

Vitrinas: An Encounter on Maintenance Work English Transcript

Katya: Okay. [Spanish language]

Alexia: Hi, Good afternoon everyone. My name is Alexia and I am here with my compañera colleague Katya and we will be your interpreters between English and Spanish this afternoon.

Katya: [Spanish language]

Alexia: We work with a concept called language justice, which entails everyone's right to speak, understand, and be understood in the languages in which you feel most comfortable.

Katya: [Spanish language]

Alexia: To facilitate this bilingual speech, this afternoon we will be using the Zoom interpreting feature. It has not been activated yet but once it gets activated, we will explain to you how it will work.

Katya: [Spanish language]

Alexia: If you are joining us from a computer today what you will see is the globe-shaped icon at the bottom of your screen and once you click on that, you will be able to select between the English and the Spanish channel.

Katya: [Spanish language]

Alexia: If you are joining us from a smartphone or from a tablet the button will look a little different. It will have three dots and it will say more or mas. You'll click on that and then again on language interpretation and there again you will be able to select English or Spanish.

Katya: [Spanish language]

Alexia: As we mentioned, both languages will be actively used throughout the conversation. We ask everyone who does not feel completely comfortable in both languages to please select the language channel at the beginning of the event and then remain on that same language channel for the entire duration of the event.

Katya: [Spanish language]

Alexia: If you run into any tech issues with the interpretation feature, please let us know in the chat so we can help you. Finally, just a little reminder to please speak at a moderate pace so we can interpret all the information in the best way possible. That is everything on our end and the feature can now be activated. Thank you.

Lilly: All right. Welcome, everyone and thank you for joining us tonight for Vitriñas: An Encounter on Maintenance Work with Claudia Cano, Julia de Leon, Berto Martinez, and Mauricio Patron Rivera. My name is Lilly Hern-Fondation. I'm the program's director at CUE. We're all really excited to be here tonight. Before we get started, I have a few housekeeping notes. After this introduction, the rest of this event will take place in Spanish.

Oops, sorry. Alexia has gone over how to access English interpretation but as a reminder, you can click on the globe-shaped interpretation button at the bottom of your Zoom screen and select English to listen to a simultaneous audio interpretation of this program in English. There's also a Spanish channel available. As Alexie went over, sometimes we will be switching between languages so if you're bilingual, comfortable in both, you can stay on this channel.

The event today will be recorded. If you're not comfortable with the possibility that your face and or name may appear publicly, please turn off your video now and rename yourself using an alias. Please keep your microphone muted while the speakers are presenting. This helps the audio quality for the group. There will be time for Q&A after the presentations. If you have questions or comments, please use the raise hand button or type it in the chat.

This is a safe space. Please respect the voices and privacy of all of the attendees. Feel free to private message one of the event organizers with CUE in their username during the event if you'd like to discuss questions, concerns, or problems. Anyone displaying inappropriate behavior in any form will immediately be removed.

Vitriñas: An Encounter on Maintenance Work was selected as a runner-up from CUE's 2021 open call for public programs and is being presented tonight as a single event based upon the original programming series proposal from event organizer, Mauricio Patron Rivera. A cultural manager who creates and collaborates on public programs and writes about maintenance in domestic work. He's a PhD candidate in creative writing and Spanish at the University of Houston and previously obtained an MFA at the independent studies program at the Contemporary Art Museum of Barcelona.

He is currently writing a book on Carmelita Torres, a domestic worker who initiated the first riots against the closure of the Mexico-US border in 1917. A project supported by the inter University program for Latino research by the University of Illinois at Chicago with the Mellon fellowship. It's now my pleasure to hand it over to Mauricio to introduce the program and today's panelists.

Mauricio Patron Rivera: Thank you, Lilly. [Spanish language] Thank you so much, everyone, it is really lovely to see so many familiar faces today, I always love for these spaces to-- We're all comfortable to exchange ideas and such, so thank you so much, everyone, who was present here today. First of all, I would like to thank CUE Art Foundation, especially Lilly and Josie. Thank you so much for selecting this conversation, this program on maintenance and art. I think it's very important for me to keep pushing these spaces forward and to work alongside domestic workers.

Thank you, CUE. It is a really incredible space where everyone can really work and you are very attentive to the conversations of emerging contemporary art. I would also like to thank the interpreters. Thank you so much. Alexia [unintelligible 00:07:07] Rubio, and Katya [unintelligible 00:07:08] for their interest in this framework of language justice and for making it possible to use Spanish as a language of resistance within the context of the US. Thank you so much because that really pushes forward the voice of Hispanic people, Latino people on this side of the border.

I'm going to explain very quickly how the dynamic is going to work. I'm going to introduce our very important guests who are coming from New York, from San Diego and Houston. After that, we're going to talk about maintenance work, about their experiences or life experiences around I think it's going to be 40-50 minutes or so. Then after that, we're going to open up the conversation as a group.

I am going to ask people from the participants, just use the chat. That is a place where we can start and continue sharing ideas, questions, anything. I'm going to check it occasionally and then once we close that Q&A, then you can also even turn on your mic and your video on to any questions. I'm going to ask you to use the raise hand function which is, I'm sorry, the reactions button. Please raise your hand or if you're a little bit shy, you can just put your questions in the chat, and then I can go over them. Okay? Perfect.

Finally, I would like to say that after this meeting, I am going to send you an email to everyone who registered for this event today because the goal for this first conversation is to create and build a directory, a database of artists who are interested to keep

collaborating and building a shared knowledge group, so just expect an email from me. If you wish to join, we can continue these conversations in another space.

I know that a lot of you here today are doing domestic work in your own regions. I also know that a lot of you are immigrants or that you will also have developed artistic practices around these topics. I think it's very important for us to hear you. If it's not in the Q&A question today, maybe in the future and other events to keep building the network and to embody these conversations.

For me, I think I am going to mention a couple of ideas because I am responsible for all of us being heard today. I would like to say that the idea of Vitrinas, the title is from María Teresa Hincapié, a Colombian artist that precisely-- She places herself behind a showcase, a glass showcase, and she did a really incredible performance. You can google María Teresa Hincapié, Vitrinas, the performance. This is where I got the name for it.

Maintenance on the other hand means being able to hold on our hands. It is a system that really holds our societies and keeps our economies functional. All of the laborers that don't really fit in the category that it is commonly referred to as productive labor, that's usually done in the domestic world but also with the public through collectivities that have been historically been away from rights or the mainstream, and also most of the time is done by women or racialized people or people without access to documents and citizenship.

Maintenance workers, it can include domestic workers, nannies, caregivers, nurses, security guards, landscapers, and many more. These folks are the first ones who usually experiment what's called the Chains of Global Care. We would like to talk about the experience of our guest today about how the artistic practices and their work around maintenance have the possibility of re-imagining maintenance and care to be able to center that at social organizing or to dignify it, and thinking about how is that we could use-- How can we fight for equality.

I would like to start by introducing Claudia Cano. Hi, Claudia. It is so great that you accepted this invitation. Claudia is an interdisciplinary artist interested in performance, photography, and video. She observes the attractions between Mexican and American cultures, the nuances and limits of the body in the state of physical work, and produces works that reflect on the invisibility and inequality of women in immigrant culture. Claudia, would you please talk to us about your work and particularly the performance of Rosa Hernandez just five minutes so we can get to know you. Let me share my screen, so we can take a peek at the work.

Claudia Cano: Hello, Mauricio. Good afternoon here in San Diego. Good evening in New York and good afternoon in Mexico. Of course, I am very glad to talk about Rosa who is my alter-ego, and that emerges from the need of having to talk about domestic workers. Rosa is a Mexican immigrant. She's a cleaning lady. She's a domestic worker. She does not satisfy any expectations of beauty or cleanliness or pristineness. She is humble. She is in a lot of circumstances a little bit naive. She obeys. She complies to the structure that has been structured under the patriarchy from Latin America and then that reaches here. She is the stereotype of a low-income immigrant with no voice in this system.

Creating Rosa as my alter-ego because Rosa is being independent from my own being, but it is also tied to me and it works in open, public spaces, so just being able to- giving her power to clean and compensate the idea of being a domestic worker and just visibilizing her. Rosa Hernandez also emerges from the notion of placing under-privileged Latinas in spaces where they have a really big role in the US culture, and they usually go unnoticed like we mentioned before.

There is an image where Rosa is in Parque de la Amistad very near the border. It's right there where-- I would like to talk about why I do the performance of Rosa. She was just an alter-ego. She was a character that I only photographed, but at the moment that I have this experience as an artist near the border when Rosa is at Parque de la Amistad, Friendship Park which is the area that's placed between the border- between Mexico and the US. Rosa, not me, Rosa was questioned by a border patrol.

When she was sweeping, and I was documented. Back then, I was doing the part of the photographer, the artist and also as a performance artist. An officer, a CBP officer comes back and after she was questioned by five officers, she's like, "Well, my mom has been a domestic worker for many years, but now she has papers." In that moment, I decide to perform in other spaces, and the reception that I have seen, that I have witnessed for this character, this alter-ego is what has me here today.

That's why I'm here today, and it is truly a privilege to speak as an artist about the women that don't really have the possibility of being that. I have such respect and profound admiration to every one of them. To mop and sweep the floor in a gallery as a performance artist is an exercise of being humble, of humility. To me, is a way of shedding light and attention of, "We're here. We exist here." Both, domestic workers and also Latina artists who maybe don't occupy an important place. We're working very hard to do it. Thank you so much, Mauricio.

Mauricio: Thank you. Yes, so I was also wondering, what're the connections that exist between the artistic practice and cleaning work? The work of Claudia has really helped

me to clear many of those questions that I had, so thank you so much for being here today.

Claudia: Welcome. It is really a delight, and it's a privilege to be here as well to talk about my work. Thank you.

Mauricio: I would love to introduce Julia de León. Julia de León is an activist and domestic worker. Thank you so much, Julia, for being here today. It is an honor to finally be able to work with you and to hear what you have to say. She is part of the National Alliance of Domestic Workers, NDWA, where she participates in the workers' council. She also collaborates with Houston Labor Defense Project and the State Immigration Committee.

Julia migrated from Guatemala to Houston in the early '80s. She became involved with the local organization Fe y Justicia Center, the Center for Faith and Justice, in 2009 because she was seeking to defend herself against a case of employment discrimination or discrimination in the workplace. She has two daughters and a grandson. Julia, could you please tell us a little bit more about how is that you first started in domestic work, and what is your current moment or your situation so we can learn about the history of activism and work and labor.

Julia de León: Yes, good afternoon everyone. I mainly got involved in domestic work because even when we migrated, well, in my own way of seeing things, it was doing some work that was different, but when I got to this country, language, that's the first barrier. That is the first challenge, right? We only have the need of supporting oneself or even a family. You need to make a decision. You meant to make any kind of work, any kind of labor. Of course, I decided to become a domestic worker, to do domestic work. That was the fastest option for me in terms of work.

I know that any kind of work in any sector, you eventually learn English, but if I go to a house, I always saw the family, so I said, "I am going to learn English." Believe me, I truly learned English, and I did not study it because I didn't really have time to go to school. I think that when I started in the '80s, I was discriminated at some point by a doctor but after many, many years, I felt that I was less. Once I got to this organization, to the alliance, I realized that my work, well, I truly just started-- From the get-go, from the beginning, I loved my work but I felt that I was less.

Once I realized that the work is very valuable, this is when I started to hear or learn about the domestic worker's alliance, they used to talk about our rights. When we get to an organization, we do feel that we have support, we do feel seen and we start to learn through workshops, being able to prepare ourselves better or best so we can provide

services and to be able to defend ourselves and really value our work and say I'm going--

Because we also did workshops and we say "Well, I don't know how to do this, I know how how to do that." Workshops that we have developed and [unintelligible 00:21:24] workshops related to our work so the work has a different kind of value to the eyes of the employer and also helping other peers and coworkers. Of course, after so many years when I get to this organization, we start to see along with the National Domestic Workers Alliance, we--

The issues that they have at work, this investigation helped us. It helped us to find all the things that a worker and comes at her work, the benefit she doesn't have, the discrimination was kind of a survey and based on that, we started working with the alliance. At the end, in 2019, we introduced the campaign around the domestic worker rights charter. It all takes time and we hope that one day, we can make this bill of rights a reality because we know this industry, caretakers, nannies, and cleaning professionals, we know they're all below labor rights. They don't have any benefits. That's what we've tried to structure by preparing that bill of rights.

Mauricio: Thank you so much. For those who are outside of the United States, there is the National Domestic Workers' Alliance who's been doing impressive work both with community members and Julia as their principal representative here in the city of Houston. Also, in many states and in cities, they've already passed several bills of rights.

Julia: Now there is a national campaign to also pass it at the federal level. I don't know if I could speak another minute. We're connected with 72 organizations at the national level and also, we're also connected outside of the United States. It's international now in several countries like in Latin America, I know in Europe and a few that I'm forgetting right now. Thank you.

Mauricio: Great, thank you so much. For example, they've worked on other occasions with CASA because there's a lot of colleagues from CASA here, the training and support center for domestic workers with a seat in Mexico. Finally, but that doesn't mean less importantly, Heberto Martínez. He is our third guest tonight. Thank you so much for inviting the invitation Berto. It's incredible to know you finally with all the experience and the histories that you have.

Berto has been in cleaning work in art galleries and private homes as well for 20 years. He started in this job following the footsteps of his mother, María Ibarra who taught him

the secrets of maintenance and cleaning. He has worked for spaces in New York like Bortolami Gallery, Ortuzar Project, and he also works in the CUE Art Foundation.

It's because of that that a possibility came up to invite him to this round table because it seemed important to us as well to learn what's happening around maintenance work in the very institution that's hosting this event. Thank you so much for being here. Berto, could you talk a little bit about who you are? I'm very intrigued about how you started cleaning galleries. Maybe tell us in five minutes what you want to talk about you.

Berto Martinez: Hi, everyone. Thank you for the invitation, Mauricio. I got my start in this business, you've already mentioned it, through my mother. 27 years ago when I came to this country, she was working cleaning offices of a construction company and she had I think two homes, two apartments that she was also cleaning. I obviously got here very young, I was 17 when I got here. I started working at a grocery store. I worked there for two years and then I started working--

My mom cleaning and also, she was selling tamales. I don't know if you know what tamales are but I imagine everyone knows what tamales are, right? She would take tamales on the street close to where we used to live and I started helping her because it was a good business. She was a really good cook. I started helping to grow the business and I achieved that. We made 1,500 tamales in one single weekend.

Every weekend, it was 1,500 tamales, sometimes a little more, sometimes a little less, but obviously, I started-- I used to live in the Bronx in New York and I basically would walk on the street with as little one of these little carts and I would have tamales, atole, and so I left my work at the store because I was really badly paid. I had to work 11 hours, six days a week, and I was really, really, really, badly paid.

I've always seen the necessity to help my mother more. We're from a very, very, very poor family, so there was always something on my conscience thinking I want to get ahead for my mother to get ahead because she's always been a fighter, a worker. She was a single mother with three children, I am the youngest. It was really difficult so I always wanted to find a way to get ahead as quickly as possible because I wanted for her to no longer have to work.

Like I said, I left my job, and I started to help her with that and I also started to get into the cleaning business. One of the people liked her a lot because she cleaned a lot, but as a guy, it's not to say that women don't do it well because I imagine there are just a lot of women who do great work but as a guy, I can not just do it better but faster because I'm stronger and I was younger than she was, obviously.

Her client told me, "You know what, it's like you're the one who is like-- We found a teacher." Like I said, this work is just such a satisfaction with comments like that because they tell you that your work is really good. From then on, I started to have several clients. I had a big number of clients. One of the people I worked with, she worked at an art gallery. She took me to that art gallery to work. From there, thereon, I started working in art galleries. Really, I was fascinated, as I've mentioned.

Being surrounded by art is an incredible feeling, especially when you're not really in that art world and all of a sudden, you're surrounded by art. It's incredible because I'm not an art critic but as I've mentioned, there are artworks that really move you, that make you feel something. It could be their beauty or something terrible that they provoke, but they always provoke something. That's how I started working in art galleries on my own because my mother didn't work in art galleries. She only cleaned apartments and houses.

At that point, I had about ten art galleries that I was cleaning. Now, I think it's a little less. I don't really know, as I've mentioned before, I don't really keep track of how many galleries or works I have. I don't really think a lot about that kind of thing, but because of the pandemic, obviously, I've also lost some work with art galleries, but it doesn't worry me because there's always more. That's how I got into the world of art galleries' offices and cleaning them.

Mauricio: Thank you so much, Berto. I think you also-- This is the sign to have a conversation, so Julia, Claudia, if you want to unmute yourselves and we can start with the conversation. I hope that we've had enough minutes to get to know us a little bit, who we are each of us. Remember that you can share your comments in the chat. I saw that it's starting to get activated little by little.

Just like you've said, Berto, I wanted to ask the first question. What does it mean for all of you, what does maintenance and cleaning mean to all of you? I think we all call it in different ways, so just to stick with the concept, I called it maintenance, but for example, Julia, for you, if you would like to start, what does cleaning, maintenance mean for you beyond being your work? How would you define it, or what importance does it have for you?

Julia: How would I define cleaning? I think it's-- I don't know. I would say it's a way of assistance for families. I don't know. Really, I don't have a definition, but for me, it's been really gratifying to work in that area because maybe I don't have an academic degree for some reason, but it's great to learn behind these homes. Maybe I haven't mentioned it, but here in Huston, I used to work with a politician for some time. We are

behind a lot of people of different professions, and you learn a little bit about each person.

I don't want to say that my work is not a professional work, but I think in that work that I do and that many of us do, there's a lot of professionals because for some reason, maybe for the language, they have not been able-- Maybe it's just momentary. Then we provide assistance at home or cleaning, whatever, because you need cleaning anywhere, at the hospital, at banks, anywhere. I think people who do that kind of work are preparing that work in that place so others can do their work, or the nannies also. As a nanny, I am helping assisting that family, and at the same time, I've been lucky.

I know so many who do that work. Sometimes we take care of a newborn, of a baby in a cradle. I feel so lucky to have been able to raise many children who weren't even my children, but that's what I've considered them because I helped raise them, educate them, and one day, they're going to be professionals or they're even are professionals at this point. I think my work as a nanny or in cleaning, I would say it's family assistance or something like that.

Mauricio: Yes. Like a work that basically allows for other work to exist. It has to be incredible to support so many children, to say, "I took care of them, and because of my support, they grew."

Julia: Also, to contribute through their early years to create good habits because we're not just assisting them, but also to say, it's made me really happy that work because I make it possible that my boss can go and work because being in their home and assisting there, they can go and do their work. Nannies or cleaners or also caretakers, people who work with older people, basically make possible all the other work. They know. They have that calm knowing that others are taking care of old people in their family. I think labor in that work is as important as any kind of work.

Mauricio: Claudia has a sentence in her statement when she talks about her alter ego, Rosa, I think it makes a lot of sense. The exercise that you do coming out of the shadow, out of the background, and basically put yourself at the center of the stage. How does that work? It really intrigues me how something so simple can be so powerful.

Claudia: I think that women, in general, are the ones in charge of maintenance. Like Julia says, either maintaining the home or keeping the children alive or just the family together. Their role, especially in Latin America, has historically been forged by a patriarchal system in this case and the role of Rosa is a stereotype. She is able to fulfill a role within a gallery or within a public space.

The performances that I do are two hours, three hours, four hours, it depends and being in the presence of other people and then when you have a person who is cleaning a gallery for hours, there's a moment, for example, in an opening that has happened using a very well-known cleaning product like Fabuloso. There is a moment when people started asking, "Why are they here?" or the person who is cleaning is going to cause an accident or things like that. All these questions.

What art does through performance, it's so important that it's questioning. There is not a linear or an only way of doing so, but the presence of Rosa and the uniform that signifies the historical colonizing ways, this uniform that comes from the domestic workers and the homes of rich people in Mexico City, the color, and also the wig that's very distinctive, that's a plastic wig, and it's bright and then the bow, and the sneakers, the escapulario, the posture. Cleaning as an exercise, it really brings attention to that.

Berto and I were talking about that today before we started the formal part of this conversation, but it's also a very spiritual presence within a gallery. It is being in my body interpreting what is that happening to me in the presence of other people that obviously within Rosa, without having to react, living like Rosa, I just wanted to say that my first job over 20 years ago was a nanny. I was a nanny. I was taking care of children while two women, one of them went to school and the other one worked and it was eight hours a day during very long winters. That moment of isolation, I lived through it, again, when I am working through my performance practice.

I think maintenance is very important because if we do not maintain the system, then the system goes into chaos mode and this work is so important, so valuable, but also very invisibilized. We have to continue this conversation. We managed to get rights to everyone and to empower the workers. There is a way to have an equitable education. With this, I am going to stop there. Knowing that only 5% of Latino women are able to get a master's and less than 1% are able to reach a higher education or university really demonstrates the lack of privileges. Like Julia was saying, I want to learn and I learned, but the possibilities within this system are not really there for us. We're not that reachable.

Mauricio: Yes. I think there's a really big difference that in another moment we were talking about what we want to do and what is possible within your social context. Of course, domestic workers, especially in Southwest of the US, they tend to be Latin Americans because that's the place where that society or the society finds you and places you there. Language is so important and what possibilities you might be able to have or not to through language.

Then you might have all of the determination to go somewhere, but that really has to be connected to all the options that you encounter as you walk along the way. I think it's very impressive. For example, Berto, how did you decide? I know that you told us that you wanted to help your mother and especially you wanted your mom to stop doing all the work, but when did you say, "I love my work and I'm going to stay here." Especially what Claudia was saying, what do you feel when you clean a gallery? What's the difference between cleaning a gallery today? Or what was cleaning a house before?

Berto: Look, the moment that I decided I really liked to clean was when I got my first paycheck. Just, like I said, I used to work at a warehouse, at a grocery store, and working here in New York and cleaning, it's really well paid. I don't know how it is with women who work as nannies or women who work at a house five days a week because my job is once a week or really depends on the place, sometimes twice a week.

Mauricio: Could you tell us how much you make, for example, going to a gallery once a week?

Berto: Is that important?

Mauricio: If you want to share and if not, that's okay, because-

Berto: It's not that, but you know what happens, it really depends on the gallery and the size and I am the one who sets the price, right? At the beginning, like I said, I was very young and people tend to be a little bit abusive sometimes because they know that you're younger, you lack experience and they want to pay you by the hour. That's cheaper. that adds up and it's cheaper, but with time and with experience and all of those things, I feel that when you do your work well, when you go above and beyond you do it even more than well, I think you earn the respect of people.

You don't allow this racism or this lack of respect towards your own being because you're cleaning. Like, Julia, and then Claudia mentioned, there is a lot of racism. Not only from the people who hire you, but people in general, society in general. They minimize you because you are the servant or you're the nanny. You are not from this--

I think that our work is very important because we are not only maintaining everything afloat, but we also bring help. Because when you clean a house, a lot of the time you get to a house and it is a terrible a thing, not everybody, but there's people who I truly don't understand how they can live like this. I am poor, but I have never lived in filth. There are things too, like a horror movie.

You get there and it's as if you were also an artist, you are also like a health worker because you leave this clean aura in a place in which you can breathe and it's clean.

You don't leave bacteria because we clean everything very mindfully. At least that's me. I've always been the kind of people who was also said, "I would rather have to say something for them to say something to me." A lot of the times in my work, I do more than I should. I do things that I should not be doing them. They're not my job to do, but I still do them.

Mauricio: I think it's very interesting, this thing that you're saying that this work has to do about the aesthetics.

Berto: It's not only the aesthetics, but it has to do with the health because if you get there and it's clean, if you get to a space and it's clean, let's not go that far. I don't think people are used to cleaning their beds that often they can sleep in a bed if you go one time every [inaudible 00:47:44]

Mauricio: Is this what Julia mentioned it? They have a very good article that the *Houston Chronicle* did. Julia, would you be able to tell us a little bit more about how you value your work and how do you determine your payment?

Julia: It's what Roberto was saying. Yes, exactly. We classify work through different categories of saying, "Okay, deep cleaning that the house you haven't really cleaned it and we have to go--" We have basic cleaning that is the person who calls us once a week or twice a month. We have luxury cleaning, luxury cleaning is detailed because if there is a person who hires me and they want for me to do luxury cleaning, I do the detailing.

Before I grab a mug, I tell them my price. If they don't like the price that I gave them, the quote, I tell them, "Well, you know what, if your house is dirty, it's not the same thing as doing [unintelligible 00:49:11]." You could say that it is a \$20 to \$25 an hour, but I could also charge up to \$35 an hour. It depends on the employer and the client. I would charge by the square footage. It is really hard for people to pay for the square footage, but also I show up and I detail all the work that I do.

Also, the janitorial work is the kind of people that have a person working there everyday. When you hire a person, a nanny, and the nanny is going to also do domestic work or sometimes you do one thing or the other, that's not the same thing having a nanny as a domestic worker. Well, I think we categorize as nannies and domestic workers because nannies is like saying, "Well, eventually or occasionally you don't go-- It really depends. The price really depends.

As an advice, we have structured something and we try to help people and give them tips so they know how to negotiate their work. If I know how to negotiate, I'm going to help the person who does not know how to negotiate because-- For example, there's a

worker and they-- When it's a newer worker, sometimes they would show up and they would ask too much from them and thank you to the organization's program. We a nanny who are a person doing care work and--

Mauricio: Right now, do you do consulting with nannies? During your time who helped you because maybe right now, it is a better or how were the first couple of times?

Julia: The first couple of years I could say that I was used or they took advantage of me and my experience. My experience when I encountered the organization, it was there that I emerged. The research or the polls in 2010, 2011 and I try to-- Then that's all. We have some Latins that are caretakers and we meet once a month or every three weeks. Then, everyone who's there, we bring our own experiences to the council. We have a work, a plan of work, a structured plan of work and that's what we contribute to our communities.

Mauricio: Berto, you have the hand up, you want to say something?

Berto: Yes, referring to what Julia said.

Mauricio: Just for our audience in general to maybe like--

Berto: I think that for us as workers, it's not good to work hourly because I respect your ideas and the way you work, but I think that it's better to work- to charge based in your work obviously taking into account the size of the place, if there's pets, if it's a single person, if it's a couple with children. All of that, you're going to take into account. They're the best things to take into account. It's better to charge based on work and giving a fixed price and to make more than charging by the hour because charging by the hour, a lot of times people take advantage of that. Right? Most people, if they hire you hourly, they tend to take advantage. Yes, they take advantage of you and--

Claudia: That's really interesting what you're talking about in terms of my work as an artist because on an occasion, my husband was out of town and my younger daughter, I couldn't leave her alone and I had to do performance for the Rosa. I was invited to a gallery. I had to hire someone to stay with my daughter and it turns out that what they paid me as an artist doing the performance work was exactly the same amount that I had to pay the babysitter. He was taking care of my daughter.

It's just like really an imbalance like what is the work of two artists, what is the work of the maintenance person when in reality it's also not valued. It doesn't have the same value, the performance as art in the spaces that are open to artists and in my case, as a Latina artist. That was not the first time. In fact, I created a contract for Rosa where-- I'm sorry. When a curator or museum wants to know or wants to invite me as an artist for

me to bring Rosa, they have to commit to sign a contract where they hire Rosa not me, but Rosa and there's all the services that they ask Rosa to perform and who's responsible for Rosa? Who's going to be her boss?

In White institutions, in the hierarchy of museums and galleries, the majority are White people. That's really uncomfortable because they ask- because there's an institutional pressure from the artist on the institution. Are they're hiring Claudia Cano, the artist? Or are they hiring Rosa to perform a show? All of these issues that you're talking about, I take them into my performance and I talk about that and I write about that.

The important thing is not just do that performance, but the outcome, right? What comes out of it and if I could tell about all experiences that I've had with institutions where like I just mentioned, that picture of Rosa is cleaning the gallery which you just showed Mauricio exactly. It was a complete chaos. I had to do all of that performance, to get there as an artist, perform and go back, and then get home and wash dishes at my house. That's another task, right? Another level for women. As an artist, I end up doing the same thing that I do as a mother.

Mauricio: It's really interesting what you're saying how you have to value your work as a performer, as an artist, but at the same time how to value Rosa's work, right? There's really an interesting interaction and like Julia said before, if you decided to change your or to charge-- Not you, but Rosa. If Rosa has had to change based on gallery space, so you basically ended up charging differently based on a larger gallery than you would for smaller gallery, or is that not how it works?

Claudia: That was a performance that happened through a grant, based on-- It was an invitation by a museum and the curator invited me to participate. The project, I created it and I proposed it based on this alter ego of Rosa and it was approved. It was a project that lasted between six and eight months. It was in the city of Oceanside where there's a big military presence. The idea was that Rosa would not just-- She would not just do the performance for the city, but Rosa would also do the performance at Camp Pendleton. This area that's prohibited for any citizen.

Mauricio: It's a military area?

Claudia: Yes, it's a military area. Obviously, under surveillance and also these issues around militia and open spaces and of course, the response was negative. The letter that I got is part of the documentation of my work where I'm being told that I can't do the performance there but I did it for four hours where people in Spanish asked what are you doing and basically thanked me.

Thanked Rosa and when they asked Rosa who hired you, I said the Museum. The museum that's just around the corner. All of these connections of these experiences, maybe they'll help me do the analysis of women's role that we have here which again is repetition of historical things like Maria [unintelligible 01:00:40]. We have idea of the sanctified woman, all submissive, and it's not like that. It shouldn't be like that, but we have that and we bring that in blood. I don't know if I've responded to your question.

Mauricio: Yes. It's difficult to calculate, but, yes, of course. Part of your work is to basically bring those things together. It's about cleaning but also talking with the museums, but then also with the viewers outside.

Claudia: It's a little bit of chaos. Performance as art is I think one of the most controlled artworks that the artists can have because there's no gesture. Not even the moment when Rosa picks up a cigarette butt. Nothing is accidental. You've all the control, but at the same time the experience is chaotic and you can't really control it. It's not just something you put on the wall. It's being present in the middle of the performance and it's basically the complete lack of existence because there are no other ways of knowing about Rosa other than the documentation.

This performance act has never been announced. No one ever says, "Oh, Rosa is going to be at that gallery or that place" because she continues to be invisible. That's part of the contract that I make with the museums and the curators. They can't create a spectacle or a show based on a work that's so important in this country.

Mauricio: Listen, as my my job as moderator, I'm going to let you know that it's pretty advanced. If someone in the audience would like to ask a direct question please let me know raising your hand. If you would like unmute your microphone or turn on the camera. Also if you don't want to do that, you can share in the chat. Before moving on to the chat, I have one more question also for Claudia. Going back to this idea of cleaning a gallery, Berto mentioned at one point you don't just clean galleries when they're closed to the public, but it's also when they are open. I wanted to know how the visitors' reception is at the gallery when they see your work. How does it work? Do you remember? Do they see you? Do they try not to see you? How do they feel?

Berto: Obviously, there are different experiences around that. The majority have been good experiences. Some obviously look at you looking down on you. Oftentimes people go to an art gallery. There are people who have money, white people, obviously they see that you're Mexican. That you're short whatever. In general, my experience has been a good one. It's been good because a lot of people greet me, take picture. They don't bother me. I don't care. I do my work.

I don't like to clean when the galleries open because it's more than anything because of the employees. They can be a little bit looking down at me including more than people who visit the gallery. They're terrible. People who work in the artwork like I say-- They look crazy. Here as a worker, as a person, you have to make yourself respected because if you allow abuse to happen, it will be constant. There was a moment when obviously after years of experience, I would no longer allow no one to do that.

If you make yourself respected, it's incredible how they change. They respect you and they see you in a way-- They almost fear you. As we've said, our work is so important. It's as important as the work of an artist, as work of anyone. It's as important as any kind of work, so you can't just show up here and tell me turn off your vacuum cleaner because I'm on the phone. I don't allow them to do that. I tell them, "You know what, I'm here to work for an hour or two. If I turn off my vacuum cleaner, I'm not going to clean anymore. I'm not going to be losing my time because of you, wasting my time because of you." That's how they tell you.

It's really an issue of putting your foot down because they want to put their foot down, but you are going to put your foot down. When the gallery is closed, it's different because it's the world just for you alone.

As Julia said, there's complete silence. You're surrounded by art. A culture of anything. It's incredible because there's art that really moves the fibers of your whole being and there's no one bothering you. A lot of times, you don't understand the art, but there's something in the art, like the owner of the gallery where I used to work, he showed me an artwork that was worth millions of dollars, and I said to him, "Why is it so expensive? What is it?" Because it was an abstract painting.

I love abstract work as well, but that work in particular, I didn't find it very interesting. He said, "Well, the art is what you see." It was a response that was very, I don't know, without any sense. It didn't make any sense to me. Maybe I don't have the millions you need to spend on a painting like that, but to buy something that doesn't make me feel anything, but he felt something.

I think if you work alone at a gallery, you have the opportunity to appreciate that art, to see, to feel different things versus when it's open because when it's open, you have to be quick. You don't have that moment to look at an artwork by yourself because it's like a museum for you alone. No one gets on your nerves. It's just you alone. It's an incredible experience that I think only those of us who couldn't have that experience. Usually at an art gallery there's always people. There's the employees. You didn't have that opportunity.

Mauricio: How did he tell you art is what? What did he say? Art is what you see? Maintenance is precise. There is something that I watched [unintelligible 01:09:28] it's going to be seen. What I'm saying we're not only providing maintenance to the gallery and I repeat that again. We are health workers. We provide a healthy environment because people come in and leave and shoes are dirty. If you imagine that work of art that is not clean. I feel that gallery plays a very important role. if it's not incredibly--

You wouldn't or you couldn't appreciate or admire it. Julia is saying, "I am very happy to see you here at [unintelligible 01:10:18] says, "I love it too. I listen to people like you all. Julia [unintelligible 01:10:29] I learned that it is as the first one to feel limited. The need to empowering women so they can fight for the rights. [unintelligible 01:10:41] saying discriminating in the workplace only because we're women. Let's fight so we are more visible.

Julia, you have a question from [unintelligible 01:10:56] that says, "How was it for you having to take care of your own family while you were taking care of other families at the same time? Who helped you with your family? Thank you so much for sharing your stories."

Julia: Well, whoever is listening, it was really hard because the father of my children died when one of my kids was eight and the other one was four, can you imagine? Having to do that on my own while one of them went to school and the other one didn't go to school yet. They're were houses where I was allowed to bring them. I took care of the children of the house, and then mine as well. In the places where I wasn't allowed to, [unintelligible 01:11:50] said, I forgot, that sometimes I had to just keep whatever very little money I have left. It's a very difficult situation.

Mauricio: At some point, did you hire a nanny?

Julia: Yes, as a matter of fact, in the Latino community, there are nannies who take care of their children. Also, maybe because they instead of taking care, for example, if I go to take care of children, I take care of two or one. That's how they pay me. The situation we go through, it's some sort of a daycare, but it's a house. They charge us less because they take care of eight to nine children.

Mauricio: A little bit of what you were saying, Claudia, that a lot of the time, you'll have to crunch numbers that you have to pay for someone else. They're going to be taking care of your children so you're able to work?

Julia: Yes, definitely. Sometimes, we had to do another work because, well, I should have at least half of it left, because I go to work and I don't make that much. Regardless, I still have expenses. Yes, it's very hard.

Mauricio: I would ask you once more. You already told us how it was that you learn how to bargain with the supportive organizations. Now, how is it that you spread the word or how do you help people beyond the negotiations that go beyond? How do you reach other domestic workers?

Julia: Sometimes, we have positions in local organizations and we always share. Sometimes, there's workshops. It's a worker's center in general. Also, workshops so they can negotiate and bargain for their own rights. For example, nannies receive CPR training and child development and wellness. There are a lot of workshops that are related. We also tried to help people on how to negotiate at their workplace. Also, there's people who say, "Well, I need to know."

Mauricio: I'm very curious. I think one time you told me about doing outreach on the corners. Being able to get to the actual workshops, what do you need?

Julia: That outreach is more specifically with workers because the corners are those a lot places where the [unintelligible 01:15:58] go different sectors of-- We identify the corners, the areas from 40 to 50. We know where they are across the city. While they're waiting for a job, there is a group that's been trained by other organizations, not local, and they give us OSHA. We call them mini-workshops, because mini-trainings they're only from 7 to 10 minutes.

That is the amount of time that takes us because we can't really take up a lot of time. If someone comes by and they decide to hire one of these workers-- We also wonder if when we do OSHA workshops and workers rights workshops, those are programmed by the organizations and we give them the date. They bring the contact information where they are able to contact us. When we have the floods here in Houston, we had many workshops of construction workers are exposed to silica. We gave information about that. There's illnesses and there's also a group here in Houston, who's trained [unintelligible 01:17:45] In their facility, there's a lot of trainers.

Mauricio: [Spanish language]

Julia: We call them trainers because they have like the most basic information. We prep them and then they come to the organization. They become the members, and if they're really interested in receiving OSHA information, there's a lot of OSHA classes in the 10 in the 30 or basic OSHA. If they have time, they go.

Mauricio: What's OSHA? Is it the Occupational Safety and Health Administration? If you also had it.

Julia: It's basically the authority that's in charge of regulating security and health. Yes, OSHA is that. It's just safety at the workplace. It is a federal. I think that everything all of the workplaces have that even the professional. We see that, but right now there's one, I don't know how long they've been around, but it's called-- because also, professionals also suffer from-- People sit down on the ground long periods of time. I really forgot the word.

There's a lot of things that happen at work, irregularities, and also depending on the employers. Sometimes, you don't have a safe place the [unintelligible 01:19:58] safe site at work and the professionals at the same time they spend a lot of time writing, or using computers. Those professionals have another area, but they're also covered by OSHA law. Basically any professional at a hospital, it's so extensive all of that. Basically any kind of risk in the world of work.

Mauricio: Does the audience have comments, questions, and you can either raise your hand or share in the chat. I'm going to read two that are there. Gillian Hernandez says, "Wow, how interesting your performance, Claudia, and really revealing the valuation of work." Claudia can you tell us a little more, or if you also want to-- Just if you take a look and see if you want to respond to this question. Claudia, I just wanted to ask you, how do I say that? Why do you think it's important that your performance tells the story of a domestic worker? Why did you decide that you had to tell it? Why a self-sacrificing worker? Could it been like an activist? That really intrigues me.

Claudia: The best-known alter ego that I have, the one that we're talking about right now is Rosa. Rosa does not come up by herself, she comes out of that social disparity that exists in Mexico, where I'm from originally. A bit about my life, I got married to an American, I came to live in San Diego, an affluent place. I'm also searching women like me, professional women trying to find friends, trying to identify myself with them. I see that they don't exist.

There is a lot of discrimination, which is very covered, and it's not a lot, but it does exist. The conversations and the encounters that I end up having are with affluent women in Mexico. So, I developed that persona, Carmencia, she is the rich person. Then I start experimenting with other roles like the gardener, the cook, but in reality, the only important ones in that role dichotomy are Carmencia, and who also has Rosa. I ended up doing research as part of my master's that I finished a few years ago.

I basically based on my own experience of not finding work as a photography professor, and I basically had to find ways of reinventing myself knowing who I am, and it was

really a profound process of questioning. I come up with a persona, and I stick with it because it's a way of talking with the women I identified with during my first years here with whom I still have for friendship, who are real.

I could also talk about that maternal role that we have, and that unites us as a common ground. How do I say that? As a shared space being a mother, having that idea, and based on the first experience that I mentioned in the beginning, I was stuck with that alter ego. I also wanted to mention that I did all of the research during my master's program, and I found that the most common work of Latina women in this country between 25 and 65 years, also my age group, so that's work like maintenance work, nannies, nurses, waitresses.

In fact, this persona is really to talk about all these roles. "Why is she not an activist?" Because in reality, that's what I've lived here, this idea of marianismo and the role of the Latina woman, or in that case, the domestic worker. Not all of them are Julia. We need Julias. Well, I've also been asked, why does Rosa not create chaos at the galleries? Why does she not get things dirty? Because there's a connection with me, Claudia. Claudia has a very similar system of values to those of Rosa.

I was taught how to clean, I was taught how to do domestic work to a level of perfection because I was educated based on that stereotype of women that's ready to get married. I'm from a generation where machismo and the stereotype of the woman who stays at home and takes care of the kids existed, and now it's changed. I've noticed that there's a lot of possibilities. I'm still the minority because it's from the '60s because when there was feminism in this country already, in Mexico, it was still growing. Since I'm from a rural region, it still didn't exist. All of these roles for women as an artist, that wasn't a thing, yet. That's why it stopped with that persona.

Mauricio: You're basically trying to impersonate basically what's statistically average, right?

Claudia: Yes. Also, the rich woman because that's a fact in our country. People with financial means do not see these people. Also, the discrimination, vicious is people also exist, and it also has historical roots. Creating this persona that's so odious, it's really hard. I haven't really impersonated a lot, but Rosa is real. I, too, like to cook, and to have my family. Basically, when as an artist has to be congruent with what I do, if not, it hurts to our performances, where I basically ended up crying because it's a very profound exercise to see that there's so much discrimination that exists. It's horrible.

Berto: I think the discrimination does not just come from what you say capitalism, or from rich people. I think we should also educate and raise consciousness all over society. Also, in terms of Indigenous people, it's not just racism and part of rich people,

but also part of everyone no matter if they're poor or rich. The simple fact of not being Indigenous leads to people oftentimes being racist against Indigenous people. No matter the status, in terms of money, no matter if it's about capitalism, the same thing happens with maintenance workers, waitress, nanny.

We don't just suffer from racism coming from people with money, people who hire you, but also people who meet you, people around you, especially in my experience as a man. When you say that you're a housekeeper, there's almost like bullying. It's like it was racism. It's a kind of work that is really hard work. When you do it in the way that I do it because for me to make good money, I really have to work really hard. Cleaning three apartments a day, galleries, it really depends.

It's really hard work. One time, I hired a friend to work with me and he could only do it for one day. The next day, he called me and was like, "You know what, I can't do it anymore because it's really hard." Because in the city of New York, you have to go take the train everywhere. It's really hard to get around by car in New York. Too much traffic. We walked a lot, we had to get on a train, getting out of one place, go to the next place, the next place, take the train, up the stairs, down the stairs, and then you go and clean, and it's the hard work. You have to carry your tools. It's a lot of work.

It's really important to grow consciousness as a society, that your work is important. Also, it's not work just for women. Nowadays, men and women, we can do any kind of work, right? That also women should stop raising princesses, right? Because if we're talking about machismo, we're also talking about feminism, and both movements, I feel like they're absurd. They shouldn't exist because we're all the same.

I think we should create a movement that fights for all of us being the same, because men and women, we're the same, we're equal. It should come from really the most profound roots. A mother should say, "I'm not going to raise more princesses." Not because you're a guy, a man, you're not going to not clean or not cook, right? It's like Claudia said, she was raised that way. That needs to stop. Women shouldn't think that they shouldn't study because at the end of the day, they're just going to get married and have kids, and you're going to maintain her.

Mauricio: I think it was the thing that you were saying that it's not only rich people or white people, but it is society in general. I mean that's the kind of people that at the end of the day are the ones who are benefit.

Berto: Well, I think we're all benefit then. We also benefit from capitalism because you do get paid and for some reason, you were saying about Rosa. We were also Rosa at some point. You should learn. You cannot stay stuck in the Rosa who doesn't speak up.

We should learn. We should learn English. You are not in a country where our mother tongue is not being spoken. Study and you don't have to--

Mauricio: We're all Rosa, right? I love that motto. Julia.

Julia de Leon: I do think that we should educate, right? Let's start there. I come from an indigenous community. I could say that I am maybe 80% indigenous. I speak another language, and sometimes we come from these communities where we all have the same ability and the same capacity, but sometimes because of lack of opportunities, that you have to leave your community and leave your home, it doesn't mean that because you're indigenous, because you're white, because of this and that, no. We have the same ability. What we don't have is the same opportunities, right? To having a job, to having an occupation, to study.

Of course, when we migrate to a foreign country, **[unintelligible 01:34:54]** different. Language is also a very big barrier and I think that-- Well, I lean towards that because this is what I do, domestic work and the group that we have. It should be recognized one day as other technical jobs because prepare and then-- Just because if you don't have a-- It's not that they don't value you as a person, but you are a person as others and as **[unintelligible 01:35:40]** just said, Julia many years ago was a nanny, and I could also be an activist. If you also dream about having a professional job and you're able to do it, but sometimes you don't have the opportunities.

Mauricio: I would also add that I do think that it is a feminist struggle. I don't really agree because historically, it's been feminized, and the fact that people like you are integrating to the work of maintenance and you're in a context that people are being less discriminated, it has to do with the work that a lot of women have done in that same sector.

Claudia: I do think that creating movements like that is creating conflicts always.

Berto: I don't agree with that. I'm not generalizing, and machismo exists because it's women's fault. When a woman-- Oh, my god. I say this because I am surrounded by feminists and **[unintelligible 01:37:22]**. You should always pay attention to everything because if you don't learn from experience, I think creating movements like that is only fostering conflicts between men and women, and that should not be the case. Women are having children and it is obviously a relationship. It is a matter of a **[unintelligible 01:37:57]**.

If you give yourself the respect that you educate your children equally, like I said, and not as a princess like, "Oh, she's not carrying labor," and the male, "He cannot do domestic work because he's going to be a faggot." It's all wrong. I believe that if

feminism and machismo didn't exist, men wouldn't be killing as many women. It is a matter of educating and building a conscience and all those things to your baby.

Mauricio: I think Julia wanted to say something, and I forgot that I have some questions in the chat.

Julia: Yes, Mauricio. I don't think that we cannot generalize. I think that it really depends when machismo or feminism comes up like the [unintelligible 01:39:18] Berto is saying. A lot of things come from the family. I have a kid, a boy and a girl. I'm going to educate them equally and also there are controversies that he mentioned, but I believe that when there's a movement to organize, I don't think that's the point. Having a movement, I think that the goal is to organize, identify and to find solutions to the problem. The problem is not causing controversy. That's what I think.

Mauricio: Claudia, would you like to add something or should I just go to the questions in the chat?

Claudia: We're not going to fix the world in two seconds, but I do think that back to this conversation that we have to interpret it. It's also based on our lived experiences but let's go to the questions because we don't have a lot of time left.

Mauricio: Thank you for sharing and my Marcelino Olpista [foreign language] is saying, "Congratulations to everyone for the great work that you have all done, for building a career in the US with so many barriers that are in place but you're all doing very dignified work." Also, Mariano de la Rosa says, "Congratulations to all three." Mariana Sevilla is saying- Hi Mariana. -"What is the ideal workplace as a domestic worker or as a person in maintenance or cleaning work?" Whoever wants to answer that. "How do you think that kind of work, that sector is different in Mexico?"

Berto: In my case, maintenance and cleaning I do both. Like I was saying about my job, it's different. My job is [unintelligible 01:41:35] I change light bulbs, and I walk the dog and I clean depending on how much I'm being paid. Women don't do the same work that I do because I clean more and I do more things. The difference is that-- That's the difference, yes.

Claudia: How do you think it's different in Mexico? In the research that I did in the place that I was born in Toluca, I realized that the very vast majority of women were displaced to the city from the community surrounding the peripheries. The Masawa Community who are Otomi people, that is an immigration province as well where they are forced by the families to leave the school and do this work as a domestic worker. I grew up looking at those roles.

They got to the city, they took their beautiful dresses, their beautiful embroideries then they had to wear those uniforms. The uniforms are [unintelligible 01:43:02]. There's also a colonization of the system is not on the favor and at the same time, women who crossed the border, they have the experience and access to education, it's impossible. Like Berto was saying, it's better paid here.

Julia: Well, I don't know if there's-- Like Berto said there is cleaning, and in cleaning maintenance is, if there's something in the house that needs to get done or fixed, maybe like a light bulb that needs to be fixed or an electric device. The person is in charge of doing multiple things, many things than just cleaning. Cleaning, it's just basically just the [unintelligible 01:44:04] cleaning, cleaning, mopping, dusting, doing laundry. It's different. Who is in charge of a lot more things, not just limited to cleaning.

Mauricio: If you could just tell me what would be the ideal workplace for you, what would be the ideal space for this kind of work.

Claudia: Where they respect you, where they appreciate you, where they smile at you, where they know your name and where you live.

Berto: For me an art gallery. I love them.

Claudia: I would also like to make a comment. The romanticized the idea from the movie *Roma*, where we see that it's a version done by a guy where the girl doesn't have a role. It's something-- the protagonist never was given a voice. She's also silent. She's also submissive. She also helps in raising other children who are not hers, losing hers. This is an idea that hopefully one day a woman will create a version of *Roma* parallel to the eyes of a woman whether the woman has a voice and that it shouldn't be like a guy where the woman doesn't have a voice.

Julia: The best place of work and like Claudia said, where you're respected, where they respect your work, where you feel well working. In some places, I was maybe discriminated against but you've also been placed where you felt the other house was my house. It didn't feel like I went to work. I had to feel good, and really, I liked doing my work. When I was just cleaning or taking care of a child, I was being respected, where I was being respected for what I was doing, how I was working, and my work was appreciated.

Mauricio: Thank you so much. We have only five minutes left, so I wanted to mention quickly the comments that have piled up in the chat because it's been a really good discussion. [unintelligible 01:46:55] said, I just wanted to mention that both terms machismo and feminismo can't be compared. It's like there is confusion and I think that

way Berto **[unintelligible 01:47:07]** feminism as based on the struggle for the rights of men and women and it benefits everyone, it opens more just ways in our society.

After that Marsina Bautista, it's a structural culture and it goes and the stereotypes get reproduced. We are in charge of change. The work that all of us do should contribute to that change. Thank you **[unintelligible 01:47:49]**. Then we have a question from Atiro. Can you respond in two seconds? Berto says, "The strategies of the creation of health, for example, at cleaning, would you develop at your workplace? Do you also put them in practice at home or after a long day do you just want to relax?"

Berto: No, I also put them at practice at home. Over the years of experience, I've learned a lot. I like to always keep my house very clean. I have two dogs as well so it's not just my home but theirs as well. I love keeping them clean, not because it's about my house to just-- My house is always really clean. Maybe I exaggerate a little bit. I don't even enter my house with shoes on. I have a vacuum cleaner, I have humidifiers, air purifiers, I always try to have-- That's my place to relax, that's my home, so I want to be in an atmosphere where I'm able to relax, sleep well because then the next day I have a long workday. I don't allow myself to not sleep.

Mauricio: We have like 30 seconds left. Julia, would you say one last sentence idea, also Claudia and Berto, an idea to leave us with.

Claudia: I developed a slogan as part of my work and I turned it into basically, slang. It says [foreign language]

Julia: In my case, I want to say that in addition to the work, I am from a community, I could also say, I also do my own artwork and I paint a little bit. I'm not a professional artist, but I do paint a bit. We also have that inside of ourselves. We clean, but we know how to do a lot of other things with our hands, even though we don't have that profession.

Mauricio: Thank you. Berto, one more thing quickly.

Berto: Like the previous comments, I just wanted to say, we really have to wake up consciousness. It's not about the confusion. I'm not blaming anyone, I don't generalize, I adore women. I'm coming from an incredible mother, a fighter, a warrior. It's really about really consciousness raising and educate the world. I hope that for all of you, like it was for me, this space has been just this kind of space where we can pay attention and listen and discuss different things. Thank you so much to everyone.

Mauricio: I will pass the mic to Lilly for one more minute from the Cue Art Foundation to close the space. Thank you so much.

Lilly: Thank you all. I just want to say thank you so much and gracias Claudia, Julia, Berto for being here and speaking to us tonight about your practice. Thank you so much to Alexia and Katya-

Berto: Thank you Lilly.

Lilly: -for your interpretation services. Thank you so much to Mauricio for proposing this idea to CUE and for facilitating and organizing this. It's been a great experience and I've learned so much. Thank you.

Berto: *Gracias.*

Mauricio: Thank you so much to everyone.