



POISON COLLECTOR & HEALING WATER MACHINE, 2004

11th International Biennial of Serbia & Montenegro. Pančevo, Belgrade. May 2004

This installation in Serbia was the first of a serie of works that use a similar approach to social imaginative *conflict solving*. Those installations were a reaction to social and human struggling environments. Here in the city of Pancevo, I found a dramatic ecological disaster scene as the result of war circumstances. The river of the city, the river Tamis, was absolutely poisoned. I decided to build a very fantastic and peculiar wishing machine with the sole functionality of cleaning and filtering up the water of the river. The installation was built with found materials and very cheap items like plastic bottles, water hoses, cardboard, cheap wood, adhesive tape, etc. The handmade look of the machine and its *bricolage* appearance generated a comical impression on the audience.



[POISON COLLECTOR & HEALING WATER MACHINE, 2004](#)

11th International Biennial of Serbia & Montenegro. Pančevo, Belgrade. May 2004

This installation in Serbia was the first of a serie of works that use a similar approach to social imaginative *conflict solving*. Those installations were a reaction to social and human struggling environments. Here in the city of Pancevo, I found a dramatic ecological disaster scene as the result of war circumstances. The river of the city, the river Tamis, was absolutely poisoned. I decided to build a very fantastic and peculiar wishing machine with the sole functionality of cleaning and filtering up the water of the river. The installation was built with found materials and very cheap items like plastic bottles, water hoses, cardboard, cheap wood, adhesive tape, etc. The handmade look of the machine and its *bricolage* appearance generated a comical impression on the audience.





[POETRY, POLITICAL THEORY & COMMON SENSE: TRANSFORMER, 2005](#)

Mendoza Contemporary Art Gallery. Caracas, Venezuela. February 2005.

This installation in Venezuela was the second of a series of works that use an imaginative *conflict solving* approach to tackle social struggles. Those installations were a reaction to actual social and human environments. In Venezuela, the political confrontation among citizens in the city of Caracas was extremely violent and destabilizing. As the result of such difficult social environment, I decided to build again a new wishing machine that would function as a Civil Rights producer machine. The aim of this fantastic low tech device was to transform positively the democratic unbalanced political reality of Venezuela. The installation was built with found materials and very cheap items like plastic bottles, water hoses, cardboard, cheap wood, adhesive tape, etc. Again the handmade look of the machine and its *bricolage* appearance generated a comical impression on the audience. Installation view, above and below images.



POISON COLLECTOR, 2005

Group Show "Permanencias difusas". CAB Burgos. Burgos, Spain. October 2005

It was inevitable to confront the History of my own country, Spain. I was invited to join a group show at the Northern Spanish city of Burgos. Burgos was the first proclaimed capital of Franco's dictatorship during the Civil Spanish War in 1.937. The aim of this *low-tech* device was to filter up the political negativity of Franco's dictatorial regime. The installation was built following the same makeshift and handmade technique. I use again found materials and very cheap items like plastic bottles, water hoses, cardboard, cheap wood, adhesive tape, etc. But unexpectedly, the proposal generated some controversial tension between the audience, the Museum and me. Some spectators, mainly citizens of the city of Burgos didn't agree with my political thoughts. Some of them still consider Franco a very important character in Spain's recent History.

BIG FAVELA & 8 RADIO BROADCASTINGS, 2005

Patio Herreriano Contemporary Art Museum. Valladolid, Spain. October 2005





[BIG FAVELA & 8 RADIO BROADCASTINGS, 2005](#)

Patio Herreriano Contemporary Art Museum. Valladolid, Spain. October 2005

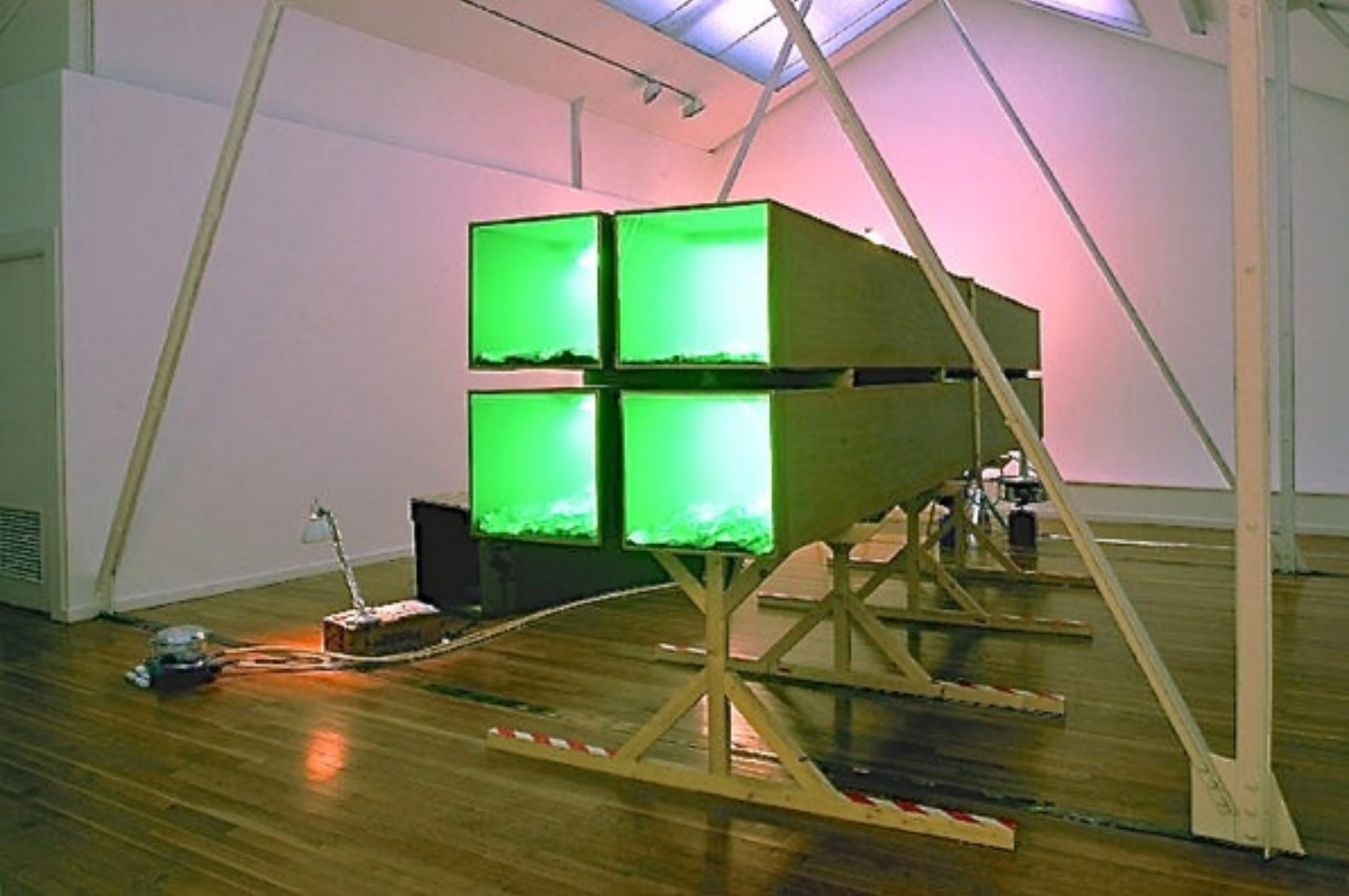
A huge architectural installation was presented at the Museum resembling the informal self-built neighborhoods of poor cities around the world. I used the Brazilian noun of those poor neighborhoods to give the title Big Favela. The installation was built using the walls of the museum. The installation worked as a huge architectural parasite. The installation was done with the habitual materials used on my works: cardboard, cheap wood, ply wood, corrugated pvc sheets, floodlights, etc. The project was completed with 8 radio broadcastings at the local radio station at the city of Valladolid. The radio programs had basically social contents and were organized and done with the collaboration of young students of the School of journalism. The broadcastings were programmed to last 2 months.



[AGAINST APATHY, 2006](#)

Helga de Alvear Gallery. Madrid, Spain. January 2006

Poster edition proposing a journey of fasting. Media and food fasting. The journey was the 1 st. of February of 2006. That day the followers of the fasting could not eat any food and voluntarily choose not to use TV, radio, Internet or newspapers from 7 AM. through 12 PM.



[AGAINST APATHY, 2006](#)

Helga de Alvear Gallery. Madrid, Spain. January 2006

Poster edition proposing a journey of fasting. Media and food fasting. The journey was the 1 st. of February of 2006. That day the followers of the fasting could not eat any food and voluntarily choose not to use TV, radio, Internet or newspapers from 7 AM. through 12 PM.

ANTIFREEZING & 8 RADIO BROADCASTINGS, 2006

Group Show: "Witnesses". Contemporary Art Foundation Montenmedio. Spain. June 2006

Artists: Pascale Martin Tayou, Abdel Abdessemed, Gregor Schneider, Maja Bajevic, Shen Yuan, Cristina Lucas, Jeppe Hein, and Jesús Palomino.

Antifreezing was a radio broadcasting project on the issues of cultural roots shared by Andalusians from Spain and Moroccan Andalusis. Southern Spain and Northern Moroccan citizens in this area at the Strait of Gibraltar for many years have been living together without any clear acknowledge of their common cultural roots. Food, dances, music, architecture, economical links and History has been shared for centuries. What I proposed at the small city of Vejer de la Frontera (a very Moorish appearance Southern Spanish village by Gibraltar) was 8 radio broadcastings with contents and issues connected with the two sides. The radio broadcastings were done at the local radio station of the village. A group of young collaborator helped to develop the whole project. The project lasted 2 months. Many specialist, scholars and citizens from Spain and Morocco were invited to join the project. I displayed a vitrine-refrigerator with two frozen words inside. Those words were HISTORIA (History in English) and SADAKA (the Arabic word for Friendship). At the occasion of every radio broadcasting, both words were placed out of the vitrine-refrigerator. The summer sun did the rest; the words used to melt very fast on the sun. The experience of dialogue proposed through the radio broadcastings was seeking to melt the long lasting frozen cultural links. The mutual knowledge and the dialogue were proposed as a mean towards a horizon of better understanding and friendship.



[ANTIFREEZING & 8 RADIO BROADCASTINGS, 2006](#)

Group Show: "Witnesses". Contemporary Art Foundation Montenmedio. Spain. June 2006

Artists: Pascale Martin Tayou, Abdel Abdessemed, Gregor Schneider, Maja Bajevic, Shen Yuan, Cristina Lucas, Jeppe Hein, and Jesús Palomino



[ANTIFREEZING & 8 RADIO BROADCASTINGS, 2006](#)

Group Show: "Witnesses". Contemporary Art Foundation Montenmedio. Spain. June 2006

Artists: Pascale Martin Tayou, Abdel Abdessemed, Gregor Schneider, Maja Bajevic, Shen Yuan, Cristina Lucas, Jeppe Hein, and Jesús Palomino

Image above: Melting process of the froten word HISTORIA (History in English).



[CONVERTISSEUR DE PEURS / LA FONTAINE DE COURAGE, 2006](#)

Clark Contemporary Art Center. Montréal, Canada. May 2006

I proposed a fountain to transform our fear into will and strength for social participation. Again was a fantastic low-tech device and wishing machine to transform our fears in relation to political suffering. The audience could drink water from the installation as a real commitment towards transformation.



[MEDIA FILTER & BIG COMPASS, 2006](#)

The Chinati Foundation. Marfa, TEXAS. USA. December 2006

In USA, I proposed a wishing machine that could orientate democratically all the immense amount of information produce everyday by information mass- media. The installation was presented at Marfa, Texas, at the moment of the highest difficulties at Iraq's military campaign. The audience of the small village of Marfa came to the opening and had a great time of aesthetical confrontation and participation.



ONNOWNOWON (About a present not achieved), 2007. Ljubljana, Slovenia. November 2007



[ONNOWNOWON \(About a present not achieved\), 2007](#)

Break Festival 2.4. Potemkin Village. Ljubljana, Slovenia. November 2007

A text written with ice letters. The frozen text is showed at the main public park at the city of Ljubljana. The text itself has a very peculiar sound and is written using just three letters (W, O and N) and a twisted way of composition. The sentence could be translated as ON NOW (about a present), NO WON (no achieved). The ice letters text was left at the park and was melting little by little. Its frozen meaning vanished as well. The project was an attempt to release the difficult social circumstances at that moment in Slovenia. An attempt to suggest the mobility of historical time and the role of hope in the displacement of social fatality. The text was stressing as well the necessity of genuine humor to overcome difficulties.



[FOUR RADIO BROADCASTINGS ON FOOD CULTURE, ART AND WAYS OF DOING, 2007](#)

"The Thinking in the Mouth. (A Project about Art, Food Culture and Ways of Doing)" Group Show
Sala Cajasol Contemporary Art Foundation.

Jerez de la Frontera (Cádiz) and Seville, Spain. November 2007 through January 2008

Four radio broadcastings proposed as a collaborative art project on the issues of Food Culture, Art and Ways of Doing. The project was a relational and collaborative experience between the Art School of the City of Jerez, Jerez Radio Station and Cajasol Art Foundation. The 4 radio broadcastings were mainly of social content and they were written by young art students invited to collaborate. In the image above: on the left, Francisco del Río, curator of the show, presenting the radio broadcastings on air.