

núria güell  
Barcelona  
0034 676481478  
[www.nuriaguell.net](http://www.nuriaguell.net)  
[nuriaguells@gmail.com](mailto:nuriaguells@gmail.com)

## STATEMENT

### SELECTED PROJECTS

- \_ Intervention #2*
- \_ 54 Mm.*
- \_ Intervention #1*
- \_ Humanitarian Aid*
- \_ Anatomy of a virus (Displaced Legal Application #5)*
- \_ Displaced Legal Application #3: F.I.E.S*
- \_ Displaced Moral Application #1: Exponential Growth*
- \_ Displaced Legal Application #1: Fractional Reserve*
- \_ Offside*
- \_ Police Officers Contribution*
- \_ Access to Denied*

## C.V

### PRESS SELECTION

## STATEMENT

Analizo la ética practicada por las Instituciones que nos gobiernan detectando los abusos de poder cometidos por la "legalidad" establecida y la moralidad hegemónica. Ambas funcionan como estrategias de control que dominan la subjetividad colectiva e inciden en nuestros esquemas de conducta, de pensamiento y de sentido. A través de los proyectos me interesa evidenciar estas estrategias y generar nuevas, con el objetivo de transgredir o poner en crisis las establecidas.

Para ello provoco interferencias en el entorno cotidiano mediante determinadas acciones disruptivas, "agujereando" la realidad y la obviedad que la acompaña, creando otras realidades posibles y alterando las relaciones de poder instauradas.

Durante los últimos años he desarrollado el concepto de APLICACIÓN LEGAL/MORAL DESPLAZADA para definir la metodología de trabajo que estructura mis proyectos. Esta se basa en analizar un principio legal o moral, y aplicarlo en la dirección opuesta invirtiendo la relación de poder y logrando, con este pequeño giro, desencadenar un cuestionamiento de lo establecido. Los proyectos resultantes de las A.L.D tienen un carácter más activista en tanto que generan recursos para modificar la realidad a diferencia de las A.M.D. que son de corte más reflexivo.

I analyze ethics practiced by the institutions that govern us detecting abuses of power conducted by the established "legality" and hegemonic morality. Both function as control strategies that dominate the collective subjectivity and affect our patterns of behavior, thinking and our sense. Through the projects I am interest in demonstrate these strategies and generate new ones, in order to transgress or put in crisis the established.

To achieve this I provoked interferences in the everyday environment through disruptive actions, "drilling" the reality and its obviousness, creating other possible realities, and altering the established power relationships.

In the last years I have developed the concept DISPLACED LEGAL/MORAL APPLICATION to define the methodology that structure my projects. This analyzes a legal or moral principle and applies it in the opposite direction by reversing the power relationship and with a little twist initiates a questioning of the established. The Projects resulting from D.L.A have a more activist character and generate means to modify reality unlike the D.M.A which have a more reflexive profile.

SELECCIÓN PROYECTOS | PROJECTS SELECTION

## AYUDA HUMANITARIA

2008-2013

### Ayuda Humanitaria

*servicio público, Cuba-España, 2008-2013*

La propuesta consiste en un intercambio de servicios. Me ofrecí como esposa a cualquier cubano que quisiera emigrar a España, pagándole los gastos de la boda y el pasaje. Pedí a los interesados que me escribieran "la carta de amor más bonita del mundo"; basándose en este material un jurado compuesto por tres jineteras cubanas hizo la selección de la carta ganadora y, por tanto, de mi futuro esposo. El seleccionando debía comprometerse a estar a mi disposición durante los tres años de espera de su nacionalidad, siempre que yo lo necesite, para participar en diferentes actividades relacionadas con la realización de la obra, como por ejemplo, asistir a exteriorizar su agradecimiento en medios públicos o acompañarme a eventos públicos. Actualmente mi esposo ya tiene su residencia española. Próximamente nos divorciaremos, terminando con ello el contrato que nos une. En el caso que se venda la obra nos repartiremos las ganancias a partes iguales.

Con esta obra pretendo denunciar las restricciones migratorias (por parte del gobierno cubano y de los países europeos) y algunas de sus consecuencias en el área del comportamiento social, donde la necesidad acaba sustituyendo el amor. A su vez, la obra visibiliza el uso inmoral de la situación del otro por parte de turistas de países del primer mundo que, apoyándose en el poder otorgado por su nacionalidad y su posición económica, sacian su necesidad de afecto y reafirman su superioridad, obligando al interés a disfrazarse de amor. A través del título "Ayuda humanitaria" se crea una analogía entre la actitud de estos turistas y la de las sociedades dominantes, que, a pesar de su "buena voluntad", continúan usando las relaciones de dependencia para beneficios prácticos, y sus "buenas acciones" para ganar capital simbólico. Finalmente, a través del material obtenido para la selección del candidato y de mi servicio y sus condiciones se ponen en evidencia diferentes usos socioeconómicos y políticos del "amor" en el contexto global.

### Humanitarian Aid

*public service, Cuba-España, 2008-2013*

I offered myself as a bride to any Cuban who wanted to immigrate to Spain, covering the wedding and the plane ticket expenses. Those who were interested were asked to write "the world's prettiest love letter"; a jury made up of three Cuban prostitutes selected the winning letter, and therefore, my future spouse. The contract attests that he has to be at my disposal for any petition I may ask until the end of our marriage. Once he obtains the Spanish citizenship, we will get divorced, thus closing the contract that binds us. In the event of a private or institutional acquisition of the project, the profits would be equally divided.

Through the project, I intend to denounce migratory restrictions (from Cuban and European countries) and some of its consequences in the social behavioral field, where necessity ends up replacing love. The project also makes visible the immoral use of the situation of others by tourists from first world countries, who, using the power granted by their nationality and economic status, satiate their need of affection and reaffirm their superiority, compelling local people to disguise their own needs as love. The title "Humanitarian Aid" creates an analogy between these tourists and the attitudes of ruling societies, that, despite their "goodwill", still use dependency relations for utilitarian benefits, and their "good actions" to gain symbolic capital.



tarjeta de difusión | cards announcing the offer



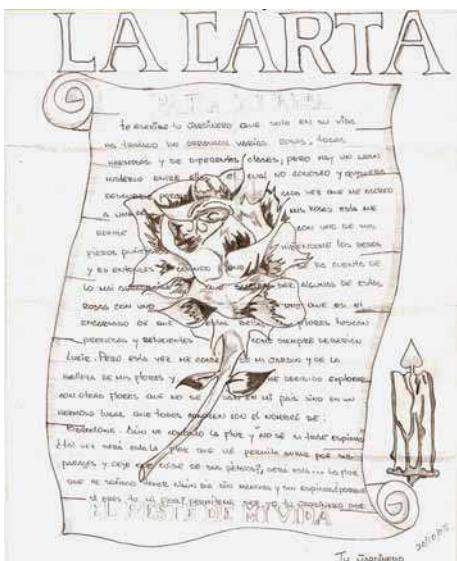
repartición de tarjetas (frames) | giving out cards (frames)  
video

Hola chicas bonitas  
Pataca caminando y de repente vi entre mis rudas manos  
una convocatoria la cual me ha sorprendido. Me pregunto ¿Dónde  
en cubano? No sé, pero es fascinante que hayas llegado  
esta idea desorganizada e insierta.

Podría escribir mil poemas de amor basado en memoria  
lisa con el objetivo de ser lo mejor, pues sería la más  
fácil. Pero es lo cubano escribir lo que deseas y no es  
lo que esperabas, ¿cómo? ¡he! te digo para de hacer ese  
poema romántico (No mejor que lord Byron) Pero si  
lo que me dices al escucharla ya que soy su filo, es que  
yo me encuentro sumergido como intento enamorado.

Soy de 26 años, piel oscura, graduado de técnico  
de terrazos, aunque no soy universitario por lo me-  
nos nuestras masculinas no corren peligros, soy muy trabaja-  
dor, me encanta librararme en una agresión mi-  
stica y mi procedimiento sencillo es con romanticismo.  
Si, definitivamente me encantaría una cita formal,  
pero como ya conta tu ingenioso proyecto respondo la  
quintaventura porque se mejor separar una separa que perder  
la esperanza.

Nog sé como eres, pero te imagino  
Nog sé tu edad, pero te imagino  
Nog te conozco, pero me encanta de tierte de nacerte por el mar  
y sus labios y anclarme así para ser el capitán del tur-  
bar con Alejandro Rodríguez



cartas de amor | love letters



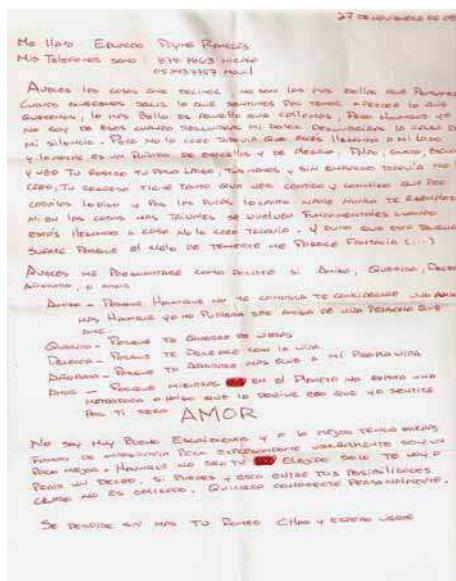
deliberación jurado | jury deliberations

De Habana Cuba 24/11/2008

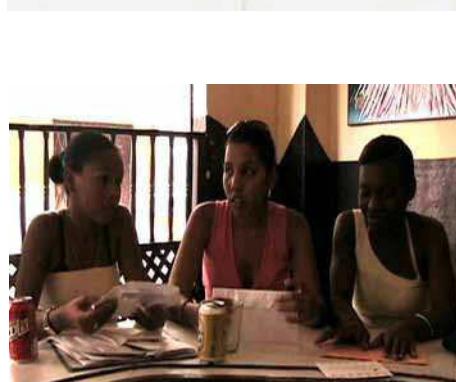
Estimada Chica, hola. Mi nombre es Frandoli y me he  
enterado de su mensaje y aunque cuando lo leí no estuve muy  
seguro de que haría esta carta, porque para mí es complicado  
estar en una situación así. Debido a que la nota es de una Chica  
y/o Cubana y los cubanos no tenemos muchas posibilidades de  
viajar a otros países o comunicarnos por internet. Con personas de  
otro país fácilmente. Yo también estoy buscando pareja. Porque me  
parece que es tiempo ya y como usted yo he pensado en buscar a  
algún que merezca algún como yo. Unir dos almas y hacerlas una  
sola vez es tarea fácil. Pero es posible. Para mí el amor lo puedes detectar  
y no hay barreras de raza o dinero que lo pueda detener. Es por eso  
que decidí escribirte y no tener perso. Yo soy un poeta, yo no sé si  
puedo escribir la carta más bonita de amor solo escribir lo que siento  
y se que el papel aguantará todo lo que le escriban. Cuando lei lo que me  
dieron de usted pensé que iban a cambiarse pero por que no? Si yo busco  
casamiento también y la persona que me entrega la nota es seria  
y la conoce a usted parece.

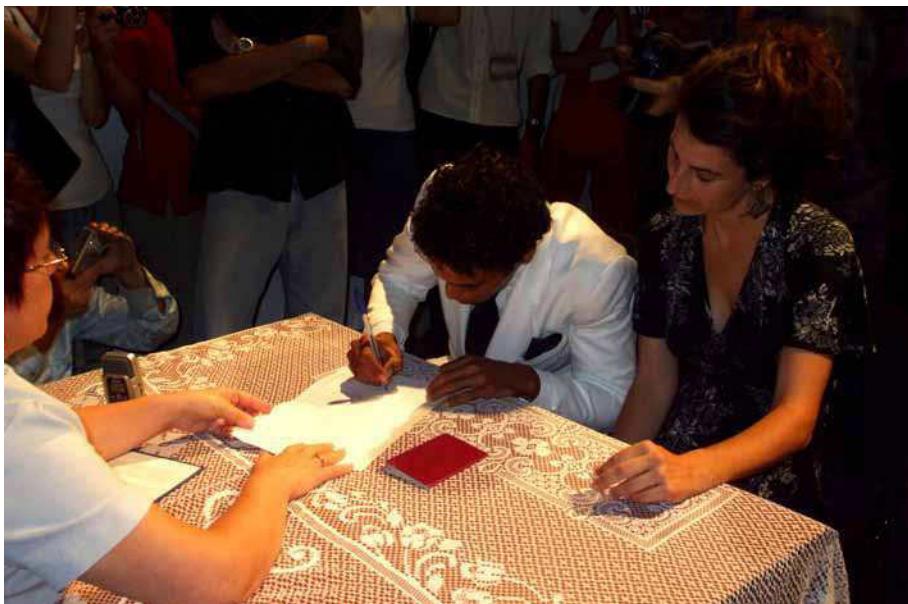
Así me despido de usted si soy elegido nos veremos y si no seguiremos  
mi búsqueda, no tengo idea donde podría el que me quiere caldo se  
le dan tres razones y una no sabe donde encontrarás su otra mitad.

Teléfono 6824208 con Soraida e Alcadío llamar a Frandoli.



Se despide sin más tu querida Chica y espero pronto





boda por lo civil (31-03-09) | civil wedding (31-03-09)



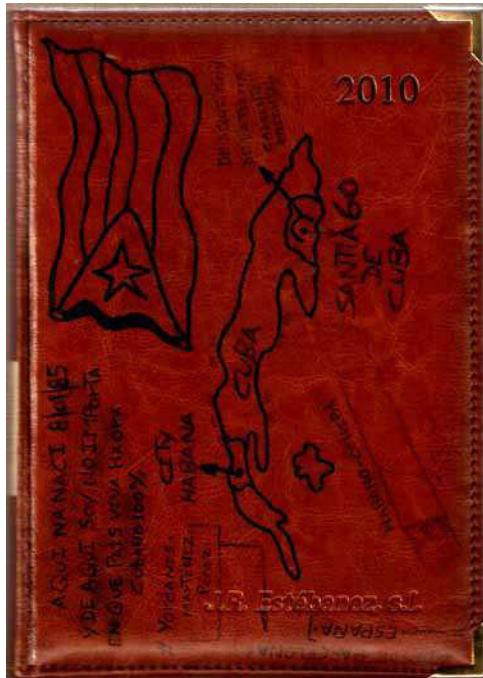
vídeo nupcial realizado para presentar como prueba de nuestro amor ante las Autoridades  
Españolas | wedding video produced to show as a proof of our love to the Spanish authorities  
DVD (color con sonido | color with sound)  
4'59''



libro de familia entregado por el Consulado General de España de La Habana (27-04-09) y pasaporte de mi esposo (3-06-09) | family Book delivered by the General Consulate of Spain of Havana (27-04-09) and passport of my husband (3-06-09)



N.I.E de mi esposo (10-07-10) | N.I.E. of my husband (10-07-10)



Petición: diario personal de mi esposo. Él debe escribir sus experiencias en un diario personal cada uno de los días que esté en España hasta el día que rompamos nuestro contrato | Request: my husband's diary. He should write his experiences in a diary every day since his arrival in Spain until the day we break off our contract.

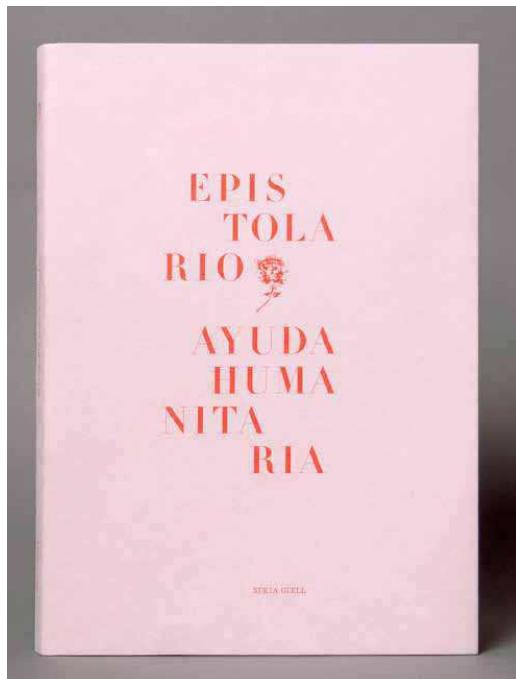
Kepa Garraza

FINALISTES

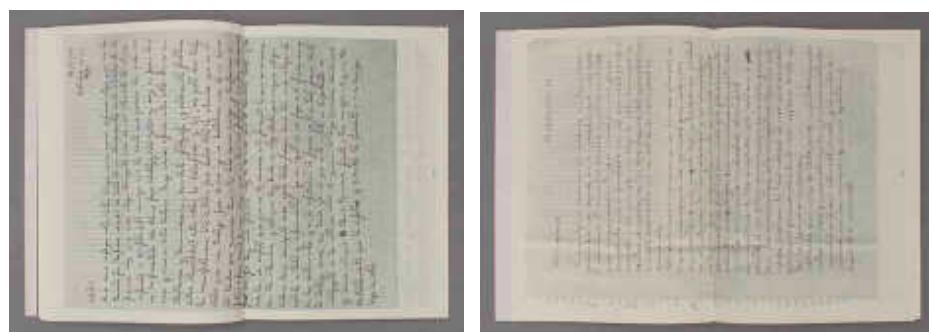
Guillem Bayo  
Astrid Colomar  
Pablo Fernández-Pujol  
Charo Garaigorta  
Miguel Ángel García  
Noelia García Bandera  
Miquel Garcia  
Núria Güell  
Daniel Jacoby  
Fermin Jiménez Landa



Petición: acompañarme a inauguraciones | Request: to assist to openings with me



Epistolario Ayuda Humanitaria. Publicación con de las cartas de amor recibidas. Español-Inglés | Humanitarian Aid correspondence. Publication with the love letters I received. Spanish - English.



detalles de la publicación | publication details



Cartas de amor en ADN Galería | Love letters, ADN Galeria.



Vista de la instalación | Installation view

## INTERVENCIÓN #2

2012

### Intervención #2

Italia, 2012

*Manifestación como estrategia de disuasión, Palazzo Morelli, agujero en una pared tapiada*

El Palazzio Morelli de Cosenza es un edificio en el que podrían vivir más de 60 familias y que actualmente está completamente tapiado. El motivo es que el Estado cedió la gestión al Banco BNP Paribas desde el 2005 al 2017. Este lo utiliza como fondo de inversión vendiendo cuotas virtuales a través de su cotización en bolsa, siendo el Estado el mayor accionista. El Palazzio Morelli fue restaurado con dinero público que provenía de la partida destinada a vivienda social.

Varias familias que no tenían casa habitaron el Palazzio hasta que fueron desalojadas por los carabinieris, los cuales realizaron el desalojo a través de un agujero que hicieron en la puerta principal. Inmediatamente, el banco ordenó tapear herméticamente todo el edificio para evitar futuras ocupaciones.

En una acción en colaboración con el colectivo de activistas Prendocasa, el sábado 8 de diciembre de 2012 mientras ellos realizaban una manifestación delante de la entrada principal del Palazzio Morelli con el objetivo de distraer a la policía, nosotros empezamos a derrumbar el muro que tapiaba la entrada de la parte trasera, abriendo de esta manera un agujero que permite nuevamente el acceso al edificio.

### Intervention #2

Spain, 2012

*Demonstration as strategy of dissuasion, Palazzo Morelli, hole in a bricked up wall.*

The Palazzo Morelli of Cosenza is a building where more than 60 families could live and which is currently completely bricked up. The reason is that the state transferred the managing of the space to the Bank BNP Paribas from 2005 until 2017. The bank uses the space as an investment fund selling virtual sales through the listing on stock exchange, being the State the major shareholder. The Palazzo Morelli was refurbished with public money coming from the item set aside for social housing.

Many families homeless inhabit the Palazzo until evicted by the carabineries (police officers), who achieved the action by making a hole in the main door. Instantaneously, the bank ordered to brick up hermetically the structure of the building to unable future occupations.

It is an action made in collaboration with the activist collective of Prendocasa, on Sunday 8th of December 2012 while they were doing a demonstration in front of the Pallazo Morelli's main door with the objective of distracting the police officers. During that moment, I started to demolish the wall that bricked up the rear door entrance, opening up a hole that allowed the building access.

PROCESO | PROCESS



Frames del video que docuemnta la manifestación realizada a la parte delantera del Palazzio mientras realizábamos el agujero en la parte trasera | frames of the video about demonstration organized at the front of the Palazzo while we carried out the hole at the rear door.

**casa... che fare?**

## E Prendocasa ritorna a protestare per l'ex collocamento

*Gli attivisti vorrebbero che palazzo Morelli  
fosse destinato all'emergenza abitativa*

Noticia sobre la manifestación que realizó Prendocasa para disuadir a la policía | News about the Prendocasa's demonstration organized to discourage the police officers.



Realizando el agujero en el muro trasero (foto Ela Bialkowska) | Carrying out the hole at the rear door (Ela Bialkowska's photograph)



display expositivo en la exposición Jaula de Oro | exhibition display in the Jaula de Oro exhibition

INFORMACIÓN RELACIONADA | OTHER INFORMATION



Agentes realizando un agujero en la puerta delantera para entrar al edificio y llevar a cabo el desalojo|Police officers making a hole in the main door in order to enter the building and accomplish the eviction.



El Estado contrató a constructores que residían a más de 1500 Km de distancia y los trasladó hasta Cosenza para tapiar todo el edificio el día del desalojo|The State contracted some workers who lived 1500 km far way from Cosenza and transferred them to the city to brick up hermetically the structure of the building the same day of the eviction.

54 mm.

España, 2012

Dianas, simulacro policial, chat del cuerpo nacional de policía

proyecto en colaboración con Levi Orta

Diseñamos un simulacro a la policía que consistió en realizar una llamada anónima advirtiéndoles que un grupo de ciudadanos reunidos en el espacio público se comenzaba a organizar para manifestarse. Lo que encontró la policía al llegar al lugar fue un grupo de dianas como las que utilizan los comandos policiales en sus entrenamientos de tiro, pero esta vez, representando al objetivo en posición de resistencia pacífica.

Toda esta operación se registró de forma oculta en vídeo, y posteriormente fue colgada en un foro de debate del Cuerpo Nacional de la Policía del Estado Español, junto a una serie de leyes que definen las obligaciones de la policía ante la sociedad y la Constitución.

El 11 de octubre del 2012 el Gobierno de España aprobó una serie de modificaciones del código penal, entre ellas, considerar la resistencia pacífica como un atentado contra la autoridad, castigada con una pena de tres meses a un año de cárcel. (Art. 550 C.P)  
En un estado democrático el gobierno goza del monopolio de la violencia legítima para la protección de los derechos y las libertades de los ciudadanos. En las últimas protestas por los recortes de derechos constitucionales, el gobierno ha usado su cuerpo policial en pro de defender los intereses de una minoría, es sabido que aterrorizar a la población es un método eficaz para disuadirla de su participación política.

54 mm.

Spain, 2012

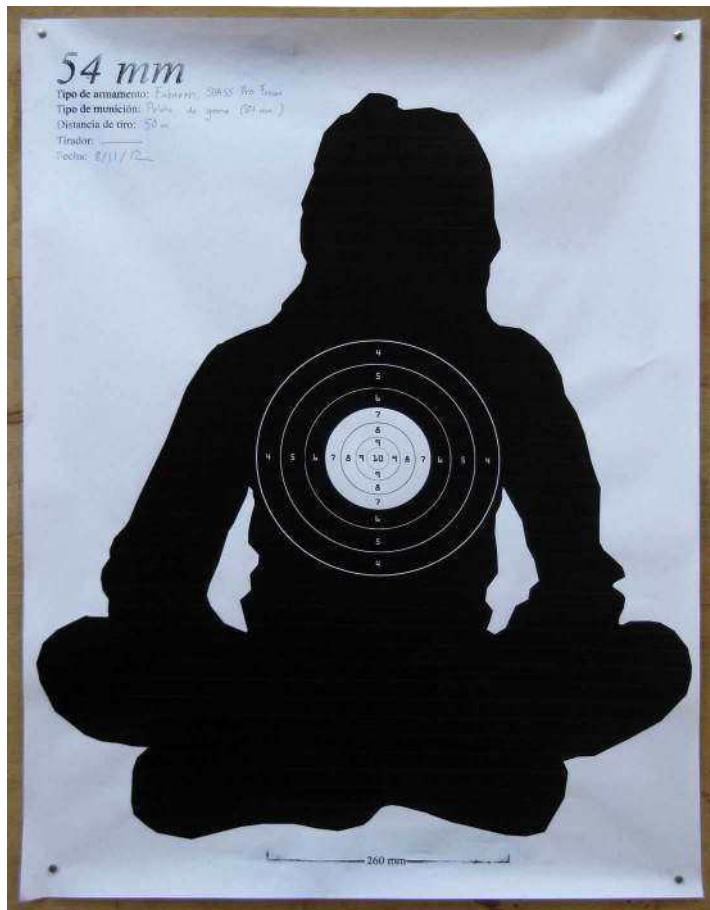
Dartboard, simulacrum for the police, Spanish State National Police Force online discussion forum

project in collaboration with Levi Orta

We designed a simulacrum for the police in which someone anonymously phoned them to warn them about a group of citizens gathered together in a public space where a demonstration was about to start. When the police arrived, they found in the place of the demonstration a group of dartboards such as the ones used by police commandos in shooting exercises, but on this occasion, they were representing the target in a peaceful resistance. This whole operation was registered by a hidden video, and was subsequently posted on a Spanish State National Police Force online discussion forum next to a series of laws that define the police's obligations to society and to the Constitution.

In October 11th, 2012, the Spanish Government approved a series of modifications to the penal code, among which there is the one considering peaceful resistance as an attempt against authority, which is now punishable with a sentence that goes from three months to a year in prison. (Art. 550 C.P)

In a democratic state, the government enjoys the monopoly of legitimate violence to protect the rights and the freedom of citizens. In the last protests against cuts in constitutional rights, the government has used police forces to defend the interests of a minority. It is known that scaring the population is an effective method capable of discouraging its political participation.



Diana | Dartboard



Frames del video que subimos en el foro de debate de la C.N.P. | Frames of the video that we uploaded into the C.N.P. (Spanish acronym for National Police Force) discussion forum



Frames del video que subimos en el foro de debate de la C.N.P. | Frames of the video that we uploaded into the C.N.P. (Spanish acronym for National Police Force) discussion forum

FORO POLICIA • Publicar un nuevo tema

Hoy recordamos a los siguientes compañeros : GUARDIA CIVIL D. JOSE RODRIGUEZ DE LAMA (1978) : GUARDIA CIVIL D. LEUCIO REVILLA ALONSO (1978) asesinados todos ellos por la banda terrorista E.T.A. Al dia como hoy. A Descanse en Paz compañeros no os olvidaremos

[Índice general](#) • [FOROS POLICIALES](#) • [Cuerpo Nacional de Policía](#)

[Panel de Control del Usuario](#) (0 mensajes privados) • [Buscar sus mensajes](#)

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sobre la responsabilidad de los agentes

Moderador: MURGUINSON

Publicar una respuesta

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sobre la responsabilidad de los agentes

Hola:

Aquí os comparto un video sobre los nuevos cambios en el código penal que realizó el estado español el pasado octubre, creo que estos cambios llaman a una mayor responsabilidad por parte de los miembros del Cuerpo Nacional de Policía.

<http://www.youtube.com/watch?v=Uf8t-QQAHg&t=140>

Os copio también una serie de artículos del reglamento policial que se relacionan con estos cambios.

El art. 104 de la Constitución dispone que:

Las Fuerzas y Cuerpos de Seguridad, bajo la dependencia del Gobierno, tendrán como misión proteger el libre ejercicio de los derechos y libertades y garantizar la seguridad ciudadana.

El artículo 5 de la ley orgánica 2/86 de los cuerpos y fuerzas de seguridad dicta los siguientes PRINCIPIOS BÁSICOS DE ACTUACIÓN.

A) Adecuación al ordenamiento jurídico

1. Ejercer su función con absoluto res�o a la Constitución y al resto del ordenamiento jurídico.
2. Actuar con absoluta neutralidad política e imparcialidad y sin discriminación alguna por raza, religión u opinión.
3. Sujeterse en su actuación profesional a los principios de jerarquía y subordinación. En ningún caso la obediencia deberá amparar órdenes que entrañen la ejecución de actos que constituyan delito o que sean contrarios a la Constitución.

B) Relaciones con la comunidad

4. Solamente deberán utilizar las armas en las situaciones en que exista riesgo racionalmente grave para su vida, integridad física o la de terceras personas; o en aquellas circunstancias que suponen un grave riesgo para la seguridad ciudadana.

C) Tratamiento de detenidos

2. Velarán por la vida e integridad física de las personas a quienes detuviieran o que se encuentren bajo su custodia y respetarán el honor y la dignidad de las personas.

F) Responsabilidad

Son responsables personal y directamente por los actos que en su actuación profesional lleven a cabo, infringiendo o vulnerando las normas legales, así como las reglamentarias que rijan su profesión y los principios enumerados anteriormente.

¿Quién creen?

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RESPOSTER

< Volver a Cuerpo Nacional de Policía Salir a: Cuerpo Nacional de Policía

QUÉN ESTÁ CONECTADO

Usuarios navegando por este Foro: Google [Bot] y 6 invitados

Índice general Suscribir Tema Añadir tema a Favoritos Borrar todas las cookies del Sitio Todos los horarios son UTC + 1 hora

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Traducción al español por Juan Mané para phpbb-es.com  
phpBB SEO

Hilo de debate que abrimos en el foro de agentes de la C.N.P. ([www.foropolicia.com](http://www.foropolicia.com)) | Debate topic we presented in the C.N.P. discussion forum ([www.foropolicia.com](http://www.foropolicia.com))

FORO POLICIA • Panel de Control del Usuario

En el día de hoy no muere ningún compañero a manos de la banda terrorista E.T.A.

Índice general

Información

Ha sido expulsado permanentemente de este Sitio.

Por favor contacte con La Administración del Sitio para más información.

Esta exclusión ha sido impuesta a su nombre de Usuario.

El Equipo • Borrar todas las cookies del Sitio • Todos los horarios son UTC + 1 hora (DST)

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Traducción al español por Juan Mané para phpbb-es.com  
phpBB SEO

Expulsión permanente del foro a las 3 horas de haberlo publicado. Por este motivo decidimos montar la información en [www.todopolicia.com](http://www.todopolicia.com), un foro de aspirantes a ejercer de agente policial. | Permanent expulsion from the forum after three hours of having made public the information. For this reason, we decided to show the information on [www.todopolicia.com](http://www.todopolicia.com), a forum for aspiring police men

## INTERVENCIÓN #1

2012

### Intervención #1

España, 2012

*puerta, video de documentación, documento de creación de identidad jurídica, contrato del albañil desahuciado*

Creé una cooperativa con el fin de contratar a un albañil que fue desahuciado. El objetivo era quitar las puertas de acceso a viviendas vacías que la CAM había adquirido en subasta después de desahuciar a las familias que las habitaban.

La contratación del colaborador a través de la personalidad jurídica le garantizaba impunidad, estrategia que usan los bancos para saltarse la ley de enjuiciamiento civil de forma inmune y adquirir las viviendas desahuciadas por un 50% de su valor de tasación.

En España el pasado año se llevaron a cabo 58.241 desahucios, siendo la región valenciana la más afectada debido a los expedientes abiertos por la Caja de Ahorro del Mediterráneo (CAM). En los últimos años la caja aumentó su crecimiento de forma exponencial a través de la especulación en el sector inmobiliario y la corrupción interna que cuenta con la complicidad de los políticos. A raíz del explote de la burbuja inmobiliaria la caja ha sido intervenida por el Estado con 5.800.000.000 €, hecho suficiente para tener como prioridad servir a la sociedad. A pesar de su evidente responsabilidad, el Estado y la justicia permiten que las consecuencias de su avaricia sean el castigo de las víctimas y el enriquecimiento de los culpables.

### Intervention #1

Spain, 2012

*door, documentational video, document of legal identity, contract of the evicted builder.*

I create a cooperative in order to hire an unemployed and evicted construction worker. He is assigned the task of demolishing the access doors to certain empty buildings that Caja Mediterráneo (CAM) had purchased in an auction after their residents had been evicted. The objective was to remove the doors to empty homes that CAM had purchased in auction after evicting the families that lived there. By hiring a worker, he was guaranteed total impunity to avoid any sort of formal complaint, strategy use by banks to avoid the law of civil procedure and acquire evicted homes for 50% of its appraised value.

58,241 evictions were conducted In Spain last year; Valencia was the most affected region due the files opened by the Mediterranean Savings Bank (CAM). In the last years this bank increased its growth exponentially through the speculation in the real estate sector and the internal corruption with the complicity of politicians. As a result of the real estate bubble this entity has been taken over by the State with 5.800.000.000 €, fact that should be enough for have as priority serve society. Despite its evident responsibility, State and justice allow the consequences of its greed be the punishment of the victims and enrichment of the guilty.

## PROCESO | PROCESS

**A**  
Agencia Tributaria  
[www.agenciatributaria.es](http://www.agenciatributaria.es)

Delegación de BARCELONA  
OFICINA DE GESTIÓN TRIBUTARIA  
PZ LETAMENDI, 13  
08007 BARCELONA (BARCELONA)  
Tel. 932911601  
Fax. 932911380

Delegación Especial de CATALUÑA

Nº de Remesa: [REDACTED]  
  
 Nº Certificado: [REDACTED]

08012 BARCELONA  
BARCELONA

### COMUNICACIÓN DE TARJETA ACREDITATIVA DEL NÚMERO DE IDENTIFICACIÓN FISCAL (NIF)

Con esta comunicación se le envía la tarjeta acreditativa de su NIF, que figura en la parte inferior de este documento. Este documento tiene plena validez para acreditar su NIF. Asimismo, si lo resulta más cómodo, puede recortar la tarjeta que figura en la parte inferior de este documento y presentarla ante la Administración tributaria.

Se podrá verificar la validez de este documento siguiendo el procedimiento general para el colejo de documentos habilitado en la Sede Electrónica de la Agencia Tributaria ([www.agenciatributaria.gob.es](http://www.agenciatributaria.gob.es)), utilizando el código seguro de verificación que figura al pie. Además, también se podrá verificar la validez de la Tarjetas de Identificación Fiscal en dicha Sede Electrónica en Utilidades>Conteo de documentos mediante el Código Seguro de Verificación (CSV)>Comprobación de la autenticidad de las Tarjetas de Identificación Fiscal, introduciendo el NIF y el código electrónico que aparece en la propia tarjeta.

Recuerde que no es necesario presentar todos los documentos de naturaleza o con trascendencia tributaria que exija como consecuencia del desarrollo de su actividad, así como en todas las autoliquidaciones, declaraciones, comunicaciones o escritos que presente ante la Administración tributaria.

BARCELONA, 21 de Julio de 2011  
El Delegado de la A.E.A.T.



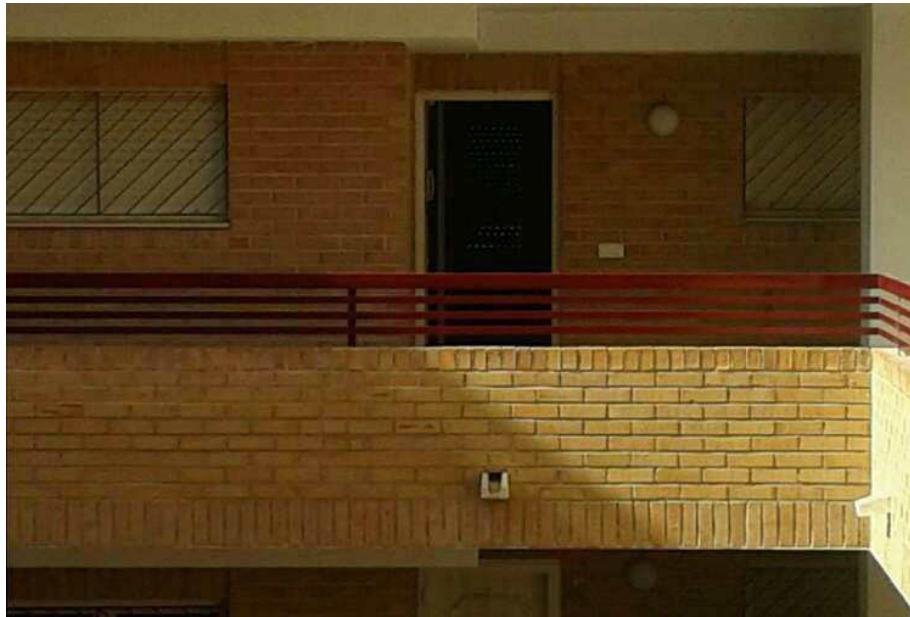
Luciano Alfonso Losada Suarez



Creación de identidad jurídica a través de cual realizamos el contrato al paleta desahuciado | Creating the legal identity through which we perform the contract to the worker evicted



El paleta desahuciado quitando la puerta | The worker evicted removing the door



después | after

INFORMACIÓN PREVIA AL DESAHUCIO | PREVIOUS INFORMATION TO EVICTION

## Aplazan el desahucio de una pareja con dos niñas, una de ellas con cáncer



Paralización del desahucio, este jueves, en Torrevieja. | E.M.

Noticia, previa al desahucio, de la vivienda que intervenimos. La familia desahuciada por la CAM tenía dos hijas menores de 1 y 3 años, esta última con cáncer | News, previous to eviction, of the house we intervene. The family evicted by the CAM had two daughters under 1 and 3, the last one with cancer

DISPLAY EXPOSITIVO | EXHIBITION DISPLAY



display expositivo en la exposición Alegaciones Desplazadas | exhibition display in the Alegaciones Desplazadas exhibition

## ANATOMÍA DE UN VIRUS (APLICACIÓN LEGAL DESPLAZADA #5)

2011

Anatomía de un virus (Aplicación Legal Desplazada #5)

España, 2011

*Site web, anuncios publicitarios, sistema de recaudación de fondos económicos para la realización de proyectos artísticos*

He creado el sitio web [www.dineropublicoparacultura.com](http://www.dineropublicoparacultura.com) que contiene palabras claves relacionadas a la búsqueda de financiación pública para proyectos culturales. Hemos aplicado diferentes estrategias ciberneticas para posicionar la web en los mejores buscadores y he llenado el sitio de anuncios sobre empresas que pagan por número de visitas. La mayoría de los anuncios están relacionados con la prostitución y los casinos on-line. El resultado final es un sitio web que cada mes me genera ingresos, los cuales utilizo para producir proyectos.

Hace unos meses el gobierno catalán, siguiendo los principios neoliberales, anunció la aplicación de la futura Ley Omnibus, que declara a los artistas como empresas culturales y proclama que solo se financiará con dinero público las producciones artísticas que generen beneficios económicos. Este fenómeno no solo se da en España, Holanda e Inglaterra ya han anunciado las mismas medidas de recortes presupuestarios que se empezarán a implementar en el 2012. De esta manera los gobiernos están asociando la creación al entretenimiento y eliminando los posibles proyectos de investigación crítica.

Anatomy of a virus (Displaced Legal Application #5)

Spain, 2011

*Website, advertisements, fundraising system for economic funds for the realization of critical artistic projects*

I create the website [www.dineropublicoparacultura.com](http://www.dineropublicoparacultura.com) ("public funds for culture") that contains key words related to public fundraising for cultural projects. Different cybernetic strategies are used to list the website among the first entries of the searcher. I fill it with advertisements of enterprises the payment of which is related to the number of visits the website receives. Most of these advertisements are related to prostitution and to on-line casinos. The final result is a website that is empty of contents, which generates monthly revenues to fund my projects.

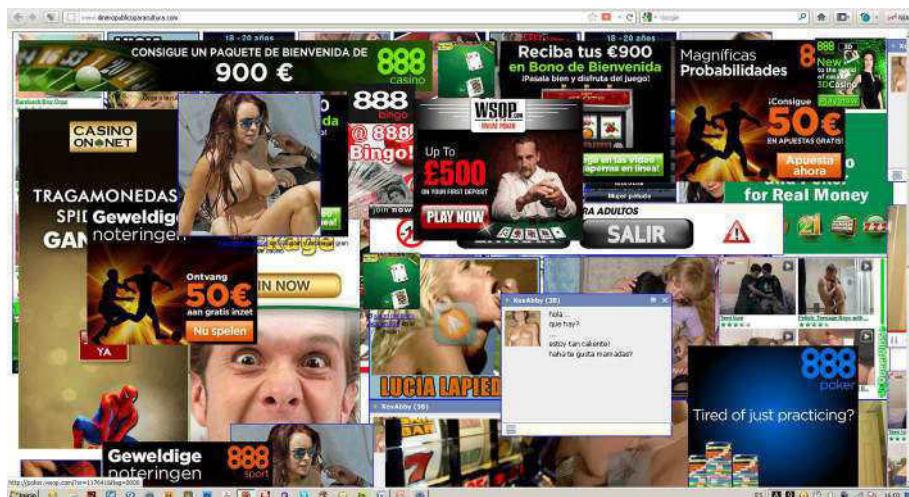
The Catalan Government applies the Omnibus Law which considers artists as cultural enterprises and states that only artistic creations that generate economic revenues will be funded. Consequently, governments are treating artistic creations as entertainment, and they are making critical research projects impossible to develop.

Google dinero publico para cultura becas

Búsqueda Aproximadamente 1 320 000 resultados (0,22 segundos)

Todo [ICONVOCATORIAS DE ARTE, BECAS PARA ARTISTAS y AYUDAS ...](#)  
Imágenes [www.dineropublicoparacultura.com/](#)  
Maps [Dinero público para cultura es un espacio web donde compartir y difundir información sobre convocatorias, becas, concursos y premios de arte contemporáneo.](#)

la web en los buscadores | web in the search engines



[www.dineropublicoparacultura.com](http://dineropublicoparacultura.com) | (www."public funds for culture".com)

## APLICACIÓN LEGAL DESPLAZADA #3: FIES

2011-2012

### Aplicación legal desplazada #3: F.I.E.S.

España, 2011-2012

cartas, dibujos y poemas de los presos F.I.E.S., mapa de los conceptos que reivindican los presos hecho con hilo rojo, documentación de la acción realizada al Ministro de Justicia y a los medios de prensa

En 1991 se añadió en el sistema penitenciario español el régimen F.I.E.S. (Ficheros de Internos de Especial Seguimiento) que incluye diferentes categorías, una de ellas, el F.I.E.S.1 aplica medidas de control directo y de incomunicación y aislamiento total a los presos "inadaptados", coincidiendo, casualmente, con los presos politizados. En el 2007 el Tribunal Supremo lo declaró Nulo de Pleno Derecho siendo legalizado nuevamente el 25 de abril del 2011 por el Ministro de Justicia Francisco Caamaño.

Envié una convocatoria a los presos sometidos al régimen F.I.E.S.1, invitándoles a redactar un "poema, dibujo o pequeña narración" a modo de "hoja de reclamación" sobre la tortura institucional a la que se ven sometidos. Cada día envío uno de estos poemas al Ministro de Justicia. Obtuve la dirección de su casa de descanso contratando a un investigador especializado en obtener datos personales rastreando ficheros de información. Paralelamente he entregado paquetes personalizados con algunos ejemplos del material recibido a los periodistas responsables de la sección de justicia de los medios oficiales invitándoles a una rueda de prensa en la que junto a un ex-F.I.E.S y un jurista les dimos más información. Las entregas del material y la rueda de prensa han sido registradas, teniendo constancia de esta manera de los medios que han decidido no difundir la información.

Cada paso de esta acción se inspira en los métodos de tortura blanca aplicados a los presos sometidos al régimen F.I.E.S.

Finalmente hemos creado un archivo online con todo el material disponible para ser consultado ([www.acvic.org/fies](http://www.acvic.org/fies))

### Displaced Legal Application #3: F.I.E.S.

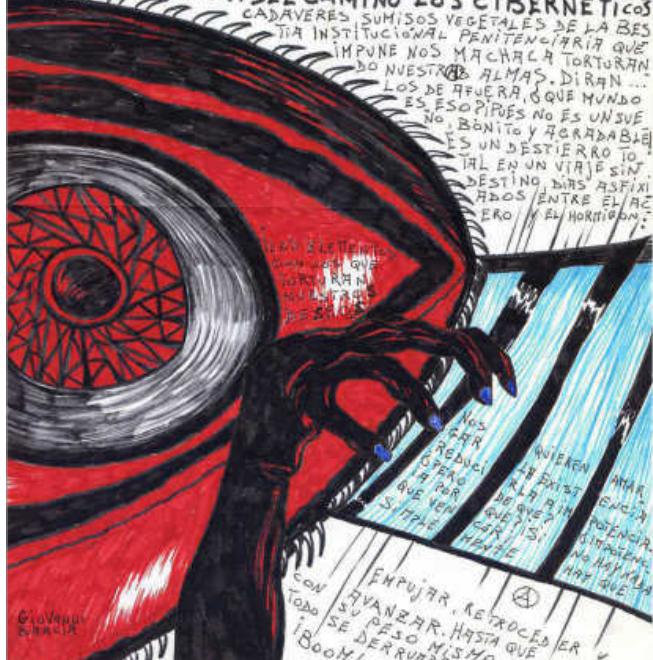
Spain, 2011-2012

letters, drawings and poems by F.I.E.S. inmates, diagram of the inmates' vindications with red thread, documentation of the actions realized to the Minister of Justice and the media.

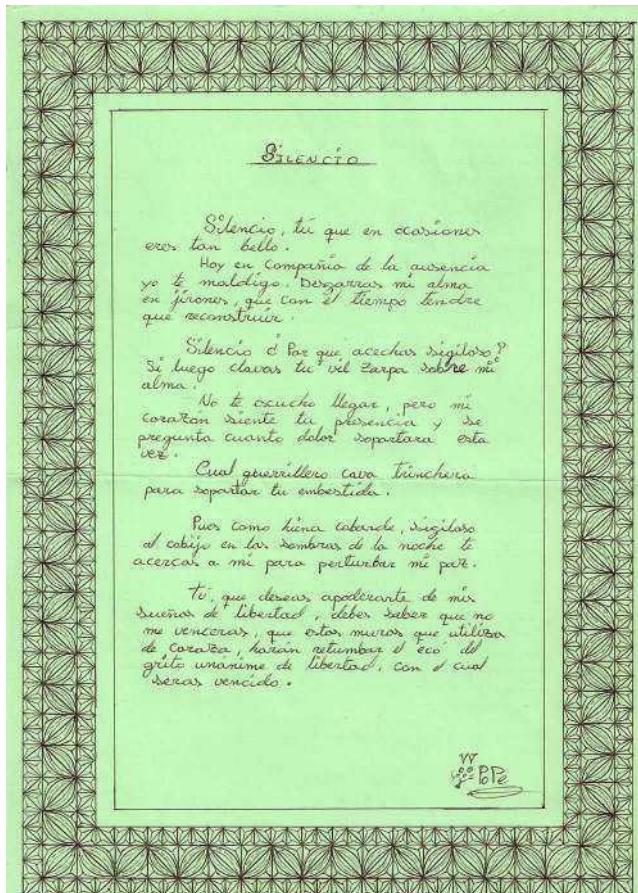
I made an open call to prisoners forced to live under the F.I.E.S.1 regime (Spanish acronym for Special Follow-Up of Inmates' Files) inviting them to write a "poem, picture or short text" as a "complaint letter" denouncing the institutional torture they are subjected to. Every day I send one of those poems to the Minister of Justice. I managed to obtain the address of his summer house by hiring a private investigator specialized in obtaining personal data by searching data files. Meanwhile, I sent journalists, who covered Justice sections in Spanish newspapers, personalized envelopes containing examples of the material received. Furthermore, she invited them to a press conference where an ex-F.I.E.S. inmate, a lawyer and herself provided them with more information. The delivery of this material and the press conference were registered, disclosing which media decided not to broadcast the information. Each step of this action is inspired by the white torture methods applied to the inmates who undergo the F.I.E.S. regime. Finally, a file was created that contains all the available material and can be consulted online ([www.acvic.org/ies](http://www.acvic.org/ies)).

In 1991, the F.I.E.S.1 regime puts into practice methods of direct control, solitary confinement and total isolation over the "maladjusted" prisoners. Coincidentally, this group of maladjusted prisoners coincide with the group of political prisoners. In 2007, the Supreme Court declared this regime fully null and void, even though it was legalized again on April 25, 2011 by the Spanish Minister of Justice, Francisco Caamaño.

**¡ABRE LOS OJOS! ROMPE ESA CATARA  
TA DE METAL VISUAL Y MENTAL. LOS MUROS  
CAERAN EMPUJADOS POR NOSOTROS "LOS  
SIN PERDON", LOS QUE HAN PERDIDO TODO  
DESPERTANDOSE EN ESE MUNDO DE DES-  
ALMADOS, MUNDO PLANIFICADO EN EL NOM-  
BRE DEL CASTIGO Y DEL TERROR, QUE SE AP-  
ARTEN DEL CAMINO LOS CIBERNETICOS**



Dibujo recibido de un preso FIES | Drawing received from a FIES prisoner



Poema recibido de un preso FIES | Poem received from a FIES prisoner



Sobres enviados a los periodistas de los medios oficiales con una invitación personalizada a la rueda de prensa y ejemplos de los documentos recibidos de los presos | Envelopes sent to journalists from official media with a personalized invitation to the press conference and examples of documents received from the prisoners

| REMITENTE     | DESTINATARIO                       | CODIGO POSTAL | MUNICIPIO | FECHA DE ENVIO    |
|---------------|------------------------------------|---------------|-----------|-------------------|
| Nuria Guell   | Escuadra, 11 bajo                  | 28012         | Madrid    | 12/12/2012        |
| ZO MINUTO     | Callejón de Velázquez, 1 2º planta | 28002         | Madrid    | ✓                 |
| ABC           | Juan Ignacio Luca de Tena, 47      | 28027         | Madrid    | ✓                 |
| ABC           | Juan Ignacio Luca de Tena, 47      | 28027         | Madrid    | ✓                 |
| QUE           | Juan Ignacio Luca de Tena, 7       | 28027         | Madrid    | ✓                 |
| EL PAÍS       | Manual Nuñez, 20                   | 28005         | Madrid    | ✓                 |
| CAMBIO 16     | Arroyo Fontarrón, 51               | 28030         | Madrid    | CD 017492790274 ✓ |
| EL PERIÓDICO  | Consell de Cent, 425               | 08009         | Barcelona | CD 017492790279 ✓ |
| DIAGONAL      | De la Fe, 10                       | 28012         | Madrid    | CD 017492790270 ✓ |
| EFE           | Espronceda, 32                     | 28002         | Madrid    | ✓                 |
| EFE           | Espronceda, 32                     | 28003         | Madrid    | CD 017492790272 ✓ |
| EL MUNDO      | Pradillo, 42                       | 28002         | Madrid    | CD 017492790270 ✓ |
| EL PAÍS       | Miguel Yuste, 40                   | 28037         | Madrid    | CD 017492790275 ✓ |
| EL MUNDO      | Pradillo, 42                       | 28002         | Madrid    | CD 017492790240 ✓ |
| EL MUNDO      | Pradillo, 42                       | 28002         | Madrid    | ✓                 |
| EL PAÍS       | Miguel Yuste, 40                   | 28037         | Madrid    | ✓                 |
| EL PAÍS       | Miguel Yuste, 40                   | 28037         | Madrid    | CD 017492790252 ✓ |
| LA VANGUARDIA | Paseo de la Castellana, 210        | 28046         | Madrid    | CD 017492790273 ✓ |
| EUROPA PRESS  | Paseo de la Castellana, 210        | 28046         | Madrid    | CD 017492790272 ✓ |
| INTERVIU      | O'Donnell, 12 5º planta            | 28009         | Madrid    | CD 017492790274 ✓ |
| LA TERRAZA    | Josefa Valcárcel, 42               | 28027         | Madrid    | CD 017492790274 ✓ |
| LA RAZÓN      | Joséfa Valcárcel, 42               | 28027         | Madrid    | ✓                 |
| LA RAZÓN      | Diagonal, 477 7º planta            | 08036         | Barcelona | CD 017492790281 ✓ |
| EL PÚBLICO    | De Calernuega, 104 1º planta       | 28033         | Madrid    | CD 017492790282 ✓ |
| EL PÚBLICO    | De Calernuega, 104 1º planta       | 28033         | Madrid    | CD 017492790283 ✓ |
| ABC           | Juan Ignacio Luca de Tena, 6       | 28027         | Madrid    | ✓                 |
| TIEMPO        | O'Donnell, 12                      | 28046         | Madrid    | CD 017492790271 ✓ |
|               | Paseo de la Castellana, 9-11       | 28046         | Madrid    | ✓                 |

# Los que no confirmaron asistencia: La Vanguardia, ABC,  
El Periódico de Cataluña

Solo lo publicó → QUÉ  
DIAGONAL

Documento con la relación de medios de prensa oficiales que recibieron el paquete con los testimonios sobre la tortura | Report of the official media who received the package with the testimonies on torture



rueda de prensa con Jorge del Cura (jurista), Amadeu Casellas (ex F.I.E.S.) y Núria Güell | press conference with Jorge del Cura (lawyer), Amadeu Casellas (former F.I.E.S. inmate) and Núria Güell

06 QUÉ ESTÁ PASANDO

MIÉRCOLES 25 DE ENERO DE 2012

# PRESOS DEL MALTRATO

◎ Una iniciativa recoge testimonios de presos torturados. El proyecto denuncia que se sigue aplicando el aislamiento y el abuso

NACHO CARRETERO

Ignacio.carretero@que.es

Núria Güell, artista cuya labor gira en torno a evaluar la ética de las instituciones públicas, puso en su punto de mira hace meses las cárceles españolas. «La gente habla de Guantánamo, pero apenas sabe lo que ocurre aquí», dice. Núria envió 150 cartas a presos de todas las cárceles del Estado, 73 le respondieron. Le llegaron testimonios -mediante relatos, poemas o dibujos- de supuestos abusos, castigos y hasta torturas. «Los casos de tortura en España no son habituales

-afirman desde Amnistía Internacional- pero tampoco aislados». Núria va más allá: «La tortura blanca, aquella que se practica mediante el régimen de los FIES, es sistemática». ¿Qué son los FIES?



Descarga  
el vídeo  
en el que

Núria cuenta  
algunos de los  
testimonios de  
tortura que ha  
recogido

Se trata de ficheros de seguimiento especial, medidas para controlar a determinados presos. Esta práctica es ilegal en España desde 2009, ya que, según el Tribunal Supremo, vulnera leyes y derechos fundamentales. «Sin embargo, se sigue aplicando con frecuencia. Aíslan a presos, los drogan y les incomunican», relata Núria. «Me impactó el caso de un preso que estuvo tres meses incomunicado y el día que le tocaba el vis a vis con la familia le dijeron que no. Eso hace más daño que cualquier paliza», concluye.

«Existen cauces para que el preso denuncie»

Al respecto de este proyecto, la Secretaría General de Instituciones Penitenciarias ha señalado a este diario que «existen diversos cauces para que el preso denuncie, incluidas terceras personas». Hoy, a las 11:30 horas en el centro Off Line de Lavapiés, Núria presenta el proyecto.



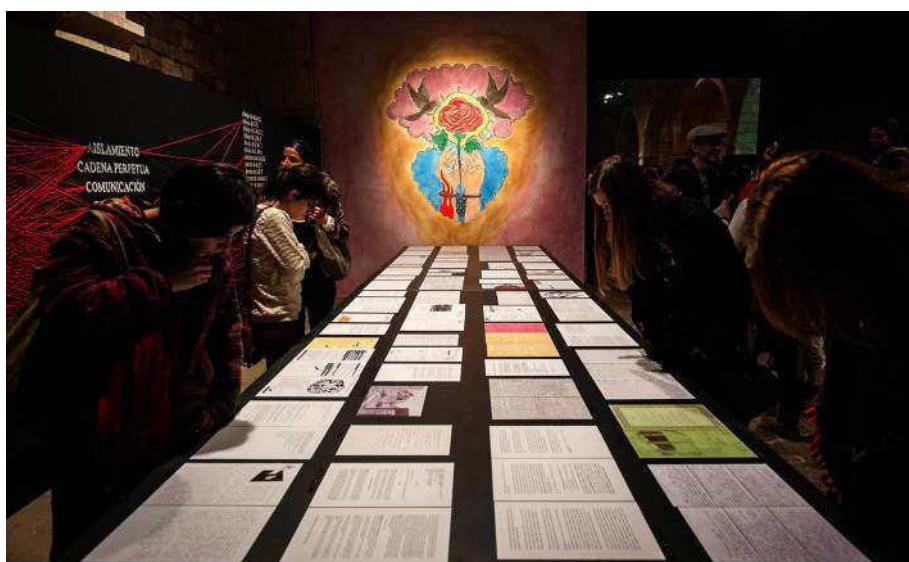
El Ministro de Justicia Francisco Caamaño jurando fidelidad a la Constitución Española | The Spanish Minister of Justice Francisco Caamaño, swearing loyalty to the Spanish Constitution



envio al responsable político | shipping to the politician



Display expositivo | Exhibition display



Artesanos. Construcciones colectivas del espacio social. La Capella, Barcelona 2012

## APLICACIÓN MORAL DESPLAZADA #1//CRECIMIENTO EXPONENCIAL

CIAL

2010-2012

### Aplicación Moral Desplazada #1: Crecimiento Exponencial

España, 2010-2012

Vitrina y llave que abre la caja de seguridad del banco donde está guardado el manuscrito del plan de robo

proyecto en colaboración con Levi Orta

Pedimos al atracador de bancos Jaime Giménez Arbe, alias "El Solitario", que diseñara un plan de robo para una sucursal bancaria desde la prisión de alta seguridad en la que se encontraba. El primer capítulo del plan se vendió por subasta y el dinero obtenido fue para El Solitario. Durante todo este tiempo lo que resta del plan está protegido en una caja de seguridad alquilada en una sucursal del mismo banco al que se dirigía.

El proyecto se basa en el concepto de ética bancaria que aplican la mayoría de bancos privados donde lo importante es generar beneficios obviando los daños sociales ocasionados, principio que surge de la dependencia por parte del Sistema Monetario actual del crecimiento acelerado perpetuo. En economía se llama crecimiento exponencial y alude al principio que la variación en el tiempo de una magnitud M es proporcional a su valor, lo cual implica que este crece muy rápidamente. El proyecto genera valor de un valor potencial, estrategia que alude al concepto de especulación e inflación que conforma el núcleo fundamental de la actividad financiera y del negocio del arte.

### Displaced moral application #1: Exponential Growth

Spain, 2010-2012

Showcase. Key which opens a safety box in the bank where the how-to-rob-a-bank manuscript is kept.

project in collaboration with Levi Orta

We asked Jaime Giménez Arbe, a. k. a. "The Loner" (a professional expropriator, now in jail) to design a plan to rob a bank. This plan, the first chapter of which has been sold in an auction, is protected in a safety deposit box rented out in the same bank the plan is made for. The profits of the sale were entirely for Jaime Giménez Arbe.

The project is based on the concept of bank ethics of most private banks: what is important is to generate profits ignoring the social damage this may imply; a principle emerging from the dependence of the Monetary System on perpetual accelerated growth. The project generates value from a potential value, a strategy that refers to the concept of speculation and inflation that makes up the core of financial activity and the art business.

PROCESO | PROCESS



"El Solitario" registrado por una cámara de seguridad de una entidad bancaria  
"The Loner" registered by a safety camera of a bank company

PERO ENTRANDO EN MATERIA Y ATENDIENDO TUS  
DESEOS ARTÍSTICOS, Y POR LO QUE BUTIENDO DE TU  
PROYECTO, LO QUE AL PARECER DESEAS ES QUE TE  
DISEÑE UN PLAN PARA EXPROPIAR UN BANCO  
AL VIEJO ESTILO.  
BIEN, NURIA, PARA ELLO NECESITO BASTANTE INFOR-  
MACION. 1º) ¿LA EXPROPIACION SERIA EN SOCITARIO  
O EN GRUPO? LAS EXPROPIACIONES EN SOCITARIO, AHORA  
MISMO, Y DEBIDO A MIS ACTIVIDADES PASADAS Y AL INCPE-  
MENTO EXAGERADO DE MEDIDAS DE "SEGURIDAD" (CAMARAS  
Y MICROFONOS CONECTADOS A LAS COMPAÑIAS DE SEC

Fragmento de la correspondencia mantenida | Fragment of the correspondence



Sobre con el plan de robo | Envelope with the plan to rob a bank

## OPERACION TIGRE

## CAPITULO ①

①

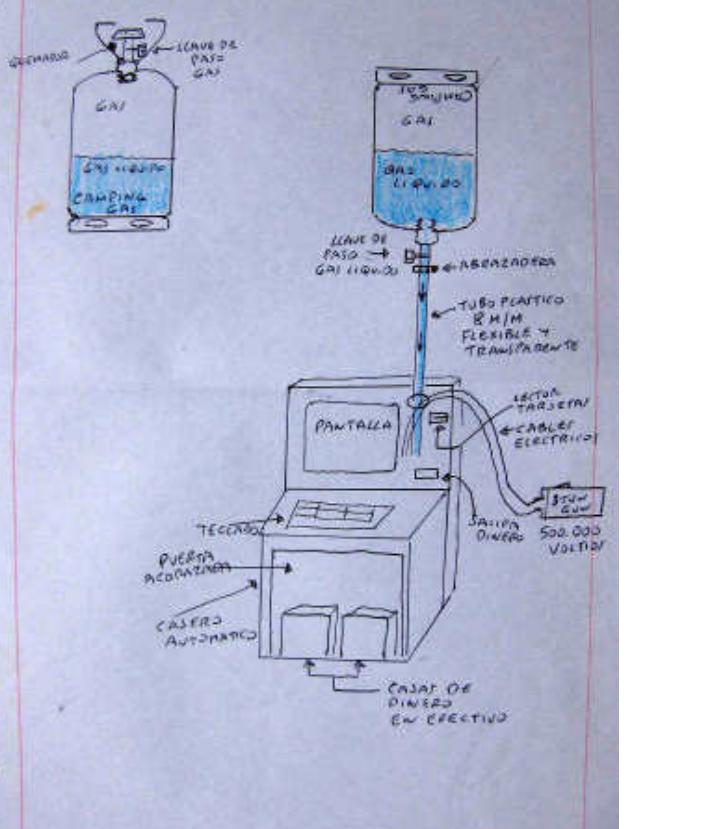
EN UN MUNDO DOMINADO POR GOBIERNOS CORRUPTOS, PSEUDO DEMOCRACIAS EXPLOTADORAS DE SUS PROPIOS PUEBLOS, FINANCIEROS LADRONES Y FUERZAS REPRESIVAS ORGANIZADAS PARA OPRIMIR A LOS PUEBLOS Y DEFENDER LOS INTERESES BASTARDOS DE LAS EMPRESAS MULTINACIONALES Y LA DEPREDACION DE LOS RECURSOS NATURALES, EL IMPERIO MUNDIAL FORMADO POR LOS AGENTES DEL "EJE DEL MAL" DOMINAN EL MUNDO.

FRENTE A ESTO UN GRUPO DE INSURGENTES ANTI CAPITALISTAS INTERNACIONALES DECIDEN QUE HAY QUE GOLPEAR AL MONSTRUO.

HASTA LA DÉCADA DE LOS 80 DEL SIGLO XX EL MUNDO HABIA VIVIDO EN UN EQUILIBRIO DE TERROR BASADO EN DOS SISTEMAS IMPERIALES SURGIDOS DESPUES DE LA II GUERRA MUNDIAL CON SU DERROTA

el plan de robo | the plan to rob a bank

### DIBUJO ①



Dibujo con las instrucciones para construir una lanza térmica incluido en el plan de robo | Drawing with the instructions to build a thermic lance included in the plan



Frames del video grabado con cámara oculta que documenta la acción de guardar el plan en la caja fuerte del banco | Frames of video recorded with a hidden camera to document the action of saving the plan in the safety deposit box

|   |   |   |
|---|---|---|
| <p><b>640 1916. (AUTOGRAFO-BARCELONA), SALLENTIGOTES, MOSSÈN LLORENS: HISTÒRIA DOCUMENTADA DEL POBLE I PARROQUIA SANTA MARIA DE VALLVIDRERA.</b> Barcelona: Imp. de Francesc X. Altés, 1916. 4º. 400 p. + 12 p. Ilustraciones en el texto, láminas y un plano plegado. Enc. tela moderna, tejuelo. Conserva la encuadernación original en rústica con lámina montada. <b>60,-</b></p> | <p><b>641 1919. SERMON DE ANIMAS</b> 1919. 5 hojas manuscritas en papel reutilizado de un indulto apostólico. <b>50,-</b></p> | <p><b>645 2011. (NOVELA ANTISISTEMA). GIMENEZ ARBE, JAIME [EL SOLITARIO]; OPERACION TIGRE.</b> 49 folios manuscritos y una lámina con el esquema del sabotaje de los cajeros automáticos. Se acompaña de una carta de autorización el autor de la venta del manuscrito. 'El Solitario', Jaime Giménez Arbe, atracó bancos en toda España durante más de 15 años y actualmente se encuentra en una prisión de alta seguridad en Lisboa. Durante su periodo de atracos, así como durante su detención y juicios, tuvo gran cobertura mediática. El manuscrito que ofrecemos corresponde a los primeros capítulos de una novela que está escribiendo, donde relata desde la ficción múltiples maneras de atracar bancos, varias de ellas basadas en sus experiencias. <b>150,-</b></p> |
|---|---|---|

Página del catalogo de la casa de subastas Soler y Llach donde se anuncia la subasta del plan de robo | catalog of the auction house Soler y Llach where the auction of the robbery plan is announced.



display expositivo | exhibition display

## APLICACIÓN LEGAL DESPLAZADA #1: RESERVA FRACCIONARIA

2010-2011

*Aplicación Legal Desplazada #1: Reserva Fraccionaria*

*2010-2011, Barcelona*

*dibujo del plan maestro sobre pared negra, video de las ponencias y publicación*  
El proyecto aplica una ley de la política monetaria a un proyecto artístico creando así una aplicación legal desplazada, en este caso se trabaja con la Reserva Fraccionaria, que es el sistema que permite a los bancos crear dinero como deuda. Partiendo de sus procederes asumidos legalmente como lícitos se legitima automáticamente la propuesta planteada. He definido un plan maestro que se propone aplicar a la banca la misma ley que regula su actividad generadora de dinero así como visibilizar este funcionamiento, que conscientemente se mantiene oculto a la población. Para ello he creado varias plataformas de difusión y formación a la población sobre estrategias para expropiar dinero a Entidades Bancarias, creando dinero a partir de la nada, al igual que el banco.

La primera fase fue la realización de un encuentro pedagógico bajo el título “¿Cómo podemos expropiar dinero a entidades bancarias?” de la mano de los expropriadores Lucio Urtubia, Enric Duran y del economista Qmunty, en el que se explicaron diferentes estrategias de expropiación así como la estrategia real que usa la banca para crear dinero actualmente. La segunda ha sido la creación y publicación de un manual con las diferentes estrategias de expropiación, asesoramiento legal y textos reflexivos. Este manual se ha insertado y distribuido gratuitamente en diferentes lugares del espacio público y de la web 2.0. Finalmente la editorial Melusina lo ha publicado y distribuido en las librerías españolas.

*Displaced Legal Application #1: Fractional Reserve*

*2010-2011, Barcelona*

*sketch of the master plan on a black wall, screen displaying the conferences and publication*

I apply a monetary policy law to an artistic project creating a Displaced Legal Application. In this case, I work with the Fractional Reserve, the system that allows banks to create money as debt. Taking the fact that their actions are legal as our starting point automatically legalizes the proposal. I have defined a master plan which proposes to apply to banks the same law that regulates their money generating activity, as well as I highlight this mechanism, which is consciously concealed from the public. In order to do this, I have created various means to inform and educate the public how to expropriate money from banks. The first phase was to carry out an educational meeting entitled “How to expropriate money from the bank” with expropriators Lucio Urtubia and Enric Duran, and economist Qmunty, where they explained the different strategies of expropriation, as well as the actual strategy banks currently use to create money. The second phase was the creation and publication of a manual containing the various expropriation strategies, legal consultation and analytical texts.

APRÉCIADO/A,  
TENGO EL PLACER DE INVITARTE AL ENCUENTRO FORMATIVO  
QUE REALIZAREMOS SOBRE

## COMO EXPROPIAR DINERO A ENTIDADES BANCARIAS

LA SESIÓN SERÁ A CARGO DE ENRIC DURAN, LUCIO URTUBIA Y  
UN ESPECIALISTA EN ECONOMÍA.

LA JORNADA SE LLEVARÁ A CABO EL PRÓXIMO **29 DE OCTUBRE A LAS 13H**  
EN LA UNIVERSITAT LLIURE LA RIMAIA (RONDÀ SANT PAU, 12 - CRUCE  
C/ DE LES FLORS, METRO PARAL·LEL). ESPERAMOS QUE SEA DE SU INTERÉS  
Y PODAMOS CONTAR CON SU PRESENCIA.

    
Enric Duran                            Lucio Urtubia                                Quinty

[2|9|1|0|2|0|4|6]

Aplicación Legal Desplazada #1: Reserva Fraccionaria. Un proyecto de Núria Güell

FASE #1: invitación al encuentro pedagógico sobre cómo expropiar dinero a las entidades bancarias que se mandó a diferentes colectivos afectados por el tema.  
PHASE #1: invitation to the educational meeting on how to expropriate money from banks which I sent to different groups affected by the issue.



FASE #1: encuentro pedagógico + debate realizado en el aparcamiento subterráneo de la Universidad Libre La Rimaia | PHASE #1: educational meeting + debates which took places in the underground parking of the Free University La Rimaia



FASE #1: los expropiadores de bancos Lucio Urtubia y Enric Duran con el economista representante de Qmunity | PHASE #1: the bank expropriators Lucio Urtubia and Enric Duran with the economist Qmunity



FASE #1: Debate | PHASE #1: Debate

# ¿Cómo podemos expropiar dinero a las entidades bancarias?

Aplicación Legal Desplazada #1:  
Reserva Fraccionaria



Cómo expropiar a los bancos  
Com expropiar als bancs  
Manual bilingüe  
castellano/català

melusina [sic]

FASE #2: ejemplar del manual autofinanciado y del publicado por Melusina | PHASE #2: Cover of self-funded manual and of the published by Melusina.

V

Action

A.

Variable No.1: A person with a particular title  
(without endorsements)

1. The first step is, if you don't have one, obtain a pay slip showing the sum you need in relation to the credits you would like to ask for. To do that, you need a company or collective from whom you can print this pay slip. The person in charge of the company must be informed why it is likely that they are being called to confirm that you are working there although they will never check the salary. If you have the option, it is better to give the number of a phone you can answer yourself.

The important thing about the parent company is that it must have been formed at least a year ago as you need to prove that you have a fixed contract, consequently you have been working there for some months now.

2. Open an account at a bank. Deposit your wage into it. At the start of every month you can go into the bank in person and make the deposit yourself on the pretext of paying in your wage; this will save you from having to pay in the monthly wages from another account. Once you have made the deposit you can withdraw this money from the account. We will try to keep this account free of loans because it will not help us when we have to submit a statement at any bank or financial company.

3. Open another account at another bank and deposit your wages there as well. It is advisable to obtain a deposit receipt, because it will be useful for us later on.

It may be the case that when you deposit your wages, you will automatically be offered a credit card. If they give you one, it is important to use it before you ask for a loan; otherwise, within their parameters it will not be agreed for you to use the card and ask for a loan. One way of using it is to go out with people to a restaurant, offer to pay for everyone and then later on they can each pay back their own share of the bill; that way you can carry on using the cards.

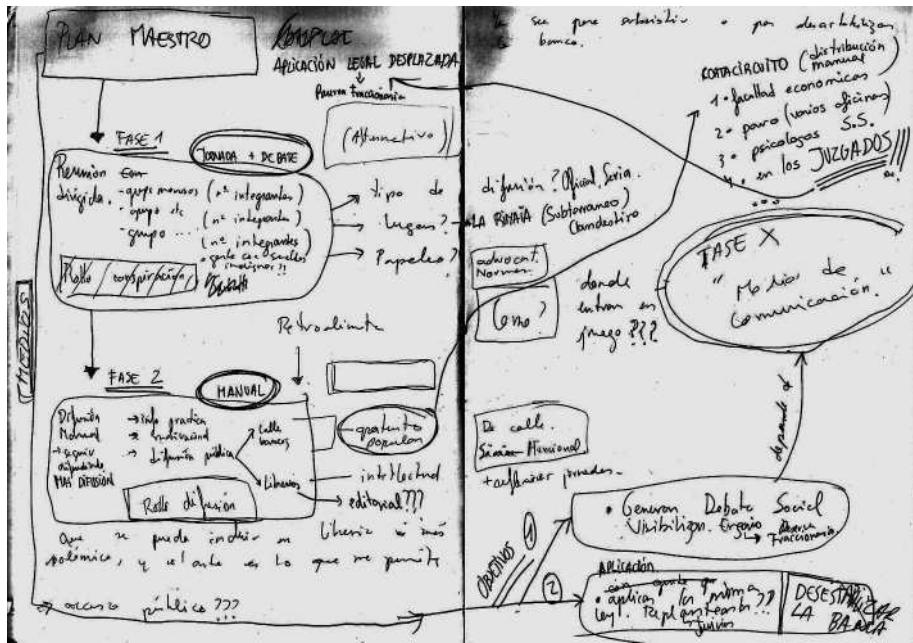
*Advice*  
If any company offers you a loan, accept it at that time. They will not distrust you because they are the ones who have offered you advertising. You can spend some time looking for adverts in the press or internet to find these types of products.

4. After three months of paying in the wages you can apply for a loan. Remember that depending on the amount of the loan this may or may not appear in the CIRBE, therefore, it will have an effect on when you can ask other institutions for loans. It is recommended to begin with small loans which will not feature in the CIRBE in order to continue having capital. With the capital we obtain from some of these loans we will be able to continue paying monthly dues from a larger loan and from those we are requesting.

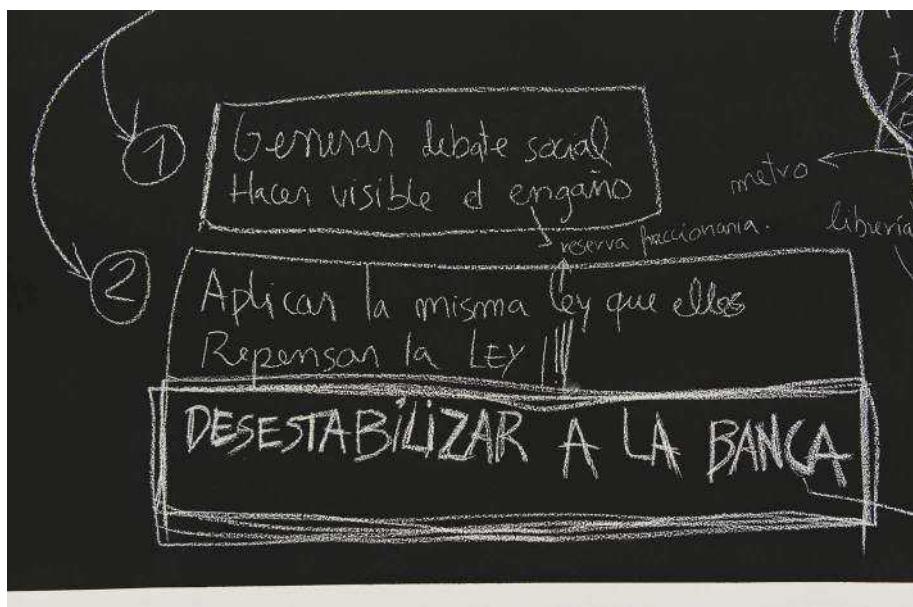
5. The actions in points three and four can be repeated as many times as you like, at different banks, with the aim of requesting loans. You will have to make sure that the signature of the notary is at the beginning of the month; that way you will have two months ahead of you before it is registered in the CIRBE.

One strategy is to create groups, for example, with the loan for a car. You go to the dealer, ask for an invoice for the model of the car you would like and then choose a series of banks in order to finance you for it. For example, one bank might make out a cheque to you in the name of the dealer, which then obliges you to buy the car. Another might only ask you for the invoice; another might request you to insure the car with your insurer, and another might not ask you anything. This way, you can obtain four or five loans for the same car. In case they ask you why you are not making an instant bank transfer, you always have the option that the dealer asked you to pay in cash in exchange for a discount.

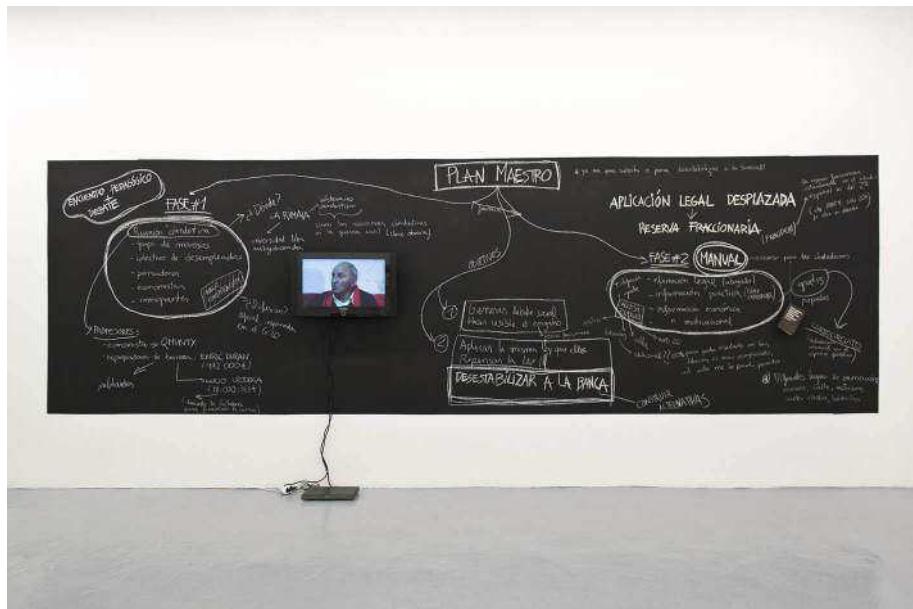
FASE #2: páginas del manual | PHASE #2: pages of the manual



dibujo plan maestro | drawing Master plan



detalles display expositivo | details exhibition display



display expositivo | exhibition display ADN Galeria

## FUERA DE JUEGO

2009

### Fuera de juego

Girona, 2009

*Foto 150 x 120cm, documento alta Agencia Tributaria y recibo nomina*

Contando con la complicidad de un inmigrante africano que se encontraba sin contrato de trabajo y que debía renovar su permiso de residencia, lo contraté para jugar al escondite con los espectadores de la exposición. Él siempre se escondía y los visitantes debían encontrarlo. Este contrato de trabajo le posibilitó arreglar su situación legal y no tener que esconderse de la policía en su vida cotidiana.

En un juego siempre hay unos que ponen las reglas y otros que solo pueden asumirlas, esto es una metáfora de la situación de fragilidad y desamparo que sufre actualmente este colectivo en España y del carácter utilitario de nuestras políticas de inmigración.

En esta obra aplico una estrategia propia del sistema capitalista: usar el aspecto lúdico del juego para encubrir otros propósitos sociales, políticos y/o económicos.

### Offside

Girona, 2009

*photo 150 x 120cm and document of the Spanish Tax Agency and payment receipt of the salary*

I hired an illegal immigrant to play hide-and-seek within the space and duration of the exhibition. This working contract removed the need for him to hide from the police in his everyday life because the contract provided him with the opportunity to ask for his legal immigration papers. The contract was made in one of the numerous places in town where unemployed immigrants meet at dawn to offer themselves as cheap labour.

In this piece I implement a common strategy of capitalism: to use the play-based aspect of games as a cover for social, political and/or economic purposes.



jugando al escondite con los espectadores de la exposición |  
playing hide-and-seek with the spectators in the exhibition.



Vista de la instalación en ADN Galeria | Installation view, ADN Galeria

## APORTACIÓN DE AGENTES DEL ORDEN

2009

### Aportación de agentes del orden

La Habana, 2009

performance

policías y material de espionaje

display expositivo: pizarra con documentación

Aporté agentes del cuerpo policial, que me piropeaban de forma desagradable por la calle, a la inauguración de una exposición. La estrategia para llevarlos a la galería se sustentó en el coqueteo, aprovechando todas las ocasiones que me decían cosas para seguirles el juego y intercambiar teléfonos. Cada uno de estos acercamientos y llamadas los documenté de forma oculta para luego mostrarlos en la exposición. Mi respuesta a su proposición de tener encuentros íntimos fue darles cita a la inauguración de la exposición, propiciando así el encuentro de los policías con la "investigación policial" de la que, sin saberlo, habían sido objeto. Las fotografías que documentan la exposición se han añadido a la pizarra cerrando así la investigación.

Los policías son la cara más obvia del control al sujeto por parte del Sistema. En este caso, sus actos me resultan inconsistentes con lo que significan.

A través de esta obra buscaba desordenar a los que representan e imparten el orden, cuestionar las estructuras de poder y los roles sociales "incuestionables", legitimados por estas.

### Police Officers Contribution

La Habana, 2009

performance

police officers and material of espionage

exhibition display: whiteboard displaying documentation

I arranged meetings with police officers, who would flirt with me in the streets, making me feel very uncomfortable and attacking me verbally with sexual propositions. I played along with their proposals, secretly recorded the encounters and kept their private telephone numbers. My response to their proposals for intimate meetings was to agree to meet. However, the time and place I suggested was at the opening of the exhibition where the documentation of each encounter with them was displayed using the "police inquiry" technique.

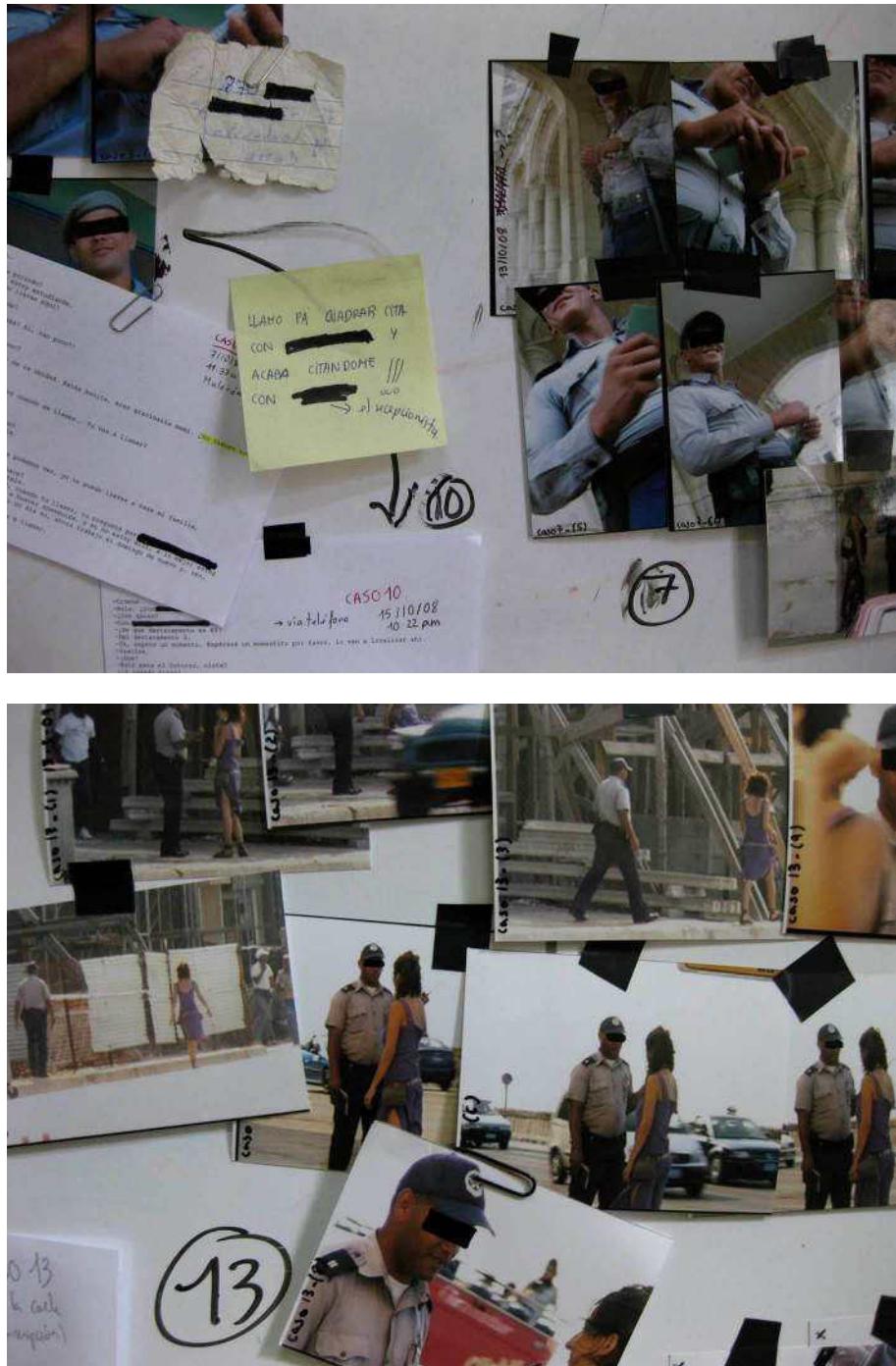
Police officers are the most evident side of the control that the System exerts on the individual. In this case, their acts seem inconsistent with what they are supposed to represent. Through this project, I seek to disorder those who represent and dictate order, to question power structures and the "unquestionable" social roles these structures legitimize.

PROCESO | PROCESS



registrando conversaciones telefónicas | recording telephone conversations

MONTAJE EXPOSITIVO | EXHIBITION DISPLAY



detalles pizarra con investigación policial | details board showing police inquiry



pizarra con investigación policial | board showing police inquiry  
BYTS. Stedelijk Museum's 's-Hertogenbosch, The Netherlands, 2011

## ACCESO A LO DENEGADO

2008

### Acceso a lo denegado

servicio público, La Habana, 01.06.08-31.10.08

ordenador, video, documentación, balance de empresa, silla, mesa de oficina y base de datos con los beneficios

Partiendo de la ley cubana que permite el acceso a internet a los extranjeros residentes y lo prohíbe a los nacionales (prohibiendo a sus empresas de telecomunicaciones ofrecérselo), creé un servicio que ofrecía a cubanos el acceso a Internet desde sus hogares.

El pago se basó en la dinámica del trueque. Le pedí a la clientela, a cambio del servicio, que me proporcionara sus conocimientos para poder vivir, comprender y desenvolverme eficazmente dentro del contexto, el cual me resultaba particularmente complejo. De esta manera, el servicio se convertía en una plataforma de intercambio, posibilitando a los nacionales el acceso a la información y a servicios de comunicación con el exterior, y abasteciendo mi necesidad de información interna. Todos estos beneficios han conformado un decálogo de estrategias y visiones subjetivas de Cuba que funciona como un retrato multisubjetivo del contexto.

El proyecto buscaba subvertir la relación de derechos sobre el acceso a la información estipulada por el Estado, de manera que los usuarios se convertían en el activador para hablar del Sistema.

### Access to Denied

public service, La Habana, 01.06.08-31.10.08

exhibition of documentation of the work: computer, video, documentation, chair and office table

Starting from the fact that internet is a service Cuban telecommunication enterprises offer to foreign residents and deny to the Cuban people, I created a service to provide Internet access to Cubans from their homes. The payment for the service was based on bartering, in exchange, they advise me on how to survive as a foreigner in Cuba, on how to understand and efficiently perform within the Cuban system, which appeared particularly complex to me. This platform made information and communication services with the outside world available to natives, while supplying my need for internal information. All these benefits acquired have formed a decalogue of strategies and insights on Cuba that operates as a multi-subjective portrait of the country's context which was shown in the documentation stage of the piece.

The project sought to subvert the relationship of the privileges regarding the access to information stipulated by the State, thereby turning users into an activator to speak about the System.

# -INFORMACIÓN -COMUNICACIÓN

**más información al 2623563**  
**(de martes a sábado de 9 a 19h.)**  
**servicio.d.info@gmail.com**

tarjeta de contacto | contact card



pregonero difundiendo el servicio | street crier announcing the service  
video



intercambiando el código de acceso | exchanging the access code

**ACCESO A LO DENEGADO**  
SERVICIOS DE INTERNET PARA CUBANOS

Nº solicitud: 08  
Alta del servicio: 04-06-08  
Baja del servicio: 31-10-08

**FICHA CLIENTE**

Nombre: [REDACTED]  
Domicilio: [REDACTED]  
Teléfono: [REDACTED]  
Contacto: [REDACTED]

**CONSUMO** horas contratadas / horas extras / coste conexión

|                                     |                |   |    |   |   |                |
|-------------------------------------|----------------|---|----|---|---|----------------|
| <input checked="" type="checkbox"/> | Junio.....     | / | 20 | / | / | 14 C.U.C.      |
| <input type="checkbox"/>            | Julio.....     | / |    | / | / |                |
| <input checked="" type="checkbox"/> | Agosto.....    | / | 15 | / | / | 10,50 C.U.C.   |
| <input checked="" type="checkbox"/> | Setiembre..... | / | 14 | / | / | 9,80 C.U.C.    |
| <input checked="" type="checkbox"/> | Octubre.....   | / | 24 | / | 9 | / 25,80 C.U.C. |

**PAGO**

- Informaciones sobre el contexto (I.C)
- Estrategias de supervivencia conductuales (E.S.C.)
- Estrategias de supervivencia prácticas (E.S.P)

e.s.c\_3: Con quién andar y con quién no (para extranjeros)

i.c\_3: Sobre las amistades

i.c\_4: Sobre los policías y sus amigos

e.s.c\_6: Con quién hay que intentar relacionarse lo menos posible (para todos)

e.s.c\_7: Cómo "cuidar" a un amigo cubano (para extranjeros)

e.s.c\_8: Cómo hay que hablar con la gente del "aparato"

i.c\_5: Sobre la obligación de corromper

i.c\_6: Sobre las consecuencias de decir lo que piensas

i.c\_7: Hacia Angola por hacinamiento o sobre el sueldo de los profesionales

i.c\_8: Sobre la UJC y sus reuniones

i.c\_9: Sobre ser o no ser de la UJC

i.c.42: Sobre el trato de los dependientes (de cubano a cubano)

e.s.p\_22: Cómo ganar 70 cuc sin hacer nada (La Burbuja)

fichas clientes | client record

**ACCESO A LO DENEGADO**  
SERVICIO DE INTERNET PARA CUBANOS

\*Estrategias de supervivencia prácticas (e.s.p.)

\*Estrategias de supervivencia conductuales (e.s.c.)

\*Información sobre el contexto (i.c.)

Acceso a lo denegado ofreció el servicio de acceso a Internet para cubanos en la Ciudad de La Habana de junio a octubre del 2008. Esta base de datos recoge los beneficios de su actividad.

base de datos con todos los beneficios | data base with all benefits acquired

MONTAJE EXPOSITIVO | EXHIBITION DISPLAY



oficina con el balance final de la actividad | office with the final balance of the activity  
Biennal de Valls. Museu de Valls. Cataluña, 2009



oficina con el balance final de la actividad | office with the final balance of the activity  
Estado de Excepción, Galería Habana, X Bienal de La Habana, 2009

C.V.

núria güell  
22-10-81 Girona, Spain  
c/puigmal, 667  
Vidreres (17411)  
0034 676481478  
nuriaguells@gmail.com  
www.nuriaguell.net

#### EXPOSICIONES INDIVIDUALES | SOLO SHOWS

2013

La síndrome de Sherwood. Museu Joan Abelló, Mollet del Vallés. Spain (July)  
Cualquier semejanza... es pura coincidencia. Salle Zero. Havana, Cuba. (May)  
Alegaciones Desplazadas. ADN galeria, Barcelona, Spain

2012

Aplicación Moral Desplazada #1: Crecimiento Exponencial. Sant Andreu Contemporani, Barcelona, Spain.  
Aplicación Legal Desplazada #3: F.I.E.S. 9THE13, Vigo, Spain.  
Aplicación Legal Desplazada #1: Reserva Fraccionaria. Sala X, Pontevedra, Spain.  
Aplicación Legal Desplazada #3: F.I.E.S. Offlimits, Madrid, Spain

2011

La lección excéntrica. Sala Moncunill, Terrassa, Spain.

2007

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

#### SELECCIÓN EXPOSICIONES COLECTIVAS | GROUP SHOWS

2013

La Otra Bienal. Bogotá, Colombia. (October)  
Göteborg International Biennial for Contemporary Art. Sweden (September)  
El deseo o la emergencia de lo privado en lo público. Centro Cultural de España, Lima, Peru (June)  
Ante nuestros ojos. Loop 2013. Avelino Sala Studio, Barcelona. Spain. (May)  
The Museum of Forgetting, Art Athina 2013. Athens, Greece (May)  
Hic Et Nunc. Sobre las paradojas de la democracia. Loop 2013. Fundació Antoni Tàpies, Barcelona. Spain  
Time/Resistance. Israeli Centre for Digital Centre, Holon. Israel  
7ª Biennal de Girona. Casa de Cultura de Girona, Girona, Spain  
MANIFIESTOS. Voces individuales desde el imaginario colectivo. Espacio Trapezio, Madrid, Spain  
SUPERMARKET 2013. Stockholm Independent Art Fair. Sweden.

2012

Online/Offline. Encoding everyday life. Galeria Valle Ortí. Valencia  
VIVA Performance Lab. Organizado por il MAXXI. Cosenza, Italia.  
A tulip. A bubble. A dead cinch. D21 Kunstraum. Leipzig, Germany  
Estado ausente. Lugar a dudas. Cali, Colombia  
Participar.de. Intermediae. Madrid, Spain  
International Underground. Piramid Sanat. Istanbul, Turquie  
CRITICAL BOTOX in times of 2.0 feudalism. Pavilion Unicredit. Bucharest, Romania  
31st Youth Salon. Mestrovic Pavilion. Zagreb, Croatia  
The Political is Collective-Factions. Art Hall "Passagen", Linköping, Sweden  
Jaula de Oro. Alicante, España  
Caribbean: Crossroads of the World. The Studio Museum in Harlem. New York  
Havana Open-house. Colateral Bienal de La Habana. La Habana, Cuba  
Artesanos. Construcciones colectivas del espacio social. La Capella, Barcelona.  
Supermarket 2012. Sweden

Arte no es Fácil. LinksHall, Chicago  
Aparadors i pantalles. ACVIC, Vic, Spain  
Àmbits d'intrusió. Can Felipa, Barcelona

2011

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

2010

Touched. Liverpool Biennial. Liverpool  
Off the records. Edge Zones. Art Center, Miami

Ut(r)ópicos. XXXI Bienal de Pontevedra. Pontevedra  
Treballs forcats. Loop's Festival, Barcelona  
Presupuesto 6 euros: Prácticas artísticas y precariedad. Off-limits, Madrid  
2009  
Parties Prenantes. Bétonsalon, París  
Biennal de Valls. Museu de Valls, Valls  
Mirant des de Fora. Arts Santa Mónica, Barcelona  
Lip/Stick. Praxis Gallery, New York  
Remix. Colateral X Biennal de La Habana, Cuba  
Un mundo Feliz. Colateral X Biennal de La Habana, Cuba  
Estado de excepción. X Biennal de La Habana, Cuba  
International Guerrilla Video Festival. IGVFest, Dublin  
Recursos propis. Bòlit, Centre d'Art Contemporani, Girona  
2008  
Defensa Eslava. Espacio Vivarta, La Habana  
V Biennal d'Art de Girona. Casa de Cultura de Girona, Girona  
Ellas se portan mal. Salle Zero, La Habana  
Talent Latent-Zona Franca. El Refugi, Tarragona  
POST-IT CITY, Ciutats Ocasionals. Centre de Cultura Contemporània de Barcelona (CCCB)  
2007  
Mmac'07. Cal Duc, Lleida  
Certamen Internacional de Artes Plásticas. Diputación de Ourense, Ourense  
Fuera de Campo. Sala d'Art Jove, Barcelona  
Disseccions Oníriques. Sala E-Art, Barcelona  
V Bienal d'Art Contemporani de Vic. Llotja del Blat, Barcelona  
2006  
Going Public'06. Formigine, Italy  
Transart V. WBK Vrije Academie, La Haya  
Transart V. Museu de l'Empordà, Figueres  
005  
Maçart'05. Maçanet de Cabrenys, Girona  
FIBArt. Festival Internacional de Benicasim, Castellón  
Identidades Invisibles. Can Felipa, Barcelona  
Ho fem per a tu, disculpa les molèsties. La Llotja-Sant Andreu, Barcelona

**PREMIOS Y BECAS | GRANTS AND PRIZES**

2013  
Iaspis Residence. Gothenburg, Sweden (August)

2012  
Premi Ciutat de Palma "Antoni Gelabert" d'Arts Visuals. Mallorca. (Mención de honor|Honorable Mention)  
Becas Agita 2012. Figueres, Spain  
Participar.de. Madrid

2011  
Premi Ciutat de Palma "Antoni Gelabert" d'Arts Visuals. Mallorca.  
Curators' Network. Matadero, Madrid.  
Residencia en Off Limits. Madrid  
Premios de Creación Injuve. Madrid (Premio)  
Aparadors i Pantalles. ACVIC, Vic.  
PEC programa educativo completo, SOMA. Mexico. (accepted for 2012)

2010  
Art Jove 2011. Sala d'Art Jove, Barcelona. (premio modalidad edición)  
Premio Miquel Casablancas. Sant Andreu Contemporani, Barcelona. (ganadora proyecto)

2009  
Beca de creación Guasch Coranty. Fundació Guasch Coranty, Barcelona  
V Biennal de Valls 2009. Museu de Valls, Valls (premio | price)  
Batiscafo Residency. Triangle Arts Trust, La Habana  
Beca de creación Guasch Coranty, Fundació Guasch Coranty, Barcelona

2008  
Ayuda a la formación. CoNCA, Barcelona  
V Biennal d'Art de Girona. Ajuntament de Girona, Girona (primer premio | first price)

2006  
V Bienal d'Art Contemporani de Vic. H-Associació per les Arts Contemporànies, Vic (primer premio | first price)  
Premios de Creación Artística de la Universidad de Zaragoza. Universidad de Zaragoza, Zaragoza (segundo premio | second price)  
Sala d'Art Jove. Secretaria de la Joventud, Barcelona (proyecto deslocalizado)

2004  
Beca de Intercambio. Instituto Superior de Arte (ISA), Cuba

## **CONFERENCIAS | CONFERENCES**

2013

Aest-ethics: Social Aesthetics in Arte Útil. Queens Museum of Art, New York, E.E.U.U. (May)

Art as an Umbrella. JustMadrid 2013 con Residencia FelipaManuela, Madrid. Spain.

2012

Low Cost, Grandes Resultados. AKME 2012. Universidad de Bilbao

Creación y valores. Universidad Jaume I de Castellón (FIB Cursos), Benicàssim

Presentación Epistolario Ayuda Humanitaria. Múltiplos, Barcelona

Aplicación Legal Desplazada #3: F.I.E.S. Espacio Tangente, Burgos

2011

Anatomia de un virus. IGAC 2011. Bòlit, Centre d'Art Contemporani, Girona

Aplicación Legal Desplazada #2: Crecimiento Exponencial. FelipaManuela, Madrid

Xarx@cracia nous paradigmes de participació ciutadana en xarxa. Festival VAD, Girona.

Wikpolis. Cartografías y construcciones colectivas del espacio social. QUAM. ACVIC. Vic.

Música para camaleones: Periferias como centros. Sesión curada por OFF-LIMITS, Espacio CAMON. Madrid.

Torbellino II. Galeria Habana, La Habana, Cuba

Speaking Corner. Nau Estruch, Espacio para las Prácticas Performáticas, Sabadell

B/ART Conference. Nau Ivanow, Barcelona

Ética bancaria: la banca, el arte y la filosofía. Sant Andreu Contemporani, Barcelona

Temor i desig de ser devorats. Bòlit, Centre d'Art Contemporani, Girona

2010

Ut(r)ópicos. XXXI Bienal de Pontevedra. Pontevedra

## **CURSOS | WORKSHOPS**

2012

SOMA. Programa de estudios independientes. México D.F.

2011

Speaking Corner. Nau Estruch, Espacio para las Prácticas Performáticas, Sabadell (taller de Antonio Ortega)

2008

Cátedra Arte de Conducta. Casa particular, La Habana (dirigida por Tania Bruguera)

2006

Sensorama. CASM, Barcelona (taller de El Perro)

Estética de la resistencia. Can Xalant, Mataró (taller de Alfredo Jaar)

2005

POST-IT CITY, Ciutats Ocasionalis. Hangar, Barcelona (taller de Maria Papadimitriou)

Malestares y patologías en la sociedad contemporánea. Aula Humanidades, Girona

2004

Otras estéticas geopolíticas. MACBA, Barcelona

## **ADQUISICIÓN DE OBRA | WORKS IN COLLECTIONS**

Stedelijk Museum's 's-Hertogenbosch, The Netherlands

INJUVE, Madrid, España

Fundación Guasch-Coranty, Barcelona, España

Museu de Valls, España

Colección Casa de Cultura de Girona, España

Fons d'Art Contemporani de Girona, España

Ayuntamiento de Vic, España

Universidad de Zaragoza, España

## **ESTUDIOS | STUDIES**

2012 SOMA, México

2008-2009 Posgrado en Arte Conducta, dirigida por Tania Bruguera. I.S.A., La Habana, Cuba.

2007 Obtención del Diploma de Estudios Avanzados (D.E.A.) y de la Suficiencia Investigadora. U.B., Barcelona.

2005-2007 Cursos de doctorado Temps i Lloc en l'art contemporani. U.B., Barcelona, España.

2005 Certificado de Adaptación Pedagógica. U.B., Barcelona, España.

2005 Máster de fotografía digital. Idep, Barcelona, España.

2003-2004 Último año de lic. Artes Plásticas. Intercambio Instituto Superior de Arte, La Habana, Cuba.

2003 Curso de fotografía. Institut d'Estudis Fotogràfics de Catalunya, Barcelona, España.

1998-2003 Licenciatura de Bellas Artes (escultura). Universitat de Barcelona, España.

PRESS SELECTION (ENGLISH)

*Allegations, appropriations and civil disobedience*

By Montse Badia

A-Desk, 9 de enero de 2013 | January 9th, 2013

09 JANUARY 2013

## ALLEGATIONS, APPROPRIATIONS AND CIVIL DISOBEDIENCE

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MONTSE BADIA



In 1970, Hannah Arendt gave a lecture titled "Civil disobedience", that she defined as "what arises when a significant group of citizens becomes convinced that the normal channels for change no longer function, or that the Government persists in modes of action, that the legality or constitutionality of which are open to grave doubts". She specified that, "civil disobedience can't be compared with the criminal, because there is a big difference between the crime that is hidden and the disobedience that defies the law in the full light of day. What is more, civil disobedience is incompatible with violence, as, unlike the revolutionary, civil disobedience accepts the existing authorities and general legal framework".

Arendt, who gave this conference, right in the middle of the Vietnam War, observed that, "modern societies are subject to an accelerated process of change, that is legalised by law once it has occurred, but that usually is the result of extrajudicial actions. In the face of this change, the channels for citizens to participate in politics are frequently insufficient. In fact, the system of representation is in crisis, largely because the parties have become bureaucratised. Hence there is a corresponding growing relevance for civil disobedience in modern democracies: it constitutes an extreme manifestation of the right of the public to join together to make demands on the government or to protest about its decisions".

History is full of cases of civil disobedience that have served to conquer social rights, like the suffragette movement or the public transgression of racial laws, to mention only two highly significant ones. But it is not necessary to go so far back in time. "There is the justification for a movement of civil disobedience in Spain" was the outstanding headline of Alberto Fraile's interview with Ignacio Ramonet [<http://blogs.elpais.com/3500>]

[millones/2012/08/hay-justificacion-para-un-movimiento-de-desobediencia-civil-en-espana.html](#)], director of *Le Monde Diplomatique*, published last summer in *El País*.

The exhibition that Núria Güell is currently presenting at the [ADN Galería](http://www.adngaleria.com/web/pag/home.asp?la=es) [http://www.adngaleria.com/web/pag/home.asp?la=es] doesn't deal specifically with civil disobedience, but it does present facts and situations that could become triggers for such actions. *Alegaciones desplazadas* (Displaced allegations) is the title of the artist's first impeccable solo exhibition in this gallery, for which she has brought together a selection of works that constitute a good sample of her career up until now.

In her projects, [Núria Güell](http://nuriaguell.net/) [http://nuriaguell.net/] analyses the institutions that govern us and evidences the abuses of power that are permitted within the margins of legality of these very institutions. Her working process includes an analysis, based on data and situations (like Hans Haacke), a questioning, followed by a laying out of the evidence (in the manner of the filmmaker Michael Moore or, more close to home, the journalist, Jordi Évole in his programme *Salvados*), finally carrying out an action with real impact, often employing the same strategies at the interstices of legality, that could function as a sort of example and prior step, as we said at the beginning, for this civil disobedience that at the moment seems so justified and necessary.

*Alegaciones desplazadas* is a journey through eight works by the artist that forms an itinerary of different problems that evidences the abuse of power of institutions, such as the banks, legislative powers or immigration policies. The oldest piece *Offside* (2009) like the more recent *Humanitarian Aid* (2008-2013), refers to this latter sphere. In the first, she counted with the participation of an unemployed African immigrant, with an urgent need to renew his residency permit in Spain. Güell contracted him to play hide and seek in the exhibition space. At the same time, this very contract enabled him to regularize his situation in the country. *Humanitarian Aid*, is a longer and more complex project. Realised in Cuba, it stems from an open call in which the artist offered herself as a wife to any Cuban interested in emigrating to Spain. The outline of the open call specified that the applicants must "write the prettiest love letter in the world". The winner was selected by a jury, made up of three "jineteras" (prostitutes for foreigners), after which the wedding took place and after a prudent period of time, nationality having been obtained, a divorce was set in motion. In her presentation in ADN the project is made up of a video that incorporates the whole process and which sagely combines the most documentary aspects with kitsch touches (what stand out are the scenes of the jury deliberating as well as the images showing the veracity of the romantic relationship to be shown as proof to the Spanish authorities), along with the letters from different candidates and the contract signed between the winner and the artist, amongst other documents.

Tangentially related to the subject, although more centred on the abuse of power on the part of the authorities is *Police Offers Contribution* (2009), that under the form of a police inquiry board, gathers all the documentation –photographs and notes- of a series of appointments set up with different policemen in La Habana (who are prohibited from having sexual or intimate relations with foreigners) who she invited, as if to a date, to the exhibition space.

In *Displaced Legal Application #1: Fractional Reserve* and #3 FIES, Güell questions respectively the banking system and certain prison policies. In the first, she organised a series of lectures under the title "How to expropriate money from the banks?" for which she counted on the collaboration of three expropriators: Lucio Urtubia, Enric Duran and the economist Qmunt, that took the form of a publication [http://www.adngaleria.com/Como%2opodemos%2oexpropriar%2odinero%2oa%2olas%2oentidades%2obancarias\_1498.pdf] that outlines ways for creating money out of nothing, following the same manoeuvres employed by banks.

We began talking about civil disobedience and have ended up with tactics that could make it possible. With her proposals, Güell seeks to have a real impact on the aspects that she questions, sometimes in a more documentary or combative manner and in others, underlining the more personal and human aspects. This brings to mind a recent interview with Federico Mayor Zaragoza in which he talked about the need for citizens to move into action, and remembered, not by chance, Rosa Parks.

The Paradox of Fake Revolutions

By Pablo España

ARTPULSE MAGAZINE, 1 de diciembre de 2012|December 1th, 2012

## The Paradox of Fake Revolutions

Nowadays political art is a fashionable label, and many practices want to present themselves as such. Art becomes a space for protest, but at the same time any critical power that it may have is co-opted in a kind of protective environment where everything can be said, but where everything is tightly controlled.

**By Pablo España**

There is a well-known anecdote about the Spanish dictator, Franco, who attended the inauguration of the I Bienal Hispanoamericana de Arte, which took place in Madrid in 1951. When he was about to enter the room where they were exhibiting the artists supposedly critical of his regime, he was warned: "Excellency, this is the room of the revolutionaries." The dictator responded: "As long as they only revolt like this ..." Those artists represented Spanish informalism, a movement on a par with abstract expressionism, in which the autonomy of art gutted the content of artistic expression. All of the artists passed for intellectuals in opposition to the dictatorship, and when their works started being exhibited in the United States, art critique saw only the perversion of the principles of abstract expressionism. Even though the artist's labor was a purely aesthetic task, when this took place in a dictatorship, it could only be understood as silence and, hence, complicity. Beyond the specific context, this narrative can be construed as a metaphor of how art that wants to be political is often neutralized by the very system of art.

### ARTISTS IN TROUBLE

In a recent interview<sup>1</sup>, Alexey Plutser-Sarno, a member of Voina, the Russian collective of artists and activists, was asked if he saw similarities between that group's situation and that of Chinese contemporary artist Ai Weiwei, given that both are being persecuted by the authorities in their respective countries. The answer could not be more significant: "Yes, our situations are very similar. The difference is that we are making real protest art, which scares the authorities. We are stirring young people to action; we are setting an example of public resistance." If, on the one hand, Plutser-Sarno admitted the obvious, that both his collective and Ai Weiwei are being harassed for their opposition to the power of the state, he pointed out a fundamental difference centered on artistic praxis and its political effectiveness.



Voina, The Palace Revolution, September 2010, St. Petersburg.

The Chinese artist works with critical images that circulate in art institutions and are directed at the contemporary art audience. His political problems, however, are the result of his international renown as an intellectual critical of the Chinese regime (in point of fact, officially, his detention arose from a tax issue). For its part, the Voina group works in public spaces with direct actions of frontal opposition (such as the one that consisted of overturning police cars in St. Petersburg and resulted in judicial prosecution), and its tribulations are those of an activist involved with anti-authority social resistance movements.

While for the Chinese government the problem is not the oeuvre of Ai Weiwei, but rather his declarations against the regime, for the Russian government Voina's works, its actions are the problem. In the case of Voina, the political dimension of its discourse is inseparable from its praxis. When Alexey Plutser-Sarno speaks of the difference between Voina's case and that of the Chinese artist, he is telling us that we would have to see if Ai Weiwei's work, without being accompanied by his declarations, would be as inherently subversive for the authorities.

For now, let us set aside considerations regarding Russian and Chinese authoritarianism vis-à-vis the permissiveness of Western democracies in which artistic censure is no longer exercised by depriving individuals of their liberty, but instead through cultural politics and cultural budgets. Let us concentrate on whether the artistic practice itself contains or does not contain antagonistic elements.

## POLITICS OF THE MARKETPLACE

Many artists creating critical or political artworks seem to triumph with little difficulty in art institutions and in the marketplace, although this appears to be a great contradiction. Institutional critique, which during the 1970s and '80s tried to destabilize the art system from within, has already become a new orthodoxy within the current world of art. As Simon Sheikh notes: "What does it mean when the practice of institutional critique and analysis has shifted from artists to curators and critics, and when the institution has become internalized in artists and curators alike (through education, through art historical canon, through daily praxis)? Analyzed in terms of negative dialectics, this would seem to indicate the total co-optation of institutional critique by the institutions (and by implication and extension, the co-optation of resistance by power), and thus make institutional critique as a *critical* method completely obsolete. Institutional critique, as co-opted, would be like bacteria that may have temporarily weakened the patient-the institution-but only in order to strengthen the immune system of that patient in the long run."<sup>2</sup> Let us now consider all of the artists involved in the "cultural wars" who are present in expensive collections such as the case of Hans Haacke.



Video still from *The Yes Men Fix the World*, 2009. Photos courtesy The Yes Men.

Nevertheless, it is true that what is produced in the marketplace cannot be patently appreciated or condemned based on its origin. The urban artist Banksy sold a piece for 80,000 pounds to help the Voina group with the payment of its bails and that of other Russian political prisoners. Under the slogans “Dilettantes, rise up against art” and “Dada is political,” the First International Dada Fair in Berlin (1920) took place in the gallery of the collector and dealer Otto Burchard, who also produced it, and the Dadaist group of Zurich already had a relationship with the gallerist Han Coray dating back to 1917. It is widely known that the members and activities of the Internacional Situacionista were financed for some time at the end of the 1950s thanks to the sale of “industrial paint” in large quantities by Pinot-Gallizio before the Italian artist abandoned it due to his progressive estrangement from art. It is common knowledge that the Sex Pistols worked for a multinational, and that even though today they are considered just another product of the record industry, in their day they implied a true cultural rupture (rock-and-roll situationism, as their manager Malcolm McLaren declared). *Fix the World*, the latest documentary by The Yes Men, the artistic collective that best exemplifies the ideology of the anti-globalization movement, is being distributed by HBO. These are the same The Yes Men who have recently joined the international boycott against the Fourth Moscow Biennale of Contemporary Art instigated by the aforementioned Voina group that accuses the institution responsible for the event of corruption.

Nonetheless, when political art is subsumed by money, transforming its creations into mere luxury objects destined for an elitist and speculative market, any critical power that the work may have is called into question. Furthermore, once it receives institutional critique, any cultural expression that in its day could have been subversive becomes part of the dominant culture.

If an artistic practice that considers itself political only directs itself to the marketplace and to art institutions, it cannot readily have political impact. To the extent that the same artistic practice is contaminated by other environments and is diluted in spaces other than those reserved for art, its political effectiveness would be greater irrespective of the structure from whence it is projected, be it a museum or gallery, a record company, a protest or a movie or television distributor.

## How to expropriate money from the banks

Displaced Legal Application #1:  
Fractional Reserve

In this sense, the Mexican artist Minerva Cuevas, recalling *Mejor Vida Corporation*-a social and political experiment centered on daily life, which distributed free tickets for public transport, barcodes to reduce the price of foodstuffs in supermarkets, student IDs for discounts or letters of recommendation using institutional letterheads from the museums and galleries that presented the project-wrote that when *Mejor Vida Corporation* started being noticed by contemporary art institutions, it began calling itself "project" and requiring authorship. However, this did not alter the way in which this "experiment" was activated through its connection with various autonomous resistance projects, and its community practices and "being art" served to multiply its presence and distribution capacity. More than a philanthropic entity, *Mejor Vida Corporation* considered itself to be an analyst of social and economic contexts within the capitalist system, making gratuitousness the basis for human exchange, thereby spurning money.

### A NEW LEGITIMACY

Returning to The Yes Men, one of its members, Mike Bonanno, explained that its actions are intended to reach mass media so that people can be informed about the critical positions of the anti-globalization movement through the newscasts featuring their ironic "performances" (they prefer to speak about "corporate identity correction"). In one such action, they passed themselves off as members of the World Trade Organization, interacting at economic conferences and carrying the logic of the neoliberal politics of that organization to the point of absurdity (proposing, for example, the use of techniques for "recycling" human excrement so that hamburgers consumed in the First World could end hunger in the Third World).<sup>3</sup>

In the context of the crisis that is slamming Europe, the Spanish artist, Nuria Güell, is developing a project entitled *Displaced Legal Application #1: Fractional Reserve*, consisting of the creation of broadcasting and training platforms on strategies for expropriating money from banking institutions. This project that starts with art seeks and finds its legitimacy in its connection to autonomous, alternative and "indignant" movements that question the current situation of the subservience of politics to the marketplace and advocate civil disobedience. In this case, beyond the communicative activism that reveals how banks create debt, how they generate money out of nothing, the project becomes a pedagogical tool, an instrument of empowerment at the disposal of whoever may wish to use it to confront financial power.

Nowadays, critique should be an entirely public endeavor. Art that wants to be considered political can no longer be satisfied with its mere recognition in the field of art. It must function at the intersection of art and social movements; its legitimacy will come from there.

### NOTES

1. <<http://stefanvandrake.blogspot.com/2011/10/exclusive-arttraveler-interview-with.html>>
2. "Notes on Institutional Critique" Simon Seikh, in *Art and Contemporary Critical Practice*. Gerald Raunig and Gene Ray, editors. May Flay Books, 2009.
3. In the documentary *The Yes Men*. Directed by Chris Smith, Dan Ollman and Sarah Price, 2004.



**Tags:** [Ai Weiwei](#), [Hans Haacke](#), [Minerva Cuevas](#), [Nuria Güell](#), [Political Art](#), [The Yes Men](#), [Voina](#)

### Interview with Núria Güell

By Clare Sheppard

ArtSlant.com, 11 de febrero de 2013 | February 11th, 2013-02-11

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# ARTslant Worldwide

Rackroom

HOME MAGAZINE CALENDAR GALLERIES ART SHOP ARTISTS COMMUNITY ADD



'rak'rüm (noun);  
the back room of an art gallery  
where artists and art lovers hang

## Núria Güell



Núria Güell (1981 Girona, Spain) graduated from the University of Barcelona with a degree in Fine Art and went on to continue her studies under Tania Bruguera at the Behaviour Art School in Havana, Cuba. Her work has been exhibited at the biennial of Havana, Pontevedra, Ljubljana and Liverpool, as well as in the Triennial of Tallinn, in museums of Barcelona, The Hague, London, Paris, New Yo...[more]

Núria Güell,  
*Intervención #1 (Intervention # 1)*,  
2012, display expositivo/exhibition display, Alegaciones  
Desplazadas, ADN Galería, Barcelona  
© foto de Roberto Ruiz



### Interview with Núria Güell

**Spain, Feb. 2013:** The work of **Núria Güell** is a striking example of the potentially fruitful and functional relationship between art and activism. Her projects and performances tackle the injustices of established institutions head-on; they question enforced norms, search for strategies of dissent and suggest alternative models to those of our present neo-liberal capitalist society.

During the week of the 13th-17th February, Güell's work will be juxtaposed against the setting in which it finds itself: ARCO Madrid 2013, one of Spain's biggest commercial art fairs. With Barcelona-based **ADN Galeria**, the pieces displayed will include *Humanitarian Aid*, *Police Officers' Contribution*, *Intervention # 1*, and *Displaced Moral Application # 1: Exponential Growth*. Each of the pieces turn established practices and laws back on their enforcers in order to highlight the hypocrisy and inequality inherent in many of our systems.

I spoke with Güell about the concepts informing her vision and technique and her upcoming exhibition in Madrid.

*La versión en español de la entrevista están disponibles abajo.*

**Clare Sheppard:** *Do you see art as a kind of civil-disobedience, as a medium to achieve an ethical-political end? Or, are you also looking to achieve the perfection of some specific artistic forms?*

**Núria Güell:** I do not see art as a type of civil disobedience. When I use it, it is only a significant resource toward the objective of the project in question. I see art as an exercise in thought that allows me to understand, in its complexity and at both a socio-economic level and at a subjective level, the historical moment in which I live. For this reason I think that art has to respond to the coordinates of the moments in which we are living, and right now the level of violence we are submerged in, which comes as a result of neoliberal capitalism, is unfortunately very high. Therefore, for me, art cannot be amenable.

However, yes, in this "emergency" situation, I opt for substituting aesthetic ends with ethical ones.

I would not wish to talk of a desire toward perfectionism. I simply broaden the limits to suit my size so that I can achieve, through art, what I consider to be opportune. In much of my work there is a revision of the practices used by other artists, but applied in a way which expresses reality and not worked on according to the classical representation which characterises Art.

**CS: You went to Cuba because of the malaise of the artistic establishment in Spain, and were admitted to the Behaviour Art School run by Tania Bruguera. What were the most significant moments during your stint in Cuba?**

**NG:** In Cuba I basically worked and studied a lot. I think that my time in Cuba is still with me and will continue to be. You cannot understand my current practices without taking into account my participation in Tania Bruguera's Behaviour Art Department, where she, with her rigour, thoroughness, and dedication, forced me to define my position in my practice within the framework of coherence and compromise. Moreover, the department did not just consist of Tania; it was made up of all of the artists who shared some weeks with us, like Fernando Sanchez Castillo or Miguel Calderon, and above all our Cuban artist classmates with whom we shared our day to day lives and our projects.

**CS: One of your most interesting and attractive projects was your collaboration with the famous robber El Solitario. How did this idea come to you? Could you briefly describe the project, and its results?**

**NG:** In 2009 when I came back from Cuba and established myself in Spain again, everyone was talking about the recession. Still feeling unsettled I took it upon myself to study monetary politics in order to understand what had happened. Out of this came two projects on banking ethics and one of them is *Displaced Moral Application # 1: Exponential Growth* in which *El Solitario* participated. In this project, which was brought about with the collaboration of the Cuban artist, Levi Orta, we asked the bank robber Jaime Gimenez Arbe, alias *El Solitario*, to design a plan to rob a bank from the high-security prison in which he was incarcerated. Jaime drafted a novel describing strategies to expropriate a bank. The first chapter of the novel, which contains various methods, was sold at an art auction and the documents and the money obtained from the project went to *El Solitario*. Meanwhile, the plan was protected in a security safe rented in a branch of the same bank targeted to be robbed. We adopted the concept of the ethics applied in most banks as our basis. What is important for these banks is to generate profits whilst *themselves* avoiding the social damage this may entail, a principle which emerges from the Monetary System's dependency on perpetual accelerated growth. The project generated a potential value, a strategy which alludes to the concept of speculation and inflation and forms the main nucleus of financial activity and the art business.

**CS: Could you describe the projects that you are going to exhibit at ARCO Madrid? What do you want to get from this exhibition?**

**NG:** The exhibition is within the context of ARCO, a commercial fair. Therefore, what I can hope for is to sell some work in order to continue financing my projects and perhaps, also the fair could offer me some visibility in the international context.

Apart from the project of *El Solitario* I will also exhibit *Police Officers' Contribution*, developed in Cuba and *Intervention # 1* which I made a short time ago in Spain. In the former what I did was to elicit police agents to be unbecomingly flirtatious with me in the street, at the inauguration of an exhibition. The strategy to bring them to the gallery was based on flirting, taking advantage of all of the occasions on which they told me things in order that I would follow them or to exchange telephone numbers. Every one of these meetings and calls I covertly documented in order to have them later at the exhibition. My response to their proposals for intimate meetings was to agree to meet. However, the time and place I suggested was at the opening of the exhibition where the documentation of each encounter with them was displayed using the "police inquiry" technique. My answer to their propositions to have intimate meetings were to realize them at the inauguration, thereby facilitating the meeting of the police with the "police inquiry" throughout which, without knowing their it, they had been the target.

In *Humanitarian Aid* I offered myself as a wife to any Cuban who wanted to emigrate from Cuba to Spain, paying for the cost of the wedding and the travel expenses. I asked those who were interested to write me "the most beautiful love letter in the world"; a jury made up of three *jineteras* (prostitutes for foreigners) selected the winning letter and, therefore, my future husband. The winner had to agree to be available to me for the duration of the time it took to legalise him in Spain, at all times that I needed him for different requests. He currently has his Spanish residency and in a short time we will divorce. Should the project be sold we will equally share the profits from it.

In Intervention # 1 I created a cooperative under which I contracted a construction worker who had been evicted. The objective of the contract was to remove the entrance doors to empty buildings that CAM (Mediterranean Savings Bank) had acquired at auction after evicting families who lived there. The process of hiring of the worker was done through a legal entity, in order to guarantee his impunity. This is the strategy that banks use to circumvent the Ley de Enjuiciamiento Civil (Civil Indictment Act) with impunity and purchase evicted properties for 50% of their valuation. Through this procedure, houses become accessible for public use.

**CS:** According to critics of Humanitarian Aid, despite intentions of denouncing the injustices of an oppressive system, the project consists of a privileged person, who comes from a free country, and who makes individuals who do not have options compete with each other. Is there an inescapable moral ambivalence in this type of project, as requisite as the project was?

**NG:** I decided to do this project after having lived in Cuba. Day to day there were many Cubans who, upon seeing my pale self and quickly detecting that I came from a developed country (I do not agree with your above description of my country as being free, but this is a topic for another day), they came close to me trying to win me over; as everyone knows marriage is the most sure way of emigrating from Cuba and in order to live legally in Spain without being persecuted by the police or incarcerated in a Detention Centre for Foreigners. Therefore, the operation of the project consisted in asking of them to do what they habitually do, but through the written word.

Yes, it is certain that I worked from a privileged position, a position awarded to me by my nationality, and I did this project and indeed all of my projects, conscious of that fact. The role of first-class citizens and second-class citizens, which the Cuban government applies through various methods, is wretchedly overwhelming in some sectors of daily life in Havana. What seemed more honest was to work accepting this reality, accepting that what is real does not mean legitimising it, and what would have been immoral, it seems to me, would have been to have worked omitting this condition; when Spaniards who go to Cuba in search of sex tourism they are supported by the power awarded by their nationality and their economic position, to satiate their need for gratification and reaffirm their superior position, forcing the outside interest to disguise itself as love. The project does not solely speak of Cuba; it also addresses us, the "first world", "Humanitarian Aid."

**CS:** Your performances all share an ethical, subversive character with respect to current rules and laws (e.g. laws for foreigners, banking law). However, what alternative forms of subjectivity and community do you propose?

**NG:** Implicitly, to disobey laws which one does not consider to be just and transgress the dominant moral when it holds you, limits you and oppresses you, is to gamble with a subjectivity in which individual morals prevail in order for each person to be above the law and social conventions imposed by the hegemonic order. On a community level, for example, in the manual that I made on how to expropriate money from banking entities there is a chapter which was written by activists from Colectivo Crisis. The chapter tells of how to live on the margin, or at least how to stop being an accomplice to the capitalist system, while at once, recuperating solidarity, cooperation, exchange, time banks.

**CS:** What are your upcoming projects?

**NG:** I prefer not to talk about them until they are finished in order to be sure to be able to carry them out as I had planned.

