monsters natures & delights

REFILLING BEUTY

GABRIELLA NUCARA

MEATS ELISAVA 24-25

SIX MEMOS

1. DISSENSUS
2. RECLAIMING
3. PUBLIC SPACES
4. PARTICIPATION
5. COUNTERCARTOGRAPHY
6. ECOPOLITICS

SCENES OF DISSENSUS

Rancière refers to political or dissensual images as those that promote a recombination of signs, enabling estrangement and controversy. The collective spaces where we encounter these images are called “scenes of dissensus”, which stand in opposition to consensus and established frameworks.

Such scenes aim to displace bodies from their assigned positions, freeing them from any reduction to mere functionality and endowing them with faces, meaning they become political subjects who appear in the collective space of exposure, argumentation, and negotiation.

"Lenoir", 2017
Rafael Bqueer

"Alice e o chá através do espelho", 2013-2017
Rafael Bqueer

“O que rola você vê (Banho de sangue)”, 2002
Ronald Duarte

Dissensus in public space, whether physical or virtual, serves both as a theater of conflicts that reveals what is repressed to sustain a false harmony and as a place where the possibility of solutions emerges from this unveiling.

RECLAIMING

"'Reclaiming' is, in fact, irreducibly associated with 'healing', 'reappropriating', 'relearning/teaching anew', 'fighting', and 'becoming capable of restoring life where it has been poisoned.'" STENGERS, Isabelle. Reactivating Animism.

From the separation imposed on our bodies from the city, we regenerate what has been denied to us, learning what is necessary to inhabit it once again.

“CHEGA DE FIU FIU”, 2018
Amanda Kamanchek e Fernanda Frazão

“Espero tua (re)volta”, 2019
Eliza Capai

"La Haine", 1995
Mathieu Kassovitz

As seen in the three films, all protagonists attempt to circumvent material and symbolic barriers to gain spatial capital—that is, the right and power for their bodies to have greater mobility, territoriality, and visibility in the city.

PUBLIC SPACES

For Rosalyn Deutsche, public art would be the instrument through which people engage in political discussion or enter into a political struggle. Therefore, any "site" could potentially be a public space. These spaces are not necessarily urban; they can include museums and galleries, as well as cyberspace and mass media.

“Tierra de nadie”, 2022
Carlos Martiel

Soledad 2013
Berna Reale

“A sangue frio”, 2003
Ronald Duarte

PARTICIPATION

Claire Bishop critiques Nicolas Bourriaud's concept of relational aesthetics, she argues that relational aesthetics often overlooks power dynamics and social antagonisms, favoring art that creates harmonious and consensual experiences. She contends that the political potential of art lies in generating tensions and conflicts that challenge power structures and social norms, rather than fostering superficial interactions. Bishop highlights works that engage with antagonism as a means of critical engagement.

"133 People Paid to Have Their Hair Dyed Blond", 2001
Santiago Sierra

“CEGOS Paris”, 2013
Grupo Desvio Coletivo

“Wall of a gallery torn out, tilted at 60 degrees from the ground and supported by five people", 2000
Santiago Sierra

"The relationships produced by their performances and installations are marked by feelings of unease and discomfort rather than belonging, as the work acknowledges the impossibility of a ‘microtopia’ and instead sustains a tension between spectators, participants, and context."
BISHOP, Claire. Antagonism and Relational Aesthetics.

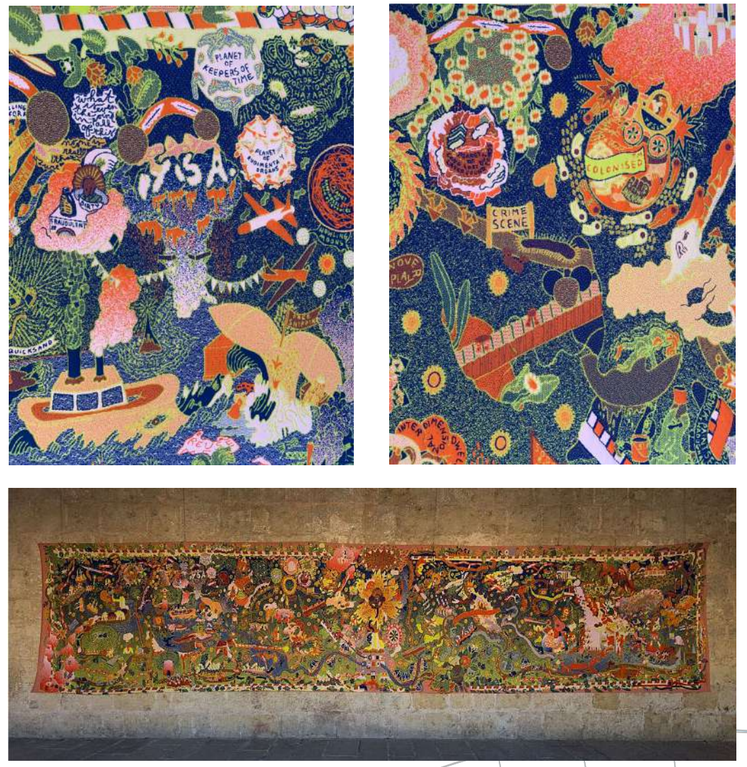
COUNTER-CARTOGRAPHY

"If the State uses cartography to occupy, destroy, or control, why can't we subvert and use cartographic tools in favor of social struggles, valuing a collaborative and dialogical map-making process? Instead of simply accepting the authority of imperial and military maps, why not turn cartography into a collective and community practice, capable of mapping the invisible networks of power and systems of oppression to which we are all subjected? Reversing the image of the official map itself and the interests of domination in the use of cartography are acts that reconfigure the connections between political action and the possibility of imagining the world from below."

MESQUITA, André. Counter-Cartography and the Experience of Mapping Power.

“Aquí Viven Genocidas”, 2003
Grupo de Arte Callejero

“Du gamla, du fria (Provocation)”, 1969
Öyvind Fahlström



A Largely Distorted yet Surprisingly Ordered Map of Regular Irregularities: A Dense Description of The Present Day History of The Future, 2023
Fanja Bouts

ECOPOLITICS

Ecopolitics in the context of artistic installations and performances refers to the critical engagement with environmental and climate issues through creative expressions that highlight the interconnectedness between ecological systems and sociopolitical structures. Artists working in this realm often challenge audiences to rethink humanity's impact on the environment, questioning the policies and economic practices contributing to climate crises and ecological degradation.

“Cantando na chuva”, 2014
Berna Reale

"Ate Onde o Mar Vinha", 2010
Guga Ferraz

“Venere degli stracci”, 2024
Michelangelo Pistoletto

REFILLING BEAUTY

CRITICAL REIMAGINING OF URBAN WATER SYMBOLS

MONSTERS, NATURES & DELIGHTS

GABRIELLA NUCARA

MEATS ELISAVA 24-25

ACTION STRATEGY

WATER CONTEXT

Coming from a country where water is abundant, one of the issues that caught my attention the most in Barcelona since I moved here is water scarcity. Montjuïc, with its many parks and gardens, is home to several ornamental fountains, which have historically represented power, wealth, and abundance in European culture. Today, however, most of them are deactivated, further highlighting the city's water shortage. Since 2022, these fountains have remained dry, and €7.7 million have been allocated to renovating their infrastructure. As a result, beyond currently serving the opposite role of their original aesthetic and symbolic purpose, they have also become a significant expense for the government.

This context led me to reflect on the government's economic priorities in allocating a substantial amount of money to restore ornamental urban elements that are out of use and have no forecast for reactivation. Moreover, while water scarcity has become a crucial issue in the daily lives of the city's residents, —who are advised to ration this resource and have even faced restrictions limiting consumption to a maximum of 200 liters per person per month—other sectors, such as textiles and agriculture, remain the world's largest water consumers without facing imposed rationing.

ACTION STRATEGY

OBJECTIVES

Mapping is a political process that can generate debates and reveal hidden layers of a territory. In this action, I use the mapping of Montjuïc's empty ornamental fountains, together with the participation of MEATS Elisava students, to reflect on these issues and to physically and critically activate each of these fountains.

In an ironic act, as a way to "rationalize" water for the sake of Barcelona's beauty, each student will store the water they used in their daily household activities—such as washing hands and face, brushing teeth, showering, washing dishes, etc.—and will pour it into these fountains, filling X% of their total capacity. A poster will be used as a way to document this action and draw the attention of others in the area to reflect on the following question:

How can we reimagine urban water symbols in a reality where old patterns no longer make sense?

DEPRIVATION, DEGRADATION, EMPTINESS

monsters

WHAT TERRIFIES US

WATER, MAPPING, RECLAIMING

natures

WHAT IS INTRINSIC TO HUMAN NATURE

BEAUTY, ABUNDANCE, POWER

delights

WHAT PLEASURES HUMANKIND

ACTION PROTOCOL

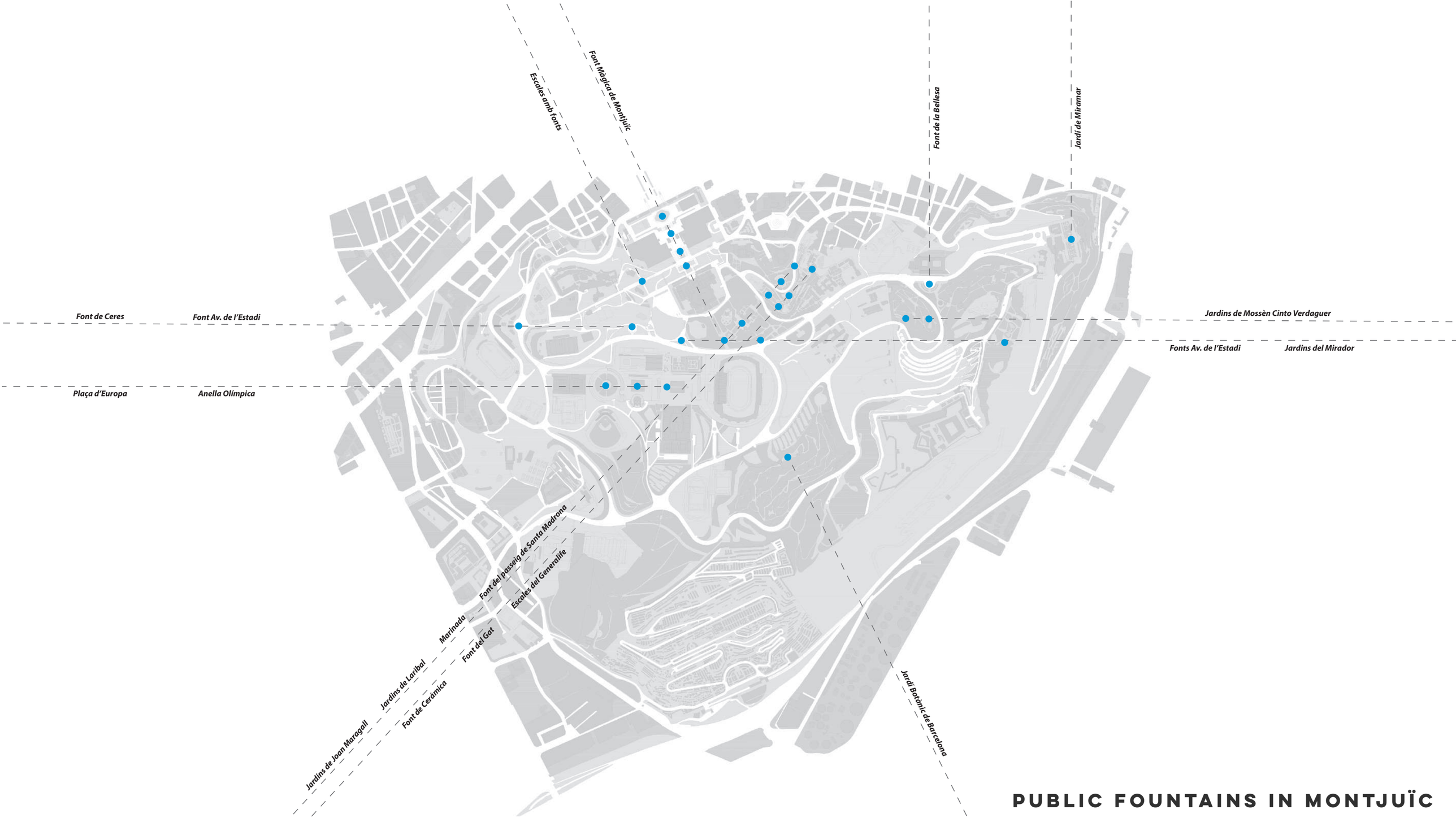
1- MAPPING

1.1: Locate all public ornamental fountains in Montjuïc.

1.2: Visit each site to check which fountains are empty and measure their volume.

1.3: Record and map my route between them.

1.4: Decide on the action of refilling the water for each one of them and calculate how many times this should happen to fill them to 100%.



PUBLIC FOUNTAINS IN MONTJUÏC

65.600L
Escales amb fonts

Font Màgica de Montjuïc
4.280.900L

58.600L
Font de la Bellesa

49.300L
Jardí de Miramar

Font de Ceres
92.400L

Font Av. de l'Estadi
27.500L

730.400L
Plaça d'Europa

1.462.500L
Anella Olímpica

22.000L
Fonts Av. de l'Estadi

447.600L
Jardins del Mirador

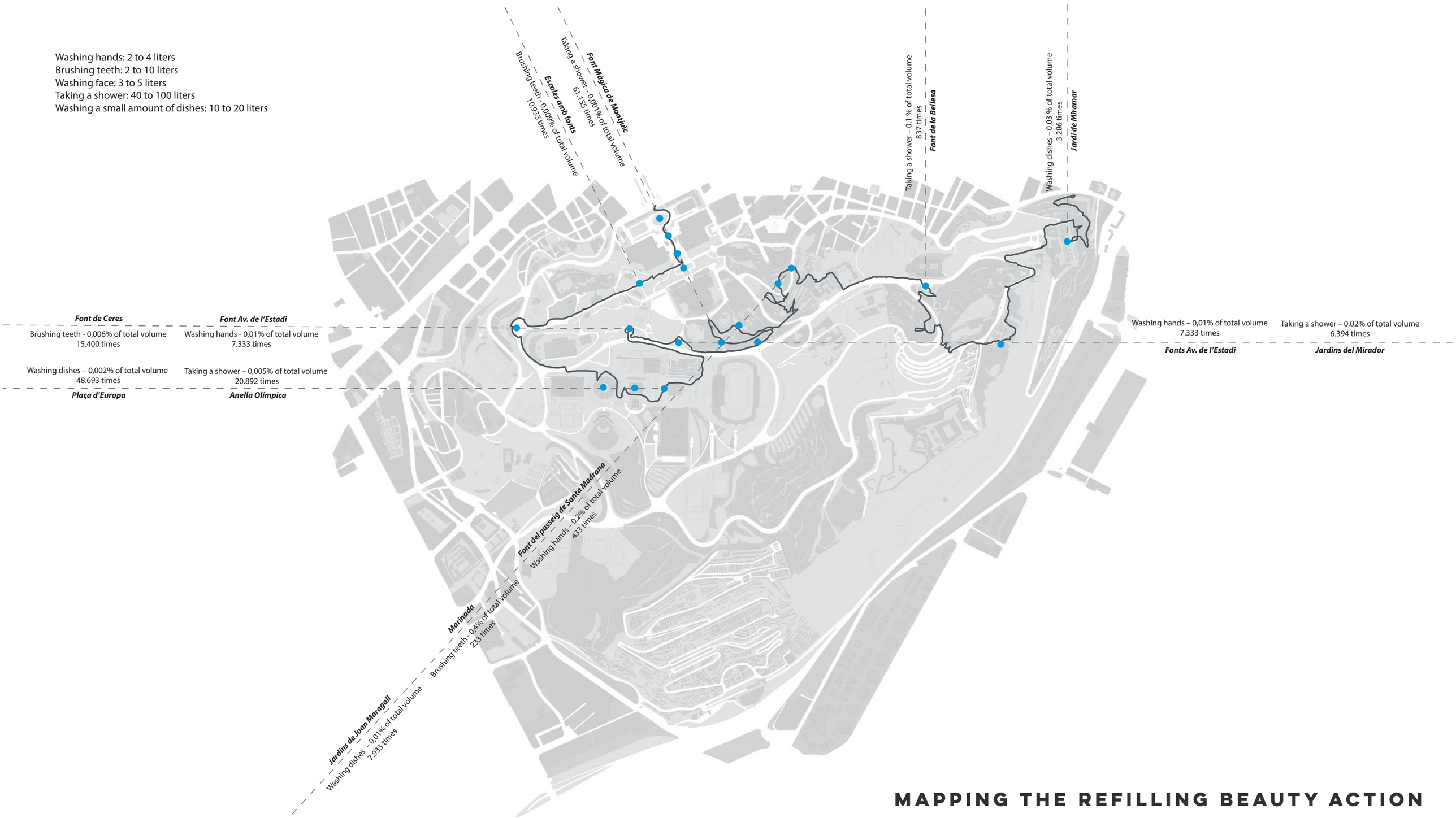
Font del passeig de Santa Madrona
1.300L

Marinada
1.400L

Jardins de Joan Maragall
119.000L

EMPTY PUBLIC FOUNTAINS IN MONTJUÏC

Washing hands: 2 to 4 liters
Brushing teeth: 2 to 10 liters
Washing face: 3 to 5 liters
Taking a shower: 40 to 100 liters
Washing a small amount of dishes: 10 to 20 liters



MAPPING THE REFILLING BEAUTY ACTION

ACTION PROTOCOL

2- INTERVENTION

2.1: Ask students to collect the amount of water they use in one of their daily activities – the day before.

2.2: Meet at 11 AM on Sunday, at the first fountain on the route.

2.3: A MEATS student will pour their collected water into the fountain, filling X% of its total capacity.

2.4: In order to document this action and also impact other people outside of MEATS, I will put up a poster at each fountain at the moment of the action.

REFILLING BEAUTY

CRITICAL REIMAGINING OF URBAN WATER SYMBOLS

For the sake of Barcelona's beauty, a MEATS Elisava student stored the water they used for **brushing teeth** to fill **0,0004%** of the **Anella Olimpica.**

If we do this **243.749** more times, we can fill this fountain!

Want to access the mapping of all the empty ornamental fountains in Montjuïc and join us on this mission?

SCAN THE QR CODE FOR MORE DETAILS ON THIS ACTION

MONSTERS, NATURES & DELIGHTS

MEATS ELISAVA 24-25

REFILLING BEAUTY

CRITICAL REIMAGINING OF URBAN WATER SYMBOLS

For the sake of Barcelona's beauty, a MEATS Elisava student stored the water they used for **taking a shower** to fill **0,001%** of the **Font Màgica de Montjuïc.**

If we do this **61.154** more times, we can fill this fountain!

Want to access the mapping of all the empty ornamental fountains in Montjuïc and join us on this mission?

SCAN THE QR CODE FOR MORE DETAILS ON THIS ACTION

MONSTERS, NATURES & DELIGHTS

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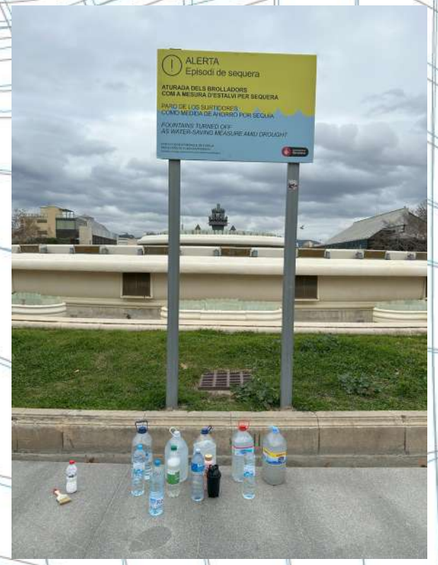
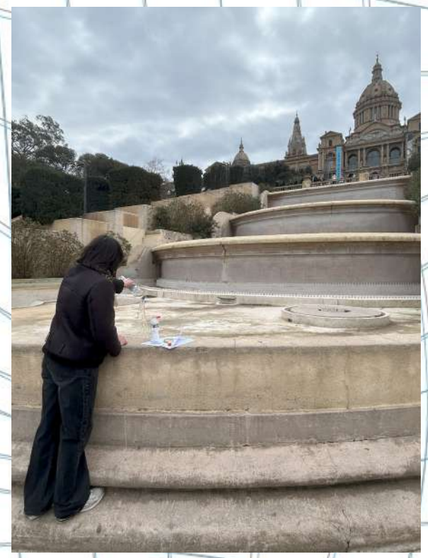
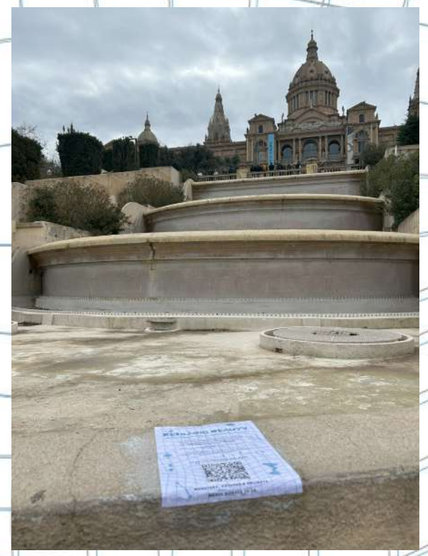
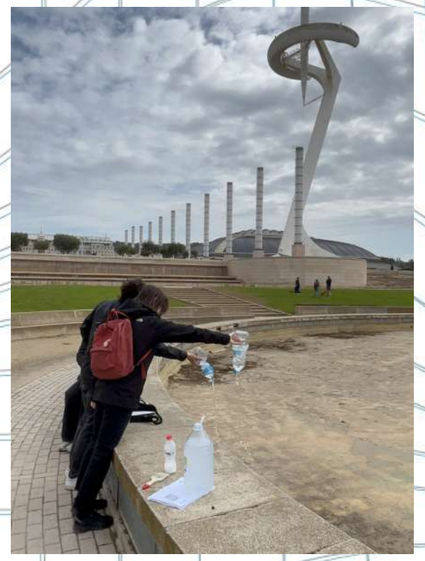
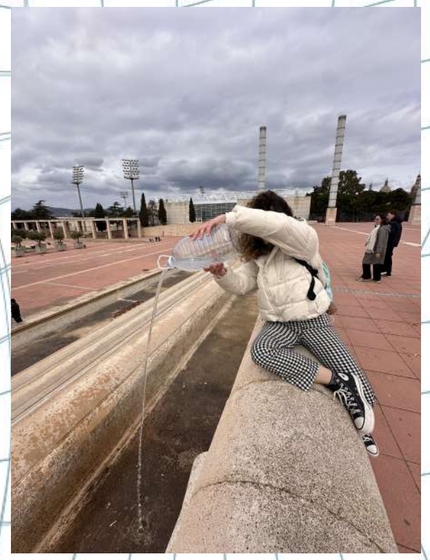


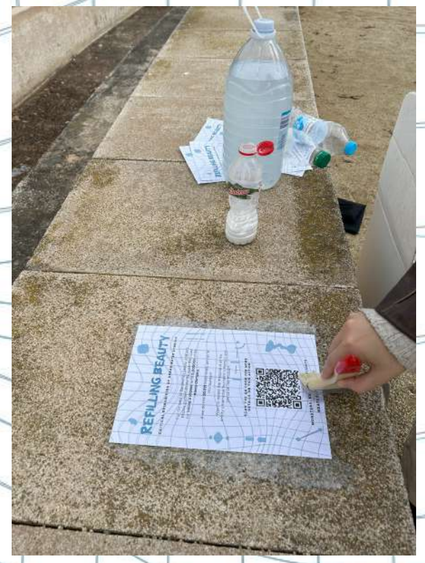




PUBLIC INTERVENTION







PUBLIC INTERVENTION