

Isla6 was founded in 2022 as a collective and alternative space based in L'Hospitalet de Llobregat, holding events to promote and produce a support network for underground artists and for members of queer, FLINTA, dissident and migrant communities. It has organised concerts, listening sessions and dances in partnership with kindred collectives such as Usthelesbians, Me Siento Extraña, El Pumarejo and Lágrima Collective, as well as in nightlife venues like Razzmatazz. Its cultural activity promotes pop-up markets for emerging art (S.O.S.) and various photographic and textile creation laboratories. Its members are Carla Di Girolamo, Bela Altarrui, Julieta Giorgiutti, Marc Espinar, Ivana González and Mariel Sallaberry.

rogerserretricon (1985) works in the fields of architecture, art and symbiotic exhibition design. His practice focuses on reactivating unused spaces through processes of reappropriation, self-construction and cohabitation, generating networks of cooperation and care that emulate urban subcultures. Since 2017, he has developed projects that intersect architectural research with collective experimentation and technical assistance for other artists. His work has been presented at La Capella, Arts Santa Mònica, Hangar, Sant Andreu Contemporani, Sala d'Art Jove, Dràcul·la, Dilalica, ACVIC, CAC Brétigny and Homesession, in addition to other independent creative spaces. He regularly collaborates with Lucia C. Pino and Ariadna Guiteras and engages with various collectives such as FOC, Perú230 and roelisa.

Núria Gómez Gabriel (1987) is a writer, researcher and cultural communicator who explores the intersections of critical and feminist pedagogies, cultural studies and contemporary art curatorship. She holds a PhD in Communication from Pompeu Fabra University and teaches at UAB (Escola Massana), BAU and ESCAC. Her work has been presented at Museo Reina Sofía, La Casa Encendida, CCCB, Hangar, MACBA, Tabakalera, IVAM, CA2M, Matadero Madrid, Casa Tomada in Mexico City and other venues. She writes for cultural platforms and media outlets such as Texte zur Kunst, S Moda (El País), A*Desk Critical Thinking, Caja Negra Editorial and CCCBLAB. She is the author of Love me, Tinder (Temas de Hoy, 2019) and Traumacore: Chronicles of a Feminist Dissociation (Cielo Santo, 2023).

  #Isla6 #ArtTeclaSala #DistricteTeclaSala

Centre d'Art Tecla Sala

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Horari

De dimarts a dissabte: d'11 a 14 h i de 17 a 20 h
Diumenges i festius: d'11 a 14 h
Dilluns: tancat

Transport públic

 L1, L9S i L10S: Torrassa
(A 13' de pl. de Catalunya)
 L16 i M12

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quemando
medias de lycra
recorde
por si acaso

islaaaaa66rgrsrrtrc_enreda66

isla6 = CarlaDiGirolamo
+ IvanaGonzález+MarcEspinar
+ MarielSallaberry+JulietaGiorgiutti
+ BelaAltarrui
amb rogerserretricon

ENG.

Curated by Núria Gómez Gabriel, the exhibition ‘burning Lycra tights I remembered just in case’ is a textile and sculptural installation created through a dialogue between the artists of the Isla6 collective (Mariel Sallaberry, Bela Altarrui, Ivana González, Julieta Giorgiutti, Marc Espinar and Carla Di Girolamo) and rogerserretretricou. The exhibition as a whole brings us closer to the material culture of neglected objects. It gathers, remixes and ruminates on them to digest them a second time: returning to what has already been digested, chewing it over with new questions and closely examining the texture of the world we leave within our own stomach.

Rumination decides what enters and what remains outside a body. An ancient jaw dictates that cut and a politics along with it. Indeed, in the Hebrew Bible, the books of Leviticus and Deuteronomy separate what chews from what does not, beasts with cloven hooves from those without. This division is not solely zoological. It is a cut that apportions the edibility of the world and, with it, which lives become edible, useful or disposable. In this exhibition, that archaic law encounters its loving contradiction.

What was a criterion of separation in the sacred text here becomes a practice of re-approach. Isla6 rewrites its distributive grammar with plastic shrunk by a heat gun, singed labels, persistent distorted letters, headphones that still hum and t-shirts that can no longer be read. Yet within this material organism, rogerserretiricou also lays out an architecture of support. He reappropriates and self-builds the structures, working with reused profiles from other exhibitions to form the ribs that connect the volume of the decomposed structure. There is no neutral surface: everything that supports also remembers. It functions as a porous fabric that breathes with the piece, redistributing weight and keeping its hospitable disposition open. It materialises an ethics of support and residue, in which each element participates in the same affective ecology that runs through the entire exhibition.

Carla Di Girolamo’s intervention emerges from this shared breathing as she records the thread that snaps in an inherited machine, the indelible stain that chooses to remain, the ghost of an almost-erased Metallica t-shirt that retains its aura because someone sweated in it for years. Mary Douglas offers a key to reading rejection: dirt is matter out of place, matter out of itself-disturbed, displaced and dislodged, like our present. Di Girolamo’s intervention shifts that matter and repositions it. The exposed collar and unconcealed sleeve change the place of what is supposedly ‘impure’ in its form. Yet in changing its place, its value also changes. Rumination operates through this double relocation.

In the Middle Ages, *ruminatio* was a technique for the whole body, and it survives even today as a form of slow thinking. Guigo II compared reading to chewing; Jean Leclercq documented how the mystical culture of his time breathed with the same cadence; Mary Carruthers showed that memory is made with images lodged in the mouth of the mind, with saliva and touch. The artists in this exhibition speak to us of organs and embrace poor practice as a form of care. ‘I want to return to the stomach of organs with poor practice’, Bela Altarrui notes in her process diary. Later, that organ ‘envelops deaths’, regulating and overflowing: it arises from tutus that no longer seek grace on pointe and prefer the open air of the rave. To ruminate is to sustain a non-hegemonic rhythm of time-the rhythm of those

who care, repair, grow tired and begin again.

In all of this, modernity transformed that insistence into a method of writing. Montaigne confesses, ‘je ruminois’; Schopenhauer reminds us that what nourishes is what has been digested, not what has been swallowed; Nietzsche asks to ‘be almost a cow’ so he can read unhurriedly; and Unamuno speaks of ‘spiritual rumination’. These are voices we do not invoke as authorities, but as folds within the constellation that Andrea Soto Calderón rearranges when she writes that Nietzsche proposed rumination against the aesthetic ideal that incubated ideas, and clearly defines the practice that this body of work demands of the viewer: a prolonged yet jovial seriousness, a capacity to return to what has already been digested and extract it without leaving the organism to which it belongs, to traverse it with new questions. It is a precise invitation to allow the work to operate a second time, and to do so *within* us.

This operation returns to the body through Bela Altarrui, who names this process from the very womb of the work. She records chromatic and affective variations, saying that orange facilitates kindness and that black absorbs. She acknowledges fatigue and the need for a pause. Maria Puig de la Bellacasa recalls something pertinent: care has weight. That weight is inscribed when Altarrui stops the machine. The pause is not abandonment—it is care for the process and for those who sustain it.

Marc Espinar records both technique and mood directly in his process diary. He begins with an old bag to generate frames and volume. He adjusts the stitch spacing. He uses a zigzag to avoid snags. When frustration arises, he works with Ivi and notes that joining two fragments improves the piece and lifts the mood. Here, rumination is not understood as blind insistence. Lori Gruen puts it clearly: empathy is a relationship, not a spectacle. An ‘entangled empathy’, as Gruen calls it, in which adjustment comes through conversation. Decisions are made with humans and with other-than-humans. The result improves and wear is reduced.

When Isla6 burns lycra tights, the resulting smell is neither effect nor metaphor. It is the collective memory of the body, rising with the heat and compelling remembrance. When they trap objects in vacuum-sealed bags and push out the air, they make Jacques Derrida’s questions about ‘good eating’ physical. What can enter without poisoning the membrane? What must be stitched outside so that what is toxic does not colonise the common stomach?

In this exhibition, the domestic monster enumerates its agenda with an uneasy calm: ‘buy clothes’, ‘devour envelopes’, ‘swallow cables’, ‘record for fear of forgetting’. The to-do list, which could be the routine of any home, exudes anxiety and tenderness, revealing the irregular breathing of a creature learning to live with what it swallows.

Ivana González attempted to swallow a bag of shells to construct forms that recall coral. She clarifies that the shells belong to the sea and that her family only kept them temporarily. She adds that people bring her objects because they know she will reuse them. She speaks of a small-scale subversion against accelerated production and values it as a meaningful practice. Vinciane Despret puts it in a way that fits this scene: the answer depends on the question. When the artist asks the materials with care, the network responds with objects and with time. Rumination becomes a distributed effort.

In this chain of hands and materials, Mariel Sallaberry brings precision and attention. She documents the procedure carefully. She cuts two sweatshirts and sews sleeves. The needle breaks and progress is minimal. Later, she opens another piece with collared shirts, skirts and t-shirts. She notes that the details must be visible: a button protruding through a sleeve, glasses she keeps for sealing when the tool is available. Donna Haraway proposes staying with the problem, inhabiting it. Mariel stays and delights in remaining. She adjusts tools, changes the order and preserves the meaning of the piece without hiding how it stumbles.

Julieta Giorgiutti weaves an acoustics of rumination. She works with neglected sounds, such as lost audio files, domestic fragments and abandoned gigabytes, opening a temporary line of parallel worlds. The sewing machine acts as a grounding cable, stitching together possibilities and ordering the journey, with gaps and silences marking the distance between universes. On the reverse of the audible, as if vibrating its own law of edibility, Giorgiutti does not impose listening, but cares for it: she opens a law of audibility that recognises the right not to be heard, to remain at the margins or to disappear within the sound fabric. What is ruminated here is not devoured, but preserved.

And yet every preservation also involves a choice. Specific boundaries are defined in the separation of what enters and what remains outside. Jacques Derrida reminds us that ‘good eating’ means taking responsibility for what is allowed through. Sealing and vacuuming pose this question in technical terms: what is kept inside and why, as well as what is left out to prevent harm. Carol J. Adams adds a word of caution: the absent referent sustains the banquet. Here, provenance is stated. Whose garment it was is recorded. Which family member kept certain shells is indicated. The hand that sews is acknowledged. Rumination does not erase subjects.

As in other geographies and bodies, this relationship between mouth and knowledge reappears. Dolores Reyes tells us that the material and repeated practice of chewing and holding soil in the mouth is useful for ‘reading’ what has happened to disappeared people. This is a slow, bodily,

non-policed method for producing knowledge that dialogues with Silvia Rivera Cusicanqui and her *acullico*: chewing leaf by leaf to learn at a different pace. This ancestral Andean practice allows people to remain lucid, to engage with the body and the earth and to sustain the time of work or conversation. In fact, this exhibition proposes the same: a way of thinking from the body, unhurried, letting knowledge pass through the mouth, through saliva and through breathing.

Stitch spacing varies, opening or closing the fabric. The zigzag resolves a snag. Joining fragments changes the reading. There is no fixed essence. There are successive decisions that adjust the form. This pattern also applies to material and discursive chains. The ruminative perspective is made concrete in the perception of time and fatigue. Bela Altarrui writes that she needs a breather, framing the ethics of the project with that phrase. Ivi states the origin of the objects and rejects the idea of absolute ownership. The community lends, gives and recovers.

The textile genealogy situates these practices within a history of public use and everyday resistance. Chilean *arpilleras* transformed the domestic act of sewing into a form of collective political testimony during the dictatorship. The AIDS Memorial Quilt opened spaces for mourning and shared memory in the face of institutional abandonment. The quilters of Gee’s Bend worked with limited resources in a context of poverty and racial segregation, making each fragment an act of aesthetic and communal persistence. Harriet Powers told stories with her hands; Faith Ringgold stitched them so that Black lives could also be read, seen and touched. This legacy does not take root in the object itself, but in the affective circulation of the work, in the capacity to make the textile a space of care, protest and intergenerational transmission.

Isla6 and rogerserretretricou say it again, simply: neglected objects do not cease to exist and call for other bodies and new skins. This is called critical hospitality—not a romanticism of precarity, but an attentive openness to what each thing brings with it. That is what it is about: gathering, remixing and ruminating on neglected objects until they are digested for a second time, which still chews us. It is about constructing an organism that breathes, sucks, expels, licks and salivates; that disrupts habitual ways of seeing a world that turns everything into fast-consumption affect. It is about cultivating a body that does not yield, but regurgitates what has already been digested to chew on its seams. Here, ribs and quilts share the same mouth. The exhibition tangles on the tongue. And when we finally swallow, a minimal and insistent trace remains that invites us to do it again.

Núria Gómez Gabriel