

EN

mònica

# Utopia Rambles

01/02/2023

21/05/2023

#UtopiaRambles

santa



Generalitat  
de Catalunya

*Utopia Rambles* gathers together 44 people to respond to the challenge of employing artistic processes to imagine and perform, in real time, in the Barcelona's Rambles Area, while simultaneously providing material for the continually mutating exhibition at the Santa Mònica arts centre.

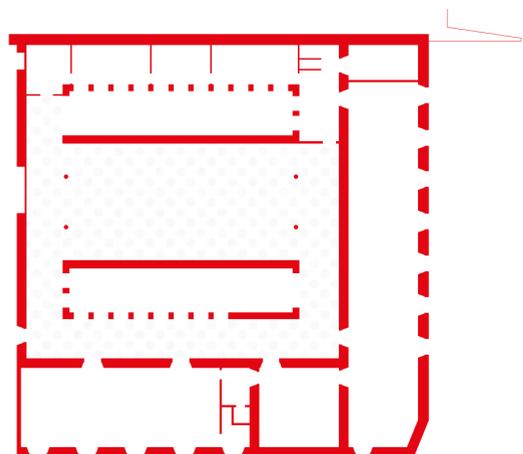
Over the course of five months, this **temporary community of artists**, selected through a public call, is working at the Santa Mònica to promote **artistic interventions on the Rambles**. This geographical and social environment is a fertile space for the utopian imagination because it acts as a threshold, with ambivalent characteristics and an enormous potential for civic and cultural transformation. As the process progresses, other artists, neighbours and members of the current Rambles Community will join in.

How can individual imaginaries, resources and skills enter into dialogue and come together in a collective intelligence? How can these assemblies rethink and act on specific territories with a utopian vision? *Utopia Rambles* aims to become a source of inspiration on these questions.

**It is an open source toolbox.** The exhibition demonstrates the methodology that is transforming a group of 44 participants in real time into a multiform, complex and organic body of collective action. A visit allows us to decipher the inner workings of a complex device of collectivisation, a device that can be taken, reinterpreted and replicated to infuse with utopia all those spaces that we must transform today. *Utopia Rambles* is a **call for active participation**.

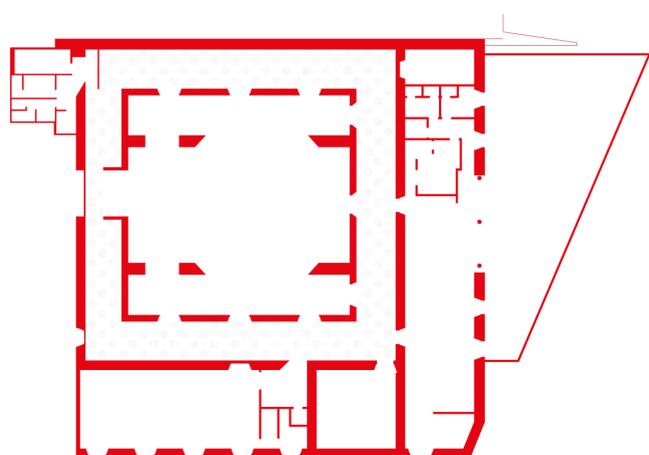
Itziar González Virós, Elena Blesa Cábez and Enric Puig Punyet

Curators of *Utopia Rambles*



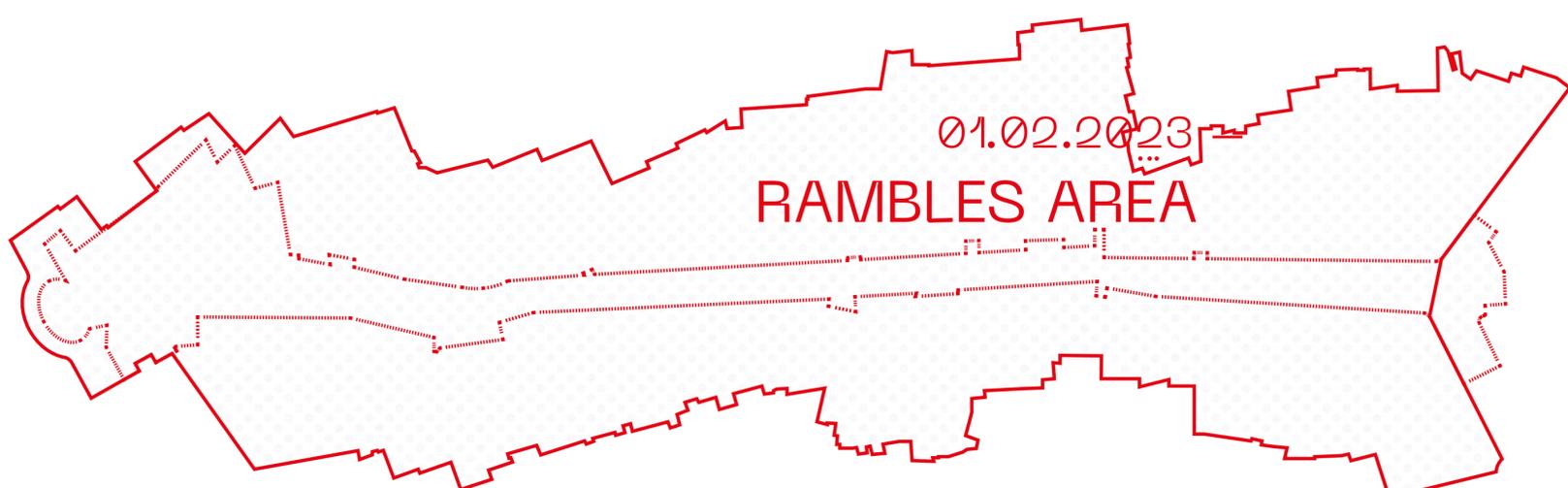
2nd Floor

01.02.2023 –21.05.2023  
ACTION SPACE



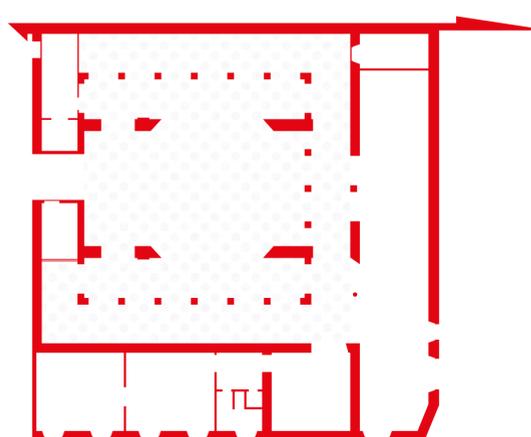
1st Floor

01.02.2023 –21.05.2023  
ARCHIVE SPACE



La Rambla

01.02.2023  
RAMBLES AREA



Cloister

28.03.2023 –21.05.2023  
TRACES SPACE

*Utopia Rambles* unfolds in three of Santa Mònica's spaces, plus a fourth space, which is the Rambla itself:

The **Archive** space, located on the first floor, displays never-before-seen material from the citizen cooperation process to propose ways to transform the Barcelona's Rambles, promoted in 2018 by the transdisciplinary team UTE Km Zero. The archive shares the process's testimonial traces and documents the set of ideas and strategies imagined for the Rambles Area by the Rambles Community.

In parallel, the **Action** space, which can be visited on the second floor, not only acts as the working space for the 44 participants but also allows a glimpse of the operating agreements that, inspired by the archive, they are following throughout the process. In this space it is possible to follow in real time the traces of a collective body's creation process, as well as its meetings, discussions, imaginations and utopian creations.

This process of unflagging, choral research is expected to spill over the walls of the centre and, going through different intensities of public activation, activate different artistic actions in the **Rambles Area**.

The series of actions to be carried out will fuse together and contribute to the production of a demonstrable, potentially replicable prototype, which will land in the centre in the form of an exhibition from 28 March to 21 May in the **Traces** space, in the cloister, and a public programme of actions with a direct impact on the Rambles.

Check out the programme of actions and activities linked to *Utopia Rambles* at [santamonica.cat](http://santamonica.cat)

## WHAT DO WE MEAN BY "UTOPIA"?

The concept of *utopia* comes from the eponymous text by Thomas More, who imagined an ideal, rational territory where life would supposedly be better. This exercise was followed by others, which eventually shaped a European utopian tradition. All of them understood utopia as an ideal, distant, unknown place, which, when it materialised and became known, could become corrupt and disappear.

It is no coincidence that this European utopian tradition was born at a time when the discovery of a new world awakened in the European population a strong desire for exploration, colonisation, domination and exploitation of these new unknown territories. The European utopian tradition is born as an imaginary deposited in an unexplored territory, not yet known, not yet domesticated, which functions as the longed-for reverse of its own territory, known and inhabited, implicitly conceived as a place that, in a certain way, has become inevitable, the fruit of a specific historical evolution, in which nothing more than a certain repudiation could be deposited.

With *Utopia Rambles*, the Santa Mònica proposes an exercise in assigning new significance to the concept of *utopia* to distance it from this European utopian tradition linked to colonialism – which still exists in the yearning for the exploitation of "virgin", terrestrial, extraterrestrial and digital spaces – and turn it into another form of action.

Writing *utopia*, a non-place, together with *Rambles*, an identified and delimited space, expressly highlights a tension and a distortion. *Utopia* refers here to a concrete territory pushed to the limit of its possibilities. The exercise of imagination that it pursues wants to impact on and affect a specific place, a place that has been built in a certain way but that could have

been built in any other way; through crossings, through segments and drifts, through decisions made throughout its historical flow, this site has randomly arrived at its current state, but, at the same time, each of these past crossings contains all the possibilities for this identified site to become an alternative scenario.

Here, utopia allows us to imagine alternative plans of reality and to put them on par with one we have before our eyes; it allows us to think of a reversible history that includes, in itself, all its future possibilities in a becoming that is not necessarily linear, causal or evolutionary. Here, *utopia* is synonymous with the artistic action that makes the invisible visible, that imagines and activates all those latent layers that the current state of a place has left buried, hidden to those who pass through them every day.

## A COLLECTIVE PROCESS

The Rambles has been and continues to be a universal reference of democratic space, a place of struggle, visibility and centrality, of marginal expressions, as well as a manifestation of collectivity. For this reason, it is necessary that the artistic exercise of imagination proposed be worked on collectively.

As a radically collective project, in Utopia Rambles, creation and exhibition derivations are not conceived individually or through a hierarchical structure, but are activated through cooperation and joint deliberation. There is no logic of majorities, but rather it is done with the support of the curatorial team, the capacity for communication, listening and agreement.

The whole process is based on an exercise of redistributing resources and on conceiving art as a device for creating possible or potential futures, a device at the disposal of citizens and not just the property of a specific sector.

**“In some ways this is becoming a kind of space, not only for artistic creation, but also for methodological experimentation. It seems to me a very interesting way of breaking with some of the very common models that exist in our culture, which tends to understand methodology by prototypes and not projects; it frees culture from this pressure to produce a finished and therefore also limited and defined product in order to be presentable.”**

— Iris Verge, *Utopia Rambles*  
participant

## **A REAL, NOT A SIMULATED, PROCESS**

*Utopia Rambles* Utopia Rambles is committed to real experimentation, not simulated, by a collective body formed expressly for the project, a body that is therefore still exploring and getting to know itself. For this reason, it is not possible to say at the beginning of the process exactly what the exhibition will look like two months later.

The Santa Mònica sees itself as a centre for artistic research and experimentation, and activates experimental processes that feed its programme in real time. They are not simulations and therefore they cannot be foreseen. In addition, by opting for collective action, an even greater degree of indeterminacy comes into play. Part of the institutional work of the Santa Mònica therefore consists of reacting to the evolution of these processes in real time, communicating the complexity of this experimentation to the public.

**“Tengo la sensación de que estamos haciendo un poco como los caracoles, que en todo momento estamos dejando rastro en este espacio y creo que esto se va a quedar aquí e iremos sumando rastros. Y también espero que podamos sacar estos rastros de esta sala.”**

– Montse Amat, *Utopia Rambles*  
participant

“With this device, I am very interested in the different ways of mapping the sensitive, the complex phenomenon that is the Rambla, and also in recognising the different agencies that are involved in this complex phenomenon. That they are not only the visible and obvious agencies that we can see when we walk along the Rambles, but also the details, the hidden agencies, the spectral agencies, the phantasmagorias, composing with the past and speculating with the future. From there, there is a complexity that we can do better together. ”

– Rafael Frazão, *Utopia Rambles*  
participant

“The logic we are following is interesting, I think, also because it makes it possible for this accumulation of unease to be forcibly transformed into something concrete, not into an aesthetic gesture of artistic extractivism because it's nice to say in the newspapers that a group of artists have done this, but into a committed, concrete result that can have an effect on people and on the place, beyond declarations of intent. For me, this is important, and I think the way it is being approached, the way we are experiencing it, is very much in that direction. ”

– Ortésia Cabrera, *Utopia Rambles*  
participant

Find out more about the creative processes and everything that goes on at the Santa Mònica at

[#SantaMònicaPerDins](#)

# PARTICIPANTS

## FEDERATION OF ABILITIES

- ◌ **AGUSTÍN ORTIZ HERRERA**  
FICTIONALISING, NARRATING, MAKING UP STORIES, DOCUMENTING (VIDEO, AUDIO, IMAGE, WORD)
- ◌ **ALEIX ARCARONS CAMPS**  
SYNTHESIS, DATA ANALYSIS, THREE-DIMENSIONAL SPACE (MODELS), MAP-MAKING
- ◌ **AMAIA SUPERCOBRA**  
MEDIATION, EDUCATION, GRAPHIC DESIGN, ILLUSTRATION, MATERIALISING RELATIONAL IDEAS, SYNAESTHESIA/SOUND
- ◌ **ANDRÉ FELIPE**  
WRITING, PERFORMANCE, RESEARCH, FUTUROLOGY
- ◌ **CARLOS CLEMENTE GIL**  
GRAPHIC TOOLS, EDITORIALS AND VIDEO, COLLECTIVE PEDAGOGY, GAMES
- ◌ **CECILIA VIEIRA TÁRRAGA**  
ACTION-PERFORMANCE, IDEAS, PHOTOGRAPHY, TIME
- ◌ **CHRISTINA SCHMUTZ**  
ARTISTIC SENSIBILITY, CRITICALITY, PERFORMATIVE PERSONALITY, INTERDISCIPLINARITY
- ◌ **CRAPULISMO ILUSTRADO**  
DISCOURSE DEVELOPMENT, THEORETICAL RESEARCH
- ◌ **DIEGO TAMPANELLI**  
PARTY PLANNING, DATABASE, SPREADSHEETS
- ◌ **EDUARD OLESTI MUÑOZ**  
WRITING, TRANSLATION, ABSTRACTION
- ◌ **ÉLISE MOREAU**  
ORGANISING GROUP ACTION, CHOREOGRAPHIC VIEW, PRACTICAL VISION, NON-VIOLENT COMMUNICATION
- ◌ **ELVIRA PUJOL MASIP**  
SENSITIVITY TO TERRITORY, EMPATHY AND COMMUNITY, WRITING
- ◌ **ENRIQUE BAEZA**  
MEDIUM
- ◌ **FLOR GONZALEZ DI NIRO**  
PHOTOGRAPHY, LISTENING, SENSITIVITY, EMPATHY, JOKES, MAKING FAIR COPIES OF IDEAS
- ◌ **IRIS VERGE**  
MEDIATION, PRODUCTION, WRITING
- ◌ **JAVI MORERA MINGUEZA**  
SPATIAL LAYOUT, ZONING LAWS, SENSITIVITY TO TERRITORY
- ◌ **JAVIER ARANGO GARFIAS**  
CULTURAL AGITATOR
- ◌ **JORGE AUGUSTO NOREÑA OCAMPO**  
3D, MODELLING, PLANIMETRY, FILING, WOOD CONSTRUCTION, PERFECTIONIST
- ◌ **JOSECARLOS FLÓREZ GARCÍA**  
PERSONALISED HARDWARE + SOFTWARE DEVELOPMENT, DIGITAL MANUFACTURING (3D PRINTING, LASER CUTTING), HUMAN-MACHINE INTERACTION DESIGN
- ◌ **JUAN ANTONIO CEREZUELA ZAPLANA**  
AUDIOVISUALS, VIDEO MAPPING, SPATIAL VISION, THINKING UP/DESIGNING STRUCTURES
- ◌ **JULIO JEANS PAUL RAMOS DELGADO**  
WOOD DESIGN AND CONSTRUCTION, DRAWING AND 3D RENDERING, PLANIMETRY AND LAYOUT, CREATIVITY AND SPATIAL VISION
- ◌ **LAUTARO REYES SÁEZ**  
EXTRAPOLATING AND RELATING IDEAS/ DILUTING CONCEPTS, SENSORY TOOLS, HANDYMAN
- ◌ **LLAPISPANC**  
POETIC ABSTRACT TEXT, SOUND, SONOROUS AGITATION + PEDALS + MICROPHONES CONTACT, INTUITION
- ◌ **LUANA RAITER**  
POLITICAL AGITATOR, ACTION, TACTICS AND STRATEGIES, URBAN INTERVENTION, PROBLEM ANALYSIS
- ◌ **LUCÍA PIEDRA GALARRAGA**  
SYNTHESIS, STRATEGY, MULTIDIMENSIONAL REASONING, ROUSING, LISTENING, COORDINATING, CURATING, WRITING, DANCING-LAUGHING-SLEEPING, RESEARCH
- ◌ **MAR GENÉ CUAIRAN**  
WRITING, MAP-MAKING, ACTION
- ◌ **MARIA CASADELLÀ XIFRA**  
SPATIALITY, EXHIBITION MANAGEMENT
- ◌ **MANA PINTO**  
AMATEUR ASTROLOGIST, MANAGEMENT, TRANSLATION, MEDIATION, GOSSIP, INSTALLATION, ACTION
- ◌ **MARLA JACARILLA**  
PHOTOGRAPHY, VIDEO EDITING, TEXT WRITING
- ◌ **MONTSE AMAT**  
HUMOUR, ORGANISATION, THEATRE, CHARACTERS, CONNECTIONS NETWORK, WHATEVER'S ASKED OF ME
- ◌ **MORENA BELLINI**  
HUMOUR, LISTENING SKILLS, LOCAL VIEWPOINT
- ◌ **NATASSIA SECADES**  
MEDIATION, PROBLEM-SOLVING, FILING, ADVICE □, SPACE, ITEMISING TASKS, GOSSIP X2 (SOCIAL MEDIA)
- ◌ **NÚRIA NIA**  
FIRST-AID, NARRATING, FILING, VIDEO, PHOTOGRAPHY, INSTALLATION, PERFORMANCE
- ◌ **ORTÉSIA CABRERA**  
COMMUNICATION, TRANSLATION, WITCHCRAFT AND I'M A BODY
- ◌ **OSCAR ABRIL ASCASO**  
TEAM COORDINATOR, TEXT WRITING, HISTORY OF THE RAMBLA
- ◌ **PENNY PAPACHRISTODOULOU**  
HANDICRAFTS, MATERIALS, WEBSITE, SEWING, IT, ARDUINO, SOCIAL MEDIA, HELP IN GENERAL, LISTING
- ◌ **RAFAEL FRAZÃO**  
VIDEO, PHOTOGRAPHY, EDITING, HACKING, TECH
- ◌ **RENAN CAMILO**  
WRITING, GRAPHIC ARTS, AUDIOVISUALS, RESEARCH
- ◌ **ROMINA PEZZIA**  
MIND MAPS, DIAGRAMS, SYNTHESIS
- ◌ **VANESA SIMÓN MARTÍNEZ**  
LISTENING SKILLS, ORGANISING, DOCUMENTING, PHOTOGRAPHY, WEBSITE, DESIGN AND LOTS OF EMPATHY
- ◌ **YAIZA ARES**  
SPATIAL DESIGN, DRAMATURGY, FORMAL REALISATION OF IDEAS, COMPOSITION, DECORATION

## Visit us:

Free entry

Tuesday to Sunday and public holidays: 11:00 am – 8:30 pm.

Closed on Mondays (except public holidays), 25 and 26 December, 1 and 6 January, Good Friday and 1 May.

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## Guided visits:

Sundays at 12:00 noon.

Free of charge, no prior registration necessary.

Discover the exhibition and the artistic proposals in depth!

## Mutant visits:

Saturdays at 12:00 noon.

Free of charge, no prior registration necessary.

Enjoy unique proposals to experience the centre and contemporary art.

To arrange group visits on other days or at other times, you can call 935 671 110 or write to us at [santamonica@gencat.cat](mailto:santamonica@gencat.cat)

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## Programme of activities:

Check out the actions and activities linked to *Utopia Rambles* and the regular programme at [santamonica.cat](http://santamonica.cat)

Video Tuesdays at 7:00 pm.

Sound and Body Wednesdays at 7:00 h.

Radio Thursdays at 7:00 pm.