

BIO

Being aware that art is often used as a symbolic and emotional support for all kinds of power, I try to offer neither answers nor truths, and instead of reaching a conclusive statement I rather show the conflicts and contradictions present between different realities. My practice is not the expression of contemplation or a virtuous display of technique, but a practice of confrontation, of questioning evidence and conventions, and it usually involves moving pieces, involves action —be it legal or not—, involves moving individuals—be they accomplices or not—, or carrying out bureaucratic procedures. It also means making the public institutions that hire my services move in a direction they have not previously explored; it means getting them engaged instead of being mere spectators. Namely, it mainly means working outside the studio and outside the exhibition hall. My works are composed of gestures and movements that escape representation; and what I end up showing in the exhibition space are certain traces or signs of these movements, not representations, not autonomous objects; the works' autonomy is in the gesture.

My projects always originate from some social or political conflict that I feel called upon to deal with, and their aim is to try and bring out something that cannot be seen; in other words, and in simpler terms, to allow us to perceive something of what is real. And for this to be possible, my practice and my convictions must also be questioned. My position in relation to artistic practice and my convictions come into play in each project, because they are also elements that end up being involved in the confrontation, at the same level as the institutions. In other words, at the end of a project I almost never come out unscathed.

On the other hand, I cannot deny that there is a strong subversive inclination in my work. It is rooted in the fact that I do not understand artistic practice as a cultural practice, but quite the opposite: I understand it as a socially and politically necessary practice in which the cultural and the established are brought into play.

I was born in Vidreres, a village near the city of Girona, in 1981. And here I am still, as this is my base camp. Not living in a big city is a decision, a political decision, like all the others. I graduated in Fine Arts from the University of Barcelona and continued my studies at the Cátedra de Arte de Conducta (Behavior Art School) in Havana, Cuba. From that moment on I have held exhibitions in art centres around the world and participated in many Biennials. In addition, I have been awarded several prizes and I work regularly with social centres and schools. As I have always found CVs to be tedious, I am not going to include the entire list of awards and commissions here. If anyone is interested in it, please visit my website: nuriaguell.com

Núria Güell, Vidreres, April 18th, 2020