

SATURDAY, JUNE 29

6 p.m. – Rooms 2 and 3

19,6" - *Punto de escucha*, 2019. Marina Salvo  
Javier García, Barcelona Metropolitan  
Transport employee. Presentation:  
*Desde la máquina (From the Engine)*

6:30 p.m. – LAB Auditorium

*A few things I've learned*, 2019.  
Milagros Bedoya

7 p.m. – Rooms 2 and 3

19,6" - *Punto de escucha*, 2019. Marina Salvo  
Camila, daughter. Presentation:  
*Yo sí hablo*

8 p.m. – Patio

952,576 cm<sup>3</sup>, 2019. Fran Glez

SUNDAY, JUNE 30

6 p.m. – Rooms 2 and 3

19,6" - *Punt d'escolta*, 2019. Marina Salvo  
Marina Salvo, artist. Reading of an excerpt  
from the book *Hablemos del suicidio*  
(*Speaking about Suicide*), by Gabriel González

6:30 p.m. – Patio

*Melancholia*, 2019. Adélaïde Feriot

7:30 p.m. – Rooms 2 and 3

19,6" - *Punt d'escolta*, 2019. Marina Salvo  
Isabel Vallés, psychologist. Presentation:  
*Una mirada al suicidio cara a cara*  
(*Face to Face with Suicide*)

8 p.m. – LAB Auditorium

1+1=3, 2019. Arash Faye

La Virreina Centre de la Imatge  
Palau de la Virreina  
La Rambla, 99. 08002 Barcelona

Opening hours: Tuesday to Sunday  
and public holidays, 11 am to 8 pm  
Free entry

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PERMANENT INSTALLATIONS

LAB Auditorium

*Fui*, 2019. Céline Mathieu  
Translucent gelatine, launcher, electricity

*Leh-muhn*, 2019. Céline Mathieu  
Tattoo ink, lemons

*Microondas*, 2019. Céline Mathieu  
Variable soft material, vacuum cleaner,  
electricity

Patio

*Assimilació*, 2019. Gabriella Torres-Ferrer

There is nothing new in saying that our bodies are shaped by our relationships with the world around us. Our experiences, the forms of our rapport with others, our life movements, the rules that govern us, the music we listen to, the books we read, and even our links to the rest of the universe, all necessarily affect who we are. Public Programme, Visual Arts Practical Training Programme curated by BAR project

## RATHER THAN MÁS BIEN QUE EN LLOC DE

Milagros Bedoya Valdivia, Arash Faye, Adélaïde Feriot, Fran Glez, Céline Mathieu, Marina Salvo, Gabriella Torres-Ferrer



29 and 30.06.2019



Ajuntament de  
Barcelona

[LA VIRREINA]  
CENTRE  
DE LA IMATGE

There is nothing new in saying that our bodies are shaped by our relationships with the world around us. Our experiences, the forms of our rapport with others, our life movements, the rules that govern us, the music we listen to, the books we read, and even our links to the rest of the universe, all necessarily affect who we are. Our bodies are metabolic, productive and reproductive markers of subjectivity and also entities over which control is exercised by a variety of social, political and physical forces. In the course of living, our bodies radiate intensively and at the same time they are subject to malleability, always depending upon the decisions we make or the accidents that happen to us.

The pulse of the life experience is the driving force behind the different projects present in this programme, with allusion to the very act of decision and to how our lives are affected by all the conditioning factors surrounding us. In general, the expression “rather than” underlines a choice made between available options. In *A few things I've learned*, Milagros Bedoya Valdivia's personal experience as a temporary resident in Barcelona guides a thread of thoughts and events concerning academic and life experiences, touching on subjects such as critical pedagogy, anarchism, intuition, fame and infamy; in *1+1=3*, Arash Fayeze addresses the “intermediate” state resulting from statelessness, dealing with situations of displacement from one place to another without naming them; *952,576 cm³* is a fictitious stage where a swimming pool is used by Fran Gleze to tell a musical story that deals with personal relationships, technology and pop culture within the millennial context in which the artist has grown up; *Assimilation* is an installation by Gabriella Torres-Ferrer that interrupts the physical and digital advertising spaces of La Virreina, playing with the aesthetics and graphics of targeted advertising to question the fake empathy of the Internet and the illusion of privacy; *Fui, Leb-muhn* and *Microondas* are three autonomous configurations of discontinuous movements with which Céline Mathieu entangles a soft physical material with the concept of thought, looking at how mechanical waves require a material medium to transfer their energy from one place to another; in *Melancholia*, Adélaïde Feriot offers a piece for two performers in which the representation of the northern and southern constellations are drawn on two skies made of silk that also serve as capes, confronting the two bodies in an attempt to resolve an ancestral conflict; in *19,6” – Punto de Escucha*, Marina Salvo looks at the media invisibility, taboo and silence surrounding suicide and offers a space for articulation of something that is not publicly expressed.

The seven projects set different life experiences in motion that will surely continue affecting the lives of the participants and the audience. Likewise, the curatorial platform BAR project is considered a cultural organisation that is both autonomous and interdependent and whose body of work takes into account not only the formats themselves but also the ways in which artists, institutions and audiences act. With the aim of arriving at a pluralist, living and multilingual conception of those formats and ways, the public programme “Rather than más bien que en lloc de” is as much an exercise in cooperation with cultural institution La Virreina as an exercise in the modes of public presentation of the artistic projects created by the participants in the visual arts practical training programme BAR TOOL #2. Over three days, “Rather than más bien que en lloc de” will think and converse with the curator Anna Colin on the subject of the meaning of alternative education and what makes it alternative, culminating in two days of performances, talks, audiences and visual proposals running through a public programme in movement *rather than* a stationary exhibition.

## ARTISTS

Milagros Bedoya (Perú) is interested in the circumstances and the phenomena that shape our public life and how it functions. She often turns to architecture and urban development as instruments for the research and analysis of contemporary social relationships and power structures. Milagros Bedoya holds a degree in Architecture from the Catholic Pontifical University of Peru and a Master's Degree in Contemporary Art from the Royal College of Art in London. She has been a member of the CIAC-PUCP Centre for Architecture and City Research in Lima and a founder member of HABITAR Construcción Colectiva, an initiative for research and action for the rehabilitation of housing in the historical centre of Lima.

Arash Fayeze (originally known as Faeiz) is an interdisciplinary artist who works with live situations, photography and text-based works. Using parafictional strategies, his works explore the psychological effects of displacement and the impact of migration on the brain in relation to identity, memory and language. Fayeze has worked and shown in places such as the Metropolitan Museum of Art in New York, Musée du quai Branly in Paris, the British Museum in London, the Queens Museum in New York, and the Wattis Institute in San Francisco.

Adélaïde Feriot (Paris) builds her work starting with the notions of tempos and perception, and their corollaries: impact and behaviour, visual mechanism and proxemics. Since 2010, she has been creating tableaux vivants, real images in the process of creation. They expand time and are underpinned by a protocol that records them and allows their reappearance. Wax, ceramics, mirrors and fabrics are all the media that she uses to fix objects and images, in pursuit of tactile and temporal phenomena. She holds degrees from ENSAAMA Olivier de Serres in Paris and from ENSBA in Lyon.

Fran Gleze Originally from Huelva and residing in Barcelona, Fran Gleze began his training as an artist with a Degree in Fine Arts from the University of Granada. This was when he began to take an interest in the

new discursive lines of art and multidisciplinary approaches as the key factors of his work, which ranges from installation to illustration to poetry. His most recent projects draw on relational aesthetics, situationism, postInternet and the millennial world, always inspired by his favourite author, Fernando Pessoa, although he has never been able to finish reading *The Book of Disquiet*, because he finds it too intense.

Céline Mathieu (Belgium) is an artist, author and actor based in Anvers, Belgium. Her work examines the minds, beings and artefacts of the 21st century. It most often takes the form of prose, objects, essays and performances. Céline examines semi-scientific and spiritual approaches and she is interested in what we conceive as “knowledge”. Looking at fiction and abstraction as ways of understanding our relationship with “what we think we know”, in BAR TOOL she looks at the world of hypnosis as a medium for sculpture, writing and playing.

Marina Salvo (Asturias-Cádiz) carries out projects that show a pursuit of awareness of factors that might be problematic in our society. Her work is closely connected to the social environment, both political and anthropological. She is interested in how we experience, consider and represent territories, both psychically and physically. She seeks to have her projects grow collectively and participatively, pursuing collaborations in connection with the subject being studied, often outside circles considered to be artistic.

Gabriella Torres-Ferrer (Puerto Rico) A multimedia artist and researcher, she lives and works in Barcelona and Puerto Rico. Gabriella's work challenges spectators to disentangle her complex webs of literary, artistic and historical references, while at the same time inviting them to reconsider their own relationships with the works and overall culture framing them. It consists mainly of subverting hegemonic narratives to raise questions about possible futures, often addressing new realities, such as the digital reality that is often taken from granted and the structures of power and means of production and exchange in this, the Internet Era.