

ANTÒNIA DEL RÍO

portfolio

CURRÍCULUM

ANTÒNIA DEL RÍO CAPDEPERA, MALLORCA 1983

<http://www.antoniadelrio.com>

TRAINING

2009 Master in Artistic Productions and Research, University of Barcelona.
2006 Bachelor of Fine Arts, University of Barcelona.
2006 CAP (course pedagogical adaptation), Institute of Education Sciences of Barcelona.
2001 Studies of History, University of Barcelona.

RESIDENCES

2013-2014 CREADORS in residence at the Institute Infanta Isabel d'Aragó. Program Barcelona Institute of Culture and Education Consortium of Barcelona, devised in cooperation with the Association A Bao A Qu.
2010-2012 Artist program Oficina36, office management and dissemination of emerging artists resident in Barcelona.

AWARDS AND SCHOLARSHIPS

2016 Arts Libris Award, Fundació Banc Sabadell.
2016 Production support CAC Ses Voltes.
2015 Honorable Mention I Contest Ciutat de Felanitx arts.
2011 Award ART <30, Sala Parès and gallery Trama, Barcelona.
2010 Scholarship Foundation artistic production Suñol, Barcelona.
2006 Honorable Mention at the 9th Forum Fotogràfic Can Basté, Barcelona.

SELECTION AT EVENTS / ANNOUNCEMENTS

2015 Selected I Contest Ciutat de Felanitx arts.
2015 Selected Prize Ciutat de Manacor.
2014 Selected Sala d'Art Jove, mode editing projects. Barcelona.
2013 Selected First Matèria. Sicart gallery. Vilafranca
2012 Pre-selected Can Felipa Arts Visuals.
2012 Selected Biennial de Valls.
2011 Can Felipa Arts Visuals Seleccionada.
2011 Selected Prize Manacor Ciutat XVIII.
2009 Selected Estampa Temptations, 17th Contemporary Art Fair of Madrid Multiple.
2008 Selected Fotogràfica Vic Biennial.
2008 Selected Fem Art, Barcelona.
2007 Selected VI Photo Contest Villa de Guadarrama, Madrid.

SOLO EXHIBITIONS

- 2015 "Esporgats # 3", EART, Experimentem amb l'ART, Barcelona.
- 2014 "La biblioteca sense llei", Art en Obert to Experimentem amb l'ART, Barcelona
- 2014 "Esporgats, Blanc sota negre" Cycle to cure by Assumpta Bassas and Joana Masó, Arts Santa Monica, Barcelona.
- 2012 "Construccions", Catedrals a la capella cycle, to cure by Joana Hurtado Matheu, Capella de Sant Roc, Valls.
- 2011 "Xiu-Xius en blanc, la biblioteca absent". Nivell Zero, Fundació Suñol, Barcelona.
- 2010 "Diàlegs Memòria i Oblit". Projecte Triangle. Centre Cap Vermell, Cala Rajada. Puntetes tower, Manacor. Culture House Felanitx, Mallorca.
- 2007 "Vestigis de família", CC Golferichs, espai fotogràfic Català-Roca, Barcelona.
- 2006 "Poètiques l'espai", Can Creu d'Inca, Capdepera, Mallorca.
- 2006 "Vestigis de família", Sala Cava CC Can Basté, Barcelona.

GROUP EXHIBITIONS

- 2016 Arts Libris, stan Sicart gallery. Centre d'Art Santa Monica, Barcelona.
- 2015 "Sala petita", gallery Sicart. Vilafranca.
- 2015 Arts Libris, stan Sicart gallery. Centre d'Art Santa Monica, Barcelona.
- 2015 Invitation to Leandre Cristòfol Art Biennial, Centre d'Art la Panera, Lleida.
- 2014- 2015 "Tabula Rasa or (im) possibility to build a generation". Traveling exhibition curated by Fernando Gomez de la Cuesta and Pau Waelder. (Es Baluard Museu d'Art Modern and Contemporary Palma. MUU gallery, Helsinki, Finland. Hilvaria Studio's, Foundations Kunst, Netherlands).
- 2014 "Arxiu_" CREADORS in residence. With students of 4th year high school Infanta Isabel d'Aragó. Barcelona.
- 2013" Et si on brûlait the Sorbonne". Workshop participants Turn it Again, Sam!, A Desk. Barcelona.
- 2012 Biennial of Valls. Exhibition of selected.
- 2012 "Àmbits d'Intrusió". Exhibition of selected Can Felipa curated by Álvaro de los Angeles
- 2011 "Heterogeneas Fatigas". Galeria Esther Montoriol. Barcelona
- 2011 "Zona Límit". Artistic and educativ project by Experimentem amb l'Art. Barcelona.
- 2011 Exposició Number 1. The Private Space by Oficina36. Barcelona.
- 2010 Contexts INTERMEDIATE. Centre d'Art Tecla Sala, Hospitalet de Llobregat.
- 2010 "Obras a debate 1". Exhibition project of Daniel Gasol. Espai Ubu Gallery, Barcelona.
- 2009 Estampa Temptations, multiple art fair, Madrid.
- 2008 Biennial Fotogràfica of Vic.
- 2008 "Centrifuga ciutadania", CC Francesca Bonnemaison, Fem Art, Barcelona.

PRESENTATIONS

- 2015 conference for students of 4th grade of Expansions subject of l'art of the Faculty of Fine Arts, University of Barcelona.
- 2015 "L'artista com arqueòleg i l'arxiu com a paradigma". Escola Massana. Barcelona.
- 2014 "Tabula rasa or the (im) possibility to build a generation". Es Baluard, Palma.
- 2012 Analysis of the emergent scene. Lecture series by Office 36 in Can Framis, Barcelona.
- 2012 "L'art per educar". Lecture series by Oficina36 in Central, Barcelona.
- 2011 "Art emergent i professionalització artística". Faculty of Fine Arts, University of Barcelona.
- 2011 "Del Centre de producció a l'espai de difusió". The Private Space By Oficina36, Barcelona.
- 2011 Presentació d'artistes i els seus processos creatius to Central, Oficina36, Barcelona.
- 2011 About "Xiu-Xius en blanc, la biblioteca absent". Writing school Ateneu. Barcelona.

2010 “Magatzems de la memòria”. Master of Artistic Productions and Research, University of Barcelona.

PUBLICATIONS

2015 collaboration in the project of artist Duoda Magazine, Studies of Sexual Difference. University of Barcelona.

2014-2015 “Los rechazados”. Collective project with Caterina Almirall and Miquel Garcia. Sala d'Art Jove and Centre d'Art la Panera of Lleida.

2014 Publication /catalog “Esporgats” exhibition, “Blanc sota negre” cycle. Treballs des de l'imperceptible. Arts Santa Monica. Barcelona.

2014 Participant in “Procrastinar. Recomptes.” Curated by Ivan Lopez Munuera, Sant Andreu Contemporani, Barcelona.

2014 Collaboration “Documentació. Pica i Fuig # 1”. Sala d'Art Jove, Barcelona.

2012 Design Cover Book “maç de fulls escollits”, Miquel Flaquer Lull.

2012 Participant in Publication / Catalogue of the exhibition “Àmbits d'Intrusió”.

2011 Cover design for the magazine yearbook “Cap Vermell”. Capdepera, Mallorca.

2010 Design exhibition catalog own personal “Diàlegs memòria i oblit”.

WORK IN COLLECTIONS AND HERITAGE

Several private collectors.

Document Center La Panera, Lleida.

Fundació Banc Sabadell.

Mémora company.

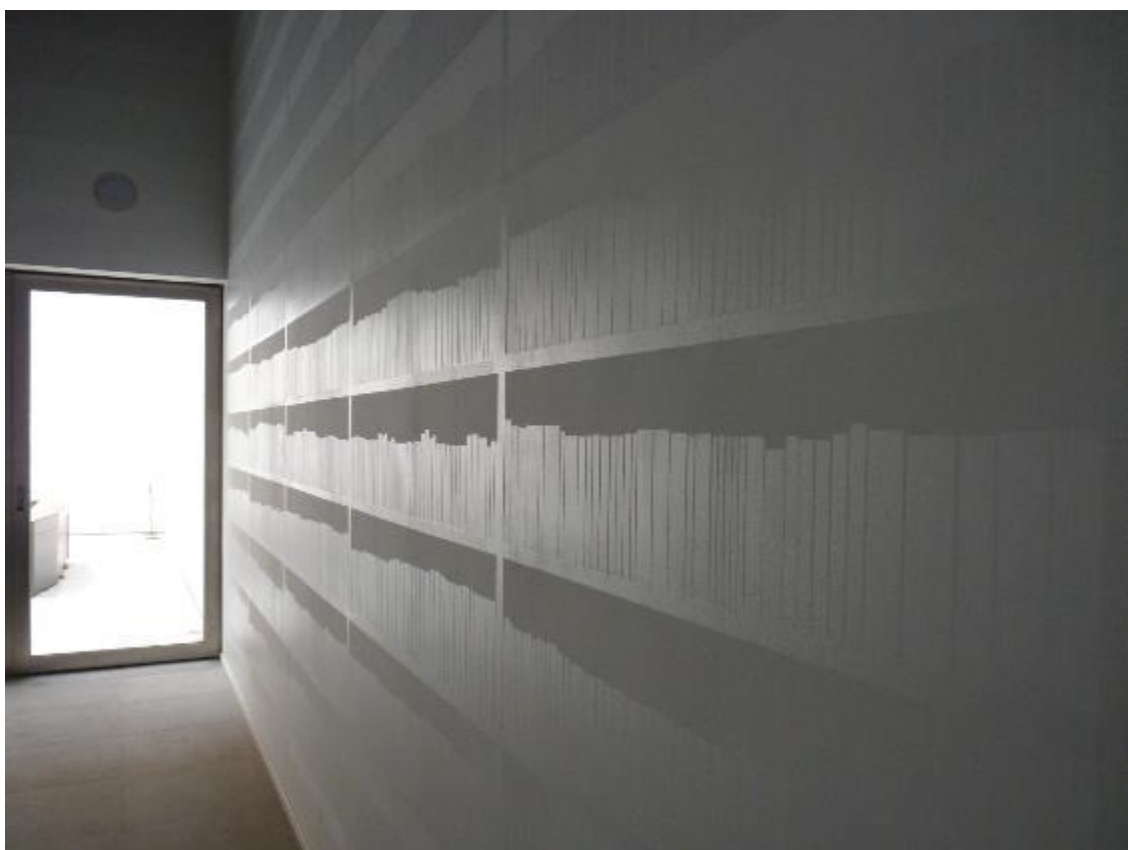
Capdepera Town Hall.

Since 2010 he combines his creative work in the Experimentem working amb l'ART Association in Barcelona, where he is responsible for coordinating the residence of artists, programming and other tasks Espai EART coordination and design of educational services.

From 2015 he is collaborating Sicart artist gallery, Vilafranca del Penedés.

DOCUMENTATION OF RECENT WORK

WHISPERS IN WHITE, THE ABSENT LIBRARY





Wishpers in wite, the absent library

Instalation

Latex on wall

Measured variables

2010

work exhibited at:

Fundació Suñol. Nivell Zero, Acte 18. 2011.

Museu de Valls. Biennal de Valls. 2012.

Arts Santa Mònica. Cicle Blanc sota negre. Treballs des de l'imperceptible. 2014.

"It doesn't matter why a library is destroyed: every prohibition, limitation , destruction, theft or plunder give place - at least as a ghostly presence - to a more clamorous, lighter and more durable library composed by the banned, stolen, pillaged, destroyed or censored books. Probably no one could consult them now, maybe they only exist in the vaguest memory even of the tradition and the legend, but they got a kind of immortality. In fact, the sentence increases the prestige of noble souls who want to silence, and foreign potentates, or those that have used a similar violence, have failed more than the disgrace to themselves and enduring fame for his enemies." We underestimate – Tacitus wrote in the first century – the blindness of those who believe that an arrogant action can be erased even the memory of posterity. In fact, the sentence

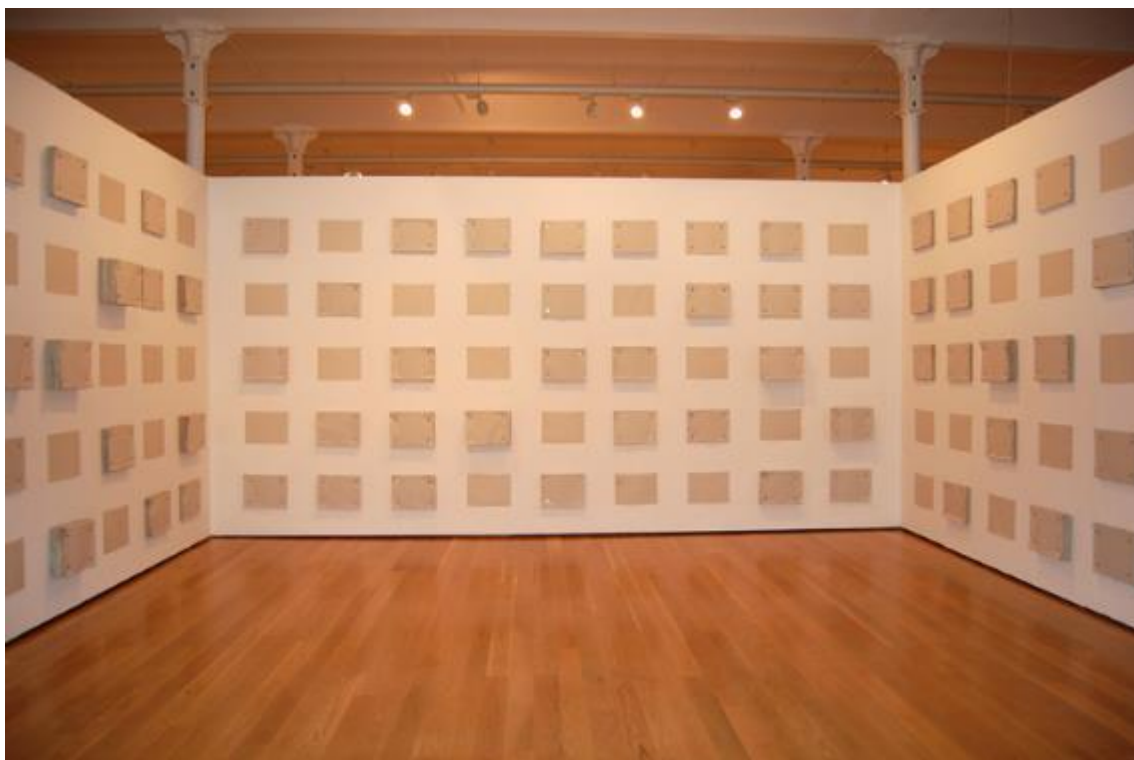
increases the prestige of the noble souls who want to silence, and foreign potentates, or those that have used a similar violence, have not gotten more than dishonor to themselves and enduring fame for their enemies. ”

Manguel, Alberto. La biblioteca de noche (The library at night). Alianza editorial, 2007.

“Whispers on white, absent library” is a tribute to all the books, which have disappeared throughout the history. The book, is understood as memory of the world and the Library its store. The installation shows endless shelves that only can reflect the absence of those sheets which day were books.

This project performed as part of the grant of postproduction projects 2010 awarded by “Fundació Suñol” in collaboration with the Master in Artistic Productions and research, Art specialist and intermediate context at the University of Barcelona.

MEMORY STORE



Memory Store

Instalation

Newsprint, screws, trim nickel

Variables measures

2010

Work exhibited at:

Centre d'Art Tecla sala. Contextos Intermèdia, curated by Teresa Blanch. 2010.

Projecte Triangle. Centre Cap Vermell, Cala Rajada. Torre de ses puntes, Manacor. Can Prohens, Felanitx. Mallorca. 2010-2011.

The project emerges from the conviction that when someone dies, all their memories, thoughts and knowledge of the world, as well their experience die with him. Reading "L'home manuscrit" by **Manuel Baixauli where** appears the idea of the memory store.

" The grandmother's room and the grandmother finished on my memory store. Moreover, the memory store of my parents. However, their stores merged with them. Where are going the Memory stores of the dead? Where is the metropolis of the lost memories? A family tradition says the annihilation of the past and futures in white. "

The masterpiece works on this image: A metropolis, not about dead bodies, but lost memories. Accumulation, temporality and disappearance are key concepts. A store of mental activity and memories, but not only memorable ones, also the daily and absurd thoughts become physical and material. A proposed place or space where dispose something ethereal.

Each tombstone of the Memory store, formed by the accumulation of newspaper, shows different thought densities which dialogue with each other through the variation of thickness. The newspaper as a metaphor of the gray matter of the brain (the part that handles with the information processing and reasoning, related to the perceptions, the memory, the language, and the emotions). As a group that allows us to perceive the importance of a time connected to the archeology of the memories, contrasting their intangibility with the visual density of the installation.

L'home manuscrit. Manuel Baixauli. Editorial Moll, 2008.

SILENCE



Silence

Instalation

Din A4 sheets of paper and tape on the wall. Fans synchronized with sound by arduino programmes.

Variables measures

2011

Work exhibition at:

The private space by... Ofina 36. Exposición núm. 1. 2011

“Silence” shows the impossibility of dialogue that forbid the access to the memory in a metaphor of the power systems. Furthermore, it shows how we depend on the structures and conventions to articulate the knowledge and its transmission. Either what we say or what we silent, we are surprised when we observe how easily access to obey orders.

Silence has been always the ally of oblivion, especially when it is an order: the most efficient method of oblivion.

Throughout the history, the memory and knowledge have been transmitted from one generation to the next one orally and / or writing, by word and text. The silent onomatopoeia of words and the text support (the paper) are the protagonists of this impossible dialogue.

The proposal of the project built in one installation formed by white paper sheets, arranged on the wall one beside the other. The ventilators impulse the wind through the sheets which move and “talk”, giving way to a silent dialogue between the sounds of the moving sheets, until the order of the silence is interposed in an authoritarian and unforgiving way: Ssssst!

The ventilators stop, the papers keep quiet.

Production carried out with the support of the open workshops of Hangar.

PRUNED #1



PRUNED #1

Intruder action and installation

Expurgated books intervened and intrusive action. printed cardboard on wall and file cabinet.

Variables measures

2011-2012

Project in the framework of the call **Can Felipa Arts Visuals** (2011-2012)

"Pruned" proposes the building of a library made from the operation of pruning or weeding (1) of the library Poblenou – Manuel Arranz. The project consists in collecting discarded books from the catalog of the library for a specific period and then is build a conceptual and ephemeral library (2) with the copies pruned.

During the period that lasted the exposure **"Àmbits d'Intrusió"** (areas Intrusion) curated by **Alvaro de los Ángeles** in Can Felipa Visual Arts, this pruned library was located in the installations of the library Poblenou – Manuel Arranz, imitating and getting confused with the furniture and the normal activity taking place there. The masterpiece acts as an intruder so the users cannot distinguish that it is an art project at first glance.

It was mimicking the swap device because of the user behavior was not altered, with the same signs and the same procedure. Adding secretly the books, which the library would recycle, now turned into art objects. At the same time, Can Felipa, was established a bridge, a dialogue with the library. The pruned books pruned which users took, represented in the exposition with a card, were disappearing of the wall and filed.

(1) Bibliotecas llenas de fantasmas (Libraries full of ghosts), Jacques Bonnet. Page. 24. Laie Editions 2010.

(2) At any time it was shown to the public all of the books collected. However, they left on a table so the users of the library could take them with the usual procedure.

PRUNED #2



Pruned #2

Intervention track to the “Sant Martí de Provençals” Libraries and Institute” Infanta Isabel d' Aragó”.

Script made from the proposals of the students of 4th ESO of the subject Visual and Plastic Education.

Denise Arenas, Mireia Callao, Alexander Cayo, Carlos Costas, Joel Gallardo, Montserrat Garcia, Zaida Maria Gonçalves, Rongrong Li, Hector Rolando Malaspina, Sara Márquez, Laura Molina, Sergio Morales, Ana Moya, Edgar Peñalver, Danny Alexis Rojas, Ariadna Termens, Aina Torralba i Yanina Carolina Troche,

And Professor Eulàlia Espasa.

Correction and style review by Orland Verdú.

Voice of Sara Márquez

MP3, 00:00:43 in loop intervals of 10 min. aprox.
2014

You can hear the audio on the following link (only in Spanish):

<http://antoniadelrio.com/esporgats-2/>

PRUNED #3 (The project)



Project performed in the framework of the cycle **White under black. Works from the imperceptible, in charge of Assumpta Bassas and Joana Masó. Santa Monica Arts Center (Barcelona)**. From 07/01/14 to 09/14/2014

After previous editions made from the library funds, the third production of Pruned project (2014) stacks a number of materials subtracted to the circulation and private of sale. It consists in catalogue piles of different artists, collective expositions and culture promotion posters edited of recognized catalan painter artists from the 90s, by the department of culture and the same art center where they are exposed. The massive accumulation of pruned catalogs, the remaining witnesses of a recent chapter of Catalan cultural policy disappeared during the exhibition with the intervention of the public who could take an exemplar in exchange for write the reason for which the specific exemplar was chosen from the entire list offered. Public libraries of Catalonia also collaborate on the project and those who decided it, choose a book of the list to include it on the catalogue to lend it to the users. All the documents (catalogues and posters) provided for the project were operated with bookplates. In addition, each catalog's pages had inside a list with the title and number of exemplars of all catalogs, which form the project.

For more information about the gum and the particular project can consult the online catalog:

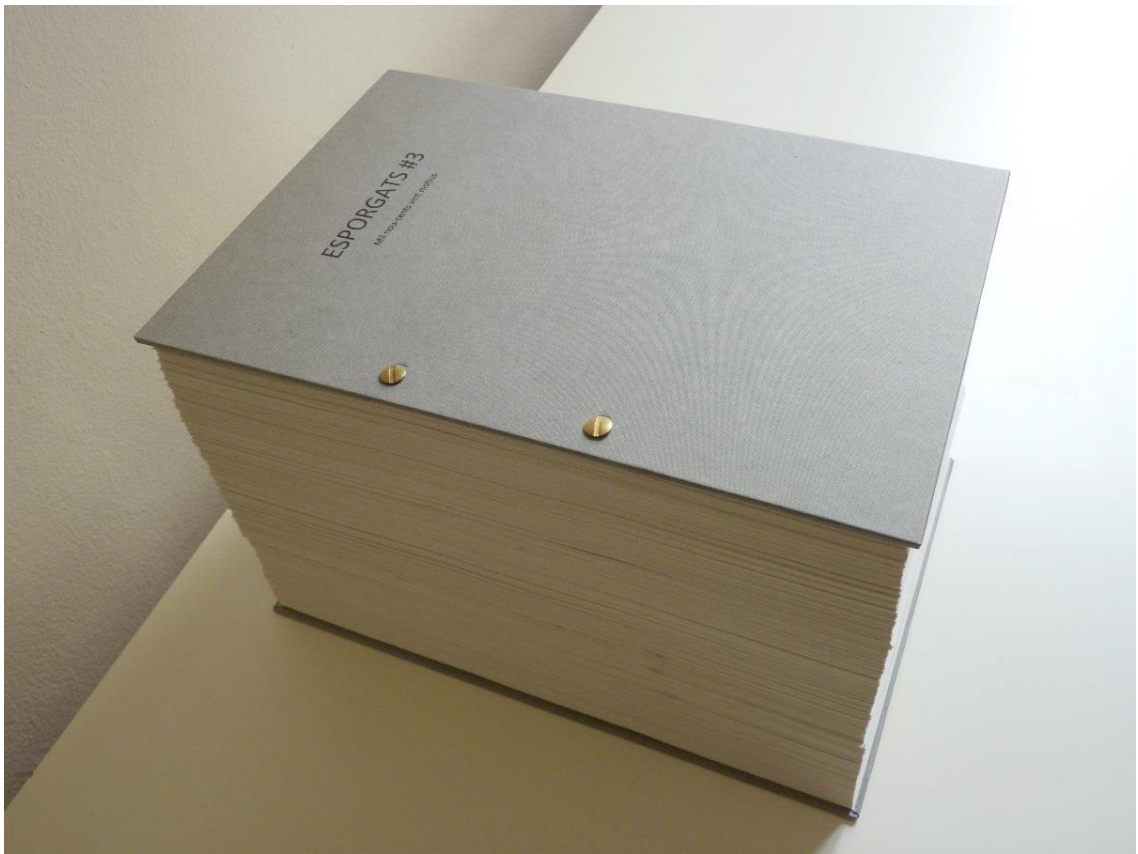
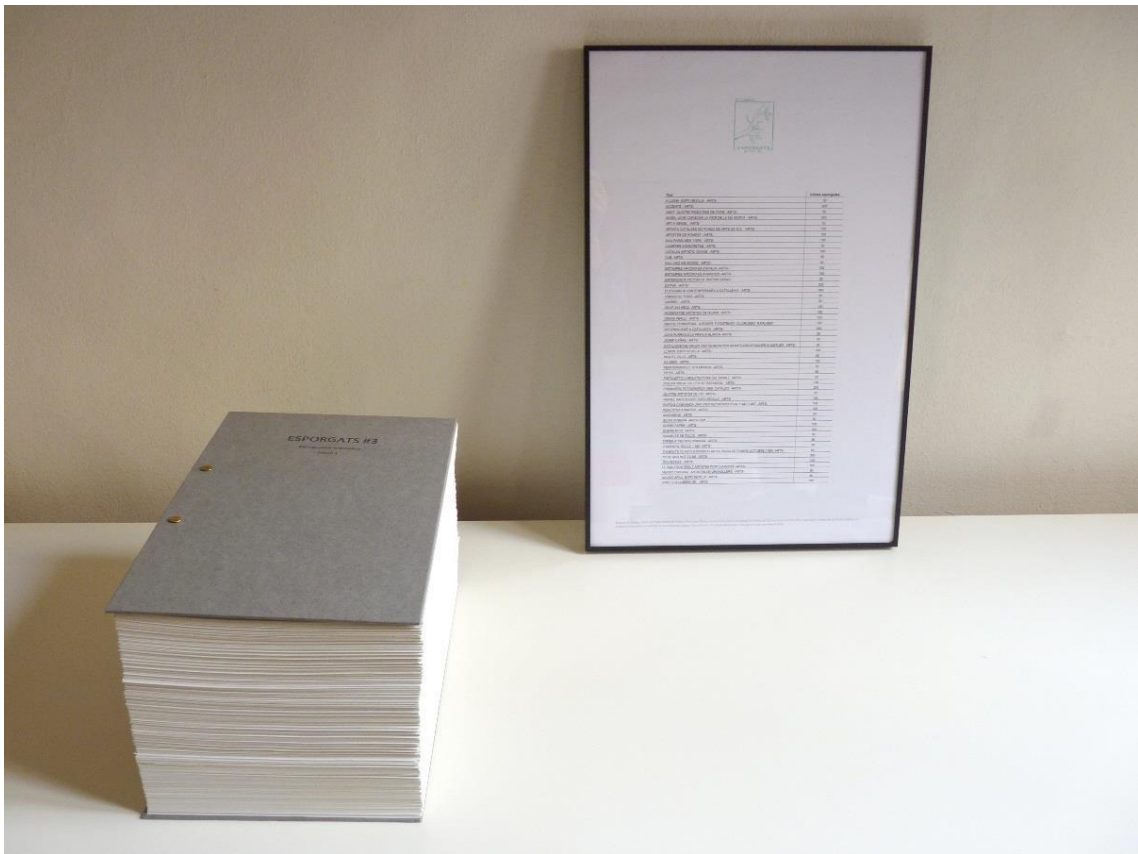
http://issuu.com/artssantamonica/docs/ant_nia_del_r_o_cat_ok/28?e=1

Videos produced by Arts Santa Monica on the project:

https://www.youtube.com/watch?v=7G_vNwAlzA

<https://www.youtube.com/watch?v=FluhYJi41rE>

NINETEEN TWENTY REASONS (From the Pruned #3 project)



Nineteen twenty reasons

Artist's book

Printing on recycled paper, nineteen twenty manuscripts operated with pen, pencil, collage, crayons and colored markers.

Hardback and metal brads.

21 x 29.7 x 18.5 cm

List: Printed on paper 80 gr. Sealed with ink

50 x 33 cm

Unique piece

2014-2015

4950 is the number of publications that "Arts Santa Monica" selected from the remnants to expurgate from its background as collaboration and donation to Expurgation No. 3 project. 1920, are the reasons that were written, a portion of the remaining 3030, approximately 1,000 books which anyone took and were given in exchange for food collection in collaboration with the Sicart gallery and solidarity pantry in Vilafranca del Penedès. The rest, about 2000 have escaped the recording device of this action. Almost as tax evasion, which have been raffled control mechanisms.

EMPTY FILL EMPTY, FILL EMPTY FILL (From the Pruned #3 project)



Empty Fill empty, fill empty fill

Series consists of 9 images and a printed list

Color Photography

30 x 20.3 cm (each one)

Variable arrangement (preferably on a single line)

List: Printed on paper 80 gr. Sealed with ink

50 x 33 cm

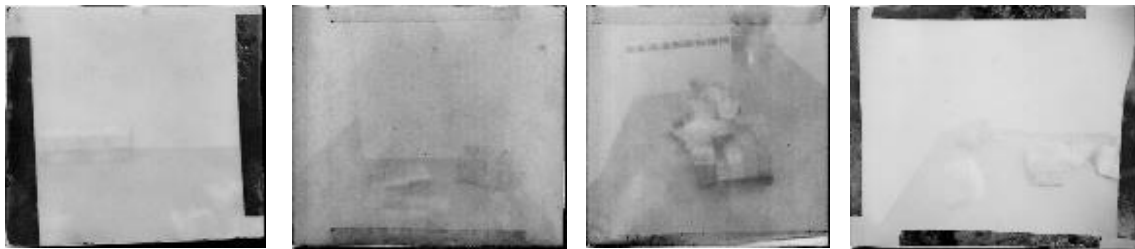
2014-2015

These images are photographic records of the book transfer and publications that form the Expurgation No. 3 project from the store to the art center. Throughout the project follows this flow: Spaces that are emptied and filled focusing on how knowledge circulates in a specific cultural context.

In this cadence: the store is empty. The truck is filled and emptied. The exhibition room is filled and emptied with the participation of the public who decanted books filling their houses.

With the art projects that form Expurgation # 3 we can close this cycle of fill-empty-fill.

REGISTRATION ATTEMPTS (From the Pruned #3 project)



Registration attempts

Series composed by 5 images and a printout

Pinhole photographs: paper copies Iford Galerie Gold Fibre Silk, 310 gr. 16 x 16 cm

List: Printing on paper of 80 gr. Sealed with ink, 50 x 33 cm

2014-2015

*** Honorable Mention in the I Contest of Plastic Arts City of Felanitx, 2015.** Jury formed by: Jaume Canet, Pilar Rubí, Miquela Nicolau, Andreu Aguiló, María José Corominas, Ana Bárbara Cordel y Francisco Duarte.

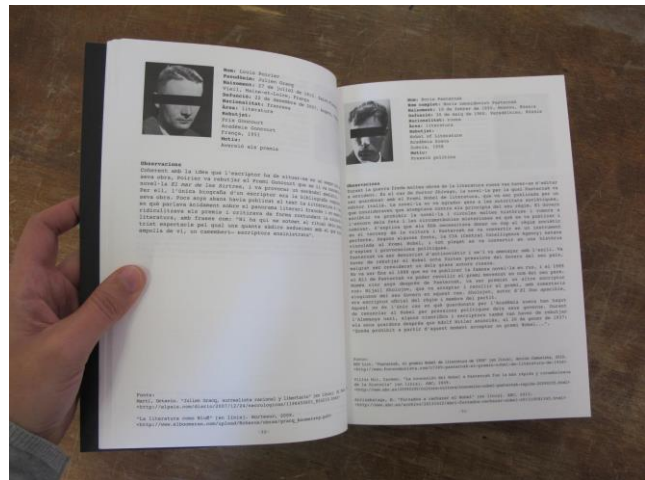
Registration attempts, is one of the parts from the Pruned#3 project. It is formed by five pinhole photographs, which are the result of the continued registration to capture the record of the missing documents. The photographs accompanies the printout of the books that Arts Santa Monica selected from its remaining funds, according to the project. 53 titles, in varying amounts, totaled 4,950 books.

During the two months the exhibition lasted, the five self-built pinhole cameras were with the shutter open. This experimental technical aspect, once given the long period of time in which the photosensitive material was recording the scene, it allows to record the elements that have

had a more extensive presence, appearing more defined in the image. Instead, the elements that have had a fleeting presence are sensed as a ghostly presence.

The potential of this registration attempt remains more on what it evokes than what it shows. It is that, an attempt, because it cannot operate in any case as a control tool or objective witness, which is what we would expect of a record administratively.

LOS RECHAZADOS (THE REJECTED)



Project performed by Caterina Almirall, Miquel Garcia and Antonia del Río. Project selected by **Sala d'Art Jove 2014 edition projects** supported by the **art center la Panera** in Lleida and OSIC. 2014-2015.

Los rechazados (*The Rejected*) project questions, from the investigation of specific cases of people who have been awarded in different fields of knowledge and disciplines but for many reasons they have rejected the award. How critical priori format, or that they try to develop an institutional criticism, can become canons.

Often this is considered like a gesture of contempt towards the legitimation that the award means. Despising the jury, academia or the meaning of belonging to a larger group that sets standards. Rejecting an award in this sense can be a convulsive gesture and politically incorrect that alters the expectations. However, what happens when we review and we realize that this is a fact that repeats year after year in the scenarios for many awards or through letters to the press? The bounce space is another tribune, a space of complaint or claim, or simply an advertising showcase, where the speakers go further even than the award.

www.losrechazados.org

INDEX 2013-2014 UNDER THE LAW OF "GOOD NEIGHBORLINESS"





Índex 13-14. Según la ley de Buena vecindad

Installation

Variable dimensions

Publications from the **Documentation Centre** of the art center "**la Panera**" installed in polyurethane bags, on a background of white cardboard and screws.

Files and printed cards on card

Text on vinyl on the wall

2015

Presentation of the special editions of the Documentation Centre from the art center "La Panera" in Lleida for the "9th Biennial d'art Leandre Cristòfol". January 2015.

The proposal is based on the theory or law of the "good neighbor" by Aby Warburg: << In the Warburg library was established a changeable order according to the research state. With this purpose, it was devised an index of colors that allow the mobility and thus help to the casual encounter that Warburg called "the law of good neighborliness": Finding near the book someone was looking for by title, the unknown book on the shelf with a vital information.

The proposal is divided in two parts: first, the presentation of the publications that have been incorporated totally between 2013 and 2014 in the Panera documents collection; second, the different options to read the documents.

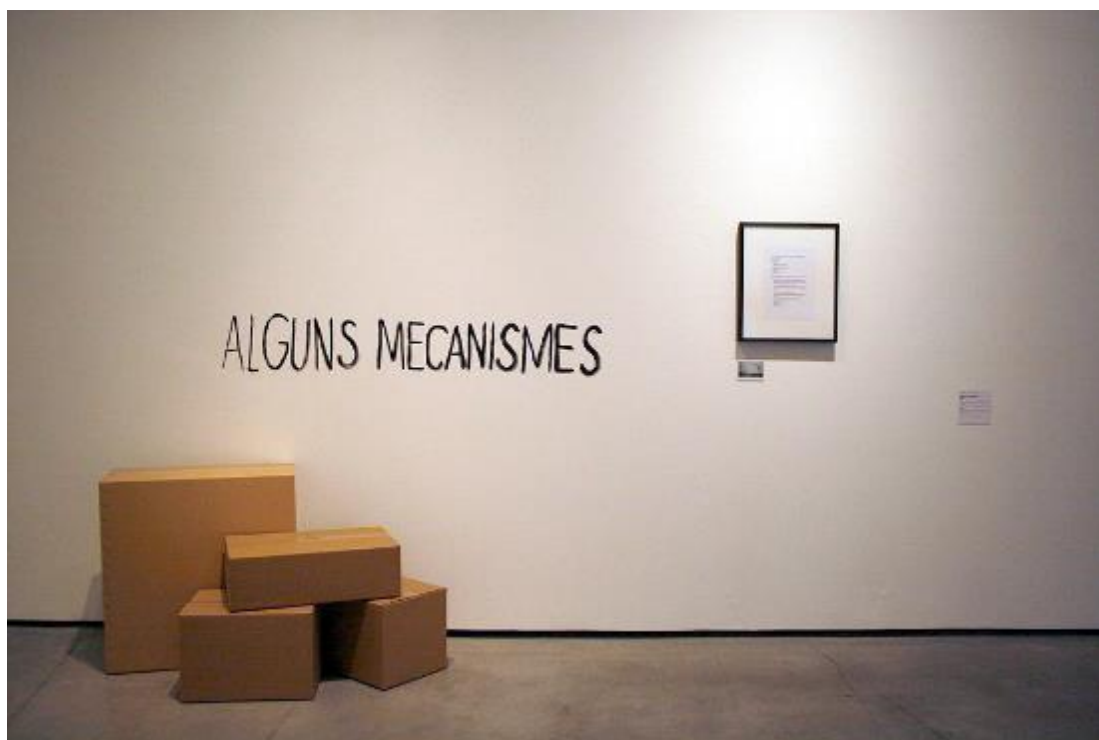
It is about a reflection on the possibilities that are generated from the fact of organize the information in different ways. Each publication is described in a catalog card and orderly in their corresponding file. There are six files in total, in which each publication is described according to a different order in the corresponding catalog card. By this way, we think that the publications may be ordered following a different order -alphabetic by the author name, by title, place of publication, year of publication, in the order of the listed documentation center, etc.- which generating different contacts, neighbors, relations ... following the ethyl good neighbor who spoke Aby Warburg.

One of the files is composed of cards with drawings of the images arising from Google Images search the titles of publications. Looking for those with no a priori directly related to the content thereof.

(1) Fritz, a E.H. GOMBRICH, Aby Warburg. Una biblioteca intelectual. Madrid, Alianza Forma, 1992, p. 301.

Text by Anna Roigé from the catalog of the 9th "Biennal d'art Leandre Cristòfol". Lleida.

SOME MECHANISMS



Some mechanisms

Installation- performances: instruction sheet, table fan, DIN A4 sheets of paper, black paint, instant camera, snapshots, cardboard boxes, black paint on wall.

Variable dimensions

2014-2015 in process

Unique piece

Tabula Rasa participant piece, **commissioned by Pau Waelder and Fernando Gomez Cuesta**. It has been exhibited at Es Baluard Museum of Modern and Contemporary Art of Palma de Mallorca. MUU Gallery, Helsinki, Finland and Hilvaria Studio's, Foundations Kunst, Netherlands.

Some mechanisms is an installation that presents the trace of an action while actor-performer becomes a person without it being aware of it beforehand.

The work grows as exposed. It is documentation of herself and of her tour.

The composite elements are: an instruction sheet mounting work, a table, a fan, a lot of blank sheets of paper and the title written on the wall.

The operator / a mounting of the exhibition is in each case who has the objects in the exhibition space and executes the actions that send him: having the leaves on the table, put on the fan and write the title on the wall in your own handwriting. Thus, doing his job, that exhibition as editor is to follow the assembly instructions, it becomes mandatory basis and without realizing an actor-performer of the work, performing actions as a choreography. The text in the imperative mood leaves no room for improvisation or disobedience. But there is something that the text can not control is the interpretation that the editor or an editor can do.

The work is done each time it is exposed. In fact, the material being finally exposed, is the instruction sheet, completed by the fitter, the photograph itself takes the result and the various materials have been used to mount the installation packed in cardboard boxes.

The viewer can recreate the performance in his imagination while reading the assembly instructions and appreciate the differences in interpretations becoming editor of the work in photographs.

For more information about the cycle and the specific project you can consult the online catalog:

[Tabula rasa or the \(im\) possibility of building a generation.](#)