

Fluffy

Disk



## Fluffy Disk

*“En effet, non seulement Funes se rappelait chaque feuille de chaque arbre de chaque bois, mais chacune des fois qu'il l'avait vue ou imaginée. Il déclina de réduire chacune de ses journées passées à quelques soixante-dix mille souvenirs, qu'il définirait ensuite par des chiffres. Il en fut dissuadé par deux considérations : la conscience que la besogne était interminable, la conscience qu'elle était inutile. Il pensa qu'à l'heure de sa mort il n'aurait pas fini de classer tous ses souvenirs d'enfance.”*

*Funes ou la mémoire.* Luis Borges. 1942

Le texte raconte l'histoire possible de celle ou celui qui fait la découverte de cet objet entre tes mains. Il y a des mots à l'intérieur des mots à l'intérieur des mots.

Dans une maison familiale peut-être inventée et certainement obsolète, il y a encore dans la commode du salon, tous les albums de famille, et derrière, encore dans leurs pochettes, tous les doubles, les râtés, jamais organisés, jamais jetés. J'en prends une par hasard, je m'assois par terre devant la commode où il y a une bonne lumière.

La pochette ouverte je trouve des tirages photographiques en papier plastifié format rectangulaire allongé -- pixel passé - des images de gens, des images de textes et des captures d'écrans -- il y a un mot discret écrit à la main sur une feuille allongée, imprimé et titré *Parasitio\_* le mot dit: "j'ai choisis ces images parmi des centaines peut-être plus de mille, et j'ai composé cette petite collection de photos étrangères d'étrangers, ils existent ou existèrent même si pour beaucoup je ne les connais pas".

Il y a un petit livre carré dans une pochette rappelant la disquette, il est écrit "fluffy disk" sur la couverture, dedans il y a des textes en plusieurs langues, des images avec des noms dans la marge, une image de partition de musique. Un des textes dit: "Des bouteilles à la mer, peut-être des trésors, des bribes de vies, des histoires de Cloud au-dessus d'une étrange maison, au pied d'une mystérieuse montagne catalane. Aujourd'hui, si on n'est pas un algorithme, comment on organise ces archives capturées et téléchargées avec nos téléphones portables ?

L'histoire commence fin 2017, lorsque l'on demande à nyamnyam de suivre et observer Can Serrat, ses résidents, le village qui les accueille, les habitants d'El Bruc, et Montserrat pendant les 12 mois suivants. De ces observations naît une conversation.

Leur approche nous surprend au départ. Eux suivent la ligne de leur pratique artistique travaillant à partir du matériel présent dans le contexte qu'ils visitent, virtuel et réel, dans une relation collective et horizontale quant à la propriété des idées, et tout le monde y participe sans étiquette. Le projet se transforme en une action autonome et totalement indépendante des processus générés par chacun des artistes invités. Ainsi, ce n'est pas la production artistique individuelle et nouvelle qui intéresse, mais le collectif, la somme des archives de téléphones portables, références visuels, textures, sonores, du quotidien de toutes celles et ceux qui ont voulu participer, toutes et tous ont traversé Can Serrat et son village à un moment donné,

sans pour autant s'y croiser. Exactement 2020 fichiers accumulés entre les téléphones portables de Chloé Azzopardi, Thais Buforn, James Cross, Carles Estrada Planell, Olivia Hernaïz, Sophie Lindsey, James W. Parker, Pablo Réol, Georgina Teixidor, et moi-même. 2020 fichiers au format papier et numérique partagés et disponibles à la vue de toutes celles et ceux présents dans la salle plénière de la Mairie d'El Bruc le 12 mai 2019. Au milieu de ces noms, certains sont des artistes résidents en 2018. Artistes dont nous retrouvons aussi, à l'intérieur de cet objet livre, les productions en cours à Can Serrat, en écho des archives de leur téléphone portable.

2020 fichiers accumulés et répartis en collection de 20 choisis par chaque lecteur/porteur d'une pochette \_parasitio#2 FLUFFY DISK\_ pour un total de 100 pochettes, 100 objets livres, voyageurs.

Voyageurs, parce que selon les règles du parasitio, celui ou celle qui compose l'objet dans un premier temps, peut ? / doit ?, abandonner ce même objet en d'autres lieux, d'autres mains. Avec ou sans note manuscrite.

Sophie Blais

*An alphabet's molecules,  
tasting of honey, iron, and salt,  
cannot be counted—*

*as some strings, untouched,  
sound when a near one is speaking.*

*As it was when love slipped inside us.  
It looked out face to face in every direction.*

*Then it was inside the tree, the rock, the cloud.*

*First Light Edging Cirrus.* Jane Hirshfield. 2009

Lying in a field on warm summer days and looking up at the clouds to “see” all the shapes and creatures was a common past time when I was growing up, and still is a kind of involuntary act. If an analyst were present, perhaps they could unearth my inner most thoughts, so strong is our impulse to treat clouds as Rorschach blots, to attach associations, memories, images, to designate a meaning in relation to something that appears abstract. This notion is beautifully illustrated above in the poem by Hirshfield. Material phenomena cannot be simply understood by its molecular makeup, we assign meaning to it by what we experience through our senses, memories, and thoughts. We connect to everyday objects and ask that they hold the meaning(s) of our interior narratives. To make them relatable. To make them personal. To make them our own. The symbolic meaning we assign these objects indicates our innate impulse for storytelling.

Today, of course, The Cloud has become synonymous with virtual storage, a space where we keep our most treasured memories and personal matters. From business files to family photos, we are constantly uploading and building a digital archive with the contents of our daily lives. While clouds reflect or activate our memories through associations, The Cloud

is the virtual receptacle of our memories. In Borges' short story *Funes, el Memorioso*, the title character is a living archive who has the capacity to recall everything he has experienced in minute detail, including being aware of what he is experiencing. "He remembered the shapes of the clouds at dawn in the south on the 30th of April 1882, and he could compare them in his recollections with the marbled grain in the design of a leather-bound book which he had seen only once..." Here, the recollection of a cloud is likened and relegated to a piece of data information. A passive receptacle of memory, Funes categorizes his observations but, crucially, is so full of information, there is no room to expand into the realm of active and creative thinking processes. "I suspect, nevertheless," the narrator shares with us, "that [Funes] was not very capable of thought. To think is to forget a difference, to generalize, to abstract. In the overly replete world of Funes there was nothing but details, almost contiguous details." It is his very inability to abstract the pure information that he receives that leads to his demise. Unable to create something new, Funes' body slowly deteriorates, and he eventually suffocates from the memories he stores, a caution against pure data or information that lacks a larger context, that is missing the creative and human element of the story.

Nyamnyam asked participants to send the digital content of their daily lives recorded on their devices in the time surrounding before, during, and after their stay at Can Serrat. These were later printed out, allowing the viewer to interact with the images in a tangible way. A flow and a blurring of lines was established between digital and analog. Part of the activity for *Fluffy Disk* also involved going through the images on computers, categorizing them, and filing them in themed folders without necessarily knowing the original context. It required that we looked at the images and created our own story to fit what we observed. We "read" the photos as we are inclined to "read" clouds. We reenacted the impulse to tell a subjective story through the recognizable images, moving from the literal (image, fact) to the abstract (the story, the "meaning").

It is human nature to keep records of one kind or another. Our devices easily facilitate this by allowing us to record text, conversations, sound, images, video. What has yet to be made clear, however, is who is this archive for? I often capture images I encounter in the world without questioning why, without going back to look at them again. *Just in case*, I tell myself. I suspect the same is true for others. As this digital record grows with time, is our impulse to record our daily life through our devices a vehicle for storytelling, or does the plethora of images render this excess meaningless? As useful as The Cloud is, it is in danger of accumulating information that won't be contemplated again. Through the activity with nyamnyam, we breathed new life into photographs and our interaction with images. That is, the images were activated when we treated them as "clouds". Using the formate of the Kodak envelope, with its nostalgic nod to the family album, the hope is to recreate this catalyst for storytelling. With the images in your hands, you may begin to tell your own stories by shuffling through the pictures and noticing what memories and associations are activated for you.

Sarah Goodchild Robb

## Un algoritme mai s'aburreix

*"La proposta de nyamnyam per a desenvolupar en col·laboració amb Can Serrat, una selecció dels artistes residents del 2018 i l'ajuntament del Bruc, pren format expositiu d'instal·lació performativa que s'activa en la seva presentació al Maig del 2019. A través d'una arqueologia del lloc, en la línia de treball que nyamnyam està desenvolupant últimament, partim d'elements trobats en el context i en espais pròxims a l'exposició, una sala cedida per l'Ajuntament del Bruc. Seguint una estrategia similar, amb Fluffy Disk volem incloure l'arqueologia virtual, convidant als artistes i altres persones del context, a compartir els materials que també acumulen en els seus dispositius mòbils. A partir d'aquests doble moviment complementari - objectual/material + context/artistes - pretenem crear un diàleg o més aviat una conversa esponjosa, elàstica que s'allunyi del disc dur i fins hi tot del tou, per poder crear un espai porós on descobrir les possibles línies discursives que aquest material genera a través de les múltiples visions que habitin aquest espai flonjo. L'acció quotidiana d'estar junts i còmodes per a crear relats a partir d'un cabdell d'informació que no pretenem desfer, sinó prendre com a punt de partida per a teixir possibilitats.*

*Per tal de portar a terme aquest projecte, et convidem a compartir 1Gb d'informació, corresponent al període de temps que inclou el abans, el durant i el després de la teva residència a Can Serrat. En el cas de no ser resident, podeu compartir arxius de l'any 2018. La idea no és que feu una selecció de material, sinó pràcticament una transferència d'arxius. Entenem que elimineu les imatges que de manera personal no voleu compartir, però també us demanem que no es tracti d'una selecció de 'portfolio', ja que ens agradaria treballar amb imatges que no han passat aquest tipus de filtre. Les imatges serán col·lectivitzades, sense identificar de qui es cada una. Els noms dels participants - siguin els artistes o altres persones - seran referenciat en tots els materials corresponents al projecte.*

*Ens podeu compartir els materials a través de wetransfer, dropbox o l'eina que us vagi bé, al correu i@nyamnyam.net"*

Aquest va ser el text que vam enviar a les persones que van col·laborar amb *Fluffy Disk*; va ser la nostra presentació per explicar què volíem fer. *Fluffy Disk* és un experiment en tota regla... Era i és una mena de cosa tova que teníem ganes de provar i compartir. Ens va semblar interessant articular la nostra col·laboració amb Can Serrat - que proposava 'relacionar-se i seguir la residència i el seu entorn' durant l'any 2018 - de manera que es pogués incloure en el relat, tot el què passa al voltant, entre i també als marges del treball específic dels artistes. Pensem que cada residència de creació, té unes tipologies concretes, que tenen a veure amb el lloc, la seva geografia, tangible i intangible, qui l'habita, tant humà com no humà i totes les relacions interdependents que això suposa. Sovint ens hem trobat en residències on tens la sensació que tot plegat no està massa situat... que podries estar en aquell context o a qualsevol altre, fins i tot a un altre continent, i la cosa no canviaria gaire; personalment, ens agrada poc aquesta aproximació.

El concepte de 'residència de creació', va ser el que va explorar en Quim Packard en la seva col·laboració amb Can Serrat, just l'any anterior al nostre. Quan vam començar a donar forma a la nostra proposta, hi havia alguna cosa d'això flotant en el nostre ambient; sobretot perquè l'obertura del projecte 'FAR AWAY TREASURE' que va proposar en Quim, va passar all nostre espai nyamnyam a Barcelona, amb una clara intenció per part de la Sophie, d'agafar el 'relleu' d'aquesta mena d'acompanyament o comissariat entorn a Can Serrat i alguns dels seus artistes residents. Aquella sessió on vem recolectar plantes als voltants de Can Serrat, cuinar, menjar i xerrar, ens va donar algunes claus del què volíem explorar durant l'any següent. En la genealogia que va traçar en Quim, es dibuixava una relació entre el propi concepte de 'residència de creació' i la idea de l'explorador/explotador - que podria prendre forma d'artista - que es desplaça a un 'nou' lloc per a

'descobrir-lo' i explorar-lo/explotar-lo. Òbviament, això està molt lligat a la història de la colonització i el capitalisme global, i ell explicava com la pròpia pràctica artística també se'n contamina.

Amb tot això al cap i sobretot al cos, tenint en compte que la nostra pràctica de manera inherent conté l'acció quotidiana d'estar juntxs, i sense oblidar que generar noves narratives i resignificar materials a partir del que ja existeix, siguin fustes, aliments o arxius és una cosa que ens agrada, vam iniciar *Fluffy Disk*. Hem de dir que com tot experiment, hi ha coses que van anar passant que ens van semblar més rellevants, i altres que en el futur farem, o ja estem fent, diferent; però des de Can Serrat se'ns va deixar provar i investigar. D'alguna manera sentim que és un meta-projecte, ja que la pròpia col·laboració que proposen de manera anual, ha pres formes molt variades els tres anys que s'ha portat a terme. Vam començar recopilant tot el material de qui va participar: Chloé Azzopardi, Sophie Blais, Thais Buforn, James Cross, Carles Estrada Planell, Olivia Hernaïz, Sophie Lindsey, James W. Parker, Pablo Réol, y Georgina Teixidor; una barreja d'artistes residents, persones del Bruc, equip de Can Serrat i nosaltres mateixos.

Teníem més de 2.000 arxius, que bàsicament éren fotografies i vídeos; ens agradava el fet de que fos una quantitat gran, que d'alguna manera aquesta voràgine o acumulació, afectés la manera d'observar i articular el material. La primera acció va ser una trobada amb els participants al voltant dels seus/nostres arxius; ens semblava important inventar-nos les regles del joc de manera conjunta. Vam passar dos dies fixant-nos en què ens cridava l'atenció, creant categories, observant i compartint les nostres sensacions... Vam plantejar una mena de guió obert, de tal manera que la formalització pogués ser variable; així existirien tantes 'pel·lícules' com persones volguessin articular alguna cosa al voltant del material.... pel·lícules infinites amb uns mateixos arxius que es resignifiquen de manera constant. Vam pensar molt en els algoritmes; pensàvem de quina manera érem diferents a ells. Ens els imaginavem davant (o allà on es posin) dels

arxius, poguent categoritzar i organitzar de manera ultrarràpida; i llavors pensàvem que el que no podien fer era aburrir-se com ho feiem nosaltres; no podien passar-se una estona buscant arxius on hi hagués un cel i aturar-se abans d'acabar, perquè l'acumulació de cels, ens feia deixar de 'veure'ls' per començar a pensar en els núvols; i decidir que els núvols poden portar-nos a pensar en el que està en suspensió, i així fins l'infinít. La subjectivitat de les categories era inherent, i això depèn de cadascú, de la seva motxilla, del que ens accompanya.

Ens hagués agradat poder compartir més temps i espai d'aquesta 'manera', en aquest entorn *fluffy* que vam crear entre nosaltres, on articular possibles narratives al voltant dels nostres arxius, dibuixava noves possibilitats... Era important la 'no selecció' prèvia; com heu llegit, els hi demanàvem casi un 'bolcar' arxius més que triar-los. Així també apareixia l'imprevist, l'error, el que és borrós i tot el que sovint no enviem des del nostre mòbil, però és allà. I de la mateixa manera, el cos de treball de cadascú, era sovint un 'cos' o cossos, dels altres residents, de les persones que anaven coneixent, de concerts, de muntanyes, d'obres, de cuina, de materials, de llibres, d'ocells, de taller, d'herbes, de sopars a la fresca... de tots els elements que conformen una residència de creació, i que afecten i es deixen afectar del treball de cadascú. Enlloc de prolongar *fluffy* per profunditzar en tot això, vam prendre la decisió de treure'l a la llum... però encara era massa sensible i esponjós, i no estava preparat per a ser compartit. Sembla que la pressió, el temps, la visibilitat, i l'obsessió pel resultat, ens van apretar; vam voler mostrar alguna cosa 'acabada' quan la seva gran capacitat era ser infinita. Però *fluffy* segueix viu, segurament fermentant en els caps dels que érem allà, i el seguirem alimentant per a que ens ajudi a articular altres maneres de digerir continguts de manera colectiva, potser ara prenen cos a través vostre i els materials que trobareu en aquesta publicació.

Ariadna Rodriguez  
nyamnyam

## An algorithm that never gets bored

*"Nyamnyam's proposal in collaboration with Can Serrat, including selected visual artists from the year of 2018 and El Bruc's city hall, takes shape as a performative installation which will be presented in May 2019. We will explore the archeology of the space in keeping with the line of research that Nyamnyam has been developing lately. As a starting point, we will work with found elements in and around the surroundings of the exhibition, donated for the event by the City Council of El Bruc. Likewise, as part of Fluffy Disk we want to include a virtual archeology by inviting artists and other locals to share materials they have accumulated on their devices. From these dual complementary facets — object / material and context / artists — we intend to create a dialogue or rather a spongy, elastic conversation that moves away from the hard and even the soft disk, in order to create a porous space where we can discover the possible discursive lines that this material generates through the multiple visions that inhabit this soft space. It is a daily act of being together and comfortable in order to create stories from a ball of information that we do not intend to undo but rather take as a starting point to weave possibilities.*

*In order to realize this project, we invite you to share 1Gb of information, corresponding to the period of time that includes the before, the during, and the after of your residency period at Can Serrat. In the case that you are participating but were not a resident, you may share your files from the year 2018. The idea is not to make a selection of material, but rather a transfer of files. While we understand if you choose to omit some personal images that you do not want to share, we also ask that you do not curate your selection; we would like to work with images that have not passed through any type of filter. The images will be collected and shown without identifying the author of each specific one. The names of the participants - whether they be they artists or other participants from the El Bruc context - will be acknowledged in all the materials corresponding to the project as a whole.*

*You can share the materials via wetransfer, dropbox, or the tool that works for you, in the email i@nyamnyam.net"*

This was the text that we sent to those participating in *Fluffy Disk* that explained what we wanted to do. The activity was—and is—a complete experiment, a softly-defined idea that we wanted to try out and share. Can Serrat had requested 'to connect our activity with and to follow the residency and its environment for the duration of 2018'. We found it interesting to shape our proposal in a way that allowed for that which happens at, around, between, and also on the margins of the specific work of the artists to be included in the collective narrative we built as part of the project. We believe that each residency has certain characteristics related to the place, geography, that which is tangible and that which is intangible, who inhabits the space — including human and non-human — and all the interconnected relationships that these dynamics imply. We often find ourselves in residencies where you don't necessarily feel situated in a particular place. Where, rather, you could be in this context, or any other, including on another continent entirely and the environment would not be much different. Personally, this way of working is not much to our liking.

The concept of 'residency,' was explored by Quim Packard when he worked with Can Serrat in the previous year. When we started to shape our project, a trace of Quim's own proposal was still floating in the air; especially because the opening of his 'Far Away Treasure' happened at our space nyamnyam in Barcelona. It was clear that Sophie's intention was to have something curated around the context of Can Serrat and its artists. That session in which we collected plants in the surroundings of Can Serrat, cooked, ate, and spoke, inspired our own project in the following year. An important point in the discussion instigated by Quim had to do with the analogy between the concept of the 'creative residency' and that of the explorer that can take the form of the artist who moves to 'new' places to 'discover' them and explore/exploit them. Obviously, this is closely linked to the history of colonization and global capitalism. Quim also spoke about how his own artistic practice is contaminated in this way.

With all this in mind and above all in the body, and taking into account that our practice involves being together, we organized *Fluffy Disk*. We attempted to generate new narratives and to assign new meanings to materials from what already existed, be they wood, food, or files, and we enjoyed working in this way. However, we have to say that, and as with all experiments, within the activity that we facilitated some elements were more relevant than others. In the future we will do them—or are already doing them—differently, but the collaboration with Can Serrat allowed us to try new things and to experiment. In some ways, *Fluffy Disk* is a meta-project, since the very exchange that Can Serrat proposes on an annual basis [Parasitio] has taken very different forms in the past three years that it has been carried out.

We began by compiling material from the participants: Chloé Azzopardi, Sophie Blais, Thais Buorn, James Cross, Carles Estrada Planell, Olivia Hernaïz, Sophie Lindsey, James W. Parker, Pablo Réol, and Georgina Teixidor; a mix of resident artists, people from el Bruc, the Can Serrat team, and ourselves. We had more than 2,000 files, the majority of which were photographs and videos. We liked the fact that it was a large quantity of material, that somehow this vortex or accumulation affected the way we observed and manipulated the material. The first step was a meeting with participants about their submitted material. We thought it was important to invent the rules of the game together. We spent two days paying attention to what caught our attention, creating categories, observing, and sharing our impressions. We created a kind of open-ended, participatory script, which became the starting point for participants and that yielded varying results. Thus, the idea was that there would be the possibility for an infinite number of “films” using the same files that could be constantly re-manipulated by whoever wanted to participate. We thought a lot about algorithms. We thought about ways we were different from them. We imagined them before (or wherever they would be placed) the files, being able to categorize and organize them in an ultra-fast way; and then we thought that what they could not do was to get bored like we did. The algorithms would not look for photographs that

contained an image of the sky only to stop before finishing their work. The accumulated images of the sky made us humans stop ‘seeing’ the files and instead we began to think about the actual clouds. The clouds can lead one to think about what is in suspension, and these associations can go on into infinity. The subjectivity of the categories that were established was inherent to each participant and depended on what they carried with them, what accompanies each one of us.

We would have liked to share more time and space in this ‘way’, in this fluffy environment we created amongst ourselves, while articulating possible narratives around our files, and generating new possibilities...It was important not to undergo a selection process, as you have read. We asked for a ‘dump’ of files more than a selection. This process also revealed the unexpected, the error, the blur and everything we do not often send from our cell phone, but still exists. And, similarly, the individual works that we received often depicted a ‘body’ or bodies: of other residents, of people meeting, of concerts, of mountains, of works, of cooking, of materials, of books, of birds, of workshops, of herbs, of dinners in the fresh air ... of all the elements that make up an artistic residency which impacts and is impacted by the work of each resident. Instead of prolonging the process of *Fluffy* in order to deepen and explore the multiple narratives, we decided to try to have a final resolution. However, it was still too sensitive and fluffy, and it was not ready to be shared. It seems that the pressure, time, visibility, and obsession with having a result, forced us to work under pressure; we wanted to show something ‘finished’ or ‘resolved’ when really the project’s great strength was be an infinite, evolving process. But *Fluffy* is still alive, fermenting in the heads of those who were there, and we will continue to nourish it to help us articulate other ways of collectively digesting content, perhaps now taking shape through you and the materials you will find in this publication.

Ariadna Rodriguez  
nyamnyam

# Biographies



## **Chloé Azzopardi (b. 1994, France)**

Chloé is a visual artist and writer currently based in Paris. She has a Master's degree in Fine Art and is now studying creative writing in Paris. Her work has been shown in France and China. Her practice explores human and non-human collective behavior through translation of languages and forms. Last year she self-published her first poetry book called « On ».

## **Sophie Blais (b. 1986, France)**

Sophie Blais has a Bachelor's degree in Visual Art and a Master's degree in Mediation and Art Project Coordination from the University of Louis Lumière, LYON 2. She also studied photography at ICART PHOTO school in Paris. After graduation she worked mainly in France for RIP, an International photography Festival in Arles, Nicephore Niepce Museum, LUX National Scene and le Creux de l'Enfer. Since 2015, she has been living in Catalonia and working as the Director of Can Serrat. Sophie writes long titles and makes research notes in multiple small notebooks divided by themes.

## **Thais Buorn (b. 1974, Catalonia)**

Currently, she works with words and images: she is a theater actress and dubbs, gives talks and is a translator ... Coming from an eclectic background, she does not know if she comes from the science or humanities field. In another life she suspects she was a Renaissance woman.

## **James Cross (b. 1990, England)**

James Cross is a contemporary artist whose practice explores the use of objects and images in the construction of storytelling, and by extension the building of cultural and individual identities. Recent exhibitions have included a solo presentation at Recent Activity (Birmingham), a collaborative project in El Bruc (Spain), and a performance following a time in residence in Ålvik (Norway). He currently lives and works in the West Midlands, UK.

## **CEP (b. 1950, Catalonia)**

Music, painting and screen printing. Ran a supermarket. Now retired. Always involved with and an organizer in the cultural life of the

community. He has participated in several painting exhibitions.

**Olivia Hernaïz (b. 1985, Belgium)**  
Olivia is a contemporary artist living in Brussels. Dialogue is at the core of her work. Her projects are all excuses to start conversations with others. She often uses humour as a subversive tool to call into question the legitimacy of human fictions on which our western societies are built, such as politics, money and gender. Recently she has been working on gender equality, and created the board game *Art & My Career*, where one can place him/herself in the shoes of women in the art world.

**Sophie Lindsey (b. 1992, England)**  
Sophie Lindsey is an artist interested in creating work that responds to specific contexts, environments and situations. In the past this has included gallery gift shops, health and safety regulations and supermarkets.

She recently completed a Master's in Performing Public Space at Fontys School of Fine and Performance Arts in Tilburg,

the Netherlands, and a residency at Wave Pool Gallery in Cincinnati, where she developed the community-mapping project *Funniest Joke in Cincinnati*, in which she collected jokes to see if there was any truth in a study that ranked it the least funniest city in the U.S. She is currently based in Abergavenny, a market town in Wales, UK.

**Nyamnyam (Iñaki Alvarez b., Ariadna Rodríguez b., Catalonia)**  
Nyamnyam is a space and a collective created in 2012 by artists Iñaki Alvarez and Ariadna Rodriguez. Combining their training and de-training in various disciplines, their work aims to promote creation, diffraction and knowledge exchange by sharing strategies through each g-local context in which they work. In this crossroad of live arts, critical gastronomy and thought, pedagogy and social interaction, they create interventions to activate each context's fabric in a holistic sense, incorporating organisms (human scale and others), systems, environment, relationships...

**James Parker (b. 1992, USA)**  
James Parker is a composer based in Austin, TX. James' work focuses on the relationship between the composer and performer, asking performers to improvise and interact with each other or an element of live electronics. His work questions the idea of authorship in classical music, and encourages advocacy for the performer. James' work has been performed internationally at various festivals, conferences and showcases including the Navy Saxophone Symposium and the Cohen New Works Festival. He has been a fellow at Can Serrat, the Atlantic Center for the arts, and an ASCAP Fellow at the So Percussion Summer Institute.

**Pablo Réol (b. 1989, France)**  
Pablo Réol is an artist and photographer. He uses the image as a material, making both physical and digital associations from collages to sculpture and installations, which extends into editions and printed material. His work has been displayed in Germany (*Kunsthalle der Sparkasse* ; Leipzig), Mexico (*Oficina de Arte* ; Mexico

City), Switzerland (*Centre de la Photographie* ; Genève, *Manifesta 11* ; Zurich), Cuba (*Biennale de La Habana*) and in France (*Jeune Création* ; Paris, *Plein Jeu* Frac de Reims).

**Georgina Teixidor (b. 1993, Catalonia)**

Georgina Teixidor studied in Girona, Figueres and Platja d'Aro until she finished high school. She then trained as a specialist in Alzheimer's patients. She has worked with patients living with Alzheimer's in Tarifa, Tàrrega and Platja d'Aro. Since 2015, she has worked at Can Serrat managing logistics and administration.

# Process



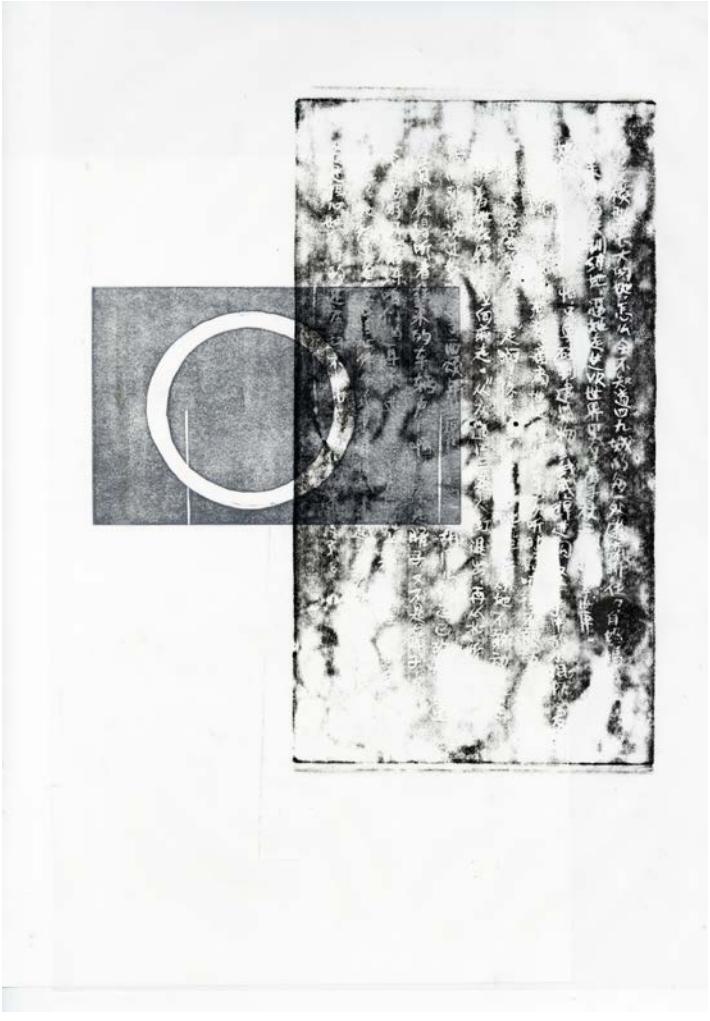
Chloé Azzopardi	22
James Cross	26
James Parker	30
Olivia Hernaïz	34
Pablo Réol	38
Sophie Lindsey	42

(1)



那个建筑工地的女人让你想起  
妈妈三岁多时离开你的妈妈，  
你没有恨，只是有这股感觉，  
你的手指所能触碰是她最后剩下的轮廓。  
她不懂直译可是，那些朴拙  
分离的象形文字或图案已经  
足够让你激动热泪盈眶，你  
爱她，这个中年的憔悴女人，  
可全部归宿如何通过砖来传达？

(2)



(1) First tracks, 2018. Engraving on linoleum printed on trading paper. 24x32cm. Text by Meng Wang

(2) Circle on breeze block, 2018. Engraving on linoleum printed on tracing paper. 21x32cm. Text by Meng Wang



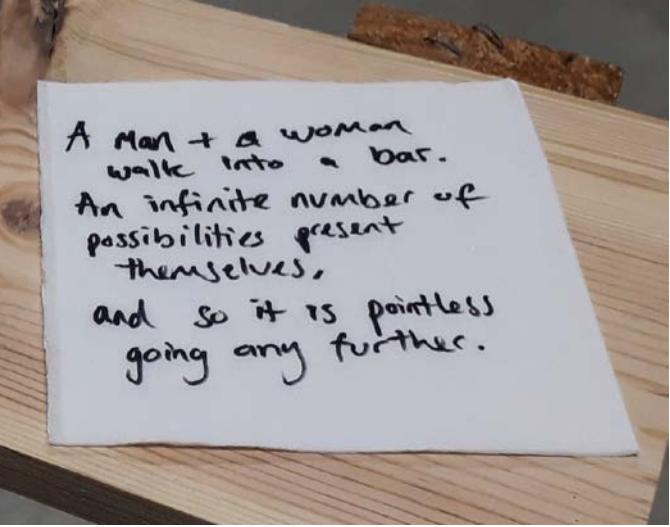
(3)



(4)

(3) *Drawing of a stone*, 2018. Engraving on linoleum. 21x16cm

(4) *City seen by a giant*, 2018. Engraving on linoleum. 24x30cm



(1)



(2)



(3)

(1) A man and woman walk into a bar... (detail), 2018. Paper, pen, wood. 110cmx70cmx25cm

(2) Caught in the act (study), 2018. Paper, pencil. 9cmx8cm

(3) Say no more (work in progress), 2018-19. Polystyrene, paint, wood. Dimensions variable



(4)



(5)

(4) *Another thorn in my side*, 2018. Canvas, paint, wood, silk. 60cm x 30cm x 20cm (H x W x D)  
(5) *Untitled* (work in progress), 2018-2019. Wood and paint

# Serrat

solo alto saxophone and electronics

for Sarah Hetrick

James W. Parker

The notated pitches for this gesture are a guideline. Feel free to play these pitches in a different order or substitute other pitches, keeping within the spirit of the gesture. The rhythm should remain constant, taking a break to breathe when necessary.

(1)  $\text{♩} = 78 \text{ ca.}$

(2)

(3)

(Allow trills to "break," letting the overtone-y pitches that result from them shine through.)

(4) Start at around  $\text{♩} = 138$ , accel. throughout  
Accel through this section all the way until the top of the next page, at section (5) don't restart the accel at the beginning of each repeat.

(finger a G in the staff and trill the top side key with the right hand.  
(C3, as pc to Mr. London)  
It should break quite a bit!)

## Serrat

(5)  $\text{♩} = 120 \text{ ca.}$  Use non-pitched key clicks, breathing air through the horn when you're not playing

Still mostly key clicks, but occasionally use enough air to make a little bit of sound, a shadow of the notes.

(10) These patches should be played in a steady downward arpeggio in this octave as fast as possible. Some variation in speed is acceptable, encouraged, in fact, but they should always be quite fast. Repeat ad lib.

As before. The multiphonics should be played once per gesture (once per harmony, so to speak), somewhere near the beginning.

Each time you repeat this section, remove notes from each arpeggio and vary the length of the individual pitches within the arpeggios. There should be a general diminuendo through this section. By the time you get to the next section, the arpeggios should be very fragmented, barely existent.

(11) At the beginning of this section, the distance between the notes should vary quite a bit, as should the duration of the individual notes. As the section progresses,

(12)

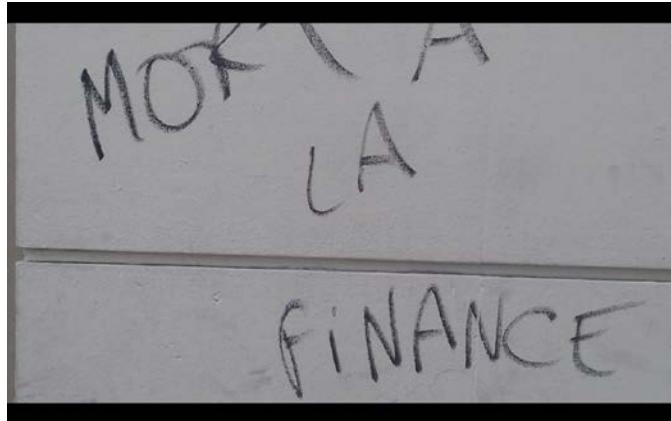
(the diminuendi in these two sections apply to the whole section, not each repeat)



*The Worker, The Mirror and the Parrot*, 2019. Mixed media sculpture. 45x60x15cm



*The Worker, The Mirror and the Parrot*, 2019. Mixed media sculpture. 45x60x15cm



Le hoquet des émotions, 2019. Vidéo, 12min





Art Lovers Life Drawing Class, 2018. Performance/workshop



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