



26 DE NOVEMBRE DE 2016

A PARTIR DE LES 14.00H (DINAR POPULAR)

MASIA CAN SERRATS S/N, EL BRUC

GRAN FESTA

COMISSARIADA PER IRINA MUTT

JESSE QUAM, SYBILLE HOTZ, ADELAIDE IVANOVA, DORIAN BRAUN, ELYSSA LEWIS, ANDREA MAGNANI
DANIEL MORENO ROLDÁN, NATASHA NEDELKOVA, MARC SERRA, RUBÉN PATIÑO, ALDO URBANO

WHAT A TIME TO BE ALIVE



CAST

Cerca de 30 años de encuentros, cada 11, cada mes, en la espera de presencias extraterrestres en el cielo de Montserrat. Lluís Josep Grifol convoca a quien quiere. Centenares de desconocidos y curiosos lo encuentran en el Hotel Bruc y esperan a su lado que algo pase. Dorian Braun, artista escocés, residente en Can Serrat durante el mes de Septiembre de 2015, fue el primero en llevarnos allí.

¿Montserrat es la Inspiración? Nombre femenino, soplo creador que anima al escritor, al artista, al investigador _ (cf Larousse francés). Después de dos años de nuevas capas de historias en este lugar/comunidad creado en los años 80, es momento de olvidar la forma real de la montaña tan dibujada y fotografiada.

En fin, para este evento inspirador y feliz Can Serrat invita a Irina Mutt, comisaria de exposiciones y crítica de arte catalana a pensar y componer una narración entre las piezas presentadas. Estas son una selección tras dos años de proyectos de artistas provenientes de todas partes del mundo.

A las 14H el 26 de NOVIEMBRE de 2016 comeremos todos juntos y estarán por varios sitios, dentro y fuera de la masía, las piezas de Andrea Magnani, Dorian Braun, Adelaide Ivanova, Elyssa Lewis, Sybille Hotz, Natasha Nedelkova, Ruben Patiño, Daniel Moreno Roldán, Marc Serra, y Aldo Urbano.

Can Serrat agradece especialmente a Annabel Rioux, David Blasco, Olga Sureda, Victor Balcells Matas, Ching-In Chen, Emanda Percival, Olivier Collet (Olivier Whodoyouthingiam), Jérôme Lefaure & Rosario Ateaga por su participación y interés como jurado en las convocatorias de 2015/2016.

Sophie Blais

EN

For about the last 30 years, on the 11th of each month people await the arrival of extraterrestrials from the sky above Montserrat. Lluís Josep Grifol welcomes anyone who wants to join. Hundreds of strangers and curious people meet in the Bruc Hotel and wait for something to happen. Scottish artist Dorian Braun and resident at Can Serrat during the month of September 2015, was the first one from Can Serrat to take us there as well.

Is Monserrat the Inspiration? def. Female noun, creative breath that animates the writer, the artist, the investigator_ (cf Larousse French). After two years of new layers of stories in this community started in the 80's, it is time to forget the actual form of the mountain, mythologized in drawing and photographs.

And so, Can Serrat invites Catalan curator and art critic Irina Mutt in honor of this inspired and joyful event to reflect upon and compose a narrative regarding the exhibited works. This presentation is a selection from the past two years of artistic projects by creatives from all over the world.

At 2pm on the 26th of November, 2016, we will eat all together and will enjoy the works in various spots in and outside the masia. Artists included in the exhibition are Andrea Magnani, Dorian Braun, Adelaide Ivanova, Elyssa Lewis, Sybille Hotz, Natasha Nedelkova, Ruben Patiño, Daniel Moreno Roldán, Marc Serra Roca, and Aldo Urbano.

Special thanks to Annabel Rioux, David Blasco, Olga Sureda, Victor Balcells Matas, Ching-In Chen, Emanda Percival, Olivier Collet (Olivier Whodoyouthingiam), Jérôme Lefaure & Rosario Ateaga, for their interest and participation as a juror in the open calls these two past years.

'WHAT A TIME TO BE ALIVE!'

COMISARIADO POR
IRINA MUTT

PLANTA ↑
ESTUDIO 2
»Un largo chup
incendio se ha
extinguido«
ALDO URBANO

ESTUDIO 3
»I've been
waiting
for you«
MARÍA SERRA

PLANTA BAJA
BO DEGA

»Music for
Montauk«
DANIEL
MORENO ROLDÁN

»Soy vision«
DURIAN
BRAUN
ANDREA
MAGNANI

(LAVABO)

OFFICE

PUBLICITAS

"CONSTANZA"
"MMM"
ELYSSA
LEWIS

WRITER'S
STUDIO

ADELAIDE
IVANOVNA

COCINA

ENTRADA

"SWAMP"

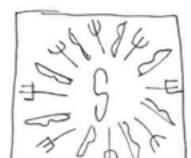
RUBÉN
PATINO

"I don't
wanna
lose
you"
Sybille
Holz

SE PASEA
"LA CHUPA
DE LA AMISTAD"

ALDO

CAN SERRAT
ART RESIDENCY



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Can Serrat al Bruc: una masia del S.XV amb vistes a Montserrat. Des d'aquesta casa s'ha fet vi, hi han viscut famílies, grups d'amics i artistes, s'han fet festes i raves als finals dels 80 i avui dia segueix com a residència d'art.
Montserrat té un monestir amb escolanets i verges mítiques, les muntanyes han estat amagatall potencial per al Sant Grial, han estat pintades com a paisatge delirant i sagrat moltes vegades, també són un mirador on veure passar ovnis i punt de trobada on fer akelarres contemporanis.
Alguns tan sols hi van per donar un volt.
Queda algun rastre de tots aquests moments i activitats? Què passaria si es pogués solapar tot el que ha passat al llarg del temps en un mateix lloc?
Entendre l'història o pronosticar el futur ens serveix per llegir millor el moment actual?
Passen moltes coses i passen ràpid, no hi ha res segur i és difícil situar-se.
Quina època per estar vius, no?!
Durant un cap de setmana ens ajuntarem amb artistes que han estat a Can Serrat per fer una exposició, o més aviat una trobada on activar a la vegada i durant unes hores totes les obres que es van produir, pensar o post posar durant la seva residència.
Diferents artistes, amb diferents pràctiques i formats, convisquent durant unes hores en un mateix punt. I que tot sigui possible: veure ovnis, escoltar els sons d'un bassal, llegir còmics que parlen de nosaltres, alterar les senyals wifi o recuperar arxius que parlen més d'experiències quotidianes que de relats oficials.
Quina època per estar vius: quan estem esgotats, quan no tenim temps ni d'aturar-nos a pensar en el que ens passa o volem que passi, quan a penes tenim temps per trobar-nos i preguntar a qui tenim al davant què tal es troba. I a nosaltres sen's ocorre tan sols això: ajuntar-nos i conviure durant un cap de setmana. Trobar-nos per parlar, menjar i ballar junts, per fer una expo, aquell dispositiu comú on el temps és un altre i on tots els temps es poden trobar. I ho fem sense el rigor dels relats oficials, tan sols amb els fragments que hem anat trobant pel camí.
i.m
Sense fonaments, ni meta final, plens de dubtes i paradoxes també sense garanties: tal com la època en la que ens trobem, que es la mateixa sempre si ens hi fixem bé.

Irina Mutt

EN

Can Serrat, in El Bruc: a farmhouse of the S.xv with views of Montserrat.
In this house wine has been made, families, groups of friends and artists have lived, parties and raves were had in the late 80's and today it remains as an art residency.
Montserrat has a monastery with Escolanets and mythical virgins, the mountain has been a potential hiding place for the Holy Grail, it has been painted as a delirious and sacred landscape many times, and also it is a viewpoint from where to watch UFOs pass and a meeting point to make contemporary witchcraft.
Some just go for a walk.
Is there any trace of all these moments and activities? What would happen if you could overlap all that has occurred over time in one place?
Does understanding the story or being able to predict the future serve us to better read the current moment?
A lot of things happen and they happen fast; there is nothing certain and it is difficult to position oneself.
What a time to be alive, right?!
Over a weekend we will meet with artists who have been in residency at Can Serrat to have an exhibition, or rather a meeting where we can activate the works in the same time and place that they were produced, thought about or even postponed during their residency.
Different artists, with different practices and formats, coexisting for a few hours at the same point. And that everything is possible: UFOs, listening to the sounds of a swamp, reading comics that talk about ourselves, altering the wifi signals or recovering files that explain more about our everyday experiences than so-called official accounts.
What a time to be alive: when we are exhausted, when we do not have time or to stop to think about what happens to us or we want to have happen, when we hardly have time to meet and ask who we have in front of us. And this is the only thing that comes to our minds: getting together and living together for a weekend. We meet to talk, eat and dance together, to make an exhibition -- that common device where time is an other and where all times can be found.
And we do it without the rigor of the official maps, only with the fragments that we have been finding along the way.
Without fundamentals, nor a final goal, full of doubts and paradoxes also without guarantees: such is the time in which we find ourselves, which is always the same if we regard it well.

Irina Mutt



"I've been waiting for you"
Instalación. Routers, seal de wifi, espejos, luz, arena, humo.
Can Serrat 2016.

A piece as a starting point. Is the way I use to work.
Then the pseudo spectacular phenomenon could be a door to –and sorry or this extremely easy correspondence with this piece itself– a critical reflection on any topic that a conceptual piece of art tries to suggest.
Do you think that spirituality is living in a good age?
We have been trying and trying (with epic results sometimes) to shape the soul in physical formalizations. I'm talking about art.
And what about the muses? Inspiration, in a romantic form of understanding, traditionally it's been a feminine phenomenon. She, or them (in a luckily situation) used to come to visit us, every now and then.
Montserrat was under the water.
There's no doubt about this past.
The top of the mountain is a temple for catholic practices.
And a good place to connect with UFOS and aliens. We live in the mixed media era, under the protection of a black virgin ("La Moreneta"). Homosexual artists interested in men are happy with the feminine light?
And what about (back to inspiration) Google, the whole internet sea we "navigate", the big blue facebook lake...

Formado como fotógrafo por la Universidad Politécnica de Catalunya, Terrassa, Barcelona y Westminster University, London, UK, incurre profesionalmente en el mundo del arte en 2009. Desde entonces lleva a cabo una obra metaconceptual de carácter multimedia (instalación sonora, olfativa, escultórica, fotografía, vídeo...) con una carga importante de texto que interpela al receptor para cuestionar elementos propios de las dinámicas del arte y la cultura popular. Artista residente en Hangar, Barcelona (2014-2016). Actualmente reside como artista en el edificio de Isaac Peral 7 de Hospitalet (edificio en el cual están emplazadas las galerías Nogueras Blanchard y Ana Mas Projects) junto con 7 artistas más y una comisaría.

How do these affect (in Catalan and in Spanish we talk about afectes/afectos) our behavior when creating a piece of art?

Is it possible to say anymore we can experience a purely inspired process when creating?

Or can we not avoid the great amount of inputs we daily receive, like the multiple (again) reflections from others, and others, to us?

Could we say that nowadays inspiration is like a –“good”– monster? a monster that's always been the result of known elements, combined. And have you thought at all about why a monster is, in the end, a masculine figure?

When an error of emoticon interpretation (because programmed obsolescence) takes place in a what's app conversation this icon comes to visit us. It is pure light.

Marc Serra
Can Serrat, El Bruc, August - November 2016

This piece was supposed to be shown on August, Monday the 19th and Tuesday the 20th, but due to the weather the activation of the piece was cancelled. Like inspiration, lights doesn't always come when we need it. Finally shown Wednesday 21 of August and today.

I've Been Waiting for You takes place around 17h and lasts 5min.



Lag Os . Swamp 333 Medley Fonter Edit.
Audición / Intervención. Instalación: Coche, equipo de sonido, cámara arena.
Can Serrat 2016.

Durante mi estancia en Can Serrat estuve trabajando en Swamp 333 Medley una pieza sonora que trata de emular los sonidos viscosos y misteriosos de una zona pantanosa imaginaria. Para su presentación integro dicha composición dentro del entorno natural de la zona del parking de Can Serrat.

https://soundcloud.com/lag-os/swamp_333_medley-fonter-edit/s-tfKff

Rubén Patiño, also known as Pato, (Barcelona, 1979) is a Berlin-based artist working in the field of Electronic Music and Visuals. He is focused on the sculptural properties of synthetic sound while exploring the limits of concert, public event and installation. In particular, Patiño works within the field of sound synthesis while exploring the audio-visual creative potential of programing environments and algorithmic composition. All his works tent to contain different strategies regarding space and formats of presentation while combining sound, lights, text, image or found materials with elements of early electronic music, ideograms and 20th Century art movements. With works published in several labels such as Anòmia, Free Software Series, Alku and upcoming records on Ge-Stell and HyperMedium. He has also created multichannel pieces, installations and has extensively played solo concerts.

Since 2013 he has been involved in N.M.O. A rolling computerized ceremonial aerobics unit that together with percussionist Morten J Olsen. operates in a hybrid territory between club music, performance and inventive forms of sound spatialisation. This is what they call 'Military Danceable Space Music and/or Fluxus Techno'. Rubén Patiño has also collaborated with Arnau Sala aka Exoteric Continent and with Roc Jiménez de Cisneros in Super-boredom. A series of multi-channel audio pieces that uses an extremely rigid temporal structure. Long exposure to this pieces is key to allow for this immersive experience and truly induce the listener into a state that distorts her perception of space and time.



Constanza
Dialectics of Ordinary Desire
video. 16:53' _ Can Serrat, 2016

What are the limits of identity? Where my subjectivity is threatened/triggered by the presence of the 'Big Other'? These are the main questions that bothered Constanza on the way. The authorship of this project is shared by twenty or thirty people who did or did not do something for this project, but influenced it, accepted the credits or did not. The responsibility of the final product, in the end, is circular; it goes back to the one who proposed its existence, thus encountering the conceptual gaps of the general initiative. His/hers subjectivity is influenced by the thoughts of many randomly met participants, as well as, friends, or some authors she/he is reading etc. Constanza is one proposal for the result of one quasi statistical analysis that consists of the gathered answers on the following questions:

Mental ecology: What do you feel about yellow?

Environmental ecology: What do you think about the recent statement of Stephen Hawking that black holes do not exist?

Social ecology: What is the difference between social system and a social network?

This framework refers to the work of Felix Guattari, or, a research in his term Ecosophy. The ideas behind this neologism demand the mutual development of mental, environmental and social ecology.

Born in Skopje, 1993, Republic of Macedonia. She is investigating the discourse patterns in everyday life. Her main interests are the relations of contemporary art with cinema. She lived at Can Serrat en January and February 2016.

Aldo Urbano Perez (1991, Barcelona)

¡QUÉ EXTRAÑO PACTO EL DE AQUEL HOMBRE CON LA MUERTE!



En este cómic se narra el viaje de un artista a través de distintos estadios, en una espiral de deterioro aparentemente irreversible. En las páginas se suceden las transformaciones que sufre el protagonista, que se irá metamorfoseando en distintas clases de estafador, traicionándose a sí mismo y convirtiéndose en un funcionario gris hacia el final. La voz que acompaña los sucesos es exaltada y visionaria a veces, y en otras es cínica. Los dibujos son ligeros.

Personaje turbio al principio, se irá convirtiendo paulatinamente en un espía, recopilando información peligrosa. En un momento dado, sin haberlo previsto, la usará para chantajear a alguien que puede subvencionar su proyecto, lo cual irá repitiendo. Más tarde, desencantado por el cinismo que destila su propia relación con el entramado artístico, se resignará y entrará a trabajar como funcionario en una fundación de arte antiguo en Nepal, donde se convertirá en el perfecto empleado, un caliente-sillas confiable. Allí se verá expuesto a pinturas propias de la tradición esotérica budista, estampas de monstruos, dioses crueles y fuerzas ocultas, imágenes que anteriormente le hubieran apasionado y que ahora tendrá que clasificar con la frialdad con que lo haría un funcionario de prisiones. Las consecuencias de exponerse a tal cantidad de imágenes terribles se harán patentes en las visiones que le asaltarán en el tercer capítulo.

a.u

Graduado en Bellas Artes por la Universidad de Barcelona y la Willem de Kooning Academy (Holanda).

Ha mostrado su trabajo de forma individual en la Galeria Balaguer (Imitar el movimiento de un espejismo, 2016), El Passadís (Gran Muelle, Barcelona 2015) y en La Puntual (Are those ice creams or mountains?, Sant Cugat 2015).

Ha participado en exposiciones colectivas como Art>30 (Galeria Trama, 2013), The Visit (WdKa, Holanda) o proyectos auto gestionados como Plaga (Barcelona, 2014). Ha participado en varias residencias artísticas, como la Sandarbh Artist Residency (India, 2014) cuyo proyecto quedó recogido en una publicación. Recibió la Beca de Creación Guasch Coranty 2013-2014.

Actualmente va a publicar la novela gráfica Un bosque cuyo incendio se ha extinguido gracias a una beca de la Sala d'Art Jove y va a inaugurar una muestra en colaboración con la artista Ayelen Perenesi en la Fundación Arranz Bravo. Participará con obra en la exposición El Grand Tour en Sant Andreu Contemporani.



"Easy Visions" _ video y sonido
Can Serrat 2015

The film investigates a particular form of oral history: a collectively generated myth. This myth's composition differs from the typical story structure of a history. Traditionally stories are the re-telling of a singular event passed on through generations. This documentary's narrative is collectively told through multiple perspectives of several interviewees who Dorian encountered and filmed in El Bruc. The people speak of their personal observation of an unusual and often unexplainable light, which appears above Mount Serrat, near el Bruc, Spain; tales of this apparent local phenomena date as far back as the 8th century.

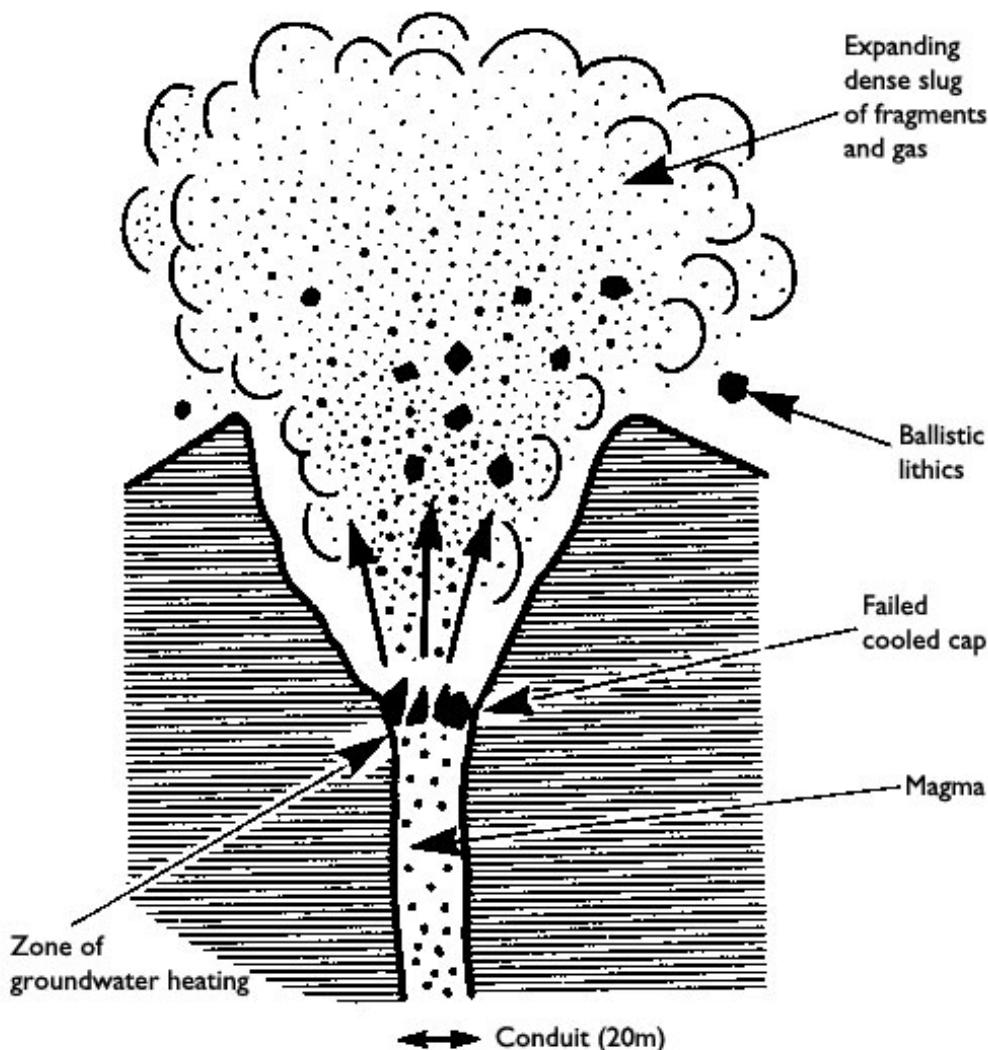
The film is inspired by ideas that come from a native Brazilian tribe who live in the Amazon. The Pirahã people do not have the language to describe the future nor the past. Therefore, for them, only what they perceive in the present exists.

The Pirahã are an indigenous people numbering approximately 700, living along the banks of the Maici River in the jungle of northwest Brazil.

The Pirahã tribe has no collective memory and no original creation myths. Committed to an existence in which only observable experience is real, the Pirahã do not think nor speak in abstractions - and thus do not use color terms, quantifiers, numbers or myths. The word 'xibipío' is a clue to how the Pirahã perceive reality solely according to what exists within the boundaries of their direct experience, which (enter first name) Everett defined as anything that they can see and hear, or that someone living has seen and heard. Everett says, "When someone walks around a bend in the river, the Pirahã say that the person has not simply gone away but 'xibipío': 'gone out of experience'. They use the same phrase when a candle flame flickers. The light 'goes in and out of experience'."

Dorian Jose Braun

Dorian Jose Braun graduated from Duncan of Jordanstone College of Art in 2013. He was awarded the John Kinross Scholarship, and a Graduate Residency at Hospitalfield and currently lives and works in Glasgow and Ullapool. Recently his interdisciplinary practice has enquired into the history of sound, through audio and video works and self-made instruments. Braun works collaboratively, each production developed with the specialist knowledge of his collaborative partners. He lived here at the residency during the month of September 2015.



"Music for Montserrat"

Instalación/performace. 12 minutos.

Micrófons, altavoces, texto y voces.

Can Serrat, 2015

Daniel ha propuesto a Irina leer unos guiones en los que pone en diálogo un acontecimiento lejano con una experiencia vivida durante su residencia en Can Serrat. Son dos sucesos de escalas completamente diferentes: "Un volcán en erupción destruye una isla del Caribe" y "una chica rompe el suelo del estudio de sonido de Daniel". El primero puede ser considerado un desastre natural terrible y el segundo un accidente doméstico anecdótico. El primero resultó con la muerte de muchísimas personas y el segundo con un arañazo en la pierna de una chica. El primero costó millones de dólares y el segundo nada. Para el primero se organizó uno de los conciertos más espectaculares de la historia de la música pop y para el segundo Irina y Daniel están preparando esta presentación

Daniel Moreno Roldán, artist and musician from Barcelona. He has exhibited and performed in Some and Others (Spinnerei, Leipzig), Do You Believe? (Fabra i Coats, Barcelona), Ella: Allà i després (Blueproject Foundation, Barcelona) and Pica i Fuig! (Fundació Joan Miró, Barcelona) and has been granted by /UNZIP (El Prat de Llobregat), Can Felipa (Barcelona), Sant Andreu Contemporani (Barcelona), Sala d'Art Jove and NauEstruch (Sabadell), among others. He has also been a resident artist at Hangar (Barcelona), Fabra i Coats (Barcelona), NauEstruch (Sabadell) and Can Serrat Art Residency (El Bruc). He's currently working as the Artistic Coordinator of Can Serrat Art Residency (El Bruc).



La chupa de la amistad
Performance con chaqueta
Can Serrat, 2016

The remembrance jacket, 'la chupa de la amistad,' was created during my stay in Can Serrat. I asked the artists and writers on-site to give me a drawing, image, or phrase that symbolized their project. By embroidering and concentrating all these subjects on the jacket, a story of Can Serrat is told - moments are archived likewise in an analog diary, it is a reminder of the present condition. Most recently, I have archived my personal memories about the represented people in a booklet, which will be the basis for the stories I will tell while wearing the jacket during the exhibition.

I don't wanna lose you
Instalación. Tela. Medidas variables. Can Serrat, 2016

Following the concept of the suitcase sculptures, 'I don't wanna lose you' was created as a site specific sculpture dealing with the architectural parameters of the arches in the garden of Can Serrat. Typically I use textile material to create stuffed sculptures, or embroidery on cotton and other fabrics. For the suitcase sculptures, the treatment is set aside – only the pure material, the coloured raw panels, serves as material for a minimalistic spatial sculpture. It is light and foldable – easy to carry in a suitcase. The title derives from a Tina Turner song I was always singing unconsciously during my stay at Can Serrat.

Artista visual que vive y trabaja en Berlin desde 1999.

En Can Serrat ha trabajado en el proyecto llamado "La Chupa de Amistad"- que consistía en colectar la memoria del proyecto de los artistas residentes de Can Serrat convertidos en dibujos, símbolos o frases (lo que cada artista consideraba oportuno) con fin de ser bordados en una misma chaqueta.

Sperperaccia
Clay and iron
Can Serrat, 2016.

The sculpture is made up of four elements in clay and a pedestal in rusty iron. The biggest element shows some signs resulting from a contact with a rock and contain the three smallest elements were modeled under the running water in order to taking a probably random form.



Visual artist and designer, he works with installation, video, music and performance condensed into different research strands. His work unmasks the making sense process, focusing and superimposing on the tension between ordering and generating forces. Every work is born and evolves as a startup in which the product's design is altered kneading consumer and fruition logics with a new form of witchcraft based on contemporary rituals, myths and symbols. Andrea has exhibited and performed in public and private spaces, included: T293 (Rome), MAMbo – Museum of Modern Art (Bologna), Italienska Kulturinstitutet (Stockholm), Archivio di Stato (Turin), Stanford Housing (London), Bevilacqua La Masa (Venice), Marsèlleria, Viafarini, Crepaccio, Mars (Milan), Pad. Regionale 54° Biennale di Venezia (Reggio Emilia), Palazzo esposizioni (Faenza), Spazio Swing (Benevento). In 2014, he founded Siliqoon, a hybrid label of artistic production and promotion. Lives and works in Milan.



Sin Título

Slide show de imágenes digitales en bucle.
Can Serrat, 2015.

During Summer 2015, I lived two months in El Bruc, within Can Serrat Art Residency, after receiving full stipend. In the village, I interviewed 11 Catalan families, about their memories of the Spanish Civil War.

The edition tries to re-present memories of the Spanish Civil War, embracing, rather than denying, the fictional aspects of oral tradition and its gaps, creating more of a tale than a report, in which the whole village - because besides the "official" interviewed, everybody had some small story to share - becomes co-author.

Adelaide Ivánova (1982, Recife/Brasil) es periodista, escritora, traductora y fotógrafa residente en Colonia y Berlín, Alemania. Ha publicado 4 libros: "autotomía (...)" (São Paulo, 2014), "Polaróides" (Recife, 2014), "erste Lektionen in Hydrologie (und andere Bemerkungen)" (Berlín/Recife, 2014), O martelo" (Lisboa, 2016). Su obra fotográfica fue exhibida en exposiciones solo y colectivas y en Brasil, Argentina, Estados Unidos, Francia y Alemania y forma parte de la colección del Museo de Bellas Artes de Bretaña (Francia) y del Museo DKW de Cottbus (Alemania). Otras publicaciones incluyen i-D, Colors, The Huffington Post, Vice, Marie Claire, Vogue Brasil, Ojo de Pez, Elle China, entre otras.

“Selection from MMM”
sound installation
Can Serrat, 2016

“Selections from MMM” are a multi-media expansion upon word to illuminate the hidden tensions and harmonics of boundaries of linguistic representation. MMM—a pe—is a shifting portrait of femininity and feminism. heroine is split into three shifting voices, resounding sey’s profound study of desire reveals a transference: play with sound: that which arrives and departs in the that is concurrently meditative and interpretive, “mmm”

my novella: the combination of sound with the written an experimental language that already challenges the contemporary, loose interpretation of Homer’s Penelo- Weaving and unweaving her own sexual identity, the within an ever-looming culture of violence. The Odys- an abstraction of “lack.” Inspired by this, I’m moved to same motion. These selections demand an engagement and on...

Emerging poet, musician, installation artist, and community builder, born in Colorado. Contracted at Metropolitan State University of Denver, a James Joyce obsession drove her to an interdisciplinary master’s degree from New York University in 2015. Ever curious about an adualistic concept of truth, where truth is always more, the poet’s current explorations overflow the page.

El 26 de Noviembre 2016 se celebró el primer evento comisariado por Irina Mutt en Can Serrat _ con una selección de Proyectos realizados entre 2015/2016.

Especial agradecimiento a todas las personas que participaron a un momento o otro a la dinámica de la residencia estos dos últimos años :

Rebecca Cusworth, Mertxe Sanchez, Rosemary Holliday Hall, Sarah Malinrich, Annie Rovzar, Carlets Estrada, Ramon Jorba, Pere Subirana, Karine Argile, Xavier Burgos, Sonia B, Conde, Carla Jorba, Anne Tone, Eduard Alemany, Marc Jorba, Bjorn Sola, Abel Jorba, Maria Lopez, Gemma Pu.

Colaboraciones :
Moritz, Stomako, La Porca, Ohio Art League, el ayuntamiento del Bruc, el Bruc Amb la Cultura, El Cal Cobix, La Tasqueta del Bruc, la Biblioteca del Bruc, Nau Estruch, Els Amics de Can Serrat.

Los propietarios de la Masía:
Thorleif Gjedebo I Helle Kaarem
Vilde Von Krogh I Yngvild Nergaard
Terje Nicolaysen I Live Rasmussen
Tone Fjereide I Vibeke Marnburg
Johanna Getz

el equipo actual de Can Serrat :

Sophie Blais _dirección
Georgina Teixidor _logística
Daniel Moreno _coordinación artística
Sarah Goodchild Robb _administración
Nihal Mumcu _comunicación y subvención

Can Serrat esta miembro de la Xarxaprod y de la TAV-CC

*cartel (portada) : Jesse Quam
(residente en Can Serrat, verano 2016)

