



the unfinished history of a museum

artist: Johanna Palmeyro
@jopalmeyro

by: Fernando Bravo G.

" a bond of communion to think that art should not be of those who have determined it"



what was Johanna eating when she came up with one of her posters?

if i dare to suggest that she was eating something is because our story begins with food and beer, and because many of the good stories we know began like this, eating, drinking, alone or with friends.

erick and I were at the table of a small restaurant we haven't been back to since, a local restaurant in the Juarez colony, near the historic center of the demented city of mexico, serving french food, i remember eating a butter fish, i don't remember anything else.

we had a couple of years of not seeing each other, we had never been the best friends, maybe we were never friends,



but i felt confidence to talk to him about an idea, an idea of a museum without walls, a project that needed a editorial project to accompany it, where we could write, gather artists, project them, share them with more people.



of what we talked about there very little remained in what today is inverosímil revista, but there was created the most important thing, a bond of communion to think that art should not be of those who have determined it, but neither of those who consume it only in one way, in the form of "high culture". we had beer again, french fries in the lower room of the most beautiful house where erick has lived, we thought that not only the speech matters, but the way it is presented, and we wanted to present it in another way, with the fantastic idea and maybe a fantasy, to reach people who don't like art that much.

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the matter with the artistic is not only with the ELITE that frames, delimits, selects, and denounces the artistic of the nonartistic, the matter is also of those who consume it and the ways in which we consume it, that if it is not in a place that we call museums is not art, either that art is used to buy in the shop a product with that image, or that a museum is a

tourist place, in müda and inverosímil we think that the artistic has to do with two things mainly: **the
everyday and the emotion/ideas that
PROVOKES;** the place, the signature, the price, should be left to those who play capitalist art

monopoly.

liliana and i had discussed hundreds of times the ideas of how to present the artistic, starting from the idea that conventional spaces are determined by a billboard that rigidizes the expression itself, feeling that those margins of presentation were exhausted, that the black box in the theater was fake. we decided to leave.

we were drinking beer in what today is the studio on the top floor of her house, sunlight came in like every half day, we needed an idea that encompassed all those "weird" ways of presenting the artistic within culture, not as the cultural object itself, but as part of what we live today, of the everyday and that there had the same opportunity to thrill anyone who saw it, to provoke something extra-ordinary, in the everyday. we thought that culture is not great or exceptional as the State tries to represent, but intimate and universal. we thought that transgressing the idea of a museum would be a good possibility, remove from front the institutional, make exploit the concept from inside, remove walls, representative

good possibility, remove from front the institutional, make exploit the concept from inside, remove walls, representative elements, the forms of observation and consumption of the artistic by the spectators, the possibilities to expose, to challenge the artists also. why have we as a culture have decided to preserve, conserve, restore, exhibit the artistic in the way we do?

today the museum is looking for forms, because the current calls us to the same path as always and we cannot reach that point. today we are not sure what we do, but we have that idea in our minds, the idea that Johanna Palmeyro portrays in her images, in her texts.

i have not had the opportunity to meet Johanna but through her work and her feed on instagram, i would like to sit with her and talk, or walk talking, as she prefers, with beer, red wine, mate, water, or whatever we prefer, maybe in front of a computer like it's common these days.

i would want to ask her what she thinks of neoliberal art, of the accommodations, of her museum work trapped behind a glass that while it gives the possibility of breaking it seems that no one I know have ever broken that type of glass that although they are there for that purpose seems to be that we do our best not to do it. i would like to know what her path was to reach these proposals, what has she lived, how she perceives her society and what shall she do to try to transform it, because there we find ourselves complaining as always, without doing much more than continue consuming -let's not forget that even social networks are a consumption and the raw material that accompanies a server of the millions that exist in the world and that make instagram stay on fire for what it seems will be eternity, are an immense expenditure of resources too-.



for now i have her works that continue to provoke in me the desire to take the museum, which is only a container, and what it contains to another place, that of the everyday, that of the culture, the usual. thanks for that Johanna, and through this text I hope we can talk a good day. until then.

"there are looks that make us reach the same point, from different perspectives, by uneven roads, by places that we had not even contemplated..." Dávila Onofre.



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también checa

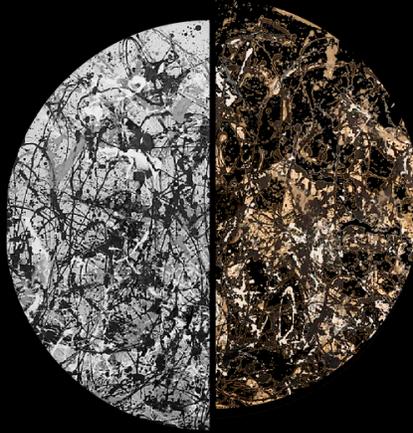
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