

# Residency + Exhibition



ESPRONCEDA Institute  
of Art & Culture and  
NectART presents its  
Artist in Residency : a  
connection between  
the rural and urban  
environment



**ESPRONCEDA**  
INSTITUTE of ART & CULTURE

# About Nectar

Nectar is a non-profit cultural organization located in the PrePyrenees, where work and projects can be combined with passions and enriching activities by collaborating, innovating and connecting.

Nectar is founded on the belief that working in a sustainable, rural and collaborative environment away from the pressures of everyday life in the city can restore and empower people personally and professionally.

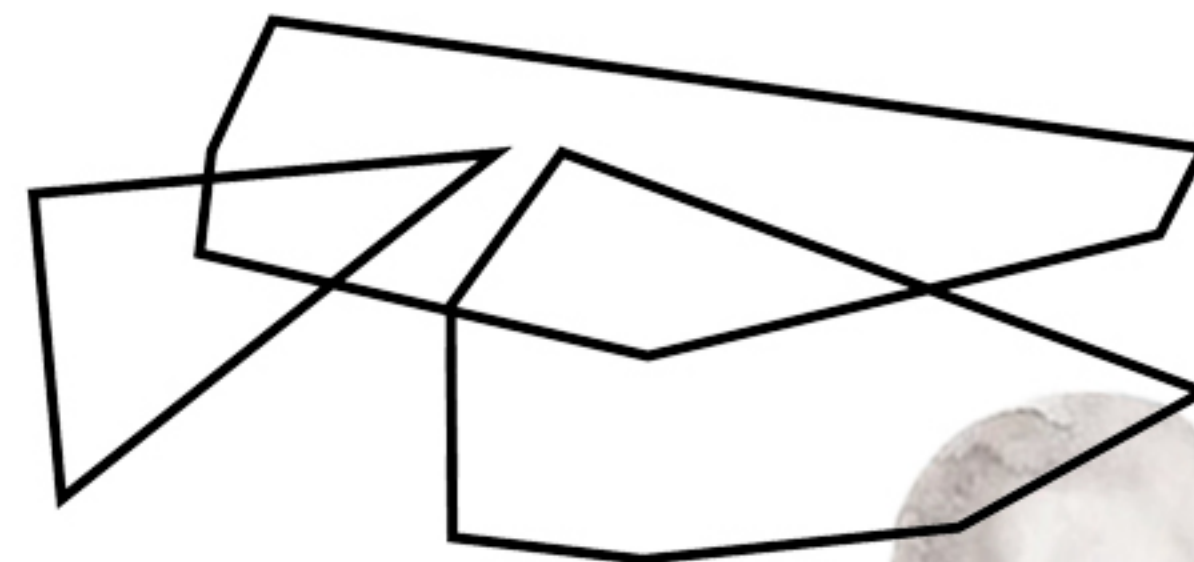


# About Espronceda

ESPRONCEDA – Institute of Art & Culture was founded in 2013 in Barcelona and is an innovative platform for the contemporary arts, education and cultural diffusion. Its mission is to provide a multidisciplinary environment and a platform for creation which promotes international dialogue between artists, curators, critics, gallery owners, collectors, cultural institutions and lovers of art & culture. We also want to share with all innovators and people who believe in the importance of synergies of technology, future & art.

Espronceda encourages international artists, both established and emerging, to develop their own work and creativity, and to spread their inspiration beyond their physical stay in space.

The Institute promotes educational and cultural programs and diffusions by presenting exhibitions and concepts by renowned artist as well as by exploring curatorial concepts and by organizing a variety of concerts, workshops, roundtables and hosting meetings for art professionals. ESPRONCEDA also wants to be a catalyst for empowering out-of-the-box thinking, enhance creativity & innovation which are relevant in other sectors of human life, not only art.



**ESPRONCEDA**  
INSTITUTE of ART & CULTURE

# The Residency

This residency welcomes multidisciplinary artists and creative practitioners who are challenging the assumptions made about rural life and culture, providing a new vision of the countryside grounded in everyday experience of the rural-urban binary. By pointing out the question of how art and culture can be used as an element to create rural-urban synergies, resident artists are invited to explore and contribute to this pairing. In these uncertain times, a reunion between the city and the countryside may be the key to society's transition towards a more sustainable future.

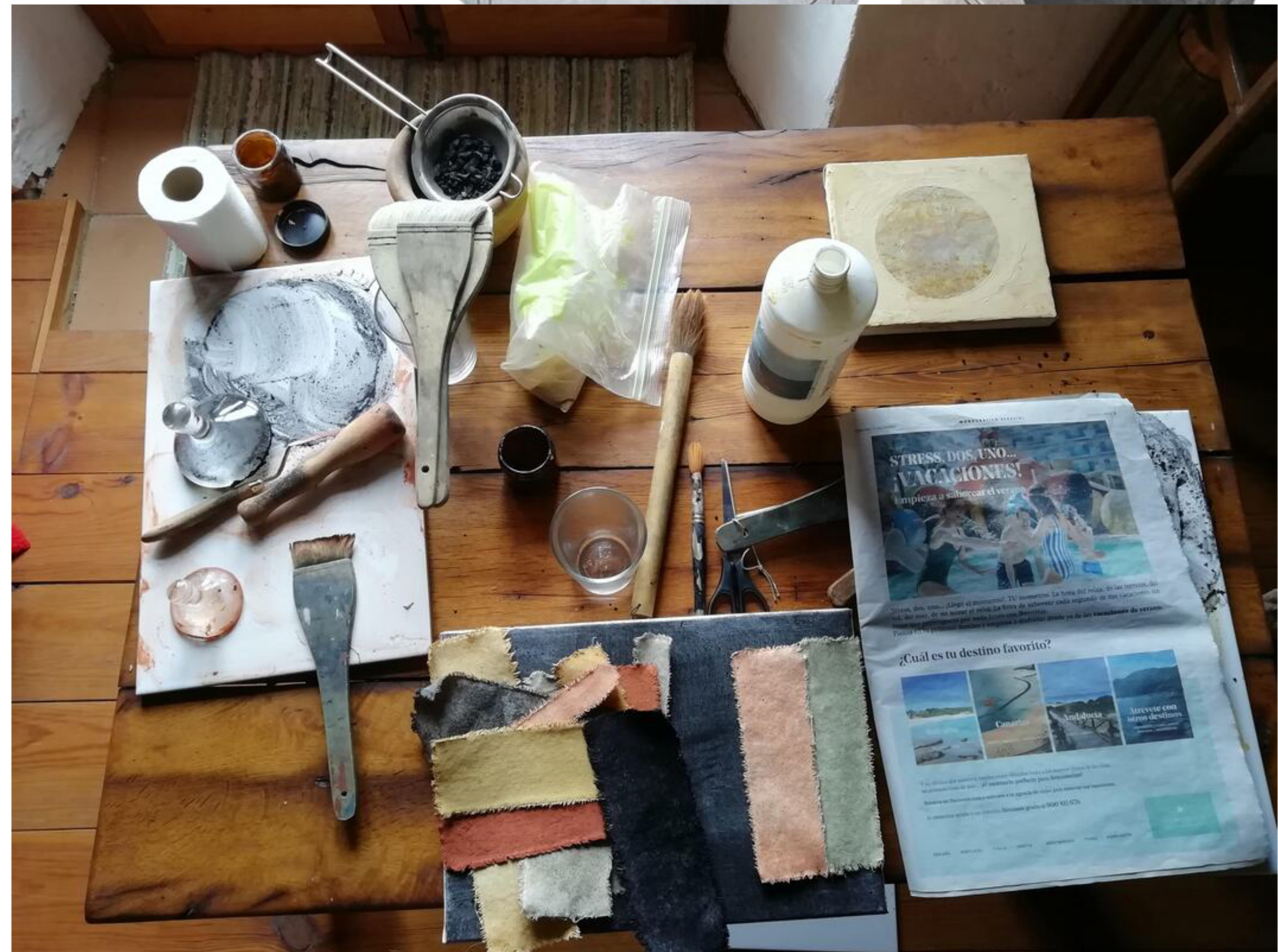
In its Artist Residency Program, Nectar will work in collaboration with Espronceda - Institute of Art & Culture and On Mediation Platform on Curatorship and Research, an initiative of the Research Group Art Globalization Interculturality (AGI) from the University of Barcelona. The culmination of the residency will be an exhibition at Espronceda exhibition space, one of the most innovative contemporary art center of Barcelona, where the artists will present their works within the frame of Art Nou Festival. The opening will be on July 7th 2022.



The project starts with an OPEN CALL selecting four artists. The selection is made based on their cultural and creative identities and personal motivations, which interconnect with each other and draw inspiration from Nectar's environment.

The artists tell stories and evoke questions about ecology and sustainability.

The artists will have the chance to present their work in an Open Studio event and gather along with guests and cultural agents from the local art scene, enabling a space of conversation and feed-back. A one-day visit to exhibitions, art spaces, artist's studios or other events in Barcelona will be organized by Nectar's team. During their residency, the artists will have access to Nectar's administrative and human support and to its network with local artistic and cultural community.



# The Artists

## Josephine Jessen

highlights the importance of Nature and our relationship with natural cycles and ironizes about the moral boundaries between observation and human intervention in nature through her video work, analogue photographs and installation, in which she invites us to engage and explore new ways of seeing.

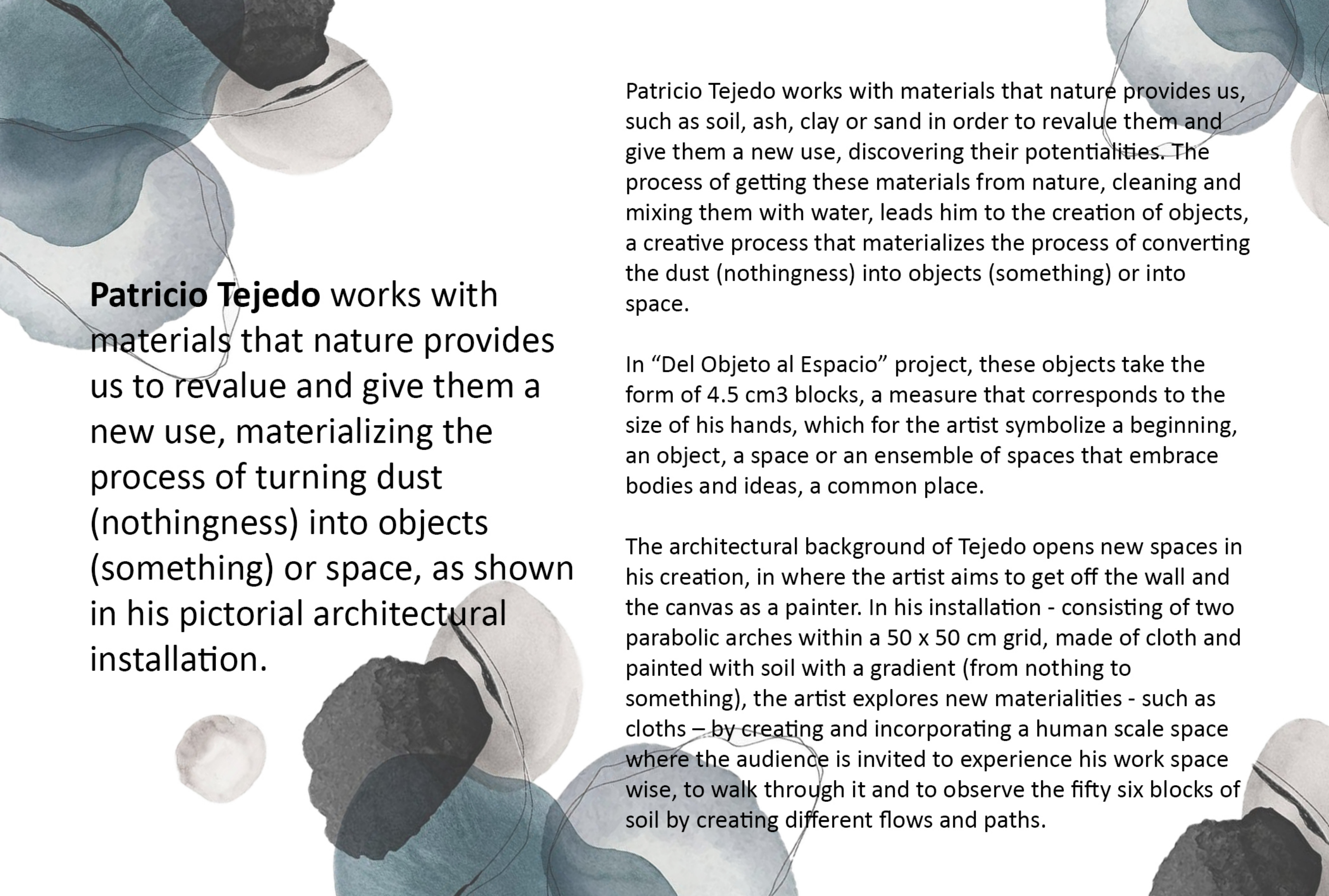
Moving between the academia, the arts, the science and the connections beyond them Josephine Lau Jessen focuses into human alienation and nonhuman beings from our environment and their cycle patterns through her analogue photographs and film.

Observing patterns and organisms in the mountain environments of Nectar, Josephine Jessen approaches and connects with nature to revalue and portray it, as a result of her concern for the current situation that we are facing due to the effect of human beings on nature, according to the artist: the crisis of care.

The film Be-coming, which investigates the living organisms of the mountains of Vilanova de Sau, is accompanied by music and by a premeditated mechanized voice in off that relates to the images of the film and guide the audience through the artist's journey and reflections. Through the series of 4 photographs titled "How would it sound if silence starts to speak?" the artist speaks of the human-nature dichotomy, and with the installation "Displacement", the artist brings a part of the forest – a set of pine cones - into the exhibition space, wondering what value they have when exhibited in an art space and remarking that in every pinecone there are the seeds for a new forest, therefore nature is sustainable if we, humans, don't interfere in a bad way.



In her body of works, Josephine Lau Jessen asks herself how would be living like a tree, like a mountain or like an animal and what can we learn from them, what is the balance between observing and interacting or how are we related to the natural cyclic patterns, inviting us to engage and explore new ways of seeing.



**Patricio Tejedo** works with materials that nature provides us to revalue and give them a new use, materializing the process of turning dust (nothingness) into objects (something) or space, as shown in his pictorial architectural installation.

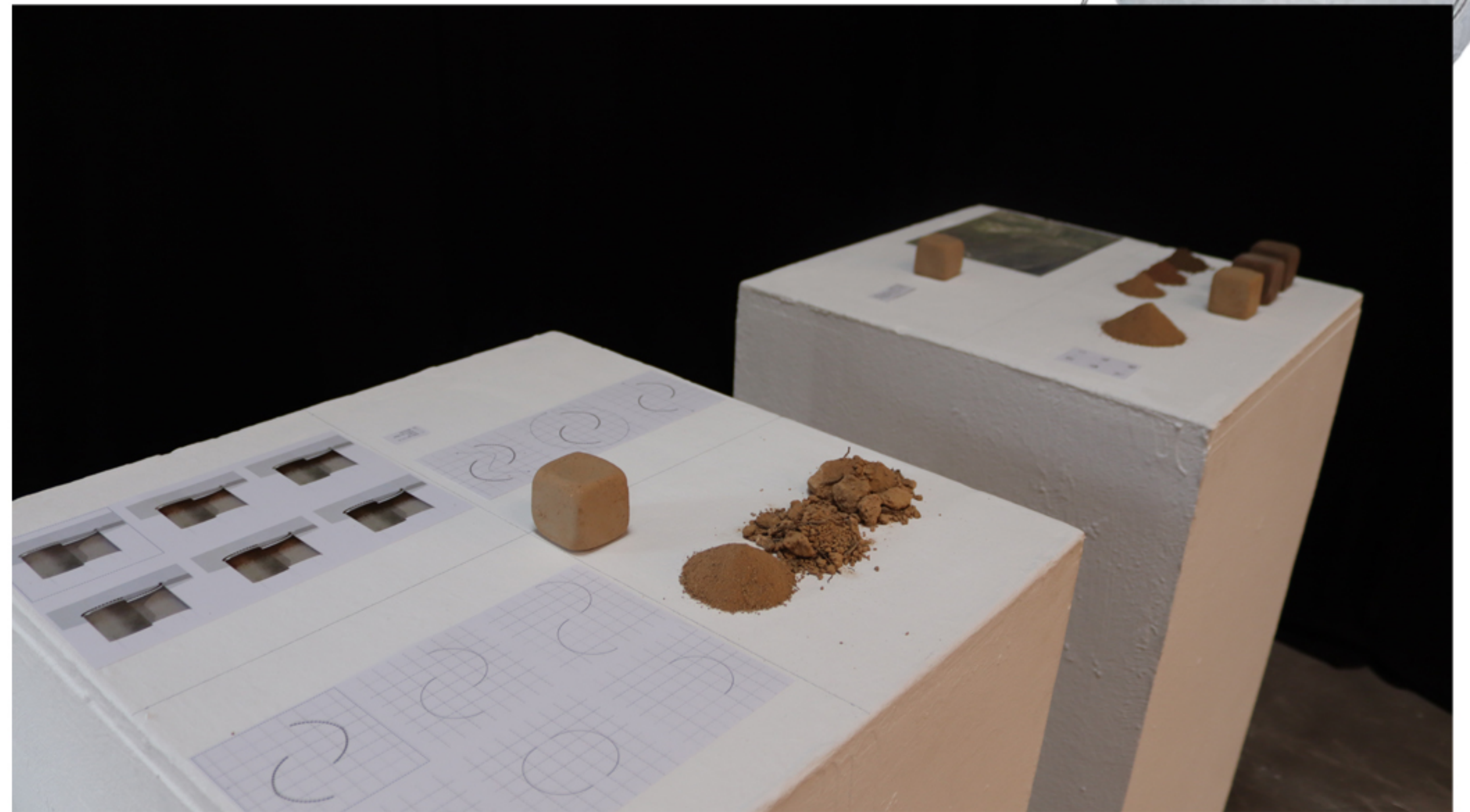
Patricio Tejedo works with materials that nature provides us, such as soil, ash, clay or sand in order to revalue them and give them a new use, discovering their potentialities. The process of getting these materials from nature, cleaning and mixing them with water, leads him to the creation of objects, a creative process that materializes the process of converting the dust (nothingness) into objects (something) or into space.

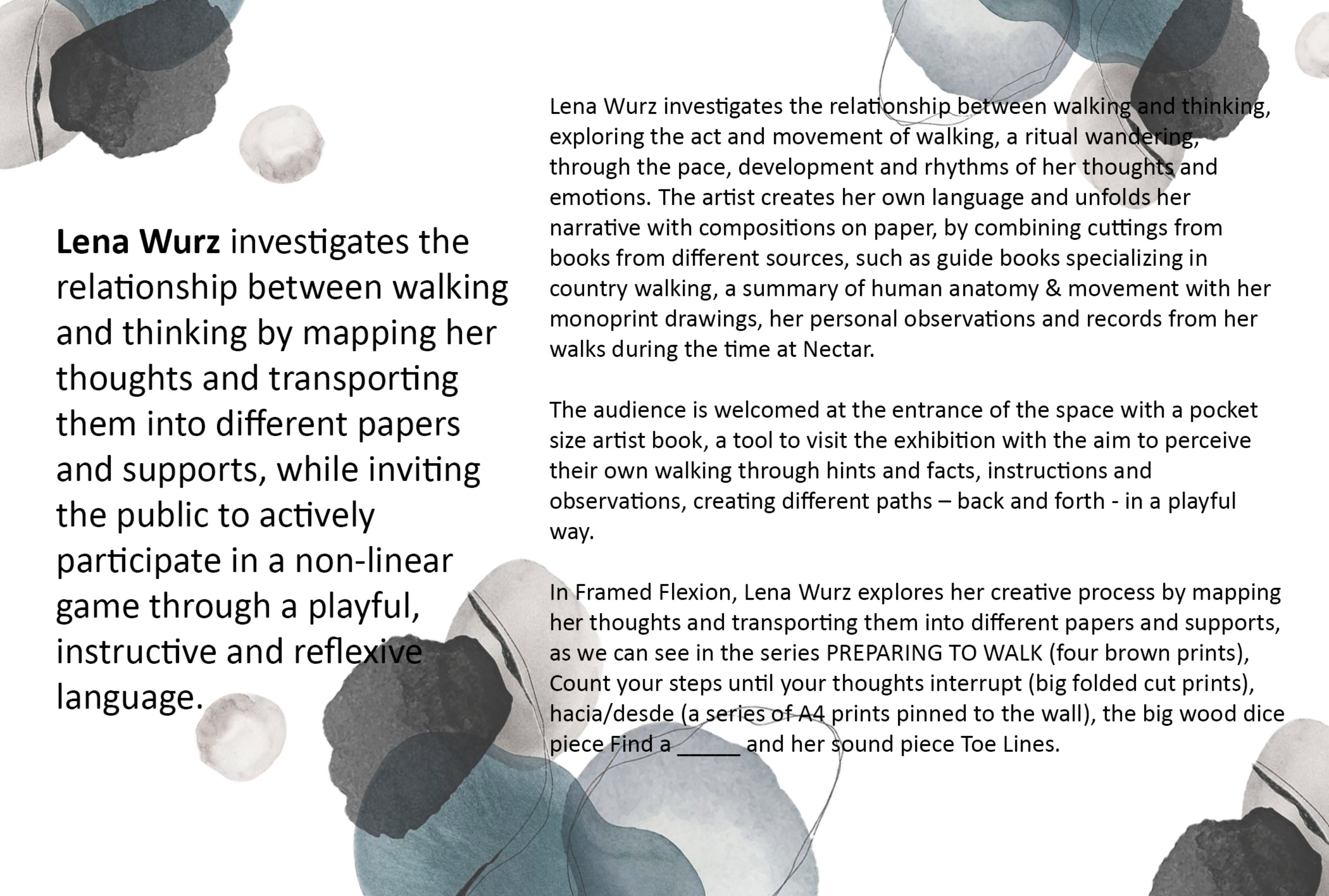
In “Del Objeto al Espacio” project, these objects take the form of 4.5 cm<sup>3</sup> blocks, a measure that corresponds to the size of his hands, which for the artist symbolize a beginning, an object, a space or an ensemble of spaces that embrace bodies and ideas, a common place.

The architectural background of Tejedo opens new spaces in his creation, in where the artist aims to get off the wall and the canvas as a painter. In his installation - consisting of two parabolic arches within a 50 x 50 cm grid, made of cloth and painted with soil with a gradient (from nothing to something), the artist explores new materialities - such as cloths – by creating and incorporating a human scale space where the audience is invited to experience his work space wise, to walk through it and to observe the fifty six blocks of soil by creating different flows and paths.



Patricio Tejedó's installation is complemented with the documentation of his work process composed by images, sketches, the materials he works with and texts, and shown as a sort of an itemized booklet with the aim to involve the public in his creative procedure by engaging them to re-value these materials and showing that they are accessible to everyone.





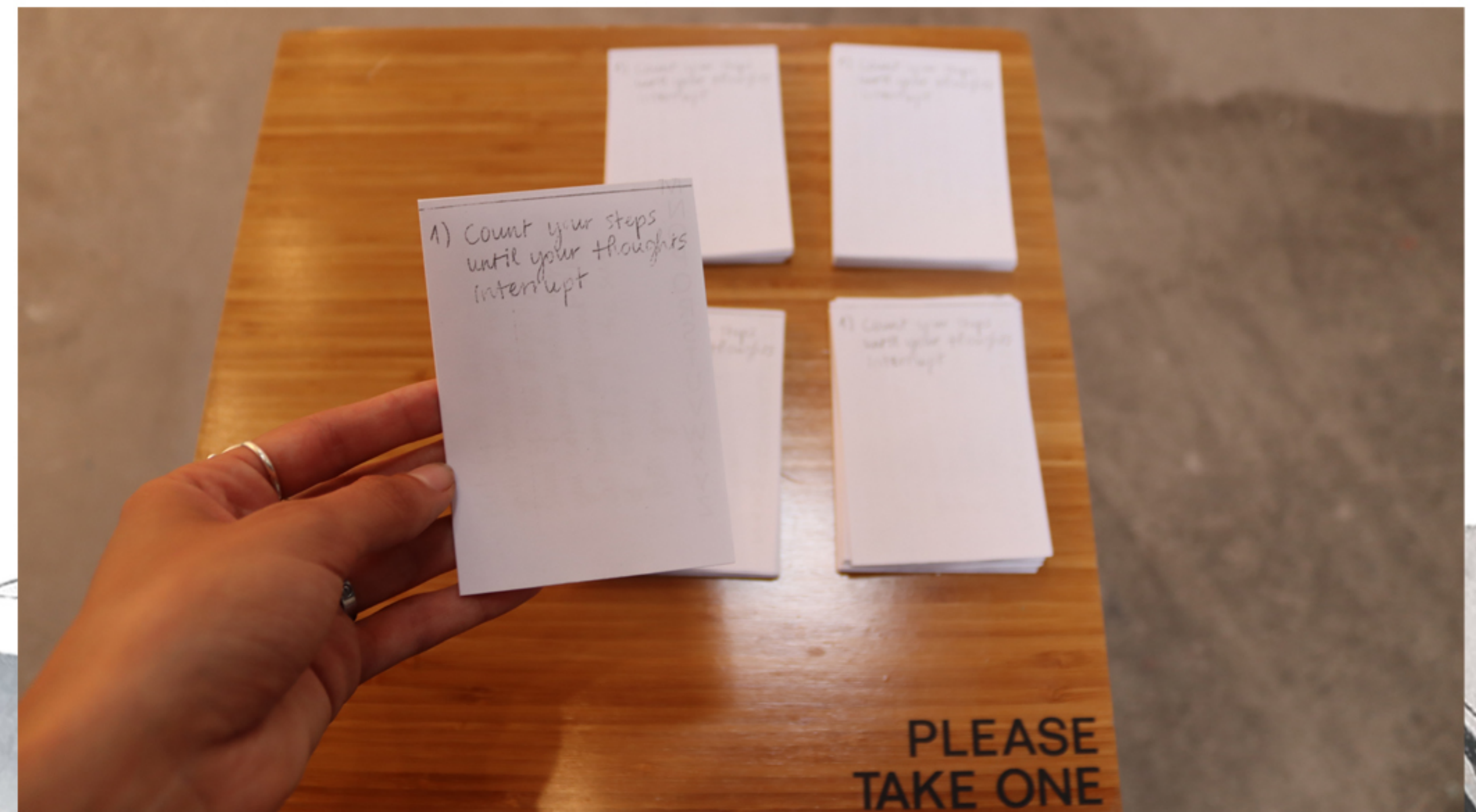
**Lena Wurz** investigates the relationship between walking and thinking by mapping her thoughts and transporting them into different papers and supports, while inviting the public to actively participate in a non-linear game through a playful, instructive and reflexive language.

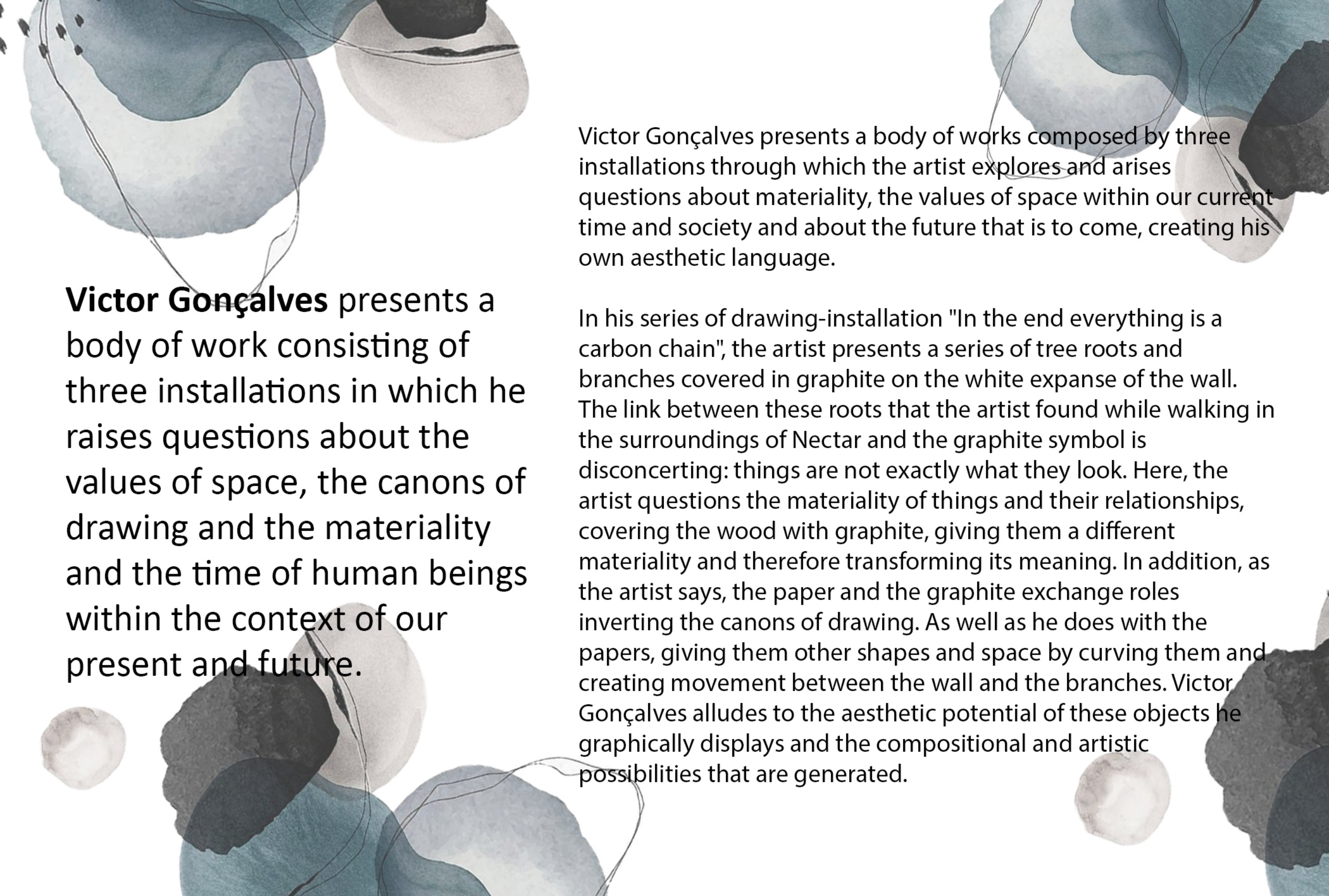
Lena Wurz investigates the relationship between walking and thinking, exploring the act and movement of walking, a ritual wandering, through the pace, development and rhythms of her thoughts and emotions. The artist creates her own language and unfolds her narrative with compositions on paper, by combining cuttings from books from different sources, such as guide books specializing in country walking, a summary of human anatomy & movement with her monoprint drawings, her personal observations and records from her walks during the time at Nectar.

The audience is welcomed at the entrance of the space with a pocket size artist book, a tool to visit the exhibition with the aim to perceive their own walking through hints and facts, instructions and observations, creating different paths – back and forth - in a playful way.

In Framed Flexion, Lena Wurz explores her creative process by mapping her thoughts and transporting them into different papers and supports, as we can see in the series PREPARING TO WALK (four brown prints), Count your steps until your thoughts interrupt (big folded cut prints), hacia/desde (a series of A4 prints pinned to the wall), the big wood dice piece Find a \_\_\_\_\_ and her sound piece Toe Lines.

Linked and displayed across the exhibition, her body of work invites the audience - whose experience is at the heart of the artist's work – to become active participants by entering a non-linear game through a playful, instructing and reflecting language.





**Victor Gonçalves** presents a body of work consisting of three installations in which he raises questions about the values of space, the canons of drawing and the materiality and the time of human beings within the context of our present and future.

Victor Gonçalves presents a body of works composed by three installations through which the artist explores and arises questions about materiality, the values of space within our current time and society and about the future that is to come, creating his own aesthetic language.

In his series of drawing-installation "In the end everything is a carbon chain", the artist presents a series of tree roots and branches covered in graphite on the white expanse of the wall. The link between these roots that the artist found while walking in the surroundings of Nectar and the graphite symbol is disconcerting: things are not exactly what they look. Here, the artist questions the materiality of things and their relationships, covering the wood with graphite, giving them a different materiality and therefore transforming its meaning. In addition, as the artist says, the paper and the graphite exchange roles inverting the canons of drawing. As well as he does with the papers, giving them other shapes and space by curving them and creating movement between the wall and the branches. Victor Gonçalves alludes to the aesthetic potential of these objects he graphically displays and the compositional and artistic possibilities that are generated.



In "A piece of planet", a sign reading "Area Privada de Caça" which was found by the artist in the forests around Nectar - is delimited by a one square meter rubber and it speaks of the value of the land and its ownership, questioning the public/private property in a time where its value is unbalanced and taking as a reference the French anarchist Pierre-Joseph Proudhon's statement "Property is theft".

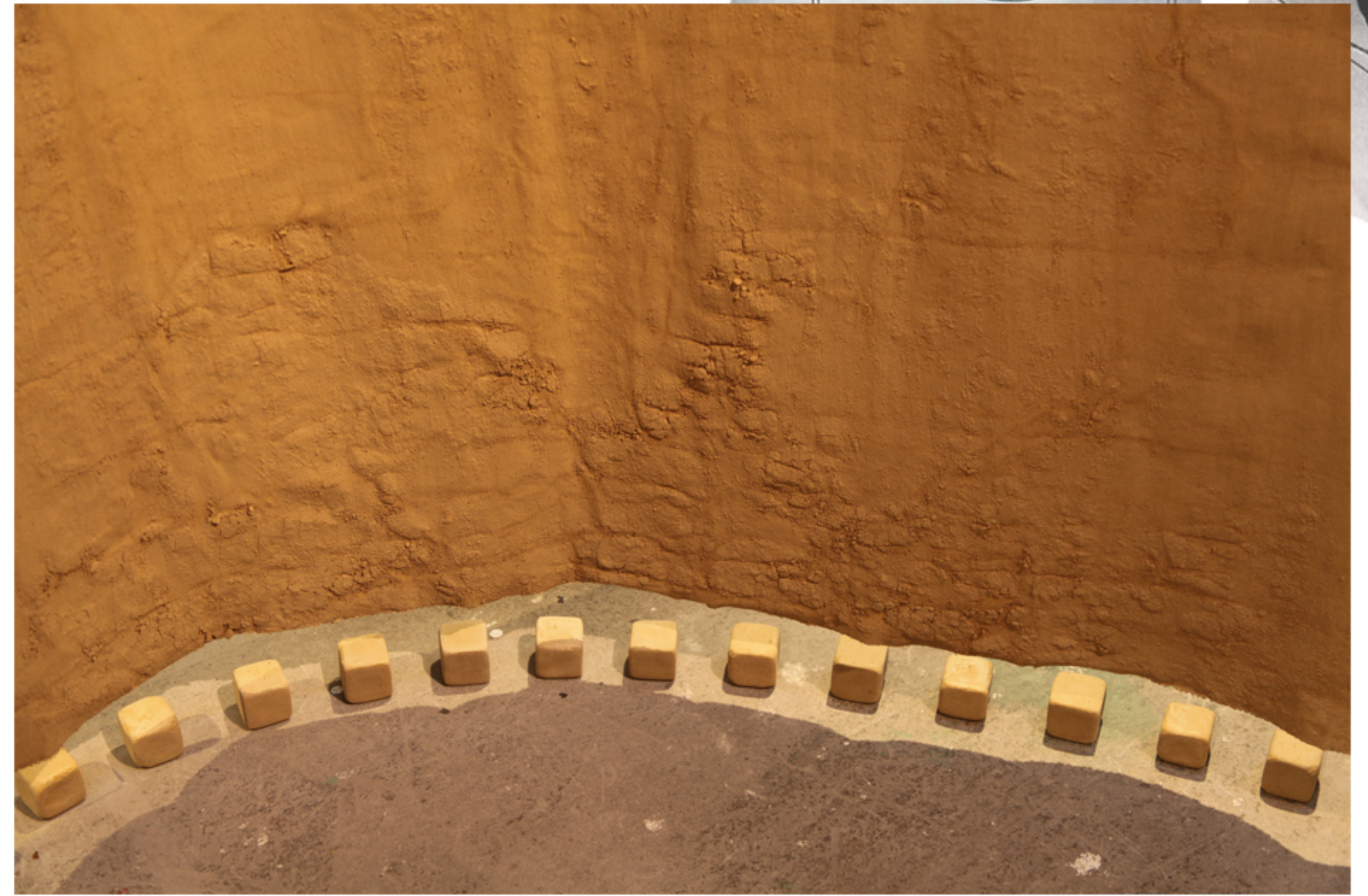
The installation "Hay más futuro que pasado" is an artist's statement on an eight-meter long rice paper in which the phrase is repeated and gradually fades away. Here, Victor Gonçalves questions our perception of time and our perspective of a better future despite the uncertain and dystopian future that lies ahead us, is there still hope?

# The Exhibition

Fuera(de)forma happened at Espronceda Institute of Art & Culture, where a group exhibition was on view during one week. The projects developed by the artists Victor Gonçalves (Brazil), Josephine Lau Jessen (Denmark), Patricio Tejedo (Mexico) and Lena Wurz (Germany) in the framework of Nectar Artist-in-Residence Program.

Fuera(de)forma [Out(of)space] invites us to explore, play, question and reconsider the path, the materials and the values of the new era. The projects by the four artists are based on their cultural and creative identities and personal motivations, which interconnect with each other and draw inspiration from Nectar's environment. In Fuera(de)forma, the artists tell stories and evoke questions about ecology and sustainability, about the value system and human consciousness and about the value of the soil/earth in our current and future time.












# Curators



**Olga Sureda** is an independent curator and cultural manager based in Barcelona. Graduated in Fine Arts at the Universitat de Barcelona (UB), she finished her studies at the University of West England, Faculty of Arts, Media and Design in Bristol, England. In 2010 she obtained her Master's degree in Management and Design of Exhibitions at the European University of Madrid (UEM), where later on she worked as an exhibition coordinator at different Cultural Management enterprises, in La Fábrica and dichromate photography. She has been attending several seminars, courses and residencies about Curatorial Studies such as ICI – Independent Curators International, New York, the Internationale Sommerakademie für Bildende Kunst, Salzburg, or Node Center for Curatorial Studies, in Berlin, where she curated and participated in several exhibitions and artistic projects. She is author of several essays about Curatorial Practices and Contemporary Art published in different countries, such as Philippines, France, U.S, Portugal and Spain.



**Tai Lomas** was born in Israel, he lived 9 years in Italy and the last 13 years in Spain. Adventure travel guide & Photographer, his passion for nature, arts and sports goes beyond his job, combining passions & work in his daily life. Tai is a great expert in Catalunya's region and in Pyrenees, of course he loves to travel, discover and connect with people.

