

PARATEXT



8	<b>No esperes nada genial. Una conversación editada y sincronizada sobre Paratext</b> Tere Badia, Sergi Botella Juan Canela, Lúa Coderch, Pep Dardanyà i Irina Mutt	20	<b>Paratext #10</b> 22 Lieselotte Fontrodona / 26 Cadine Navarro
18	<b>Artistes residents</b>	30	<b>Paratext #11</b> 32 Cuadrao pero Calvo / 36 Roc Jiménez de Cisneros / 40 Tuba Köymen / 44 Tatiana Muñoz Melo /
19	<b>Paratext</b>	48	<b>Paratext #12</b> 50 Alán Carrasco / 54 Ding Chien-Chung / 58 Oscar Klinkhammer / 62 Stephan Köperl / 66 Diego Paonessa
		70	<b>Paratext #13</b> 72 Mariam Suhail / 76 Anup Mathew Thomas / 80 Grace Tume / 84 Carien Vugts / 88 Sylvia Winkler
		92	<b>Paratext #14</b> 94 Marion Balac / 98 Florian Freier / 102 Michael J. Lyons / 106 Megan Michalak
		110	<b>Paratext #15</b> 112 Patricia Fernández Antón / 116 David Franklin / 120 Quimera Rosa
		124	<b>Paratext #16</b> 126 Eliana Beltrán P. / 130 Rafael Pérez Evans
		134	<b>Paratext #17</b> 136 Lot Amorós / 140 Marcel·lí Antúnez Roca / 144 Carla Boserman / 148 Rubén Patiño / 152 Xose Quiroga
170	<b>Textos en español</b>	156	<b>Paratext featuring Encura #3</b> 158 Jaime y Manuela
216	<b>English texts</b>	162	<b>Paratext featuring Encura #4</b> 164 Maykson Cardoso
268	<b>Crèdits de la publicació</b>		

**PARATEXT**

16

26.04.2017

**Eliana Beltrán P.**

**Rafael Pérez Evans**

**Sala Ricson**

# Rafael Pérez Evans

Màlaga, 1983

www.rafaelperezevans.com

Període de residència: 05.2016 - 05.2018

Residència de llarga durada

Artista espanyol/gal·lès, Rafael és llicenciat en Belles Arts per la Universitat de Goldsmiths, a Londres. Les seves obres han estat exposades a Mèxic, Rio de Janeiro, São Paulo, els EUA, Londres, Berlín i Madrid.

A través de l'ús de l'etnografia i la recerca, està excavant i desenterrant històries perdudes, gestos, notícies, imatges i rumors locals. Aquests després són reelaborats en instal·lacions que utilitzen performances, imatges i objectes que van recapitulant narratives de microresistències dins d'una nova historiografia fictícia.

Com a "arqueòleg d'Occident", ha estat treballant i vivint en països com Mèxic, els EUA, Cuba i Brasil, on ha excavat des d'una nostàlgia occidental per un passat més nu, extraient material per després reconstruir a Europa, trobant en aquest procés una ansietat postcolonial que ronda a través de la seva pràctica.

De vegades el seu tipus d'arqueologia té com a inquietud el fet de desenterrar històries locals peculiars, on els resultats de les excavacions poden portar algun qüestionament més sobre com ens relacionem amb la jerarquia de la informació, aquelles que rebem en relats, la història i en els rumors.

Rafael va completar l'any 2011 residència a Sassafra, Tennessee, el 2012 va codirigir Romita 26 Art Studios a Mèxic DF i va dirigir Alt Residency en una jungla al centre de Brasil, i també és part dels projectes Despina i Gazua a Rio de Janeiro.

## Operació *Free Lemon*

L'artista continua amb la seva cerca, transformació i arqueologia de relats, rumors i notícies peculiars.

Se centra en dos moments en la història d'una llimona a Espanya; d'una banda, als anys noranta, quan agricultors de Màlaga, després d'una greu devaluació del preu de les llimones a causa de la falta de subsidis governamentals per a la producció, protesten i llencen tones del producte, transformant així una cultura i desposseint centenars de famílies de sustent.

D'altra banda, el 2016 el preu de la llimona augmenta de manera absurda i dona lloc al fet que es formi un grup de romanesos a Múrcia que van crear una banda de lladres, llogant cotxes per robar tones de llimones dels camps. La policia va buscar durant molt temps el grup fins que es va apoderar d'ells; la policia va donar el títol de «operació *lemon free*» a l'esdeveniment.

L'artista s'apropia del robatori i del títol de l'operació i la presenta com una instal·lació en moviment, jugant amb la peculiar troballa i observant com les oscil·lacions dels subsidis estatals generen gestos tan oposats com llençar tones d'un ingredient o, al contrari, robant-lo.

La peça introdueix petits gestos performatius agafats del gènere *quinqui* del cinema espanyol, on va haver-hi gran fascinació i homoerotització de molts criminals. Aquesta fascinació crea una possible tensió entre l'atac que el petit delictu genera a la tela del comportament burgès i alhora la romantització que molts directores burgesos fan d'allò precari.

Finalitza la peça amb el públic ingerint la narrativa a través d'una llimonada feta *onsite*.



Those protocols are well-documented and accessible. There is a scientific consensus that “PDT can be considered a highly effective and safe treatment option for anogenital condylomata acuminata”.

[http://www.ijidonline.com/article/S1201-9712\(10\)02296-4/fulltext](http://www.ijidonline.com/article/S1201-9712(10)02296-4/fulltext)

That is why our main aim is, as hackers say, to open the black box, or open the pill, as the AIDS activists used to demand. It aims to replicate and make accessible all this knowledge in a wiki, which could be used in public health centers and by people excluded from public assistance, but also in health care centers in Southern countries where HPV is still very much around. On the other hand, we want, from an art practice and through the performative dimension of self-experimentation, to locally train a critical mass of users/experts (knowing that users will become experts).

We hope to constitute a plural group.

It is about replicating and making all that knowledge available in a wiki, which could be used for public health centers, for people excluded from public assistance, but also, for health centers in countries where HPV is not yet spread enough. On the other hand, from the artistic side and through the performative dimension of self-experimentation, we want create a critical local mass of users/experts (where users are considered to be experts). We hope to create a very diverse group of people that uncovers the criss-crossings at play in the sexually transmitted diseases like HPV. We want to offer tools that do not put barriers against, let us say, creative dialogue, care, prevention and contagion to abject or multiple sexualities. It is also about generating knowledge that steps away from the taboos of the sick body.

A body is always a sick body. When we consider illnesses as part of life itself, we can then use it as a creative tool to rebuilt the normalizing processes produced by the notion of a healthy body. To present the project in Paratext, we invited Rosa Almirall. She is a feminist, gynecologist in the public health system and sexologist, who, in 2012, promoted the creation of Transit, a service centered on bolstering the health of trans\* people. Transit is the personal and professional initiative of a gynecologist and a midwife, who, in the public health system, is in charge of Servei d'Atenció a la Salut Sexual i Reproductiva (ASSIR) [Sexual and Reproductive Health Care Service] of the Institut Català de la Salut [Catalan Health Institute].

Spurred by the exchange and questions from the audience, we talked to her and looked for potential non-binary ways of approaching HPV. It was a talk about HPV and trans\* bodies. Link to the presentation video <https://vimeo.com/213344672>

[www.quimerarosa.net](http://www.quimerarosa.net)

<http://quimerarosa.net/transplant/>

[http://quimerarosa.net/wiki/index.php/TransPlant\\_Mi\\_enfermedad\\_es\\_una\\_creaci%C3%B3n\\_art%C3%ADstica](http://quimerarosa.net/wiki/index.php/TransPlant_Mi_enfermedad_es_una_creaci%C3%B3n_art%C3%ADstica)

<https://gridspinoza.net/projects/transplant-mi-enfermedad-es-una-creaci%C3%B3n-art%C3%ADstica>

## PARATEXT #16

### Eliana Beltrán P.

Medellin, Colombia, 1984

Term of residence: May 2016 - May 2018

She earned a master's in Sound Art from the University of Barcelona, with training

in architecture at Medellín's Universidad Pontificia Bolivariana. She is a drummer and member of several experimental music projects in the alternative scene in Colombia. She began studies at the school of music at the Eafit University with special emphasis on symphonic percussion.

Beltrán P. explores the intersectional. She occupies a space in between, in the middle of various categories, as a method and as result of her multidisciplinary training, respecting all points of view and the consequences of conflict. She thinks all of this from the perspective of architecture, of the fictional and ephemeral related to the audible, from the body and the document, in tension and juxtaposition with alternative spatial notions. The development of her spatial practices is turning into the integration of various media, like sculptural installation, live performances and the writing of texts.

She has shown her work at group exhibitions in Medellín (43° Salón Nacional de Artistas 2013, among others) and in Barcelona (Festival Zeppelin, organized by Orquesta del Caos at the CCCB, 2015, among others). As architect, she has won national and international recognition during her years of professional practice, like, for instance, getting a mention of honor in the architectural project category at the XXIII Bienal Nacional de Arquitectura Colombiana 2012.

## The Reading Room#3 / Play-Writing

*The Reading Room* is one of the projects that I have developed during my first year of residency at Hangar. It all began with my wish to share those readings related to the subjects of my master's final thesis. These readings were opening and closing conceptual questions about notions of acoustic and spatial limitation.

I define the project, more than a reading group, as a “reading meeting” that changes in form, that is, its place, its participants and its implementation. The title (*The Reading Room*) there is implicitly a construction of meaning that goes through an action that is happening and the morphing of an idea of place that goes through sound, and specifically for what is audible as representation and fiction. For this third session, I selected, from the book *Lacan. The Silent Partners*, edited by Slavoj Žižek, the chapter by Miran Božovic titled *The Omniscient Body*, where he analyzes the notion of the acousmatic voice from the first novel written by Diderot, *Les bijoux indiscrets*, and also from Pythagorean legends as possible origin of the word.

Changing the original text into a script, questions like the embodiment of a text, its interpretation, the relationship of the built audience/place/surroundings and the articulation and gathering modes are revealed live in a setting or space where they become meaningful. That live action populates the fringes of the open rehearsal, the micro-drama, the performance and the sculptural installation. Based on that session, currently I am working on the production of a longer version that will be presented in La Capella as a selected project for BCN Producció 2017 in the category of live proposals.

## Rafael Pérez Evans

Málaga, 1983

Term of residence: May 2016 - May 2018

Rafael is a Spanish/Welsh artist, a graduate of Fine Arts from the Goldsmiths, University of London. His works have been shown in



Mexico, Rio de Janeiro, Sao Paulo, USA, London, Berlin and Madrid.

Through the use of ethnography and research, he digs out forgotten stories, gestures, news, images and local gossip. Those elements are later changed into installations that involve also performance, images and objects, which go unwinding micro-resistance narratives inside a new fictional historiography.

As “Western archaeologist”, he has worked and lived in Mexico, USA, Cuba and Brazil, where he carried out his diggings from a Western nostalgic stand that aims for a more open past, gathering the materials that he will later reconstruct in Europe. Through this process, he encounters a postcolonial anxiety that runs all over his practice.

Sometimes, like a concern, the type of archaeology that he applies produces the uncovering of weird local stories and the results put into question how we relate ourselves with the hierarchies of information, those we get from stories, history and gossip.

In 2011, Rafael completed a residency in Sassafras, Tennessee, in 2012 co-directed 26 Art Studios in Mexico DF and directed Alto Residency in a jungle in the middle of Brazil, and he also collaborates in the projects of Despina and Gazua in Rio de Janeiro.

### **Free Lemon Operation**

The artist continues his search, transformation and archaeology of stories, rumors and peculiar news.

It focuses on two moments in the story of a lemon in Spain. First, in the nineties, when farmers in Malaga, after a serious downfall of lemon prices due to lack of government subsidies for their production, throw away tones of them in protest, transforming, as a consequence, a whole culture and depriving

entire families of their sustenance. And second, in 2016, lemon prices increased in a ludicrous way and, as a result, a group of Rumanians thieves appears in Murcia, renting cars to steal tones of lemons from the fields. The police worked to find them for a long time until, finally, caught them. The police named that operation *Lemon Free*.

The artist appropriates that robbery and the name of the operation and presents it as an installation in movement, playing with that unusual finding and noticing how the oscillations in government subsidies end up in actions so contradictory as those of throwing tones of a staple good or, on the contrary, stealing it.

The piece includes little performative gestures taken from the petty thief genre in Spanish cinema, which generated a lot of fascination and the homoerotization of many criminals. This fascination puts in motion a certain tension between the attack that petty delinquency inflicts onto the bourgeois order and the romanticizing that many bourgeois directors do of precariousness.

The piece ends with the audience swallowing the story, drinking a lemonade made onsite.

## **PARATEXT #17**

### **Lot Amorós**

Elche, 1982

Term of residence: September 2015 - January 2016

With no fixed residence, he lives and works around the world. Lot Amorós is a computer engineer and Spanish transdisciplinary artist. He has worked on interfaces for data visualization, mixed reality performances

and interactive audiovisual devices. He has also worked on several installations at residencies and international competitions on digital art, like those of EVA in Sao Paulo and Augmented Airspace in El Cairo. In May 2012, at a residency in The Netherlands, he developed *Guerrilla Drone*, an aerial interface for the projection of images. Since then, his projects have focused on the power of robotics in air space through drones.

He has been awarded with NextThings: NextSpace, from Telefónica I+D and Centro de Arte Laboral, *Vida Artificial: Inventivos a la producción*.

His works have been exhibited in La casa encendida, Madrid; Azkuna Centroa, Bilbao; Festival D-CAF, El Cairo; Centro de Arte Laboral, Gijón; Red Bull Station, São Paulo; Festival FACYL, Salamanca; Festival CynetArt, Dresden; Victoria & Albert Museum, London, y MAAS Museum, Sidney.

He has been artist in residency at MIS, Sao Paulo; NP3, The Netherlands; Nuvem, Rio de Janeiro and Hangar's Laboratorio de Interactivos, Barcelona.

### **Dronism**

In 2013, the Spanish artist and activist Lot Amorós visited the deserts of Egypt on the context of his research on UAVs (unmanned aerial vehicles). Once there, he posted sign everywhere telling people how to protect themselves from Israeli Hebron drones. The signs, in Arab, were instructions on drones that had been taken directly from authentic documents from Al Qaeda. All military or violent references were, however, taken out and substituted by peaceful instructions addressed exclusively to innocent citizens, giving them a series of protection tools against unmanned aerial vehicles that were mostly made off

with everyday materials and leftovers, things like old cars, broken appliances, etc. During his expedition, Amorós dedicated himself to gather myths and stories from those people that live under the thread of drones in order to sketch the concept of a dronic religion.

### **Dronecoria**

The project *Dronecoria* is based on a reforestation program using modified drones (unmanned aerial vehicles) that can spray seeds. Compared to traditional techniques that require helicopters and higher consumption of fuel and overall expenses, *Dronecoria* uses a dispersion method that uses balls of seeds and is based on anemochory, a way of dispersing seeds through wind. The project *Dronecoria* recovers alternative mechanisms from cybernetics, robotics and digital fabrication and uses them for seed dispersion. Drone dissemination has the advantage of eliminating the competition from the mother plant and of locating with precision the site of new crops, increasing that way their chance to survive. Projects like *Dronecoria* become a new type of symbiotic species, the result of biological and technological processes, on which we must add sociocultural components that help us understand how those hybrid species have an impact on critical subjects related to the environment, as is the case of traditional reforestation.

### **Marcel·lí Antúnez Roca**

Moià, 1959

Term of residence: September 2015 - January 2016

Known internationally for his mechanotronic performances and his robotic installations,



PARATEXT

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