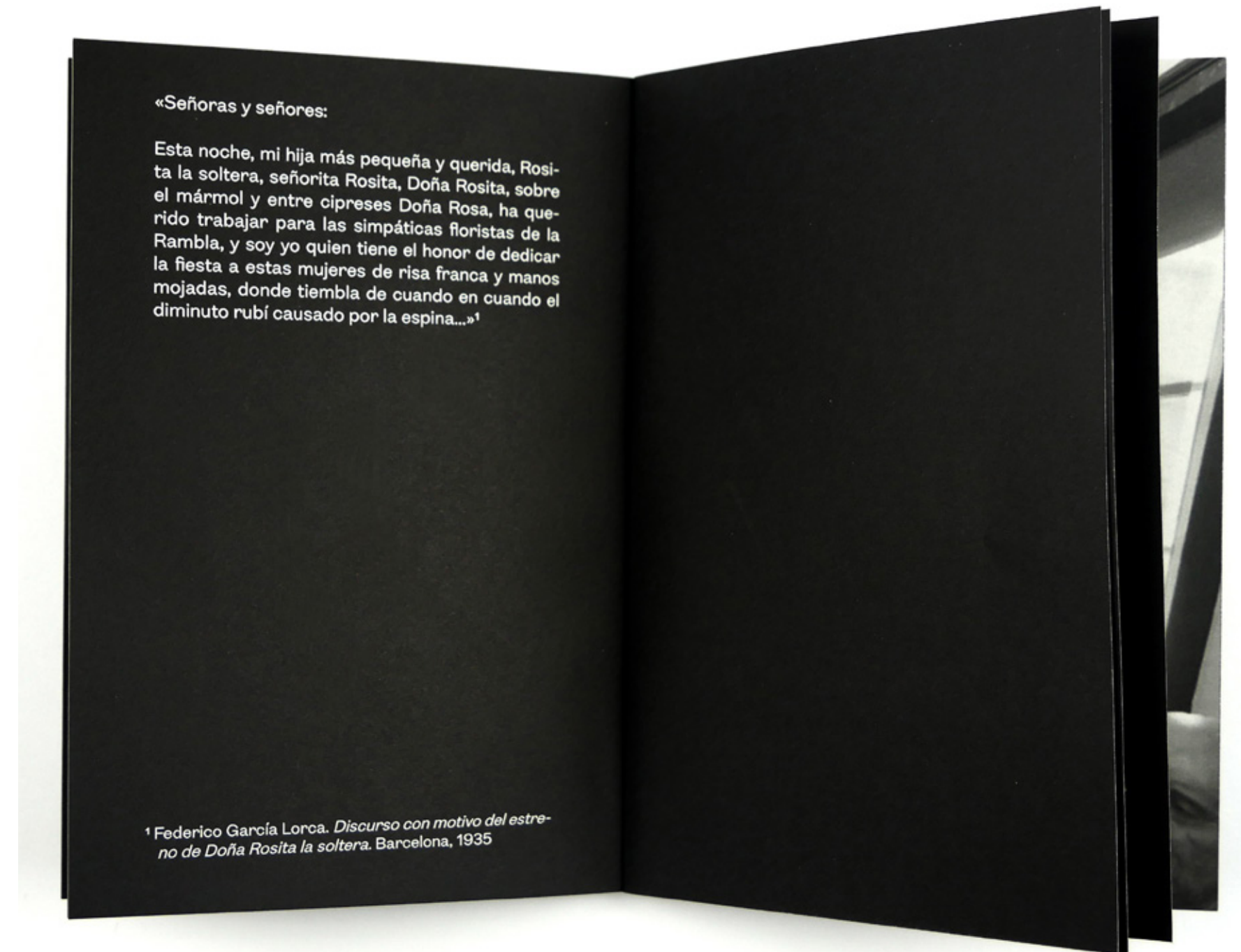
4. See BAR Project (Veronica Valentini and Andrea Rodríguez Novoa) in conversation with Vessel (Anna Santomauro and Viviana Checchia) for the online talk in the series Despite & Because (UNIDEE Residency Programs), 20 Sept. 2023 <https://bit.ly/3SHo5hb> (last visited 17 Nov. 2023).

5. Bonaventure Soh Bejeng Ndikung, *The Delusions of Care*, Berlin/Milan: Archive Books, 2021, p.45.

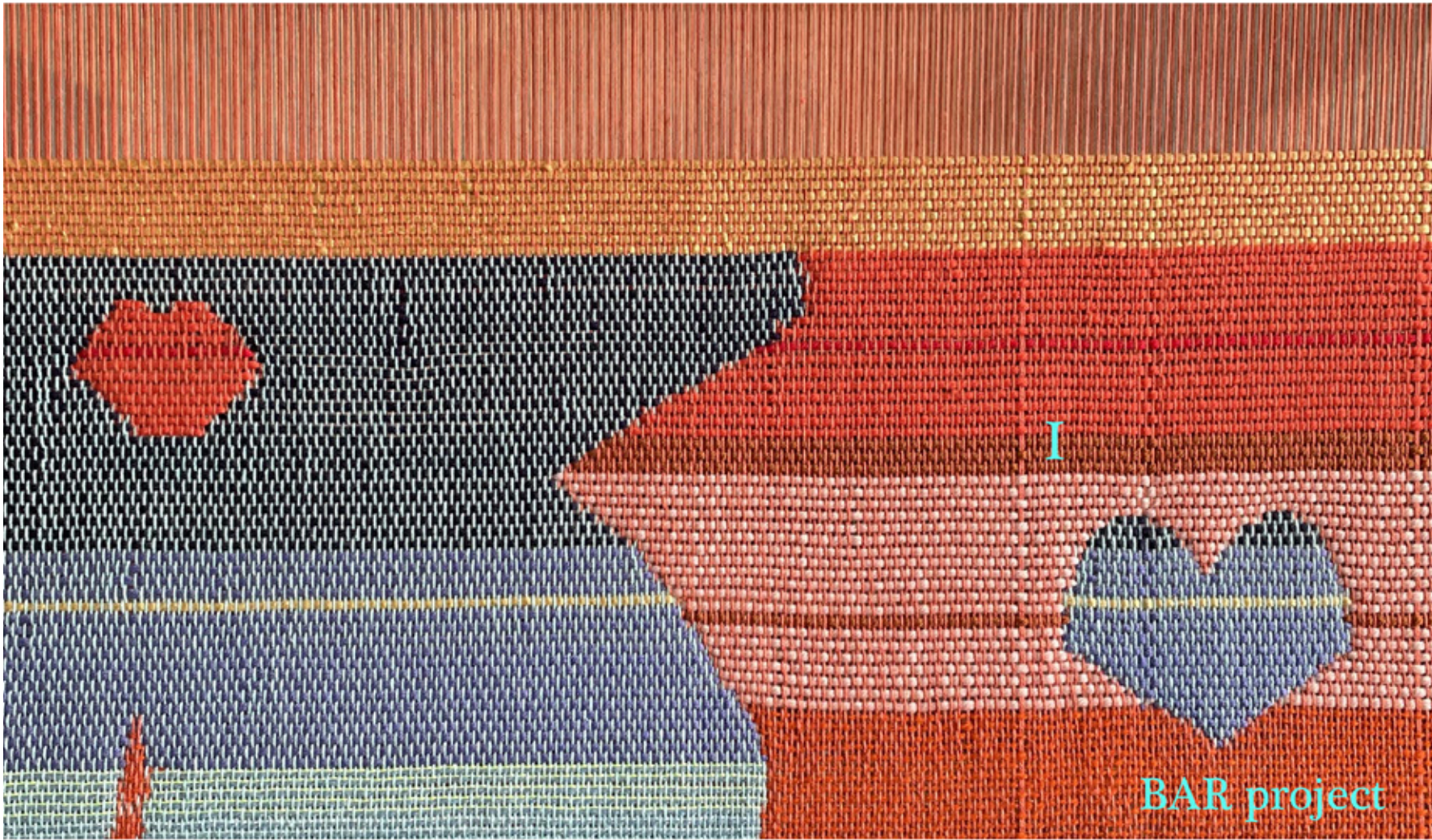
Maria Alcaide [artista, residente].
Nail BAR, 2019.



Claudia Elies [curadora, residente].
Sobre las sombras. Publicación, 2021.



Fleur Noguera [artista, my studio visit].
I Love BAR project. Photo, weaving, 2023



CLAUDIA CLAREMI [artista, BAR TOOL].
Caballito - From “a more or less correspondence”. Still frames
from super 8 film printed
on paper, 2022



Helena Pérez [colaboradora].
Souvenirs of Being Together. 2023.



En 2015, Alex Martinis Roe era una de las artistas en residencia en BAR Project. Necesitaba ayuda con su investigación, traducción y producción de la pieza videográfica "For the joy of being together, they didn't have to agree", la cual formaría parte de lo que posteriormente se convertiría en una serie de seis video-instalaciones: "To Become

[Créditos]
Helena Pérez

Two" (un proyecto teórico- práctico, que prosigue una particular genealogía de la práctica política entre varias comunidades

feministas). Participar en este proyecto no solo me brindó la oportunidad de adentrarme en diversos aspectos de la propia historia del movimiento feminista en Barcelona, que hasta entonces me eran desconocidos, sino que encarnó la alegría de colaborar mientras compartíamos saberes para hacer algo posible.

¡ GRACIAS Alex, MERCI BAR Project !

Lizette Nin [artista, BAR TOOL].
Self-care in pandemics.
Documentación de performance, presentación final
BAR TOOL#3 en Espai2 angèls barcelona. 2021.



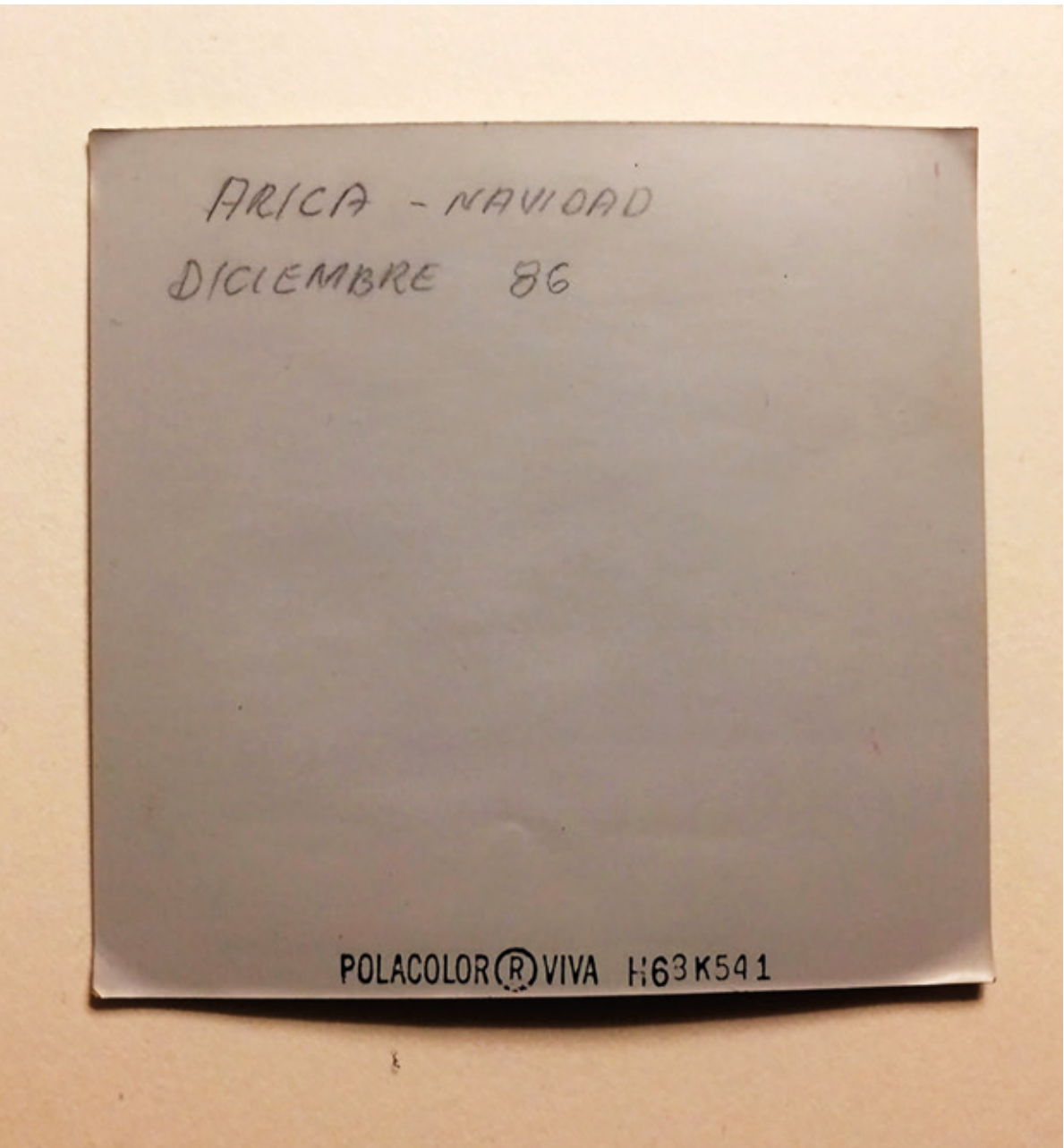
[Créditos]
Lizette Nin, artista participante María Monegro, foto Rafael Frazao.

Nicoline van Harskamp [artista, residente].
Contagious Speech (Questionnaire). 2023.



[Créditos]
Nicoline van Harskamp,
design by Tamara Kuselman
web programming by Eric Saucedo for Umbral Studio.

Milagros Bedoya [artista, BAR TOOL].
Border Territories - 1986. Fotografía digital y texto.
2019 - 2020.



A Polaroid picture of me sitting on Santa's lap. (taken in a supermarket). This photo was taken in Arica, Chile. It was December 1986; around the time my family and I moved to a new city for the first time; we would live in that city for the next 13 years.

We moved to Tacna, a city next to the border with Chile. Tacna and Arica were just a 40 minutes drive from each other and had once, not very long ago, been part of the same coun- try. But by the 80's they were very different from each other. Arica felt like a city, a modern city, Tacna felt like a little town.

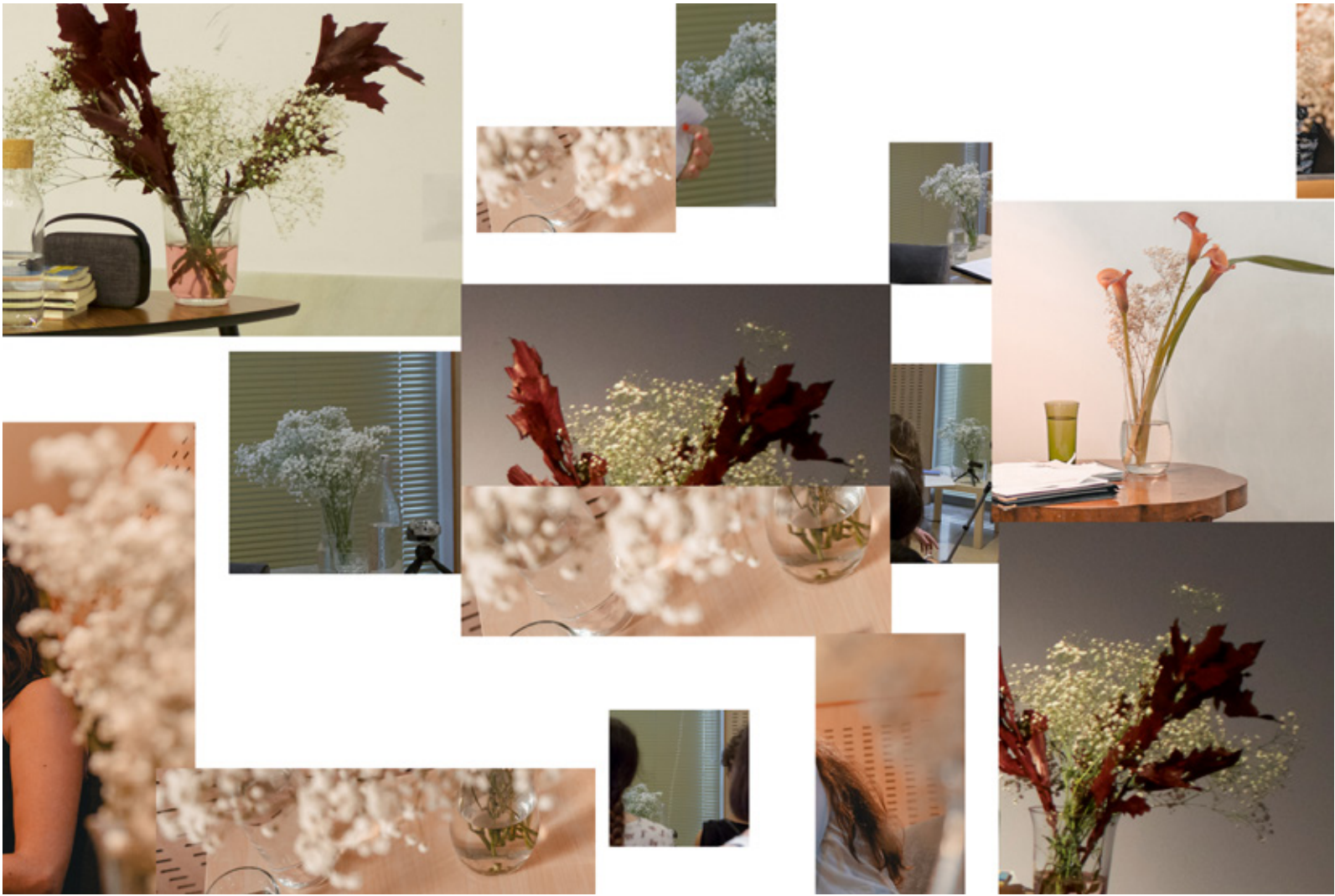
[Créditos]
Milagros Bedoya. We visited a lot, mostly for fun, for many years. But during those late 80's years we were on the other side of the border a lot and often to do grocery shopping. It was on one

of these trips that this photo was taken. I still remember, or at least I think I do, the moment it was taken. I was very shy, a bit scared; I may have even cried. I remember the isles in front of me and the curved ceiling above, paint- ed blue. The reason we went there to pick up groceries, I learned years later, was the scarcity brought by the record inflation rates that afflicted Peru in those years.

I haven't been back in Tacna for 16 years and it's been almost 20 years since I visited Arica. My father still lives there, for most part of the year. He says tables have turned; now Chileans are coming into Tacna for services, often cheaper and more varied. I've been thinking a lot about going back to visit and see it for myself.

February 22nd, 2019.

Marina Salvo [artista, BAR TOOL].
S/T. Photo collage. 2019.



[Créditos]
Marina Salvo, extractos de fotos de Tomas Russi, Calde Ramirez,
Diego Fernández, BAR Project y Tangent Projects.

Publik Universal Frxnd (Aka Richard John Jones)
[artista, residente].
S/T. Photo from ‘Party’ magazine, July 1981.



[Créditos]
Publik Universal Frxnd (Aka Richard John Jones).

Ibai Hernandorena [artista, BAR TOOL]. *TERRAMAR, homenaje a Robertt Smithson*. Documentación de acción, foto.



[Créditos]
Ibai Hernandorena, foto Edouard Decam

Dorian Sari [artista, residente]. *L’aube*. “Photo que, prise ailleurs, me rappelle les aubes de mes jours à Barcelone”. 2021.



[Créditos]
Dorian Sari.

Ina Hagen [artista, residente]. *Round robin reveries (Gathering for the other magic fountain, Barcelona)*. Tuesday, May 16, 2017, 7-8pm.



[Créditos]
Ina Hagen with Luzie Milena Weigelt, Mariokissme, Irina Mutt, and Rafa Marcos Mota, foto: Eva Carasol, posters Kristian Henson / Hardworking Goodlooking.

Laurie Charles [artista, residente].
Dinner, The Caregivers Series. Watercolors,
25×33 cm. 2023.



[Créditos]
Laurie Charles, foto: Myriam Chair Gallery.

Hugo Hemmi [artista, BAR TOOL).
S/T. Proyecto para la exposición *Phenomena of Absence* en el marco de BAR TOOL#1. 2018.



[Créditos]
Hugo Hemmi, foto: Eva Carasol.

Elda Isavelina [artista, residente].
Besòs. Comida de traje, 2021.



[Créditos]
Elda isabelina, foto Eva Carasol, vídeo Luna Andrade.

Alba Mayol [artista, residente].
Nightdrawings / Black Iris. Lápiz sobre papel,
reproducido en risografía sobre papel Coriandoli
Nieve de 90 gr, 30 × 42 cm. 2021.



[Créditos]
Alba Mayol.

Adélaïde Feriot [artista, BAR TOOL].
Melancholia. Soie, encre de seiche, jaspe, polyester,
400X400 cm. 2019, La Virreina - Centre de la
Imatge, Barcelona.



[Créditos]
Adélaïde Feriot, foto Eva Carasol.

Alba Vilamala [colaboradora].
S/T. Foto del 24/03/2017, el último día del BAR
International Symposium: “Making Public Program”.
Drinking while walking while hosting while thinking
while making together.

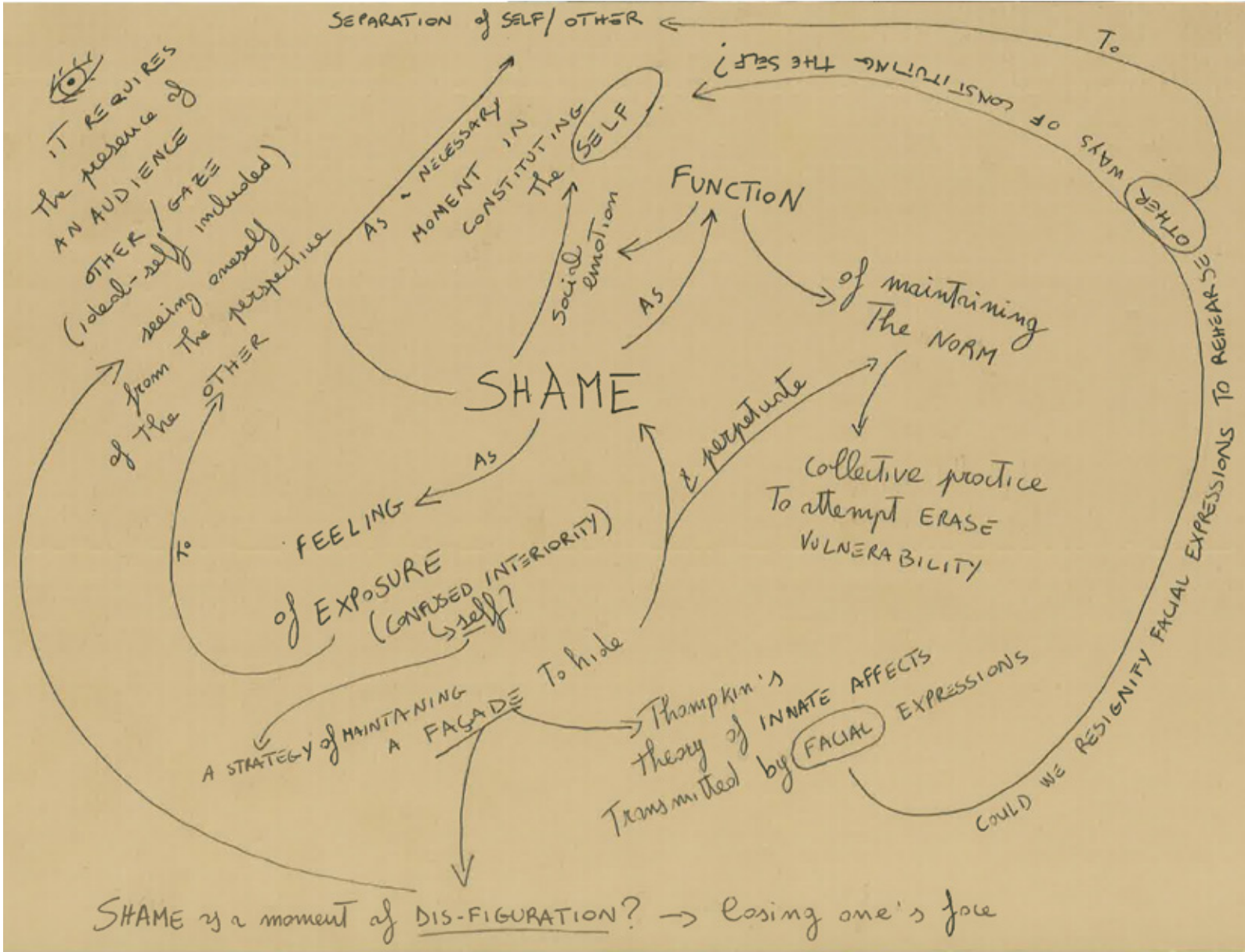


[Créditos]
Alba Vilamala.

Alejandra Avilés [artista, BAR TOOL].
Pedazo de chocolate mexicano.
Foto. 2023.



Florencia Portocarrero [curadora, residente].
Manifestaciones públicas de afecto. Publicación.
2016.



Eva Rowson [curadora, residente].
Here are the tools, Now shake: A Fermentation. 2017. First fermented at 38b projectspace in London (2010-18), tested and developed in the BAR Project residency kitchen with la musea (Adrian Schindler, Ariadna Guiteras, Caterina Almirall, Eulàlia Rovira, Jordi Ferreiro, Lara Garcia Diaz, nyamnyam, Priscila Clementti, Sonia Fernández Pan - 2017) and finally written down for a commission by Galerie for The Publication (2017).

This recipe was developed at 38b, in London - a project space I run in my living room with my partner Luke Drozd. We began making it for our exhibition openings as the idea of transforming a few simple ingredients (the main one being tap water) into an alcoholic cocktail in just 5 days was appealing. Especially when we were running 38b on an economy of not much and mostly good will. Fermentation is a process of converting and transforming sugars, carried out by the culture of bacteria and yeasts. It's a living process. It's unstable, based on interconnectedness.	Ursula K. Le Guin, 'The Carrier Bag Theory of Fiction', 1986.	> A few small bowls in which to mix the ingredients. > A spoon with which to mix the ingredients. > Kitchen scales to measure the ingredients. > Most importantly: a tap (i.e. water)!
It's co-dependency.	So here, now I invite you to put what you want it your container, and shake it in hope that something will happen, and not in the fear that it will not.	\\THE INGREDIENTS // this makes one litre - adjust ingredients to fit the size bottle you have.
We begin with not more than just a few things, but an appreciation that every ingredient is there for a reason - whether it is the spicy ginger, the golden lemon, the sugar or the life-giving tap water. Over time, the active, living process of fermentation taking place inside the bottle, the container, trans-form the simple ingredients into something full of goodness. All that matter becomes something else entirely, which at the end we share with others.	Here are the tools. Empty your bottle, fill it with these ingredients, shake it hard and leave it to rest. Keep an eye on it, make sure it is not left out in the cold. Look after it. Check in on it each day. If the sugars turn to alcohol, the bottle will get harder and harder over the week (as the fizzy gas fills the bottle) and you will have an alcoholic ginger beer. If the bottle stays soft, you will have a 0%ABV but still very tasty ginger beer (so you can provide the alcohol free option at the party).	> 1/8 (a pinch!) tsp yeast - <i>omit if you would prefer non-alcoholic ginger beer.</i> > 115g caster sugar. > 1 tbsp finely grated fresh root ginger (more if you like it spicy). > Juice of 1/2 lemon. > 1/2 tbsp honey (or agave nectar if you want it vegan) > + special ingredient if desired (add dried chilli / rosemary / thyme as a suggestion).
<i>"It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, whatworlds make stories."</i>	<i>"We need malleable, viscous, contaminated and contaminating processes. We need to care for each other as bacteria do, in a collective and symbiotic way. We need to em-brace, softly."</i>	THE METHOD
Donna Haraway, 'Playing String Figures with Companion Species: Staying with the Trouble', 2012 .	Julia Morandeira Arrizabalaga, 'Glutinous narratives', in 'Gentle Bread', Ariadna Guiteras 2016.	1. Take your plastic bottle and empty its contents (preferably into a jug or multiple glasses so as not to waste the water). 2. Add the yeast to the bottle. 3. With a funnel, pour the sugar into the bottle. 4. Grate the ginger finely and mix in a bowl with the lemon juice and honey. At this moment, add in any extra 'special ingredients', e.g. chilli, herbs, other soft fruit. 5. Pour the ginger mix through the funnel into the bottle. 6. Now fill the bottle about 3/4 full with water (use tap water, and make sure it's a little warm to help the yeast to get started). Put the cap on and give the bottle a really good shake until all the sugar is dissolved. Shake for at least a minute! 7. Top up the bottle with water, leaving a 2.5cm gap at the top , to allow for production of gas. This gap is important! Otherwise the bottle will explode! 8. Cap the bottle tightly, then give it a final shake. 9. Place it somewhere warm, where it will stay at a constant temperature. 10. After 3-4 days, the beer will (hopefully!) have fermented and become alcoholic. The bottles should be hard. Once hard, put into the fridge to stop the fermentation.

As a transformative process, fermentation is unpredictable. It depends on how the elements in the container move, how they find each other, if they wake each other up, if they get distracted along the way. Whereas ruling ideologies dictate and validate knowledge, fermentation is grounded in the affective, the sensorial, in movement, in resisting a prescribed outcome and in making space for unexpected encounters. It is a process developed through care and nurturing and in the belief that something will happen - even if it's not what you expect. Though these processes, we share knowledges that we develop and hold in our bodies and our hands as we shake, wait, taste, repeat.	At a moment when so many aspects of our lives and work are required to fit to a pre-determined outcome, to be present, documentable, in order, in shape, profitable, describable, we need to create spaces and make containers for the unplanned, for new knowledges to form and take shape and other ways of doing to bubble to the surface. What happens when you don't already know what you're going to know? When you don't know who will come or what will happen? Chaos, myth, surprise, error, dancing, fizzing, love, encounter - and we learn. Pick up your tools and your ingredients. It doesn't matter what happens inside your bottle. Something will happen. Believe in it. Maybe you'll make the matter into something entirely new, that none of us could have ever dreamt of - and then we'll all learn from you.	<> If the bottle has remained soft, it hasn't turned alcoholic. It will still be good and tasty to drink, but booze-free <>
FERMENTED BOOZY GINGER BEER (FOR NON-BOOZY, OMIT THE YEAST)	Makes 1 litre per person (adjust ingredients to fit the size bottle you have).	/\'NOW WE'VE SHAKEN IT AS HARD AS WE CAN, LET'S PARTY!/\
//THE TOOLS \ (Each bottle is an individual batch of the ginger beer)		> Strain the brew into a jug / glasses. > Top with ice + vodka or gin or rum for an extra special cocktail! > Add a garnish - mint leaves / rosemary sprig. > The beer itself will probably be around 4% ABV if the bottle has gone hard.

"If it is a human thing to put something you want, because it's useful, edible, or beautiful, into a bag, or a basket, or a bit of rolled bark or leaf, or a net woven of your own hair, and then take it home with you - home being another, larger kind of pouch or bag, a container for people - and then later on you take it out and eat it or share it ... and then next day you probably do much the same again. If to do that is human, if that's what it takes, then I am a human being after all. Fully, freely, gladly."

> A screw-top, 1-litre plastic bottle - supermarket fizzy water bottles are perfect - per person. Empty the bottle (and drink or save the contents) just before using.

> A grater that can grate finely.

> A plastic funnel + a chopstick or something long and thin to poke through the funnel.

> A sharp knife.

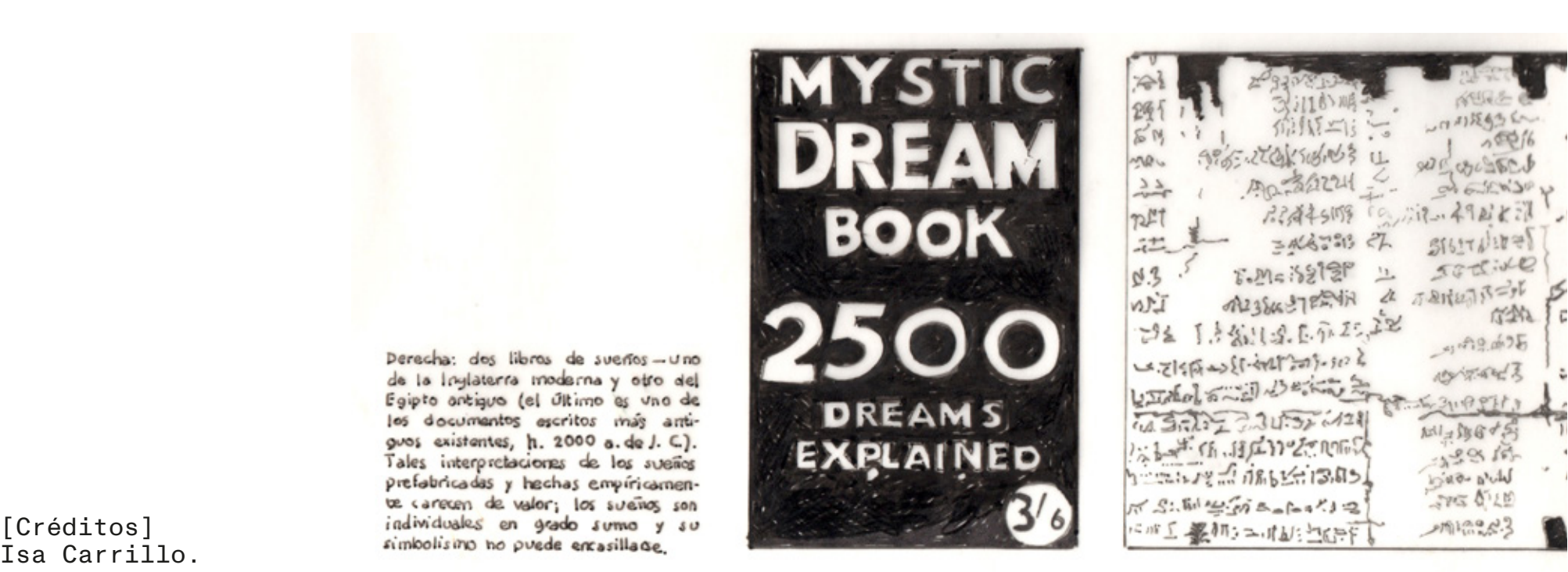
> A chopping board.

> A teaspoon and tablespoon measure.

Anja Isabel Schneider [curadora, invitada].
* pages 22, 23: *Ici Même ; I Never Ever; W.* Poems composed of work titles by: Sergi Botella, Lúa Coderch, Domènec, Jordi Ferreiro, Nuria Güell, Gabriel Pericas, Ryan Rivadeneyra, Carlos Valverde, Pep Vidal, Mireia Saladrigues. Barcelona, June 2013.

Ici Même A Place – White as milk { Infinite process – Figure 5.1 four strategies, an idea, a text and two messages used, filtered I – target rosa Beyond Reciprocity - E-Mails Concerning Happenings Considering Photography – Verde Chillón Ici Même A Place – An attempt to make perceptible the imperceptible / Object (After a Good Idea) Proyecto E/F/ Fuera de juego Intervención #2 / To Work or Horse Describing a Circle Rotations #1 The Route / The Presence Slowed down episode (Speech interruption) 54 mm 22 Radicalment emancipat(s) Ici Même I Never Ever	Ici Même A Place – White as milk { Infinite process – Figure 5.1 four strategies, an idea, a text and two messages used, filtered I – target rosa Beyond Reciprocity - E-Mails Concerning Happenings Considering Photography – Verde Chillón Ici Même A Place – An attempt to make perceptible the imperceptible / Object (After a Good Idea) Proyecto E/F/ Fuera de juego Intervención #2 / To Work or Horse Describing a Circle Rotations #1 The Route / The Presence Slowed down episode (Speech interruption) 54 mm 22 Radicalment emancipat(s) Ici Même I Never Ever	Ici Même A Place – White as milk { Infinite process – Figure 5.1 four strategies, an idea, a text and two messages used, filtered I – target rosa Beyond Reciprocity - E-Mails Concerning Happenings Considering Photography – Verde Chillón Ici Même A Place – An attempt to make perceptible the imperceptible / Object (After a Good Idea) Proyecto E/F/ Fuera de juego Intervención #2 / To Work or Horse Describing a Circle Rotations #1 The Route / The Presence Slowed down episode (Speech interruption) 54 mm 22 Radicalment emancipat(s) Ici Même I Never Ever
23 W fotocopiar W Benjamin	23 W fotocopiar W Benjamin	23 W fotocopiar W Benjamin

Isa Carrillo [artista, residente].
Oraculum I. Lo creador, el cielo - Le Chaos. Proyecto desarrollado en residencia BAR project. 2018.



[Créditos]
Isa Carrillo.

Wafa Aoun [artista, BAR TOOL].
Notes on a Becoming Piece. Long durational performance. 2022. Supported by Nau Còclea contemporary art center, the Walter Benjamín grant and Museu Memorial de l'Exili de la Jonquera.



[Créditos]
Wafa Aoun.

Edouard Decam [artista, my studio visit].
Three day control tower. My Studio Visit en el puerto industrial de Barcelona con el artista Edouard Decam. Fotografía de larga exposición. 2012. .



[Créditos]
Edouard Decam.

Övül O. Durmusoglu [curadora, residente].
Eustachy Kossakowski, The Sea Concert
(The Panoramic Sea Happening).
Photograph Tadeusz Kantor. 1967.



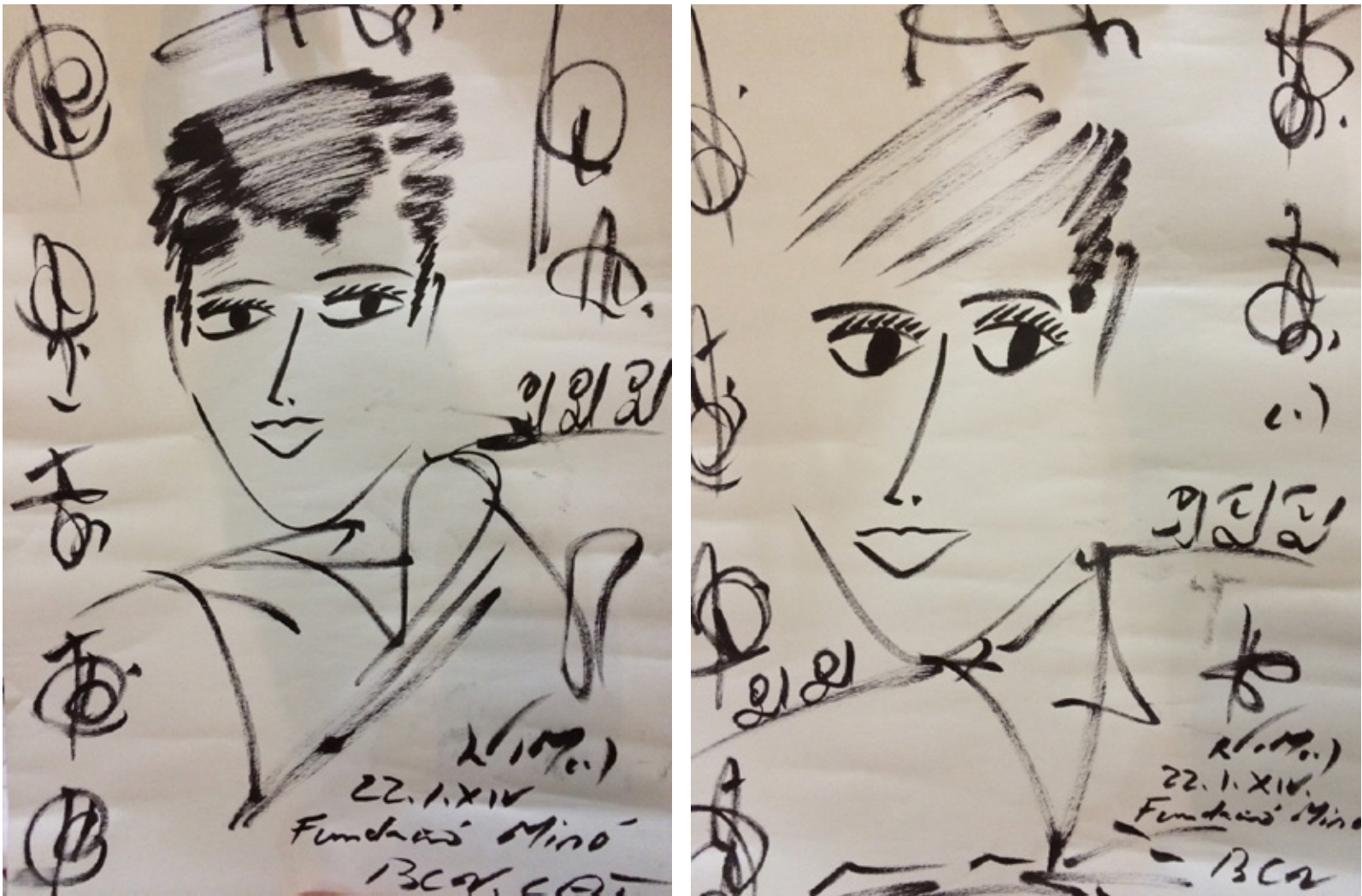
[Créditos]
Anka Ptaszkowska; the negatives and slides are owned by the Museum
of Modern Art in Warsaw.

Toni Hervás [artista, my studio visit].
O Barquinho. Studio visit by artist Toni Hervás. 2017.



Créditos
Toni Hervás.

dingum (Dennis Oliver Schorer & Hannes Schmidt)
[artista, residente].
Untitled (Dingum). Sketches made by a visitor sitting
at the cafe of the Joan Miró Foundation. 2014.



[Créditos]
Artist unknown.

Julia Gorostidi [artista, BAR TOOL].
Promoting Rosa Lanara's Therapy.
Facebook post, from the project "Julia.Rosa.
Angela...Eva". 2017-2018.



[Créditos]
Julia Gorostidi.

Aimar Arriola [curador, tutor].
Hacer con la superficie. Resumen gráfico
de taller para BAR TOOL#1. 2017. Imagen, en
el sentido de las agujas del reloj: Aimar Pérez
Galí, 'The Touching Community'; exposición
'Anarchivo sida', Tabakalera, San Sebastián, vista
de instalación; Diego del Pozo Barriuso, 'Suaves
se revelan, ásperas cuidan, todas se tocan', detalle;
'Bajo la superficie', señalética de la exposición,
MACBA; Parque Simón Bolívar, San José,
Costa Rica.



[Créditos]
Aimar Arriola.

Cleo Fariselli [artista, residente].
from the project Samus Varidis X9.
Images: Cleo Fariselli bewitches vegetables
and spices on BAR stove to produce dyes for her
agar-based pictorial installations. 2013.



[Créditos]
Cleo Fariselli.

Denise Araouzou [curadora, residente].
Making of Metropolis (1927) dir. by Fritz Lang. Photo related to Denise's presentation for BAR project that concluded her research on urban development, architecture and water in the city of Barcelona.

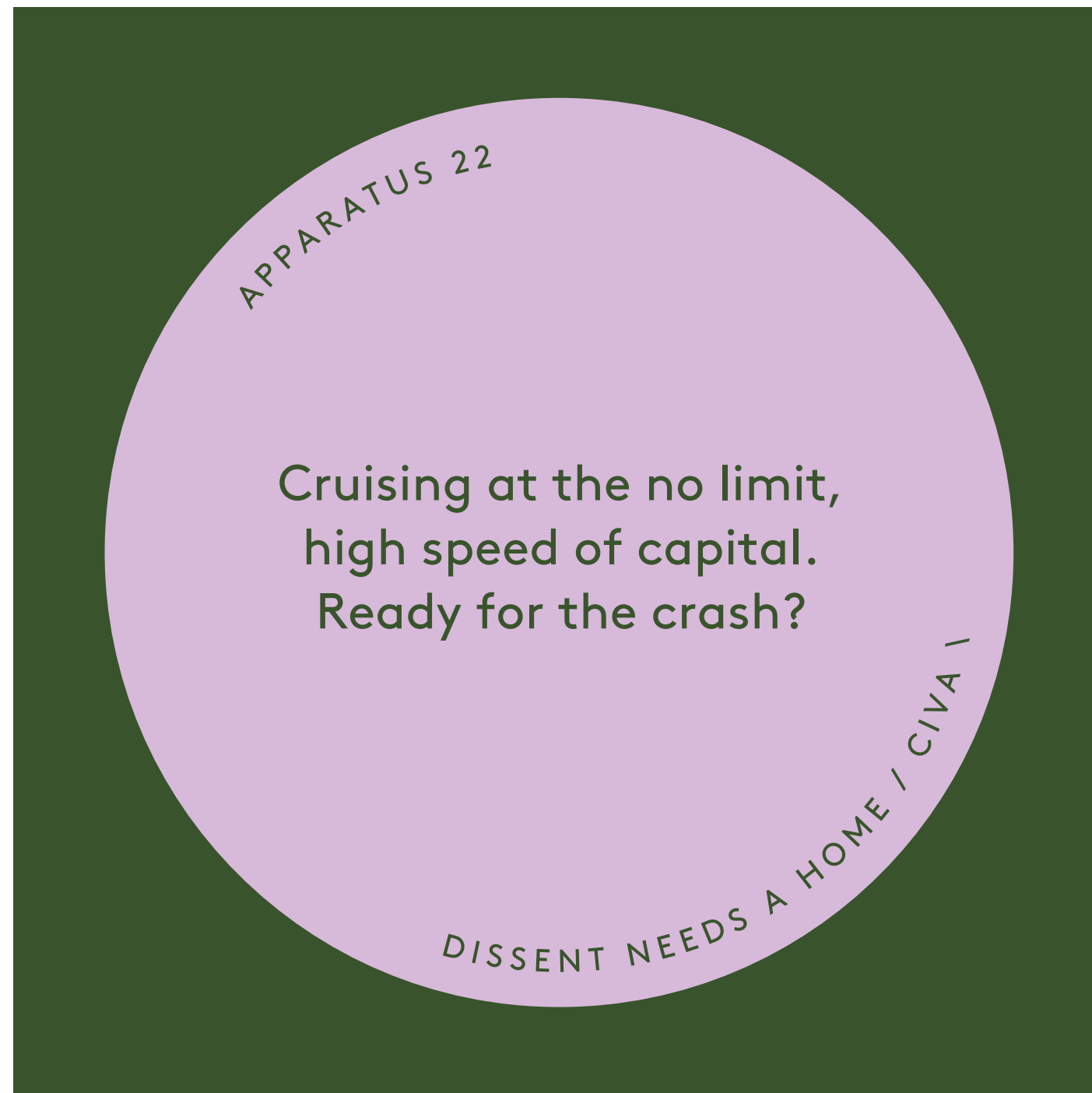


Alan Sierra [artista, residente].
Club Tu y Yo. Fotografía. 2022.



[Créditos]
Alan Sierra.

Apparatus 22 [artista, residente].
Question / Dissent needs a home. 2021.



[Créditos]
Apparatus 22.

Priscila Fernandes [artista, residente].
The Book of Aesthetic Education of the Modern School. Flyer for the exhibition at Espai 13, Fundacion Joan Miró, part of the cycle Lesson 0, curated by Juan Canela and Ane Aguirre. 2014.



[Créditos]
Priscila Fernandes.

Eulàlia Rovira [artista, studio visit].
S/T. Imagen de performance presentada durante
un estudio visit para BAR TOOL#4. 2021.



[Créditos]
Eulàlia Rovira.

Marc Vives [artista, my studio visit].
S/T. My Studio Visit en Montjuic con el artista
Marc Vives. 2015.



[Créditos]
Marc Vives.

Violeta Ospina Domínguez [artista, residente].
Maqueta del Solar Talia de 2021.
Foto-collage-performance, Barcelona.
2023.



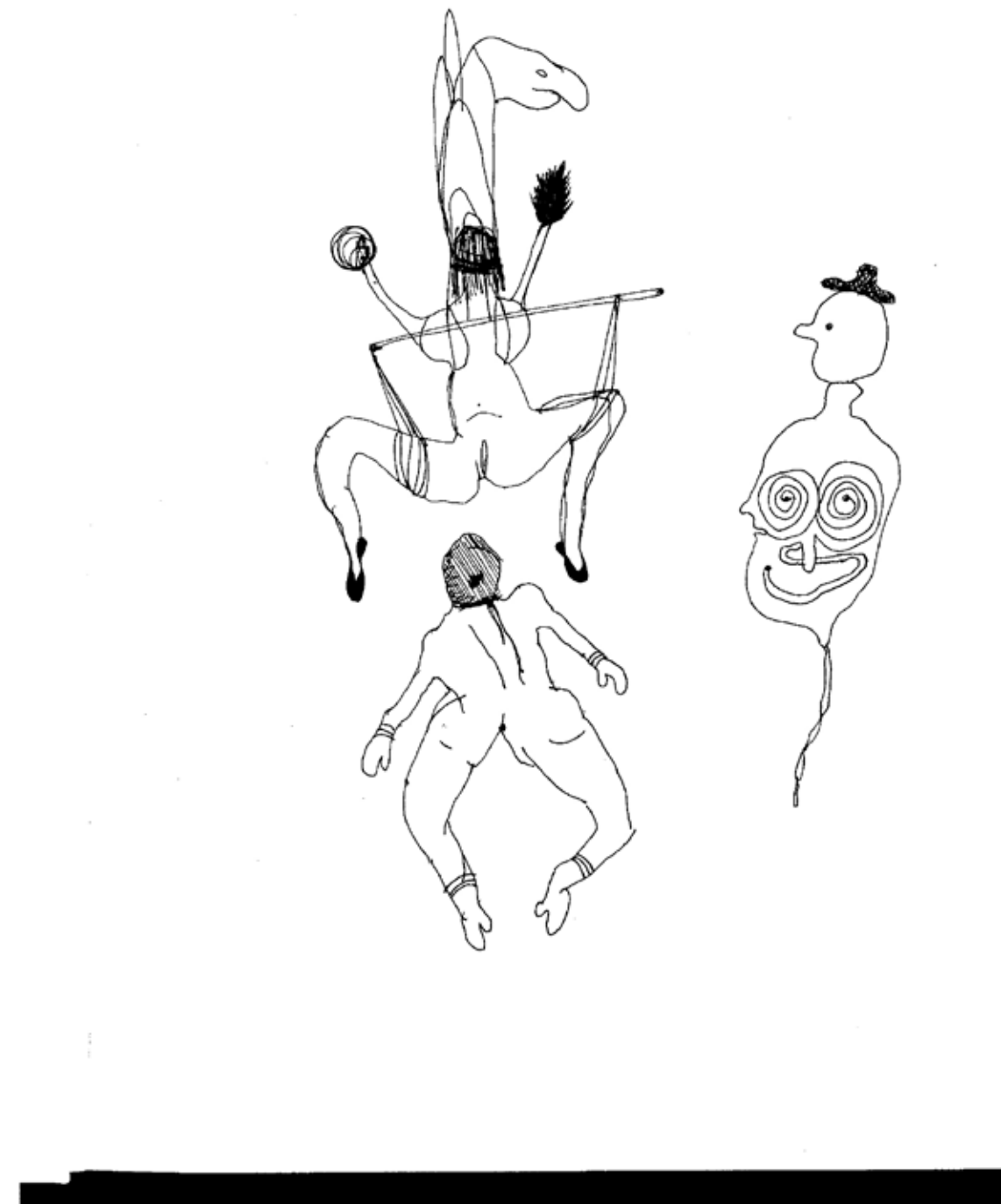
[Créditos]
Violeta Ospina Domínguez (con la colaboración de Samu Céspedes)
foto Eva Carasol.

Nouha Ben Yebdri [curadora, residente].
S/T. Preparando un tajine de cena de cierre
de residencia BAR project.



[Créditos]
Nouha Ben Yebdri.

Martín Legón [artista, residente].
La seducción de los inocentes. Publicación. 2018.



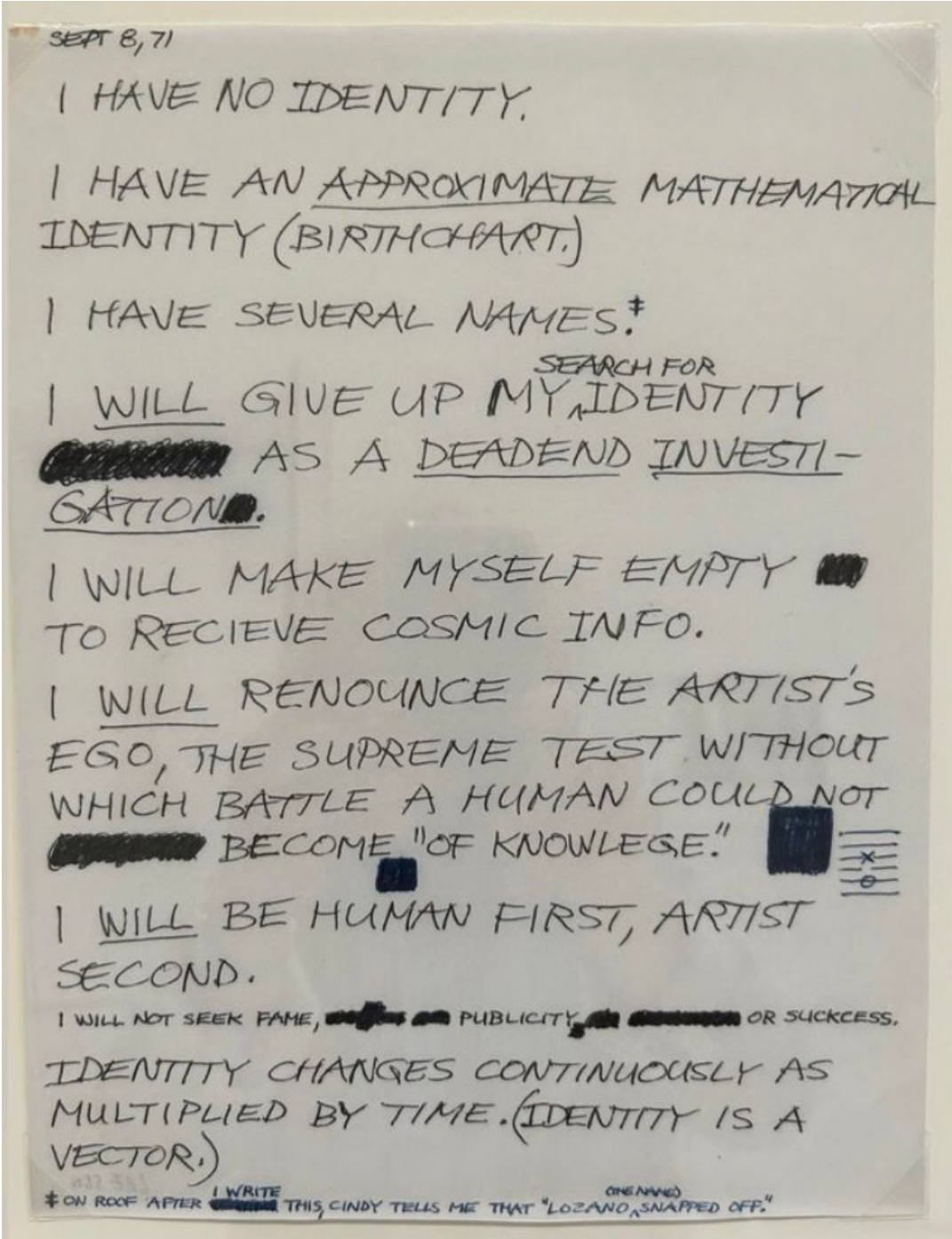
[Créditos]
Martín Legón.

Domènec [artista, my studio visit].
Being from a place that no longer exists.
Imágenes dobles sacadas del proyecto 48_Nakba
(2007, Vídeo 22', imagen, guión y dirección de
Domènec y Sàgar Malé) para una intervención
en Bezalel Journal of Visual and Material Culture,
por invitación de Noam Segal curadora residente
de BAR project. 2015.



Créditos:
Domènec.

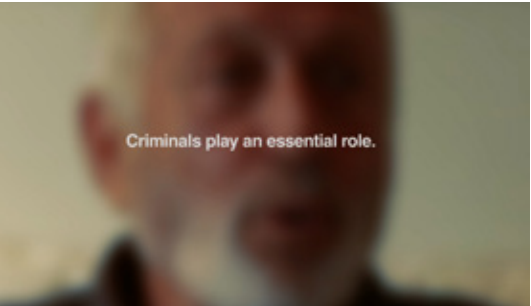
Valerio del Baglivo [curador, residente].



On May 27 - 2017, as part of my three months residency program, I curated an event at Bar's apartment titled "Forms of Eclipse". The event was dedicated to artist Lee Lozano and It was the first time I curated a program about artists who withdrew from the art world turning this decision into a work of art. The event included interventions of local artists Anna Dot, El Palomar, Laia Estruch, the collective Supterranis; their pieces resulted from our study of the legacy of Lozano's work and the political implications of her decisions in their imaginaries and practices. Together we spent time discussing the relation between feminist thinking, fugitive practices, tactics of invisibility and processes of subjectivation that consider dissidence and refusal. I am extremely grateful they accepted my invitation and dedicated their time to re-signify

Lozano's practice from their perspectives, in current times still confronted by the structural, material and epistemic violence of white heteronormative patriarchy. To remember and celebrate that event and conversations, I took a picture of one Lozano piece from her booknote series: her practice of writing instructions pieces on her diary, was instrumental to help her negotiating her way to liberation from patriarchal oppression, rejecting the neoliberal idea of a unitary and independent self, and creating a gateway for other ways of doing and being. In line with these topics and practices, I hope this art-piece will bless Bar Project with a long life! May Bar Project's identity be in constant change and receive cosmic info for the years to come!

Nuria Güell
The Poem.
Kingdom of Spain.
Video, 2022



The Poem es un video ensayo que analiza el rol del “delincuente” y el sistema penitenciario en los dispositivos de gobierno del Estado-nación. Este video-ensayo se realizó con el testimonio de 7 expresidarios que han cumplido condenas en diferentes centros penitenciarios de España.

[Créditos]
Nuria Güell. Con la colaboración de: Amadeu Casellas, Daniel Pont, Yolanda, Mónica, Jose y dos testimonios más que prefieren mantenerse en el anonimato. La traducción de este video-ensayo ha dispuesto de una ayuda del Institut Ramon Llull.

Lúa Coderch
Fem voltes de nit
i el foc ens consumeix.
Video, 2013



El momento histórico —el momento que tiene que ser memorable, por así decirlo— exige demasiado del instante presente. Por eso su espectador está siempre en falta, en una posición perceptiva incómoda. Por el hecho de que el momento histórico sobrepasa, por definición, la vivencia del presente, el espectador va siempre avanzado o atrasado respecto a lo que ocurre, en una especie de tensión aún no resuelta entre la memoria y la expectativa. Entre estos dos polos, la vivencia queda en suspenso, como si fuera un tiempo estúpido, insuficiente por sí mismo para convertirse en significativo. Esto sucede en la medida en que el instante se percibe como memorable y se duplica para observarse; para relatarse a sí mismo, como en un pliegue o una redundancia. La relación que desde el presente se establece, pues, con el instante memorable, difícilmente puede liberarse de la tensión interna de una narrativa que es vivida y explicada al mismo tiempo.

[Créditos]
Lúa Coderch, imagen Adrià Sunyol Estadella. Con la colaboración de Albert Badia, Angello Faccini y Constanza Manescau. Viure lliure I Con el apoyo de la Oficina Técnica Tricentenari BCN.

Alex Martinis Roe
For The Joy Of Being
Together, They Didn't Have
To Agree. Video, 2016



For the joy of being together, they didn't have to agree es una película que la artista ha realizado durante los tres meses de residencia en Barcelona y que forma parte de la serie To Become Two, un proyecto en proceso que incluye un ciclo de instalaciones cinematográficas, una serie de talleres, una serie de actos públicos y un libro sobre una genealogía específica de la política feminista.

[Créditos]
Alex Martinis Roe.

Fran Glez Cárdenas
[artista, BAR TOOL]
952,576 cm3



Texto de la performance del mismo nombre realizada en La Virreina Centre de la Imatge. Junio 2019.

[Créditos]
Fran Glez Cárdenas,
Be Good - HAAi, I Will Always Love You,
Whitney Houston.

Carla Gimeno Jaria
[curadora, BAR TOOL]
The body as homeland



Conversación entre Lizzette Nin, Wafa Aoun y Carla Gimeno Jaria, diciembre de 2020

[Créditos]
Lizzette Nin, Wafa Aoun
and Carla Gimeno Jaria

Esta publicación ha sido diseñada por todojuntó y editada con ocasión de la celebración de los 10 años de actividad de BAR project y cuenta con la colaboración de numerosas de las residentes, participantes y colaboradoras del proyecto en estos años de vida.

La edición acompaña la fiesta de celebración de un decenio de actividad artística y el proyecto de inauguración de la colaboración entre BAR project y BAU Centro Universitario de Artes y Diseño de Barcelona, que tendrá lugar en su espacio de exposición HAUS (C/ Ciutat de Granada 34-36) desde el 24 de noviembre de 2023 y hasta enero de 2024.

Esta colaboración BAR/BAU se extenderá los próximos tres años con una programación anual fruto del diálogo entre ambos proyectos.

La publicación y la celebración es simplemente nuestra forma de dar gracias infinitas a toda la gente que ha pasado en estos años, y a la que está ahora mismo, por la vida de BAR project. Esto no hubiese ocurrido sin vosotrxs.