

ARTWORK

Irene de Andrés

Chambacú / Action Off Cartagena / Lingote, 2017. Single channel colour HD video: 48 Hz. 6' / Framed colour photograph, 50 x 45 cm / Blown glass sculpture 16.5 x 6 x 4 cm

This installation stems from the discovery of the galleon San José and the controversy that arose around its famous treasure, between the Spanish and Colombian governments as well as with Sea Search Armada (USA), which has self-proclaimed itself as the discoverer of the coordinates of the shipwreck. The various pieces allude to the ship itself, to the area where it sank and to the imagery of the Caribbean as one of the most desirable tourism destinations. The project was carried out during the artist's residency at the FLORA ars+natura school (A/CE programme) in Bogotá.

Marion Balac

All by myself, 2017. Full colour, sound, HD video on a loop. 4' 48''

All by myself is a music video, a melancholic karaoke that plays an instrumental version of the song of the same name, whilst the lyrics appear in the form of images, based on hashtags found on Instagram. The song, the subject of which is the rejection of solitude, is illustrated here with these visual attempts to connect with others, turning the chorus 'don't wanna be all by myself anymore' into the fundamental statement of the social network.

Joan Bennassar

Miel loca, 2018. Full colour, sound, HD video on a loop. 20' 12''

The video project Miel loca describes the hallucinations of a bee keeper who has eaten too much poisonous honey. The honey she has eaten is toxic because of the high content of chemical products used in Mexico. During her hallucinations she describes the kaleidoscopic transformation of plastic materials, from the main architectural infrastructures of the 1950s to the phantasmagorical and immaterial compounds of agrochemicals of today. Project created for Fundació Joan Miró in Barcelona as part of the Beehive exhibition.

Paco Chanivet

La veda, 2017. DV PAL (570 x 556 px), colour, sound on a loop. 36' 19''

Half way between arts cinema and video-souvenir, La veda is a poignant journey into the depths of family relationships, in which the author uses his own parents as protagonists in a story that hybridises fiction and reality through a montage created using images recorded during a cruise around the Mediterranean.

Esther Gatón

Installation of varying dimensions / Silicon, pigments, copper, hemp and brass

A virtue is a strength: something intrinsic in a being that defines its ability to act according to a set of ideals. Therefore, virtuous is what evolves when complying

with the bases that establish a particular order, usually considered superior. Contrary to vice, virtue is imbued with what is good, healthy, fair and even beautiful. This work is based on tests with different materials, breaking down their recipes (their prescriptions), chewing them, stretching their behaviours and confronting them.

Christian Lagata

Recuperar una imagen, 2017. Recycled building materials, manipulated aluminium grate, various digital photos printed on Hahnemühle 188 g / 40 x 31.5 x 13 cm photographic paper

Using the juxtaposition of discovered objects, impoverished materials and photos taken from inside my home, I investigate contemporary forms of domestic life, I research the ideal room. A place where an eye is embodied whilst it describes itself looking, in other words, a place that touches us, that envelops us because it stems from the essential; a place put on stage, for inventing.

Laura Llaneli

El Midi, 2017. Spoken word performance, 15'

El Midi is a spoken word discussion with a musical basis. A theoretical text that describes the formal relationship between the MIDI protocol (Musical Instrument Digital Interface), its graphic representation and the neume, the first notational symbols used during the 14th century for choirs of Gregorian chant. A theoretical digression on the formal analogy, which touches on language theories, sound, word, canon, serial music and Midi art.

Manuel Pastrana

REVERB IV, 2017. Acrylic enamel on canvas / 173 x 124 cm

REVERB IV is part of Bonus Track, a project commenced with the concept Infraforma, developed through the experimentation of abstract language, a breakdown and fragmentation of the compounds of presence. This work focuses on the concept of short circuit, inspired by the behaviour of the human conscience: it aims to visualise the emission and transcription of one undetermined body to another in a confrontation that is broken and incomplete due to the action itself.

Guillermo Ros

Burnout, 2017. Direct carving in Calatorao marble, carbon fibre hydrographics, car paint / 28.5 x 69.5 x 17 cm

Burnout is the materialisation of a study on the cult of speed and progress which leads to a useless over-performance. The limits between concepts disappear and we see how this speed contrasted with what is static creates a collapse as the only possible release for a system full of cracks. Rocks shaped into an ergonomic form and partially printed with carbon fibre hydrographics (high performance material), simulating the remains of a car that has been hit.

Eduardo Ruiz

Passepartout, 2018. Manipulated passport and wire

Passepartout presents a Spanish passport with images of migratory species from across the world, including maps with their migration routes. The pages of the document have been interfered with and have pieces of wire cut from an airport border fence.

Mario Santamaría

Show me a ghost, 2017. Series / Digital print on paper / 54 items 24 x 18 cm

Apps, social networks and platforms include image recognition algorithms capable of identifying objects and 'learning' over time. A silent classification machine that amasses biases and standard conventions. This overproduction of images and information appears to reduce the world to a copy of itself. In this context, Show me a ghost reveals how an image computer system interprets the representation of a ghost, an element that doesn't appear in ImageNet categories and which for now is undetectable by the eyes of the algorithm.

Josefina Valenzuela

Material de protección, 2018. Plaster, colour pigment, iron / 170 x 5 cm

Industrial material, mass produced and light, presented here as a hand-crafted, dysfunctional creation, with a heaviness that contrasts its temporariness, which appears fixed and, why not, becomes a monument. The artist's interpretation gives it the permanence of landscape, maintaining or emphasising the presence it already had.

PROJECT

Isabel Barrios + David Ferragut

Vitruvi i les mans invisibles

DaVinci System is the name of a surgical robot. The system receives the commands in real time and reproduces the movements of surgery optimising the action of the hand. The machine is the apparatus that controls and executes the gesture. Vitruvi i les mans invisibles is an audio-visual project about the relationships that come about between human and technical systems. The objectives are to analyse the understanding of the body through the machine, the changes in technology and the body's functions that it substitutes.

Daniel Moreno Roldán

Toading

I will not forget you, my dear Sunnytchi. You were my first oldest and affectionate and dear. Goodbye, my sunny child. With these words a user announced the loss of his Tamagotchi on the internet's Tamagotchi Memorial Forum. A decade earlier, in the video game World of Warcraft, an epidemic wiped out over half the population of players. At the same time, Natalie Silvanovich, an expert in reverse engineering, tried to discover the meaning of life for a virtual mascot. A while back, the online community

LambdaMOO, condemned the user Mr. Bungle to be turned into a toad after being accused of sexual abuse. Toading is an investigation about the phenomenon of death in video games and other virtual spaces.

Rafael Pérez Evans

Pavo Realengo, RJ

The power of rumours and urban legends is the focal point of this project. A new chapter is added to a legend told of the city of Rio de Janeiro, which involves the gesture of 'resuscitating' an albino peacock and a rumour using various mechanisms such as orality, performance and ultimately a video installation. In this gesture, notions of history, fiction, and marginal communities that contain themselves and resist the story, are articulated.

Xavier Rodríguez Martín

Un baño en Palomares

Un baño de Palomares is a live radio art programme, broadcast from the on-line platform in Barcelona, dublab.es. A battle field used to reflect, analyse and research the practice of radio itself as an artwork from its origins. In an attempt to expand the creative and aesthetic possibilities of the media outlet, the project creates sound landscapes, portraits of celebrities and re-enactments of some of the most emblematic pieces in the history of radio art, using elements that substantiate its language: voice, word, music, noise, sound effects and silence. An artistic-sound proposal that understands radio to be not only the mainstay of the piece but also its actual essence.

PUBLICATION

Blanca Crovetto

Silence, not silence

This publication takes John Cage's book, Silence, deletes all traces of his writing and leaves only the punctuation marks that could be interpreted as musical notes to be played or an illegible book where the only thing that remains is the silence of reading. 'I have nothing to say and I am saying it', stated Cage at one of his conferences. This could be the leitmotif of the project: to free the book from the writer's intention, letting the reader choose, comment on or re-write what has been deleted.

Juan David Galindo

El Otro de Ellos y el Yo

El Otro de Ellos y el Yo is a publication that visualises part of the archive of the same name, comprising the advertising documentation that Google and Facebook have offered Juan David Galindo during a year of his life. What's more, the archive is linked to four writing exercises, which include the creation of a fictional psychological profile based on advertising, and essays for critically considering the subjectification of social networks in the era of digital identity.

Marco Godoy

Oro falso

Oro falso is about the use of image and architecture to legitimise the construction of authority. Through the domination of the production of images the aim is to seduce to convince, leaving a trail of visual elements that have served as pedestals, ceremonies and choreographies and ostentation, gradually becoming unexpected images and situations, which are the successors of this tradition, which often borders absurdity.

Oscar Holloway

Hoofs, Claws and Antlers of the Rocky Mountains

Hoofs, Claws and Antlers of the Rocky Mountains is a publication project that proposes intervening in the contents of book with the original title (published in Denver, Colorado by F. S. Thayer, in 1894, with contributions from from Mary A. and Allen Grant Walliham) to remove the presence of animals from the photographic reproductions that comprise the core of the book.

GRAPHIC COMMUNICATION

Helena + Anna Fradera

As well as a surname and genes, Anna and Helena Fradera share a passion for graphic design, art and culture. Trained in graphic design and architecture, respectively, they now develop projects together, from graphic to exhibition design.

Marc Monguilod

Graphic designer and art director, born in Girona in 1986. He began his professional career as a graphic designer in famous studios including BaseDesign, ClaseBcn, Bisgràfic and Soon in Tokyo. At the same time, he maintains a close relationship with different celebrities from the world of music and art, and develops different projects such as publications, identities and album covers.

Jordi Oms

Jordi Oms creates a functional design based on the concept, with particular attention to finishes and typography details. His creative process is based on analysis and strategy, and he searches for ideas that are the clearest and most coherent according to the client's needs, arriving at sincere and innovative solutions.

SAC-FIC ARTISTS RESIDENCIES PROGRAMME 2017

Joan Pallé

THE WAR, postfordism & seduction, 2018. 11 framed posters / Inkjet printed, coloured pencils and ink on 130 g paper / Various sizes

The eleven pieces of artwork presented are part of the THE WAR, postfordism & seduction project, which explores how the contemporary economic system moulds

emotional/sexual relations applying the logic of freelance workers to love life, which has a direct result on the precariousness of affections. By using an economic style of language applied to affections and bodies, a stark diagram is created of the processes that lead us to this dismal condition of the body as a commodity.

Mònica Planes

Moviments i forces apreses (al playground), 2018 Collection of different objects

Selection of toy objects that are the result of an on-going study of playgrounds around Barcelona. The research investigates the implicit role of these spaces with regard to the standardisation of the body, subjectivity and imagination. The objects describe these spaces, referring to the movements and gestures made when relating to the play structures.

Helena Vinent

I must alter myself into a life-form which can exist on this planet, 2018. Video on a loop / 1 poster 200 x 110 cm / 1 poster 100 x 70 cm

I must alter myself into a life-form which can exist on this planet spins fiction by remixing image, sound and text to demonstrate the fragmentation implied by the false attempt to translate one register to another. Different possibilities of interpretation are suggested, in the form of symbolic and political strategy for advancing in other languages. To this end, I generate situations where communication is not made in a normal way, like a space full of noise. The aim isn't to obtain a perfect communication but to doubt its actual efficacy.



NO ES LO QUE APARECE

WITH A PLAY ON WORDS THAT SHIFTS BETWEEN SUGGESTION, MYSTERY, DELUSION AND THE UNPRECEDENTED, SANT ANDREU CONTEMPORANI PLACES THE SPOTLIGHT ON THE PROJECTS BY FINALISTS OF THE CONCURS D'ARTS VISUALS PREMI MIQUEL CASABLANCAS 2018 AND OF THE RESIDENCIES PROGRAMME 2017.

NO ES LO QUE APARECE, THUS MAGNIFIES AND EMPHASISES A SERIES OF PROJECTS AND OF WAYS OF THINKING AND UNDERSTANDING ART THAT MAY BE RELEVANT TO OUR CONTEMPORANEITY, AND WHICH EMBRACE A SIGNIFICANT PART OF WHAT IS BEING DONE CURRENTLY IN OUR ART SCENE. THESE PROJECTS, FROM DIFFERENT DISCIPLINES, ARE INDICATIVE OF THE TIME THEY TAKE PLACE AND DIALOGUE WITH THE PRESENT IN A CRITICAL WAY.

EXHIBITION
26 May to 15 July 2018

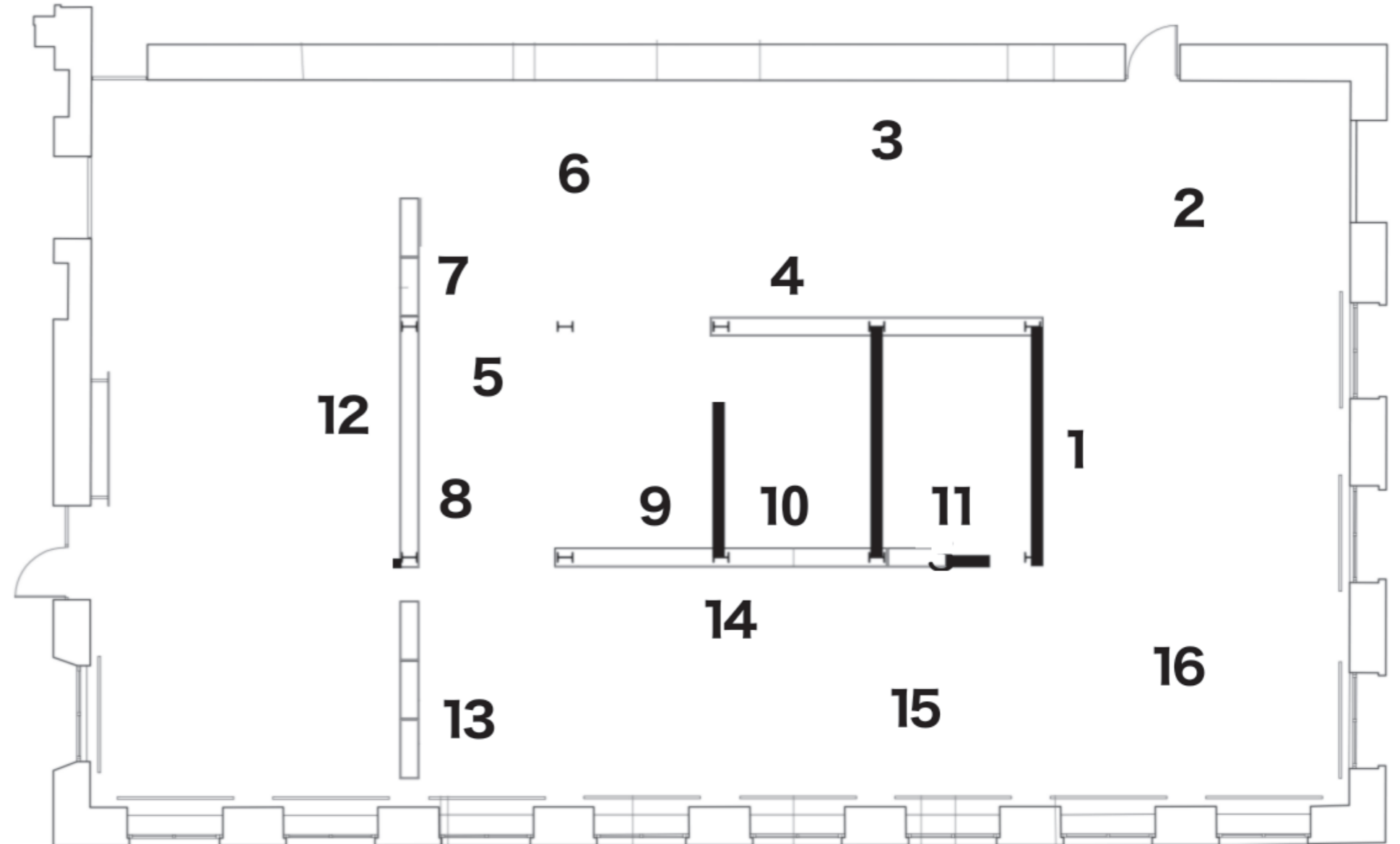
Contemporary Art Centre of Barcelona - Fabra i Coats
1st floor
C/ Sant Adrià, 20 (M) Sant Andreu

santandreucontemporani.org
ajuntament.barcelona.cat/centredart/es

**Sant Andreu
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Ajuntament de
Barcelona



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