

“A home within a home,
Capsule of a moment, an experience in a box
fuimos, sucedimos y seremos.
volveré y seré millones
Hysteriskas Historiskas”
2022



Photo by Anna Dvrik

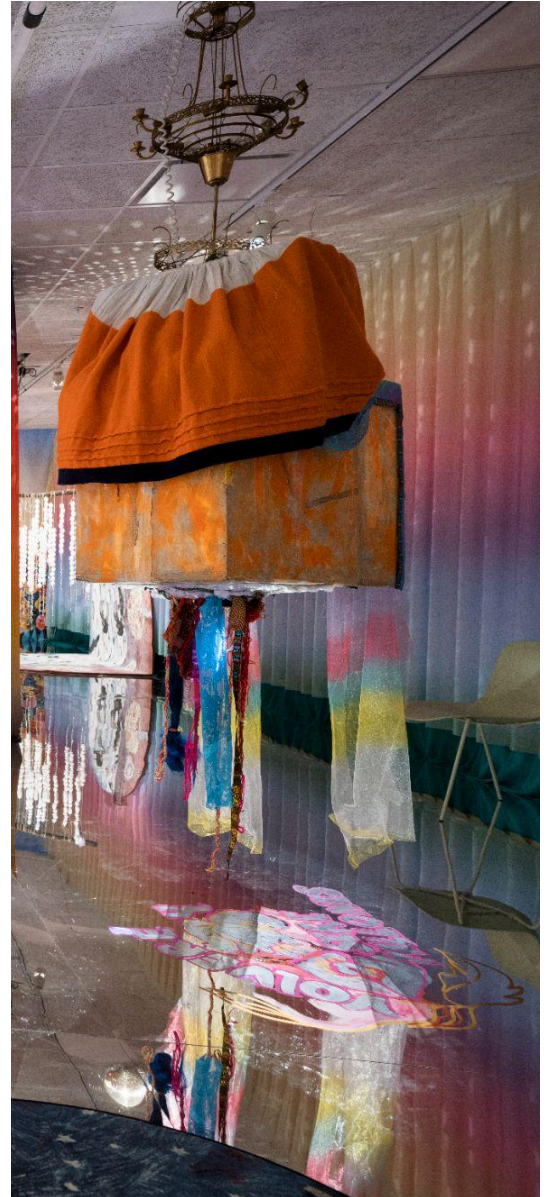


Photo by Jose Figueroa



Photo by Ashik Zaman



photo by Jose Figueroa



reflection on the floor

Sculptural aerial screening theatre, 2022

Elements: Chandelier structure, a pollera/Andean skirt (family gift), aerial screening theatre, mirror in the floor, hair and fabric threads hanging from the theatre, two projections: one in the theatre and another on the floor.

Some words about the piece:

This installation was first presented in the exhibition Gunnel & Anita (BAS Konsthall, 2022) as a way to embrace and offer a home to an experience that was evicted before its due process: Hysteriska Historiska, exhibited in ABF huset in 2018. For this development of the piece, I want to reflect on one of the installations in that exhibition, "Vida Bohemia/Rossanaconda¹." This installation initiated a celebratory critique of the ideas of decency linked to the immigrant woman, focusing on the figure of the bad immigrant woman (La Migranta) who can't prove a *skötsamt liv*. The dancing, festive Migranta challenges the system by questioning notions such as empowerment, economic improvement, integration, the emerging, and the domestic. The presence of the pollera and its connection to (Andean) women and the *fiesta* is crucial for the installations.

As a migranta, I investigate and confront how (neo)colonial and misogynistic practices of states and institutions violate women's bodies, especially non-white bodies that do not conform to the reproductive ideals of decency, femininity, and motherhood in capitalism.

¹ Vida Bohemia is the third installation in the text.

<https://rossanaconda.com/2018/12/03/hysteriska-historiska-project-cancelled-and-censored-in-stockholm/>