

NÚRIA GÜELL *Good Intentions*

From May 28th until September 9th 2016
Opening: May 28th 2016



The Flower Fair (2015-2016)

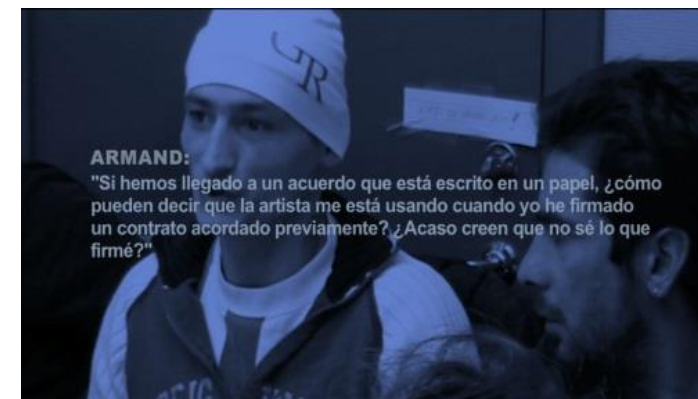
Núria Güell presents her solo show ***Good Intentions*** at ADN Galeria, a set of projects, beginning in 2014, which question the limits of the art institution, and use its infrastructure at different levels -from legal to financial issues- in order to shed light on the moral basis of the status quo.

The opening piece of the exhibition is an homonymous collaboration with Levi Orta: ***Good Intentions*** (Spain/Lebanon 2016). Güell and Orta bought sacked Syrian antiquities (which may have heritage value) with the "noble" aim of avoiding their disappearance. The intention is to send the pieces back to their country of origin so that specialists and conservationists can preserve them. The artists will cover the shipping costs through charity donations deposited by the show's visitors in money boxes set for the occasion. By means of documentation, the display of the antiquities, graphic material and the funding campaign, Güell and Orta create a scheme of will that discusses fundamental questions such as the colonial and privileged gaze, the Western condescendence towards cultural heritage, the benefits of war, and what happens when good intentions become commodities.



Good Intentions (2016)

Güell's second piece, *Analysis of the discourse* (Spain, 2014) was engendered by psychoanalysis sessions undergone by the artist to understand and process the effects of a former project, *Black on White* (2013). In July 2013, Catalonia's government evicted more than three hundred migrants living and working collecting scrap at warehouses in the Poblenou neighborhood of Barcelona. With the complicity of some evicted people, Güell created a cooperative; a legal framework that would allow them to self-employ and subvert the Spanish Immigration Law. Once the procedure was complete, several people from the guiding board informed the artist that they were feeling subjugated by the cooperative's spokesman. Güell investigated the issue and discovered that indeed something had gone wrong in the cooperative's constitution: certain mistakes had led the organisation to become the opposite of what it was meant to be.



Support Swedish Culture (2014)

Support Swedish Culture (Sweden, 2014) legally employed four Roma who had been begging in Sweden's streets. The job consisted of collecting funds in public –in the same vein as an NGO- with the objective of subsidising Swedish culture. Through this practice they would have access to Swedish rights and social services. After completing the procedure, the art center that had requested the project canceled it unilaterally, questioning the project's ethics. Although the contracts and salaries were maintained, the Roma that collaborated on the project disagreed with the institution's decision, perceiving a prejudice on their intellectual and decision-making capabilities, supposedly attributed to their humble economic conditions. They also pointed out that receiving a salary for not participating in the project was a perpetuation of the segregation to which they are usually submitted. *Support Swedish Culture* is formalized through an audio and video device.

The fourth project of the show is *Political Degenerated Art* (Spain, 2014), another collaboration with Levi Orta in which both artists re-assigned the budget for the artistic production –coming from public funds– to create a company in a tax haven. To do so, the artists were advised by professionals of a well-known consultancy, one which has also counselled various politicians with the same objective. The aim behind the company Güell & Orta Contemporary Art S.A. was to avoid paying taxes on the artists' earnings both in Spain and internationally, leveraging the jurisdiction of the country's subsidiary.



Political Degenerated Art (2014)

Stateless by Choice (Spain 2015 - ongoing) was born with Güells un-identification with the Nation-State structure and her refusal of nationality as an imposed identity construction. Through several Spanish governmental institutions, Güell applied to give up her nationality and acquire the status of stateless person. However, her request was denied without a meaningful explanation. In response to this negative, Güell hired a lawyer for a study on Spanish legislation. The study revealed that Spanish citizenship can only be lost by means of punishment. Following that, Güell requested a second report examining if she could quit her nationality by individually exercising the right to self-determination. The investigation revealed this right is only seen as collective in the process of creating another state or nation, that is, only if reproducing the same structure. After sending a second formal request, the central government representatives informed the artist that her case had been transferred to the Ministry of Justice. *Stateless by Choice* is materialized through film and documentation.



Stateless By Choice (2015)



The Flower Fair (2015-2016)

The Flower Fair (Colombia, 2015-2016) is the conclusion of *Good Intentions*. It was elaborated in Medellín, native city of famous artist Fernando Botero. Güell programmed a series of guided tours at Museum of Antioquia (where Botero's artworks are displayed) carried out by underage girls. These teenagers had been exploited by the growing business of sexual tourism in Medellín. The girls guided the visitors through Botero's artworks, who had on many occasions represented the female body using prostitutes as models. With the aim of bringing visibility to the situation, the underage guides explained their own personal experiences and how their bodies are objectified. They also presented the catalogues that are sold in the streets in order to sell the virginities of underage boys and girls. The customers, who mostly come from the USA, Spain, Israel, Germany and Mexico, base their decision of which child's virginity they want to buy using these catalogues. Güell formalizes the action through a film and a series of images that narrate the project's process.

The show ***Buenas Intenciones*** functions as an archive of memory and experience. Through a singular point of view (in which a multiplicity of voices and experiences are inscribed), it synecdochically exposes a series of debates and ethical dilemmas concerning global and collective matters.

NÚRIA GÜELL_ Bio

Núria Güell (Vidreles, Girona, 1981)

Núria Güell's artistic practice consists of analysing how power structures affect our subjectivity and submit it to law and hegemonic morals. In her work, she flirts with established powers and collaborates with different allies. She plays with institutional privilege, and uses the social condition of being a white, Spanish European woman as a tool to investigate certain political concerns. Güell's tactics merge with her own life experiences, and she uses them in certain contexts to question common identifications and disrupt power relations.

A graduate in Fine Arts from the University of Barcelona (Spain), she currently studies at the Cátedra Arte de Conducta in Habana, Cuba, under Tania Bruguera's guidance. Her work has been exhibited in biennials, museums and institutions across Europe, Latin America, the Caribbean, Middle East and USA. Her work has also been presented in various solo and group shows, all in 2016, including *The Soul of Money*, at DOX Centre for Contemporary Art, Prague; *Bread and Roses* at MOMA Museum of Modern Art in Warsaw, Poland; *A Certain Urge (Towards Turmoil)* at Elisabeth Foundation Project Space (NY, USA). She has displayed her works individually at Dublin's Project Arts Centre, Ireland; at Brut Konzerthaus in Wien, Austria, and Habana, Cuba. Her presence is common at Spanish centers and institutions. She has won a number of awards and scholarships, such as Premi GAC (2014), creation prize INJUVE (Madrid), Barcelona's Miquel Casablanques and the creation scholarship Guasch Coranty. She has also been a winner of the Generación 2016 prize given by La Casa Encendida, Madrid.



SOLO SHOWS

2016

Buenas Intenciones. ADN Galeria. Barcelona, Spain

Troika Fiscal Disobedience Consultancy, curated by Tessa Giblin. Project Arts Centre. Dublin, Ireland

2015

Organized Desintegration. Imagetanz 2015 - Festival for Choreography, Performance and uncanny Bodies. Brut Konzerthaus. Wien, Austria

2013

Refuncionalizando la deuda y el cincel, MAS Santander, Santander, Spain.

"El síndrome de Sherwood. L'Aparador del Museu de Mollet del Vallés, Spain

Ayuda Humanitaria. Casa de Cultura de Girona, Spain.

Cualquier semejanza... es pura coincidencia. Salle Zero. Havana, Cuba.

2012

Alegaciones Desplazadas, ADN galeria, Barcelona, Spain

Aplicación Legal Desplazada #3: F.I.E.S. Offlimits, Madrid, Spain

Aplicación Moral Desplazada #1: Expandiendo. Sant Andreu Contemporani, Barcelona, Spain.

Aplicación Legal Desplazada #3: F.I.E.S. 9THE13, Vigo, Spain.

Aplicación Legal Desplazada #1: Reserva Fraccionaria. Sala x, Pontevedra, Spain.

2011

La lección excéntrica. Sala Moncunill, Terrassa, Spain

2007

CaravanaNatura. Sales Municipals de La Rambla, Girona, Spain.

SELECTION OF GROUP SHOWS

2016

Y remembe'y. Los labios de agua. CCE Juan de Salazar. Asunción, Paraguay.

Radio Bib-Rambla. Centro José Guerrero. Granada, Spain.

Jo em rebel·lo, nosaltres existim, curated by Pep Alameda y Martí Sales. Sala Muncunill. Terrassa, Spain.

The Soul of Money, DOX Centre for Contemporary Art. Prague, Czech Republic

ARCOMadrid, ADN Galeria. Madrid, Spain

Generaciones 16, La Casa Encendida. Madrid, Spain

Bread and Roses, MOMA Museum of Modern Art of Warsaw. Poland

P.I.G.S., curated by Blanca de la Torre. Artium Vitoria-Gasteiz, Spain / Galeria Municipal d'Oporto Almeida Garret, Portugal

A Certain Urge (Towards Turmoil), curated by Blanca de la Torre. Elisabeth Foundation Project Space. New York, USA.

2015

GENTRIFICACIÓN. Pop Pop. San José, Costa Rica.

La Feria de las Flores, MDE15 Encuentro Internacional de Artes de Medellín. Medellín, Colombia

Producciones y procesos en la colección DKV, comisariada por Alicia Ventura. MARCO Musum of Contemporary Art of Vigo, Spain

Por el buen camino, curated by Antonio Lobo. Marta Moriaty's space. Madrid, Spain

The School of Kyiv, curated by Georg Shollhammer, Hedwig Saxehuber. Kyiv Biennale, Ukraine

El Lissitzky: The Artist and the State, IMMA Irish Museum of Modern Art. Dublin, Ireland

Mesures de Desajust. Arts Santa Mònica. Barcelona, Spain

In Search for a Radical Incomplete, A Perfect Animal Within, curated by Övül Ö. Durmusoglu. Stacion - Center for Contemporary Art Prishtina, Zija Prishtina, Prishtinë

Lecciones de Historia, curated by Octavio Zaya. CAAM Centro Atlántico de Arte Moderno, Gran Canaria, Spain

Beyond the Tropics, curated by Imma Prieto. Instituto Universitario de Arquitectura de Venecia. Venecia, Italia

Jo em rebel·lo, nosaltres existim, curated by Pep Alameda y Martí Sales. Celler de Rubí, Spain / Tingladoz, Tarragona, Spain

Límites Nómadas. Bial de les Fronteres, curated by Claudia Segura & Virginia Roy. Museo de Arte Contemporáneo de Tamaulipas, México

Festival Ingràvid. Figueres, Spain

Arte y propaganda libertaria. Espacio Encarnación González. Madrid, Spain

Is This the Time for Art? The Museum of Forgetting. Norrköping, Suecia

TRANSLOCATIONS. Project Observatory. Arts Santa Mònica. Barcelona, Spain

Uncanny Bodies. Imagetanz 2015. Brut. Wien, Austria

Trets enmig del concert. De la distància correcta a la proximitat, Arts Santa Mònica. Barcelona, Spain

Prophetia, curated by Imma Prieto. Fundació Joan Miró. Barcelona, Spain

Las Variaciones Sebald, curated by Jordi Carrión y Pablo Helguera, CCCB. Barcelona, Spain

C.I.I.A (Centro de Investigación Artificial Alternativa), curated by Manuela Pedrón & Jaime González, Sala de Arte Joven de Madrid. Madrid, Spain.

ARCO Madrid, ADN Galeria. Madrid, Spain

2014

WE ArE HERE BeCAUSE YOU were/ARE (t)HERE, Studio Das Weisse Haus. Wien, Austria
.Really Useful Knowledge, Reina Sofía Museum MNCARS curated by WHW. Madrid, Spain
Frestes - Trienal de Artes de Brasil, São Paulo, Brasil
Slow Future, CCA Zamek Ujazdowski, Warsaw, Poland
Cartography of Transitions, Museum of Transitory Art MoTa, Ljubljana, Slovenia.
Monte de Estepar, Espacio Tangente, Burgos, Spain.
XIV Internacional competition contemporary art encounters (EAC 2014), Alicante, Spain.
Chapter III. Manifiesto. Art today, facing the doubts (exhibition *The Text: First Notions and Findings*). Ebra i Coats Centro de Arte Contemporáneo. Barcelona, Spain.
Be virus my friend, curated by Colectivo Catenaria. La Casa Encendida, Madrid, Spain.
Panorama (Festival Loop 2014), curated by Neus Miró, Arts Santa Mònica, Barcelona, Spain.
Activaciones, Neue Galerie, curated by Karin Jaschke. Innsbruck, Austria.
"HIC ET NUNC. Sobre paradojas democráticas", El Bòlit, curated by Imma Prieto, Girona, España/ Hirshhorn Museum, Washington, USA/ MUCA Roma, Ciudad de México, México / Centro Cultural de España Juan de Salazar, Asunción, Paraguay / BAVIC, Bial de Artes Visuales del ISTMO Centroamericano, Guatemala
Efectos Colaterales – Más allá de Milano Radicale, Sala d'Art Jove, curated by Aria Spinelli. Barcelona, Spain.
La realidad invocable, MACBA, curated by Montse Badia. Barcelona, Spain
SVCP#1, Estació Creativa. Tarragona, Spain
ARCO Madrid, ADN gallery booth, Spain

2013

Un dilema. L'art contemporani i la inversió en la incertesa. Arts Santa Mònica, Barcelona, Spain
Museo de Arte Útil, Van Abbe Museum, Eindhoven, Holland
Fundació Palau, Caldes d'Estrac, Spain
La Normal - Espazo de intervención cultural, Coruña, Spain
Dissident Desire Chapter 1: Exercises of Critical Bodybuilding, District-Berlin, Berlin, Germany
5x5, Espai d'Art Contemporani de Castelló, Castelló, Spain
Athens Biennale 2013: AGORA. Greece.
Liquid Assets. In the Aftermath of the Transformation of Capital, Steirischer Herbst, Festival, Graz, Austria
Göteborg International Biennial for Contemporary Art. Sweden
La Otra Bienal. Bogotá, Colombia
micro-acciones de emergencia#1, Adn Platform, Sant Cugat, Spain
El deseo o la emergencia de lo privado en lo público. Centro Cultural de España, Lima, Perú
Ante nuestros ojos. Loop 2013. Avelino Sala Studio, Barcelona. Spain.
The Museum of Forgetting, Art Athina 2013. Athens, Greece

2012

VIVA Performance Lab. Organized by il MAXXI. Cosenza, Italy.
A tulip - A bubble - A dead cinch - D21 Artspace Leipzig, Germany.
veritat _ realitat. A PART. C.C. La Mercè of Gerona, Spain.
estado ausente, curated by Alba Colomo. Lugar a dudas, Cali, Colombia.
Participar.de. Intermediae. Madrid, Spain.
CRITICAL BOTOX in times of 2.o feudalism. Pavilion Unicredit. Bucharest, Romania.
31st Youth Salon. Mestrovic Pavilion. Zagreb, Croatia.
International Underground. Pyramid Sanat. Istanbul, Turkey (October).

The Political is Collective-Factions. Art Hall "Passagen", Linköping, Sweden (septiembre).
Peeping beyond. Pavilion Unicredit. Bucharest, Romania (September).
Caribbean: Crossroads of the World. The Studio Museum in Harlem. Nueva York (June), USA.
Fuck Off o pá la pinga con todo. Independiente a la Bienal de La Habana, Cuba. (May).
Havana Open-house. Colateral Bienal de La Habana. La Habana, Cuba (May).
Artesanos. Construcciones colectivas del espacio social. La Capella, Barcelona, Spain.
Supermarket 2012. Sweden.
Arte no es Fácil. LinksHall, Chicago, USA.
Aparadors i pantalles. ACVic, Vic, Spain.
Àmbits d'intrusió. Can Felipa, Barcelona, Spain.

2011

Això no és un museu. ACVic, Vic, Spain.
Arte Útil. Off-limits, Madrid, Spain.
Ljubljana Biannual. Ljubljana, Slovenia.
Creación Injuve 2011. Antiguo edificio de la Tabacalera, Madrid, Spain.
BYTS. Stedelijk Museum's 's-Hertogenbosch, Holland
Es la economía, estúpido! Espacio Trapézio, Madrid, Spain.
Plan B. Nau Estruch, Sabadell, Spain.
La Qüestió del Paradigma. C.A. La Panera, Lleida, Spain.
Torbellino II. Galeria Habana, La Habana, Cuba.
Operación Supervendas. Interferencias 10, Terrassa, Spain.
For Love Not Money. 15th Tallinn print triennial, Estonia.

2011

Això no és un museu. ACVic, Vic, Spain.
Arte Útil. Off-limits, Madrid, Spain.
Ljubljana Biannual. Ljubljana, Slovenia.
Creación Injuve 2011. Antiguo edificio de la Tabacalera, Madrid, Spain.
BYTS. Stedelijk Museum's 's-Hertogenbosch, Holland
Es la economía, estúpido! Espacio Trapézio, Madrid, Spain.
Plan B. Nau Estruch, Sabadell, Spain.
La Qüestió del Paradigma. C.A. La Panera, Lleida, Spain.
Torbellino II. Galeria Habana, La Habana, Cuba.
Operación Supervendas. Interferencias 10, Terrassa, Spain.
For Love Not Money. 15th Tallinn print triennial, Estonia.

2010

Touched. Liverpool Biennial. Liverpool, Great Britain.
Off the records. Edge Zones. Art Center, Miami, USA.
Ut(r)ópicos. XXXI Bienal de Pontevedra. Pontevedra, Spain.
Treballs forçats. Loop's Festival, Barcelona, Spain.
Presupuesto 6 euros: Prácticas artísticas y precariedad. Off-limits, Madrid, Spain.

2009

Parties Prenantes. Bétonsalon, París, France.
Biennial de Valls. Museu de Valls, Valls, Spain.

Mirant des de Fora. Arts Santa Mònica, Barcelona, Spain.
Lip/Stick. Praxis Gallery, New York, USA.
Remix. Colateral X Biennial de La Habana, Cuba.
Un mundo Feliz. Colateral X Biennial de La Habana, Cuba.
Estado de excepción. X Biennial de La Habana, Cuba.
International Guerrilla Video Festival. IGVfest, Dublin, Ireland
Recursos propis. Bòlit, Centre d'Art Contemporani, Girona, Spain

2008

Defensa Eslava. Espacio Vivarta, La Habana, Cuba.
V Biennial d'Art de Girona. Casa de Cultura de Girona, Girona, Spain.
Ellas se portan mal. Salle Zero, La Habana, Cuba.
Talent Latent-Zona Franca. El Refugi, Tarragona, Spain.
POST-IT CITY, Ciutats Ocasional. Centre de Cultura Contemporània de Barcelona (CCCB), Barcelona, Spain

2007

Mmac'07. Cal Duc, Lleida, Spain.
Certamen Internacional de Artes Plásticas. Diputación de Ourense, Ourense, Spain.
Fuera de Campo. Sala d'Art Jove, Barcelona, Spain.
Disseccions Oníriques. Sala E-Art, Barcelona. Spain.
V Bial d'Art Contemporani de Vic. Llotja del Blat, Barcelona, Spain.

2006

Going Public'06. Formigine, Italia.
Transart V. WBK Vrije Academeie, La Haya, Holanda.
Transart V. Museu de l'Empordà, Figueres, Spain.

2005

Maçart'05. Maçanet de Cabrenys, Girona, Spain.
FIBArt. Festival Internacional de Benicasim, Castellón, Spain.
Identidades Invisibles. Can Felipa, Barcelona, Spain.
Ho fem per a tu, disculpa les molèsties. La Llotja-Sant Andreu, Barcelona, Spain.

PREMIOS Y BECAS

2014

Premio 9915, IAC y MAV
Premi GAC
Premi Internacional d'art Contemporani Diputació de Castelló 5x5 Castelló 2013

2012

Premi Ciutat de Palma "Antoni Gelabert" d'Arts Visuals. Mallorca, Spain
Becas Agita 2012. Figueres, Spain
Participar.de. Madrid, Spain

2011

Premi Ciutat de Palma "Antoni Gelabert" d'Arts Visuals. Mallorca, Spain. (selected)
Curators' Network. Matadero, Madrid, Spain.
Premios de Creación Injuve. Madrid, Spain. Aparadors i Pantalles. ACVic, Vic, Spain PEC programa educativo completo, SOMA. Mexico. (accepted for 2012)

2010

Art Jove 2011. Sala d'Art Jove, Barcelona, Spain

Premio Miquel Casablanques. Sant Andreu Contemporani, Barcelona, Spain

2009

Beca de creació Guasch Coranty. Fundació Guasch Coranty, Barcelona, Spain.

V Biennial de Valls 2009. Museu de Valls, Valls, Spain.

Batiscafo Residency. Triangle Arts Trust, La Habana, Cuba.

Beca de creació | Grant for artistic creation Guasch Coranty, Fundació Guasch Coranty, Barcelona, Spain.

2008

Ayuda a la formació. CoNCA, Barcelona, Spain.

V Biennial d'Art de Girona. Ajuntament de Girona, Girona, Spain.

2006

V Bienal d'Art Contemporani de Vic. H-Associació per les Arts Contemporànies, Vic, Spain.

Premios de Creación Artística de la Universidad de Zaragoza. Universidad de Zaragoza, Zaragoza, Spain.

Sala d'Art Jove. Secretaria de la Joventud, Barcelona, Spain.ñ

2004

Beca Instituto Superior de Arte (ISA), Cuba

COLECCIONES PÚBLICAS

Stedelijk Museum's 's-Hertogenbosch, Holland

INJUVE, Madrid, Spain

Fundación Guasch-Coranty, Barcelona, Spain

Museu de Valls, Spain

Colección Casa de Cultura de Girona, Spain

Fons d'Art Contemporani de Girona, Spain

Ayuntamiento de Vic, Spain

Universidad de Zaragoza, Spain

Useful information:

NÚRIA GÜELL – *Good Intentions*

Exhibition on display from may 28th until September 9th 2016

Opening hours:

Monday from 3pm-8pm

Tuesday to Friday from 10am-2pm and from 4am-8pm

Saturdays from 11am-2pm and from 5pm-8:30pm

Press contact:

info@adngaleria.com

t. +34 93 451 0064