

# **CLAUDIA PAGÈS**

Portfolio I 2023

## BIO

The work of the artist Claudia Pagès unfolds and contracts in multiple ways. In their process, word, body and movement circulate in multiple directions, tracing a tangled linguistic network of micro-narratives, which go through critical listening to the immediate environment and its registration, through tenacious writing. Thus, depending on the vital moment and the circumstances, their practice can take on a textual, performative and/or objectual body, in a pure vital drive to contain and capture the scattered map of habits, paths, relationships and conversations that make up our day-to-day lives.

Pagès has focused on the logistics system and its link to jurisdictional language, both operating in the verbal tense of a non-finite and violent gerund that has direct effects on bodies. Pagès's artistic research addresses circulation and maintenance and their role in sustaining the status quo. The continuity of certain systems and institutions is maintained through what Pagès calls the "immobility of stable circulations" and "containment architectures" that uphold power through specific flows of goods, capital and value within a suspended and capturing present.

## UNO 2023

Performance 50' aprox. With Nora Haddad and nara is neus.

**Credits:** Drums: Nora Haddad.

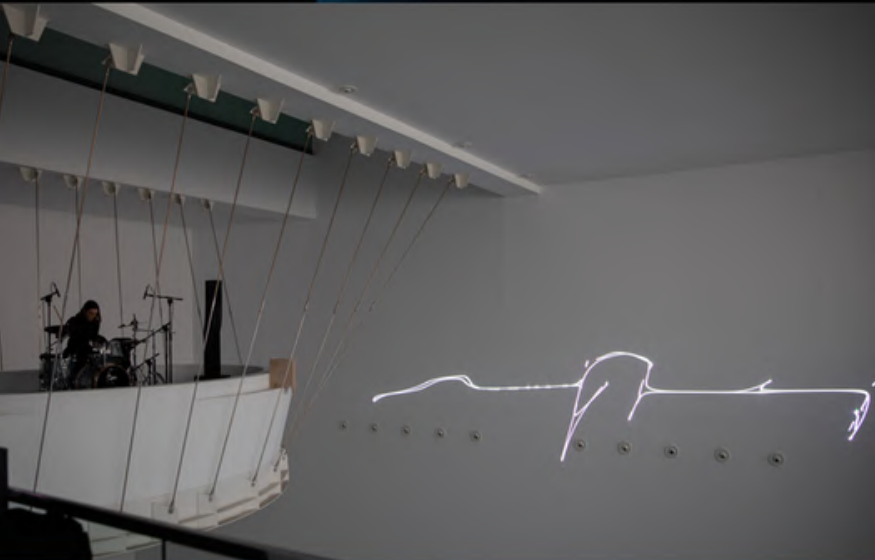
**Lighting:** Oscillates.

**Sound production:** nara is neus. **Live sound:** Valo Sonoro.

**Co-production:** Festival Sàlmon & CA2M. **With support from:** La Poderosa, La Caldera.

**Link to text:** <https://www.ca2m.org/en/node/5101>







## Bandolerismes (banditry) 2023

Two videos with sound and color. A wall made of hand-made paper with watermarks

**Link to text:** <https://www.fmirobcn.org/en/exhibitions/5792/banditry>

**Link to cave video:** <https://vimeo.com/804054679>

**Link to paper video:** <https://vimeo.com/804063241>



View from the *Banditry* exhibition at Fundació Joan Miró, 2023



àngels barcelona | Claudia Pagés



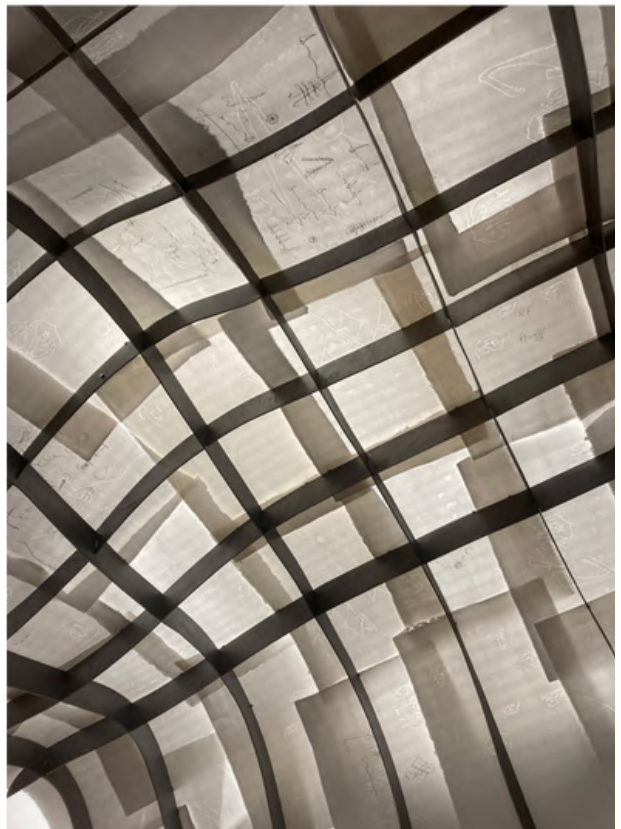
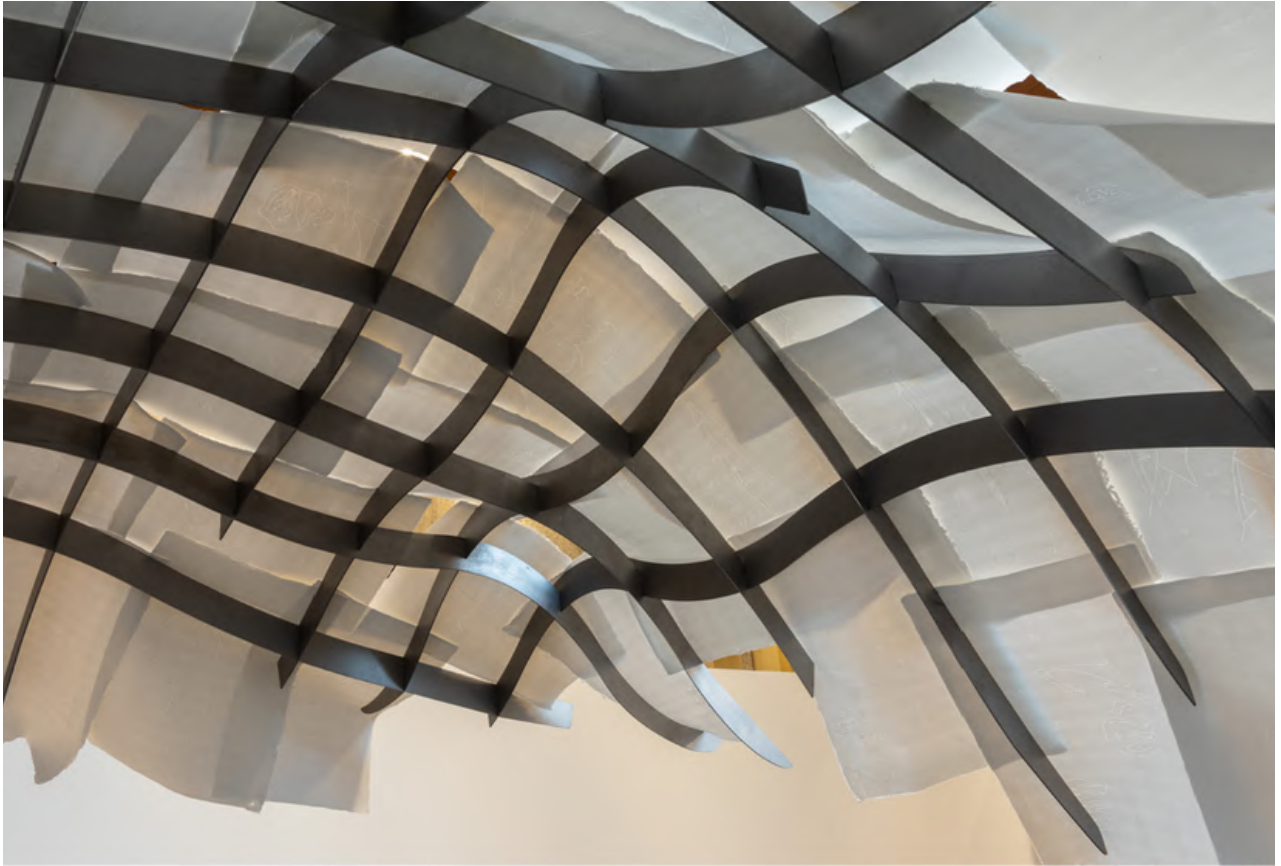
View from the *Banditry* exhibition at Fundació Joan Miró, 2023





## Stamped Paper cave 2022

Hand-made paper (with the same technique as 17th century stamped royal paper) with watermarks and ink. Laser cut metal waffle structure connected by joints.







## Montjuïc & Spinoza 2022

Photos and ink on cardboard,  
100 x 30 cm

Tour of Montjuïc mountain, around the port area. Imported palm trees, pine-port, American reeds with castle walls, cypresses and the cemetery, "nally the mass grave. At each one, a puddle, a piss to cut off the circulation. During the tour, which functions as a choreographic script, the annotations of Spinoza's vectors of happiness or sadness.



## **Walking the Gerund Mountain (Montjuïc bando port) 2022**

64 LED's screens, metal structure, video, color, sound. 11 min.  
170 x132 x 190 cm

Small-scale instances of dissent take place in the vicinity of the larger-scale operations that sustain the state. Customs management and systemic operations alike share a linguistic common thread: they are always expressed in the gerund, a verbal tense that has no person, no beginning and no end. Claudia Pagès addresses the indeterminate present that is held in suspension by this parlance, and how bodies get violently trapped in it. In *Walking the Gerund Mountain (Montjuïc, bando del Port)*, Pagès takes videos of their choreographed night walks through the different socio-economic, sexual and historical spheres that unfold on both sides of Montjuïc, the mountain overlooking the port of Barcelona. On one side: fenced gardens, lookouts for the tourists, a nineteenth century graveyard for the bourgeoisie and a mass grave from the Civil War; on the other, scattered clothes, scraps, raves and cruising spots. The dark of the night brings out all these minor flows that coinhabit the mountain, with their specific codes and dynamics. At one point in the video, Pagès squats behind the trees to pee, the stream runs downhill or stagnates in a puddle, defining its own particular trickling of time.



View of the video sculpture from the *Loop Festival 23* at àngels barcelona project space, 2023  
photos © Pol Masip











## **Below the port sounds nino-nino and on the top I pee-pee** 2022

Carbon paper, light box, LED screen, video, photography on glossy paper, silk-screened cardboard.

Link to text exhibition: <https://theryderprojects.com/exhibitions/claudia-pages-below-the-port-sounds-nino-nino-and-on-the-top-i-pee-pee/>



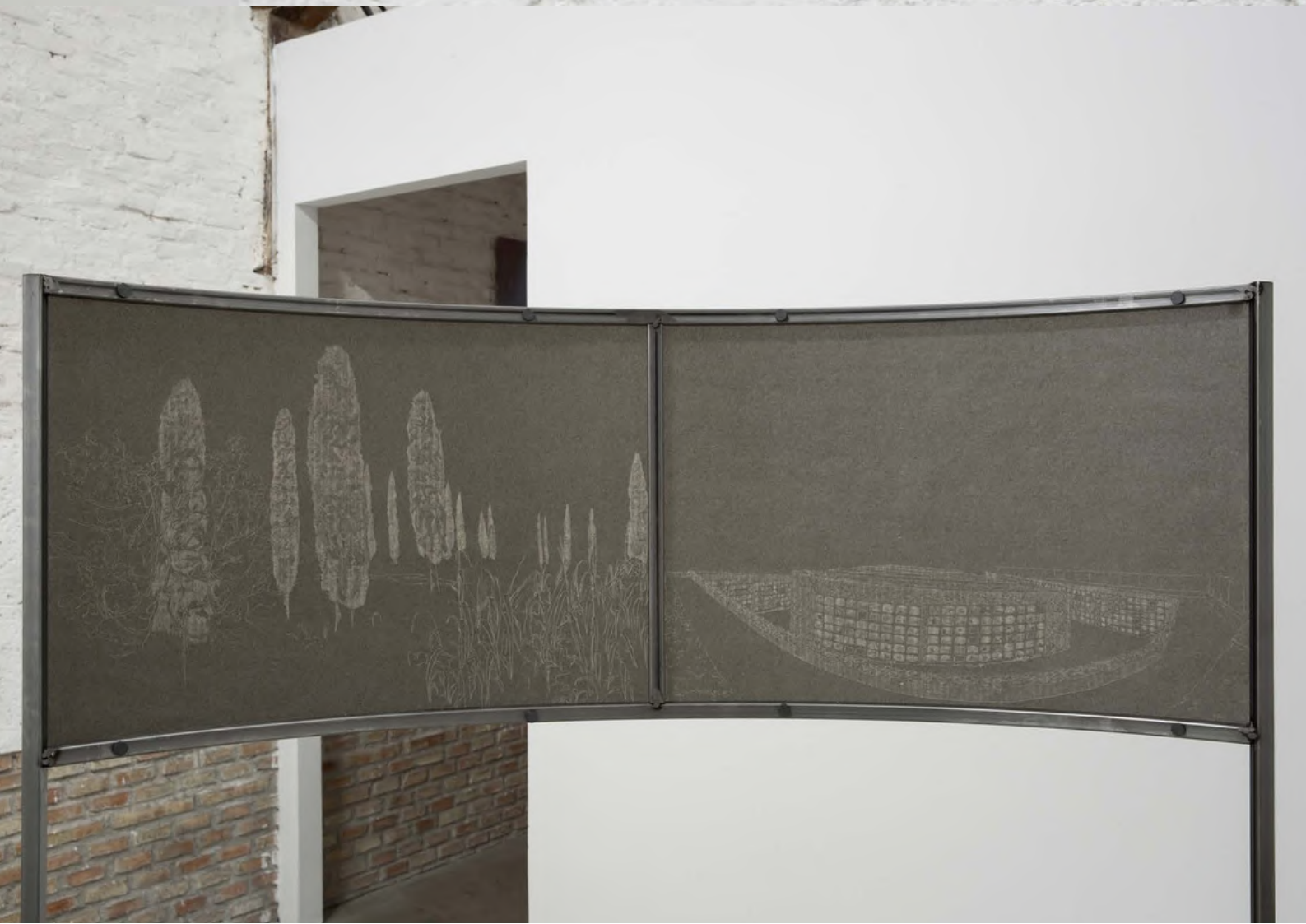
Exhibition view at The Ryder, Madrid, 2022



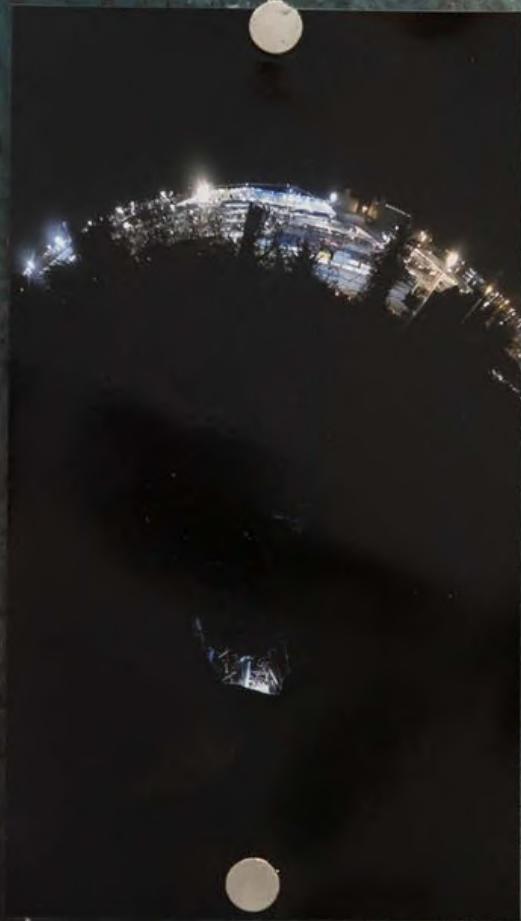














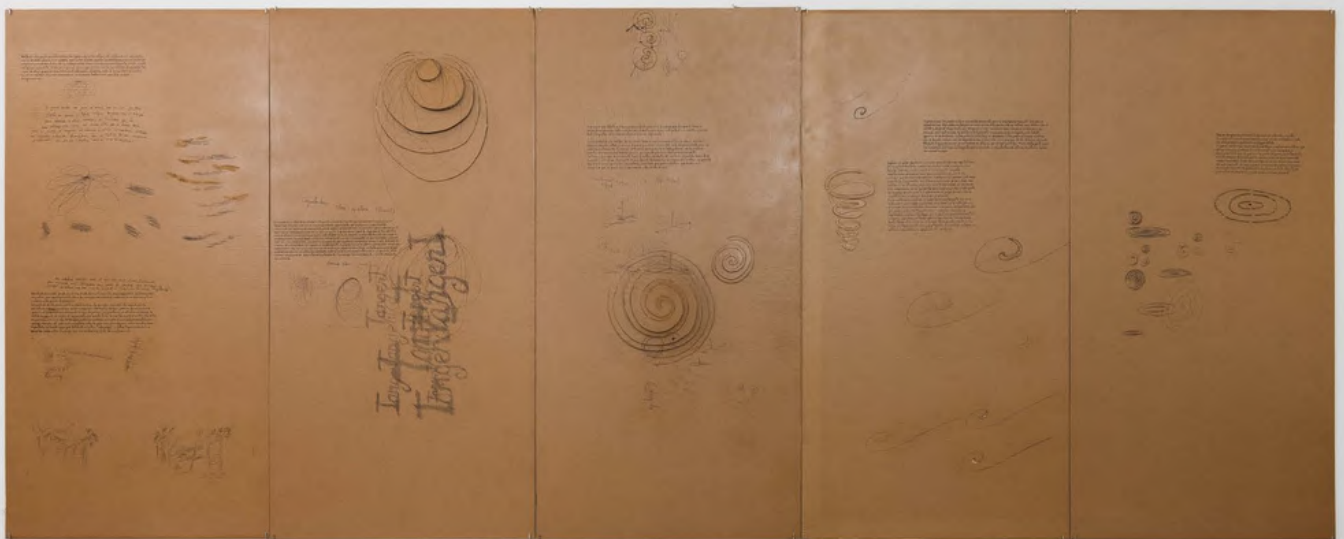
## Arquitecturas de tiempos no-lineales: círculos con tangente común, espiral, fuerza centrípeta y círculo concéntrico.

Cartons with carbon paper transfers.

*Architectures of non-linear times:*

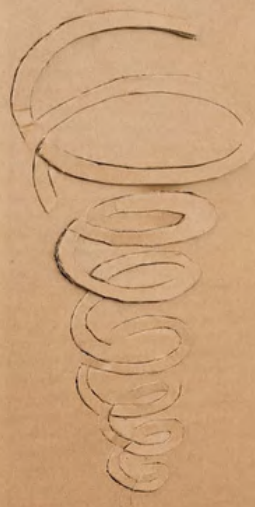
*Circles with Common Tangent, Spiral, Centripetal Force and Concentric Circle.*

Cartons as blackboards where different movements of writing, choreography and urbanism are broken down. Analyzing textually and topologically queer and non-linear times.

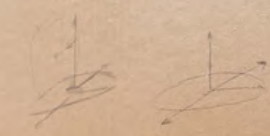


Resaca al mar. No pa-  
sado al mar. Elor co-  
ntrario y sobre de al-  
terar. Vinos de los  
aparece en el huer-  
ro de la boca. Incl-  
braga el agua de m-  
ne nuevo y la me-  
demanda. Magda.

Espiral con golpe de olor es lo que me pasa en la  
En la costa sobre todo, cuando los adelfos bucan  
fucias, blancos y rosas marian a mil y no puen  
Mediteranea europea es sola igual. Casas blancas  
paredes que las hace más blancas. Adelfos en las  
importadas. Las paredes de col blancas son munda  
adelfos en las rondas para hacer circular las cos  
para venir casas. en las autopistas para seguir u  
es un golpe de olor a costa. Cada pue es un golpe  
espanta al mar y sube por donde se va secando.  
Cada adelfa es una espiral, un golpe hace una ter-  
enferada ni acumulada en pasados. Los dolores  
se acaban de acumular bien. Me vienen a la cabe-  
se huyen por la calle, tapando dolores corporales.  
fragilidades, miedos, y los tapan con un peluque a  
lo demás. Los dolores se tapan, pero no se enfiere-  
fueres tapan otros dolores por el tiempo. No se puen  
dolores. Se tapan cuando uno quiere taparlos. Los  
soferran. Las adelfas son golpes de olor en espiral



6/11/66



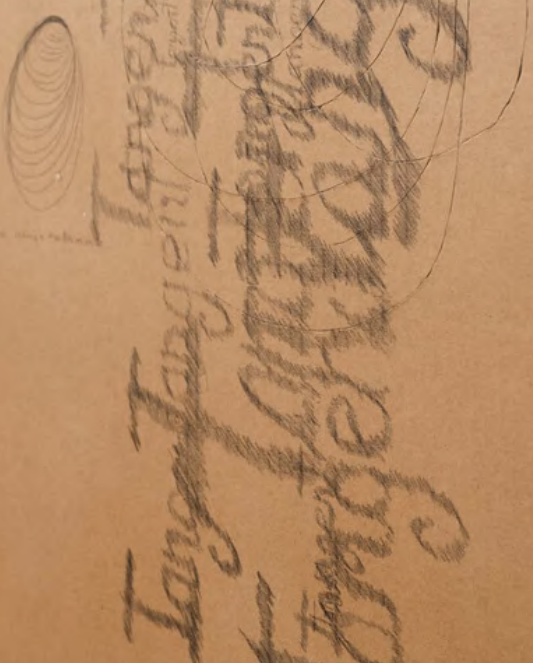
Catipich

Quin  
R  
G

obra se altera (tangent)

se altera, el olor por el lado por el cual puede ser  
puede, pero la boca que abre hacia el lado que se  
se altera cuando se altera. Es cuando el agua se altera que se  
puede y se altera el agua de abajo que se altera. Los golpes  
fueres tapan otros dolores por el tiempo. No se puen  
dolores. Se tapan cuando uno quiere taparlos. Los  
soferran. Las adelfas son golpes de olor en espiral

obra se altera: hueros y al-



rm - no return (tangent)



## Gerundi Circular 2021

Video installation in a 360 LED screen. 14'50" loop video. Silkscreened cardboard.

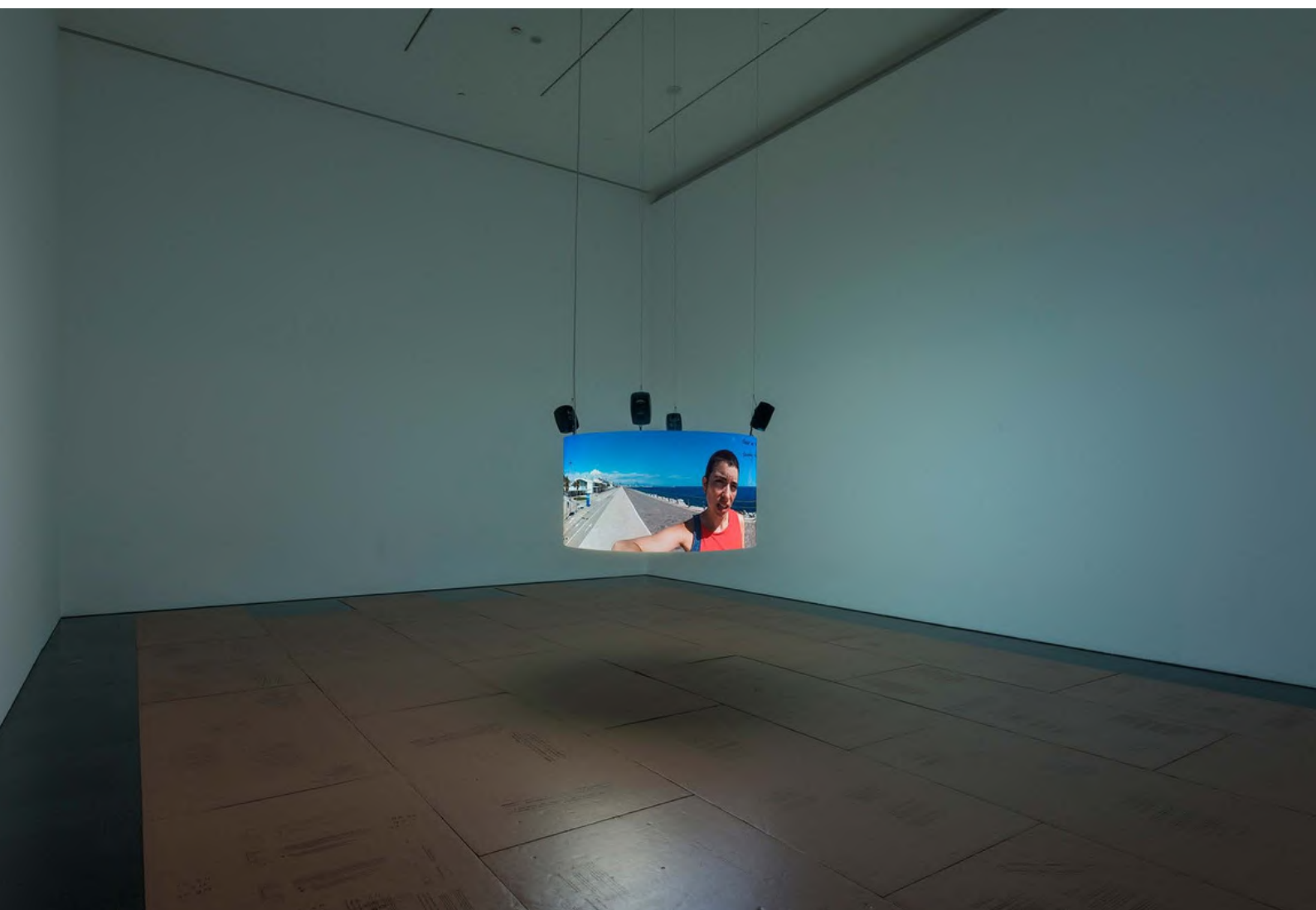
Gerundi Circular installation revolves around global maritime routes, legal jargon, and the relentless flow of commerce and people that has characterized capitalism in action.

Filmed in a seamless 360-degree loop, the footage blends the rhythmic gestures of three performers and layers of handwritten texts into a series of music-video sequences.

The panoramic narrative is set around three distinctive and interconnected sites related to the past and present of Barcelona's commercial port: the ship-shaped business hub of the World Trade Center, the 19th-century customs building, and the harbour breakwater. Completing the installation is a cardboard carpet printed with snippets of phrases derived from law manuals in which Pagès mixes up gerunds (a verb form that does not inflect gender or number) and considers bodies as both objects and actants. Gerundi Circular bears witness to the logistical intricacies of the city as a seemingly frictionless interface between the openspace of the sea and manmade infrastructures, behaviours, and languages.

**Link to video:** <https://vimeo.com/672783997>

**Link to photo and video documentation:** [https://drive.google.com/drive/folders/1Qco-jV6f\\_LNKL6flc8yv-bhe886pmYbBx?usp=sharing](https://drive.google.com/drive/folders/1Qco-jV6f_LNKL6flc8yv-bhe886pmYbBx?usp=sharing)



View from the *Notes for an Eye Fire* exhibition at MACBA, Barcelona (ES) 2021

## Ventiladores 2020

Three ventilators, intervened, water misting system. Buganvillea essence, sea and wet sand.  
Variable dimensions.

The three fans are an overlay of various landscapes. On the one hand, the fans give off scents that remind us of wet sand, the sea and bougainvillea, all aromas that allude to the Mediterranean, to nearby shores and familiar territories. They are connected to a mist system used during summers in hot cities. On the other hand, the shells that pass through them come from one of the islands, created out of fossils extracted from the sea, and located in the port of Rotterdam. A port which is surprisingly large in scale, with a surface area of 105 km<sup>2</sup> and a distance of 40 km, the largest in Europe and one of the busiest in the world. Extraction, circulation, reception.

**Link to photo documentation:** [http://angelsbarcelona.com/files/265\\_ENG\\_CAST\\_Claudia%20Pages\\_dossier%20\(2\).pdf](http://angelsbarcelona.com/files/265_ENG_CAST_Claudia%20Pages_dossier%20(2).pdf)



Installation view at àngels barcelona, 2020







## **dis- des- duress. tris-tras, giro, fallo** 2021

Puertos. Tracking, 2021 Handmade paper made from cardboard pulp.

Manitas. Shipping, 2021. Mixed media. Silk-screen printed cardboard, metal chains.

Puerto & Court. Gerundio, 2021. 60 LED screens, audio, video, metal chains.

The three circular shapes suspended from the ceiling not only put materials such as cardboard pulp, paper and LEDS (all materials used in shipping) on the same level, but also link the place where the goods enter and leave (as shown in the images of the port of Rotterdam), the terminology used in commercial documents (in which the gerunds "processing" and "requiring" are joined by verbs such as "shipping" and "tracking" or "docking") and their infinite circular loop (as shown by the moving hands), as well as the laws that coordinate such operations, (represented by the Dutch Maritime Court of Justice where part of the video is recorded). Pagès pairs the images in the video with their own musical compositions, whose lyrics in three languages (cat-cast-eng) function as a disruptive element by opposing a poetic language with the coldness of a monolithic language linked to power. With this project, Claudia Pagès investigates those actions, which, linked to the land and the constant extraction to which it is subjected, are sustained in perpetuity by a system whose dimensions are beyond the human scale, and which can only be approached through the legal language that sustains them.

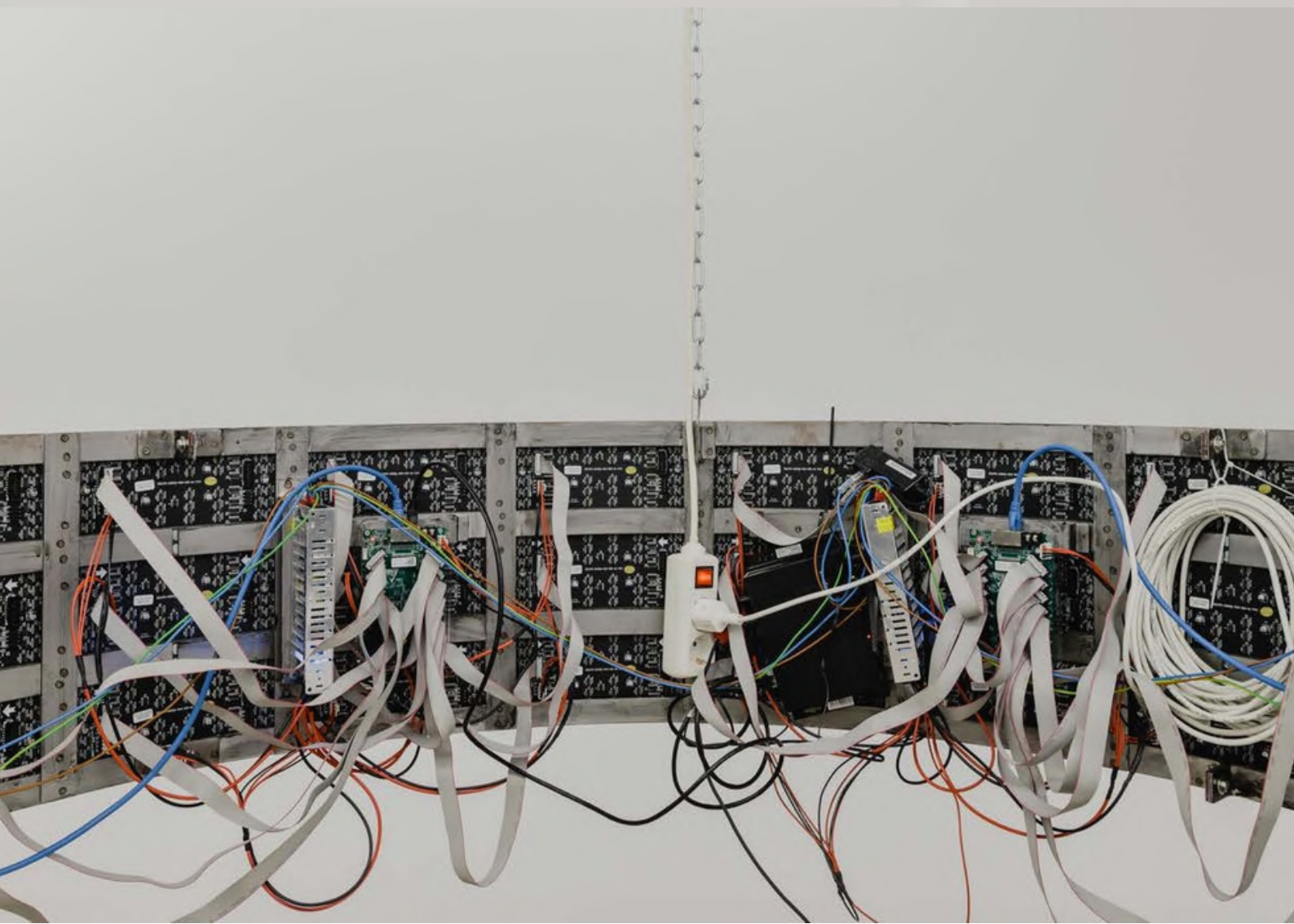
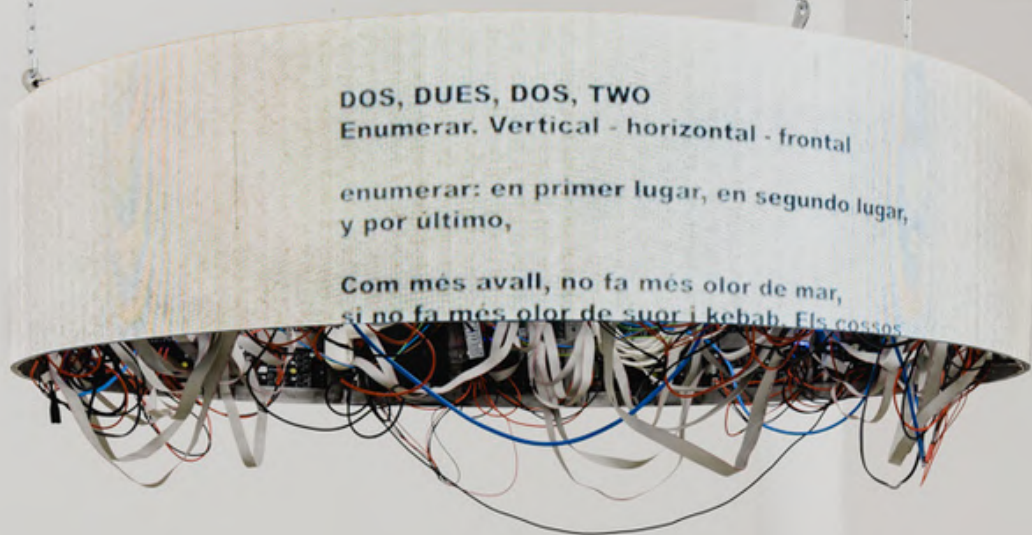
### **Link to photo documentation:**

[http://angelsbarcelona.com/files/265\\_ENG\\_CAST\\_Claudia%20Pages\\_dos- sier%20\(2\).pdf](http://angelsbarcelona.com/files/265_ENG_CAST_Claudia%20Pages_dos- sier%20(2).pdf)

**Link to video:** <https://vimeo.com/672799300>



Installation view at àngels barcelona, 2021





## Manitas Fallando 2021

Performance, 21min. La Casa Encendida, Madrid.

A choreographic and textual concert-note, made from a body language research in trials and courts, and language as forensic linguistic material.

**Link to video documentation** (not subtitled and very raw...): <https://vimeo.com/673152709>





## rates i cuques 2020

Publication with silk-screened drawings on smoking paper

There's rats and there's roaches. Anna and her lover live in a shoe store and stroll around Barcelona's Eixample. One is obsessed with local shopkeepers and the ways rats and roaches gentrify neighborhoods. The other traces the circulation of sand as a commodity around the city.

Published by Jupiter Woods, Yaby and AC/E.

Original in Catalan. Translated to English by Ameen Metawa and Spanish by Andrea Rodrigo.

**Link to book pdf** (English): [https://drive.google.com/file/d/1CIWzPVKcN0Eqj\\_RC9NEcaWdejE8VXGh/view?usp=sharing](https://drive.google.com/file/d/1CIWzPVKcN0Eqj_RC9NEcaWdejE8VXGh/view?usp=sharing)



## Patio de Luces 2020

Installation with drain pipes and a sound installation.  
Smoking papers with calligraphies made with ink.

Nine large sheets of cigarette paper hang in the room with calligraphic texts that try to imitate Gaudí's and 19th century typos that were used in grocery stores with imported products. In addition to an anarchic game that uses and destroys those typos by repetition, other texts analyze the colonial history of the city's shopkeepers and their colonial and patriarchal past. Economies that are linked to national identities and global imported goods. All placed on cigarette paper, a fragile material that can catch fire at any time.

Drain pipes emerge vertically in the corners of the room. Thermo-social spaces that vertically cut horizontally oriented buildings into class structures. Inside the tubes, a looped audio sounds with 4 songs, backgrounds of a common patio, poems, reggaeton and flamenco guitars are mixed as in any patio de luces.

**Link to music:** <https://soundcloud.com/claudiapages/sets/patio-de-luces>

**Link to photo documentation:** <https://yaby.org/en/exhibitions/patio-de-luces>





# GENITALS BAIXANT

QUAN TINC L'AIRE A DINS ÉS QUAN EM PODRIA ELEVAR I EN EXPIRAR, TIRAR-M' HE A TERRA, BOCATERROSA.  
 Quan tinc l'aire a dins és quan em podria elevar i en expirar, tirar-m' he a terra,  
 bocaterrosa.

## BAIXANT

En tanta calor la cosa  
 que davant o damunt la reseroteca és el mateix  
 no hi ha corrent  
 en genitals baixants  
 i quan inspire no els veig  
 però quan expiro la penja baixa i deixa la baixada lluna  
 i als hi son  
 tot baixant

BAIXANT  
 EN TANTA CALOR LA COSA  
 QUE DAVANT O DAMUNT LA RESEROTIA ÉS EL MATEIX  
 NO HI HA CORRENT  
 EN GENITALS BAIXANTS  
 I QUAN INSPIRO NO ELS VEIG  
 PERÒ QUAN EXPIRO LA PENJA BAIXA I DEIXA LA BAIXADA LLUNA  
 I ALS HI SON  
 TOT BAIXANT

els genitals baixants  
 quan inspire  
 baixada lluna

perquè baixant  
 no hi ha corrent  
 i quan inspire no els veig  
 però quan expiro la penja baixa i deixa la baixada lluna  
 i als hi son  
 tot baixant

els genitals baixants  
 quan inspire  
 baixada lluna  
 BAIXANT  
 EN TANTA CALOR LA COSA  
 QUE DAVANT O DAMUNT LA RESEROTIA ÉS EL MATEIX  
 NO HI HA CORRENT  
 EN GENITALS BAIXANTS  
 I QUAN INSPIRO NO ELS VEIG  
 PERÒ QUAN EXPIRO LA PENJA BAIXA I DEIXA LA BAIXADA LLUNA  
 I ALS HI SON  
 TOT BAIXANT

Es busca corrent d'aire amb les persianes abaixades  
 es busca corrent d'aire amb les persianes abaixades  
 es busca corrent d'aire amb les persianes abaixades  
 es busca corrent d'aire amb les persianes abaixades

## GENITALS BAIXANT QUE

ES BUSCA CORRENT D'AIRE AMB LES PERSIANES ABAIXADES

En tanta calor la cosa  
 que davant o damunt la reseroteca és el mateix  
 no hi ha corrent  
 en genitals baixants  
 i quan inspire no els veig  
 però quan expiro la penja baixa i deixa la baixada lluna  
 i als hi son  
 tot baixant

genitals baixants  
 quan inspire  
 baixada lluna  
 BAIXANT  
 EN TANTA CALOR LA COSA  
 QUE DAVANT O DAMUNT LA RESEROTIA ÉS EL MATEIX  
 NO HI HA CORRENT  
 EN GENITALS BAIXANTS  
 I QUAN INSPIRO NO ELS VEIG  
 PERÒ QUAN EXPIRO LA PENJA BAIXA I DEIXA LA BAIXADA LLUNA  
 I ALS HI SON  
 TOT BAIXANT

la corrent és el regal  
 mans baixant  
 i la corrent és el regal  
 la penja baixa i deixa la baixada lluna

mans baixant

els genitals baixants  
 i quan inspire no els veig  
 però quan expiro la penja baixa i deixa la baixada lluna  
 i als hi son  
 tot baixant

els genitals baixants  
 i quan inspire no els veig  
 però quan expiro la penja baixa i deixa la baixada lluna  
 i als hi son  
 tot baixant

## GENITALS BAIXANT

BAIXANT  
 EN TANTA CALOR LA COSA  
 QUE DAVANT O DAMUNT LA RESEROTIA ÉS EL MATEIX  
 NO HI HA CORRENT  
 EN GENITALS BAIXANTS  
 I QUAN INSPIRO NO ELS VEIG  
 PERÒ QUAN EXPIRO LA PENJA BAIXA I DEIXA LA BAIXADA LLUNA  
 I ALS HI SON  
 TOT BAIXANT

NO HI HA CORRENT  
 EN GENITALS BAIXANTS  
 I QUAN INSPIRO NO ELS VEIG  
 PERÒ QUAN EXPIRO LA PENJA BAIXA I DEIXA LA BAIXADA LLUNA  
 I ALS HI SON  
 TOT BAIXANT

PERSIANES

les mans

BAIXANT  
 EN TANTA CALOR LA COSA  
 QUE DAVANT O DAMUNT LA RESEROTIA ÉS EL MATEIX  
 NO HI HA CORRENT  
 EN GENITALS BAIXANTS  
 I QUAN INSPIRO NO ELS VEIG  
 PERÒ QUAN EXPIRO LA PENJA BAIXA I DEIXA LA BAIXADA LLUNA  
 I ALS HI SON  
 TOT BAIXANT

la corrent és el regal  
 mans baixant  
 i la corrent és el regal  
 la penja baixa i deixa la baixada lluna

## Arrela't, nena, arrela't 2019

Performance 40 min

Arrela't, nena, arrela't, is a show constructed as a theater-operetta with nine songs performed around two mobile fences. With a subtle choreography of breathing that affects the voice and speech, and treats the body as vessel material, as an organ to be extracted; talks gleaned on neighborhood concerns, gentrification issues, logistics of new businesses taking over bike lanes and streets, and notices about the new right, are sung in a musical landscape composed for the play.

**Link to video documentation:** <https://vimeo.com/470681373>



photos of performance at MACBA Barcelona, 2019





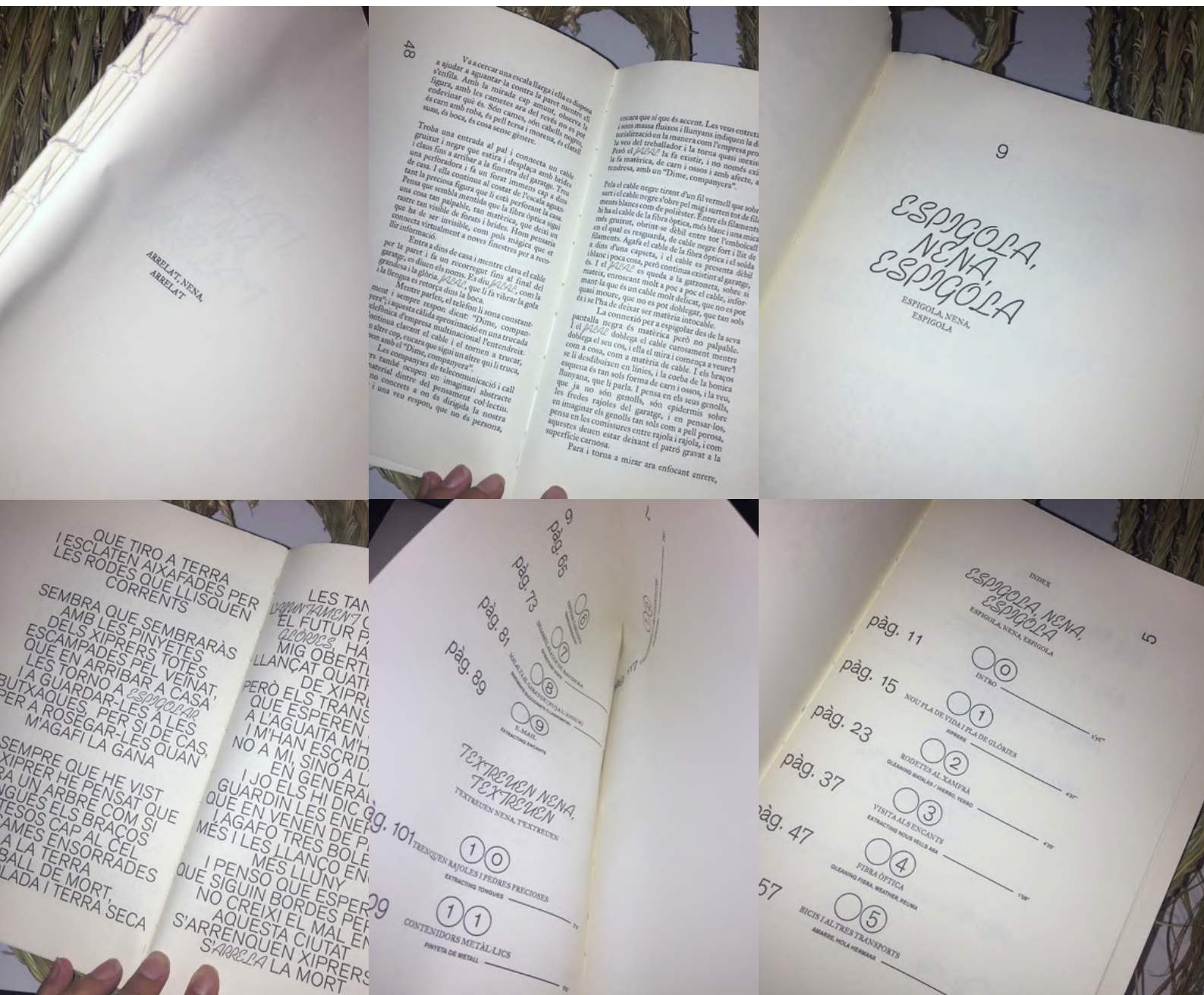


## ibretto of Arrela't, nena, arrela't 2019

Publication, 122 pag.

Arrela't, nena, arrela't is a project that takes shape in a book and a performance, which works as a revisited operetta and its libretto, and where narrative text and oral language are entwined. The book narrates different economies that happen in the neighbourhood such as gleaners collecting objects, trading systems in flea markets and contemporary companies that deal with logistics and distribution like Amazon, Deliver or others. A play on territorialized and deterritorialized circulation. Meanwhile, supermarket trolleys full of iron are pushed down the pedestrian sides, delivering bikers occupy the bike lines, and other logistic transportations slide on the pavement. The book also traces how the city plan has been modified for those logistic operations, and as it starts in a specific flea market neighborhood, it traces the objects and movements all the way to the Barcelona Harbor and its cruise ships.

**Link to book pdf:** <https://drive.google.com/file/d/1r4P7iaed2ppTXFJ0aceltcNS7364oYrL/view?usp=sharing>





## Glenaers>extracción 2018

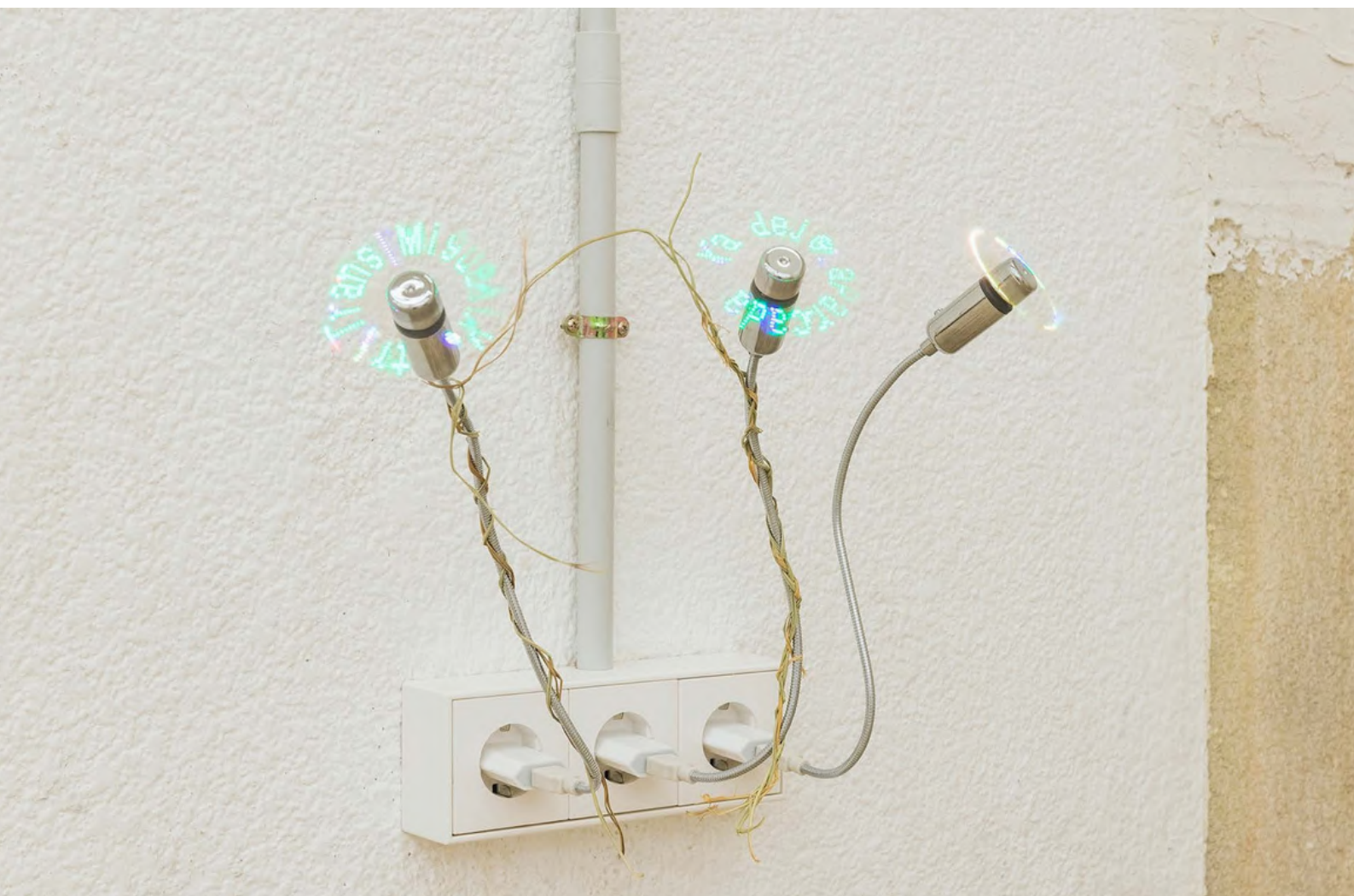
An installation comprised of distinct works by Claudia Pagès that looks at two concurrent processes; gleaning and extraction in both their contemporary and historical configurations. Through the works on paper Notes d'Encants the artist created a series of posters (notes) written down, gathered and gleaned from various sources from conversations overheard in Encants, a neighborhood in Barcelona where the artist is currently based and home to a second-hand market consisting largely of gleaned goods and a newly rampant development scheme prominently brought on by tourism and speculation extracting new value from the area. Through various shifts in type and an erratic process of translation and revision, the posters present a cacophonous dialogue made manifest through three voices: the voice of Simon Weil (l'En- raicement), the voice of a fictionalized gleaner who searches for material that could be of value to resell, and a third voice who speaks concern around language and uses of translation in both the gleaning and extraction economic processes.

The Posters line the walls and sit adjacent to two sculptures, Roman Export and Sombre Bench both of which are made mobile through their plastic wheels. The trolley suitcase is made of esparto, a bush that grows wild throughout the Mediterranean and in particular Southern Spain and northern Africa. This material was crucial for the first Roman expansion and colonization of the Iberian Peninsula when the Romans settled Cartago –now Murcia– where esparto grows abundantly. This multi-use material remained an essential export long into the twentieth century only losing its importance through the introduction of plastic during Spanish dictatorship. Sombre Bench is wrapped in a type of agricultural plastic which in fact is produced to mimic the esparto and its ability to provide shade (sombra).

Through a playful slip of speech, several usb fan display a series of texts that play poems and ads from moving companies.

**Link to photo documentation:** <https://juancanela.com/filter/claudia-pages/Claudia-Pages-Gleaners-extrac-cion>

**Link to photo documentation** (Paris Internationale x Cordova): <http://cordova.gallery/claudia-pages-gleaners-extraccion/>





## Gleaners <extracció

A la plaça t'hi hem està tranquil, perquè la gent està molt enganxada en pensar que és a la plaça on es diuen totes les coses. A la plaça t'hi hem està tranquil i no mira als seus laterals. Però jo, que no sóc mai a la plaça, sé que aquells que es passen tot el dia a la plaça i no miren mai als seus laterals estan a punt de ser sucionats, no només les seves energies, sinó també les seves il·lusions fins que ja no quedi ni un a peu d'ella. Els sucionats són com les suçons de la terra per l'extrema petita i fent fricció, només deixant cadàvers que són només roba i abrics a sobri, sense ossos. Els sucionats fent potri les coses i la matèria dins la caixa fins que les rebent de la caixa. Els sucionats i en tiraran energia i quan no els hi quedi energia, els hi clavarán una able nova, ara més nova, ara més nova, i els sucionats aniran creixent i després els sucionats diran que ara sí se'n diu populisme, però no se'n diu "extracció i llibertat".

L'extracció és colonial però a mi ja ningú s'escapa. Si no et tallen un arbre i et desloquen el paisatge, t'arrencquen les llagimes i et fan extracció llibertat. Ja han sucionat tot el que es pot sucionat com a terra, com a mineral palpable, material, tecnològic. Ara que els preocupen per a ser territoris i molt territoris, s'han "et transcontinental" i ja s'extracciona i per això ara van cap a qualsevol cos llibertat que pugui sucionat.

El que és un forat a l'habitatge per on n'entra tota la informació i se'n escapa la calor i entra el fred que no és ni fred, és la humitat de climatització. I jo suciono, xuclo, extremo les galtes i després m'agrupo a arropar les bàrbies i les bàrbies que han caigut d'altres que han xucat i han sucionat i no els hi ha calgut tot a la boca. Falt treballar la líbia i el que queda, m'agrada tot plegat. M'extremen les ganes i les dolces que prenen les roscasses que van a cadenes, m'hi parlen o dies però no les veig, i vull veure-les perquè sé que la tecnologia és matèria, perquè ho és, perquè si s'extreu, alguna cosa s'ha d'extreure, alguna cosa ha de ser palpable així com ho és la meua i la meua llagrimera.

## her hair 2019

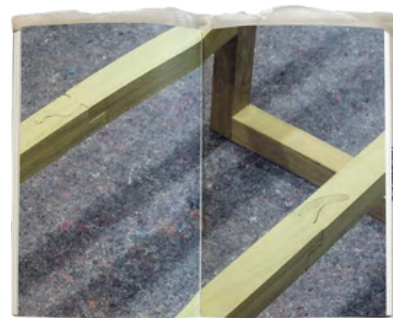
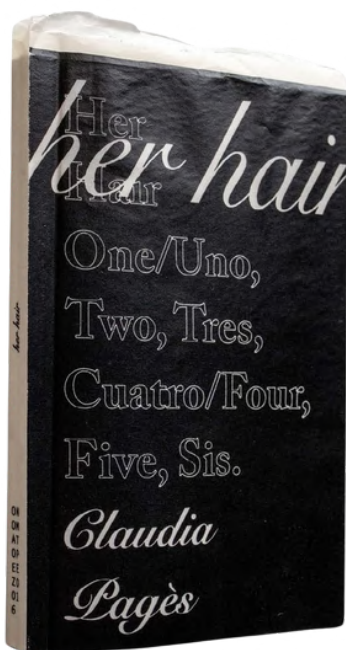
Book, 260 pag. Published by Onomatopee.

Claudia Pagès' writing emerges from the agora and the marketplace, where language is passed back and forth alongside coins and vegetables, jokes and greetings swapped like counterfeit underwear and bags of pork gelatine. Her writing explores how, around the daily exchange of daily goods, a people and culture form and define themselves. Between the cities of Barcelona and London she searches for an example of this personal, bodily commerce—a swatch of discarded human or synthetic hair, lost or abandoned back to the street. From this point, Pagès seeks more encounters with the industry and ideology of human hair.

Her Hair is a poetic catalogue of those experiences, as Pagès begins a personal exploration of the production and exchange of both hair and language, braided together through process of creation and exploitation. In doing so she produces something between text and textile, as her language grows, is cropped, is unruly, is epilated and is shorn through contact with hair and its discontents.

### Link to book pdf:

[https://drive.google.com/drive/folders/1ujctQmwCZjTj4l4OyGhxyMkxL\\_FlICow?usp=s-haring](https://drive.google.com/drive/folders/1ujctQmwCZjTj4l4OyGhxyMkxL_FlICow?usp=s-haring)



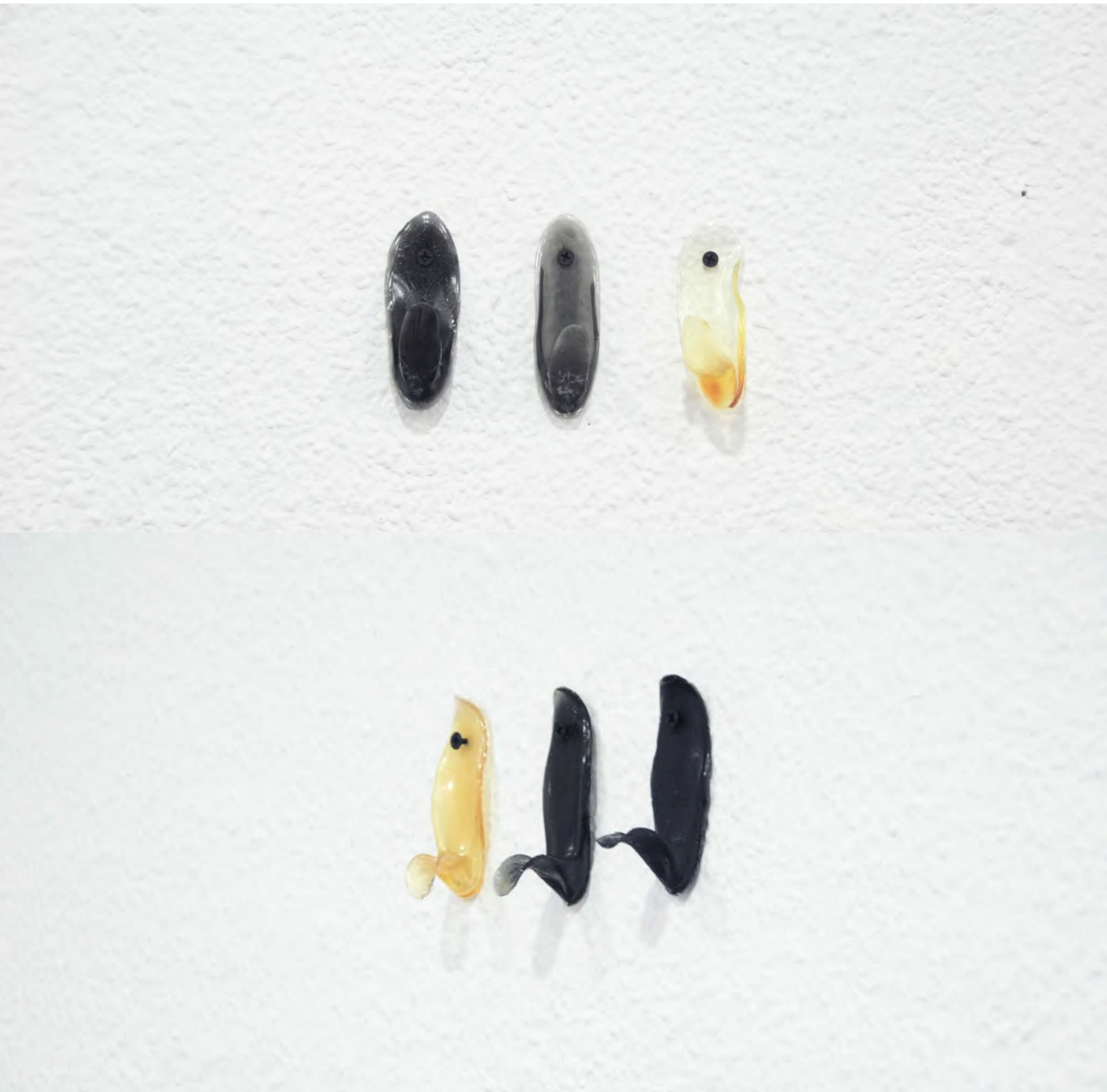


## Her Hair 2017-2018

Her Hair, publication. Hooks, bioplastic (glycerine and gelatine), screws, dimensions variable.

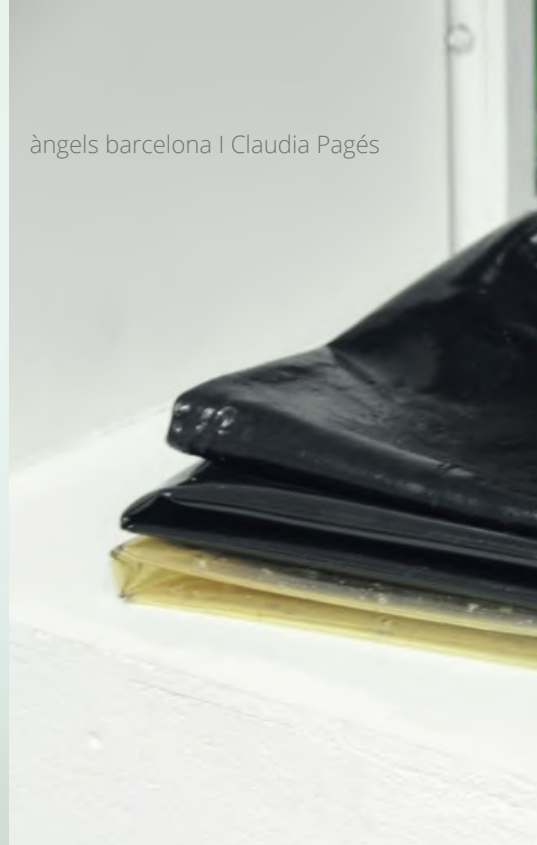
Joints, wood structure with carving, dimensions variable.

Her Hair is an expanded short novella that is developed taking hair as object of research. Hair acts as a plot to research growth (understanding the body as harvester and producer of immaterial objects and / or alienating materials), labor (analyzing architectures for listening labor), gender (taking hair as queer matter), and writing.











## Talk Trouble 2017

Talk Trouble is an exhibition and a scenic display that contains text-based works (a book, a video and an audio piece) and object-based works (hand-blown glasses, paving stones, methacrylate pop-up display structures and a big plastic false ceiling).

The works are displayed in the old chapel leading a choreographic detour. First starting with a book that you can take home, and narrates biographically issues on epistemologies and xenophobia in language. Second stop is a video recorded in a radio program that deals on inside jokes, romance language and contagion. The third text-based work is an audio that depictions forms of individuation from telepathic exercises, Follie by Erasmus and new individual-based experiments in language and telepathy. All the works accompanied by their own hand-blown glasses.

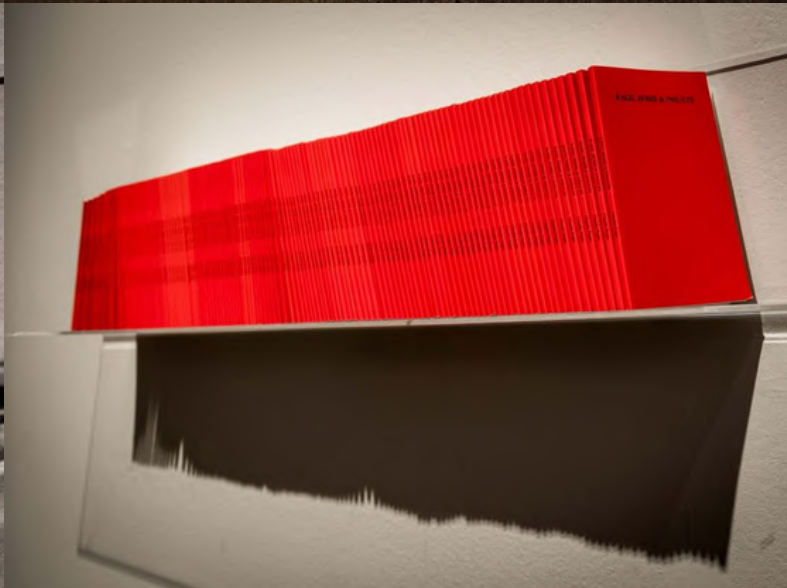
The paving stones emerge as linguistic objects and the ceiling constrains, like a flamenco dance, from foot till raised arms. In the middle, the pop-up methacrylate displays phantasmagorically appear.

**Link Performance video documentation:** <https://vimeo.com/341902308>

**Link to photo documentation and book pdf:** [https://drive.google.com/drive/folders/188wPE5ZVo\\_N-clgs7a-PxldFkjsqtlIKW?usp=sharing](https://drive.google.com/drive/folders/188wPE5ZVo_N-clgs7a-PxldFkjsqtlIKW?usp=sharing)









## Talk Trouble 2017

Link Performance video documentation: <https://vimeo.com/341902308>









## Throat & Column 2016

<http://www.rongwrong.org/Throat-and-Column>

Counter 2016, aluminium, red-shape (plastic, glass and wood), mdf, enamel.

Screw 2016, coloured polystyrene

Collar 2016, 100% Polyester, circular knitting.

Throat and Column explores different architectures for talking and addiction. From the globalization of pharmacies and their new forms of distribution, the abuse of psychoactive and recreational drugs, the therapy and its money relation, to its affects inside relations and communities.

Different objects are displayed in the room. A screw, a circular knitted collar and a pop-up counter.

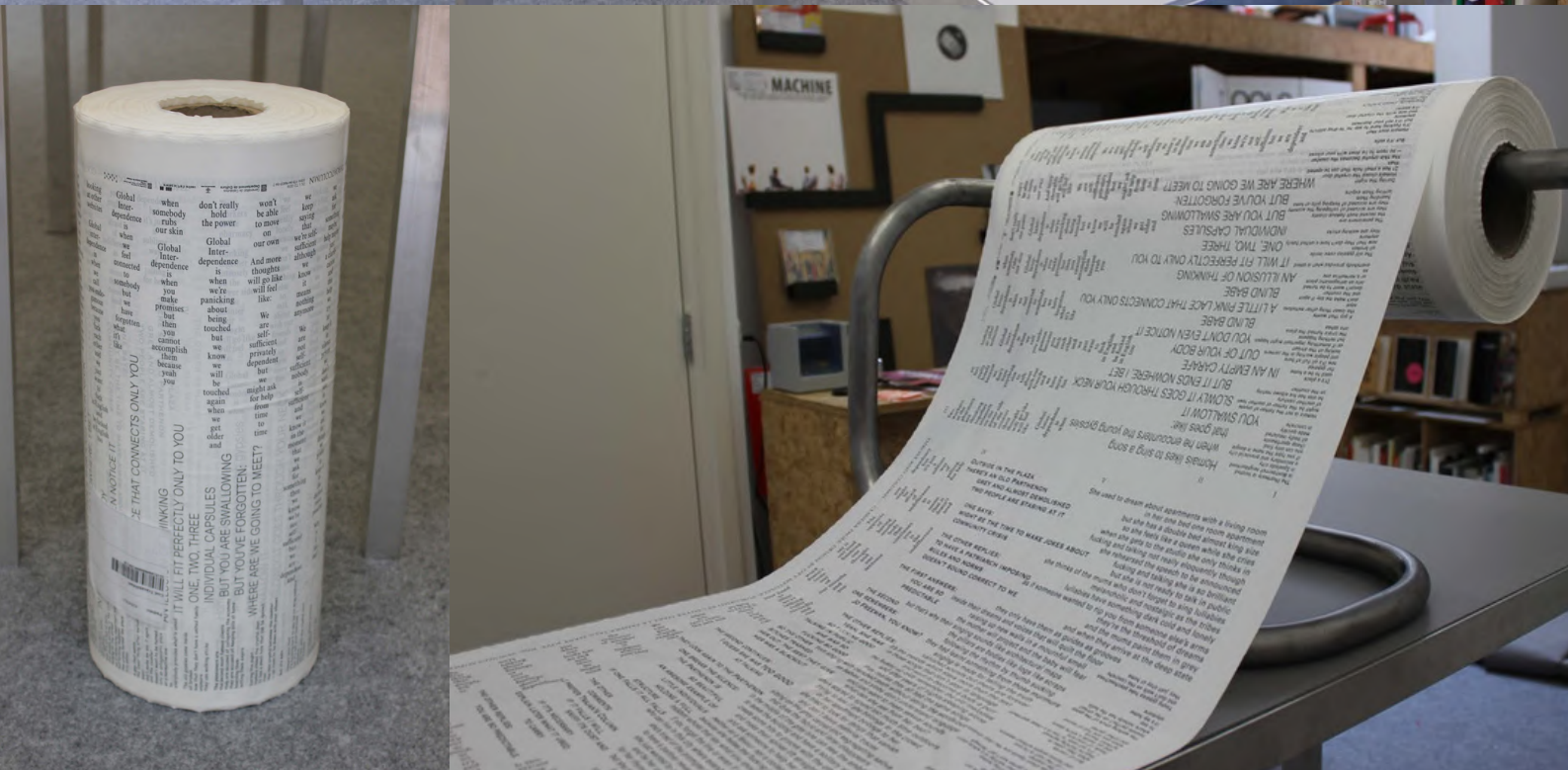






## Throat & Column 2016

(Publication) Plastic publication in a roll.





## Throat & Column 2016

(Performance) 30 min performance aprox.

Throat and Column explores different architectures for talking and addiction. From the globalization of pharmacies and their new forms of distribution, the abuse of psychoactive and recreational drugs, the therapy and its money relation, to its affects inside relations and communities. A publication printed on plastic that works as a chorus is given during the performance.





## Empathy grow/stack/raise/hold/encapsulate 2015

Installation, publication and performance.

<https://www.pakt.nu/2015/claudia-pages-ulijona-odisarija/>

<https://vimeo.com/255602891/939e41c61b>

"Empathy grow/stack/raise/hold/encapsulate" is a dismantled opera - or an attempted Gesamtkunstwerk with music, props, choreography, dialogue, characters, costumes and scenery - that has stopped functioning as a whole and has decided to stack, grow, hold, raise and encapsulate in a "every man for himself" situation.

"Encapsulated music or/and script for Empathy" is an audio piece and a performance that combines ambient music and a voice reciting. The voice contextualizes multiple characters reciting dialogues, stories and poems. It describes different anecdotes and situations resulting from a collision in an institution and how it affected the people who participated in it, at work, at home and in their bodies. The text, which follows the melody of the ambient music that accompanies it questions the necessity of empathy not only inside companies and institutions, but also in interpersonal relationships. It echoes the other parts of the opera that remain in the room, waiting to grow, stack, stand and raise: each one on its own, although always together.





Encapsulated  
music or/and  
script for  
Empathy





## **Act(s) on the table / Actos sobre la mesa** 2014 - 2016

A table: that was once a frustrated work, that wants to become a co-working table but ends up being a pretext for an (im)possible love story among two, three, four or more characters who are busy seeking/choosing the potential of the "we" either as a disinterested common or as an advantageous new business model.

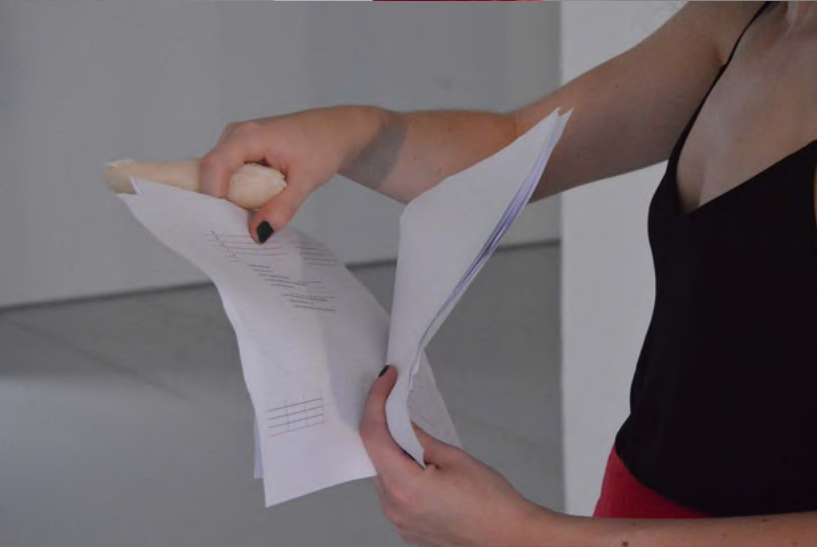
The project ended in a theater piece for four characters ([the narrator], [the everything is movement], [the potential seeker], [the architect] and [the WE]).

Performing: Lieven Lahaye, Claudia Pagès, Eduard Pagès, Will Pollard and Nolwenn Salaün.  
Photos by Nolwenn Saulün.











## So much Flex 2014

Two screen folders, silicone, metal.  
HD single channel video 27', sound and color.  
<https://vimeo.com/255552385>

So much flex is a video in which an audition of three characters (a contortionist, a bodybuilder and a vogue dancer) explores and links the notion of administration, managing and performance.

Surrounded by a tired and boring beige, the video shows the preproduction stage of an (uncertain) future work, where "so much flex" could be a precarious video of different characters with potential to explode perform, or may become the name of a place to work your muscles and give them shape, or a yoga slogan to promote being flexible and have organizational skills, or the name of a song written to give everything you've got to the dance floor and say: "you were so flex in the dancehall."





