

Always in process: Hysterix is our networks

EMBODYING CHAOS: TEN YEARS OF HYSTERIX



Konsthall C

December, 2022



Hysterix carries out an artistic intervention at Konsthall C from December 15 to January 14. Hysterix was formed in Lima in 2012 by female artists of Peruvian background with the intention of occupying spaces historically denied to women and non-normative bodies through criminalization and violent regimes imposed by patriarchal neoliberal racist nation-states..

The collective focuses on interventions outside the white cube. Their focus is on public space where they insite performative actions, live paintings and murals. Hysterix's methodology is based on treating the intervention as a ritual, where their collective presence and bodies constitute a constant work-in-process. With the collective body, Hysterix takes over space and reconfigures artistic and organizational methods.

Embodying chaos 10 years of Hysterix

It is important for Hysterix to make visible its path and its own existence as a collective with its actions; by presenting processes, rhythms, conflicts and convergences, absence and presence. After ten years of collective work, the group gathers to create both time and space to materialize and embody the past decade and through their own works explore their common archive. For Hysterix, it is vital to be together in an elusive time in the midst of insecure economies and not least in a neoliberal-colonized patriarchal world.

It is the first time members have the opportunity to spend a month being together to think, reflect and care for each other in the context of a process-based exhibition.

Considering the rules in Fortress Europe, it is a political statement in itself that Hysterix is physically on site in Stockholm.

"We (individuals from the global south, the former colonies, women, non-normative bodies, minorities in the north, oppressed majorities in the south, racialized individuals, immigrants, exiled of neoliberalism, etc) produce knowledge. We are subjects. We speak in the first person. We are political subjects."



Screenshot made the 2022/20/12 of the Gabriela Mistral Gallery website, the project is registered as individual, we do not exist for them and it is not an accident <https://galeriagm.cultura.gob.cl/exposiciones/giro-panfronterizo/>

About the context: Invisibility on the part of the organization of the project "Giro panfronterizo" directed by the artist Katia Sepúlveda. The project was proposed to us as a collective project, however, not even our names are presented. Even our work was lost by the production team of the project.

7. The floor

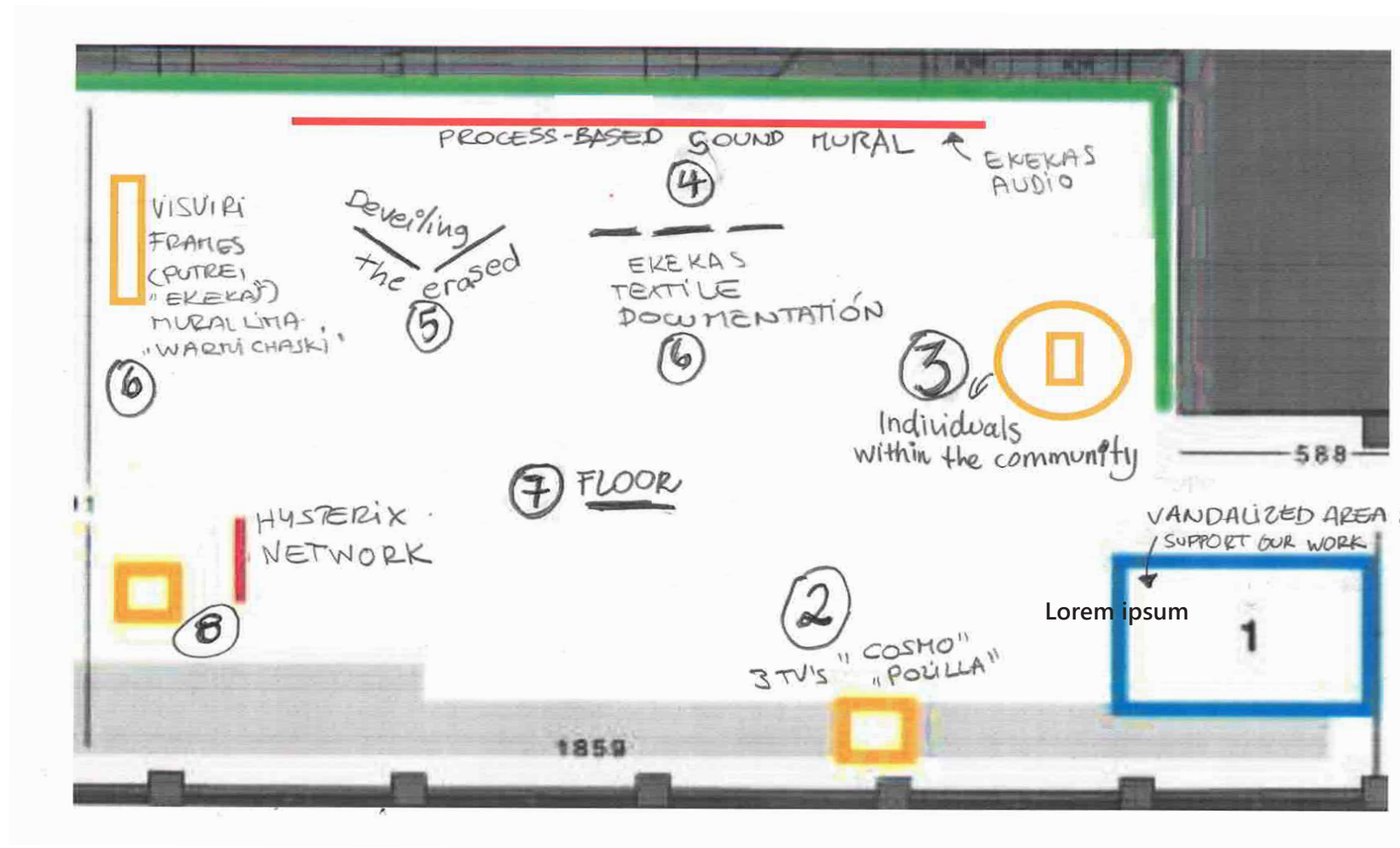
Words: language/language/border/territory/body/weed/racism/colonial/bastardize/chaos/rhizome

Among others that are part of our reflection in these ten years and those that are part of our aesthetic and methodological proposal .

8. The networks: meeting part, Saraí textiles and publications area

Extracts from the online meetings series held prior to the exhibition "Parte Encuentro" (grilled chicken crotch, tasty dish and side of the chicken in Peru) are projected in this area. There were three episodes where we addressed the thematic axes through reflections in dialogue with our networks. At the same time, you will find their publications on the shelf, and under the screen your names and a sticker from our networks in Peru.

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3. Individuals within collectivity Videos of personal production. We state that the collective should not erase individualities.

Angélica Chávez Cáceres: "Power ignores that water boils" 2020.

I am at home and they tell me a secret / the rebellion is made with the body / the defenders sing / Stamina eats power / Screaming is singing / Crying is rebellion. Sound: water whistling vessel made by the artist.

Cecilia Rejtman: "Venus Bleeding" Video produced against women traffic, specifically for "Se trata de no mas trata" in Butterflies AUGe (Argentina)/2020/ Huamanga-Ayacucho/. Video recording and editing: Christian "el gato" Villegas.

Rossana Mercado: "Legal Crimes" (2017) Visuals made to be projected in Casa Munay (Huancayo, Peru). Visuals for Criminalia action, at the Munay house (Chola contravisual), 2017.

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4. Process-based sonic wall. Over the sound of the erased performance Ekekas (Visviri, 2018) we intervene the walls based on the concepts/practices and experiences we have lived the past 10 years. Example: Kolonialism/racism/language/chaos.

5. Transparent plastic curtains We use domestic and precarious material such as plastic as a metaphor to reveal what is not seen, we will gradually intervene the curtains in the exhibition process.

6. Fragments of Ekekas, sound and textile documentation. Fragments recovered from the performance in Visviri, a border town between Bolivia, Chile and Peru. 46 min. -6°C.

About the performance: We review the character of abundance and prosperity in the Altiplano: the ekeko. We decided to make her female and the burden on her back is trauma; luggage that respond to our individual journeys with we bring to dialogue with this new territory.

The performance consisted of three moments: Positioning, we start by acknowledging traumas, we mourn them, we go through them again in an individual journey. In the second season we got together and processed trauma together, we yelled, we drank and we felt strong. At the third station we climb a hill, we demand justice, revenge. Three women hug each other on a highland.



The intervention consists of a constant process of transformation on the exhibition space through conversations and shared care practices

Axis mundi of “Embodying chaos - Ten Years of Hysterix”

*no- body / body (controlled, broken) / race limit text
bastradize, break, dirty
chaos as solving process
a finished / unfinished human
language / fortress bridge / barrier and bridge
networks network (care work economy
south / north : future / past
party play / let go / trust / not compete
tree / rhizome / her story / non-linear*

Spaces:

1. Vandalizable area and self-management Free space for public intervention and you will also find products for sale for self-management of our work.

2. “Cosmopolilla” party/bar area The revolution is not sustainable without playfulness and party. Take a seat and on the box TVs you will find the performance “Patriarchal Humanities”- in which we hammer away patriarchy- and “Why so much hate?”, and a video performance/poem for the 8th of March this year. On the second tv: dancing, an important part of our practice. Finally, on the third tv our most recent participatory mural in Lima, December 2022 together with the WarmisBiChxZ collective, also documentation of our time in Visviri at the project Giro Panfronterizo (2018-2019).