

Ariadna Guiteras
works
2012 - 2016

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Bio

“Estoy lejos del pan: he optado
por quedarme sobre el suelo diáfano
del aeropuerto internacional, he venido a postrarme
ante la permanencia
de su iluminación. El término antesala
surgió aquí y aquí
se quedará.
Todo lo necesario está en este
lugar, aquí es donde aprendimos el lenguaje
de lo simultáneo, las acciones opuestas
al horneado de pan:
 escoger alimentos envasados en plástico
 abrirlos y comerlos mirando
las pantallas.”

Mercedes Cebrián
Aeropuerto (dos) (fragmento)
Mercado Común

“The most profound technologies are those that
disappear. They weave themselves into the fabric of
everyday life until they are indistinguishable from it.”

Mark Weiser

Gentle Bread

Gentle Bread is the result of research into bread and clay supported by Home session through their Residency at THIS London. Starting from the overlapping nature of two processes: bread making and clay sculpting, Gentle Bread delves into the political and performative aspects -such as oral history, affective communities, production, distribution and gender construction- that come along with its bodily practice.

Presented as an installation and a performance at Chalton Gallery (London, 2016), ten clay sculptures were positioned on the floor of the space. During the two months of my stay I learnt from different people (amateurs and professionals) how to make bread and ceramics. Given the coincidence that both share very similar gestural process and taking advantage of the poetic potentiality of weaving them together, I focused on non-hegemonic distributions of knowledge such as orality and muscle memory. The sculptures materialize the movements learnt during the process. Simple gestures as bending, pushing, cutting, pinching or kneading were applied to a mass –clay– that was sculptural itself, allowing to tangibly materialize an immaterial knowledge.

Hidden behind one of the walls of the exhibition space I sang for 33 minutes. I sang about expectations, conversations I had had, deceptions, affects and tactility. Secrets were confessed in a whisper. Expectations, judgment, disappointment, surprise and satisfaction came together in a sort of musicality, rhythm and trance. Gentle Bread was composed of the immaterial knowledge I accumulated during the two months. A song became the best support to voice the knowledge I received, while letting emotion slip through it. Oral transmission and muscle memory -in the form of the sculptures- coexisted in the same time-space. The gesture of hiding became the link between the two, neglecting my own corporeality to allow a wider path of the gaze of the audience; to lay on the others, along with the space, into the clefts of the matter¹.

1. "Language has been granted too much power. Language matters. Discourse matters. Culture matters. There is an important sense in which the only thing that does not seem to matter anymore is matter". BARAD, Karen, "Posthumanist Performativity: Toward and Understanding of How Matter Comes to Matter", Signs, Vol. 28, No. 3, Gender and Science, Spring 2003.





Gentle Bread
Installation view
Chalton Gallery, London
April the 28th 2016





Stick together
Ceramic
37 x 12 x 5 cm



Clay memory
Ceramic, plastic
17 x 8 x 4.5 cm



Much soul, less brain, much more body
(Detail) Ceramic, plastic
variable dimensions

I don't want to sound too romantic, but my heart was still healing when I arrived here. Solitude comes with silence. Solitude is a quiet and pleasant place to stay, when you learn how to inhabit it. I knew how to do it, and I did it. Fue un alivio; I felt I was in peace with cosmos, or something. You know, I was really sensible (sensitive) to all. The air was cold; I could feel my face and my hands being part of my body. Present. I felt I could pass through people, like a ghost, and while doing that I could profoundly know them, from the surface to the core con toda su viscosidad. There was no routine, yet. I felt I could entirely expose myself and still, no one would see me.

A church is a place of silence, at least a catholic church, as I know it. That church had claque sounds and artists. But the artists were sorprendidamente silenciosos. No music. No nothing. La verdad es que algunos no van mucho al taller. Some of them live far away; some others have to work muchas horas. I could say that emptiness was also a noun for that church.

I was complaining about the bread you get in London when a Portuguese girl told me that bread in Madrid is also shit, that when she used to live there, 5 years ago, they usually had baguettes that after a few hours became chewy as a gum. And then she said something I liked, a silly image; she said that they used to play swards with the baguettes.

So, even though I was convinced that the ferociousness of capitalism had eaten all the original bakeries in London (and with that every possibility of eating a good but cheap bread) and that in Barcelona I used to eat really good bread (sobretudo cuando me mudé encima de un forn de pà centenari), even then, I had to recognize that the bread I used to eat when I was a child was also

(Song lyrics excerpt)



Matriarcado
Ceramic, plastic bag
39 x 16 x 9.5 cm



Can you fly with this?
Ceramic, plastic
variable dimensions



Hacer pan, como follar, es un privilegio burgués

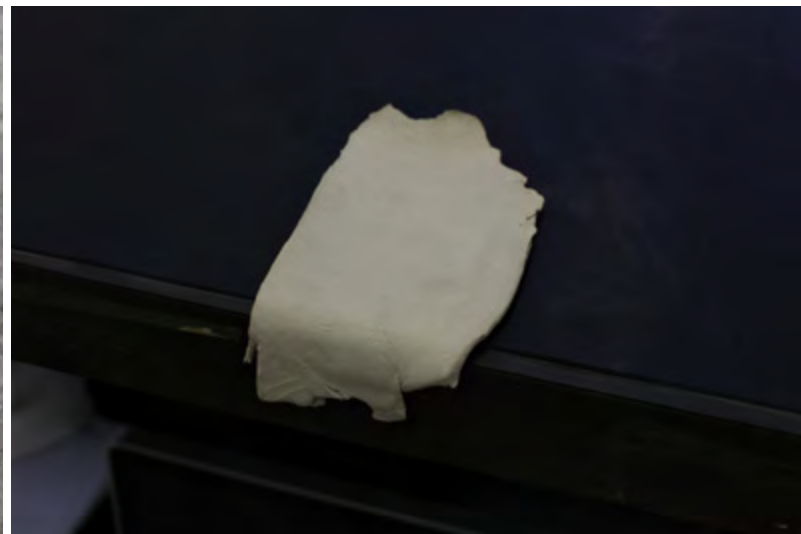
Ceramic

31 x 18 cm



S-L-A-B

Ceramic, plastic
variable dimensions



Pan sexual

Ceramic
13 x 21 x 5 cm

I bought a poetry book by Yvonne Rainer. She has a poem about domesticity and it made me think about Donna Haraway, but this has nothing to do with bread, in a linear way.

One day I ran the streets of happiness, just to burn the energy of a scream.

Carla told me that the only bakeries you could find in London belonged to a bigger chain, or a supermarket. And that's entirely not true. It's true that I couldn't find a centenary bakery still working, but I found good bread outside the big companies. I went to Broadway Market and there it was, artisan bread! You could buy one for 4 pounds, más o menos. Slow food, fetish bread, with its rules, its expertise, and its refined taste. This made me think in a workshop I once saw organized by London bakers in La Alpujarra.

Hadria would tell me “el pan es comida de pobres”. Mass processed bread is comida de pobres. Hacer pan, como follar, es un privilegio burgués. Hadria was the first person to show me how to make bread, she is a friend from a really good friend of mine and being with her made me feel at home. She learnt from her mother, who learnt from her mother in Asturias but also from her political family who were from Morocco. I thought that it would be a nice combination of things, I would learn from a woman who has learnt from other women and so on. Easy, unpretentious very good but not professionalized bread. If I had to learn from somewhere, it should be from there. I loved it, even before we started making it. We talked about patriarchy, sex, candida, capitalism, wine and eggs among other things. We forgot to put salt on it. That was a misfortune. ¡Como si fuera pan de dietética!

(Song lyrics excerpt)



You need to exist with your environment
(Detail) Ceramic, plastic bag
variable dimensions



Time
Ceramic, plastic and paper bag
16 x 16.5 cm

Thanks again for your predisposition, and if you think we should meet before or maybe make a Skype talk just let me know!

And at some point he answered, and he sounded quite nice though. I decided to carry on with the events. It was a coincidence that a chef would do the workshop, instead (let's say) one of the women working at the beigel shop in Brick Lane. Steve, who shares space with me in the studio, overheard a conversation where I was talking about finding someone to do a bread workshop. He had a good friend who was a chef specialized in bread. I accepted even though my values seemed different to theirs. I didn't need a professionalized chef to make the workshop. I was interested about oral tradition and the valorization of the women's work in the kitchen. So no, a male chef was not my favorite option. I was sure he would mansplain me. I fought against my objections and decided to gratefully take what it was given to me. See if my suspicions were true and at some point approach them once it was done. It wasn't a coincidence that the chef was a man, of that I'm sure.

We had a kiln in the studio. This came up:

BAKE BREAD

BAKE BREAD IN THE KILN

CERAMIC BREAD

EATABLE BREAD

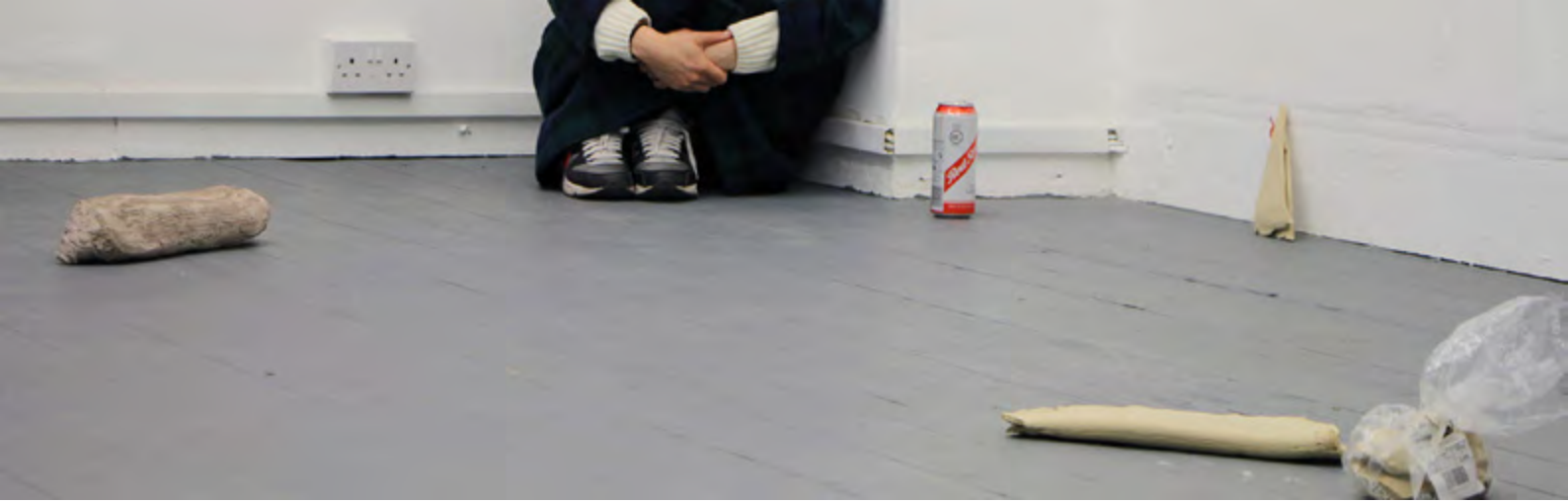
TALK ABOUT BREAD

TALK ABOUT BAKING BREAD

TALK ABOUT DISTRIBUTING BREAD

WHILE KNEADING BREAD

(Song lyrics excerpt)



Gentle Bread
Chalton Gallery, London
Installation and performance 35 minutes
April the 28th at 6pm 2016

Photograph: Rosario Ateaga



Ella was concerned with not being professional enough. You already know what I think about being professional. I didn't care much; on the contrary I preferred that. She seemed to me that she knew what she was doing, but anyways, if she didn't I wouldn't care. I like the figure of the amateur, because usually then you approach things from another point of view, más desaprendido. You are braver. Despliegas más posibilidades. I loved how she insisted in body position, balance and pressure. Looking for the sustainability of the effort that was wedging, pushing and flatten.

After that I became really obsessed with particles. She told me that clay had memory; that you need to tire the material for it not to remember its last shape. Keep moving the particles, keep moving the particles! Like when Peter, the chef, was telling us to stretch the gluten, until forming long and elastic strands. Pure affection; I thought. Touching and feeling like Eve Kosofsky; I thought. Transform and being transformed; I thought. I told Ella that Nao would also show me how to work with clay, and Ella told me: "look, two amateurs and two professionals". It made me think, again, that it couldn't be a coincidence that the two professionals were men. And then again, fate brought me to there, so I decided not to fight it back, just embrace it and understand it as a symptom of a system, rather than un seguidido de unfortunate choices.

(Song lyrics excerpt)

está abierto
(it's open)

After several meetings with an amateur actor, he opened the door of my studio and circulated -orally and gesturally- the information I had previously given to him. He grammatically conjugated in feminine form and when asked, responded to my name.

Performed during TOP (Open Studios) at Hangar, Barcelona.





armontesinos
Hangar



♥ 38 likes

armontesinos Postre #TOP16 #hangarobert
#melones

está abierto
Hangar, Barcelona
within *TOP (Open Studios)*
performance
variable duration
August the 17th and 18th 2016

Actor: Angel Ordax
Photograph: Rocío Campaña

Zen Fascist (2016)

When the body is the machine, the machine must be maintained; it must be carefully greased to make it slippery, quiet, productive and reproductive.

Zen Fascist (2014) will be performed again, and in its condition of repetition will emerge dissimilar. A diverse possibility will be restored. Keeping the gestural and textual materials from the original performance, Zen Fascist (2016) establishes a test space based on repetition, memory and transmission.

The audience is invited (max. 20 people) to be part of a session that will take place in Hangar on the 26th July at 6.30pm. Please RSVP: ariadna.guiteras@gmail.com. All participants will receive a confirmation e-mail with pre-session instructions. The session will happen behind closed doors, there will be no video or audio registration; body will be the sole support for the document of the memory.

Zen Fascist (2016) was supported by the Catalan Government's Sala d'Art Jove within the exhibition *Segueixi els rastres com si fos miop* at Arts Santa Mònica, Barcelona.

ZEN
FASCIST

ARIADNA
GUITERAS

---> PERFORMANCE

Hi Tuba,

Zen Fascist (2014) is performed again, and in its condition of repetition will emerge multiple. You receive here a part of the whole; a sequence of 4 gestures to embody. Memorise them. Accumulate them, repeat them, sequence them. As you want, as you can. Your last movement will be the first movement for another. If you want to use your voice, please reply this e-mail.

Next Tuesday 26-07 at 6.30pm at Hangar, you'll be part of a space for test and repetition. Others, like yourself, will engage their body; one that will be choral. The error margin will be wide and high. Bring comfortable clothes and a soft surface to lie on.



Hola Helen,

De igual modo que el gesto, recibes aquí, en forma de texto, una parte del todo. Memorízalo. Acumúlalo, repítelo, secuencialo. Como quieras, como puedas. Tu última frase marcará el inicio de la siguiente.

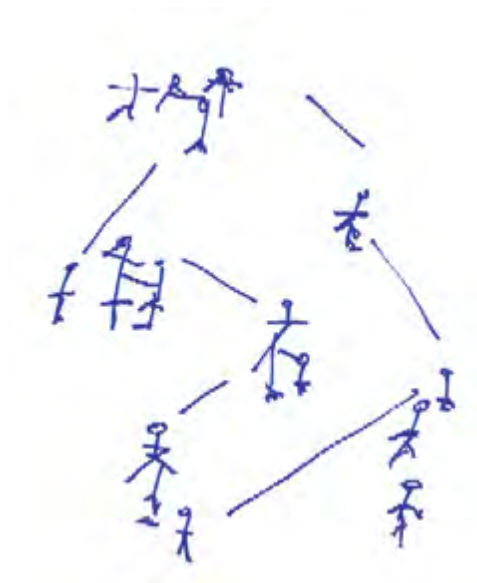
DARWINISME ESPIRITUAL

MANY OF US CHOOSE
MEDIOCRITY WITHOUT
EVEN REALIZING IT.
OUR BAGS ARE VISUAL
REMINDERS FOR OURSELVES
TO LIVE A LIFE WE LOVE
AND CONQUER THE
EPIDEMIC OF MEDIOCRITY

Nos vemos pronto,

Ariadna Guiteras
www.ariadnaguiteras.com

Hangar.org
Emilia Coranty 16
08018 Barcelona



Zen Fascist (2016)
Hangar, Barcelona
within *Segueixi els rastres com si fos miop*
Arts Santa Mònica, Barcelona
curated by Ingrid Blanco
& Antonio Gagliano

performance behind doors
variable duration
July the 26th at 6.30pm 2016

Healthy Gestures #beauty

Healthy Gestures #beauty is a performance based on the mimesis and abstraction of movements and words gathered from online beauty and health tutorials. The piece consists of gesture and word improvisation based on an online score and takes at least three hours to perform. A few pieces of fruit are placed randomly in the space along with a music stand and an iPad. The performance starts displaying the sole process of memorizing, accumulating sequences of movements and/or words, failing and starting all over again until the sequence is entirely memorized. For some movements I need the fruit and have to move, and therefore so does the audience throughout the space. Following Judith Butler on gender performativity, if repetition consolidates the norm, there's a slight hope in failure, in repeating badly, as a way of resistance. The long duration allows the piece to depict the process of consolidation through repetition while makes visible the inner violence of seemingly soft gestures. Finally, "Healthy Gestures #beauty" reveals the impossibility of precise repetition, that is to say, the potentiality of a myriad of alternates.

"Healthy Gestures #beauty was commissioned by Encura (Curator's Network) for the exhibition "The Conversation" at Hangar (Barcelona, 2015). Taking its name from Francis Ford Coppola's 1974 psychological thriller about a paranoid surveillance expert, the curator Lauren Wetmore invited five artists-in-residence at Hangar to replicate and disturb the controlling dynamics of personal and public forms of surveillance, featuring installation and performances throughout the space.





Partiture:
<http://healthygestures.tumblr.com/>



Ritual de La Mer

Press gently
until it becomes
warm

To unlock its potential
between your fingers
into face and neck
translucent massaging
into skin

Phi

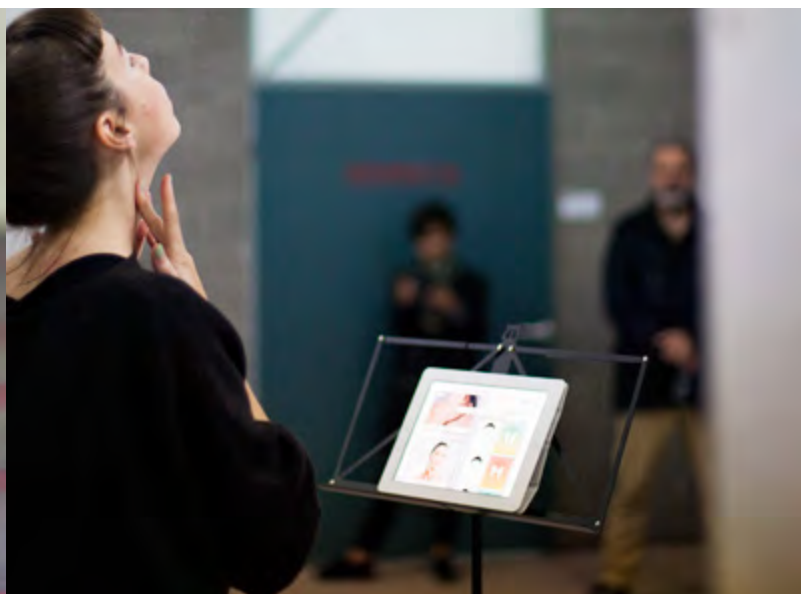
Los dos lados de la cara no son gemelos
son hermanos
también los rostros
más perfectos que se conocen. El producto
es un ser más
alienígena que divino
al 100% la simetría no
nos resulta agradable
a la vista

Y el resultado siempre ha sido el mismo: 1,618

“Los centros estéticos en España ya se han puesto a medir a sus pacientes y, aplicándoles unos pequeños retoques, están logrando mejorar su aspecto de forma notable, con resultados naturales” lo llaman armonización matemática

Los expertos también dicen “es fundamental que un cirujano plástico sea un artista y sepa tratar volúmenes y proporciones” y que no son solo cuestión de estética, sino también de salud.

Quien cumple con la proporción
áurea
en el rostro es más fácil que lo haga
- también
a nivel orgánico





Healthy Gestures #beauty

The Conversation

curated by Lauren Wetmore

ENCURA #1 Hangar, Barcelona

Gesture improvisation 3 hours

performed on floor instalation by Antonio R. Montesinos

December the 9th at 8pm 2015

Photograph: Marzia Matarese

Performance video documentation:

<https://vimeo.com/158198675>



Healthy Gestures #beauty
Tutoriales y manuales de autoayuda
Liminal Gr. Antic Teatre, Barcelona
Performative talk 15 minutes
November the 25th at 7pm 2015

Photograph: Marzia Matarese

Audio interview:
[https://soundcloud.com/
hangar-audioteca/sets/encura-1-the-conversation](https://soundcloud.com/hangar-audioteca/sets/encura-1-the-conversation)

Green Shake Talks

Green Shake Talks are two performative talks; each one divided into three concepts. The first: Control, Green and Natural and the second: Health, Green and Beauty. For Green Shake Talks I presented a talk while preparing a shake, allowing the body to interfere with the discourse, and the discourse with the body. Starting from the preparation of a Green Shake, the narrative moves from the history of the food mixer to the first mortars and blended foods such as “gazpacho”; from the valorisation of women’s work in the kitchen to the current fashion for fast health and the health/beauty binary; from the green colour of chlorophyll to the fiction of the “natural” body.

A first shorter version was performed at “Paratext n°4” at Hangar (Barcelona, 2015), a longer one at Antic Teatre (Barcelona, 2015) where bottles of Green Shake were given among the audience, and at “Do you Believe?” Fabra i Coats (Barcelona 2016) where the image presented was taken. “Green Shake Talks” was shortlisted for Miquel Casablanças’ 2016 prize





Audio:

<https://blackbaltic.bandcamp.com/album/verde>



Verde

Cocodrilo Blando
Aguacate Maduro
Pera Salvaje
Espárrago Fino
Apio Colmado
Chile Asustado
Berza Pochada
Col en Juliana
Cuchillo Crujiente,
tecnología violenta
que coloniza el núcleo
hasta llegar a la crema
verde.

Espinaca Sucia
Brócoli Crudo
Kiwi Completo
Lechuga Impoluta
Judía Cerrada
Alcachofa Madre
Manzana Partida
Melón Sediento
Cacahuetes!

Unable to control their lives, women go to extreme measures to control their bodies through dieting and exercise, gaining a sense of accomplishment by their ability to achieve a perfect body, bending their bodies to their wills, gaining mastery over their bodies.

Susan Bordo

Control

Qué queda sino
au
to
con
trol
placer poderoso
ejercicio situado
en el ligero ángulo
de la ingesta por la ingesta
por la resistencia

No.
Por la meta
Just Do It, a tope!
Tú puedes, claro.

au
to
con
trol

Poder por Triunfo
por la conquista del cuerpo
tubérculo
doblado hasta embutir
esculpir

por el subidón de penetrar-
se
a una misma

Lechuguita y a correr!



Natural

Tetas grandes naturales

Elsa Pataki, sí

Yola Berrocal, no

Susan Bordo says that
the “natural body” is a fiction.

Natural Skin

Natural Hair Color

Natural Hands

Natural Nails

Natural Teeth Whitening

Natural Thick Eyebrows

Natural Bodybuilding

Natural Chocolate Face Mask

Natural Voice

Natural Posture

Natural Childbirth

Natural Medicine

Natural Gestures

Natural Clothes

Natural Butt

Natural Lips

Natural feet treatment

Natural Gray Hair

Natural Maturity

Natural Look

Natural Attitude

Natural Health

Natural Food

Natural Beauty

Beauty morning routine

Warm Lemon Water

Drink a Glass

Wake up

Earlier

Morning Validation

Smile

Smile at Yourself in the mirror

Smile at Yourself in the Mirror for 30
Seconds

Scrape Your Tongue, Right Scraper

How Long Stretching?

Stretching Routine, Do it

Do a stretching Routine

Dry Brush Your Body.

Smile

Smile at Yourself in the mirror

Smile at Yourself in the Mirror for 30
Seconds

for a few minutes

Why a Few minutes?

Just Meditate

For a few minutes

No more less

Just 3

Write Out Your Top 3 for the Day

Just 3 no more less

for a few minutes





Green Shake Talks
Control Verde y Natural. Sano Verde y Bello
Antic Teatre, Barcelona
Two Performative Talks 45 minutes each
October the 24th & 25th at 8pm 2015

also performed at
Do you believe? shortlisted at Premi Miquel Casablanca
Fabra i Coats, Barcelona; and
Paratext n^a4, Hangar, Barcelona

Stage design: Alberto Merino
Music: Black Baltic
Bottle design: Cristina Pastrana
Photograph: ©Alessia Bombaci – Antic Teatre

Performance video documentation:
<http://bit.ly/29ZTbwf>

Puf

Aquamarine / Womanly Color for women for the Spring / Summer 2015 / Airy blue dreamy cool and calming feel / And ethereal Aquamarine / Shade watery feel / Open and expansive / Stress reducer restful blue still / Lead color 14-4313 Aquamarine / Pairs Well With Marsala / Red and Glacier / Grey

With the collaboration of Alberto Merino (stage designer), we made a “puf” (beanbag in Spanish) with the aim of building a machine of relaxation, an oasis of soft power. An evolving paralyzing mass of Lycra and cotton, ergonomic and filled with lavender and eucalyptus of blue Aquamarine (Pantone’s season colour for spring 2015.)







Puf

Ø 1,2m, Variable dimensions
Lycra, cotton, foam, lavender and eucalyptus.

shown at

Fogbowl curated by Angela Palacios & Quim Packard

Fireplace project, Barcelona;

Softcore curated by Ariadna Parreu,

Sala Fortuny, Reus and

Prova rebutjada (tout va bien)

curated by Olivier Collet & Patricia de Muga,

Galeria Joan Prats, Barcelona

Couturier: Alberto Merino

Photograph: Beatriz Fuentes

previous page: Mirari Echavarri

T-shirt

T-shirt is a wereable document

adidas®

sty imv
1023467



Occupy



ny of a
AI

OYSHO

Airplane Yoga



hansa Yogananda



Young business in design of

picasso

- 100 x 100
- 100 x 100
- 100 x 100
- 100 x 100
- 100 x 100
- 100 x 100
- 100 x 100



Foto de stock. Young business partners exercising in design office

SlimCalms

FRYFAT ON THE



Archive:
<http://zenfascist.tumblr.com/>





T-shirt

Digital print on cotton cloth
printed by DIS open sourced t-shirts

shown at

Segueixi els rastres com si fos miop
in collaboration with Lucía C. Pino
Arts Santa Mònica, Barcelona.

Zen Fascist

The body of work of *Zen Fascist* is the result of a wider research that focuses on the inherent contradictions of Zen practices within the neoliberal paradigm, using yoga as an example and catalyzer. Simultaneously I was writing my master thesis "Yoga, control and performance", with the aim of building a critical framework for the analysis of a context (the societies of control), based on a popularized practice (yoga), through the art practice (performance).

In similarity with the work of writing which involves a process of understanding and knowledge, the project was articulated as the research progressed, not only theoretically, but also practically. That's why it took various forms: a t-shirt, four performances, an installation, a publication and a drawing sketch book.

For the performances (bad) repetition is a key concept. If performativity requires repetition to consolidate the rule and the convention, there is a slight hope in failure, in copying badly, as a way of resistance. Therefore, in the performances there is always a physical process of mimicking postures of western yoga. Postures appropriated from several iPhone yoga apps, where its use is generally related to productivity, fitness and beauty.

Zen Fascist has been shown and performed at "Macba es viu" MACBA, Barcelona; Hangar, Barcelona; "MasterClass" Fundació Suñol, Barcelona; Werf 52, Düsseldorf; and was supported with a research scholarship from the Catalan Government's Sala d'Art Jove 2014.

Body work: Lipi Hernandez

Research work: Pilar Cruz (Macba Study Centre) and
Alicia Vela (University of Barcelona)







Ready to Rebel
Macba es viu & Sala d'Art Jove, Macba, Barcelona
Performance 45 minutes
October the 18th at 7pm 2014

Body work: Lipi Hernández
Photograph: Elisa Carnicer





Ready to Rebel. Especial mujeres
Bulbasaur Fanzine, Hangar, Barcelona
Performance 25 minutes
November the 29th at 6pm 2014

Flowers: Laia Claramunt
Photograph: Eme Rock

Performance video documentation:
<https://vimeo.com/100047075>

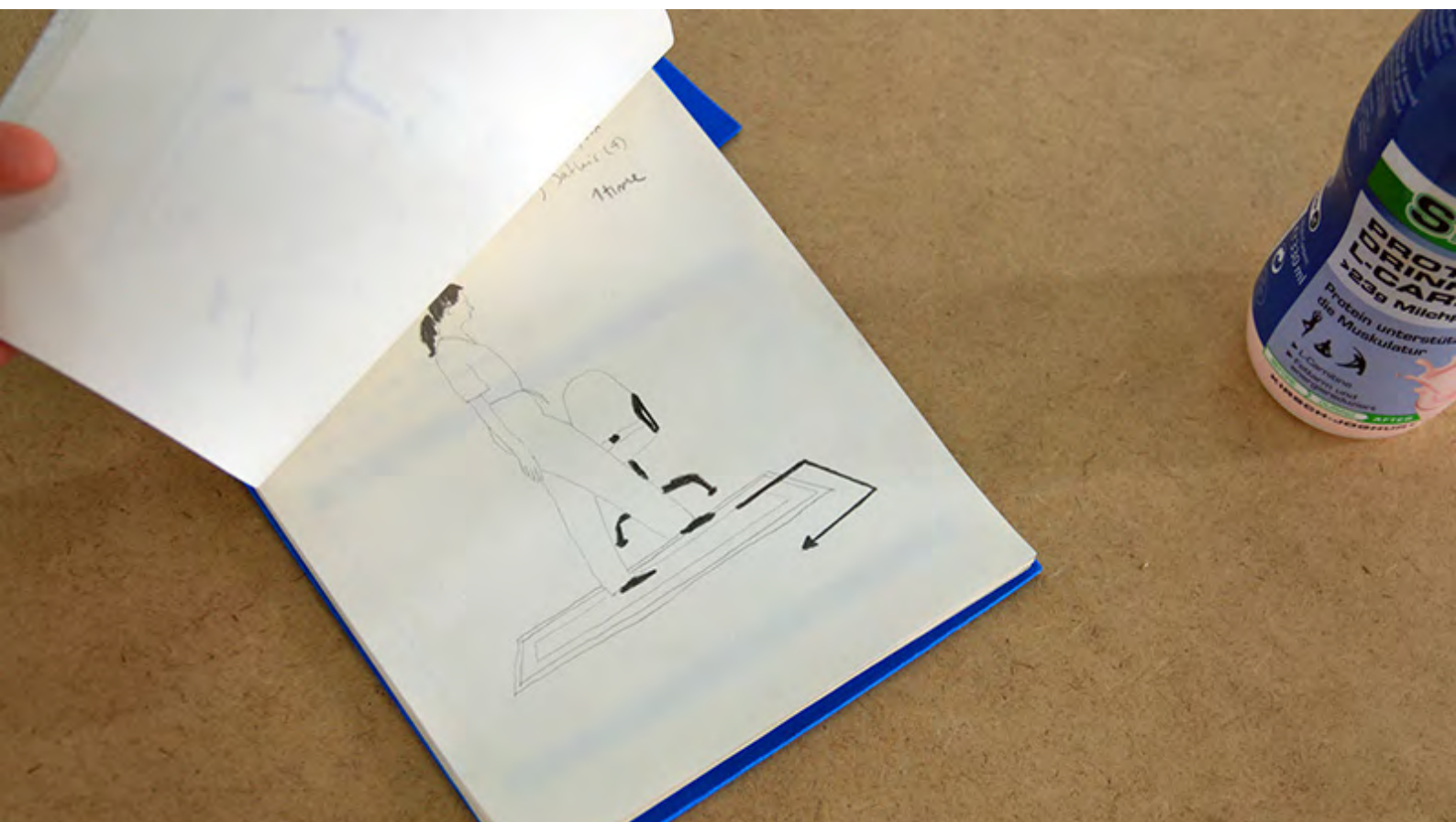


airport_face_fitness_yoga.ipa Master Lecture
MasterClass, Fundació Suñol, Barcelona
Installation & Performative Talk 15 minutes
June the 26th at 7pm 2014



airport_face_fitness_yoga.ipa
Werf 52, Düsseldorf
Performance 25 minutes
March the 15th at 6pm 2014

Photograph: Anna Herrera Valerdi



airport_face_fitness_yoga.ipa choreography
Graphit on paper, metal clips, foamy,
26 pages of 19,5 x 14,8 cm



airport_face_fitness_yoga.ipa choreography
Graphit on paper, metal clips, foamy,
26 pages of 19,5 x 14,8 cm

shown at Werf 52, Düsseldorf and
Prova rebutjada (tout va bien)
curated by Olivier Collet & Patricia de Muga,
Galeria Joan Prats, Barcelona

Photograph: Anna Herrera Valerdi



Deinón

In ancient greek deinón means the scary, frightening or evil while the marvelous, remarkable or fascinating.

During an artistic residency at NauEstruch, Sabadell, a program composed by three workshops is infiltrated in its regular routine. By imitating the method of coaching exercises, group dynamics and therapeutic dance, Deinón seeks to both stress the conflict between individuality and community as to rethink the purpose of group practices within a competitive system.

Isn't it fear an ancient way to control? In western societies, following the logic of contemporary capitalism, fear arises in a macro level as a dominant emotion. But, as Antonio Negri points out, from a micro perspective –socially widespread– there is a dominant narrative which calls for responsibility, autonomy, creativity, pride, confidence and team spirit.

At the end of the residency, as alive documentation, a Greek chorus (Deinón para coro griego) performed by some of the participants explained the workshops at the courtyard of NauEstruch. In addition, a publication with drawings made during the process was given among the audience.



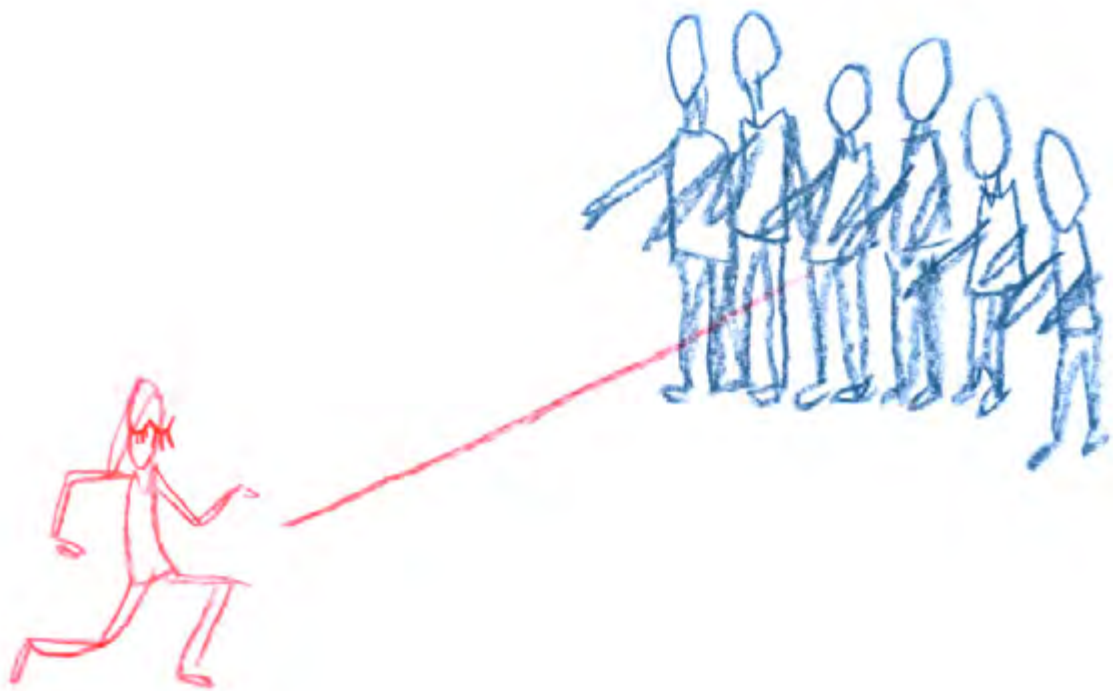
“Aunque la cooperación se deba a que nuestros recursos propios no nos son suficientes, en muchas relaciones sociales no sabemos exactamente qué necesitamos de los demás, ni qué deberían ellos esperar de nosotros.”

Richard Sennet
Juntos

Primera Sesión (fragmento)

Hace unos meses realicé un taller para niños de unos 4 años. Uno de los juegos que hicimos consistía en prepararse el sonido de un animal para que luego el resto de los compañeros adivinaran de cuál se trataba. Para la preparación, el grupo se quedaba dentro de la sala y yo salía con la niña o el niño fuera. Detrás de la puerta había un pasillo largo. Crucé la puerta más de una vez, cada vez con un niño diferente para practicar el sonido y luego volver a cruzarla y hacerlo delante de todos. En una de estas veces, al cruzar la puerta, Tomás, el niño con quien iba a practicar el ejercicio, me cogió fuerte la mano. Tengo que explicar aquí mi relación distante con los niños. Yo no me relaciono con niños desde que era niña. No sé nunca cómo tratarlos, si como adultos o como niños. No sé cómo van a reaccionar y mi relación es tensa, desconfiada y bastante patosa. Pequeños extraterrestres. Lo que ocurrió es que en el instante de cruzar la puerta, Tomás me cogió de la mano y entonces tuve miedo. Supongo que él también tenía miedo y que para un niño o alguien que esté acostumbrado a tratar con niños, coger a otro de la mano es del todo inofensivo, pero para mi, en ese momento, no lo fue. Tomás me dio la mano y con ese gesto cedió su cuerpo a al mío. Era entonces yo responsable de aquél cuerpo que voluntariamente había decidido refugiarse en mi mano. Él tenía miedo a lo desconocido causado por una evaluación negativa de futuro, a la sospecha de que algo oscuro se hallaba al otro lado de la puerta. De lo que no tenía miedo era a mí, o sea, al otro. Él confió en mi. Supongo que eso es lo más natural para un niño. En mi caso yo tuve miedo a la responsabilidad, de ser yo quien, en el caso de caerse, tendría que recogerlo. De no poder cumplir las expectativas de Tomás. Yo desconfiaba, en parte de mi misma, pero también de la pareja que conformábamos.





If people practised Wu-Wei in the right spirit, work would lose its coercive aspect. It would be undertaken not for its useful results but for its intrinsic value. Instead of being avoided like the plague, work would be transformed into spontaneous and meaningful play.

Taoism & Anarchism

Segunda Sesión (fragmento)

Thirty-seven
Tao abides in non-action,
Yet nothing is left undone.
If kings and lords observed this,
The ten thousand things would develop naturally.
If they still desired to act,
They would return to the simplicity of formless substance.
Without for there is no desire.
Without desire there is.
And in this way all things would be at peace.

Forty-three
The softest thing in the universe
Overcomes the hardest thing in the universe.
That without substance can enter where there is no room.
Hence I know the value of non-action.
Teaching without words and work without doing
Are understood by very few.

Forty-eight
In the pursuit of learning, every day something is acquired.
In the pursuit of Tao, every day something is dropped.
Less and less is done
When nothing is done, nothing is left undone.
The world is ruled by letting things take their course.
It cannot be ruled by interfering.

Eighty-one
... The Tao of the sage is work without effort.

Tao Teh Ching , by Lao Tzu, 6th Century BC.



8 natural handstands
Robert Kinmont





Well, my hands are shaky and my knees are weak / I can't seem to stand on my own two feet / Who do you thank when you have such luck?

Elvis Presley, 'All shook up'

Tercera Sesión (fragmento)

I

Gabrielle Roth, en sus talleres de danza de los 5 ritmos, reivindica la existencia de una sabiduría poderosa más allá de la mente, que aflora con fuerza y claridad en la danza. Ha investigado antiguas tradiciones hoy olvidadas por las urgencias cotidianas. La danza y el movimiento han sido históricamente sagrados y esenciales en todo ritual de crecimiento y desarrollo personal. En la danza, la cabeza cede su reinado al cuerpo y se recupera el ritmo que nos conecta con el estado natural del Ser. Algo que me gusta de ella es que en una de sus entrevistas dice que no es necesario saber bailar para practicar los 5 ritmos (esto me alegra porque a mi no se me da bien bailar), que cada uno tenemos nuestra forma de conectar con el ritmo, que no se trata de cómo bailamos sino de cómo sentimos. La práctica se compone de 5 ritmos, que Gabrielle Roth considera vitales y nos invita a movernos a través de ellos más allá de la autoconciencia para encararnos con nuestro espíritu más libre, místico y desarraigado. Lo cual, casi no hay que decirlo, a la mayoría nos da pánico. Perder el control cuando insistimos en tenerlo todo controlado.

VI

El tarantismo es una enfermedad originada en el sud de Italia que se contrae a partir de la picadura de una tarántula. Sus síntomas incluyen náuseas, dificultades para hablar, delirio, excitabilidad e inquietud. Los cuerpos de aquellos que han sido mordidos sufren fuertes convulsiones. En un momento se pensó que solo podía ser curada a través de una especie de danza frenética. Incluso el obispo de Polignano, que en el siglo XVII se dejó morder por una tarántula con el fin de refutar su cura, se sintió obligado a bailar para aliviar sus síntomas. El interés de Joachim Koester en Tarantism está ligado a su sentido original: una danza de movimientos, espasmos y convulsiones incontables y compulsivas. Para el proyecto Tarantism ha utilizado esta idea como punto de partida para generar los movimientos de unos bailarines que exploran, en seis partes coreografiadas de forma individual, lo que podría llamarse la terra incognita del cuerpo.





Deinón

NauEstruch, Sabadell
Workshops 1 hour each
April the 17th, May the 2nd
and June the 3rd 2013

Body work: Georgina Espinosa
Photograph: Almudena Manzanal



Deinón para coro griego
NauEstruch, Sabadell
Performance 10 minutes
June the 15th 2013

Performers: Beatriz Regueira Pons, Estel Boada,
Laura Llanelli, Alba Feito & Ariadna Guiteras
Photograph: Almudena Manzanal

Performance video documentation:
<https://vimeo.com/69180684>

Nos vemos ayer
(See you yesterday)

Nos vemos ayer is a guided tour through A*Desk. Build on a present continuous narrative, the three tenses that define the history of the place (a Harley Davidson' store, a dance school and a contemporary art space) coexist with no chronological progress.

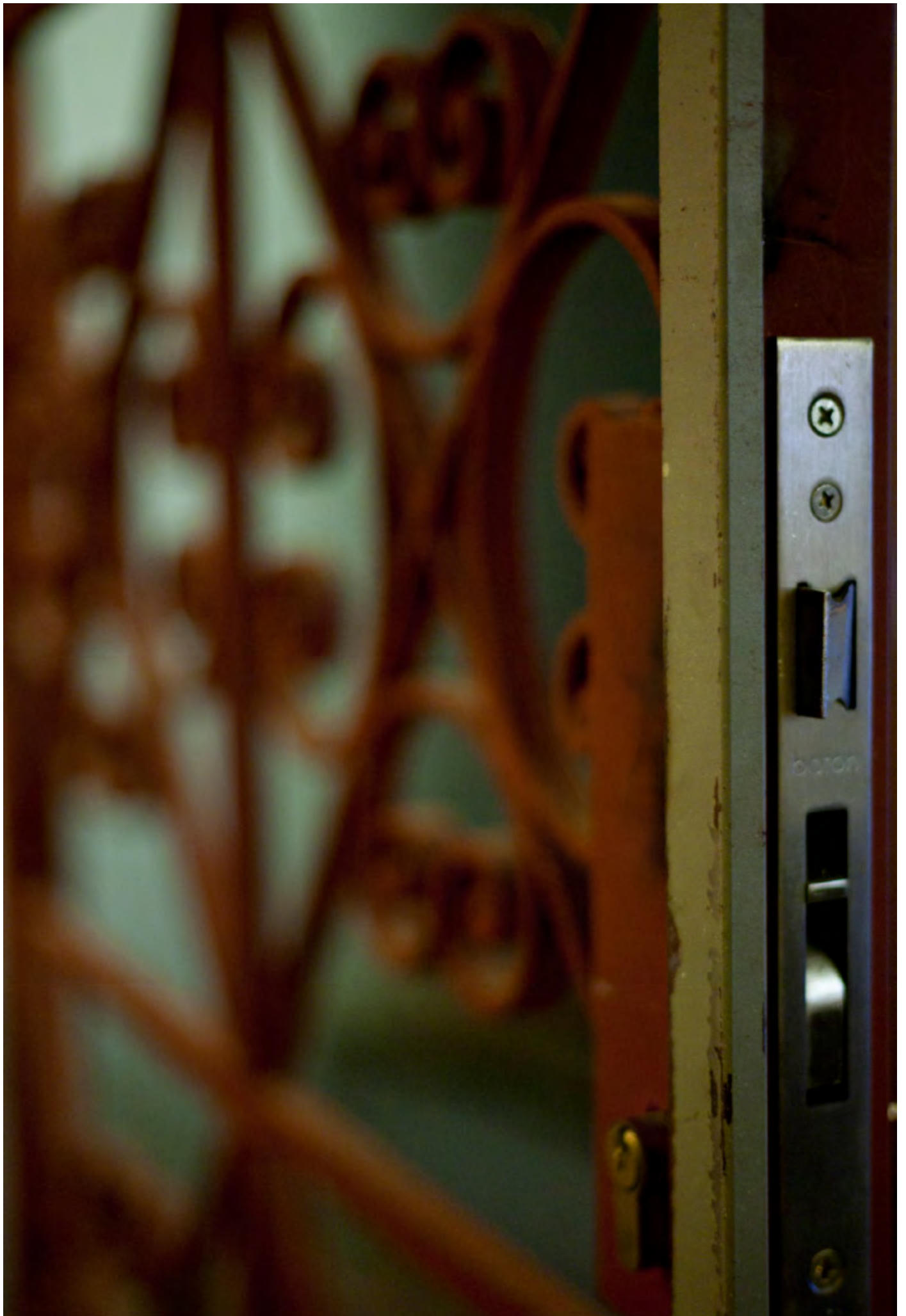
Nos vemos ayer was performed at "El pacto ficcional" A*Desk, Barcelona.



HARLEY-DAVIDSON

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MADE IN THE USA



Encima de una mesa Lack roja, en el centro de la sala.

La verdad es que desde aquí podría hablar sobre muchas cosas pero me limitaré a hablar sólo de algunas. En algún momento entre el 1983 y el 2013 Marcos, el mecánico, arrastra una Harley Davidson Rocker hasta la puerta (*señalo la puerta*). Bibiana, la secretaria del taller, fuma un cigarro fuera, mientras Gemma, la profesora de danza, practica dentro de esta misma sala y nosotros, estamos aquí.

Nos movemos hasta la entrada de la primera sala.

Aquí (*señalo la pared, encima de la estufa*) tenemos colgado un calendario; las páginas se mueven misteriosamente como si hubiera corriente de aire –cuando en realidad no la hay-. Justo debajo hay una estufa. Más tarde me di cuenta que, por algún efecto relacionado con el cambio de temperatura, era la misma estufa la que causaba el movimiento de las páginas.

—

El suelo que estamos pisando (*señalo el suelo*) es una tarima de madera vacía rellena de grava. -De hecho, no es grava, creo recordar que se trata de una arena especial para que el suelo suene de una manera particular, pero no consigo acordarme del nombre-. Justo encima está la mesa donde nos reunimos y trabajamos. La tarima pertenece a la escuela de danza. Esto explica el desgaste del suelo y el ritmo “1, 2, 3, 4...” (*marco el ritmo con la mano*) que marca la profesora a sus alumnxs.

Las paredes se utilizan para hacer estiramientos antes y después de la sesión (*alargo los brazos y los apoyo en la pared.*)

Entramos dentro de la primera sala.

La llave para abrir el cajón de los ordenadores está escondida aquí (*cojo la llave y la muestro.*) En un principio sólo lo sabía María pero al final se ha convertido en un “Self Service”. Somos 6 personas y sólo tenemos 3 ordenadores, 2 sofás y un motor V-Twin del 83. De hecho, es uno de los más apreciados, sobretodo por el ruido que tanto caracteriza a las Harley's. Está aquí guardado por si surge la ocasión y algún cliente pide un cambio de motor. La verdad es que se trata de una pequeña joya, de esas que quisieras sacarte de encima si no fuera porqué, sentimentalmente, cuesta una barbaridad.

(script excerpt)





Nos vemos ayer
A*Desk, Barcelona
Performance 30 minutes
July the 12th 2012

Photograph: Eva Carasol



Bio

Ariadna Guiteras' work revolves around notions of control, body and performativity. Her process considers gesture, touch, matter and immateriality in relation to memory, orality, transmission and repetition. As a result, her practice often comprises a number of pieces organised around a particular object.

In a recent work "Zen Fascist (2016)", a closed-door performance, the artist focussed on memory as archive by leaving the body as its sole support, negating any other form of documentation. In her latest project "Gentle Bread" she understands muscle memory as a pre-pre history -before orality, before language- tangibly suggesting an embodied history.

Guiteras has exhibited and performed in (amongst others,) Arts Santa Mònica (Barcelona 2016); Chalton Gallery (London, 2016); Fabra i Coats (Barcelona, 2016); Galeria Joan Prats (Barcelona, 2015); Antic Teatre (Barcelona, 2015); MACBA, (Barcelona, 2014); Fundació Suñol (Barcelona, 2014); Werf 52 (Düsseldorf, 2014); NauEstruch (Sabadell, 2013); Antigua Casa Haiku (Barcelona, 2011); Second Home (Berlin, 2010).

She is the recipient of a Miquel Casablanques Award (Ajuntament de Barcelona, 2016) and currently holds a two yearlong residency at Hangar (Barcelona 2015-2017). She is been supported by Homesession Artist Residency at THIS (London, 2016); MACBA Study Center (Guest Researcher, Barcelona, 2014) and Sala d'Art Jove Production Grant (Generalitat de Catalunya, 2014).

