

# BÒLIT CENTRE D'ART CONTEMPORANI GIRONA

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LEFT TO YOUR OWN DEVICES

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07.02.09 / 26.04.09

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OPENING 06.02.09 / 19.30H.

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VLADIMIR ARKHIPOV  
ANA GARCIA-PINEDA  
LUIS GÁRCIGA  
NÚRIA GÜELL  
ELÍN HANSDÓTTIR  
OH EUN LEE  
CHIU LONGINA  
EMILI PADRÓS  
PLATONIQ  
TELENOIKA

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BÒLIT- LA RAMBLA / NIU / DADESPAI / BÒLIT-SANT NICOLAU /  
GIRONA MUNICIPAL LIBRARIES

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BÒLIT-LA RAMBLA / DADESPAI  
RAMBLA DE LA LLIBERTAT, 1 - 17004 GIRONA  
MONDAY CLOSED / TUESDAY: 17-20H.  
WEDNESDAY-SUNDAY/BANK HOLIDAYS: 12-14H./17-20H.

BÒLIT-SANT NICOLAU  
PLAÇA DE SANTA LLÚCIA, 1 - 17004 GIRONA  
MONDAY CLOSED / TUESDAY: 17-19H.  
WEDNESDAY-SUNDAY/BANK HOLIDAYS: 12-14H./17-19H.

GIRONA MUNICIPAL LIBRARIES

ANTÒNIA ADROHER  
CAN SUNYER, 46 - GIRONA  
SALVADOR ALLENDE  
MONTSENY, 74-78 - GIRONA

JUST M. CASERO  
PL. DE L'OM, 1 - GIRONA

ERNEST LLUCH  
SARAGOSSA, 27 - GIRONA

WEDNESDAY-FRIDAY: 11-14H.  
MONDAY-FRIDAY: 16-20.30H  
SATURDAY: 11-14H./16-19H.  
ERNEST LLUCH: FRIDAY: 11-20.30H

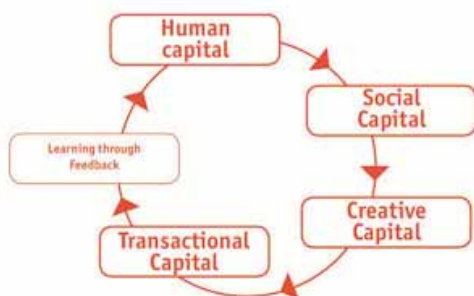
# LEFT TO YOUR OWN DEVICES

07.02.09 / 26.04.09

The technological development of recent decades has facilitated new forms of relationship, organization and distribution in such diverse spheres as the economy, the administration, food, mobility, health, leisure, etc. Speedy data communication has simplified what used to be time-consuming everyday activities. Placing bank transfers, paying taxes, finding out the weather forecast, ordering from the supermarket, obtaining a route planner, making a doctor's appointment and booking a cinema seat can all be done from home with a click on the computer, thus avoiding intermediaries and tiresome procedures. As regards interpersonal connections, **social networks** are mushrooming out of chosen affinities based on all sorts of common interests. In like manner, we are witnessing a **transformation of the production, distribution, consumption and transmission of knowledge**, in all its fields of development.

Apart from specific, concrete issues, however, there is evidence of deeper changes in the way in which we relate to our physical, material, intellectual and symbolic surroundings. **Simultaneousness, fluidity, immediateness and connectedness** are some words which can define the new dynamics within which contemporary individuals go about their everyday lives, aware of their potentialities and of the strength they can achieve as active members of a community.

In his study of contemporary society, French sociologist **Pierre Bourdieu** claims that, apart from economic capital, we possess three other forms of "capital". In the first place, there is the **(human capital)** that comes from our skills and knowledge; secondly, there is the **(social capital)** that we acquire through our connections and relationships; and finally, there is the **cultural capital**, meaning our capacity to take part in cultural activities other than high culture, e.g. sports, pastimes and all other forms of leisure pursuits (cinema, museums, literature, etc.). For Bourdieu, our cultural capital is that which distinguishes us as individuals, whereas the combination of all three categories of capital determines our identity and life style.



Colby Stuart



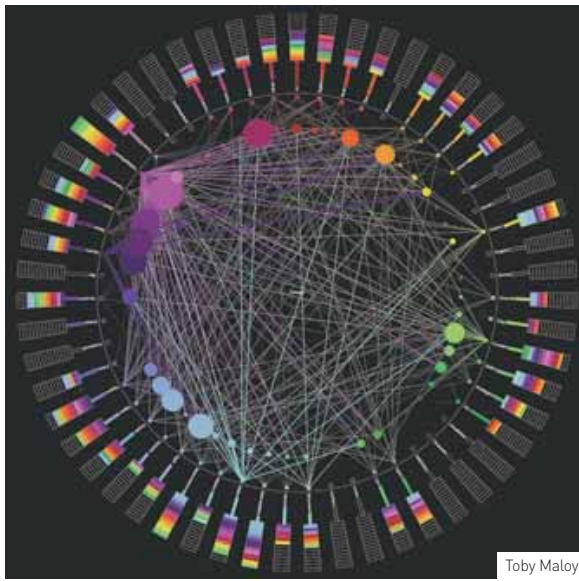
Tama Leaver

On the other hand, in 1992, in the course of his investigations on the dynamics of mobile phones and their implications for society, writer **Howard Rheingold** asked Microsoft research sociologist Marc A. Smith, his former UCLA student, about what the virtual communities gave individuals that enabled them to constantly share information with people they had never seen face to face. Smith replied: "Social network capital, knowledge capital and opportunities for socialising"<sup>2</sup>.

As individuals, we have already interiorised the possibilities for transforming situations through communication, knowledge exchange and participation in community actions, outside the sphere of the major infrastructures and the powers that be. It has also been proved that structures can be set up that may greatly influence the profile of society over the next couple of decades. **Charles Leadbeater**, innovation and creativity specialist as well as renowned business and political advisor, corroborates this with his study on certain situations<sup>3</sup>, as for example the appearance of Linux free operative system (with 20 million users); the Napster music file exchange system; and The Sims video game (with over 30,000 people involved in its development). These are all experiences promoted by private individuals, known as "Pro-Ams" (professional-amateurs), which demonstrate how **independent on-line work can have a great impact on politics, on culture, on the economy and on development**.

**The consequences are huge, on a global scale, but beg the question of how these tendencies can be applied to local communities.**

Over and above the use of advanced technologies, and unrelated to corporative macrostructures financed by large budgets, **new organisational models** have sprung up which are characterised as being **innovative, adaptable and low-cost**. This is the strength of the cultural and social capital of contemporary society, organized on-line and focused on the exchange of knowledge. As **John Thackara** states, "a transition is already under way from innovation driven by science fiction to innovation inspired by social fiction"<sup>4</sup>.



Toby Maloy

The new dynamics produce operating profits, which in turn generate **alternative models** by tapping the strength of **local synergies** and by applying **creativity**.

In the light of all these transformations, **how are the cultural capital and the social capital evolving and how are they being managed in today's world? What consequences should be envisaged?**

Culture - and therefore art, which has now transcended the purely aesthetic approach - is one of the most relevant forms of production and transmission of knowledge.

**How do all these changes fit into creation? How does this increase in individual autonomy work its influence? Who possesses the power of creation? How is it conveyed and transmitted? Where do its sources spring from?**

This subject gives rise to many questions, which are explored as a basis for reflection in the **Left to your own devices** exhibition through the works of 10 artists from very different backgrounds and disciplines. **Imagination, innovation, exchange networks and the cultural capital** are some of the elements present in **Left to your own devices**, with **artistic proposals that fluctuate between activism and speculative reflection, through actions, digital films, interventions, video works and mural collages.**

The exhibition, as detailed below, is held in the following spaces: Dadespai, Bòlit - La Rambla, Bòlit - Sant Nicolau and the municipal libraries, with integrated activities at El Niu.

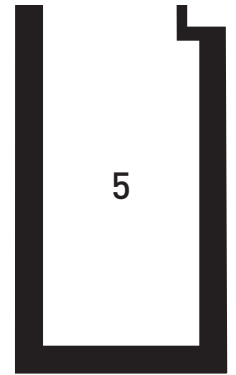
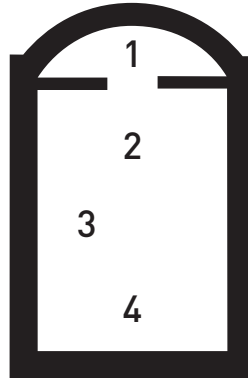
Rosa Pera

1. Pierre Bourdieu: *Distinction: a social critique of the judgement of taste*, London, RKP, 1985.
2. Howard Rheingold: *Multitudes Inteligentes. La próxima revolución social (Smart Mobs)*, Gedisa, Barcelona, 2004. P.58.
3. Charles Leadbeater i Paul Miller: *The Pro-Am Revolution. How enthusiasts are changing our economy and society*, Demos, 2004.
4. John Thackara, *In the bubble. Designing for a Complex World*. MIT Press, Boston, 1995.

## LOCATION

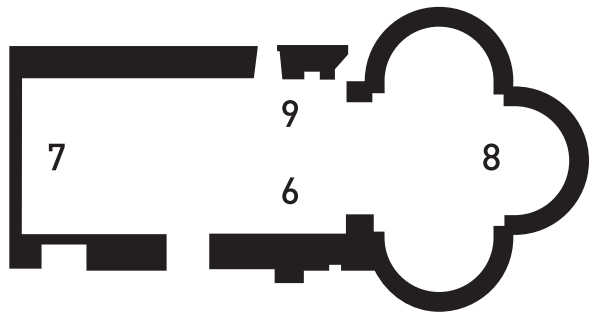
### BÒLIT-LA RAMBLA / DADESPAI / NIU

- |                          |                                                                           |
|--------------------------|---------------------------------------------------------------------------|
| 1. DADESPAI: Núria Güell | 4. Platoniq                                                               |
| 2. Emili Padrós          | 5. NIU: Telenoika<br>(from 3 <sup>rd</sup> til 26 <sup>th</sup> of march) |
| 3. Ana Garcia-Pineda     |                                                                           |



### BÒLIT-SANT NICOLAU

- |                 |                       |
|-----------------|-----------------------|
| 6. Luis Gárciga | 8. Vladimir Arkhipov  |
| 7. Chiu Longina | 9. Oh Eun Lee (crypt) |



10. Elín Hansdóttir

#### ANTÒNIA ADROHER LIBRARY

Can Sunyer, 46. 17007 Girona - Tialà

#### SALVADOR ALLENDE LIBRARY

Barri de Santa Eugènia. Montseny, 74-78. 17006 Girona

#### JUST M. CASERO LIBRARY

Barri de Pont Major. Pl. de l'Om, 1. 17007 Girona

#### ERNEST LLUCH LIBRARY

Barri de Palau. Saragossa, 27 . 17003 Girona

Further information at: [www.ajuntament.gi/biblioteques](http://www.ajuntament.gi/biblioteques)





LUIS GÁRCIGA, *Cubriendo expectativas*, 2006



CHIU LONGINA, *MARCO*, Vigo, 2007



OH EUN LEE, *A Room*, 2008



VLADIMIR ARKHIPOV, *Home Made*, 2008

In *Cubriendo expectativas*, Cuban artist **Luis Gárciga** points out, with an irony bordering on sarcasm, that lack of resources can be covered by expectations. At the same time, he poses the question in reverse, by asking whether expectations can be covered by nothingness. In a video-recorded action, the artist patiently awaits the viewer with a sustained gaze.

*Escoitar.org* is a collective of sound artists and activists, led by Galician artist and anthropologist **Chiu Longina**, which aims to encourage and promote the sound phenomenon as a new channel of knowledge in society (e.g. the Aural Study movement in Spain). Their activities focus on conserving the sound memory; reassessing our non-material cultural heritage; encouraging listeners to help compile a sound heritage and to take part in field work; recording and contextualizing the background sounds of the country from the perspectives of art, ethnomusicology, bio-acoustics and anthropology. The key concepts for their social activation are an ethical commitment to cultural action and the use of *open source* technology. Viewers can approach the *Escoitar.org* universe at their *Macrófono* installation, with various actions, interventions, conferences, workshops and sound samplings that will be happening in different places.

Over ten years ago, Russian artist **Vladimir Arkhipov** started his ongoing *Home Made* project, which consists in collecting objects made out of recycled materials and existing objects, by ordinary people for their own use. Creation stemming from need throws up all sorts of artefacts which, when properly exhibited, take on the quality of art objects. When we listen to these objects, through the voices of their authors, we discover a whole learning process, which the artist has been following, through his research, in different contexts around the world, and now here in Girona.

**Oh Eun Lee**, a Korean artist residing in Switzerland, is the author of *A Room*, a digital film that shows a figure living in a closed room containing only essential elements: a bed, a table and a blank book. As he walks through the room, he holds a conversation with the artist, during which he questions his own identity. This is a story about reality and fiction, about belonging, and about the value of creativity.

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## GIRONA MUNICIPAL LIBRARIES

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The *Book Space* project by Icelandic artist **Elín Hansdóttir** consists of a series of blank books deposited in public libraries around the world, which she now presents in Girona. The books can be lent out to library users, to be filled with a content of their choice (text, images, drawings, collage, etc.).

The results will be brought before the public to coincide with the Sant Jordi (St George's Day) celebrations. There will be readings and the presentation of some of the books, which will then be sent to libraries in other countries, thus creating a live file, a sort of collective work in progress.



ELÍN HANSDÓTTIR, *Book Space*, 2009

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## NIU

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Girona-based **Telenoika** Collective, made up of artists Eloi Maduell, Jordi Teixidor and Santi Vilanova, will lead the *Ragamuffin Luthier Orchestra* workshop, in which a series of musical instruments will be constructed out of materials found on rubbish dumps. This is low-tech recycling combined with the use of free software to extract music out of rubbish, using genuine *do it yourself* teamwork.



TELENOIKA, *Do It Yourself*, 2008

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## PARTICIPANTS

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### VLADIMIR ARKHIPOV

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[Russia, 1961] Vladimir Arkhipov is a self-taught artist coming from a technical academic background, who worked as an engineer in the construction sector. He started to exhibit his art in 1990, and his works have been seen in Austria, Ireland, Australia, Germany, Italy, Greece, United Kingdom, etc., as well as in many publications and catalogues. He specialises in object art and installations, and has been working since 1994 on the "fascinating phenomena of modern culture". This involves fashioning everyday objects, seeking out and adding to his collection of utilitarian hand-made objects, and updating the database where he documents his findings. [www.folkforms.ru](http://www.folkforms.ru)

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### ANA GARCIA-PINEDA

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[Sabadell, 1982] Ana Garcia-Pineda graduated from the Barcelona Faculty of Fine Arts and continued her studies in Berlin. Her solo projects include *Salvar el mundo o Romperlo todo y que haga tiroriro*. She has also participated in collective exhibitions such as "I Will Not Throw Rocks" in London and "Cosmopolitan Barcelona" in New York. In 2006 she won the Incubadora grant to carry out her *Tácticas de combate* project. The following year, Ana Garcia-Pineda and Haizea Barcenilla co-founded the Damas Collective with the aim of focusing on elements that join things together (e.g. bridges, networks, zips and Velcro) and experimenting with the curator format. She recently received a BCN Producció'08 grant in order to publish *Máquinas y maquinaciones*, an accumulation of inventions and missions designed to counteract our everyday tragedies. Resident at Hangar. [www.garcia-pineda.net](http://www.garcia-pineda.net)

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### LUIS GÁRCIGA ROMAY

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[Cuba, 1971] Cuban artist living and working in Havana who works mainly in the field of video art, relational art and performance art. He graduated in 2001 from Academia Nacional de Artes Plásticas San Alejandro and in 2005 he was awarded the Spanish Agency for International Co-operation Curators' Prize for his "Bueno, bonito y barato" exhibition. He has been artist in residence on different projects in Havana and Madrid. Gárciga has taught at different institutions and his works are part of the Cuban Museo Nacional de Bellas Artes collection. Gárciga took part in several exhibitions in Cuba, México, Nicaragua, the USA, etc. and his short films have been shown at many festivals around the world.

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## NÚRIA GÜELL

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(Vidreres, 1981) Studied Plastic Arts in Barcelona and Havana and is currently taking a post-graduate course in Havana, directed by Cuban artist Tania Bruguera.

Since 2005, her works have been seen at the Miquel Casablanques Award; at Can Felipa; at the Sala d'Art Jove; at Transart V in Girona and at the CCCB. During this period she has also carried out intervention projects in public spaces, like the FIB'05 and the Maçart Festival. Along the same lines, in the summer of 2006 she developed the *CaravanNature* project for public use and, with Raquel Frieria and Cristina Garrido, created "La ciudad del espectáculo" and "Barcelona fuera de campo". She won several prizes in Spain and in 2009 she has been invited to take part at the 10th Biennial in Havana and in the ArtAids *From the outside looking in* project, which will be shown at the CCCB.

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## ELÍN HANSDÓTTIR

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(Reykjavík, 1980. Lives and works in Berlin) Her installations explore the mechanism of how we pay attention. Viewers find themselves drawn into a physical dialogue with her works, which underline the experience involved in being part of them. Her latest exhibitions include "Frieze Projects" at Frieze Art Fair, London; "Between Two Deaths" in the Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany; and "Art Against Architecture" in the National Gallery of Iceland. In 2009 the Reykjavik Art Museum will show a solo exhibition of her work. <http://this.is/elinh/elinhansdottir.html>

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## OH EUN LEE

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(Seoul, Korea, 1980) Korean artist Oh Eun Lee studied Fine Arts in Switzerland and France and has specialised in video creation. In her work we can observe two main elements: one comes from literature (especially novels) and the other from graphic technology, now widely accessible through Internet. In 2003, in Perpignan (France), Oh Eun Lee began to make video creations, which she describes as a "combination between an ambition to be a writer and a total inability to write anything creative". She has learned that the creative process brings one up against one's doubts until the very end. Around 2006, she moved to Switzerland, where she began to take part in various collective projects. She is currently working and living in the north of France. She has participated in collective exhibitions all around Europe, notably in two editions of LOOP Festival.

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## CHIU LONGINA

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(Puebla de Trives. Ourense, 1970) Anthropologist, sound artist and creator of acoustic spaces. Team member of **Escoitar**, a collective of sound artists and activists whose members aims to encourage and promote the sound phenomenon as a new channel of knowledge in society (e.g. the Aural Study movement in Spain). It's also a sound production team member of the

IFI Sound Art Festival in Pontevedra, and member of Alg-a Association, SINSALaudio collective (Vigo) and the Experimental Creation Centre of Cuenca. Co-editor of mediateletipos.net and artesonororo.org on-line projects. Independent curator, currently working on a PhD in Art. [www.escoitar.org](http://www.escoitar.org)

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## EMILI PADRÓS I FERRER

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(Barcelona, 1969). MA in Industrial Design from Central Saint Martin's College of Art and Design (London), Emili Padrós began his professional activity in 1996 in Barcelona together with Ana Mir (Valencia 1969) in **Emiliana Design Studio**. Their designs are in the permanent collections of the Fond National d'Art Contemporain (France) and the Museu d'Arts Decoratives (Barcelona). He has organised workshops and conferences in several universities and design schools. In 2005 they designed Nature & Art. Gaudí, Dalí, Miró in Japan within the framework of Aichi International Exhibition. They also took part in SAFE: Design Takes on Risk and Design and the Elastic Mind at the MoMA. For the CCCB they designed the exhibitions "Once upon a Time There Was Chernobyl" and "In Transition". [www.emilianadesign.com](http://www.emilianadesign.com)

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## PLATONIQ

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**IGNACIO GARCÍA, SUSANA GARCÍA NOGUERO AND OLIVIER SCHULBAUM** Collective of cultural producers and software developers, who have been based in Barcelona since 2001, their research focuses on the social uses of technology and on-line work systems, and aims at improving communication strategies, independent study and community organization. Their work has generated new collective research tools and methodologies, as well as a large audio-visual Internet file under free licences.

The group has worked closely with the CCCB since 2003 an their *Burn Station* project for "burning" copyleft music has recently won two internationals awards. [www.platoniq.net](http://www.platoniq.net)

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## TELENOIKA

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**SANTI VILANOVA, JORDI TEIXIDOR AND ELOI MADUELL** Telenoika is a platform for new artistic, social and cultural events, through experimentation and creation with new audio-visual technologies. As a musician and audio-visual creator, Santi Vilanova he meticulously explores the relationships between image and sound. With La Màquina de Turing audio-visual experimentation band he has presented his work at multi-media creation festivals such as Sónar, LPM, VAD and REC. Apart from live music, he has participated in interactive installation projects, interactive dance video, robotics and mechanical theatre and stage shows. Together with Eloi Maduell, he is currently researching into live audio-visual sampling techniques and the field of multi-media scenography. [www.telenoika.net](http://www.telenoika.net) - [www.playmodes.com](http://www.playmodes.com)

# INTEGRATED ACTIVITIES

## INAUGURAL CONFERENCE

### Creativity, Social Capital and Participation.

5 February, 5pm. Open to the public.

Sala de Graus, Faculty of Arts.

With: V. Arkhipov, Oh Eun Lee, A. Garcia-Pineda, N.Güell, Chiu Longina, S. Vilanova, Platoniq. Presented by Manel Guerrero and chaired by Rosa Pera.

Production of Bòlit, Contemporary Art Centre. Girona. Master Course in Communication and Art Criticism (UdG Foundation).

## BOOK SPACE INSTALLATION

### Elín Hansdóttir. 7 February - 26 April.

Antònia Adroher library, Salvador Allende library, Ernest Lluch library and Just M. Casero library.

The *Book Space* project consists of placing a series of blank books in public libraries around the world. The books can be lent out to library users, to be filled with a content of their choice (text, images, drawings, collage, etc.), and will then be sent to libraries in other countries, thus creating a live file, a sort of collective work in progress. The results will be brought before the public to coincide with the Sant Jordi (St George's Day) celebrations. There will be readings and the presentation of the books, some of which will have been filled by students from La Mercè Humanities School and the Municipal Art School. If you wish to participate, simply borrow one of the books following the usual library procedure.

Production of Bòlit, Contemporary Art Centre. Girona in collaboration with EMA, the Municipal Library Service and La Mercè Humanities School.

### Further information at:

[www.elinhansdottir.net](http://www.elinhansdottir.net), [www.bolit.cat](http://www.bolit.cat) and [www.ajuntament.gj/biblioteques](http://www.ajuntament.gj/biblioteques)

## COMMON BANK OF KNOWLEDGE

### Platoniq Collective. Bòlit-La Rambla.

Installation: 7 February - 26 April.

Knowledge exchange session: **Saturday 7th march.**

Production of Bòlit, Contemporary Art Centre. Girona in collaboration with Nau Còclea and Espai Zer01 and other cultural initiatives in Girona province.

Further information: [www.bolit.cat](http://www.bolit.cat)

## RAGAMUFFIN LUTHIER ORCHESTRA

### Collective Telenoika. Niu.

**3-26 march.**

Workshop to construct instruments for a recycled audiovisual orchestra by modifying parts of old radios, computers and washing machines retrieved from the dump. At the end of the workshop, a short musical piece will be composed and played for the public.

Production of Bòlit, Contemporary Art Centre. Girona in collaboration with Cinema Truffaut.

Further information at: [www.bolit.cat](http://www.bolit.cat).



**BÒLIT**  
CENTRE D'ART  
CONTEMPORANI  
GIRONA



Organized and produced by Ajuntament de Girona and Generalitat de Catalunya. Departament de Cultura i Mitjans de Comunicació  
**Director** Rosa Pera **Production** Farners Cabra **Management and Press** Diana Sans **Identity Design consultant** Estudi Lamosca

In collaboration with



Sponsored by **iGuzzini**

**LA VANGUARDIA**

## EXHIBITION

**Curator and direction of the project** Rosa Pera

**Production** Farners Cabra

**Management and Press** Diana Sans

**Graphic Design** Carolina Trebol | [www.fromzero.org](http://www.fromzero.org)

**Setup** Anna Ribas and Xavi Torrent

**Lighting** Light-Lumina

**Vigilance** Omar Al-Ajvani Vázquez, Adela García-Caamaño, Mariona Terrats

**Translations** Link Traduccions

Sponsored by **APLIEUROPA**

With the support

**HANGAR.ORG**



**nanimarquina**



**espai zero1**

**naucòclea**



## ACKNOWLEDGMENTS

### From Bòlit

Pep Arumí, Eugènia Berga, Gerard Canadell, Kim Perevalsky, Sílvia Planas.

To the Biblioteques Municipals de Girona, Consorci per a la Normalització Lingüística de Girona, Centre Cultural la Mercè, Deixalleria Municipal, Maribel López Gallery, Nanimarquina S.L., SAM Girona and the UdG - Càtedra d'Art i Cultura Contemporània.

### From the artists

Efrén Álvarez, Joan Boadas, Lander Calvelhe, Rafael Camps, Roman Carbonell, Lluís Carreras, Càtedra de Arte de Conducta, [Havana, Cuba], Quim Corominas, Cromats Ensesa, École Supérieure d'Art de Perpignan (France), Quico Estivill, Joan Fàbrega, Galeria de Arte "Wilfredo Lam", [Havana, Cuba], Adela G. Caamaño, Francisco García, Clara Garí, María Gispert, Núria Güell [de Luis Gárcia], Taller d'Intangibles, KoKo, Oriol Lamelas, Martí Manen, Núria Martín, Josep Lluís and Sandra Sánchez, Haute École d'Art et Design de Genève (Switzerland), Yasmina Mansó, Francesc Oliveras, Ana Mª Pineda, Kenneth Russo, Fusteria Suredda, David Sarsanedas, Sebi Subirós, Andrea Valdés, Antoni and Albina Varés, Abeldard Ventura, Montserrat Vidal de Llobatera, Hélène Youssef and Johannes Zacherl.

To all the shareholders of the BCC, collaborators and donors of knowledge who take part on the markets.

To the institutions that have given economic support or infrastructures, specially to the CCCB, and the Institut de Cultura de Barcelona.