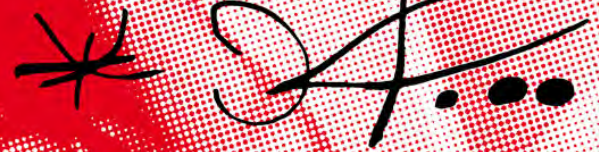


Fundació Joan Miró Barcelona

GENIUS LOCI

11 DE MARÇ - 5 DE JUNY 2011
FUNDACIÓ JOAN MIRÓ

Fundació Joan Miró Barcelona



ZA!
STANDSTILL
THE PINKER TONES
MÜRFILE
MISHIMA
MANOS DE TOPO
INTERNET2
ILLA CAROLINA
HIDROGENESSE
ELS AMICS
DE LES ARTS



Genius Loci

Press preview: 9 March at 11:30h
Opening: 10 March at 19:30h

11 March – 5 June 2011

Curated by: Martina Millà
Coordinator of programming and projects
Fundació Joan Miró

Organisation: Fundació Joan Miró, Barcelona

Exhibition sponsored by Mortiz in collaboration with Marc Martí, Àrea Tècnica and ADN, TV3 and Catalunya Ràdio.

Catalogue: Fundació Joan Miró
With texts by Martina Millà and Kiko Amat, and music, images and texts by each of the groups taking part in the exhibition.
Edition in Catalan, Spanish and English.
<http://geniusloci.fundaciomiro-bcn.org>

Opening hours: Tuesday to Saturday, 10:00 - 19:00h
Thursdays, 10:00 to 21:30h
Sundays and public holidays, 10:00 - 14:30h
Closed on Mondays

Admission charges: 4,00€

Groups booking: Education Department
Tel. +34 934 439 479
education@fundaciomiro-bcn.org



Genius loci

11 March– 5 June 2011

The Joan Miró Foundation presents **Genius loci**, an exhibition curated by Martina Millà, coordinator of programming and projects that brings together a selection of the latest musical creation of Barcelona.

The title **Genius loci** refers to the protective spirits that the ancient Romans associated with each city, although it is now more associated with the city's characteristic and distinctive features. It also refers to the idiosyncratic nature of each creative context, which in this case is Barcelona.

The exhibition is designed as a cross between the experience of listening to a museum audio guide and listening to songs on an MP3 or similar such player. Visitors stroll along the tracks recorded on the player, which spread out in four dimensions.

The Foundation's temporary exhibition rooms accommodate ten spaces that feature installations, video projections or scenic designs devoted to each group. Upon entering the room, the visitors' audio guide starts playing the song or the track represented in the space. Each group presents a proposal that complements the experience of listening to its music and is associated with its current creative moment.

The selected groups and their proposals are detailed below, in order of exhibition.

- **Hidrogenesse** presents **Moix**, a previously unreleased track that parodies the *Book of the Dead* and is based in on a fragment of *Terenci del Nil (Terenci of the Nile)*, by Terenci Moix, whom the musicians consider a true "local genius". The space recreates the Egyptian room of an archaeological museum.
- The room by **Mürfila** is divided into two spaces that reflect the character of the two main characters, Mürfila and Chari, from the fictional series **I Love Ü**, which will be shown in the installation.
- **Standstill Zoo** presents the workspace of **Standstill** as if it were a cage in a zoo. The group will spend some time there practising and writing new songs as visitors look on. The audio guide will play the song "Adelante Bonaparte".
- With **Qui n'ha begut (One Who Has Drunk From It)**, **Mishima** reproduces the legendary Heliogabal, a cult club at which many of the groups in the exhibition have played at some time, as if it were a Duchampian Readymade.

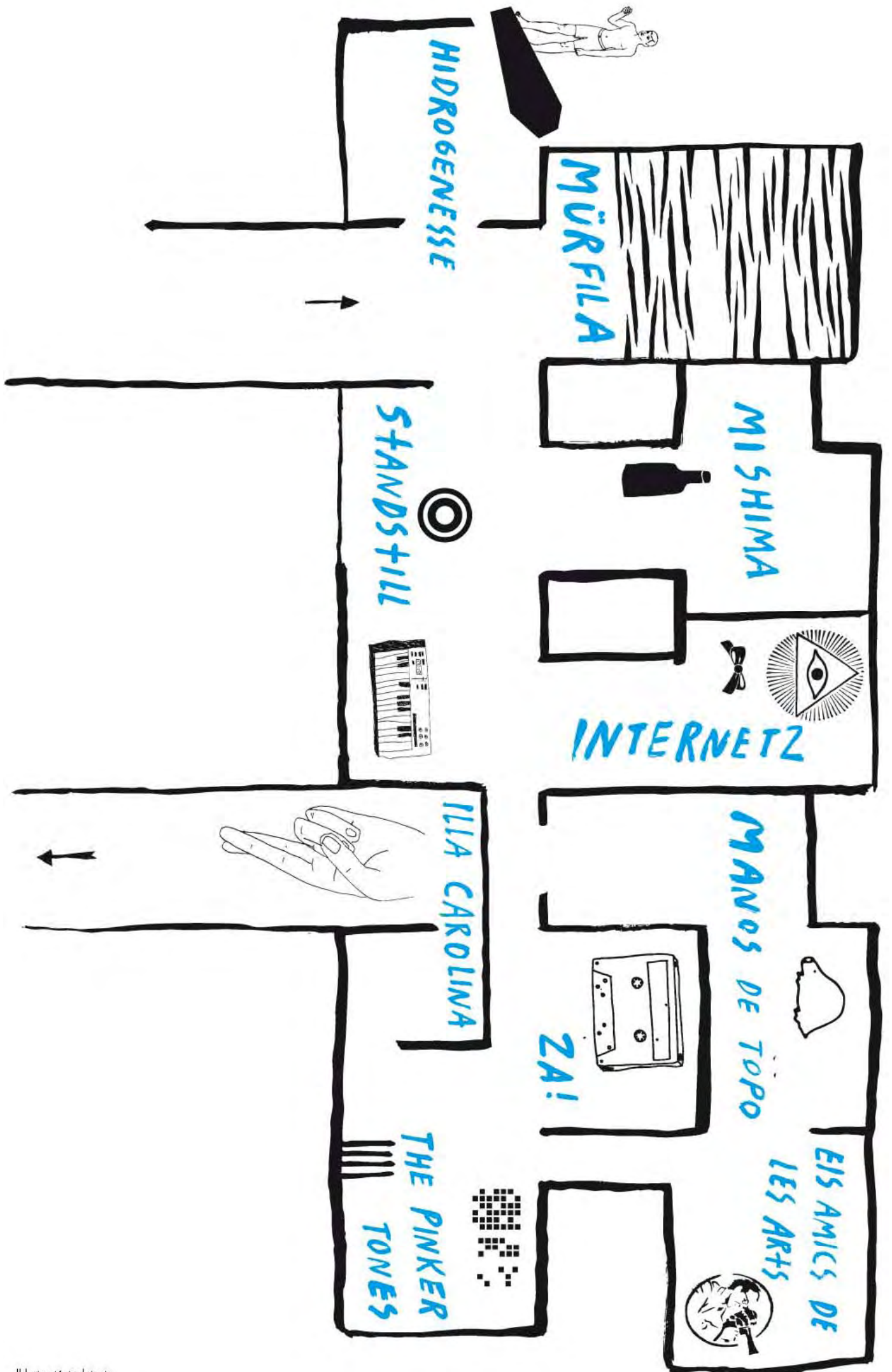


- **Internet2** presents *Música, el musical* (*Music, the Musical*), the trailer for a musical about the heavenly battle between boring music and Internet2, whose purpose it is to establish a new order to guide the Earth's music.
- In *La casa de la serpiente* (*The Snake's Den*), **Manos de topo** invites us to play a board game that illustrates a couple's passage from love to hate, the classic theme of relationships always present in their songs.
- **Els Amics de les Arts** invite us to relax and immerse ourselves in an audiovisual installation that reflects their universe and features **Jean-Luc** as a soundtrack.
- **The Pinker Tones** have chosen the song *Sampléame* (*Sample me*) for the public to do just that: to use different tracks from the song's original recording to create new mixes.
- With *Memegagafloflow*, **Za!** also encourage visitors to participate by experimenting with sound and creating a song along the lines of a Dadaist *cadavre exquis*.
- **Carolina, D.F.**, an installation by **Illa Carolina**, is both support act and epilogue and brings the exhibition to a close. They look to the future with their song "No serveix de res fer-se el llit" (There is no point in making the bed).

The selected musicians appear as conceptual artists who are aware of the content of their songs and of how to introduce them and present themselves. Although the styles are diverse, they all involve reflection on what it means to be a musician in Barcelona today. For some, this reflection is manifest in how they stage their work, for others it is in the song lyrics or in recording strategies, and for yet others it is in their completely open tendency to cross artistic disciplines. They are not only musicians, but also heirs to Marcel Duchamp and to Andy Warhol.

The exhibition will be accessible to blind or visually impaired visitors who are provided tactile strips to guide them through the exhibition rooms, special programmes with an exhibition plan in relief, and descriptive texts in Braille on the different installations.

The exhibition comes with a catalogue-CD that features texts by Martina Millà and Kiko Amat, and music, images and texts by each of the groups taking part. There will also be a minisite (<http://geniusloci.fundaciomiro-bcn.org>) for constant updates of the catalogue, which will include contributions both by the musicians and by visitors, who may upload photos, videos or leave their comments.





Fundació Joan Miró Barcelona



HIDROGENESSE
MOIX



Hidrogenesse

Carlos Ballesteros
Genís Segarra

<http://www.austrohungaro.com/hidrogenesse/>

<http://www.myspace.com/hidrogenesse>

<http://www.facebook.com/#!/pages/Hidrogenesse/117697753386>

Hidrogenesse are an electro-pop duo, composers of populist songs, generators of romantic-sexual mantras, creators of impromptu dancefloor fillers and interpreters of the mystic-comic genre. Hidrogenesse are Carlos Ballesteros and Genís Segarra, and since the late 1990's, we've been making records like *Así se baila el siglo XX*, *Eres PC/Eres Mac*, *Gimnàstica passiva*, *Animalitos* and *Bestiola*.

In our room, we invite you to contemplate two funerary figures in an act of veneration. It seems to us that they are performing music, and we have written and recorded a song they can play with our instruments. The song is based on an excerpt from a travel guide, *Terenci del Nil* (Terenci of the Nile). It draws on a poem that parodies the "negative confession" or "life review" of the ancient Egyptian *Book of the Dead*. Various documents, objects and images complete the installation, in an attempt to convey the meaning of the figures and of the song. Among them: the original book by Terenci Moix, maps or directories that explain the position of the figurines and the group on stage, other funeral relics and archive images with real examples of a concert performance. The entire project constitutes an homage to Terenci Moix, whom we've chosen as Genius Local 2011.

With the collaboration of:

Marta Pérez Azcárate, restorer; Aníbal Santaella, design 3D; Fundació CIM, prototypes; Jordi Yaya Tur, sculpture; Juan Sala, Alicia Aguilera and Darío Peña, Images from Museu Arqueològic, Catalunya.



Hidrogenesse

Moix

2011

No sé si sóc just, ni si he fet mal a ningú
No sé si per cada mil mentides he dit, al menys, una veritat
No he traït més vegades de les que cal per sobreviure en la jungla del segle XX
No he fet treballar els obrers més del que calia potser perquè no he estat mai
amo, ni ganes

No he provocat la fam, però val a dir que he ignorat a qui en té
No he provocat gaires més llàgrimes que les que m'han provocat a mi

No he matat per por de la presó
No he robat les ofrenes del temple ja que estan molt ben guardades
No he fornicat més de quinze vegades a la setmana
No he comés actes impurs al recinte del santuari, però sí a la catedral.

No he turmentat ningú que no em vingués de gust turmentar
No he desviat el curs d'un canal
I no he apagat la flama

No he tret la llet de la boca dels infants, però els he promès que el món de
demà seria millor

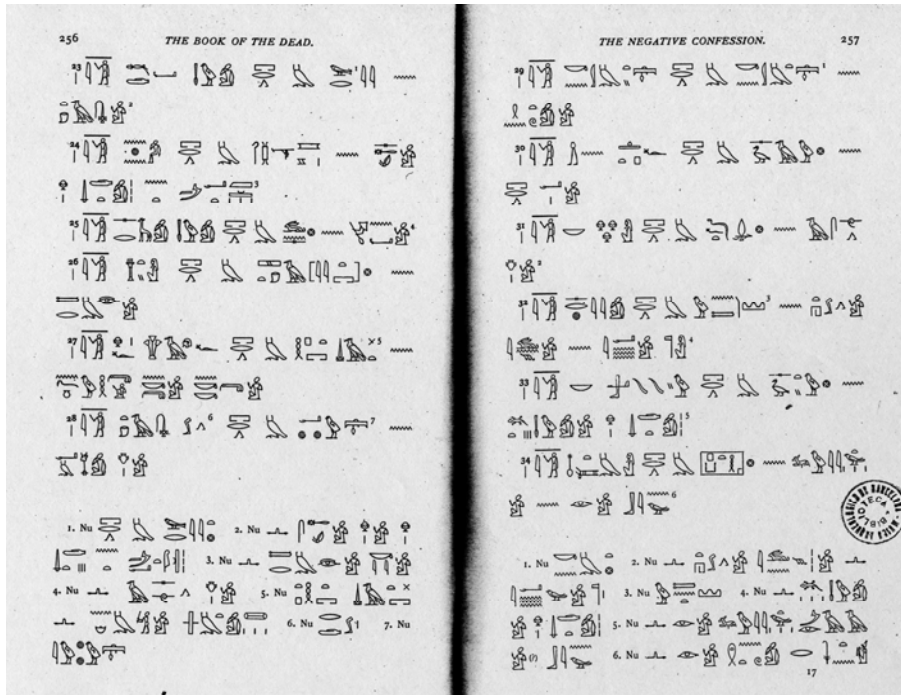
No he comés pecats o abominacions que no estiguessin ja inventats pels grans
déus que em precediren

No he robat als déus llurs ofrenes més belles perquè la ofrena més bella dels
déus sóc jo

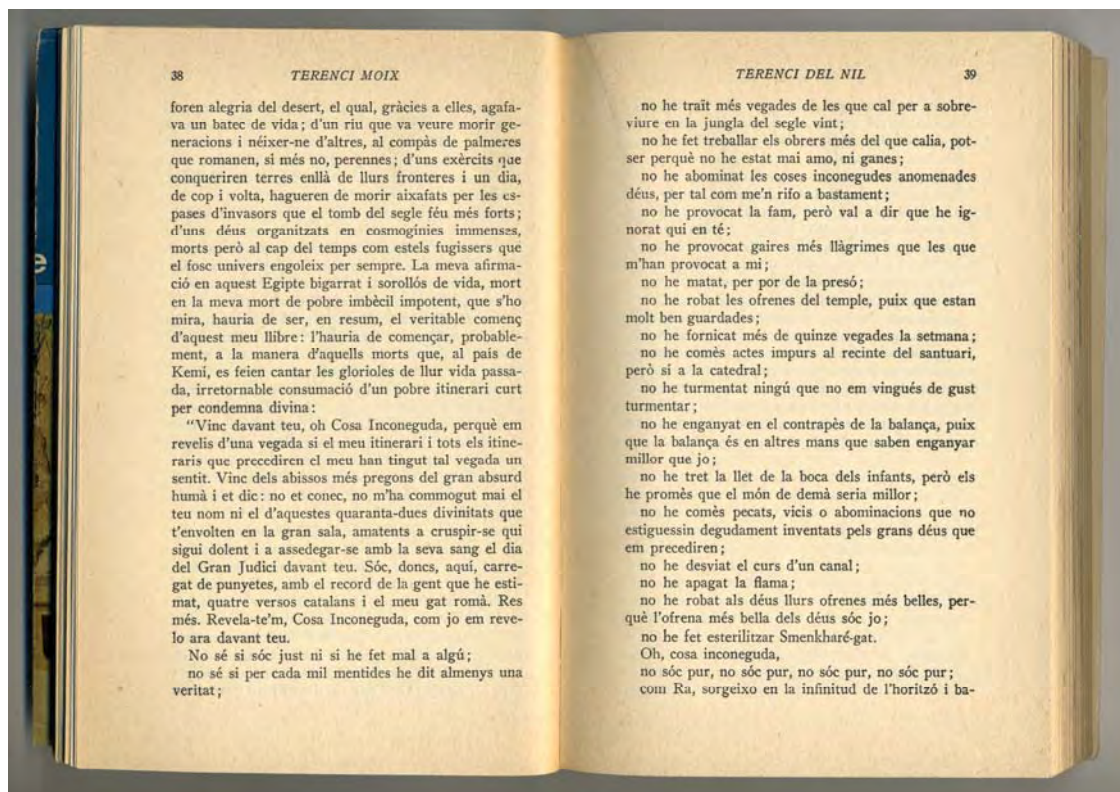
No sé si sóc just, ni si he fet mal a ningú

No he traït més vegades de les que cal
No he desviat el curs d'un canal
I no he apagat la flama





El libro de los muertos
La confesión negativa



Terenci del Nil
Terenci Moix



Fundació Joan Miró Barcelona







Mürfila

<http://www.murfila.com>

<http://www.myspace.com/murfila>

<http://www.myspace.com/yosoychari>

<http://www.facebook.com/murfila>

The installation centres on two conflicting worlds, framed by the set inside the universe created by the series *I Love Ü*: the world of Mürfila (the protagonist), alternative, irreverent and fearless rock chick, and the world of the fictitious character (played by the same Mürfila), Chari, super-selling star of dubious talent and musical taste, who represents the national mainstream. Basically, we will confront the authentic with the prefabricated, the artist against the industry. This confrontation is presented with a focus on comedy, playing with exaggeration, kitsch and visual impact.

A bedroom clearly divided in two, in which one side will represent Mürfila's bedroom, and the other, Chari's. This division will start with the wall and cross the floor, distinguishing itself through materials and colours. It will include the bed, which will be completely split like a mirror/reflection. The only communal element of both rooms will be a television showing images from the series.

Mürfila's half of the bedroom will be that of a singer who has lost her privileged life after being fired by the huge record label, Pony. At this point, her alter ego "Super Ü", was born, determined to fight against the record industry, whose leading representative is Chari, her antagonist.

The space should resemble that of an old rented apartment, in need of repair and with chaotic decor. It's full of objects and details: donated items of furniture, others found on the street or customized. The idea is to recreate the universe of a person like Mür, restless, artistic and with varied tastes (music, art, film, literature, pop culture...). A lifestyle with which many young people of liberal profession (especially those who dedicate themselves to art) can identify.

With the collaboration of:

José Ángel Rico, Lesley Arias, Raúl Marín, Cristina Garrote and all the team of I LOVE Ü.



Mürfila

La gran sensación

Ü – Mitik Records 2010

Fue una gran estrella en el noventa y tres
Pero ya nadie se acuerda
Fue durante aquel año la gran sensación
Cuando tú te diste cuenta

Vete, cambió tu aburrida vida
Se despidió
Sin tocar ni una maldita nota más
No perdió ni un solo segundo en
pensar en lo en que tú ibas a hacer
sin sus canciones de odio.

De niño solía jugar con un fusil
Disparando a bocajarro
Luego busco un arma mucho más sutil
Te alcanzaron sus disparos

Vete, cambió tu aburrida vida
No le importó hacerte una herida
Que no has cerrado todavía
Se despidió
Sin tocar ni una maldita nota más
No perdió ni un solo segundo en
pensar en lo en que tú ibas a hacer
sin sus canciones de odio

Sin tocar ni una maldita nota más
No perdió ni un solo segundo en
pensar en lo en que tú ibas a hacer
sin sus canciones de odio





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LA SERIE

"I Love Ü" · capítulo 1 "M&M"



"I love Ü" · capítulo 2 "Cambios"



"I love Ü" · capítulo 3 "Fama"



"I love Ü" · capítulo 4 "Heroína"





Fundació Joan Miró Barcelona



STANDSTILL
STANDSTILL ZOO



Standstill

Enric Montefusco
Ricky Falkner
Ricky Lavado
Piti Elvira

<http://www.standstillband.com/>

<http://www.myspace.com/standstill>

<http://www.facebook.com/pages/Standstill/46798522333>

Standstill formed in 1997. For us, defining Standstill in a positive light is rather difficult (as well as suspicious). At times, one could conclude that in reality, we've simply spent our life running (ahem, forward), escaping everything that first attracted us and later, apparently, wouldn't let us go. At a distance, things are always more beautiful, more suggestive, and generate more space for oneself. Here, amid this permanent dissatisfaction and identity crisis (in a manner of speaking), we have always found ourselves without looking, and in the end, this could be what most defines us. Some would generously label it restlessness. When it comes to contents, the streak that may best characterize us is a manifest inability to talk about anything that isn't of utmost importance to us, without the ability to put a third person at the start of each sentence. At best, a certain degree of distance or irony exists towards our acts, always verging on the ridiculous. Right? In any case, both traits jointly explain our approach to the performing arts, or to autobiographical documentary, and what's more – and this is where we're heading – to what we reveal in this installation: ourselves, in our daily lives, working and exhibiting ourselves, without using too many tricks, yet somehow using all of them, like in a zoo. It can be a blast.

With the collaboration of:

Buena Suerte, production; La Viuda, construction; Cube.BZ, space design.



Standstill **Adelante Bonaparte (I)**

Adelante Bonaparte – [PISA] SPAIN 2010

Me voy a inventar un plan para escapar hacia adelante. (bis)

Ven, ven.
Sabes que esto es lo único importante.
Y sabes que no es lo mío suplicarte.
Pero ven, ven. (bis)

Y si luego resulta que hay dudas. (bis)
Será perfecto para volvernos a escapar.

Adelante, adelante
Bonaparte.
Que vamos tarde.
Que vamos tarde.
Que vamos tarde.

Me voy a inventar un plan para escapar hacia adelante. (bis)

Ven, ven,
ven, ven.







MISHIMA
ONE WHO HAS DRUNK FROM IT



Mishima

David Carabén
Marc Lloret
Dani Vega
Xavi Caparrós
Alfons Serra

<http://www.myspace.com/intomishima>
<http://www.facebook.com/mishimabcn>

Mishima are a band from Barcelona, made up of Xavi Caparrós, David Carabén, Marc Lloret, Alfons Serra and Dani Vega.

What would the space of a song be like if songs, instead of occupying time, were to occupy space? It would have to be a fantastic place, one that we would always feel like visiting, like a refuge, a hideout, because in it, we feel recognized, because in it we discover aspects of ourselves, and of other people's lives, that, if this corner of the world didn't exist, we wouldn't know how to see. A place where we can let ourselves go and regain our composure, where we can invoke mystery and play in a state of intoxication. In short, a place where we can see everything from a different point of view. Perhaps more daring and more frank with life, because it hides no abyss. But also perhaps more frivolous and trivial, because we call on it to comfort our soul or change our mood.

Songs speak about everything, about the best and worst in all of us. But they always do it under the guise of a celebration. They celebrate who we are, who we want to be and who we would kill to stop being. "*Qui n'ha begut*" (One who has drunk from it) tries to set all this out in a space whose mystery can only be solved in each of our souls.

With the collaboration of:
Taller d'Escenografia Castells and Moritz



Mishima

Qui n'ha begut (One Who Has Drunk From It)

Set de tota la vida – Sinnamon/TRIS 2007 //Sones/TRIS 2010)

Qui n'ha begut
En tindrà set tota la vida
Qui ho ha deixat
Ja no suporta el pas dels dies

Enganxa més que l'heroïna
I és tan eficaç, tan eficaç com l'aspirina

Diu que et transporta a un altre planeta
T'inflama el cor amb mil somriures
i del cel fa caure espurnes d'or
per cada moment que tornes a viure

I ara tu digue'm si és veritat
el que m'han dit que vas explicant
Diu que tu també ho has provat
Digue'm, t'enrecordes?
O quan ho deixes tot s'oblida?

I ara tu digue'm si és veritat
o tu tampoc saps ben bé de què et parlo
Digue'm si és veritat
Digue'm que no pot ser
que això també sigui mentida

Diu que et transporta a un altre planeta
T'inflama el cor amb mil somriures
i del cel fa caure espurnes d'or
per cada moment que tornes a viure

Diu que et transporta a un altre planeta
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Diu que et transporta a un altre planeta
T'inflama el cor amb mil somriures
i del cel fa caure espurnes d'or
per cada moment que tornes a viure





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**INTERNET2
MUSIC, THE MUSICAL**



Internet2

Carlos Carbonell

<http://www.comtedurgell.com/>
<http://www.myspace.com/internet2>

Internet2 are a musical group that originally had three members, but now have just one. The curious thing about Internet2 is how it presents its music and live shows (two very different forms). Explanation: the music is a controlled field of experimentation that seeks to conduct experiments with self-imposed exercises, like making chairs sing or compiling all the songs entitled “*Maria*”. Their live shows aim to completely recreate traditional live performances with strong overtones of José Luis Moreno. In other words: dancing, singing, lights, laughter...

The trailer *Música, el musical* (Music, the musical) is a preview of a current Internet2 project: to make a musical called *Música, el musical*. In the story, the original Internet2 line-up is abducted/murdered in a sky-like space. There, they fight against the forces of boring music to establish a new musical order and steer the music that occurs in the earthly world.

There are three points in the exhibition space: first, a hairy mask, symbolizing the old musical order; bored with itself, it's slumped against the wall, watching life pass it by. It's made of the beards and wigs of musicians deprived of a childhood. In front of the mask there are banners from a previous demonstration by followers of the old musical order. They'll be back to look for them some day.

The final point of the exhibition is the video-trailer, where we can see how the protagonists of Internet2 battle to establish a new musical order, and in so doing, become the enemy of the renewing forces of the future, thus creating the typical, historic Apollonian- Dionysian loop in art.

With the collaboration of:

Marçal Dorés, Alicia Roselló, Olatz Azcona, María García, Jessica Boston, Laura Moreno, Jordi Llobet, Angélica Muñoz, Nick Currie, Oregon Painting Society, Yuichi Kishino, Anne Laplantine, Mario Campos, Alek et les japonaises, Orquestra Sinfònica de Barcelona i Nacional de Catalunya.

Internet2

Para Elisa (Música, el musical)

2011





Fundació Joan Miró Barcelona



MANOS DE TOPO
THE SNAKE'S DEN



Manos de topo

Miguel Ángel Blanca
Alejandro Marzoa
Pau Julià
Rafael de los Arcos

<http://www.myspace.com/manosdetopo>
<http://www.facebook.com/#!/ManosdeTopo>

Perhaps the phrase most frequently applied to Manos de Topo over the years has been “Either you love them or you hate them.” But, really, what do we think of ourselves? Do we love ourselves? Do we hate ourselves? Or are we indifferent? It’s always difficult to talk about oneself literally, crudely, in promotional prose. It’s better to tip all the things that give this project meaning out of the candy jar and give you a broom, blindfold you and play: Manos de Topo are like the kid that wears shoes to gym class, like braces in a paradise of belts, spectacles, day-glo green, Sporting de Lisboa FC, the AC/DC shirt at a Los Planetas concert, peanut puffs, blue-tinted glasses... but at the end of the day, we are a group of four guys that are still friends and are still making songs.

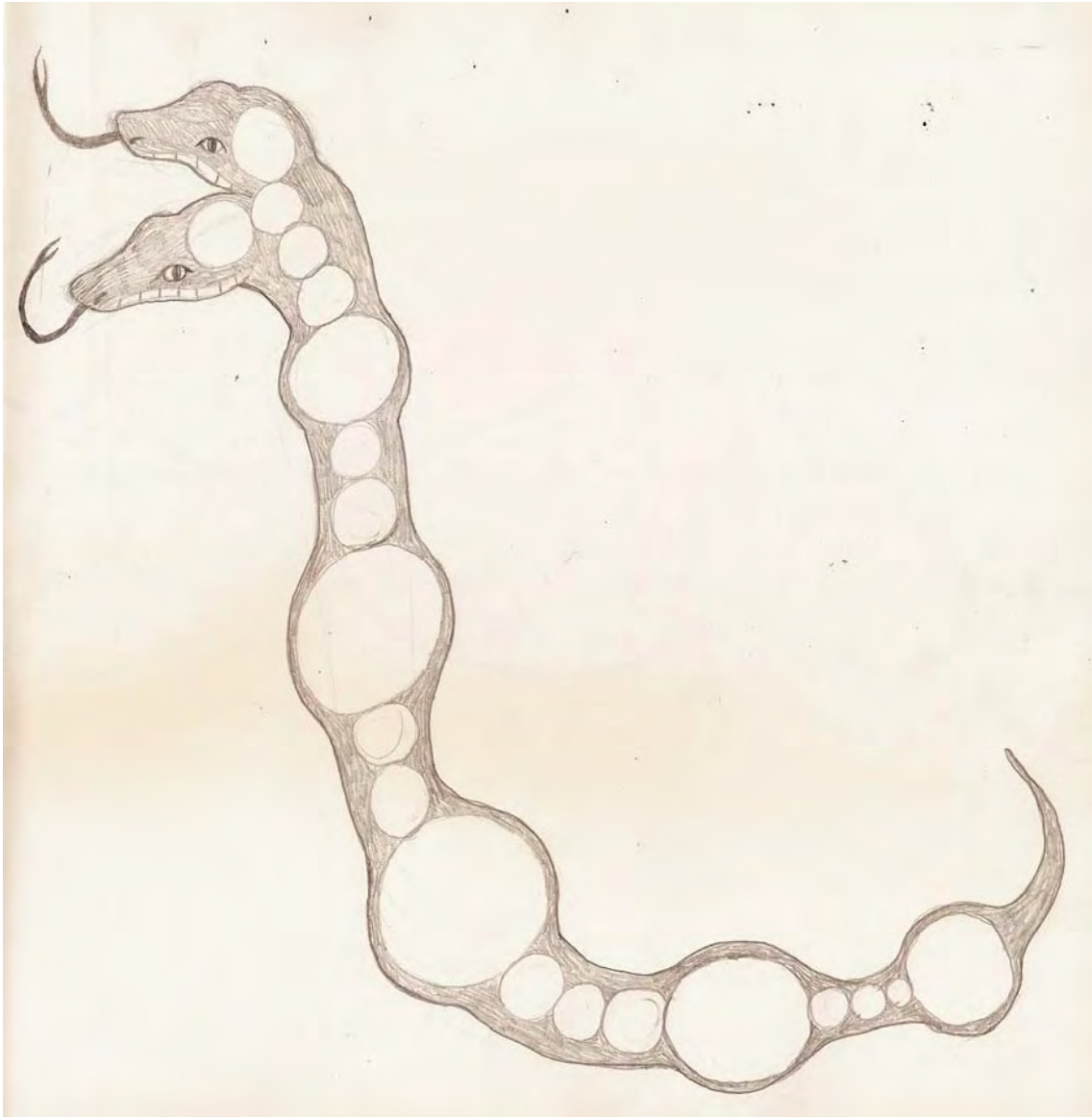
The Manos de Topo universe has always revolved around romantic relationships, love and indifference. Our protagonists are losers, indignant lovers, lost in amorous, dreamlike misfortunes.

We deal with **THE SNAKE’S DEN**, a tunnel of terror/game of squares, contextualized in a couple’s home: the dining room, where they watch romantic films on Sundays; the bedroom where they share intimacy, or the kitchen where a fight can erupt at any moment...

Each square is a feeling, an emotion from a couple’s journey, from when they meet to when they separate, passing through infidelity, fights or the beautiful routine.

Something like *from love to hate*, according to the Manos de Topo universe. Or from hate to love, depending how you look at it.

With the collaboration of:
Lesley Arias, Marc Vives and Sones





Manos de topo

La casa de la serpiente (The Snake's Den)

2011

Bienvenidos a la casa de la serpiente.

La finca está en muy buen estado.

Piso reformado, muy bien situado, con el metro y los ferrocarriles a tiro de piedra.

Son 145 m² útiles

Permítanme enseñarles el dormitorio principal: habitación doble con vistas al patio interior.

A continuación, tenemos la cocina: cocina office, amplia, totalmente equipada. Aquí hasta se pueden hacer fiestas, cenas románticas, ya sabe, uno empieza cocinando y a saber cómo se acaba...

Aquí el salón: luminoso, parquet recién instalado, doble cristal, aire acondicionado y calefacción. Todo confort.

Esta habitación la puede utilizar como estudio, despacho, biblioteca o en caso de querer aumentar la familia, habitación para el niño, pero eso ya es cosa suya. Je, je

Esta es la segunda habitación principal: muy similar a la anterior, sólo cambian algunos detalles, sin ventilación, resulta un poco asfixiante aunque puede llegar a acostumbrarse.

A continuación la última estancia.

Lo sé en los tiempos que corren no es fácil apostar por una inversión de futuro como esta.

Ustedes deciden ¿Se la queda o no se la queda? ¿A o B?

Vaya quizá se hayan precipitado puede que esto no sea lo que ustedes buscan pero tenemos otras propuestas

A veces es tan complicado encontrar un buen piso como una buena pareja Aunque en un piso siempre se puede cambiar la decoración. Ustedes me entienden ¿no? Je, je





Fundació Joan Miró Barcelona



**ELS AMICS DE LES ARTS
JEAN-LUC**



Els Amics de les Arts

Joan Enric Barceló
Eduard Costa
Ferran Piqué
Dani Alegret

<http://elsamicsdelesarts.cat/>

<http://www.myspace.com/elsamicsdelesarts>

<http://www.facebook.com/pages/Els-Amics-de-les-Arts/35735977639>

Welcome to the world of Els Amics de les Arts (The Arts' Friends), a group formed in the summer of 2005 in a student apartment in Carrer Muntaner, Barcelona. After releasing three records free on the Internet, they they built up a fanbase who, four years later, flocked in their droves to buy *Bed and Breakfast*, their first physical-format album, featuring playful lyrics and melodies that contain a blend of folk, pop and electronica.

The band that was initially made up of four friends, has grown song by song, to become a huge family.

So make yourselves comfortable, feel like a friend among friends and get ready to immerse yourself in a space where there's room for everything: words, drawings, pentagrams, photographs, videoclips, concerts, choreographies and a long etcetera, condensed into less than 5 minutes and orchestrated by a master of the *nouvelle vague*.

With the collaboration of:

Eloi Tomàs and Roger Puig (La Productora), Roger Haus, Albert Tortajada "Kurti" and Begoña Bejerano



Fundació Joan Miró Barcelona





Els Amics de les Arts

Jean-Luc

Bed & Breakfast – Discmedi 2009

Ens vam retrobar una nit d'estiu en un cicle especial de cinema francès a la fresca.

El meu plan era tornar aviat però al final tot es va anar allargant i els dos vam decidir sortir de gresca.

Se'ns va fer tard.

Va dir: "No agafis pas el cotxe.

Si vols et pots quedar,
que al pis hi tinc quarto
exprés per convidats".

"I et deixo aquí sobre un cobrellit perquè ara no però després fot rasca,
ja veuràs.

Si tens gana o vols aigua tu mateix pots fer, pots fer com
si fossis a casa".

La manera com va dir bona nit i va picar l'ullet
era fàcilment mal interpretable.

Vaig augurar una nit per la posteritat, fer un cim, fer un vuit mil, fer quelcom
difícilment igualable.

Però allà no passava res,
només aquell silenci trencat pel meu somier.
Potser no era el seu tipus, millor que no fes res.

I en una paret al fons,
imprès en blanc i negre, hi havia un pòster d'en Godard.
Potser ell podria dir-me perquè em ballava el cap.

Ai Jean-Luc!, ai Jean-Luc!,
vull entendre-ho, però no puc.
Ai Jean-Luc!, ai Jean-Luc!

Ai Jean-Luc!, ai Jean-Luc!,
vull entendre-ho, però no puc.
Ai Jean-Luc!, ai Jean-Luc!

Ell va dir que en casos com aquests

no es tracta de ser més guapo o de ser més lleig
sinó d'estar convençut de fer-ho.

Jo vaig dir-li: "Ja, però si ara hi vaig i ella no vol després què?
Després tot això acaba siguent un rotllo patatero".



Em va convidar a fumar
i en un plano-seqüència una frase magistral
"Una dona és una dona. No et preocupis, tant se val".

L'endemà vam esmorzar,
ni tan sols vaig mirar-la i a l'hora de marxar
ella em va fer un petó que encara no sé interpretar.

Ai Jean-Luc!, ai Jean-Luc!,
vull entendre-ho, però no puc.
Ai Jean-Luc!, ai Jean-Luc!

Ai Jean-Luc!, ai Jean-Luc!,
vull entendre-ho, però no puc.
Ai Jean-Luc!, ai Jean-Luc!

Ai Jean-Luc!, ai Jean-Luc!,
Ai Jean-Luc!, ai Jean-Luc!,
Ai Jean-Luc!, ai Jean-Luc!





Fundació Joan Miró Barcelona



**THE PINKER TONES
SAMPLE-ME**



The Pinker Tones

Profesor Manso
Mister Furia
Dj Niño

<http://www.thepinkertones.com/>
<http://www.myspace.com/thepinkertones>
http://www.facebook.com/pages/Pinker-Tones/38200354729?v=app_113137198733722

The Pinker Tones are Mister Furia, Professor Manso and Dj Niño, and we were formed in Barcelona in 2001. To date, we have released four studio albums and a double album of remixes, plus numerous singles and EPs. We have toured five continents and our music appears in various videogames, TV series and Hollywood films. We firmly believe that music is food for the soul.

For this exhibition, we decided to conceptually recreate the song "*Sampléame*", which talks about one of the finest artistic disciplines of the 21st century: sampling.

First of all, we offer a graphic recreation of the song's contents in the main space, a square room of 50m² by 6m high. The surface of each wall is painted white, red and white, ordered according to the trajectory. Along with black, these are the three colours that identify the CD *Modular* from which the song is taken. From the three walls, hang four-metre high letters that compose the word SAMPLEAME. Each letter is made up of enormous pixels, which are actually vinyl record covers from every era. These giant letters are cut in half with a fine horizontal line so that they still read "*Sampléame*". The song lyrics appear in cut out/sampled words from different printed sources like magazines, newspapers, posters, flyers etcetera. At the end of the trajectory, we see the entrance to a square space, which is closed and painted black and occupies the centre of the room. This is the second part of the installation, an acoustic deconstruction of the song. The interior walls of this cubicle are mirrors, which produce an effect of repetition in every direction. Monaural earphones hang from the ceiling. Each of these earphones corresponds to a track from the song "*Sampléame*". Randomly combining pairs of earphones obtains different versions/combinations of the said song.

As we leave the installation we can read the phrase: "Sample me at www.thepinkertones.com". There, the spectator can download the tracks of the song for free and do whatever they see fit with them.



The Pinker Tones Sampléame

Modular – Pinkerland Records. Outstanding Records 2010

Me dedico al reciclaje
recupero lo viejo
le pongo un traje nuevo
y aquí os lo dejo
amplificado
para que lo escuchen
futuras generaciones
y que un día ellos también
reciclen mis canciones

Mi pequeña aportación
en la cadena de la creación
es la de un enano
subido a los hombros de Sansón
Nada es lo que parecía
No sé porqué debería
rendir pleitesía
a una vieja compañía

Sampléame
y en la pista arrasarás
Yo te presto a ti como me prestan los demás

Sampléame
Te lo digo una vez más
Al derecho de copia le queda medio compás

Sampléame
Hoy lo canto alto y claro
y si alguien se ha molestado
que nos quiten lo bailado

ese – a – eme – pe – ele – e – a – eme – e
Corta, pega y coloréame (bis)

Pincho aquel vinilo de la Fania All Stars
lo rescato del olvido
al volverlo a samplear
Escúchala con atención
esta es la canción del día
nueva combinación
de ritmos y melodía



Remezclada sin piedad
sin permiso ni perdón
con un bombo en la cadera,
un charles por bastón,
una nueva identidad
cirugía sin secuelas
Frankenstein sin edad
que nos hará gastar las suelas

Sampléame
y en la pista arrasarás
Yo te presto a ti como me prestan los demás

Sampléame
Te lo digo una vez más
Al derecho de copia le queda medio compás

Sampléame
Hoy lo canto alto y claro
y si alguien se ha molestado
que nos quiten lo bailado

ese – a – eme – pe – ele – e – a – eme – e
Corta, pega y coloréame (bis)

Esto es solo un juego
el sueño de la razón
corto, pego y coloreo
mi instrumento es el ratón
También es un homenaje
intergeneracional
viajes en la tercera fase
de un turista digital

Sampléame
y en la pista arrasarás
Yo te presto a ti como me prestan los demás

Sampléame
Te lo digo una vez más
Al derecho de copia le queda medio compás

Sampléame
Hoy lo canto alto y claro
y si alguien se ha molestado
que nos quiten lo bailado



ese – a – eme – pe – ele – e – a – eme – e
Corta, pega y coloréame (bis)

Aquí, haciendo amigos





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ZA!
MEMEGAGAFLOW



Za!

Papa DuPau
Spazzfrica Ehd

<http://www.myspace.com/putosza>
<http://www.facebook.com/putosza>

Za! are Spazzfrica Ehd and Papa duPau, although for this installation, we've teamed up with Blanca Pujals and Morgan Caney.

Our objective is to fill the space with an artefact that enables the visitor to experiment with sound in a live form on different levels: the emission of the sound, its alteration and the way it interacts with other visitors. In fact, the idea is that they're participants rather than visitors.

We provide dozens of radio cassettes with different vocal recordings, all with the same tempos and throw in a dozen microphones. Everyone can stop, play, fast forward and rewind any tape to alter the final result, and their voices (or any other sound they wish to emit) will also be incorporated into the mix.

Our sole intention is to use the simplest materials to recreate the sonority of a fictitious community ritual and facilitate the tools with which the participant can alter and remake the result of the ritual, in real time, each day the exhibition is open.

This is a project that we hope will awaken participation and ingenuity beyond reflection or contemplation. As such, we deliberately dispense with any intellectual or formal focus, given that our interest centres on the more synthetic, hazardous and comical aspects of experimentation and musical pleasure.

With the collaboration of:
Blanca Pujals and Morgan Caney

Za!

MEMEGAGAFLOW

Megaflow – Discorporate Records, Gandula 2011





Fundació Joan Miró Barcelona



ILLA CAROLINA
CAROLINA, D.F.



ILLA CAROLINA

Aleix Prats
Carol Badillo
Dani Zapata
Santi Ciurans

<http://www.myspace.com/illacarolina>

<http://www.facebook.com/event.php?eid=100163300063729&ref=mf#!/pages/iL-LA-CAROLINA/125404627484113>

We have arrived at the epilogue. Our departure point is an assignment: to put an interim full stop to the exhibition. A full stop, because we've come to the end of a trajectory. Interim, because we consider it a space from which to try to look to the future. From what we are. Today.

To talk about what we have done here should be easy. But no, it's far from easy for us to explain the what and the how. And, in fact, we are against doing so. To explain a drawing, a film or a song is a drag, and the interpretations of all these are ever more free and individual.

In our space, the same thing happens. We don't try to show anything more than what there is. The process we have shared with Bet and Pere from Saeta. Like two lovers, we discovered one another through riddles. And so they have given us – because they have given us – the materials, the shapes, the light, the space, everything.

“No serveix de res fer-se el llit” (There's no point in making the bed). We don't want to reveal more than you're going to see or provoke more than you're going to feel. The installation is, without doubt, the creation of a physical and audible space that conceptually defines us.

Welcome to *Carolina, D.F.*

“It's all the same if they want to kill us, as long as they stay away from here, for this is holy ground.”

With the collaboration of:
Saeta estudi



Illa Carolina

No serveix de res fer-se el llit (There is no point in making the bed)

LAV Records 2011

No tenim cavalls
No tenim escuts
No tenim opcions
No tenim retorn
I seguirem dempeus
Aixecarem els punys
No ens vengueu més fum
Tots fem voltes al sol

No sóc allò que esperàveu
Res és com m'havíeu dit
Mirem directe als ulls
No tenim por de res
No ensenyarem les mans
no ens cal el vostre ajut

No sóc allò què esperàveu
Res és com m'havíeu dit
No serveix de res creuar els dits
Ni anar-me'n d'hora a dormir

No tenim discurs
No tenim futur
No tenim ningú
No tenim res segur

No sóc allò que esperàveu
Res és com m'havíeu dit
No serveix de res creuar els dits
Ni anar-me'n d'hora a dormir

No sóc allò que esperàveu
Res és com m'havíeu dit
No serveix de res creuar els dits
No serveix de res fer-se el llit



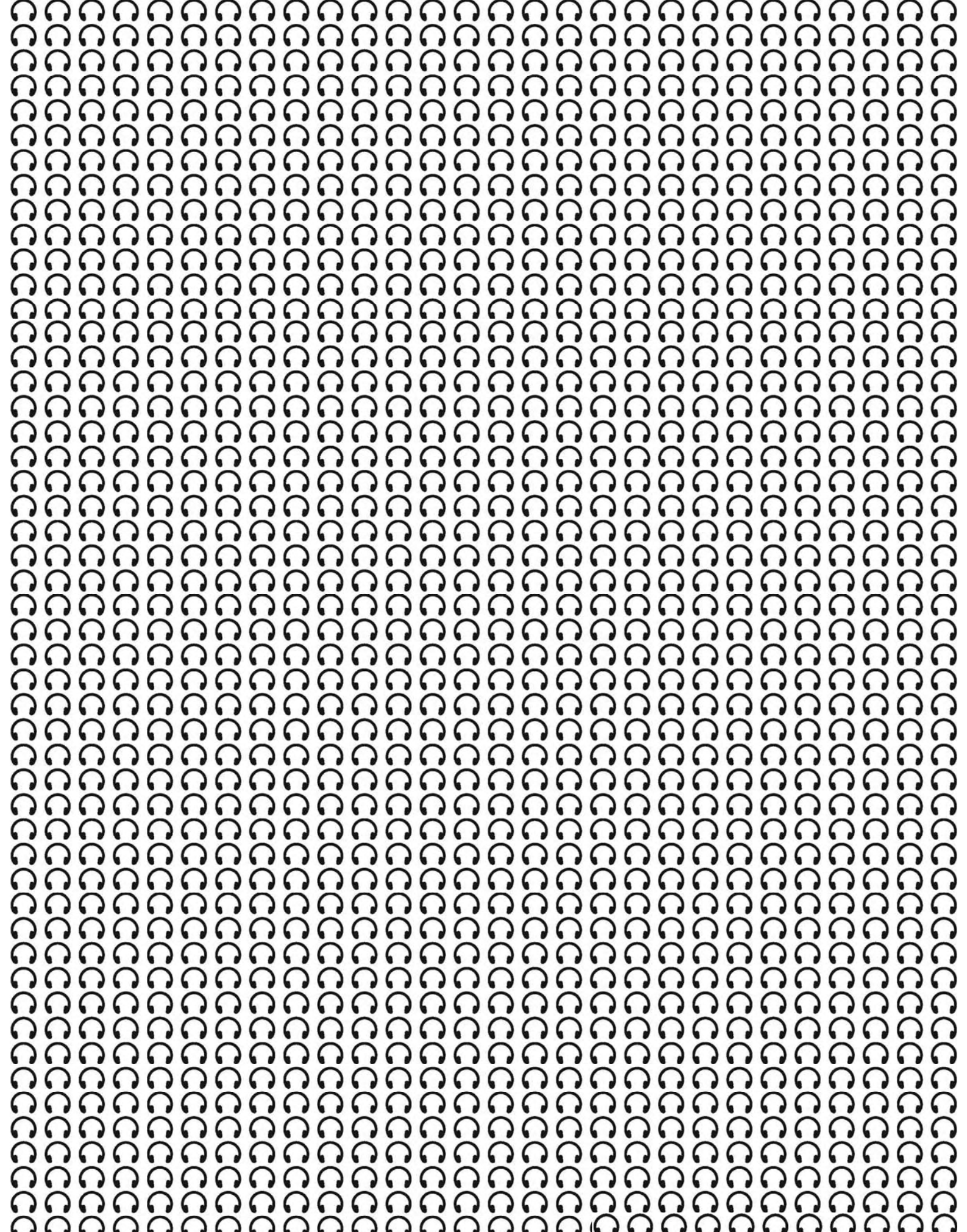


Follow the exhibition at
<http://geniusloci.fundaciomiro-bcn.org>



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Amb el patrocini de:



Amb la col·laboració de:

