

SANTAMÒNICA

SHOTS

Núria Güell
Adjustment measures

12.05-05.07.2015

Cycle:
Shots in the Middle of the Concert
From correct distance to proximity



Generalitat de Catalunya
Departament de Cultura

Núria Güell
Adjustment Measures
Between 12 May
And 5 July 2015

TEMPORARY ART, S.A.

pública de Panamá

res de la República de Panamá, según Escritura
e la Notaría Décima del Circuito de Panamá,
ropelicula (Mercantil) en la Ficha 835975,
día 11 de Junio de 2014.

AUTORIZADO

ARES (US\$10,000.00), moneda de curso legal de
100) ACCIONES COMUNES de un valor
S (US\$100.00) cada una.

de Acciones

_____ es

_____ (____ 50 ____) acciones

0.00) cada una, totalmente pagadas y liberadas. Cada acción tiene

las estipulaciones contenidas en el Pacto Social y en los Estatutos

---VEINTICUATRO ----- (____ 24 ____) días del mes

Secretario o Tesorero

‘Art is not political because of the messages and feelings it conveys about the state of the world. Nor is it political owing to the way it represents social structures, conflicts or identities. It is political by virtue of the very distance that it adopts with respect to those functions’.

Jacques Rancière

Shots in the Middle of the Concert. From *correct distance*¹ to *proximity*² is a series of exhibitions centred on the work of six artists who set out to engender a critical vision of the reality around them, while reducing the distance between themselves and the issues they raise in their respective projects in order to declare themselves and in one way or another adopt a position by means of their involvement.

The title of the cycle paraphrases Stendhal’s famous remark that politics in a work of literature is like a pistol shot in the middle of a concert. The stories told in his novels had as their backdrop descriptions and analyses of the French society and politics of his time, but above all they were a pretext, a way of using literature to problematize reality, to assault it, to enclose it and resist it. **Shots in the Middle of the Concert**, awkward but difficult to ignore, aims to

1 ‘Critique is a matter of correct distance,’ Walter BENJAMIN, ‘One-way Street’, in *One-way Street*, London, Penguin, 2008.

2 ‘If things have become too close for comfort for us, a critique must arise that expresses this discomfort. It is not a matter of proper distance but of proper proximity. The success of the word ‘concernedness’ (*Betroffenheit*) grows from this soil.’ Peter Sloterdijk, *Critique of Cynical Reason*, Minneapolis & London, University of Minnesota Press, 1987.

highlight the responsibility of artistic and cultural practices to work with the contemporary, not from the critical distance advocated by Adorno but from proximity. To deal with reality and engage with it in the sense that Marina Garcés gives those words: *treatment* and *involvement* in two directions, towards the real in order to speak and towards oneself to let oneself be affected.

For some years now we have witnessed the implementation of a new paradigm of political emergence which aims to confront the complex system of interdependent and invisible powers (financial, political, informational) that hold sway in contemporary society. Precisely because they do not show themselves, these powers appear to us to be immeasurable, uncontrollable and difficult to combat. But ‘rule by nobody is not necessarily no-rule,’ as Hannah Arendt observed; ‘it may indeed, under certain circumstances, even turn out to be one of its cruellest and most tyrannical versions.’ Precisely in reaction to this rule there has been a proliferation of increasingly influential associations, groups and platforms that aim to create a new culture of collective possibilities to protect and manage the natural, social and cultural *commons*, working in grassroots activism to defend what is common to all and, without belonging to anyone, is the tangible and intangible heritage of each and every one of us. In fact, Rancière situates the beginning of politics at this point – ‘when they who have ‘no time’ to do anything other than their work take that time that they do not have to make themselves visible as sharing in a common world.’ In view of this new wave of civic involvement, **Shots in the Middle of the Concert** considers the nature of artists’ commitment to the media which their work places at their disposal. How they *treat* the reality that concerns them. How they become *involved* with it. And to what extent their actions go beyond the artistic sphere and expand its limits. • CRISTIAN AÑÓ, CÈLIA DEL DIEGO I JORDI RIBAS

“Adjustment measures” is an exhibition by Núria Güell which presents several projects in which the artist makes an exhaustive study on the apparatus of government in the public and private finance systems, identifies gaps which need filling and uses the symbolic and economic shelter of the art institution so as to develop proposals for creative activism which go beyond artistic activity and contribute to society.

The title given to the exhibition stands against the adjustment measures which the Spanish government imposes on society for the purpose of paying off the state’s public debt. The collapse of the financial system, which began in 2008 as the housing market bubble burst, caused the Spanish state to request an economic bailout from the European Union four years later: 100,000 million euros, to be invested entirely in recapitalizing certain debt-ridden banks. The launch of this bank rescue operation which implies using public resources and transforms private debt into public debt, has caused the general population to fall deeper and deeper into debt while basic rights are constantly being cut or privatized. Why does government intervention focus on financial markets and not on rescuing the economy as a whole? Why is it that banks, which live from transactions, investments and high interest credit imposed on their customers,

turn to public bodies and not to private capital to find finance? Why does society have to suffer the effects of the bad management in the finance system triggered by speculation, misappropriation, and irresponsibility? Capitalism, according to Gilles Deleuze and Félix Guattari, “constitutes all humans as subjects, but some, the capitalists, are subjects of the statement, while others, the proletarians, are subjected to those who make the statement.” Núria Güell’s projects aim to reverse this situation and create places of enunciation from a community perspective and for the community at large, which offer resistance from a critical stance, to the logic imposed by cultural hegemony. The artist analyses the tools used by those in economics and law which allow them to impose power; and detects the blind spots in the existing legal system, in order to design complex plans for insubordination in order to reverse power relations and expose the current system, reveal and subvert it.

Relating to this, she ponders on possible adjustments in legality and morality which would allow her to, for example, create an instruction manual to expropriate banks or plan a bank robbery, which would be guarded in a security box of the bank itself and finally auctioned. In “Adjustment Measures”, and coinciding with the campaign for filing 2014 tax returns, she reactivates the project *Reverse Bailout Office*, an informative counter-campaign to promote the diffusion of mechanisms which can be applied on an individual basis to restore public debt and fiscal non-compliance, as well as possible ways of re-investment in favour of the community. The project is conceived as a place to generate a non-hegemonic space, appropriating the concept of Deleuze and Guattari, which, far from seeking possible negotiation with the legal system, encourages heterogeneous actions of enunciation which interfere with it. It is presented as a citizen’s advice centre where one activist who has been trained by specialists on the subject, offers personal assessment free of charge on initiatives which promote the cooperative movement for social housing and ethical financing, and which allow for

impunity in order to recover investments in banking products which have incurred losses, for example, taking out mortgages and loans, or even denying paying tax on income redistribution which is used to finance state projects, and instead re-invest them in supporting proposals which benefit the community.

Together with Cuban artist, Levi Orta, she launches the project series *Degenerate Political Art*. The title alludes to the exhibition “Degenerate Art” which was completed in Munich in 1937. Under Nazi Germany, the exhibition was designed to flare up public opinion against avant-garde art, exhibited for high amounts and which former governments had paid to acquire, and considered a waste of public funds. Precisely the aim was to examine the challenges faced by the art institution and its relationship with markets more closely, and ultimately, of highlighting the connections between public and private money and raise the question of a potential social return of this capital. Núria Güell and Levi Orta propose APD_The Sponsor’s Debts. They imitate the financing behind artistic or cultural productions, which involve the institutions which coproduce it – Arts Santa Mònica, in Barcelona, and FLACC Workplace for Visual Arts, a Genk – by seeking private company investment whose policies include investing part of their profits in cultural projects. In their first stage, the project is based on documenting the contact made with the companies to which sponsorship is requested and the response, either positive or negative. As soon as sufficient funds have been obtained, the First edition of the Award for a Self-sustainable Creative Economy will be launched, addressed to groups whose social objectives believe in creativity as a possible channel through which to obtain financial autonomy. A new strategy to raise and re-distribute private capital in favour of a community project involving, in this case, two artistic institutions organizing the proposal. The artists explore other forms of tax evasion in their project *Degenerate Political Art and APD_Ethic Protocol*. Regarding the first, and having been advised by the school of professionals which administered recent

cases of corruption in Catalonia, they invested the quota of artistic project production which comes from public funds, into setting up the private company Güell & Orta Contemporary Art S.A. in a tax haven, with the objective of making so-called “benign taxation” possible, or more commonly, tax evasion worldwide. For *Ethic Protocol*, they hand over the company’s management to a group of anti-capitalist activists so that they can operate autonomously away from the dynamics and control structures of the capitalist system. Thanks to the donation, they propose a discussion platform in which economists, political theorists, philosophers and activists participate, in which the ethicality of the procedure employed and where, are questioned. In an exercise of honesty, the intrinsic contradictions of the project are brought to light, as well as the majority of proposals in this line of work presented by the artists, in the sense that they present a forceful criticism to capitalism, while it is precisely they who are allowing the use of resources that this system has generated, in order to channel them in favour of public utility, self-management and decline. • CÉLIA DEL DIEGO

Reality has become an entirely material fiction. In the global age, which began in a symbolical way on 11 September 2001, both traditions of thought, idealism and materialism, coincide. The great theatre of life and spectacle of society appear to superimpose each other. While capitalism spreads through the world, reality has become more and more *unsubstantialized*.

Faced with this *fictionalized* reality, capital has built its dream of a global space and time in which its utopia of “producing money from money” is finally achievable. Market logic has seeped into every aspect of life, beyond trading activity, emptying the world of all humanity. The market as a dictator of society is therefore presented as a kind of communism of capital, because all that is collective and shared must be at the mercy of this speculative logic. Within the capital utopia we live the game of life. We endeavour with all our might to avoid being excluded, and strive to exploit all that we are and do to the maximum.

That said, the inexorable creation of fictional capital, that is, this boom that economists quietly called financing the economy, is not an easy ride; rather it is like taking a headlong flight, devouring all it finds on the way. On one side, the crisis and the bursting



of the various bubbles is “controlled” burning of a fictitious and excessive capital; on the other mobilized lives, which is all of us, are slowly grinded and finally discarded when they are no longer of any use. It is hardly surprising that one suicide occurs every 40 seconds worldwide. The utopia of wealth builds a battlefield and the *fictionalization* of the world confuses war with peace, inside with outside, friend with enemy. This lack of differentiation does not erase codes; actually the opposite, what it does is generalize the process of codification.

Faced with the metaphysics of symbolism, art which intends to subvert reality can apply two strategies, each complementary to the other. Either become immersed under the same rules (for example, the money code), reveal the way they function by pushing them to their limit. Or, remain outside and intervene in the same code, but with the intention of breaking it and causing it to burst. The problem is that *fictionalization* and its effects go beyond the working of a code. If only all we had to face was the symbolic power of meanings and codes. Real power is present in the very mechanism which makes *desubstantialization* possible: capital is more (than) capital. It is power. And having power ultimately means, being able to kill. Art is a type of fiction, quite certainly the only lie which does not tell lies, and in being so, it can operate in a fictional world. But just like the laws of chemistry, a similar substance only dissolves something similar to it. So the question of how to end material power over lives and bodies which exercise power, remains unanswered. • SANTIAGO LÓPEZ PETIT, PHILOSOPHER

“They rule today because you obey.”

Albert Camus, (1913-1960)



Sociedades sin Fronteras.SL 	Constituir una sociedad en Panamá Con administradores nominativos y una cuenta bancaria	Proforma CIF:  <small>Término: Liquidación 100% antes de comenzar el trabajo</small>
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Constituir una Sociedad en Panamá

- Reservar el nombre de la sociedad 840
- Tramitación de la constitución de la sociedad
- Redacción de poderes para que un abogado en Panamá pueda actuar de parte de los clientes
- Envío del certificado de Constitución
- Redacción de la escritura de la constitución
- Imprimir los certificados de acciones
- Acta de la Resolución de la Junta Directivo para nombrar los primeros administradores
- Tasa de constitución para pagar el Estado
- Traducción autorizada de documentos a inglés
- Cartera con todos los certificados

Servicio de administración de la sociedad incluye: 260

- Sede social y agente registrado para el año en Panamá
- conformidad con normas sobre domiciliación en Panamá
- acciones para asegurar que la sociedad queda en conformidad con la ley

Licencia anual del Estado 285

Certificado de existencia y cumplimiento de la ley con apostilla 280

3 directores y dignatarios nominativos (250€ * 3) 750

Servicio de apertura de cuenta bancaria en Panamá 800

Mensajería 150

Total	3,365.00 €
IVA 18%	605.70 €

Total a abonar 3,970.70 €

Datos bancarios en España:

IBAN  Swift 

0000 0000 www	
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Degenerate Political Art
 a project by Núria Güell
 and Levi Orta

Pro Forma Invoice for setting up
 the company in Panama.

—Sí, porque, aparte de las exposiciones en los museos y de los premios, también hay la venta de obra. Levi también puede vender obra, bueno, vende obra en Estados Unidos, o yo puedo vender obra aquí o en diferentes lugares. Que eso, vaya, es otra entrada de dinero, aunque también depende... Hay años que... Bueno, cada vez va en aumento, ¿no? Aunque no es regular, puedes vender más o menos. Y como estábamos circulando por muchos países diferentes, vamos viajando, y cotizando, pues no nos parecía tan raro, si facturábamos desde Panamá o desde cualquier lugar, porque los museos están acostumbrados a facturar a artistas y a colectivos de muchos lados. Y a veces trabajas con un colectivo; aunque haya una artista española y un cubano, puede haber artistas de otros lugares en el mismo colectivo y todos facturan con el mismo nombre del colectivo, ¿no?

—¡Ah! Eso sí. Entonces eso es mejor.

—Claro, es que lo enfocamos así. Es que tampoco te lo hemos explicado muy bien.

—Claro, entonces es mejor, ¡claro! Si hay diferentes artistas que trabajan y facturan todos por la misma compañía, eso, eso es más... eso es más creíble. Porque entonces tenemos que la compañía lo que hace es subcontratar a los distintos artistas, una obra, que ella a su vez comercializa.

—Correcto.

—Entonces es otra historia.

—Sí, sí.

—Es que depende un poco... Por eso decía yo que necesitaba saber un poco el volumen, saber un poco cómo funciona. En base a eso, la cosa puede ser más o menos creíble o más o menos lógica: yo vendo mi obra, pero también de paso coloco obra de una serie de amigos. Por decirlo así. Y bueno, entonces allí... ¿Y lo hago cómo? Pues unos pactos que hago con ellos, digamos que yo facturo por mi compañía y ya les pago a ellos lo que sea que me facturen a mí de la manera que a mí me parezca más conveniente. Bueno, esto es una opción también posible.

—Sí.

—Ojo, bien entendido, bien entendido, no vaya a ser esto una causa de concentración de dinero no declarado. En el sentido de que, porque es muy común también, entre artistas es bastante común (son artistas, al fin y al cabo) lo de la tributación y eso; hay alguno que sí, pero la mayoría, digamos, no es que no quieran pagar, es que simplemente es como un mundo ajeno a ellos. Es que es un mundo ajeno, es otra cosa, es otra realidad paralela... Es que... Y entonces claro... «No, no, conmigo déjate de tonterías, a mí me lo das en efectivo y ya está, y tranqui. út euq atluser secnotne Y «tienes una estructura allí, con la que vas cobrando oficialmente, y sacas un dinero en efectivo y se lo das a no se sabe quién, porque, claro, no hay papeles, y en un momento determinado te encuentras con un problema. O sea que esto también hay que sopesarlo.

—Sí, no, no, eso no puede ser. Y lo de la cuenta que te he dicho en Panamá, podría ser en otro sitio que nos recomendaras, porque igual él está en Cuba y yo aquí, siempre viajamos...

Fragment of the conversation recorded in secret with advisors from Esade to create a company in order to evade taxes.

—No, no, sí, sí, uno puede tener una empresa en Panamá, que tiene una fiscalidad benigna, y tener la cuenta corriente abierta desde Méjico, hasta Suiza, pasando por, yo qué sé, Arabia Saudita, a ver si me entiendes.

—Sí.

—Por ejemplo, en Méjico; el año pasado también estuvimos trabajando y residiendo allí tres meses.

—Yo, entonces, sí que es verdad que soy partidario, de todas maneras, de que si tienen una compañía en Panamá, la cuenta bancaria sea de un banco o americano o europeo. Es mi opinión. Porque si es mejicano, centroamericano o, digamos, del norte de América del Sur, digamos que es sospechoso de cosas no muy legales...

—Ok, ok, ok, ok.

—El tráfico... es un poco complicado. Entonces yo, puestos a tenerlo en este lado, yo con un banco de Estados Unidos, o un banco inglés, o un banco francés, o un banco alemán, o el Deutsche Bank, o un banco de ese tipo internacional, un banco de estos que sean grandes, que no ofrezcan ningún tipo de duda.

—Ok.

—Estosí que lo haría así. Entonces abriría una cuenta en un banco de éstos y entonces, a partir de allí, facturaría. En ese banco, obviamente, cuando abra la cuenta, le pedirán, siempre le pedirán quién es el último propietario, o el último responsable de la sociedad, que no es problema, porque somos nosotros, somos accionistas...

—Sí.

—Aquí no hay ningún problema.

—Otra cosa ya está, porque lo demás, no, no... Aparte de esto, facturan desde Panamá y ya está. Si tienen más gente, pues es mejor, porque sería como una central de venta de arte, por decirlo así.

—Sí, sí, esta sería la idea.

—Esto es más fácil. Esto es más fácil.

—Vale.

—Por lo menos es más creíble. Es un movimiento más lógico, por lo menos.

Certificado de Acciones No. 1 Por 50 Acciones

GÜELL & ORTA CONTEMPORARY ART, S.A.
 Con domicilio en la República de Panamá

Sociedad anónima constituida de acuerdo con las leyes de la República de Panamá, según Escritura Pública Número 14654 del 5 de Junio de 2014, de la Notaría Décima del Circuito de Panamá, inscrita en el Registro Público, Sección de Micropelícula (Mercantil) en la Ficha 835975, Documento Redi 2615519, del día 11 de Junio de 2014.

CAPITAL SOCIAL AUTORIZADO
 El Capital Social de la sociedad es de DIEZ MIL DOLARES (US\$10,000.00), moneda de curso legal de Estados Unidos de América, dividido en CIEN (100) ACCIONES COMUNES, de un valor nominal de CIEN DOLARES (US\$100.00) cada una.

Certificado de Acciones

Conste que NURIA GÜELL SERRA es
 dueño de CINCUENTA (50) acciones
 de esta sociedad, con un valor nominal de CIEN DOLARES (US\$100.00) cada una, totalmente pagadas y liberadas. Cada acción tiene derecho a un (1) voto.

Este Certificado de acciones se expide y lo acepta el tenedor, sujeto a las estipulaciones contenidas en el Pacto Social y en los Estatutos de la Sociedad.

Expedido en la ciudad de Panamá, República de Panamá, a los VEINTICUATRO (24) días del mes de JUNIO del 2014.

 Presidente
 Secretario o Tesorero

Certificado de Acciones No. 2 Por 50 Acciones

GÜELL & ORTA CONTEMPORARY ART, S.A.
 Con domicilio en la República de Panamá

Sociedad anónima constituida de acuerdo con las leyes de la República de Panamá, según Escritura Pública Número 14654 del 5 de Junio de 2014, de la Notaría Décima del Circuito de Panamá, inscrita en el Registro Público, Sección de Micropelícula (Mercantil) en la Ficha 835975, Documento Redi 2615519, del día 11 de Junio de 2014.

CAPITAL SOCIAL AUTORIZADO
 El Capital Social de la sociedad es de DIEZ MIL DOLARES (US\$10,000.00), moneda de curso legal de Estados Unidos de América, dividido en CIEN (100) ACCIONES COMUNES de un valor nominal de CIEN DOLARES (US\$100.00) cada una.

Certificado de Acciones

Conste que LEVI ENRIQUE ORTA MENDOZA es
 dueño de CINCUENTA (50) acciones
 de esta sociedad, con un valor nominal de CIEN DOLARES (US\$100.00) cada una, totalmente pagadas y liberadas. Cada acción tiene derecho a un (1) voto.

Este Certificado de acciones se expide y lo acepta el tenedor, sujeto a las estipulaciones contenidas en el Pacto Social y en los Estatutos de la Sociedad.

Expedido en la ciudad de Panamá, República de Panamá, a los VEINTICUATRO (24) días del mes de JUNIO del 2014.

 Presidente
 Secretario o Tesorero

Certificates of shares belonging to
 Núria Güell And Levi Orta in Güell &
 Orta Contemporary Art, S.A.

105551
2014

21 JUN 10 7:03 PM
H. J. J.



REPÚBLICA DE PANAMÁ
PROVINCIA DE PANAMÁ

NOTARÍA DÉCIMA DEL CIRCUITO DE PANAMÁ

Ricardo A. Landero M.

NOTARIO PÚBLICO DÉCIMO

TELÉFONOS: 223-9423
223-4258

CAMPO ALEGRE, EDIFICIO ANGELIKI, LOCAL 1A, PLANTA BAJA
APDO. POSTAL 0832-00402, REPÚBLICA DE PANAMÁ

FAX: 223-9429

COPIA

14,654

5

JUNIO

14

ESCRITURA No. _____ DE _____ DE _____ DE 20 _____

POR LA CUAL:

Se protocoliza el Pacto Social de la Sociedad GÜELL &
ORTA CONTEMPORARY ART, S. A. con domicilio en la
Ciudad de Panamá, República de Panamá.

HORARIO
Lunes a Viernes
8 am a 5 pm
Sábado
9 am a 12 pm

ROLANDO ALLEN / 8-357-442

Protocolo del Pacto Social de la Sociedad GÜELL & ORTA CONTEMPORARY ART, S. A.
Entidad de Derecho Privado
Paz y Salvo de la Ley
Tapa Única
Plano de Lote
Fecha y Nombre: 10/06/14
Original
Copia
Original
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Copia
1400096599

Social contract of the company Güell
& Orta Contemporary Art, S.A.

Asunto: licencias
Fecha: Wed, 10 Sep 2014 18:14:30
De: [REDACTED]
Para: nuriaguell <nuriaguell@

Genial, estamos a tope con [REDACTED]! ya verás cuando te ponga más al día, [REDACTED]
Puedes ayudar con la estrategia de comunicación y lanzamiento
Dime qué día puedes venir [REDACTED]

lo de las licencias era sólo una imagen, en todo caso es para hablar del proyecto y ver cómo colaborar con ellos que tienen muchos recursos económicos e informáticos.

abrazo y hasta pronto!

00000000

Asunto: empresa
Fecha: Mon, 29 Sep 2014 13:31:30
De: [REDACTED]
Para: nuriaguell <nuriaguell@

Eola Nôria!
:va has regresado?

Te comento que los [REDACTED] y además de acordar hacer un proyecto juntos para que se puedan [REDACTED] [REDACTED] y hemos pensado que esto se podría hacer desde la empresa de panamá.

Te cuento:

la idea de usar la empresa de panamá,

¿Te parece que busquemos a alguien?

abrazo⁹

000000

Asunto: empresa
Fecha: Mon, 29 Sep 2014 19:40:30
De: nuria guell <nuriaguell@
Para:

■ buenas !! es increíble

¿En qué consistirán las tareas de gestión del proyecto?

Perfecto lo de Panamá. Mañana los escribiré por el tema de la cuenta, etc. Para empezarlo a activar.

Seguimos !!

abrazcoco
cúria

0000-0000-0000-0000

Asunto: sobre la donación del Reina Sofia
Fecha: Thu, 02 Oct 2014 17:54:11
De: [REDACTED]

Degenerate Political Art
Ethic Protocol, a project
by Núria Güell and Levi Orta

Fragment from the email conversation With the activist recipients of the company.

Para: nuria guell <nuriaguell@ [REDACTED]>

[REDACTED] buenas!

[REDACTED] ¿esto estamos con el tema de la cuenta?

Sobre lo del Reino, te cuento ya que nos han recortado presupuesto y al final todos los ponentes son españoles. ¿Sabes cuánto pedía el Assange para participar en el debate? 10.000 !!! Y los de su equipo lo mismo, candelas! Se ve que también necesitan financiación.

[REDACTED]

Ah! Aquí te paso el texto del debate que haremos en el Reino Sofía, que ya os lo pasé pero ahora va con los ponentes actualizados.

Bueno, ya me dices qué crees de lo otro! Mil gracias
un abrazo y seguimos
n

ARTE POLÍTICO DEGENERADO. PROTOCOLO ÉTICO

27 noviembre 2014 19:00h
Edificio Nouvel, Auditorio 200

La financiarización es el *modus operandi* del biocapitalismo postfordista y la deuda el dispositivo de autodisciplina del sujeto neoliberal a través de la internalización de la culpa. Los Estados, aprovechando el estado de emergencia actual y respondiendo a los intereses de los lobbies financieros, aplican la economía del shock para desmantelar lo público y privatizar lo común. Estos ya no aseguran la regulación social a través del mercado ni custodian la propiedad pública sino que subordinan sus decisiones a los caprichos de organismos supra-estatales que responden a los intereses del gran capital financiero. Ante el proceso de desposesión social al que estamos sometidos, la auto-organización y la autodeterminación a nivel micro y local para constituir lo común, incluyendo la autonomía financiera, parece ser una vía posible.

La acción

Después de crear una sociedad anónima en un paraiso fiscal, los artistas Nuria Güell y Levi Orta doman la gestión de una de las cuentas bancarias de su empresa a un grupo de activistas que están desarrollando un proyecto de sociedad autónoma al margen de las dinámicas capitalistas. La gestión de estas cuentas permite que los usuarios evadan las regulaciones impuestas por los estados, el BCE y el FMI, desafiando el monopolio del sistema financiero y facilitando así una libre operatividad para el desarrollo de una economía autónoma.

El debate

Teniendo en cuenta esta acción como motivo central, esta jornada de debate en la que cuenta con la participación de pensadores y especialistas que han desarrollado su trabajo desde diferentes ramas del saber y de la acción política. Esperando generar conocimiento útil desde el debate abierto, la conversación se presenta como la justificación para repensar, desde los campos de la filosofía, la ética, la política y el arte, la contradicción implícita en replicar estrategias capitalistas con el fin de construir unas dinámicas sociales anti-capitalistas. Los ponentes han sido seleccionados pensando en su conexión práctica o teórica con el panorama que enmarca esta contradicción.

PARTICIPANTES:

Nuria Güell y Levi Orta: 2 líneas (presentación y contribución al debate)

Montserrat Calcerán

Catedrática de Filosofía en la Universidad Complutense de Madrid. Militante social y ensayista.

Isidro López

Sociólogo y escritor. Trabaja en el Observatorio de Sostenibilidad de España y es miembro del Observatorio Metropolitano de Madrid y el colectivo Ladinamo.

Santiago López Petit

Químico y filósofo. Profesor de Filosofía en la Universidad de Barcelona. Forma parte de iniciativas como la Espai en Blanc o Diner gratis.

Rubén Martínez

Investigador y docente. Miembro de Fundación de los Comunes y Observatorio Metropolitano de Barcelona, desde el

VENTAJAS DE
LA CONSTITUCIÓN
DE SOCIEDADES
EN UN PARAÍSO
FISCAL:

NO HAY
IMPUESTOS
SOBRE LOS
BENEFICIOS Y
DIVIDENDOS

NO
OBLI
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AN

NO HAY
IMPUESTOS
PARA LAS
SOCIEDADES
NI PARA LAS
PERSONAS
FÍSICAS


NO HAY IVA
EN LAS
TRANSACCIONES
EFECTUADAS

NO HAY
CAPITAL
MÍNIMO

NO HAY PAGOS
DE SEGURIDAD
SOCIAL EN EL PAÍS
DE CONSTITUCIÓN

NO HAY
RESTRICCIONES
PARA EL FLUJO
DE CAPITALES





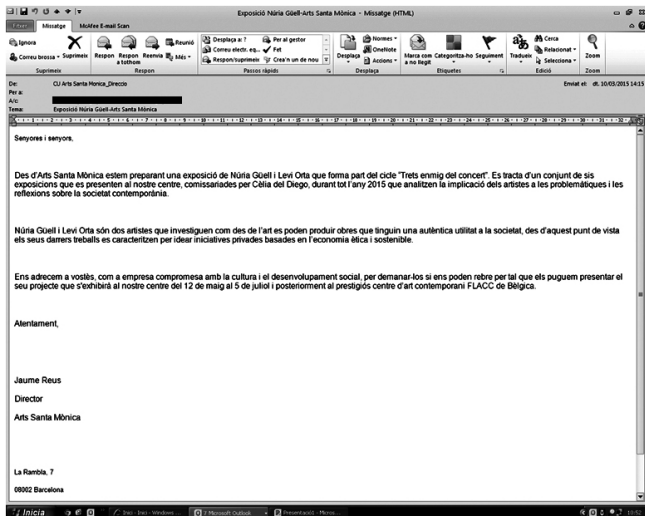
Bases del Primer Premi d'Economia Creativa Autosostenible

Rules for the First edition of
the Award for a Self-sustainable
Creative Economy.

Els artistes Núria Güell i Levi Orta, amb la voluntat de difondre els valors de la creació artística i estendre'ls a la utilitat social, convoquen el primer Premi d'Economia Creativa Autosostenible d'àmbit europeu, amb una dotació de 10.000 euros destinats a l'execució del projecte guanyador.

- 1.-Poden presentar-se a la convocatòria tots els col·lectius interessats en la matèria.
- 2.-Es consideren projectes d'economia creativa autosostenible totes les iniciatives, no necessàriament ideades per artistes, que utilitzin la creativitat artística en funció de l'economia amb aplicacions socials.
- 3.-Cada participant pot presentar un dossier del seu projecte, que ha d'incloure una descripció del projecte que vol executar (amb una extensió màxima de 2 pàgines), un resum del projecte, un pressupost desglossat dels costos i una presentació amb la trajectòria del col·lectiu o de la iniciativa. Tota aquesta informació ha d'enviar-se per correu electrònic en format PDF a xxxxxxxx@xxxxx.com.
- 4.-El període d'admissió de les propostes és del xx de xxxx al xx de xxxx de xxxx.
- 5.-El jurat farà una preselecció de 5 projectes que optaran finalment al premi. La dita preselecció es comunicarà per correu electrònic o telèfon, així com a la web dels dos centres d'art que donen suport al premi. El jurat podrà sol·licitar informació extra a aquests 5 finalistes amb l'objectiu de comprendre millor els projectes per a la selecció del guanyador.
- 6.-El guanyador es donarà a conèixer el/la xx de/d' xxxx de xxxx.
- 7.-El projecte guanyador també rebrà suport creatiu i teòric per part dels artistes com a especialistes en l'àmbit de l'art social i d'un economista especialitzat en decreixement que actuaran com a tutors durant l'execució de la iniciativa premiada.
- 8.-El jurat està integrat per Luuk Nouwen (comissari de FLACC), Jaume Reus (director d'Arts Santa Mònica), Núria Güell i Levi Orta (els artistes iniciadors d'aquesta convocatòria) i un economista de prestigi..
- 9.-La decisió del jurat és inapel·lable.
- 10.-Un cop conclòs el projecte es realitzarà una presentació pública en la qual es mostrarà tot el procés.
- 11.-El Premi d'Economia Creativa Autosostenible tindrà drets de reproducció i exhibició del projecte guanyador i els seus resultats en el marc del projecte artístic de Núria Güell i Levi Orta, així com en relació amb la convocatòria i els centres que la promouen.
- 12.-La participació en aquesta convocatòria implica l'acceptació de les bases.

Per a més informació, podeu contactar amb els artistes a l'adreça de correu electrònic xxxxxxxx@xxxx.com.



*Degenerate Political Art
The Sponsors' Debts*
a project by Núria Güell
and Levi Orta

Email sent by Arts Santa
Mònica to different companies,
in search of funds for the award.

13 de Maig al 30 de Juny

OFICINA DE RESCAT INVERTIT



Assessorem gratuïtament els ciutadans que vulguin recuperar els diners defraudats pels bancs o per l'Estat. Si ets un afectat per la hipoteca, les preferents o la clàusula sòl o ets un ciutadà que vols destinar els teus impostos cap al bé comú, decidint en què contribuir, t'informarem sobre diverses estratègies legals que tens a la teva disposició.

Horaris

Dimarts: 12-14h
Dimecres: 12-14h, 17:30-19:30h
Dijous: 12-14h, 17:30-19:30h
Divendres: 12-14h
Dissabtes: 17-19h

Arts Santa Mònica.
La Rambla 7,
Barcelona

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LA RECUPERACIÓ ECONÒMICA
COMENÇA PER NOSALTRES!**

Podeu sol·licitar més informació o reservar cita a: oficinarescateinvertido@riseup.net

Reverse Bailout Office
A project by Núria Güell

Campaign poster from the office.

“The act of disobedience as an act
of freedom is the beginning of reason.”

Erich Fromm (1900-1980)



Núria Güell. Vidreres, 1985. The work of Núria Güell analyses the ethics employed by governing institutions, and detects cases of abuse of power viable under current law and hegemonic morality. Her work is characterized by its functioning on two levels: on a reflective level within art institutions, while also representing resources which can be used by society. She uses the privileges that the world of art offers in order to develop her proposals, her aim being to cause a positive impact on the common good. The participation of different collaborators, while working together with social groups, are the resources on which she bases her artistic work, which diluted by the limits of her own life, are developed as disruptive tactics in specific contexts with the objective of subverting the involvement of power and creating spaces of autonomy.

Graduated in Fine Arts from the University of Barcelona (Spain), she continues her studies in the Professorship of Behavioural Art in Havana (Cuba), under the directorship of Tania Bruguera. Her work has been exhibited at the Havana Biennial in Pontevedra, Ljubljana, Liverpool, Athens, Gothenburg, and in the Triennial in Tallinn and Sorocaba, as well as in museums in Barcelona, The Hague, Madrid, s'Hertogenbosch, Paris, New York, Chicago, Miami, Formigine, London, Stockholm, Istanbul, Leipzig, Bucharest, Zagreb, Cali, Lima, Berlin, Graz and Vienna; she also collaborates with several self-managed social centres.

In recent years she has collaborated on several occasions with Cuban artist Levi Orta (Havana, 1984). (*nuriaguell.net*)

microRavals. Programmes and projects of mediation, along with the different actions implemented by educational departments, share the common aim of developing different working processes and actions which help to create links between citizens and the art institutions with which they work. **microRavals***, for example, is defined as a mediation project related with the entities, educational institutions and residents of the Raval neighbourhood.

In recent years, some art institutions have reinforced their activities and/or mediation programmes in order to articulate this connection more efficiently, while creating a clearer and more perceptible social return. There is no doubt as to the capacity artistic work has to articulate critical thought, or the ease with which it visualizes conflict and questions the totalitarianism of hegemonic culture. However it is clear that a considerable part of society no longer relates to this creative universe leaving, it no place in the very core where the collective cultural sphere is moulded, yet still tolerate certain privileges which turn art institutions and the arts system into a kind of free zone: a place governed by its own rules, linguistic codes and inhabitants. Thinking from a mediation viewpoint implies working from involvement, in order to generate linked dialogue which connects,

on a critical level, the “outside” of society and territory, and the “inside”, the institutions, artistic practice. Educational actions or mediation programmes share the strategic purpose of increasing, in the eyes of society, the recognition towards, and social value of, art institutions. They comprise involvement and commitment which encourage transformation processes.

In relation to this exhibition, and together with some aspect of Núria Güell’s work, **microRavals** presents the mediation project as an invitation for those who work in social and cultural entities, educational institutions, or youth organizations, within the Raval neighbourhood to explain how they perceive culture, what their relationship with imaginary productions and critical thought is, but also whether they work in an network and who with, or how they define their functioning and social return that they generate, and in which ways they communicate. It is an act of recognition and a “reverse” showcase of what is usually undertaken in the practice of cultural mediation. It is the creation of a space for expression, of that which the artistic institution leaves out of their sphere in order to enhance the visibility of other forms of managing cultural production, imaginary, narrative and subjective.

Through the mediation project, can we create that space for expression in which we recognize other ways of working with culture? Can we create places for dialogue between the inside and the outside of this free zone which we call the world of art? • CRISTIAN AÑO (SINAPSIS)

* **microRavals**, the project of mediation of the exhibition cycle *Shots in the Middle of the Concert*, sets out to generate significant involvements/implications between the work of the artists, Arts Santa Mònica and the close relationships that this facility can establish with the context in which it is located, the Raval district. The project takes as its starting point the development of processes of cultural and artistic working and is conducted

jointly with other organizations, institutions, groups and communities rooted in the Raval neighbourhood. It fosters and/or shares in already up-and running collective processes, each of which is placed in dialogue with one of the exhibitions and posits a relationship between the day-to-day realities of the participants, the work of the artists in the show and the idea of *involvement/implication and construction of the common good*.

microRavals suggests two levels of reflection on the concept of *involvement* and its representation. On one level, that of the production of culture and the sphere of cultural policy it addresses the question of how to fit together the cultural logic of a large facility and the micropolitics with which the project interacts: micropolitics that are in most cases cultural and artistic projects spearheaded by relatively small-scale agents and projects with limited resources. In this respect, the mediation project is a test of the possible forms of involvement that can be generated between an series of exhibitions and an arts centre and other artistic projects active in the neighbourhood, with a view to undertaking a joint project from the perspective of cultural ecology and sustainability; between the desire to constitute a resource and the opportunity to act as a possible catalyst for reflection and situated action, inscribed in each specific collaboration.

At the same time, **microRavals** also acts as a showcase for the richness of cultural production in the Raval and invites dialogue between the art project on show and the working processes it makes visible. This is a relationship in which the power of representation of the artistic projects comes into direct contact with work processes that are deeply involved in the community.

Shots in the Middle of the Concert

From correct distance to proximity

Daniela Ortiz

20.01-22.02.2015

Núria Güell

12.05-05.07.2015

Cristina Lucas

22.09- 8.11.2015

Democracia

03.03-19.04.2015

Frederic Perers

14.07-13.09.2015

María Ruido

17.11.2015 -10.01.2016

Implic/Accions

The programme of actions open to all is an opportunity to relate to the thinking that underpins Núria Güell's artistic practice.

Saturday 16 May, 11am to 2pm. Session on Insubordination and Fiscal Objection, with the participation of Derecho a Rebelión (Right to Rebellion), Servei d'Informació de l'Objecció Fiscal (Information Service for Fiscal Objection), Procés Constituent (Constituent Process), Catalunya Diu Prou (Catalonia Says We've Had Enough), Tanquem els CIEs (for CIE closure), Assemblea Social del Poblenou (Poblenou district Social Assembly), Nova-Innovació Social (New-Social Innovation), and with the support of the Driving Group of the Citizen's Parliament. Conference Hall at Arts Santa Mònica.

Saturday 23 May, 1pm. An approach to the exhibition with economist **Miren Etxezarreta**. In a guided tour format, the economist suggests other ways of interpreting the work of Núria Güell and Levi Orta. Exhibition space at Arts Santa Mònica.

Thursday 18 June, 7pm. Conversation between **Martí Peran**, critic and exhibition curator, and **Núria Güell**. The conversation will be held in the Editorial Veusambveu (c/de Picalquers, 2 on the corner of c/del Roser. Barcelona).

Admission free. Places limited

Editorial Veusambveu. Recently created publishing house dedicated to promoting publications which defend the value of respect, the will for social change, and critical thought. Includes two lines of work: essays and literary creations. (*veusambveu.net*)

Martí Peran. Professor of Art Theory at the University of Barcelona, and critic and exhibition curator. Recent projects he has carried out include presentation of “Stand by. Listos para actuar” (Laboratorio Alameda, City of Mexico, 2003); “Corner” (Cajamadrid, Barcelona, 2004-2005); “Mira cómo se mueven. 4 ideas sobre movilidad” (Fundación Telefónica, Madrid, 2005); “Glaskultur. ¿Qué pasó con la transparencia?” (Koldo Mitxelena, Donosti, 2006); “Post-it city. Occasional Cities” (CCCB, Barcelona, 2008; MAC Santiago de Chile, Centro Cultural Sao Paulo, 2009), “Futurs Abandonats. Demà ja era la qüestió” (Fabra i Coats Centre d’Art Contemporani, Barcelona, 2014-2015). At Arts Santa Mònica he presented “After Architecture” (2009) and he collaborates on the project Trans/ Locacions (2014-2015). (*martiperan.net*)

Miren Etxezarreta. Doctor in Economics and economics critique. She was lecturer of Economics at the University of Sussex (Brighton, United Kingdom, 1968-1970), professor at the University of Bilbao (1970-1972), professor at the Autonomous University of Barcelona (1974-2006), where since 2007 she has been Emeritus Professor of Applied Economics. Her fields of research are focused on the agricultural economy, economic policy and economic development; having had numerous articles published in these fields. She currently actively participates in several social movements, and in particular, in the Seminar of Critical Economics TAIFA. (*mirenetxezarreta.es*)

Shots in the Middle of the Concert. From correct distance to proximity is a series of exhibitions curated by Cèlia del Diego.

microRavals is a project of mediation in relation to associations, institutions, schools and local residents curated by Cristian Añó (Sinapsis).

implic/Accions is a cycle of activities curated by Jordi Ribas.

Texts, Cristian Añó, Cèlia del Diego, Roger Bernat and Jordi Ribas.

Graphic design, Bildi Grafiks S.L.

Space design, Xavier Torrent.

In conjunction with,

Levi Orta

Editorial Veusambveu

FLACC Workplace for Visual Artists

Fundació Tot Raval

Centre Cívic Drassanes

Associació per a Joves Teb

Derecho a Rebelión

Servei d'Informació de l'Objecció Fiscal

Procés Constituent

Catalunya Diu Prou

Tanquem els CIEs

Assemblea Social del Poblenou

Nova-Innovació Social

Grup Impulsor del Parlament Ciutadà

Thanks,

Josep Güell, Luuk Nouwen, Elvi Serra, Rosa Serra, ADN Galería, La Ravalà, Ernest Morera and all of those involved in the groups that have participated in the microRavals project.

Arts Santa Mònica

Director Jaume Reus. **Assistant director** Manuel Guerrero. **General coordinators** Fina Duran and Marta Garcia. **Administration** Cristina Güell. **External relations** Alicia Gonzalez and Jordi Miras. **Publications** Cinta Massip. **Communication and press** Neus Purtí and Cristina Suau. **Audiovisuals coordination** Lorena Louit. **Technical coordinators,** Xavier Roca and Eulàlia Garcia. **Secretaries,** Pep Xaus, Maria Jesús Couso and Mònica Garcia.

Certificado de Acciones No. 1

GÜELL & ORTA CONTE

Con domicilio en la Re

Sociedad anónima constituida de acuerdo con las ley
Pública Número 14,654 del 5 de Junio de 2014, d
inscrita en el Registro Público, Sección de Mic
Documento Redi 2615519, del

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El Capital Social de la sociedad es de **DIEZ MIL DOL**
Estados Unidos de América, dividido en **CIEN (**
nominal de **CIEN DOLARE**

Certificado

Conste que --- NURIA GUELL SERRA ---

dueño de ----- CINCUENTA -----

de esta sociedad, con un valor nominal de **CIEN DOLARES (US\$100**
derecho a un (1) voto.

Este Certificado de acciones se expide y lo acepta el tenedor, sujeto a
de la Sociedad.

Expedido en la ciudad de Panamá, República de Panamá, a los ---
de JUNIO del -2014 -



Presidente

Degenerate Political Art
a project by Núria Güell
and Levi Orta

A certificate of shares belonging
to Núria Güell in Güell & Orta
Contemporary Art, S.A.



Arts Santa Mònica

Centre de la creativitat

La Rambla 7
08002 Barcelona
www.artssantamonica.cat

Admission free
Tuesday to Saturday from 11 a.m. to 9 p.m.
Sundays and public holidays from 11 a.m. to 5 p.m.
Closed on Mondays

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