

SANTAMÒNICA

SHOTS

Frederic Perers
Time for Action

15.07-13.09.2015

Cycle:
Shots in the Middle of the Concert
From correct distance to proximity



Generalitat de Catalunya
Departament de Cultura



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«Art is not political because of the messages and feelings it conveys about the state of the world. Nor is it political owing to the way it represents social structures, conflicts or identities. It is political by virtue of the very distance that it adopts with respect to those functions».

Jacques Rancière

Shots in the Middle of the Concert. From *correct distance*¹ to *proximity*² is a series of exhibitions centred on the work of six artists who set out to engender a critical vision of the reality around them, while reducing the distance between themselves and the issues they raise in their respective projects in order to declare themselves and in one way or another adopt a position by means of their involvement.

The title of the cycle paraphrases Stendhal's famous remark that politics in a work of literature is like a pistol shot in the middle of a concert. The stories told in his novels had as their backdrop descriptions and analyses of the French society and politics of his time, but above all they were a pretext, a way of using literature to problematize reality, to assault it, to enclose it and resist it. **Shots in the Middle of the Concert**, awkward but difficult to ignore, aims to highlight

1 'Critique is a matter of correct distance,' Walter BENJAMIN, 'One-way Street', in *One-way Street*, London, Penguin, 2008. 2 'If things have become too close for comfort for us, a critique must arise that expresses this discomfort. It is not a matter of proper distance but of proper proximity. The success of the word 'concernedness' (*Betroffenheit*) grows from this soil.' Peter SLOTERDIJK, *Critique of Cynical Reason*, Minneapolis & London, University of Minnesota Press, 1987.

the responsibility of artistic and cultural practices to work with the contemporary, not from the critical distance advocated by Adorno but from proximity. To deal with reality and engage with it in the sense that Marina Garcés gives those words: *treatment* and *involvement* in two directions, towards the real in order to speak and towards oneself to let oneself be affected.

For some years now we have witnessed the implementation of a new paradigm of political emergence which aims to confront the complex system of interdependent and invisible powers (financial, political, informational) that hold sway in contemporary society. Precisely because they do not show themselves, these powers appear to us to be immeasurable, uncontrollable and difficult to combat. But 'rule by nobody is not necessarily no-rule,' as Hannah Arendt observed; 'it may indeed, under certain circumstances, even turn out to be one of its cruellest and most tyrannical versions.' Precisely in reaction to this rule there has been a proliferation of increasingly influential associations, groups and platforms that aim to create a new culture of collective possibilities to protect and manage the natural, social and cultural *commons*, working in grassroots activism to defend what is common to all and, without belonging to anyone, is the tangible and intangible heritage of each and every one of us. In fact, Rancière situates the beginning of politics at this point – 'when they who have 'no time' to do anything other than their work take that time that they do not have to make themselves visible as sharing in a common world.' In view of this new wave of civic involvement, **Shots in the Middle of the Concert** considers the nature of artists' commitment to the media which their work places at their disposal. How they *treat* the reality that concerns them. How they become *involved* with it. And to what extent their actions go beyond the artistic sphere and expand its limits. • CRISTIAN AÑO, CÉLIA DEL DIEGO AND JORDI RIBAS

“Time for Action” is an exhibition that brings together various projects by Frederic Perers in which he offers reinterpretations of recent Catalan history and relates them to examples of repression (of a largely subtle nature) by Spain and the repercussions this has had on language, territory, national memory and the present day.

The artist appeals to our historical conscience in order to call us to action; an action to be performed in the present day and which requires not only a clear affinity for historiography, but also representations that can help look ahead to the future. If the 18th, 19th and 20th centuries have ended, in terms of our ability to intervene in them, many of the values that gave meaning to the lives of those who lived during those centuries remain: values such as equality, respect, the emancipation of subjects and the sovereignty of the people. It is precisely this sense of a past contained in the present that is invoked by this exhibition, in order to promote reflection and prompt the consideration of alternatives.

Perers is committed to the preservation of the country's tangible and intangible cultural heritage and to non-aggressive activism. Each of his works is preceded by a methodical, rigorous process of historical research and documentation aimed at illuminating and finding the meaning of the political and linguistic conflicts which, precisely due to their great significance to today's society, have been deliberately sidelined by the dominant power. He develops his projects – which he refers to as “pending homages” – in accordance with a process of formalisation that allows him to achieve perfect integration with the landscape (whether urban or rural) in which the work is set: ploughing stubble fields, hanging banners from balconies, and paving roads. This process also guarantees him sufficient visibility to impact upon those who live in the landscape in question, given that the ultimate purpose of his work is to stir up collective memory: what Maurice Halbwachs defined as a “current of continuous thought... [which] retains from the past only what still lives, or is capable of living, in the consciousness of groups keeping memory alive”.

In line with this concept, Perers produced the temporary artwork *Patirmoni* in 2003, the year that saw the demolition of the last house in Horta de la Punta, Valencia, where more than 100 families were evicted from their homes and forbidden from cultivating their lands in order to make way for a logistics facility for the port. The name of the piece is a play on the Catalan words *patir*, which means to suffer, and *patrimoni*, which means heritage, thereby creating a single word that articulates the aggression to which Valencia's territorial and cultural legacy was subjected as a result of (among other things) property speculation, as well as the linguistic aggression that is commonly inflicted, particularly in the areas of education and the media. By inscribing into the earth this new term that he himself coined, the artist added his voice to the social struggle (which remains ongoing) to protect Horta de la Punta in light of its significant agricultural and environmental value. Similarly, some years earlier he had produced another artwork, this time in Pla de Bergús near the town of Cardona, where the residents managed to withstand the siege of the Franco-Spanish forces in 1711 and continued to resist throughout the final three years of the War of the Spanish Succession and even held on for a further week after Barcelona finally fell. The artwork in question consists of the word *Sempervivens* (a Latin term meaning “evergreen”), ploughed into the earth and stretching for more than a kilometre, symbolising the perseverance of the Catalan people who, three centuries later, continue to work towards recovering the sovereignty that was snatched away from them. On the subject of the siege of Barcelona, Perers recently carried out a project involving the people of the neighbourhood of La Ribera, paying homage to their predecessors (who were expelled in 1717 and 1718) and remembering the homes that were demolished in order to build a fortress for the Bourbon army. *La Ribera homenatja la Ribera* is a participative memorial in which Perers asked the current residents to hang from their balconies, over a period of several months, a series of commemorative banners featuring the surnames of the 73 evicted families that have been traced back to the area. By hanging these banners, today's residents are paying homage to almost 5,000 people who were expelled from their neighbourhood.

Continuing along this thread of history, the chief outcome of the end of the War of the Spanish Succession was the *Nueva Planta* decree issued by Philip V, which appropriated the political sovereignty of the countries that comprised the Crown of Catalonia and Aragon. The abolition of the Catalan Constitution and the derogation of the institutions that safeguarded it also meant the loss of Catalan's status as an official language, its gradual elimination from public life and the consequent Hispanicisation of the country: a process which, as we can see in the artwork titled *L'efecte Villalpando*, had already begun by the 16th century. This new project presents a chronological classification of the entry of Spanish words (or corruptions thereof) into the Catalan language and is named after José Rodrigo Villalpando, the state attorney for the Council of Castile, in reference to the instruction¹ he gave to the magistrates of the Principality of Catalonia in 1716 in order to promote the influence of the ruling culture over that of the ruled.

The project takes the form of a painstaking study of each of the words that come from Spanish, based primarily on the authority of Joan Coromines, an expert in Romance languages. The words are then ordered according to their first recorded written appearance. This makes it possible to conduct a diachronic analysis that reveals a direct correlation between historical events and the evolution of the language, and provides evidence of an inversely proportional relationship between political sovereignty and the process of Hispanicisation.

In the midst of so much corroborated information, Perers allows himself a certain amount of poetic licence and embarks on a flight of fantasy regarding the unt-

1 "However, as it appears Nature has given each Nation its own language, art has a great deal to overcome and requires a certain amount of time in which to do so, particularly when the temperament of a Nation such as Catalonia is tenacious, haughty and self-regarding. For this reason, it would be expedient to combat such a tendency through the use of instructions and rulings of a seemingly innocuous and moderate nature, so that the effect is achieved without drawing attention". Francesc FERRER I GIRONÈS, *La persecució política de la llengua catalana* (The Political Persecution of the Catalan Language). Barcelona, Edicions 62, 1985.

hinking action of resistance represented by the way in which the *k* sound obstructed the entry of the Spanish *x* sound, particularly during the 18th and 19th centuries. *Barri[k]jada* comprises a list of Spanish words that were adapted in accordance with the norms of Catalan pronunciation, where the populace used the *k* sound due to their difficulty in pronouncing the *x* sound. So, for example, the people of that time, who were largely monolingual and knew little of Spanish, would adapt the Spanish word *extranjis* (meaning sly or underhand) in line with their own phonetic capabilities and pronounce it *estranquis*. And it is precisely this concession to the letter *k*, along with the fact that it is one of the frequently repeated letters when transcribing Catalan in accordance with POFUE², which led the artist to pay homage with this work. At the Korrespondensia Poetika festival in the town of Vilafranca del Penedès, Perers adapted the letter *k* in accordance with the typography and shape of one of the lettered paving slabs that were used throughout Barcelona during the 20th century to identify the names of its streets. This system of signage, which is unique to Barcelona and difficult to change, has enabled certain remnants of Franco-era nomenclature (which aimed to exalt the great names and deeds of Spanish history, from a perspective favourable to the established regime) to survive to the present day, where they coexist alongside the new names that were chosen to replace them in the democratic era. This duality is also present in a series of fragments of advertisements from the Franco era, which have been retrieved from the archives and are now presented as found objects under the title *Context desballestat*. The resultant compilation is notable not so much for what is being advertised as for the fact that all of the advertisements refer to addresses in a Barcelona we no longer know, and which we would be hard-pressed to identify

2 Projekte d'Ortografia Fonetika Unika Europea (Single European Phonetic Script Project). For more information, see *Mozaik multilingue minim* (ed. F. BLANC CANYELLES). Aitafulla, *Ortografia Fonetika Unika Europea* (Single European Phonetic Script), 1999.

if we were unable to recall their new, democratic-era names: streets such as Avenida de la Victoria, Avenida de Pedralbes, Calle General Primo de Rivera and Calle Ancha. These are just a few examples of the great amount of material Perers has collected over the last ten years or more on the evolution of street names and the existence of lettered paving slabs on the pavements of Catalonia; material he has also used to produce a book that painstakingly documents the vestiges of this phenomenon. In a similar vein, he also created a permanent artwork comprising an engraved inscription in a public space in Barcelona; specifically, on the pavement at the top of Carrer Poeta Cabanyes in the neighbourhood of Poble-sec. *Via Pública versus carrer popular* takes the form of a series of lettered paving slabs to produce a sentence in which the concepts of *via pública* (public thoroughfare) and *carrer popular* (literally, “street of the people”) confront one another, with the first becoming a symbol of the manifestation of power over urban space and the second an allusion to the oral tradition and memory of the people that inhabit said space. Moreover, the location of this piece is particularly significant, as the name of the street that houses it was previously just Carrer Cabanyes, i.e. devoid of all reference to the Pre-Romantic poet. Rather, it originally paid homage to the general who founded the militia known as the *Miquelets*, who contributed to the Catalan victory over the Spanish forces in 1641 at the battle of Montjuïc.

In this instance, the surname shared by the soldier Francesc Cabanyes and the writer Manuel de Cabanyes, born in the town of Vilanova i la Geltrú, provided the dictatorship with a perfect opportunity to discreetly eliminate this inconvenient recognition of the deeds of the military leader and replace it with a commemoration of the poet of the same name, whom the regime found entirely inoffensive. Perers draws our attention to these calculated strategies, and in doing so causes us to reread history in order to find answers to the questions raised in the present. • CÈLIA DEL DIEGO

Clearing the land

“Hristo” and “Bulgaria” are two words that will make the most obsessive football fans as well as the sport’s most ardent detractors think immediately of “Stoichkov”, the temperamental player who wore the number 9 shirt during FC Barcelona’s original dream team years. However, for a tiny minority of people, those two words will make them think of Hristo Vladimirov Javacheff. Christo, as he is known artistically, was my introduction to Environmental Art and the bridge that led me to the Land Art movement, which was born in the USA in the 1960s and is based on the use and transformation of the landscape as a form of artistic expression. The work that he carried out alongside his partner, Moroccan-born Jeanne-Claude, to envelop beaches, valleys, remote islets and even iconic metropolitan buildings in brightly coloured fabrics has been stored inside one of my cerebral folds for many years now.

In fact, Christo might have opened my eyes to some of the more distant classics (in terms of space as well as time) in Land Art, such as Walter de María, Andy Goldsworthy, Wolfgang Laib, Richard Long, Dennis Oppenheim and Robert Smithson, along with artists in somewhat closer proximity, such as the sculptor Alicia Casadesús and the poet Perejaume. However, it wasn’t his extensive, extended fabrics that introduced me to these figures, but rather the early ventures into Land Art by Frederic Perers, some 15 years ago, when this Barcelona-born interior designer began to metamorphose – leaving Parés behind – and give birth to the artist inside.

Those early efforts took the form of a handful of inscriptions, as fine as they were ephemeral: some traced onto snow, quickly melted away by the heat of the sun; others etched into the land in the form of furrows, rubbed out by the implacable fertility of the soil. *Pla* (2000), *Pell* (2001), *Avenir* (2001), *Sempervivens* (2002) and *Patirmoni* (2003): these were the first words spoken by Perers, sown in the plains of Alta Cerdanya, Horta, Bages and Solsonès. A decade later they had grown and matured into entire sentences: *Via pública versus carrer popular* (2011) and *La Ribera homenatja la Ribera* (2013), which were inscribed on the less fertile and more urban canvases of the streets and balconies of Poblesec and Born, both in Barcelona.

Words, those precise and precious extremities of the body of language, are the essence – the obsessive omnipresence – of Perers' work, and his rigorous *art de la terra* has become much more than Land Art. Content and container are intertwined, interlocked and united: the cold, precise tracing of words on a grandiose scale is intermixed with the richness of polysemy; frugality in place of gluttony is linked to plays on playful words; and simplicity in place of prolixity is united with the thousand and one meanings of the phrases he has chosen. His art is plain and simple, cold yet full of rich meaning, cultivated painstakingly in soil – whether rural or urban – in which he does not hesitate to plant roots and eagerly absorb the nutrients presented by the memory of the landscape and its people.

Perers is nourished by the fruits of a husbanded land, of soil that has been worked by generation after generation. And he is nourished by the wisdom of the elders, those whom he has admired since boyhood, those who laid the ground for his later work by filling up, story by story, a piggybank with a rich store of words. And he has opened that piggybank now, in this exhibition, in order to give those elders this grateful confession: "Look, now the time for action has come!" • MARTÍ CRESPO, LINGUIST AND JOURNALIST

Frederic Perers. Barcelona, 1974. Memory, vestige, records and homage are almost always present in his work: sometimes through interventions in public spaces that centre on the memory of their location; and sometimes through inventories with which he relates the passage of time, the evolution of nomenclature, the vicissitudes of language and other phenomena. Words are the raw materials of his work and the tools he uses to reclaim language.

Some of his works were displayed on the following occasions: 2014, "A Story of Beautiful Falsehoods", Barcelona; 2013, "A Story of Beautiful Falsehoods", Amposta; 2011, "2011 lumens", Valls; "Korrespondencia Poetika", Vilafranca del Penedès; 2008, "Word in the Landscape", Hay Festival, Segovia; "Contemporary Rural Representations", Nulles; "Ilusionists", Can Felipa, Barcelona; 2004, "Heritage and Society", Sala Thesaurus, University of Valencia; 2003, "Wind: Art Altafulla", Altafulla. His last two projects took place in Barcelona: *Via pública versus carrer popular* (2011), in Poble Sec, and *La Ribera homenatja la Ribera* (2013), in the area around Born market.

Perers also produced the CDs *Llengües Vives del tercer mil·lenni* (Living Languages of the Third Millennium) and *Llengües Vives 1996-2006* (Living Languages 1996-2006), both of which were published by the journal *Llengües Vives*, which Perers founded and edited for 13 years.
(fredericperers.cat)

«We must stand our ground when it comes to evident, non-established and avoidable Hispanicisms.»

«*Resar*: from the Spanish, *rezar* (to pray). Introduced through the efforts of *botifler* (a derogatory term for a supporter of Philip V) preachers and other Hispanicised types who wielded such influence from the 16th to the 18th centuries, at the same time as other ecclesiastical Hispanicisms such as *entregar*, *llaga*, etc.»

«*Sereno*: meaning “night watchman”, and in linguistic terms a remnant of enslavement: this office was established in the cities of Barcelona, Valencia, Palma and others by the Bourbon courts and councils around the late 18th or early 19th century and used the tradition of calling out the time to monitor the activities of patriots, who at that time were still carrying out occasional night time raids; by obliging these watchmen to call out the weather in Spanish, the authorities also imposed their linguistic hegemony.»

Joan Coromines

SEGLE XVII

aficionar-se v. intr. pron.
aficionat -da adj. i m. i f.
amoïnar v. tr. i intr. pron.
apanyar v. tr. i intr. pron.
aposta f.
apostar * v. tr.
aranzel m.
bodega f.
bodegó m.
brindar v. intr. i tr. i intr. pron.
buscar v. tr.
carta * f.
casc m.
clari m.
cubilet m.
cucurutxo m.
cuidar * v. tr.
embaràs * m.
embarassada adj.
empleat -da m. i f.
encongir v. tr. i intr. pron.
encongit -da adj.
entorpir v. tr. i intr. pron.
entregar v. tr. i intr. pron.
estafa f.
estafar v. tr.
esquadrilla f.
fanfarró -ona adj. i m. i f.
llaga f.
llagar v. tr. i intr. pron.
llenguado m.
marfil m.
marraix m.
melindro m.
monyo m.
periquito m.
picardia f.
postres f. pl.
pregunta f.
ranura f.
repetjó m.
resar v. tr.
saló m.
sapa f.
sarsaparrella f.
trago m.
tronxo m.
tropa f.
trotillo m.
vano m.
xinel·la f.

«Many of the books, liturgies and other old manuscripts of the parish were burnt by the sacrilegious soldiers when they came to Cardona in 1711, and at the end of the year they burnt or stole everything they found at the church here in Bergús.»

Pere Ventallola, priest and rector of Bergús, 1713
Cardona Historic Municipal Archive



Sempervivens, 2002.
Photograph: Xabier Mendiola



ACUERDOS DEL CONCEJO

Proyecto de manzanilla y retallado
de calles y plazas, y Crecer Comunes

Notamos que se anexa a la aprobación de la Comisión
Municipal Permanente en sesión del día 7 de Marzo del año 1939

DICTAMEN UNIDO PROPOSITIVO:

1º - Retirar el nombre de todas las vías y plazas de esta
Ciudad, al que tienen antes del 14 de Abril de 1931.

2º - (A) - Que toda la Avenida Diagonal se denomine **Avenida**
del Generalísimo Franco.

(B) - Que la calle de Cortes igualmente en toda su ex-
tensión se denomine **José Antonio Pardo de Tavera**.

(C) - Que la Avenida de Petróleos se denomine **Avenida**
de la Victoria.

(D) - Que el Paseo situado en la parte final superior
del Paseo de San Juan, entre la Avenida Diagonal y la Travesera,
se denomine en lo sucesivo **del Generalísimo**.

(E) - Que el Paseo de San Juan, situado entre el Arco
del Triunfo y el Paseo de Pajaritos, se denomine **Salvo de Victor**
Pedraza.

(F) - Que la plaza que forma el arco de la Avenida
Diagonal y la calle de Cortes, se denomine **plaza de Salvo de Victor**.

3º - Que dichos nombres de nomenclatura sean sometidos a la
previa consulta del Servicio Nacional de Administración local del
Ministerio del Interior. - *(Firmado)*

SE COPIA DE LA PLATA RESPECTIVA DEL DICTAMEN DE RELACION
CON EL CUERPO DEL SIGMO.

EL SECRETARIO DE LA PUNICIA

EL PRESIDENTE DE LA PUNICIA

-J. M. Pardo-

-J. Benet del Rio-



*Via pública versus
carrer popular, 2011*

ais

a Favorito



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 Teléfono 238-35-45 y

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Bicicletas

para caballero, señora tipos y niños gran sport. - NAUMANN.
Avda. José Antonio, 573 (junto Montaner). - Contado y plazos.

estirido carruajes todas clases J. Soyeros, La Llagosa. 111. Autobuses Plaza Un. Versidad.

RENAULT PRIMA CUATRO
 Conducción interior 5 plazas, como nuevo, toda prueba. Garaje Parque. Salón Víctor Pradera (antes Salón de San Juan) n.º 2.

FORD 13 HP.
 conducción interior, recién ajustando, bien equipado to.



TENOR VIÑAS, núm.

(Junto **Avenida General Codad - Tané**)
 torios. — 2 baños y un aseo. — Azulejos con chimenea-hogar, cocina con lavavajillas de roble. — Calefacción individual. — 2 ascensores. — Interfono conserje
VISITA de 10'30 a 14 y de 16 a 19 h

RIVA Y GARCIA

A. P. I. G. - N.
 Ronda de San Pedro, 31; de 9 a 14 h

Context desballestat, 2015

EL PAÍS VEÍ

El País veí, 2009



abadeco (s. XX)
agasacar (1830)
agasaco (1830)
aixanca (s. XX)
alaca (1747)
alocament (1859)
alocar (1715)
aparecos (s. XX)
anquines (s. XX)
antocar-se (1840)
anteocos (1840)
antiqüela (1783)
antocos (1840)
aquedrés (1840)
arrocar (s. XX)
arrocat (1840)
bandeca (s. XX)
bosqueco (1840)
cabalí (s. XX)
caleo (1892)
camelos (s. XX)
camón (s. XX)
caqueca (s. XX)
caraco! (s. XVIII)
caranio (s. XX)
cota (1840)
estranquis, d' * (s. XIX?)
estropaco (s. XX)
forraque (s. XX)
inquenyeros (s. XX)
lequia (s. XX)
luco (1840)
lliquero -a (1855)
maco -a * (1767)
marraco * (1840)
ocalá (1840)
oco! (s. XX)
oquerissa (1840)
paradoca (1840)
pelleco (1744)
picama (s. XX)
potaco * (1839)
quefe (1789)
querés (v 1900)
quicote (1840)
quinete (1840)
quíquera (s. XX)
reconcillo (1769)
sagaleco (1737)
sortica (1737)
tequemanegue (s. XX)
traque (1892)

abadejo bacallà
agasajar obsequiar
agasajo obsequi
zanja rasa
alhaja joia
alojamiento allotjament
alojar allotjar
aparejos ormejos
anginas engines
antojarse encapritxar-se
anteojos binocles
lentejuela lluneta
antojos antulls
ajedrez escacs
arrojar vomitar
arrojado temerari
bandeja safata
bosquejo esbós
jabalín porc senglar
jaleo xivarri
gemelos bessons
jamón pernil
jaqueca migranya
carajo! caram!
geranio gerani
jota jota
extranjis, de amagat, d'
estropajo fregall
forraje ferratge
ingenieros enginyers
lejía lleixiu
lujo luxe
líquero -a lleuger -a
majo -a bonic -a
marrajo mena de tauró
ojalá tant de bo
ojo! compte!
ojeriza rencor
paradoja paradoxa
pellejo pell
pijama pijama
potaje guisat
jefe cap
jerés xerès
quijote quixot
ginete genet
jícara xicra
rejoncillo pica curta
zagalejo gipó
sortija sortija
tejemaneje tràfec, tripijoc
traje vestit

«*Pájaro* ('bird') is a Spanish word that is difficult to digest.
 Saying it is like forcing something out of your throat
 that is choking you.»

Josep Pla

microRavals. Taking as a starting point the exhibition “Time for Action” by Frederic Perers and his work regarding spaces, the public arena and the concept of heritage, **microRavals*** aims to consider these ideas in relation to organisations and projects in the Raval neighbourhood that are already exploring them.

On this occasion, the mediation project does not seek to produce a work process; rather, it aims to involve itself in one that is already ongoing. This starting point then makes it possible to explore other positions that are different from the ones that **microRavals** has adopted to date, while this new format also means opening up a space where there is little control over the work process. It creates an uncertain sense of drift in which the very role of the mediation project, and therefore that of the arts centre in relation to the territory and its projects and agents, becomes uncertain and is constructed on an ad hoc basis. In fact, we could consider it a practical reflection on issues that concern the potential functions and forms through which the mediation project could articulate its social function. Some of these aforementioned starting points could take the form of questions such as: how can the centre be converted into a loudspeaker and platform for visibility without engaging in co-option? How can it become an asset and a resource, and have a specific, unique presence within the project that is con-

sistent with the symbolic capital and operational scope of an arts centre while remaining at the service of the project? Can a continued and sustainable relationship be established between the arts centre and the project?

At **microRavals** we have worked together to create a shared operational framework with the “We Indicate Memory_Forgotten Territories” project, which has been developed by the Raval Mediateca (multimedia library) and the Project Methodology in Design III module of the Art and Design degree programme at the Massana School of Art and Design. Opening up a dialogue with the work carried out by the students and members of the “We Indicate Memory” project, some students have formed a work group that aims to present an intervention for the **microRavals** exhibition space that gives visibility to both the collaborative work process and its results. Thus, at the same time the “We Indicate Memory” project is being publicised, tools will be offered to aid comprehension of its complexity and value as a shared practice.

“We Indicate Memory” exists within the framework of the collaboration that began in January 2013 between the Forgotten Territories Platform (Thinking Urban Movement) and the framework project of the Raval Mediateca (Ravalnet) that is being implemented in collaboration with various organisations, collectives and individuals in the Raval neighbourhood. In this context, and in accordance with the tasks of gathering, archiving and publicising the material in the Mediateca’s documentary holdings, the intervention of “Forgotten Territories” is focused on establishing a potential dialogue between the documentary material and the existing urban space of the neighbourhood, with the aim of granting visibility to everyday memory and the experience and transformation of the neighbourhood through the Mediateca’s stories and documents. Using the report produced by the “We Indicate Memory” project, and with the help of **microRavals** as a unifying element, students at the Massana School of Art and Design have developed proposals that enable these memories to be identified within the neighbourhood and shared with local residents, in order to relive a past that belongs to everyone.** • CRISTIAN AÑO (SINAPSIS)

***microRavals** is the mediation project for the exhibition cycle “Shots in the Middle of the Concert”. It sets out to generate significant involvement between the work of the artists, Arts Santa Mònica and the close relationships that this facility can establish with the context in which it is located: namely, the Raval district.

The project takes as its starting point the development of cultural and artistic work processes and is implemented in partnership with other organisations, institutions, collectives and communities that are rooted in the Raval neighbourhood. It fosters and/or shares in collective work processes that are already and up and running, each of which is placed in dialogue with one of the exhibitions in the cycle, and also posits a relationship between the day-to-day realities of the participants, the work of the artists in the show and the idea of *involvement* and construction of the *common good*.

microRavals suggests two levels of reflection on the concept of *involvement* and its representation. On one level, that of the production of culture and the sphere of cultural policy, it addresses the question of how to fit together the cultural logic of a large facility and the micropolitics with which the project interacts: micropolitics that are, in most cases, cultural and artistic projects spearheaded by relatively small-scale agents and projects with limited resources. In this respect, the mediation project is a test of the possible forms of involvement that can be generated between a cycle and an arts centre and other artistic projects that are ongoing in the neighbourhood, with a view to undertaking a joint project from the perspective of cultural ecology and sustainability, between the desire to constitute a resource and the opportunity to act as a potential catalyst for the reflections and actions that are located, even inscribed, within each specific collaboration.

At the same time, **microRavals** acts as a showcase for the richness of cultural production in the Raval and invites dialogue between the art project on show and the work processes it makes visible. This is a relationship in which the power of representation of the artistic project comes into direct contact with work processes that are deeply involved in the community.

**Text taken from the presentation of the Massana School of Art and Design work group project.

Shots in the Middle of the Concert

From correct distance to proximity

Daniela Ortiz
20.01-22.02.2015

Núria Güell
12.05-05.07.2015

Cristina Lucas
22.09-08.11.2015

Democracia
03.03-19.04.2015

Frederic Perers
15.07-13.09.2015

María Ruido
17.11.2015-10.01.2016

Implic/Accions

A programme of activities open to all that provides opportunities to relate to the thinking that underpins the artistic practice of Frederic Perers.

Thursday 16 July, 7pm. Conversation between **Manel Clot**, critic and exhibition curator, and **Frederic Perers**. The conversation will take place while the participants walk between the neighbourhoods of Raval and Poble Sec. Open to all; no sign-up required.

Saturday 5 September, 1pm. Tour of the exhibition with the applied linguist **Pau Vidal**. Guided tour in which the linguist suggests other ways of interpreting the artist's work. Exhibition space at Arts Santa Mònica. Admission free; places limited.

Manel Clot is a critic and exhibition curator. He has been a regular contributor to the newspaper *El País* and the magazines *Lápiz*, *Balcón*, *Flash Art* and *Artscribe*. The exhibitions he has curated include “Natural History: the Double Hermetic” (CAAM, 1992); “Sophie Calle: Stories” (La Caixa Foundation, 1996); “Hypertronix: Figures from Youth Culture” (EACC, 1999); “Interzone” (La Virreina, 2000); “Francesc Abad. Block W.D.” (Museum of Granollers, 2006); and “RéserVoir” (La Capella, 2015). In the field of theory, he has written texts for the exhibition catalogues of both individual artists and collectives, including *Love Stories* (Valencia, 1991), *Kunst in Spain* (Cologne, 1992) and *The Last Days* (Seville, 1992), among others. At Arts Santa Mònica space he also presented *Subject of Fiction* (1991).

Pau Vidal is an applied linguist and translator. Since 1992 he has created crosswords in Catalan for the Barcelona edition of the newspaper *El País*. He is a translator of contemporary literary fiction, particularly the works of Andrea Camilleri, and has published a number of works on linguistics, including *En perill d'extinció (100 paraules per salvar)* (Under Threat of Extinction: 100 Words that Need Saving), *El catanyol es cura* (There Is a Cure for “Catanyol”), *100 insults imprescindibles (100 Essential Insults)*, the second volume of *Caçadors de paraules* (Word Hunters) and *El bilingüisme mata* (Bilingualism Kills). He has also produced numerous language-related pieces for the press, radio and television (including Catalunya Ràdio, RAC1, COM Ràdio, La Xarxa, BTV, and others), and currently presents *Tros de pònia* on La Xarxa TV.

Shots in the Middle of the Concert. From correct distance to proximity is a series of exhibitions curated by Cèlia del Diego.

microRavals is a mediation project that works with local residents, associations, institutions and schools. It is curated by Cristian Añó (Sinapsis).

Implic/Accions is a cycle of activities organised by Jordi Ribas.

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