

Portfolio
2013 - 2017

Guillem Portell

Bio // Statement

Born in Mallorca in 1990, the artist studied a Degree in Art and Design in Escola Massana, Barcelona. He has assisted and participated in several curatorial and artistic production workshops.

Through his work, Portell intends to display and reveal facts, anecdotes, and events related to power, corruption, politics and how they are managed. He also attempts to demonstrate how their actions are not entirely legal, and how all citizens are affected by these public agents.

The artist attempts to exhibit by different means how the appropriation of government property for private benefit occurs, and to question how power agents still remain in a position of power.

The criteria is based on ethics, equality, what is il/legal, and democratic. It is based on reality and assisted by irony, humour, satire, and criticism.

By making a piece of art in confrontation with reality and with what is happening, the public reacts: not only does the public talk about art, but about what art can explain to us, and how it affects us.

He has displayed his works in several exhibits in Mallorca as a finalist of various public tenders; *Scala Case* 2015, *No Image* 2015, *Toll Case* 2016; *Fifteen Terrorist Plans* in Sant Andreu Contemporani 2015 (Barcelona); *Neither is This a Work of Art, Even* in Hangar (Barcelona), Matadero (Madrid) and Furtherfield Gallery (London) 2015; *No es oro todo lo que brilla*, in MUU Gallery (Helsinki) *Tabula Rasa* 2014; "Sopa de Pedres" with the artist collective Placa Turca in La Capella (Barcelona) *Triple Salto* 2014; *How To Be an Artist*, KABK (The Hague) 2014.

Artworks

L'illa de la calma
The Island of Calm
Photography 70 x 40 cm
2017

S'entany d'en Mas is located in the municipality of Manacor and has been nicknamed Cala Romántica (Romantic Bay) by the hotel industry. In 2005 a construction permit for 189 houses was granted. It was paralised in 2008 due to the bankruptcy of the real estate group Martinsa-Fadesa, which was declared insolvent after reaching a debt of seven million euros.

Today, nearly ten years after the construction standstill, the edifications remain unchanged, almost as if nothing had happened during this long period. However, piles of debris, unused bathroom pieces, and wrapped doors and windows await a purchaser or an investor.

The investment was financed by private buyers, nine million euros, approximately 200.000 for each home; however, the greatest amount was funded by a mortgage loan. Out of the estimated twenty-four million, some sixteen million euros were granted by the now-extinct Caja de Ahorros del Mediterráneo (CAM) currently belonging to Banc Sabadell, as well as the eleven hectares in Cala Romántica, which have been monitored by a security company for more than eight years.

The construction was halted because the real estate group ran out of funds. The bank refused to provide further funding as a consequence of the irregularities that had been detected in the company.

Once the construction was halted, the small investors jointly filed a lawsuit against the construction company and to claim compensation. The company's accounts did not match the developer's real situation. Additionally, the accused was detected to have destituted the company of capital, causing its collapse. The operation consisted on transferring the money to several companies in the partnership controlled by the accused, and as a way of justifying inexistent debts. They have been estimated to be of approximately ten million euros, which have been impossible to recover due to the companies's insolvency.

During the course of 2016, the trial took place in which a three-year sentence was demanded for the company, as well as a sanction of sixteen million euros. After this result, the small investors are now left with neither their invested money, nor their promised homes.

These images document the environmental impact on the area many years after the construction standstill; as well as the contrast of empty, lifeless edifications, surrounded by debris, in an atmosphere that should be overflowing with regional vegetation.





How to combine a clave with a rhythm section

How to Combine a Clave With a Rhythm Section

Video HD

Piece in Progress

Let's establish that we all have a sense of tempo, we all have an internal, built in sense of pulse. As an outline, this pulse is translated into movement, into the way we develop our actions, into how we move and how our heart beats according to the way we live each action.

To repeat a movement implies an action within a specific time frame, such as raising our arms repeatedly or clapping our hands. Both examples are directly related to a rhythm and to the previous idea of pulse.

For the following piece, I am resorting to the execution of a polyrhythmic exercise, in which a succession of bangs and noises will simultaneously be made within a certain time frame.

Nigerian work songs belonging to the Igbo region are used in this piece; the rhythms in each action traditionally correspond to a specific sound – such is the case in the given exercises. It is worth pointing out that there is no movement without rhythm.

The spectator is requested to carry out the rhythm one step at a time. It consists of four parts, each of which is increasingly more difficult, and all pertaining to a different limb. The spectator has no given tempo, since the rhythm assimilation and execution time will vary according to each participant.

Once the rhythm is repeated as needed, the viewer will be able to increase the speed in order for the complete rhythm to become real, at a comprehensible heart rate



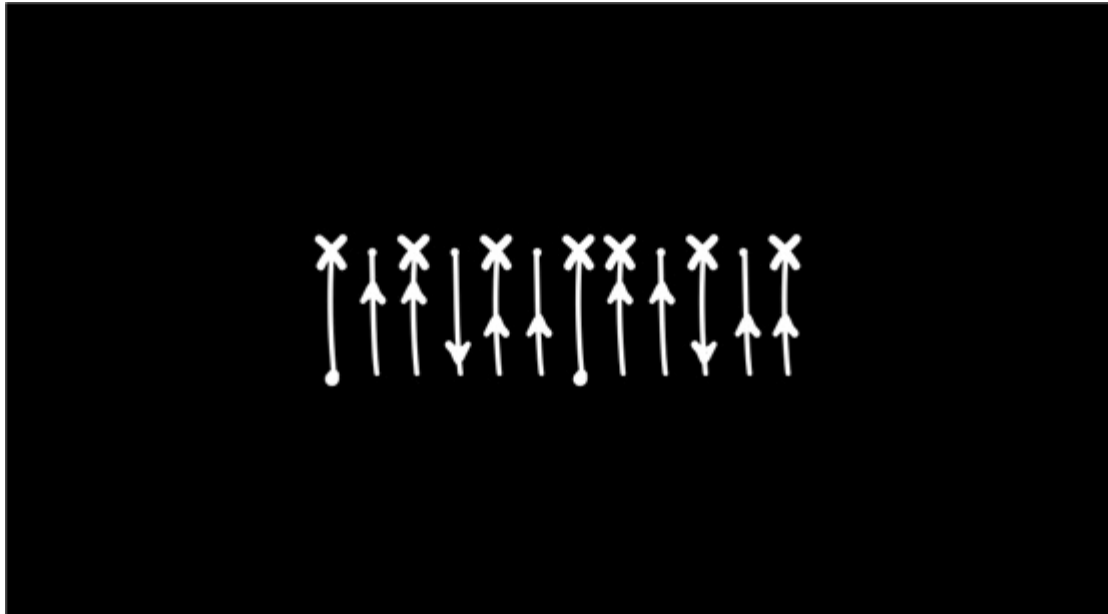
Ritmo 1



Ritmo 2



Ritmo 3



Ritmo 4

Text that accompanies each rhythm and exercise:

Let's begin at the beginning

This exercise is an approximation of creating an African rhythm.
It involves combining a clave with a rhythm section

You must use different parts of your body in order to make each sound.
For instance, your left hand, your right hand, your left foot, and your right foot.

Take your time, it isn't easy to begin with.
Start slowly.

Remember that when there is a movement, there is a rhythm, there is a pulse.

Move slowly.

Repeat each rhythm as many times as you feel necessary.
When you feel comfortable, increase the speed, don't rush.
Then you'll be able to feel how the rhythm becomes real.

This is a simple clave subdivided into six

The X is sound, whereas the dot is space

Begin with your right hand if you're right-handed, or with your left if you're left-handed.

Take your time.

Now we will add the second rhythm below it.

It is the bass, the beat, the foot that marks the strong pulse.

It represents the deepest sound.

Now we shall add the third rhythm.

The foot sets the weak pulse.

It represents a high-pitched or sharp sound.

Very well, this is the fourth and last part to achieve the complete rhythm

It involves integrating a high-pitched, and a deeper sound with the remaining free hand.

Make democracy great again
Make Democracy Great Again
Flag, side specific, performance
2017 – in progress

The demonstrations that took place on 20 November (20-N), 2016 are the main trigger for the creation of this piece. In these public protests, participants were seen carrying all kinds of symbols connected to Franco's regime, reinvoking the reconstruction of Spain as a Nation, "Make Spain Great Again", and thus appropriating Donald Trump's electoral campaign.

In this sense, ***Make Democracy Great Again*** wants to question the "democratic" legacy that we are currently experiencing. This process dates back to the crowning of King Juan Carlos I in accordance with the Law of Succession (1947), and the election of Adolfo Suárez as the first prime minister of Spain following the dictatorship.

In fact, Franco's last words were "I'm leaving everything well and truly tied up."

We already know how this democracy's bipartidism has developed and where the orders come from. In any case, the latest elections have proved what kind of country we are destined to be for a long while.

The aim is to document, by means of the investigation of the "official story", how the institutional shift came to be in the 1970s, the role that each of the protagonists had, and how that situation affects us today.

An investigation has taken place on how we still experience Franco's regime today, through mass and social media, demonstrations, and gatherings. Additionally, research into Franco's original signed documents, giving orders, passing sentences, validating his power or that of his generals.

And finally, an argumentative piece stating what this democracy should be.

The performance ***Democratic Coup (Golpe Democrático)*** consists on a speech composed of previous discourses uttered by various relevant figures; such as Franco and the ideology of his foundation, General Mola, and other international leaders such as José Mújica o Fidel Castro. The performance appropriates the attempted *coup d'état* from the 23-F in a satirical manner, since, in a way, it was an attempt to rebuild Spain as a Nation.



20N protest march in Madrd.



Intervented flag



Side specific intervention, Mallorca.



Side specific in El Mirador, Palma.



Golpe Democrático performace in El Mirador, Palma.

Plaza de Juegos y Vecinos

Neighbourhood Recreational Area

Intervention in the neighbourhood association (*Casal de Barri*) of *El Terreno*, and in *Mediterrània Square (Pl. Mediterrània)* – Palma de Mallorca

Flag, explanatory vinyl, colloquium-conference.

2016

Neighbourhood Recreational Area is a piece that is divided into two designs.

The first takes place in the public car park of Josep Villalonga street, next to the *Casal de Barri* in *El Terreno*. The second in *Mediterrània* square – whose name is the only remnant of an actual square –.

The green area of El Casal de Barri

The creation of a green area is proposed as a solution to the lack of public space, in order to encourage the interaction between neighbours of *El Terreno*. A public square which will take over a car park used privately, but mostly belonging to public property.

The square is created from a metallic structure of main beams and pillars, forming a grid of 5x5 that holds a gardened roof over the existing car park. Having a thickness of 90cm, trees and hedges can be planted on the surface. Thus, neighbours can maintain their car park whilst still enjoying a green area which enlarges the neighbourhood and promotes its reactivation.

By means of this proposal, it is intended for the new green area to function as a type of «*El Terreno Main Square*» with more shaded areas and less traffic, than the current *Remigia Caubet* square.

This proposal is only a small sample of the many possibilities that we citizens have of claiming back the space that belongs to us.

Freeing Plaça Mediterrània of vehicles

During the 9, 10 and 11 of September, 2016, *Plaça Mediterrània* will be traffic-free. This has two main objectives:

1. To create a visual impact which will warn neighbours of the current occupancy of private transport in our public areas.
2. To generate a civic involvement movement by means of a talk on the use of public space in *El Terreno*, to which many civil servants, neighbours and urban experts have been invited. This encounter will take place on Saturday, 10 of September at 19.00.

For three days, neighbours and passers-by in *El Terreno* will experience *in situ* a new use of space. Playing football, skating, cycling, and ultimately taking back the street as the collective play area that it should be.

Because, as the anthropologist Manuel Delgado affirms, the key to the recovery of the public space is to achieve “the restauration of a child-like experience of the city.”



Explication vinyl in Casal de Barri, El Terreno, Palma.



Pl. Mediterrania



Flag.



colloquium-conference.

Caso Peaje

Toll Case

Mixed media

1 m² x 4 cm asphalt fitted into methacrylate

2016

Ma-15

In June 2004 the roadworks for the widening of the Ma-15 road began, previously known as C-715 which connected Palma and Manacor. In December 2006, the work was finalised with a predicted investment of 140 million euros.

The project was proposed by the Council of Mallorca, lead by the political party *Unió Mallorca*, which was dissolved in 2011.

The widening project was conceived as a solution to the saturation and channelling of traffic between Manacor and Palma, as well as to improve the infrastructure, to eliminate several accident blackspots, and to construct link roads in the different villages that the road crosses.

The length of the roadworks is of 47km and is made up of two lanes, an interior shoulder, two exterior shoulders, and a central reservation for each direction. Additionally, seven level roundabouts, twenty three intersections and a service road in both directions to connect the exterior parallel circulation, adding up to a total of 66 km.

Despite the initial budget being of 140 million euros, in a short time this rose to 144 million, and finally 158 million euros were estimated. The works were allocated to UTE – *Unión temporal de Empresas*, including *Electro Hidráulica S.A.*, *Obras y Pavimentos Man S.A.*, *AGLOMSA-SACYR*, *Melchor Mascaró*, and *Itinere Infraestructuras S.A.*, as well as other partnerships working as subcontractors and collaborators of the awardees managing the construction, maintenance and use of the infrastructure.

Toll Case

In March 2009 the anti-corruption unit revealed the police search of the headquarters of UTE's companies, as the result of an affected party's complaint on the widening of the road. It was followed by eleven arrests which directly affected *Unió Mallorca*, as well as managers and workers from the companies that make up the UTE.

Thus the *Toll Case* is opened, whereby the roadworks' corruption scheme is investigated, the diversion of public funds destined to works that benefitted politicians, public servants, and Council representatives, and third parties's own interests; as well as the billing of false invoices in order to justify costs and overruns. Additionally, the outline, accesses and roundabouts which benefit private parties and companies, are investigated.

From the accusations of bribery, embezzlement, forgery, fraud, perversion of justice, and preferential treatment, a diversion of more than 45 million euros of public money has been estimated from the statements of the arrested.

Among these facts, one can identify: the construction of a meditation centre/chalet in the town of Búger, the misappropriation of soil extracted from the road in order to be taken to private houses and fields. Moreover, the removal of debris was paid for with undeclared money, and a few workers performed gardening and maintenance duties in the houses of businessmen and politicians in charge of the roadworks; one of whom built an indoor soccer pitch with the materials destined to the roadway. Different businessmen either paid off or bribed the chiefs in order to benefit from the outlines and construction of accesses and parking areas which could possibly favour their own businesses. A few of the accused profited from raising the prices of the sculptures that adorn the roundabouts.

On the other hand, in spite of the works' cost overrun, in 2014 an article appeared in the press which explained that the *Consell* had already paid an additional 14 million euros for the toll, and that the companies in charge of the toll's use were charging an extra two million euros annually of public money by applying a higher levy than was appropriate. The assignee uses the formula of the "shadow toll" which charges the *Consell* for the use of the roadway instead of directly charging the drivers.

The piece

One last piece of information, which is used to present the following work, is that the *Consell* paid for more asphalt than was actually used on the Manacor road. Legal experts reveal that the road has 20% less asphalt than was agreed upon in the contract.

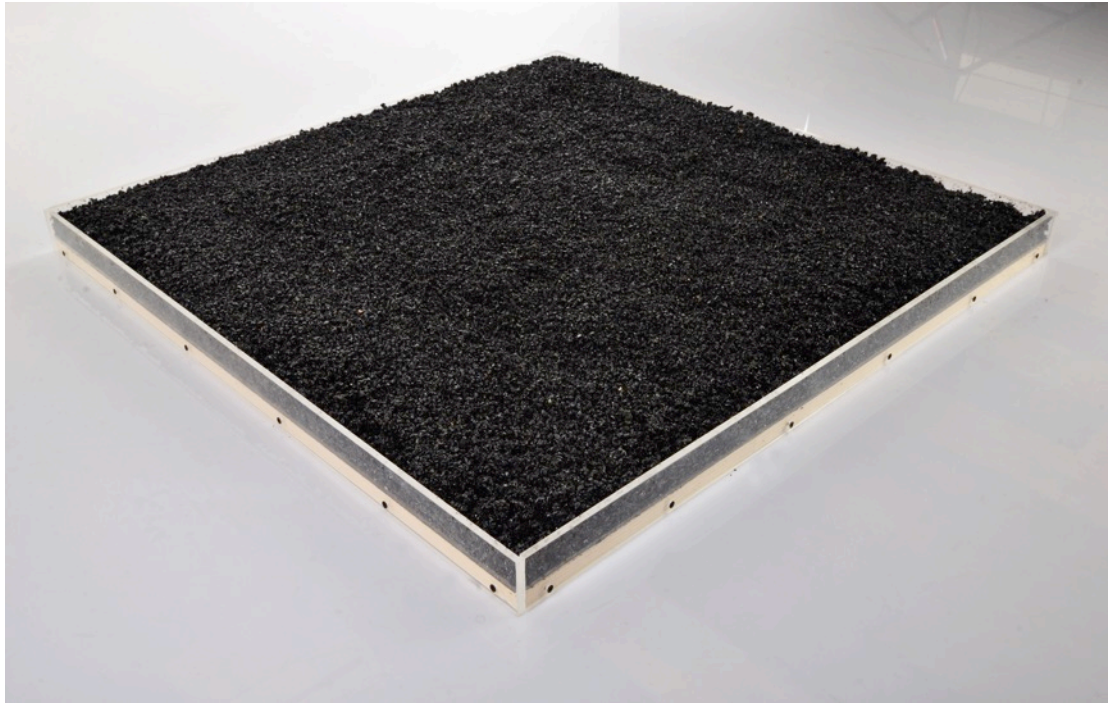
The court investigations find that the thickness of the road does not reach the minimum stipulated in the contract. This affects the administration, the *Consell*, as well as the citizens; firstly those who travel that road on a daily basis, accelerating its deterioration, and having to pay for its reparation. Secondly, an excessive amount has been paid for a deficient infrastructure, and that is still being paid for despite costs already being covered.

The testing done by the civil engineers in charge of the study, agreed that the road is missing 20% of its required thickness in the main lanes and roundabouts. Different points of the road were tested between Palma and Manacor, where it was concluded that an average of four centimetres are missing in the whole path. The contract stipulated 20 cms, whereas only a scarce 16 cms are reached. Such density is not reached in the main parts of the road, nor in the middle lanes, nor the shoulders and service roads, which also suffer a reduced width.

The *Consell* paid for the necessary asphalt twice. According to experts, the price of the material was included within the price of the gravel, and did not require a separate payment. However, a second opinion established that it had been paid separately. Weeks later, the Public Works deputy affirmed that the expected price had been exceeded by 18 million euros.

This artpiece is made up from a square metre of asphalt with a depth of 4 centimetres, which is the equivalent of the quantity missing per square metre.

If we know that the main lanes are 3'5 metres wide, multiplied by 47 kilometres of the road's length times both ways; it equals 65.800.000 centimetres of missing asphalt: 65'8 kilometres in one way, and 131'6 kilometres in total.



Artwork image.



Artwork image.

**Do you know who is who and which is which?
*Do You Know Who Is Who And Which Is Which?***

36 framed postcards in metachrylate and printed in lead font.

150 x 100 cm

2016

Tourism has increased and become the motor of several economies. Few areas on the planet are free from the tentacles of this insatiable market, creator of modern forms of domination and of control of some countries over others.

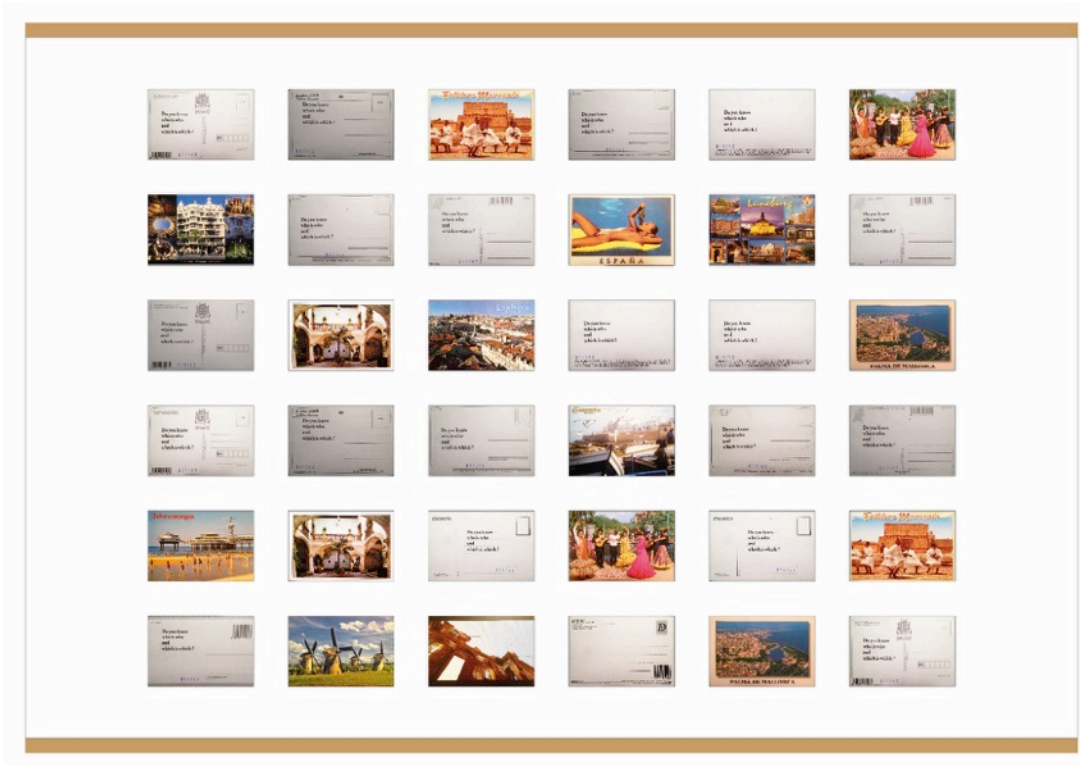
Developed countries manage the touristic resources of underdeveloped countries; on occasions the latter being previous colonies of the former. This fact demonstrates the political and economic power, resistant to the passing of time.

Many companies and institutions's activity, both public and private, contributes to the inner workings of tourism. One clear example is in the "process of balearisation" which consists on taking the Balearic touristic model to Central and South America. At this time, corporations such as Sol, Tui or Barceló are competing to achieve the best tourist areas in Latin America.

One of the main steps is to commercialise the cultural identity of the country that is being affected, in order to attribute a *raison d'être* to it. The tourist agent demands to see, live, and if possible, to take a souvenir from the country's cultura in order to display it back at their place of origin. The demanded stereotypes are transmitted to natives through what has been called "the tourist gaze". Faced with the economic power of one versus the other, the natives access this "gaze" giving back images to satisfy visitors. This process has been named "ethnicity reconstruction".

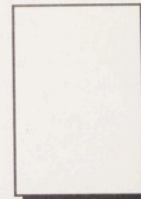
It is possible to differentiate between tourist and post-tourist. The former is related to organised mass tourism, and since the year 2000 we can start referring to the post-tourist, who demands more personalised or segmented holidays, which greatly result from the incorporation of technological tools. The post-tourist searches for a wide array of experiences and encounters with the natives. He or she does not attempt to experience the simulation of a local culture. The paraphernalia and the construction of a performance-setting is of greater interest than the actual region. The natives, as well as the city or physical space, are presented in a way of life that no longer exists but as a mere representation of a past life.

This piece is a collection of several postcards as souvenirs, showing one of the most common forms of interaction between tourist agents. The sentence which titles de piece *Do You Know Who is Who and Which is Which?*, is stamped on the back; leading to a reflection on the role of both visitor, and host



ESSAOUIRA

Do you know
who is who
and
which is which ?



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1919 - ESPAÑA TÍPICA
Estampa típica
Image typique
Typical view

Do you know
who is who
and
which is which ?

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Do you know
who is who
and
which is which ?

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025/42

Scheveningen

**Cooperativa (terrorista) de Seguridad Ciudadana
(Terrorist) Cooperative of Public Safety.**

Publicación Quize plans terroristes

Publication Fifteen Terrorist Plans

Curated by Núria Güell for Sant Andreu Contemporani

2015

As a reaction to the notorious “Gag Law” (*Ley Mordaza*) approved on 1 July 2015, the collective project *Fifteen Terrorist Plans* emerges in an environment of freedom, and different artistic disciplines. A space which exhibits proposals to attack a law that sanctions freedom of action and speech.

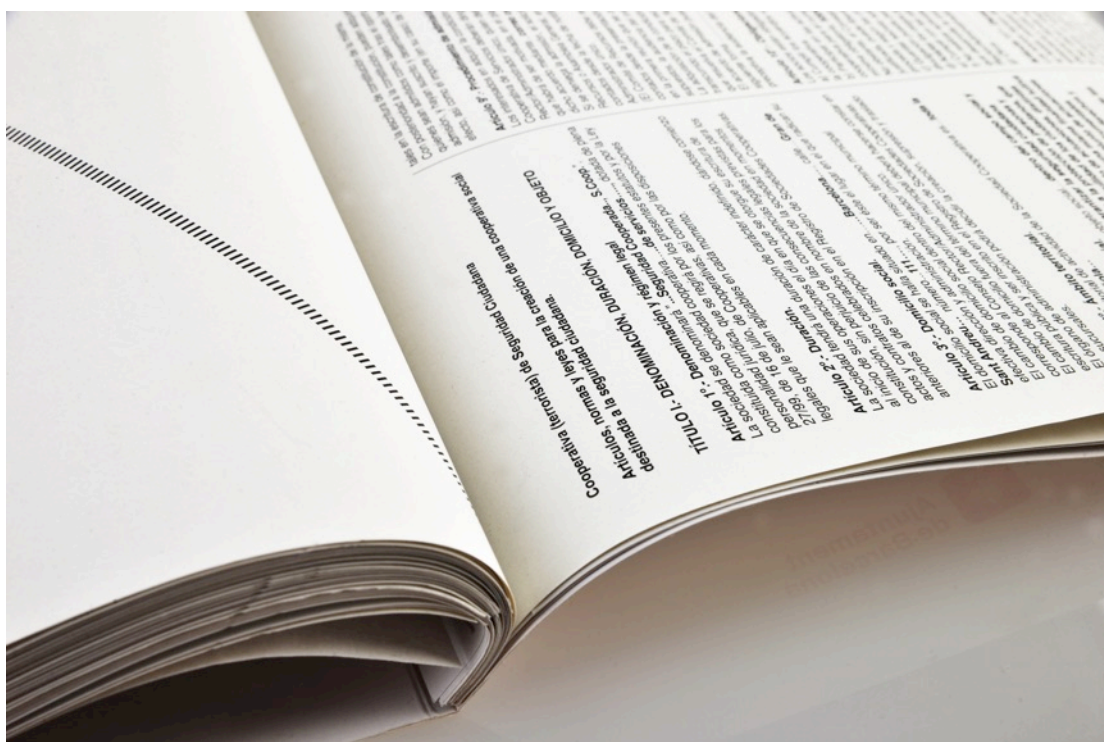
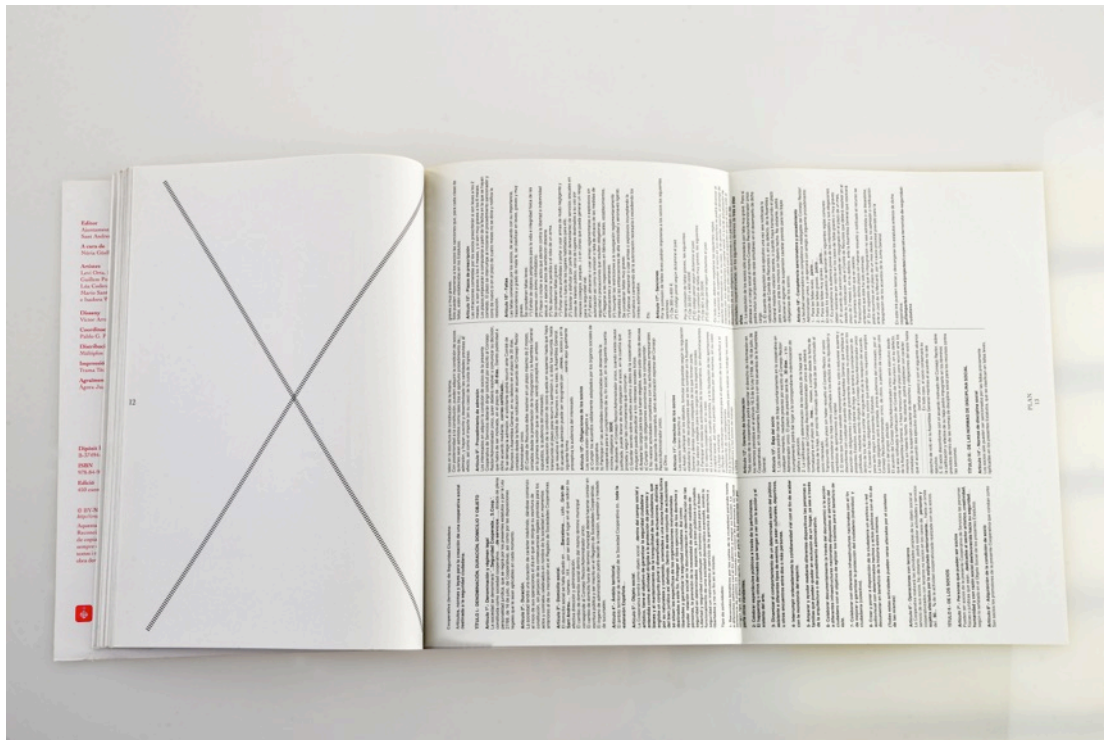
Fifteen artists were invited to come up with fifteen terrorist plans from the 44 conducts that may be fined with up to 600.000€ established by the new reform of the Penal Code. The aim of each of these projects is to commit a crime: “to subvert the constitutional order or suppress and/or gravely destabilise the functioning of political, economic or social institutions of the State” as is recited in article 573, approved by the Popular Party (*Partido Popular*), with no support from any other political force.

This initiative is created as a reiterative exercise of the subject's political freedoms, and in defiance of the implemented fear. The fifteen pieces shift between fiction and reality, and cross between the absurd and dystopic. Creativity at the service of pointing out and denouncing a system with destructive intentions.

Within this frame, *Cooperative of Public Safety*, the presented work, emerges as one of the fifteen plans. It is a manual to create a social cooperative at a certain time. Any group of citizens could assemble and subvert the orders of the state, following the detailed instructions.

The documentation includes, on the one hand, the rules, by-laws, rights and obligations of all possible members, and on the other, the paperwork that must be presented to the Administration in order for the cooperative to be established. To legally create the cooperative is as simple as giving in the filled in documents, as well as the quantity of 3.000 euros. A *terrorist* plan for citizens who cannot stand by and let themselves be gagged.





The subject is the problem
The Subject Is The Problem
Light Box 150 x 25 x 25 cm
Video-projected Gif.
Three canvas of 50 x 70 cm
2015

A few years after birth, before adolescence, every human being reaches a point in which they become aware of themselves, and develop a deep feeling of selfishness. That is the moment to embrace one's individual and collective identity, a process which enables one to bestow oneself and one's medium of a privileged position in relation to others.

From this idea, an explanation could be given as to how "humanity" has evolved. Occurrences such as colonialism, territory wars, or even the most simple of disputes between family members or friends, find their *raison d'être* in one premise: to further strengthen the powerful before the victim.

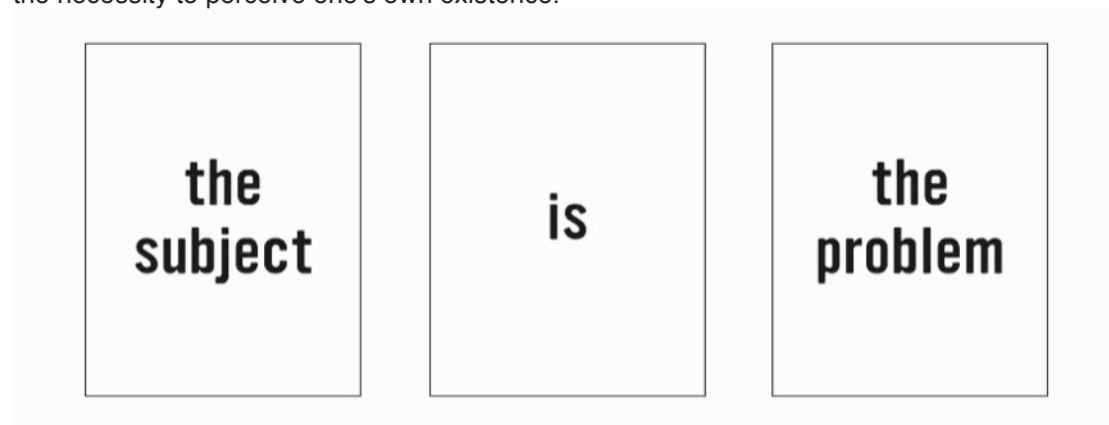
Since the end of the 20th century, with the spreading of hyper-connectivity devices, this part of the person called single-subject or ego is strengthening. Technology has stimulated the feedback among subjects, which has further increased the already existent tendency. Each individual's formation is determined by the others' reaction to what he or she does. The result? The new term of the collective individual.

The idea of the individual has always been related to power. The individual, making use of his or her attributes or qualities, attempts to reach to the highest in order to subvert the established system, according to his or her interests. These interests will depend on the individual's age and origin; his or her relation to the world and to other beings; or other social, working, sexual, cultural conditions...

People are conceptually made, that is, they learn, observe, and co-exist in a world which they have built themselves by means of their subjective perception. We speak of the world as a product, made by people for people themselves, therefore eliminating all possibility of achieving an objective knowledge.


Many thinkers have based their investigations and theories on how beings, subjects and everything around them develop. Bordieu, Gergen, Agamben, Deleuze, Foucault, Mead, and many others have achieved the role of the subject who explores and discusses the subject itself and to demonstrate how one can control everything that is within one's grasp.

The sentence *The Subject Is The Problem*, which also contains prejudices in itself, even suggests the manner in which the subject has reached its readers. The social problem is the subject which creates what is social. All context is conditioned in order to act as it does: social media, overexposure to images, others' opinions... Conditions created to quench the ego and the necessity to perceive one's own existence.



**THE
SUBJECT IS THE
OTHER**

**THE
COLLECTIVE IS THE
SUBJECT**



ME IS ABOUT MYSELF

**Esto, tampoco es una obra de arte, tampoco
Neither Is This a Work of Art, Even**

Diagram and book on paper
Various sizes
2015

The following piece is a compilation of tests and investigations about Jaume Matas Palou's release from prison. It seems that the honorable ex-regional leader and ex-minister received a scandalous preferential treatment while he was serving time in Segovia penitentiary, during his first prison sentence in 2013, and his second, in 2014.

Firstly, what we have is a diagram which introduces the plot where the prison release is framed as the most significant fact. A relation of coincidences where several bosses and important personalities of Spanish politics are outlined on determined dates.

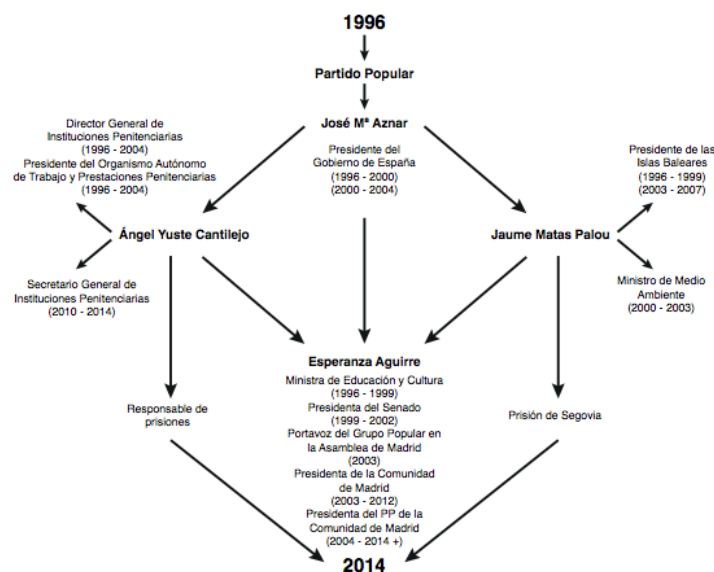
The second document is the sentence ruled by the municipal courts in Palma de Mallorca, as a separate piece from the Mega Palma Arena Case. The ex-leader is accused and charged of several crimes, for which he is incarcerated. Certain people whose names appear in the following newspaper articles, are also mentioned.

These articles, published between 2013, 2014, and 2015, are only a small selection of all the compiled elements to elaborate this piece. As well as contrasting facts and details, they gather the different newspapers' opinions on the investigation.

Further on, the roles that Ángel Yuste Cantillejo performed are also reflected, which constitute the key piece to discover what happened. This gentleman was the General Secretariat of Penitentiary Institutions and was responsible for granting third grade penitentiary treatment to Mr Matas, allowing him to avoid spending the day in prison, and only entering Segovia prison at night.

The most relevant conclusion is that both presumed suspects in the investigation shared roles in the same political party for several years. Therefore, the explanation to these events could be considered favouritism or cronyism between them. The following pages show the decree expedited by the Tribunal of Penitentiary Vigilance number 1 in Valladolid, by which the privileged situation of Mr Matas was revoked.

Lastly, three articles from February 2015 are added in which Jaume Matas is mentioned. He is connected to several corruption cases: *Nóos*, *Palma Arena*, the case of PP's headquarters in Palma, and many others in which he is implicated, as are members of his cabinet, family members, and friends.

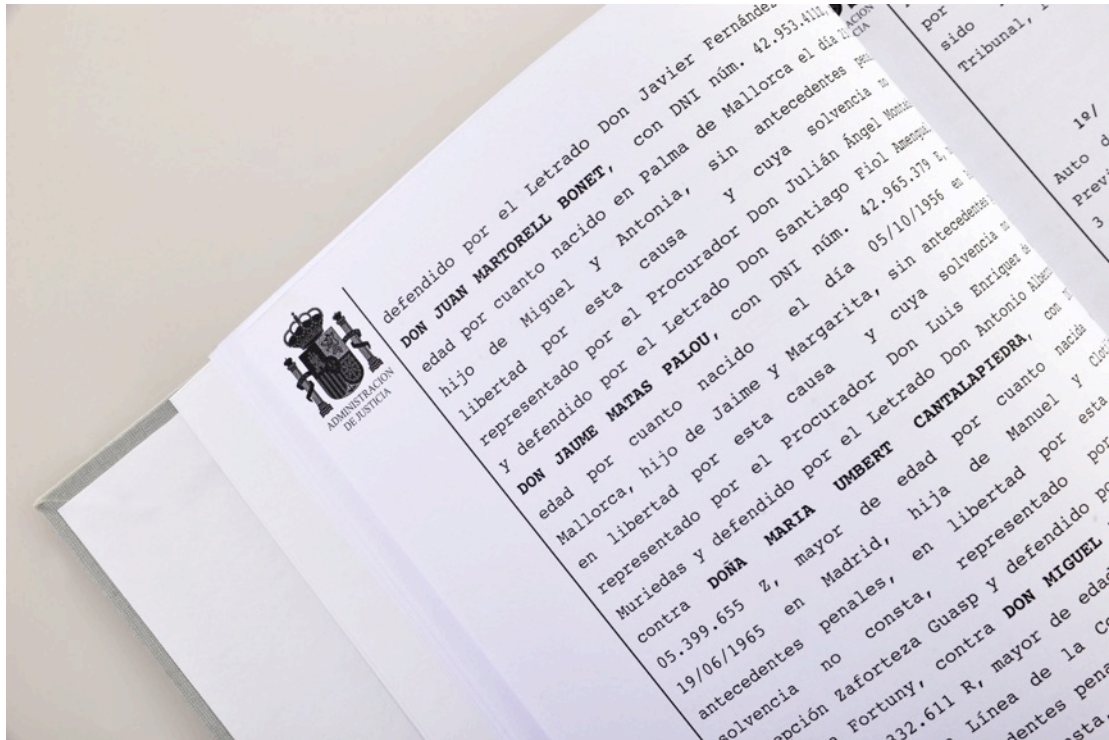




Book.



Book.



Book detail.

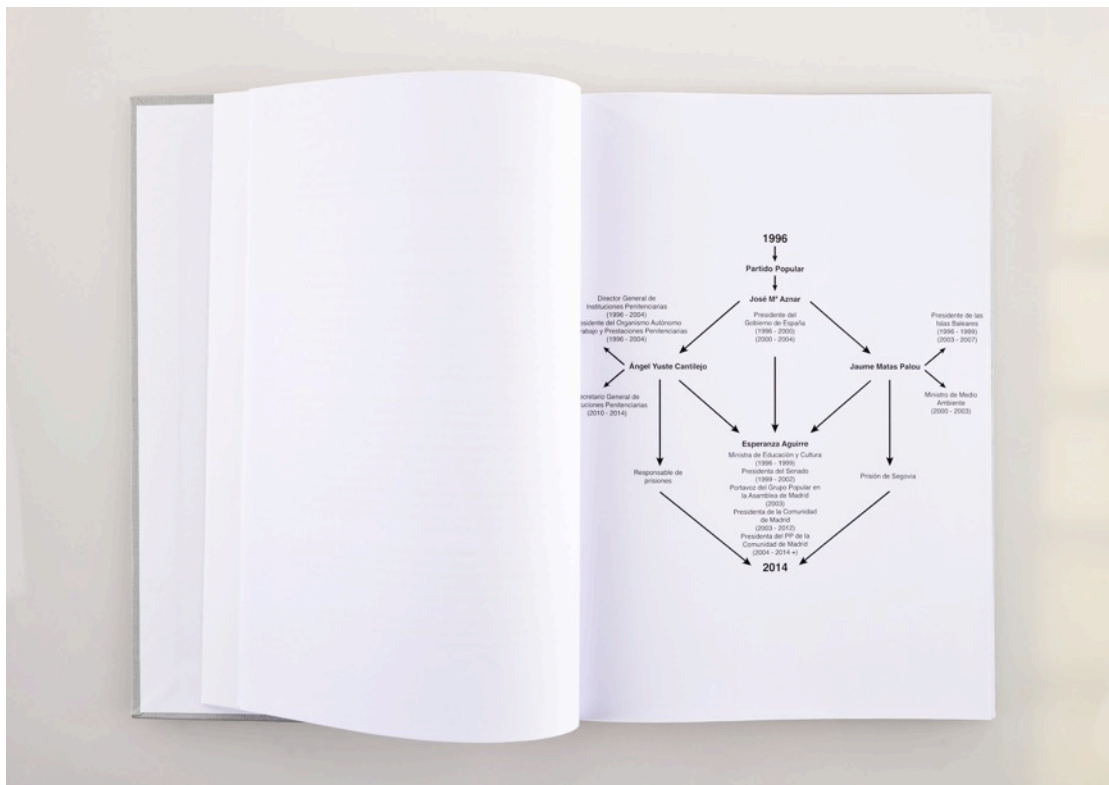


Diagram.

Caso Son Espases #1 Son Espases Case #1

Laser engraving on framed paper
29 x 21,7 cm
2014

Island of Mallorca, Balearic Islands, 2003-2005 Jaume Matas' term in office, Popular Party (*Partido Popular*). Monastery, tender, speculation, new hospital, licenses, irregular contracts, cost overruns, public prosecutors, sentences. All the ingredients for yet another horror story or case for public outrage. But let's start at the beginning.

In the first two years of Jaume Matas' term in office (2003-2005), various interested members bought the pieces of land adjacent to the monastery of *Son Espases Vell*, located in the outskirts of Palma. This acquisition was not coincidental: the electoral proposal of the President already contained the plan for a new hospital, coinciding with the closure of *Son Dureta* hospital.

After some time, and according to the report extracted from the *BOIB* (Official Gazette of the Balearic Islands) number 78, dating from 21 May, 2005, the *Consell* had agreed to the gratuitous cession of *Son Espases Vell*. This document marks the starting point of a construction of dubious legality, which already originated from the shadows, due to the circumstances regarding its allocation.

In spite of the demonstrations against it, the construction took place, not without suspicion surrounding it. This time, its execution. The anti-corruption unit has been investigating for years what was named the *Son Espases Case*, for embezzlement crimes concerning all members involved: diversion of public funds, irregular contracts, cost overruns, etc.

42	BOIB	Num. 78	21-05-2005																						
<p>publicación de esta resolución, de acuerdo con los artículos 116 y 117 de la Ley 30/1992, de 26 de noviembre, de régimen jurídico de las administraciones públicas y del procedimiento administrativo común, o recurso contencioso administrativo ante el Juzgado Contencioso Administrativo, dentro del plazo de dos meses a contar desde el día siguiente al de publicación de esta resolución, de acuerdo con lo que disponen los artículos 8.2 y 46.1 de la Ley 29/1998, de 13 de julio, reguladora de la jurisdicción contencioso administrativa.</p> <p>Palma, 13 de abril de 2005</p> <p>El consejero de Economía, Hacienda e Innovación, Lluís Angel Ramis de Ayoñer Cardell</p> <p>— o —</p> <p>Num. 8716</p> <p>Acuerdo del Consejo de Gobierno del día 6 de mayo de 2005, por el que la Comunidad Autónoma de las Islas Baleares acepta la cesión gratuita de la finca Son Espases Vell, situada en el término municipal de Palma, que hace el Ayuntamiento de Palma.</p> <p>El Consejo de Gobierno de las Islas Baleares, a propuesta del Consejo de Economía, Hacienda e Innovación, en sesión celebrada el día 6 de mayo de 2005, adoptó, entre otros, el siguiente acuerdo:</p> <p>Primero. Aceptar la cesión gratuita de la finca sita en el término municipal de Palma, ubicada entre los vales: camí Reial, camí de Son Espases, camí dels Reis i carretera de Valldemossa. Cuenta inscrita, a nombre del Ayuntamiento de Palma, en el Registro de la Propiedad núm. 2 de Palma, tomo 2110, libro 259 del Ayuntamiento de Palma, sección VI, tomo 76, finca 20229 y constituir la parcela catastral 204 del polígono 11 de Palma, con una superficie de 248.891 m².</p> <p>La finca objeto de la cesión está clasificada como suelo no urbanizable según el Plan General de Palma, pero el Pleno del Ayuntamiento, en la sesión de 31 de marzo de 2005, acordó aprobar inicialmente la modificación puntual del POU de Palma, referente a la implantación de un sistema general de equipamiento comunitario supramunicipal, denominado Son Dureta II, a unos terrenos rústicos situados en la finca de Son Espases.</p> <p>En la finca están construidas una serie de edificaciones incluidas en el Catálogo de protección de edificios de interés histórico, artístico, arquitectónico y paisajístico de Palma, con un grado de protección B. El total de superficie construida es de 1.107,78 m².</p> <p>Además, la corporación municipal de Palma ha acreditado que hay una relación de arrendamiento sobre la parcela 204 del polígono 11 de Palma, consistente en un contrato de parcería y que, actualmente, las casas ubicadas en esta finca se encuentran ocupadas al amparo del contrato citado.</p> <p>Segundo. La citada finca se recibe con carácter de patrimonial, con la previsión que sea afectada al dominio público y adscrita a la Consejería u organismo encargado de la gestión sanitaria de la Comunidad Autónoma de las Islas Baleares.</p> <p>Tercero. La cesión gratuita viene condicionada a la construcción de un nuevo centro sanitario público en Palma por parte de la Comunidad Autónoma de las Islas Baleares o de una entidad dependiente, dentro del ámbito temporal previsto en el artículo 109 y siguientes del Reglamento de bienes de las entidades locales vigente, a contar desde el otorgamiento de las licencias necesarias para la iniciación de la construcción, una vez aprobada la modificación del planeamiento urbanístico en trámite.</p> <p>En caso de incumplimiento de las condiciones de la cesión y, en cualquier caso, al acabar el servicio por el que se cede el terreno, éste revertirá al Ayuntamiento de manera inmediata, con todas las pertenencias y accesorios, y con total indemnidad para el Ayuntamiento.</p> <p>Cuarto. Facilitar al Consejo de Economía, Hacienda e Innovación para firma todos los documentos públicos y privados necesarios para concluir la cesión gratuita con las condiciones que se han expuesto.</p> <p>Quinto. Publicar este Acuerdo en el Boletín Oficial de las Islas Baleares.</p> <p>Palma, a 10 de mayo de 2005</p> <p>La Secretaria del Consejo de Gobierno, María Rosa Estarri Ferragut</p> <p>— o —</p>	<p>CONSEJERÍA DE TRABAJO Y FORMACIÓN</p> <p>Num. 8475</p> <p>Resolución del Consejo de Trabajo y Formación de 9 de mayo de 2005, por la que se modifica la convocatoria para el año 2005 para presentar solicitudes de actuaciones formativas para las entidades firmantes de contrato-programa, aprobada por Resolución del Consejo de Trabajo y Formación de 18 de noviembre de 2004, publicada en el BOIB núm. 178, de 16 de diciembre.</p> <p>El 18 de noviembre de 2004 se aprobó la convocatoria de subvenciones mencionada anteriormente.</p> <p>En el dispositivo noveno de esta Resolución relativo al importe de la convocatoria se ha territorializado la partida 48000, no siendo obligatorio hacerlo, de acuerdo con lo dispuesto en el artículo 3.3.16) de la Orden del Consejo de Economía, Hacienda e Innovación de 25 de mayo de 2004 (BOIB núm. 80, de 8 de junio), el cual dice que los créditos destinados a inversión deben territorializarse por ámbitos insulares según el lugar donde se prevea realizar, mediante los códigos 10, 20, 30 y 00 correspondientes en Mallorca, Menorca, Eivissa-Formentera y otros sin territorialidad directa o de imposible determinación a priori, respectivamente. El código de territorialización es asimismo obligatorio para los créditos previstos en los artículos 46 y 76, correspondientes a transferencias corrientes y de capital a corporaciones locales. Por este motivo se pretende modificarlo.</p> <p>Por otra parte, se estima adecuado proceder a la modificación de los importes asignados a cada una de las partidas presupuestarias, sin que este cambio comporte modificación del importe máximo aprobado en la convocatoria.</p> <p>Por todo ello,</p> <p>Resuelve</p> <p>Primero.- Modificar el dispositivo noveno relativo al importe de la convocatoria, el cual quedará redactado de la siguiente manera:</p> <p>El crédito máximo asignado en esta convocatoria para el año 2005 es de 4.000.000 euros, con cargo a los presupuestos de la Comunidad Autónoma de las Islas Baleares, siempre que haya crédito adecuado y suficiente distribuido de la siguiente manera:</p> <table border="1"><thead><tr><th></th><th>euros</th></tr></thead><tbody><tr><td>19301 324 A01 48000.00</td><td>3.182.613,25</td></tr><tr><td>19301 324 A01 46000.10</td><td>204.818,22</td></tr><tr><td>19301 324 A01 46000.20</td><td>48.321,80</td></tr><tr><td>19301 324 A01 46000.30</td><td>98.972,26</td></tr><tr><td>19301 324 A01 46000.10</td><td>216.251,99</td></tr><tr><td>19301 324 A01 46100.10</td><td>1,00</td></tr><tr><td>19301 324 A01 46100.20</td><td>166.321,87</td></tr><tr><td>19301 324 A01 46100.30</td><td>90.696,81</td></tr><tr><td>19301 324 A01 46400.10</td><td>1,00</td></tr><tr><td>19301 324 A01 46400.20</td><td>1,00</td></tr><tr><td>19301 324 A01 46400.30</td><td>1,00</td></tr></tbody></table> <p>La asignación a cada una de las partidas es vinculante por el importe total y no por cada partida.</p> <p>Segundo.- Contra esta resolución, que agota la vía administrativa, puede interponerse recurso potestativo de reposición en el plazo de un mes, contado desde el día siguiente de su publicación en el Boletín Oficial de las Islas Baleares, de acuerdo con lo previsto en el artículo 57 de la Ley 3/2003, de 26 de marzo, de Régimen Jurídico de la Administración de la Comunidad Autónoma de las Islas Baleares y el artículo 116 de la Ley 30/1992, de 26 de noviembre, de Régimen Jurídico de las Administraciones Públicas y del Procedimiento Administrativo Común, o bien, formular recurso contencioso administrativo ante la Sala Contencioso-Administrativa del Tribunal Superior de Justicia de las Islas Baleares, en el plazo de dos meses contados desde su publicación en el Boletín Oficial de las Islas Baleares, de acuerdo con lo dispuesto en el artículo 46.1 de la Ley 29/1998, de 13 de julio, Reguladora de la Jurisdicción Contencioso-Administrativa.</p> <p>Tercero.- Publicar esta Resolución en el Boletín Oficial de las Islas Baleares que comenzará a producir efectos al día siguiente de haberse publicado.</p> <p>El Consejero de Trabajo y Formación, Cristóbal Huguet Sintes</p> <p>Palma, a 9 de mayo de 2005</p> <p>— o —</p>		euros	19301 324 A01 48000.00	3.182.613,25	19301 324 A01 46000.10	204.818,22	19301 324 A01 46000.20	48.321,80	19301 324 A01 46000.30	98.972,26	19301 324 A01 46000.10	216.251,99	19301 324 A01 46100.10	1,00	19301 324 A01 46100.20	166.321,87	19301 324 A01 46100.30	90.696,81	19301 324 A01 46400.10	1,00	19301 324 A01 46400.20	1,00	19301 324 A01 46400.30	1,00
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Caso Scala
Scala Case

Two metal boxes and a framed photograph
Various sizes.
2014

Defined as yet another case of corruption which took place in the Balearic Islands during the term in office of the Popular Party (*Partido Popular*) between 2003 and 2007
The case was investigated by the municipal judge, Ms. Piedad Marín and the anti-corruption prosecutor, Pedro Horrach.

The plot revolves around the CDEIB (The Balearic Consortium for Economic Development) which promoted products and services from the Balearics around the world; and by means of trips, business lunches, and meetings large quantities of money were managed.

The public-run entity CDEIB depended on the Regional Ministry of Industry, Trade, and Energy. It was established on 13 May, 2000, in the decree 74/2000, by the then Vice-President and Regional Minister for Economy, Trade, and Industry, Pere Sampol, and the Regional Leader Francesch Antich, belonging to the Socialist Party of the Balearic Islands. On 23 September, 2004, the Popular Party was responsible for certain modifications in the decree 74/2000; more specifically, Josep Joan Cardona and Jaume Matas made several amendments in the decree which was published in the BOIB number 135, dated from the 28 September, 2004. It establishes the following objectives:

- To favour competitiveness, improving processes of production, quality, and promotion strategies, in order to reinforce the business capacities and the internationalisation of the preferential sectors.
- To encourage the sector's initiatives in the promotion of its products in exhibitions and inaugurations.
- To promote Strategic Work Plans to adjust to the capacity and potential of the businesses of the Balearic Islands, in the face of the challenges of 2007.
- To reinforce and increase the corporate positioning of the industry in the reference market.
- To enhance the industrial fabric by means of financial aids as expressed in the Subventions Decree related to the initiative and constant improvement of companies.
- To act as an observation point of the evolution of the industry in the Balearic Islands.

According to the media and the public prosecutor's office, the sum that was embezzled in the Scala scheme reached 11, 5 million euros and it is worth emphasising how up to seventeen people were accused, and whose joint sentences add up to 52 years.

Antònia Ordinas, the main responsible party in the scheme, was the head of the CDEIB, who, through her role could act according to her own criteria, appropriating numerous payments, of approximately 5 million euros, in order to maintain her large property which she shared with her wife Isabel Rosselló. Rosselló, an opera singer, was hired to perform in different promotional events directly related to the CDEIB, and a quantity of 132.340€ is specified for her performances. Similarly, Rosselló was the head of the company *Gabinete Alays*, one of the companies that most profited from this scheme. On 28 September, they were both arrested at their house* in Pòrtol.

On the following day, 29 September, Joan Rosselló and his wife Crescencia M.C. were also arrested for accepting payments and commissions through their advertising and design agencies, *Estudi Joan Rosselló y Fires Geremí*, earning nearly 5 million euros. Additionally, Rosselló was in charge of redesigning the *Govern Balear*; and thus eluding public tender.

On 30 September of that same year, Jaime Julio Fernández was arrested. He was a businessman in the municipality of Calvià, as well as acting as the personal consultant to the

Mayor of Calvià, Carlos Delgado. By means of the partnerships *Sayju 2005 y Franco Galaica de Inversiones*, he generated a turnover of 677.000 euros.

A short time later, Daniela Beamont, the businessman's wife, became responsible for her husband's businesses, as well as having worked for Jaume Matas when he acted as Regional Minister of Economy.

Another of the main parties involved, who was given the longest sentence by the public prosecutors' office; a 16-year sentence and a sanction of 2,25 million euros, was the ex-Regional Minister of Trade, Industry, and Energy between 2003 and 2007, Josep Joan Cardona. He was accused of criminal conspiracy, embezzlement, forgery, administration fraud, and bribery.

In that same week, on 1 October, 2008, Jaume Gil, the ex- Director General for Linguistic Politics and Culture, was accused of misappropriation of public funds through the CDEIB. On that same day, the *Rights and Guarantees Committee* of the Popular Party suspended various implicated party's membership after their arrest.

Kurt J. Viæne, working as the Director General for Industrial Promotion, was bound to the CDEIB from the beginning, but awoke the Police's interest when he returned 19.000 euros without any justification.

The former Councillor of the Popular Party in Lloseta, Felip Ferré, was also accused due to his connection to the companies *Gourmet and Boutique Island*, and *Comarca Global Consulting*, where the name of Arnaldus Mateu Van den Hurko appears, an associate of de Antònia Ordinas. These companies generated a turnover of 1.5 million euros. Additionally, the Balearic Institute of Tourism (IBATUR) was also involved; as were the ex-Minister of Tourism, Joan Flaquer or the General Secretariat of the Popular Party, Guillem Estarellas; and the party's ex-Spokesperson Miquel Ramis.

Divulgalia S.L. and *Taller Gràfic 3.1* emerged through two advertising agencies, and earned between 360.000 and 50.000 euros respectively for works allocated by and related to the CDEIB; as well as other names linked to advertising and promotion also being involved.

In Antònia Ordinas's statement, on the 4 October, 2008, many names which appear in these paragraphs were mentioned, which would contribute to the dismantling of the scheme. Despite some parties denying their involvement, all the pieces of the puzzle fit, and thus, it is followed up by the public prosecutors.

The most notorious icon of Balearic corruption, and especially within the *Scala Case*, was the way in which Ordinas declared and returned the 240.000 euros that she was keeping in her garden. The quantity was kept in two old metal boxes belonging to the brand *Cola-Cao*. One of them was red with floral and chinese motifs, and another was black, decorated with white and yellow flowers. This kind of packaging was distributed by *Nutrexpa* during the 1950s and 1960s. The boxes were part of a collection, which after many breakfasts, were used to safeguard personal objects. Most probably Antònia Ordinas had kept them since her childhood, and have proven to be very useful until today.

The aim of this piece is to bring attention to this story, as well as to other similar ones, and other re-emerging characters. In all of their declarations Jaume Matas is named as the main leader and executer of other schemes on an insular and national level.



Metal boxes.



Framed photography.

Ópera opereta

Opera Opereta

5 framed 40 x 50 cm photographs 14 x 21 cm

Wooden and crystal empty base 150 x 70 cm

2007 – 2014

Images by B. Ramon

These photographs belong to the layout of an ambitious project for the Bay of Palma, which never materialised. Nicknamed in Mallorca as *Caso Ópera* or “the Opera case”, possibly due to its analogy to Sydney's own, this is yet another corruption case in an already long list. As Deyan Sudjic formulated, “architecture is power”.

Those in positions of power at the time chose the architect Calatrava for the Mallorquin design, familiar to many for his titanic-futuristic works. A series of constructions that have been proven to be extravagant for their limited purpose, as well as illogical, problematic, and extremely costly. Just the scaled model of the Opera, reached the cost of a million and a half euros. The judge requested it as evidence, but its whereabouts still remain unknown.

In the 20th century, Walter Benjamin affirmed that “fascism causes the aestheticization of politics, whereby architecture serves its totalitarian power.” In many places and times, those who have become powerful have promoted these works in order to achieve merits of questionable ethics. Today, this tendency still exists despite the bewilderment of citizens of the democratic society.

If democracy works, the approach should be inverted: to have architecture serve the most deprived sectors. To achieve this purpose, it would be necessary to modify the link between society and the State, making architecture serve a more prepared and participative population in political terms.

Opera Theatre Case

During Jaume Matas i Palou's last term in office as regional leader and ex-minister, he had the brilliant idea, among others, to project one of the works of the Valencian architect, Santiago Calatrava, in Palma de Mallorca.

The most relevant of facts, currently (2014) investigated by the anti-corruption unit within the frame of the *Palma Arena Case*, also involving many other already mentioned accused members, is defined as a small scheme among the velodrome's development.

The first trace of corruption is the direct hiring of Calatrava in order to design the opera in the Bay of Palma in 2007. After the allocation, the (ex)leader himself established that Calatrava would receive a quantity of 1.2 million euros.

The construction of the opera never took place, since at the time Jaume Matas lost the elections, in any case, the election board banned the project during the electoral campaign.

At the time, Matas informed the judge that he decided to directly “acquire” a Calatrava, without the need for tender. The Minister for Education at the time, Francisco Fiol, transferred Matas' order to the administration council of the IBISEC (the regional agency in charge of infrastructure and educational services) to continue with its development.

Many witnesses, including various ex-dignitaries of many Education departments testified before the judge José Castro, who investigated the *Palma Arena Case*, that a few of them had elaborated a report after the allocation, considering that the appointment was not completely justified, and that the procedure was agreed upon with no publicity due to technical or artistic reasons.

Former Secretary General in the Balearics Public Relations Office, Jane King declared that she authorised the installments for the project presentation. She declared that she ensured the invoices were estimated between 8.000 and 12.000 euros, reaching 100.000 euros in total, as had been ordered by her ex-boss.

At this point is worth mentioning that if the invoices did not exceed 15.000 euros, there was no need to put the project out for tender.

Several irregularities are also being investigated in contracts related to event planning companies, whose bosses belong to the same political party.

Another important detail to be mentioned is the creation of two scaled models of the opera, which are documented in these photographs, where the Cathedral of Palma, *La Seu*, can be appreciated. The most relevant fact is that despite the models being key pieces in the investigation and the judge repeatedly inquiring on their whereabouts, that remains unknown,

Finally, and in a humorous note, or quite the opposite, it must be said that the design presented by Calatrava to the Balearic Government had already been presented before a panel of judges in Zurich more than twenty years before.



Framed photography.

No image

No Image

Synthetic paint and oil on canvas

27 x 47 cm (x2)

38 x 46 cm (x2)

50 x 70 cm (x3)

65 x 80 cm (x2)

2014

It can be affirmed that hyper-connectivity is one of the main characteristics of today's society. We quickly produce millions of images on a daily basis which we also take in systematically within a global feedback. It is all produced by the available technological media which take up most of our time.

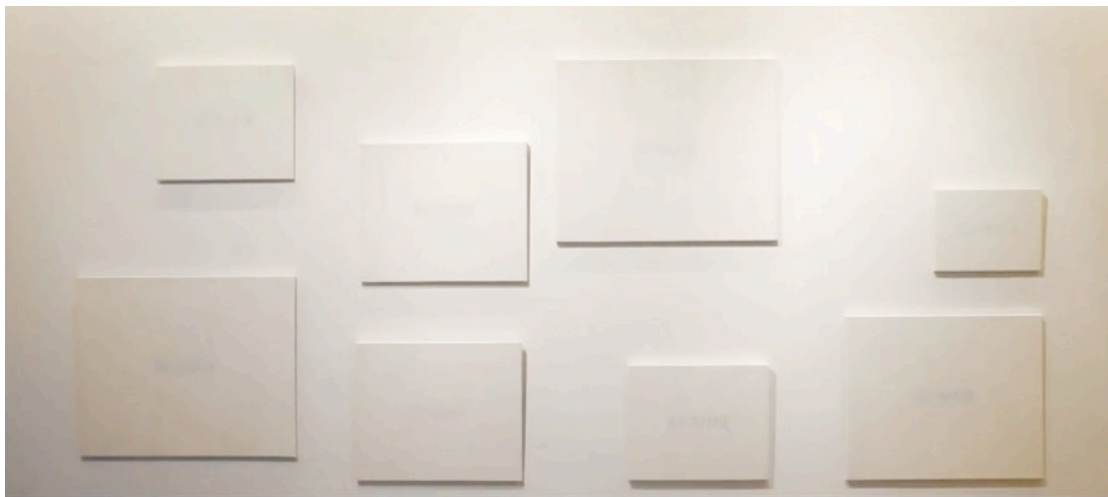
As a reaction to this strong exposure, almost submission, to screens, I am presenting the "negation of a negation in itself", a series of blank canvases with the words "No image" in the centre. The fallacy is found in our need of a representation, that is, the appearance of those two words, *No image*, to reach the non-representation of the representation, which is the purpose of the piece.

According to the arguments of Jacques Rancière, philosopher who formulated the theories of *The Emancipated Spectator*, this could be a good time to become active: the spectator would have to sever his or her ties with digital screens, which would grant a renovated access to physical, palpable reality; to the reality we experience through our five senses.

Another remarkable aspect is that non-representation, an empty image, or nothingness cannot be achieved without taking into consideration the idea of everything. Therefore, this piece includes different sized canvases, assimilated into one piece; which represents a unity and its parts. It must also be mentioned that the idea of non-representation is difficult to transmit, because the idea of creating (thinking, in this case), entails an embodiment in itself, making it visible or tangible.



Painting detail.



Paintings.

La imagen, la acción y la palabra
The Image, The Action, and The Word.
Video 5 min.
2014

One of Guy Debord's theories in *The Society of The Spectacle* is that the reality of our lives is being detached from us. "The machine is transforming reality into dead images before and at the same time, against us." His proposal against this idea is to oppose life itself to the passivity of the image, leading to the living action.

A stage has been reached in which the spectacle is unavoidable, an exposure to the screens which, to many, has become everything. To be a spectator involves carrying out a passive action, in which a mere representation of reality can be perceived. Credible facts are presented as such because we know who is emitting them, which on the other hand, makes our credibility its main power source.

"Thus, we need images of action, images of the true reality or images that can immediately be inverted into their true reality in order to show that the mere fact of being a spectator, the mere fact of viewing images, is a bad thing." The action is presented as the only response to the badness of the image, "because simply to observe images and to not act on it corrupts society."

The exposed piece is a five-minute video with a fixed image: A black background with a square saying "Sin Señal" (No Signal) and below it, a timer. The video works as a metaphor, since it emulates television screens during an interruption in transmission, due to a fault in the antenna.

This could be the perfect time to develop the previously mentioned action. For a short period of time, the screen no longer absorbs the spectator and permits the viewer's emancipation. It is suggested the spectator break free from 'what is woven onto reality' by means of the audiovisual medium, and is granted the opportunity to hold onto the closest, tangible reality. It is a decoy to go a step beyond merely contemplating and therefore, to condemn the passivity to which many conform.

We are currently at a time of remaining "eternally as spectators of a life that occurs in the image." Jacques Rancière renounces this conformity and, in *The Emancipated Spectator*, he suggests that "the inversion of the inversion remains a reserved knowledge." According to him, this knowledge is reserved for those who know why we will continue to remain unknowing and passive.

Therefore, all who have reached this point are invited to reflect upon this idea.



Video frame.



Video frame.

Sin título

Untitled

Oil on 60 x 70cm framed paper and Qr code.

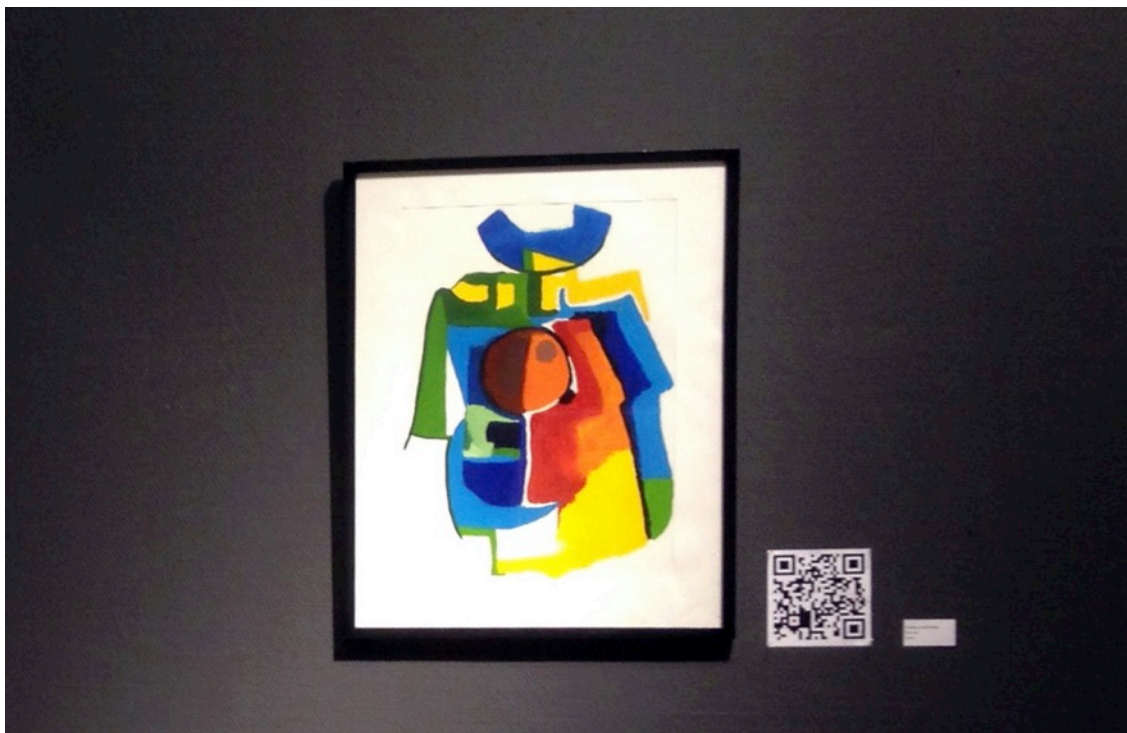
80 x 70 cm sobre pared

2014

This painting caught my attention in a temporary video that I saw online. It was part of the decoration where the action took place, and for a few seconds, its colours and sinous shapes took up part of the scene. After searching for some of the video's technical information, I realised that it was a mass-produced painting, and after a while, I managed to acquire one for a reasonable price.

Afterwards, I carefully placed the painting in a display area, with a placard indicating the title, technique and year of creation. All reactions received from the public were positive. Some days later I added a Qr code so people could interact using their mobile devices. The code forwarded visitors to the website of the video, a production of the pornographic industry where I initially discovered the painting. In the video, the painting could be seen in the background for six seconds, during the linear plot which took place in an office.

This piece generates several approaches; first of all, to extrapolate a painting and to observe the reaction it produces. After the story of the piece's origin, and among those who deciphered the Qr code, another of my missions was to analyse to what extent the exhibition's attendees were interested in the pieces that they had come to see.



Artwork on the wall,

How to be an artist
How To Be An Artist

Manual-Book and 27-min video.
2014

During my stay in Holland, I observed the support that emerging artists experience, and was able to compare it to the what we encounter in Spain. As we know, the mere task of carrying out an exhibition with a certain degree of prestige in our country can be complicated.

For this reason, I took on an investigation regarding the “art world” in our country, in order to ascertain which agents participate, and to examine in which *habitus* they move. I looked into the procedures followed in auction houses, one of the main ways to reach the audience. Additionally, I analysed the typology of artists and works that circulate within them. Here is the thorough result of the study:

I wrote the book presented as *Be Artist, Curator, Seller. What You Want, But Do It Yourself*, as an initiation guide, always from ironic and clichéd perspectives. Some of the sections include “How to be an artist”, “How to become a curator or a critic”, or “How to succeed”,

The message or conclusion of the current circumstances that emerging artists are experiencing in our country: the deficits in exhibition launches or spreading of new artistic works, and the lack of general coherence between the agents involved.

