

Matteo Guidi

Cesena, 1978

Artistes residents, gener 2014 - març 2014 / abril 2014 - abril 2016

Matteo Guidi és un artista i etnoantropòleg per la Universitat de Bolonya. És professor de sociologia de la comunicació a l'ISIA, Urbino, i membre d'A/A Network (Art and Anthropology Network). Les seves investigacions s'han centrat en pràctiques altament imaginatives en espais de control tancats —com ara la cuina o la fotografia en presons.

Giuliana Racco té un MFA de la Universitat IUAV de Venècia (2006) i actualment és investigadora en residència en el MACBA. La seva pràctica s'estén des del dibuix fins al vídeo, la instal·lació, el text, les intervencions públiques i llibres d'artista, centrant-se en el llenguatge, el disseny i el moviment humà en tots els territoris.

Giuliana Racco

Toronto, 1976

Des de l'any 2008, tots dos han col·laborat en projectes on s'interseccionen l'art i l'antropologia, participant en exposicions i activitats diverses en: Magasin Centre d'Art Contemporain (Grenoble); àngels espai2-Loop Festival, Museu de les Cultures del Món, La Virreina Centre de la imatge, Fundació Suñol, Fabra i Coats, Arts Santa Mònica, Disseny Hub, Goethe-Institute, Universitat de Barcelona, Escola Massana, (Barcelona); Biennal de Valls (Valls); Museum of Modern Art (Càller); DAAR Beit Sahour (Palestina); Centro Cultural de España (Montevideo); Espai AB9 (Múrcia); Faculty of Fine Arts (Porto); Kunstuniversität (Linz); Fondazione Pastificio Cerere (Roma); Galerija SIZ, Museum of Modern and Contemporary Art (Rijeka); Akademie der Künste der Welt (Colònia); International Academy of Art Palestine (Ramallah); Fotomuseum (Winterthur); SESC de Artes Meditarrâneo (São Paulo); Musée d'Art Moderne et Contemporain, (Estrasburg); i el Center for Design Research & Education of Hanyang, University Kyunggido (Kyunggido).

Quan Giuliana Racco i Mateo Guidi van arribar a Hangar el 9 de gener de 2014 per a una residència de curta durada, no tenien decidit el seu projecte. Esperaven més aviat poder ordenar els arxius generats en el seu previ i extens treball i recerca en la seva etapa a Palestina.

Tres dies després, van començar a treballar en el que acabaria sent *The Artist and the Stone: Giving Form to and Transcending Mobility Limits Through the Movement of a Subject and an Object Through the Mediterranean Area* [L'artista i la pedra: donant forma a i transcendint limitacions de mobilitat a través del moviment d'una persona i un objecte per l'àrea mediterrània], una continuació de les recerques individuals i col·laboratives que els dos artistes duen a terme sobre les maneres en com la gent evita restriccions i limitacions diàries, mouent-se a través dels sistemes que se'ls imposen.

El pla era l'extensió d'una obra, una caminada de dos dies que van realitzar a Palestina, seguint el traçat de pedra d'un antic aqueducte romà enterrat al sòl, construït per portar aigua des d'una piscina d'Herodes (a l'àrea d'Hebron) fins al nucli antic de Jerusalem. La simple tasca diària de "fer una passejada" es va ampliar a un territori expandit i ocupat com si es tractés d'una immersió a la geografia, la història i la política. Aquesta cerca a les ruïnes d'una colonització d'una època passada va ser interrompuda per l'aparició d'una pedrera gegant que exposava literalment totes les capes i referents geogràfics i històrics. El 12 de gener de 2014, mentre els artistes s'instal·laven a Hangar, un accompanyant a la caminada, Ibrahim Jawabreh —artista

i refugiat des del seu naixement—, els va expressar el seu desig de viatjar de Palestina a Europa per poder desenvolupar la seva pràctica artística. Guidi i Racco van decidir transformar la tensió entre desig i límit continguda en aquesta simple petició per contrastar el desenvolupament d'aquest moviment al d'un objecte amb un mateix origen de partida: la pedra. Com a refugiat palestí, la petició de Jawabreh suposava un complicat procés d'obtenció de visat i el necessari suport oficial d'una institució artística. Hangar es va comprometre a fer això i el procés es va engegar.

En ser acceptats més tard a dos anys de residència a Hangar, Guidi i Racco van emprendre el procés destinat a crear límits amb les mateixes tàctiques que s'usen per superar-los. Creuar el Mediterrani, tractar qüestions de context, moviment, negociació i desig, obrint-se a reflexions sobre les xarxes i les rutes que travessen les fronteres de diferents parts del món. Van engegar el que acabaria sent una extensa obra processual que es desplaçava a través del Mediterrani qüestionant temes com la mobilitat, la ciutadania, el desig i el límit per mitjà de la negociació del doble moviment, el d'una persona (un artista) i el d'un objecte (un bloc de pedra de dues tones), des del mateix camp de refugiats a Palestina cap a Espanya.

Per pura voluntat, a poc a poc, amb l'ajuda d'un grup dedicat de voluntaris, van construir una xarxa de col·laboradors a tots dos costats del Mediterrani, i durant un període de gairebé dos anys i mig van dirigir un procés que ha catalitzat una sèrie de moments que inclouen exposicions, tallers, taules rodones i activitats pedagògiques.

La seva presentació al *Paratext 5*
és exemple d'això.

Un any i mig immersos en el procés, els artistes encara estaven negociant el moviment tant de l'artista com de la pedra. En rebre l'ajuda del Canada Council for the Arts, la possibilitat de transportar la pedra es va fer realitat. No obstant això, la logística continuava complicada. Al juliol del 2015, dins del *Paratext 5* a Hangar, Racco i Guidi van decidir obrir el procés i fer-lo públic trucant per Skype a Saleh Khannah, coordinador local d'Al-Arroub Refugee Camp a Palestina. Havent connectat Hangar amb una petita botiga d'informàtica (que pertany i és regentada per Khannah), tots tres van establir una conversa en viu —les preguntes i responses no es van escenificar, sinó que es van plantejar en directe— amb la intenció d'entendre millor la logística del trasllat de la pedra i que el públic pogués interactuar amb un membre clau de l'equip.

Per a més informació sobre
The Artist and the Stone visiteu
www.theartistandthestone.net



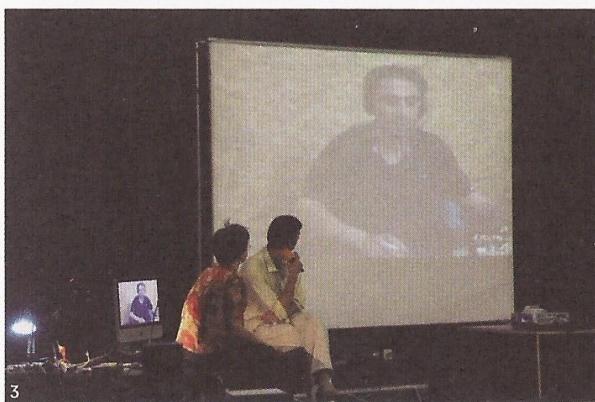


¹Leish La'a? (Why Not?)

Videostill, 2015. Filmat a l'àrea d'Hebron, Palestina

² Giuliana Racco (esquerra), Matteo Guidi (centre) i Saleh Khannah (dreta) durant la trucada de Skype a *Paratext 5*
Fotografia: José Antonio Aristizábal

³ Giuliana Racco intervenint a *Paratext 5*
Fotografia: José Antonio Aristizábal



MATTEO GUIDI

Cesena, 1978

GIULIANA RACCO

Toronto, 1976

Resident Artists, January 2014 - March 2014 / April 2014 - April 2016

Giuliana Racco holds an MFA from the IUAV University of Venice (2006) and is, currently, a resident researcher at the MACBA. Her practice includes drawing, video, installation, text, public interventions and artist books, with an interest on language, desire and human movement in all territories.

Matteo Guidi is an artist and ethno-anthropologist by the Bologna University. He is a professor of Sociology of Communication at ISIA, Urbino; and a member of the A/A Network (Art and Anthropology Network). His research is focused on highly imaginative practices in enclosed spaces of control (such as the kitchen, or the use of photography in prisons).

Since 2008, both artists have collaborated in projects where art and anthropology intersect, and have been part of exhibitions and various activities that took place in: Magasin Centre d'Art Contemporain (Grenoble); àngels espai2-Loop Festival, Museu de les Cultures del Mòn, Virreina Centre de la Imatge, Fundació Suñol, Fabra i Coats, Arts Santa Mònica, Disseny Hub, Goethe Institute, University of Barcelona, Escola Massana, (Barcelona); Biennal de Valls (Valls); Museum of Modern Art (Cagliari); DAAR Beit Sahour (Palestine); Centro Cultural de España (Montevideo); Espacio AB9 (Murcia); Faculty of Fine Arts (Porto); Kunstuiversität (Linz); Fondazione Pastificio Cerere (Roma); Galerija SIZ, Museum of Modern and Contemporary Art (Rijeka); Akademie der Künste der Welt (Cologne); International Academy Of Art Palestine (Ramallah); Fotomuseum (Winterthur); SESC de Artes – Mediterrane (São Paulo); Musée d'Art Moderne et Contemporain, (Strasbourg); and the Center For Design Research & Education of Hanyang, University Kyunggido (Kyungido).

When Giuliana Racco and Matteo Giudi entered Hangar on January 09, 2014, for their first short-

term residency, they did not have a set project. Rather they expected to sort through their archives based on their prior extensive work and research period in Palestine.

Three days later, they began working on what was to become *The Artist and the Stone: Giving Form to and Transcending Mobility Limits Through the Movement of a Subject and an Object Through the Mediterranean Area* – a continuation of the two artists' individual and collaborative investigations into the ways people bypass restrictions and limitations in their daily lives, moving through systems imposed on them.

The idea was an extension of a two-day walk-piece realised in Palestine, following the ground-embedded stone traces of an ancient Roman aqueduct, built to carry water from a Herodian pool (located in the Hebron area) to the ancient city of Jerusalem. The simple daily practice of 'taking a stroll' was extended over an expansive and occupied territory as an immersive experience concerning geography, history and politics. This search for the ruins from a prior era of colonisation was interrupted by the appearance of a giant quarry, literally carving out all layers of and references to geography and history.

On January 12, 2014, as the artists were settling into Hangar, a colleague from the walk, Ibrahim Jawabreh – an artist and refugee by birth – expressed his desire to travel from Palestine to Europe in order to develop his artistic practice. Guidi and Racco decided to transform the tension between desire and constraint, manifest in this simple request, by contrasting the process of his movement with that of an object with the same origin: the stone. As a Palestinian refugee, Jawabreh's request implied a complicated visa application procedure with the necessary support of an official arts institution. Hangar agreed to take this on and the ball began rolling.

Being later accepted into the two-year residency at Hangar, there Guidi and Racco carried out the

process aimed to give form to limits through the very tactics used to overcome them. Reaching across the Mediterranean, dealing with questions of context, movement, negotiation and desire, leaving itself open to reflections on the networks and routes crisscrossing the borders of distinct areas of our world. They set in motion what was to become a massive process-based artwork that moved across the Mediterranean raising questions concerning mobility, citizenship, desire and constraint through the negotiation of the twofold movement of a subject (an artist) and an object (a 22-tonne block of stone) from the same refugee camp in Palestine to Spain.

By sheer will and, gradually, with the assistance of a team of dedicated volunteers, they assembled a network of collaborators on both sides of the Mediterranean, and during the course of almost two and a half years directed a process that catalysed a number of different moments including exhibitions, workshops, round tables and pedagogical activities. Their presentation at *Paratext 5* is one such example.

A year and a half into the process the artists were still negotiating the movement of both the artist and the stone. Having finally received support from the Canada Council for the Arts, the possibility to move the stone became a reality. However, the logistics were still complicated. In July 2015, Racco and Guidi decided to open the process to the public, within the context of *Paratext 5* at Hangar, by conducting a Skype call with their local coordinator, Saleh Khannah in Arroub Refugee Camp, Palestine. Connecting Hangar with a small IT shop in a camp (owned and run by Khannah), the trio conducted a live conversation—the questions and answers were not staged but posed directly—in order to move a step further in understanding the logistics of moving the stone and allowing the public to interact with a key member of the team.

For more information concerning *The Artist and the Stone* please visit the website theartistandthestone.net.

LUCÍA C. PINO

Valencia, 1977

Resident Artist, May 2014 – May 2016

www.luciacpino.com

She started her training at the Escola d'Art i Superior de Disseny de València. She is a graduate in Audiovisual Communication from the UV and finished her training at the DAMS of Bologna, Italy. She lives and works in Barcelona.

C. Pino focuses on sculpture, conceiving it in a wide sense and through a research on materials and spatial circumstances. In her research, the observation, evaluation, assignment and superimposition of different layers of timing and consistency overlap. Her work expands, generating a set of experiences around movement, weight, tension, structural efficiency, formal counterpoint and rhythm, while establishing a resonance and interaction between the space and the person experiencing it (beyond any isolated retinal imagery). In other words, she proposes a haptic gaze that tries to build a relationship in which space and object are suggesting a journey, an approach and a way of being.

She uses materials that recall the relationship they have with us. C. Pino approaches sculpture re-writing that relationship, from below and across.

She has shown her work at various venues, for instance, at the Fundació Miró or Barcelona's MACBA, at the Filmoteca Regional de Murcia Francisco Rabal, at the Local Project Art Space (NY), at the Pragda Big Screen Project (NY); at the Larraskito (Bilbao); at the Galeria Aulenti in the Milan Triennale; and at Sydney's D/ART/.

Presentation of the edition of *Fata Morgana* and its contextualization

Context: Sentimental Judgment

Work produced for *Acció Dissolvent* [Solvent Action] curated by Marc Navarro in Deltebre, 2015

Technical specifications: 20 m of plastic, 75 kg of salt, 15 l of black ink, rope and surgical bandage. Dimensions vary.