

Claudia Pagès

dis- des- duress. tris-tras, giro, fallo

03.07.21 > 10.09.21

Opening: Saturday 3 July 11:30 – 14:30



"I'm looking around, under the towel, inside the water, there are no shells.

The sand is in thick grains that still say what it once was: a green Coca-Cola bottle, grey asphalt, debris. The original sand is not there because in coastal cities the economy is dampened with each wave. Of the 500m³ that was placed on the seabed to create the beach during the Barcelona Olympics, there is nothing left. The more gentrified the beach is, the thicker the sand is, the taller the buildings are. To transport sand to the sea it must arrive by the rivers, by the fluvials, but urbanism stops the sand, and my father is still on the mountain, and I stop the sand in the city. A house is 200 tons of sand, and a kilometer of highway is 30,000. The sidewalk, the buildings and their windows are sand, and I and those on the towels are half-sunken shells, pink, half- broken and vulgar".

- Claudia Pagès -

For this year's edition of Art Nou, àngels barcelona presents *dis- des- duress. tris-tras, giro, fallo* by Claudia Pagès, a multimedia project that explores the effects of globalisation through the systems of circulation of goods. To this end, Pagès emphasises the maritime commercial activity and the circularity that it implies, starting with the extraction of raw materials, the free circulation of products and their reception anywhere in the planet.

To symbolise the constant mobility of goods, repeating itself like an infinite loop, Pagès has chosen three key elements that are manifested through images, texts, videos and sculptures: the commercial port, the maritime court of justice, and the language that appears in the legal texts destined for international maritime traffic.

The three fans that greet us in the first room 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, and yet, 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 km² and a distance of 40 km, the largest in Europe and one of the busiest in the world. Extraction, circulation, reception.

At the same time, the boxes, in which all the works in the exhibition have been transported, are on display in the gallery's window, showing the entrails of the circulation process and the packaging of this operation: images of drawings on the sand in the form of a box and a port. Shipping, circulation, reception.

Meanwhile, in the second room, the 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).

Pagès pairs the images in the video with his 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.

" You go to dust and from dust you come from (...) There is no joyful power (...) It's already sand without having been rock".

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(*) With the collaboration of the Ernesto Ventós Foundation
Thanks to



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Claudia Pagès (1990, Barcelona) Claudia Pagès' work is mainly based on text, which comes to light through printed material, installations and sound readings, generating a specific language related to orality and spoken text. Claudia's performance works are musical recitals where bodies navigate through texts, poems, songs in a contextualised landscape.

For the last few years, Pagès has been working on the investigation of new systems of commodity distribution and economies of gentrification. Focusing on the processes of harvesting, gleaning and extraction in the contemporary city; harvesting bodies through one's own resources, extracting text and working with its distribution processes.

Claudia Pagès has a degree in Fine Arts from the University of Barcelona and an MFA from the Sandberg Instituut (Amsterdam) and she is a resident at the Rijksakademie van beeldende kunsten in Amsterdam until 2022. She has exhibited her work in solo and duo exhibitions in venues such La Capella de Sant Roc, Valls (2018), Paris Internationale, Paris (with Cordova) (2018), Veronica, Amsterdam (2018), Yaby, Madrid (2018), La Capella, Barcelona (2017), Rongwrong, Amsterdam (2016), P ///// AKT, Amsterdam (2015). Her performances and readings include La Casa Encendida, Madrid (2021-2016), Perdu, Amstedam (2020), HAU2, Berlin (2019), CentroCentro, Madrid (2019), MACBA, Barcelona (2019), Les Bains, Paris (2019), Gasworks, London (2018), Sharjah Art Foundation, Sharjah UAE (2018), Ca2M, Madrid (2017), RAI10 / Arthena Foundation, Düsseldorf (2016), Moderna Museet, Stockholm (2015). He has held artist residencies in places such as Jupiter Woods, London (2019), Bulegoa, Bilbao (2018), Nido. Camp Obert. La Rivera. UY (2018), LiveWorks Centrale Fies, Trento (2017), Gasworks, London (2017), Ca2M and La Casa Encendida, Madrid, (2016). She has received funding from Mondriaan Werkbijdrage Jong Talent for the Netherlands (2016-2017).