

## SUMMARIES



ESTHER BATALLA EDO, *The Experience of Time and Work in the Light of Simone Weil* (*L'experiència del temps i del treball a la llum de Simone Weil*, p. 19) I would not have imagined, before beginning this essay, that I would find in Simone Weil a precursor and inventor able to respond to one of the questions –possibly the greatest one- of our present-day: the challenge of a new organisation of time in the life of women and men; women and men who work, who procreate, who enjoy ourselves, sleep..., we relate to one another creating and recreating life in each moment of contact; and all this, in what twenty four hours in a day allows us to do. Weil captured in her writings her own experience in a factory, in the capacity of a worker for someone else, in relation to the empirical perception of “necessity” directly linked to “time”. The last part of her reflection in this sense should become an obligatory point of reference to all of those who still today wander about losing themselves in digressions that forget what is fundamental: the consideration of the human being in all its complexity, its wholeness, and its difference. That is the only way out of the crossroads that we have before us, especially latent now thanks to the contribution of feminine difference to the world of the visible, which forces the transformation of a reality for which the male way of thinking the universe is absolutely unprepared.

My essay seeks to synthesise the thought of Simone Weil from this perspective, with the desire to recover for the present-day the solid model of a woman who, with a privileged mind, eighty years ago explored the way out of a disorder that continues to be alive almost a century later.

MARCO DERIU, *Love and Knowledge* (*Amor y reconocimiento...* p. 27). A reflection, from the perspective of male sexual difference, on male violence

and the ever more shocking number of women's deaths registered... The author feels that this fact should be interpreted in relation to the changes in women's lives, to men and the relationships between men and women, which are more and more "pure relationships", based on a necessary relationship of trust and, above all, of acceptance and recognition of an autonomy and freedom that is now present in many women's lives.

STUDENTS FROM THE MASTER *ONLINE*, The Online Expression of a Desire in the Feminine (*L'expressió online d'un desig en femení / La expresión on line de un deseo en femenino*, p. 35) A text that presents the reflections of a diverse group of women, of different backgrounds and diverse experiences, in relation to their participation in the *Online Master* in the Studies of Sexual Difference at Duoda.

ANNA MARIA PIUSSI, Of Returning. Making a Detour with Writing in an Online Master (*De ida y vuelta. Dar un rodeo con la escritura en un máster online*, p. 49). A reflection upon the experience of teaching on the Master in the Studies of Sexual Difference of Duoda, of the University of Barcelona, during the academic year 2005-2006. The author's initial reticence towards the capacity of *online* teaching to create a warm relational context and an atmosphere conducive to writing are refuted by the experience of open and risk taking relationship between the lecturer and her students, who are quick to acquire symbolic competence. Their texts, alternating autobiographical fragments (narratives of exemplary episodes, of interior landscapes, of significant people, of important shifts in their own lives, etc.) with reflective-discursive writings, finally reach the capacity to connect experience and signification, to think and speak setting out from the self and not from a simulacrum of the self. As if the space-time of the *online* subject had allowed for the finding, at least for some, of the mediation of the return to the self and one's own language, as well as the possibility of language and body experiencing something new.

CHIARA PERGOLA, *Meetings (Reuniones*, p. 59). The story of the substance of three kinds of meetings experienced by a woman of 38 who, as a little girl, used to go with her father to the meetings of the men on the left, a little older, with her mother, to those of the feminists of the women's House, and as an adult, to those of her multinational company, and now, those of the editing of the journal *Via Dogana*, at the Milan Women's Bookstore.

CLARA JOURDAN, *The Milan Women's Bookstore in the Present (La Librería de mujeres de Milán en el presente* p. 63). The Milan Women's Bookstore opened on the fifteenth of October, 1975, and continues open. To speak about it is to speak about something that arose in a very different world but that lives in the world of today. Because of this it is important to ask ourselves about its meaning in the present, which cannot be a repetition of the meaning that it had then, because the world has changed also thanks to it. The Bookstore, from its beginnings, has been as much a shop as a workshop of political practice, a group of relationships and a place of production, a personal opportunity and a commitment shared with other women. The women who inhabit it today and who participate in its initiatives continue to be above all women of the generation of the feminist movement of then. Some of them are the same, amongst them are the founders; others of us have come afterwards but come from the same wave, and there are very few of 40-30 years old or less. This confirms that it responds to demands of the past, although it continues to respond to the present-day demands of the founding women and other older women. What is clear is that it does not appear to respond to (conscious) needs of the younger women who live in today's world, although there are some women between 30 and 40 who do work and use the Bookstore for their politics. However, although they are few, these women make up a significant presence in the Bookstore, which means that they do not just follow on with what we were already doing, but that they act as protagonists. I see this as a sign that the little presence of this generation – not only in the Bookstore but in general in (Italian) political life – does not indicate a lack of transmission, as may have been thought, but rather something else: the need to find political forms and terrains that are adequate for today. One change led by these women who

are around thirty years old has been the most important change that has taken place in the Bookstore's activities since its beginning, a change that has given new life also to the traditional activities of the Bookstore: the opening of the web page ([libreriadelledonne.it](http://libreriadelledonne.it)). This shows that the question is made not only or prevalently in generational terms –of relationship between generations – but in terms of relationship with the world as it is today, because the Internet constitutes an important difference of the world of today. I think that it is the younger women who will be able to and will have to find their forms, places and directions of political fight. We cannot know what they will be. A place where there is a glimpse that something is moving is the workplace. In the journal *Via Dogana* some women aged between 30 and 40 have written to express their unhappiness in today's work, and this might be an indication: an indication that work might today represent the area of conflict that for the women of my generation was family and politics itself.

ALBA V. LASHERAS, *A New Beginning* (*Un nuevo inicio*, p. 77). In relation to what I experience in the Women's Bookstore, as a younger part of it, I explain that the moments that I feel reveal the truth of what I live in the Bookstore are moments that I only notice when they have already happened, when I notice that I have been very close to myself and near the other women who were closest to me, especially the women that I share my time in the Bookstore with.

Those moments are both of gratefully received fidelity and difficulties in following the traditions of the Bookstore, so that I do not feel any obligation. The Bookstore is not an inheritance with conditions, but rather a root, a place of taking root.

ANGELS GRASES MULLERACHS, *The Love of a Project and Its Consequences: 16 Years of the Bookshop Pròleg* (*El amor a un proyecto y sus consecuencias: 16 años de la Llibreria Pròleg*, p. 81). Going forward with one's own desire is a challenge that turns us into people, sometimes

vulnerable, but with the strength of passion. At the end of the eighties I attended a meeting at the Casa Elizalde called by the committee of the Fourth International Feminist Book Fair, with Mireia Bofill and Maria José Aubet at the helm. The objective of the meeting was to form committees to help in the event. I was linked to the feminist movement through Ca la Dona and also La Sal Cultura, of which I was president; these links led me to be in relationship with women with whom even today I am joined with in common criteria, like living and feeling life on the margin of the patriarchy. When the Fair finished, Luisa Cabras proposed to me that I should open a women's bookshop in Barcelona, and the Project took shape at the beginning of 1992. It was necessary to get through the sieve of a ferocious patriarchy, but when we decided to consolidate the desire to open a women's bookshop, the desire that had been hidden for so long put all the pressures and obstacles into second place. We managed to get a joint and sufficient initial capital of eleven investing partners at 500.000 pesetas each, plus mine and Luisa Cabra's unemployment capital, together with the necessary bank loans we got the project started with an initial capital of 25 million pesetas. Many women showed themselves willing to collaborate in the project. Women such as Maria Mercè Marçal who offered herself to collaborate in what she could, women linked to feminist thinking and women's politics, like Milagros Rivera who came into the project as a partner. Women's responses were multiple and varied, but all were enthusiastic. We found the premises and inaugurated the bookshop on 21st May 1991. In spite of the conflicts and the difficulties of the first years, I went ahead, taking on the role of main partner and administrator of the society, and a little afterwards I was able to count on the outstanding help of my daughter Núria. The Llibreria Pròleg continues to be a precarious enterprise, but it is healthy economically, professionally recognised for its specialisation, both by state and private institutions, and by women and men of very diverse sectors and ideologies. Pròleg is an open space, of discussion, learning and relationships that look forward to a constructive future of freedom and love.

MARÍA SOL PEREYRA ROZAS, PATRICIA REYNOSO, MARÍA SOCORRO PEREYRA ROZAS and MARÍA VICTORIA PEREYRA ROZAS,

Founders and Inheritors: The Women's Bookshop of Buenos Aires (*Fundadoras y herederas: la Librería de mujeres de Buenos Aires* p. 89). In 1995 Piera Oria and Carola Caride, founding partners of the Taller Permanente de la Mujer (The Woman's Permanent Workshop), decided to go ahead with a project that would contribute to the fight against the discrimination of women. Thus was born, in the city of Buenos Aires, The Women's Bookshop, as one of the 62 bookshops in the world specialised in books and publications written "by" and "for" women. Today The Women's Bookshop of Buenos Aires has more than ten thousand volumes specialised in the subject of gender, books, journals and publications; it is the most important bookshop in Latin America and the Caribbean. And it is the only one with a virtual base in the Bolivarian Republic of Venezuela, from where it creates a strategic point of communication with bordering countries. The Women's Bookshop shows the world that we do not need others to give us a name; we have showed the "owners of letters" that we can bring out into the light what they do not want to publish of a woman, managing to achieve much better things.

ANTONIA DE VITA, *Like the Longest Road. Studio Guglielma: A Vocation for Social Creation (Como el camino más largo. Studio Guglielma: una vocación por la creación social*, p. 91). In a zigzag between the political experiences of the women of the seventies and the business experience of a group of women from the following generation, the author shows –linking theoretical reflection with the story of experience– what the characteristic features are of how women are business women and what their main critical points are. Basing herself on a decade of associative practice and business with her partners of *Studio Guglielma– Ricerca e creazione sociale*, a cooperative for research and social reach, she discovers the affective matrix of women's businesses, the creative potential of this way of going about things and the way to learn to deal with conflict. The vocation for social creation is, then, a rigorous and passionate search for the necessary and original mediations with which to look for and find politics at a time when it is being lost, the sense and value of human relationships with women and men, and the pleasure of creation and innovation, writing and drawing social



textures. Social textures as original as the vital paths of their authors, between drama and play in the conflicts.

SUSANA ADRIAZOLA and ASSUMPTA BASSAS. BLANCDEguix School of Drawing and Painting (el Masnou) Cori Mercadé and Núria Fusellas: Being Artist in Relationship, by Susana Adriazola and Assumpta Bassas (*BLANCDEguix escola de dibuix i pintura (el Masnou)*, Cori Mercadé i Núria Fusellas: ser artista en la relació docent, p. 105) Three years ago, Cori Mercadé, an artist working with conceptual practices and Núria Fusellas, who has a degree in Journalism/Advertising met at the school where both of them take their children and began to talk about their educational practices as mothers and as educators in their free time and about their desire to create a school of drawing and painting. Both were in agreement over many things, for example, in that they did not want to teach how to do a “pretty painting” according to the canons or to steer the boys and girls towards an “artistic career”. They thought of a school guided by the symbolic order of the mother, although at that time they did know of these words to call it thus, but nevertheless what motivated them was their love as mothers and their love of education. “BLANCDEguix” was born in October 2004 in Masnou (Maresme). In this conversation they explain to us how they encourage pleasure in learning and teaching in a context where relationships are the live material that make the cloth on which to paint. That same material has made them enjoy more of a relationship with some women from Duoda and continue to be guided by their readings of the thinking of sexual difference in education, history and art history.