

POBLE NOU HOUSE, 1998

Public Art Festival "Intervenciones".

Barcelona, Spain. June 1998





POBLE NOU HOUSE, 1998

Public Art Festival "Intervenciones". Barcelona, Spain. June 1998

Public Art project on the suburbs of the city of Barcelona. A living space built with cardboard, cheap wood, plastic and paint. The shelter was located at a vacant wasteland in the neighborhood of Poble Nou. Poble Nou's House was the first of a serie of works related to self-construction and informal architecture suggestions.



POBLE NOU HOUSE, 1998

Public Art Festival "Intervenciones". Barcelona, Spain. June 1998

Public Art project on the suburbs of the city of Barcelona. A living space built with cardboard, cheap wood, plastic and paint. The shelter was located at a vacant wasteland in the neighborhood of Poble Nou. Poble Nou's House was the first of a serie of works related to self-construction and informal architecture suggestions. Image above: view of the ceiling inside the installation.



[ALEJANDRO SALES HOUSE, 1998](#)

Alejandro Sales Gallery. Barcelona, Spain. October 1998

A shelter made out of cardboard, cheap wood, paint and adhesive tape showed at Alejandro Sales Gallery in Barcelona.



THERE MUST BE SOMETHING WRONG BETWEEN THIS ECONOMY AND ME, 1999

Kaus Australis Stichting. Rotterdam, The Netherlands. December, 1999.

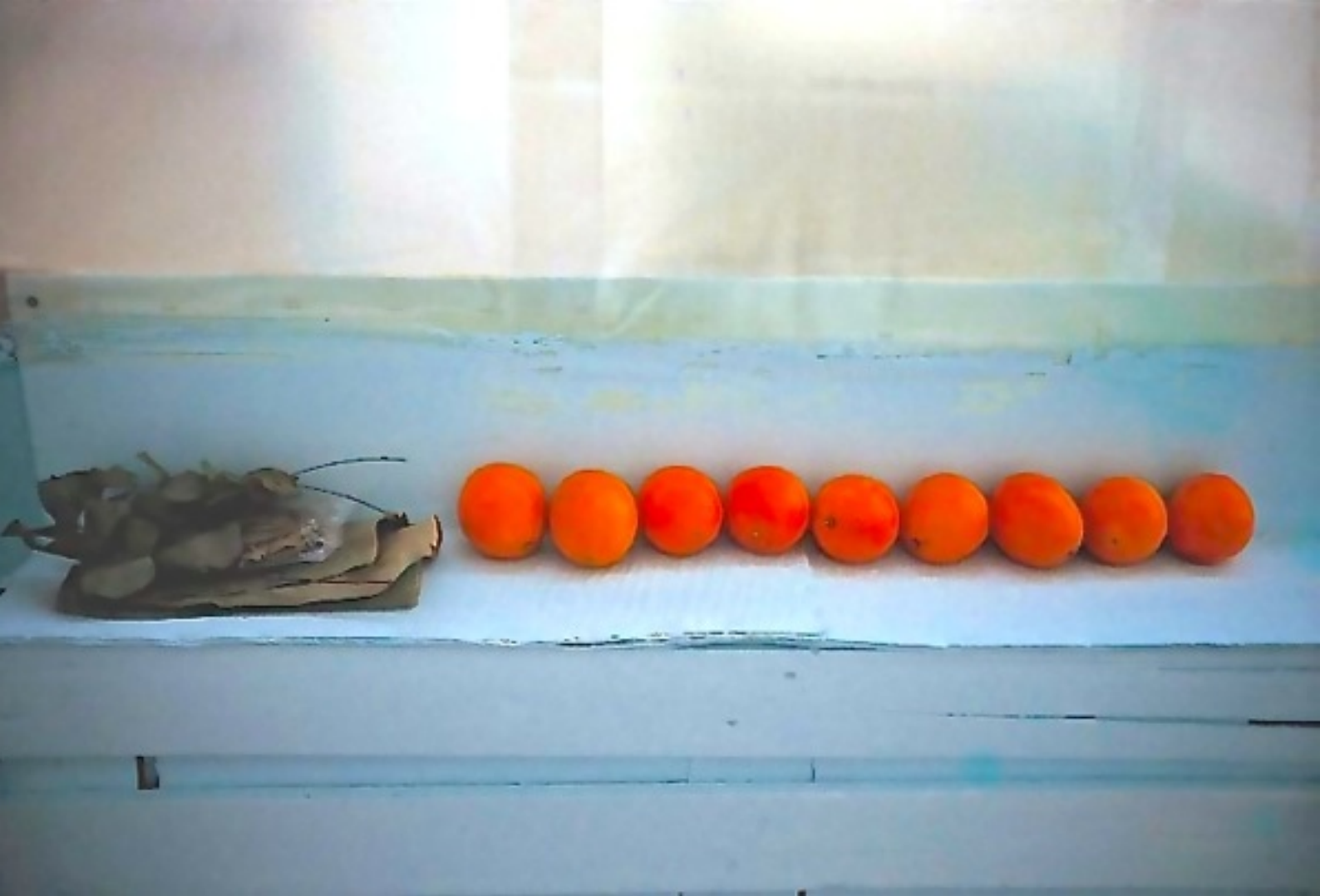
A site-specific installation following the same aesthetical approach and research of previous works. The installation was a group of two small constructions resembling the informal and self-built houses of poor shanty towns in many contemporary urban environments around the world. The lightness of the construction contrasted with the solid and affirming presence of the vibrant colored surfaces.



THERE MUST BE SOMETHING WRONG BETWEEN THIS ECONOMY AND ME, 1999

Kaus Australis Stichting. Rotterdam, The Netherlands. December, 1999.

A site-specific installation following the same aesthetical approach and research of previous works. The installation was a group of two small constructions resembling the informal and self-built houses of poor shanty towns in many contemporary urban environments around the world. The lightness of the construction contrasted with the solid and affirming presence of the vibrant colored surfaces.



THERE MUST BE SOMETHING WRONG BETWEEN THIS ECONOMY AND ME, 1999

Kaus Australis Stichting. Rotterdam, The Netherlands. December, 1999.

A site-specific installation following the same aesthetical approach and research of previous works. The installation was a group of two small constructions resembling the informal and self-built houses of poor shanty towns in many contemporary urban environments around the world. The lightness of the construction contrasted with the solid and affirming presence of the vibrant colored surfaces.



DOUBLE HOUSE, 2001

Squat Group Show. SMART Project Space. Amsterdam, The Netherlands. March 2001

A double sheltered living structure attached to the gallery wall. The group show curated by Thomas Peutz, Director of the art Space where the show was happening, was titled "*Squat*". Smart Project Space was one of the most active and interesting art spaces in the city of Amsterdam. At that time the gallery space was struggling with the Amsterdam City Hall for its survival. The building was planned to be demolished. Smart and all their artistic activities wanted to stay at the same building that was a city public property. The curator selected a group of artist with the idea of generating some public debate on the convenience of public art spaces. I think they could stay at the same location at least during three or more years after our show. In a way, it was a successful demonstration organized exclusively by artist.



[LEFTOVERS, 2001](#)

Rijksakademie van Beeldende Kunsten. Amsterdam, The Netherlands. September 2011

A shelter built under an architectural fake structure by a bricolage billboard. A variety of architectural debris that come together to generate the impression of unity. Well, all together just leftovers of marginal images of architecture.



[LEFTOVERS, 2001](#)

Rijksakademie van Beeldende Kunsten. Amsterdam, The Netherlands. September 2011

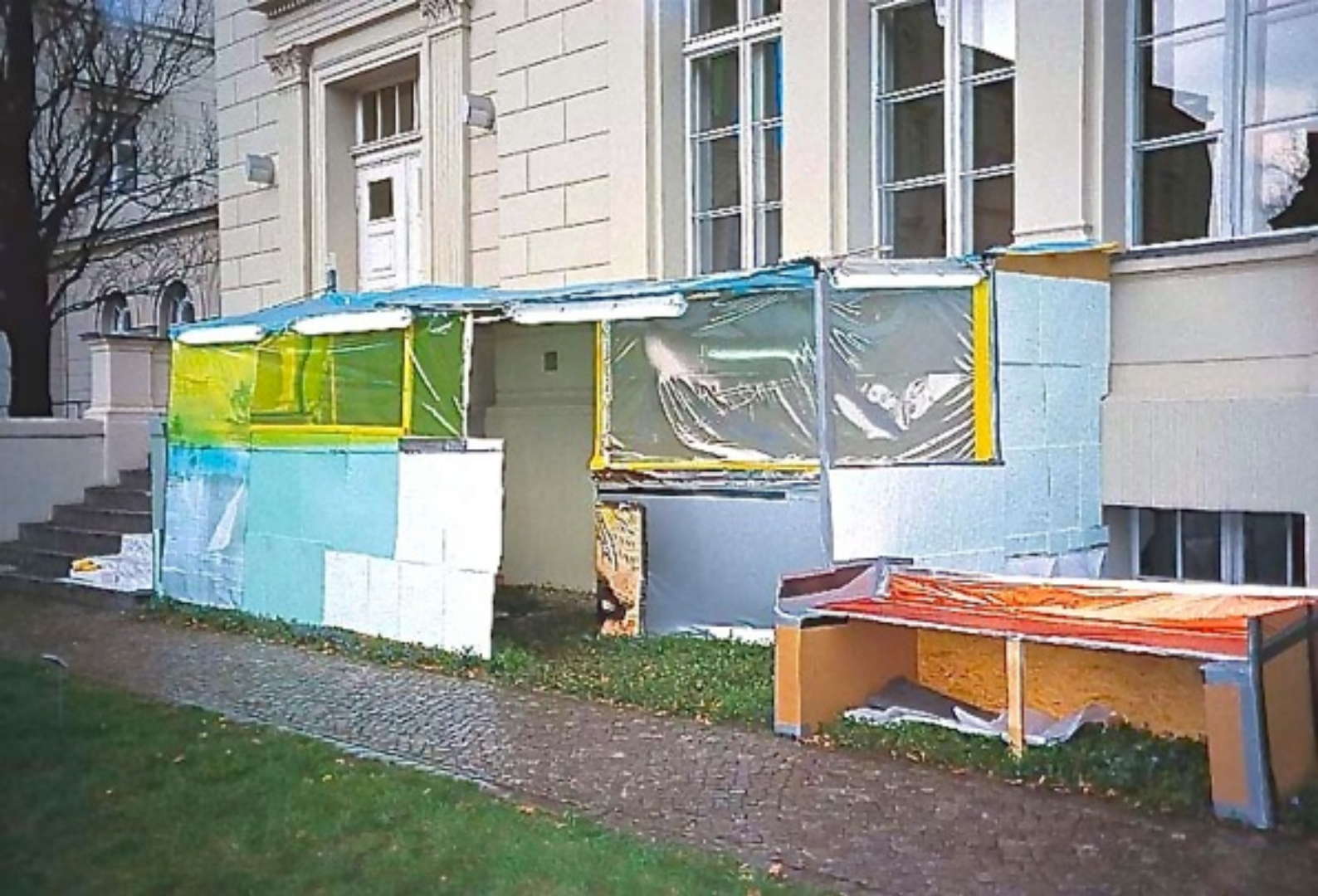
A shelter built under an architectural fake structure by a bricolage billboard. A variety of architectural debris that come together to generate the impression of unity. Well, all together just leftovers of marginal images of architecture.



BAHNHOF HAUS, 2002

Big Sur. Spanish Contemporary Artists Show.

Hamburger Bahnhof. Berlín, Germany. April 20022002.



[BAHNHOF HAUS, 2002](#)

Big Sur. Spanish Contemporary Artists Show

Hamburger Bahnhof. Berlin, Germany. April 2002

A shelter made out of cardboard, plastic, cheap wood, plywood, paint, and adhesive tape attached to the main façade of the Museum Hamburger Bahnhof in Berlin.



BESSENGUE CITY PROJECT, 2002

Radio Station Building construction at Bessengue. Douala, Cameroon. October 2002

Bessengue City was my first experience using Radio Broadcastings as collaborative Public Art project. We were 4 artists coming from the Rikjsakademie van Beeldende Kunsten in Amsterdam: Goody Leye from Cameroon, James Beckett from South Africa, Hartanto Eko from Indonesia and myself from Spain. Our aim was to propose an artistic workshop for young people at the extremely poor neighborhood of Bessengue in the city of Douala. We decided to use a very domestic radio equipment to organize the workshop. I organized a group of construction to build the radio station. We did it with a very enthusiastic spirit. The workshop lasted 2 weeks and, personally, I think it was a great success.



[DONWSTAIRS, NO NEWS FROM THE OTHER SIDE, WITHOUT VOICE, 2003](#)

Caja San Fernando Contemporary Art Space. Sevilla, Spain. January 2003

The installation presented a double tunneled structure used as a living space. Someone apparently was using such space to live. Traces of housing scattered around were indicating the presence of someone pushed to inhabit such an extreme derelict place.



[SQUATTERS & VENDORS, 2003](#)

Ciudad Múltiple Group Show. Panama City. Panama. March 2003

Artists: Cildo Meireles, Francis Alÿs, Ghada Amer, Gustavo Artigas, Brooke Alfaro, Gu Xiong, Yoan Capote, Gustavo Araujo, Juan Andrés Milanés, Humberto Vélez, Artway of Thinking JesúsPalomino. Curators: Gerardo Mosquera and Adrienne Samos.

I decided to propose a project for the streets of Panama City. So, I decided to place a group of 6 or 7 furnitures in a row simulating those informal and illegal markets commonly found at the streets of Panama City. The chosen site for this public installation was the most expensive and exclusive shopping mall at the city. This place was called Masión Danté. The handmade furnitures and makeshift structures were made out of very cheap materials: cardboard, cheap wood, fabric, pvc corrugated sheets, painting, etc. Those informal vendors are popularly called “buhoneros y precaristas”. I was invited to present my work in Ciudad Múltiple by the curators Gerardo Mosquera and Adrienne Samos. The project was an ambitious and original way to approach contemporary art practices within public space.