

# ART & COMMUNITY



To emphasise culture helps freshening social concepts and understanding that culture must be open, navigable, can be overflowed, and does not have the implicit need to be addressed to specific groups. We must go further in the concept of culture as a right and to gain access to it: the right to access culture, its resources and its contents. We must participate in its construction and stop participating simply as consumers. To do so we must stop talking about culture as a (subject-object) and start talking about the cultural (act) as an adjective. Thus, the binomial consumer-producer, creator of systems and norms, is dissociated and the different actors that produce culture from non-mainstream places are also present.

Culture gives significance, provides understanding of the abstract world, creates a sense of belonging, effective bonds, breaks subjectivities, recognises difference, gives room to creativity and makes us rethink and reformulate judgements. In sum: it provides alternatives. Culture is a set of values we must respect and take care of.

Experimentation and critique are inherent in cultural practice and should not be subject to the kind of institution that takes it in or where it is developed, be it a community centre, a research centre, a creation centre, a museum... All of them should accompany singularities, experimentation, what is popular and what is academic in the same way.

GRANER, as a cultural centre with a strong sense of community, receives experimentation with non-standard languages within its everyday life, not because it considers it cool or because it is new. It does not only offer contents to be consumed by a passive audience; on the contrary, we are all possible actors with the right to use the symbols and give them new meaning, to revisit traditions and create new imaginaries that bring us to produce, remix, think and live culture in a lively and heterogeneous, non-normalised and non-hegemonic, way

A society that values the process rather than the result, the process as a goal in itself, is a society that is open to the universe of possibilities, that is, the future. A society that does not establish knowledge patterns, that is not based on imposed dogmas, is a society that allows plurality, that coexists with difference and accepts the free self-determination of the individuals that form it.

*We work in dialogue with Pla de Barris, ART i PART i diferents associacions del barri de La Marina (our neighborhood)*

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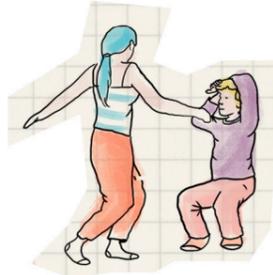
# EDUCATION

## Kindergarten School: Body and Movement

At el Graner we want to have a real impact on the different educational stages of children, that is why we take part in existing projects and coordinate new ones, conceived specifically for each child's age, assisted by the teachers and schools that use the program.

The project "Escola Bressol" (kindergarten) is a project proposed by el Mercat de les Flors and el Graner, hosted and co-organized by the Education Institute of Barcelona (IMEB). It focuses on training and deals with all the elements of education at kindergartens: Teachers, children and their families.

1. Finding and taking advantage of all the potential for movement of the body, considering all the stages of child development.
2. Learning and taking from dance and movement for growing up and socializing.
3. Enjoying the freedom of movement.
4. Discovering new methodologies and resources to introduce dance, movement and art in the school.
5. Learning to be a sensitive spectator to performing arts.



## Primary School: PAS A DOS with the school Bàrkeno

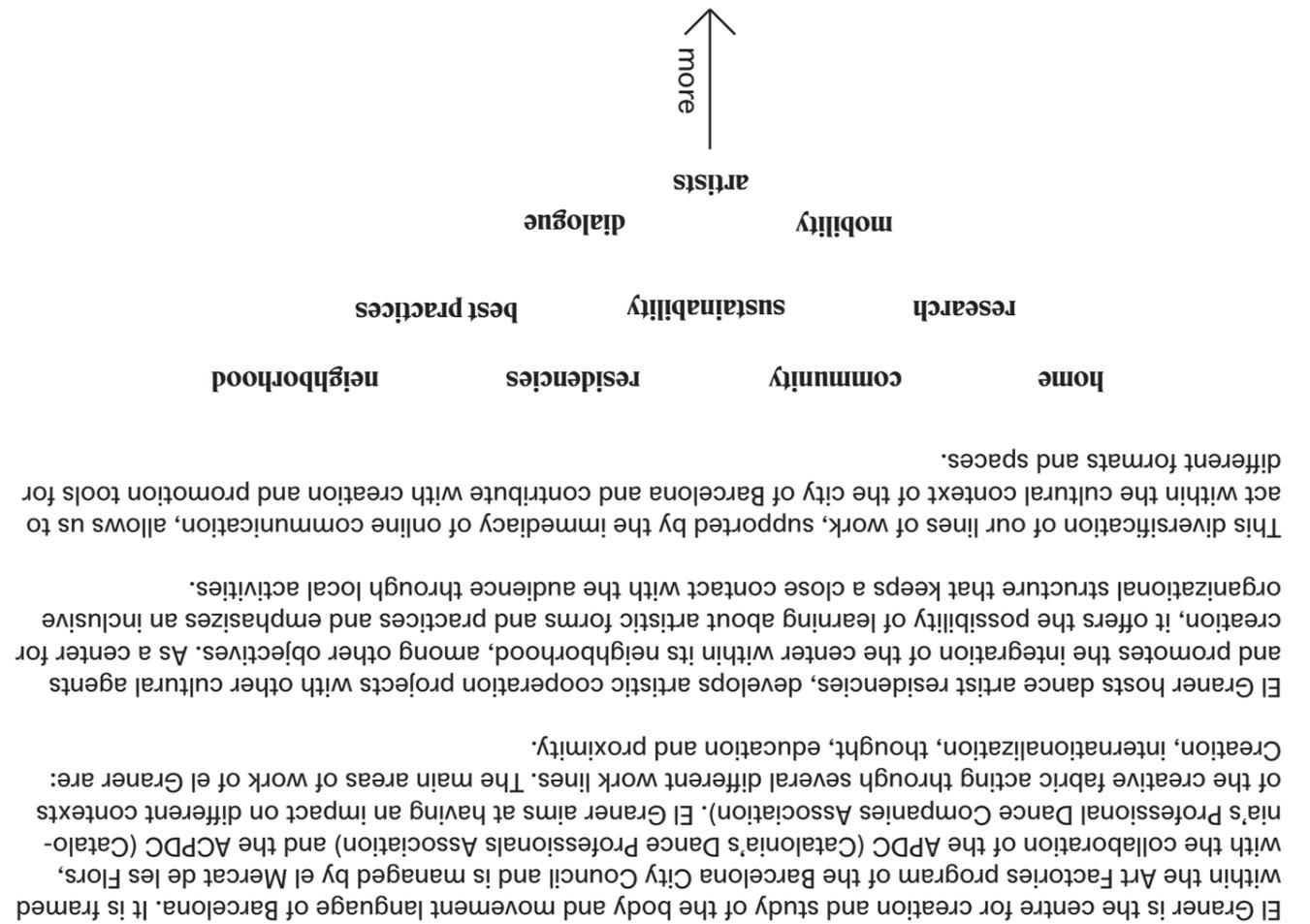
We formed Tandem with the Bàrkeno School of the Marina district in Barcelona, a project promoted by the Catalunya-La Pedrera Foundation, accompanied by the Consorci d'Educació de Barcelona and coordinated by the pedagogical team of Mercat de les Flors / Graner.

A project based in artistic-pedagogical practices which opens transforming processes. We have drawn our Tandem project focusing on three points:

- The education, permanent and personalized to the entire faculty, which has given them resources and methodologies to openly teach the basic concepts of dance to the children of the school.
- Teaching dance within the teaching time as one more subject to understand, discover and construct a transversal work to all the other subjects that establishes the curriculum of Primary Education.
- And the participation in the classroom of the board of choreographers, who has contributed and increased knowledge of the language of dance from the professional point of view of the choreographer.

## Secondary School: project 'In residence'

Graner has been part of the programme EN RESIDÈNCIA for the past 6 years. Creadors EN RESIDÈNCIA als instituts de Barcelona introduces contemporary art in public secondary schools through the direct and continuous contact of a creator with the students. The aim is for the artists to conceive a piece of work specifically thought to be carried out together with a group of secondary students, who participate in the conception and realization of the work. Throughout the school year, within school hours and together with a team of teachers, the students participate in the conception and making of the work.

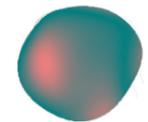


# GRANER CENTRE FOR CREATION OF THE BODY AND MOVEMENT (Barcelona)

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more info...



www.granerbcn.cat  
soon also in English

**An artistic residency requires, at least and in principle, a physical workspace and some material and economic resources. However, if we only took this into account we would be providing an incomplete framework. An artistic residency requires something more than just a cession of space. Other resources that are perhaps and in theory more intangible are also needed, such as for instance backing, attention, affection and critical reflection during the residency period.**

*“Open 365 days a year,  
24 hours a day”*

**SOME IDEAS ABOUT RESIDENCIES BY GRANER**

Each creation process is unique; each artist’s needs are different and specific. Even though it may seem obvious, each residency must create a specific framework that takes in and has all the conditions the project requires. How can one be the host of a residency if the needs are always changing? The answer is simple, even though it does not look that way: LISTEN and let yourself be surprised by the dialogue you and the artist are about to share. True listening generates a free space and that is a minimum and necessary condition to carry out any kind of creation. Only through true listening will you be able to create spaces and times for the artists.

The act of listening has to go hand in hand with FLEXIBILITY and that is what will allow carrying out a residency that is efficient for both parts. It is all about think flexibly and to understand that there are exceptions to norms as well as tools and strategies that leave us conduct our projects without forgetting about the actual reality.

Time flexibility: the times and rhythms of each creative process are different. If time management takes into account and respects the specific nature of each process and tries not to subject it to the predetermined patterns of the institution, we are sure that the scope and action of YOUR PROGRAM of residencies will grow exponentially.

Content and communication flexibility: each artistic process that arrives at a residency is at a different maturity stage and point of the inquiry. Giving flexibility to meetings, take care of the way the process is presented to the public, finding comfortable formats of relation between the artist and the institution are ways to speed up work and to focus efforts towards where they are really useful. It is usually only necessary to keep calm in the face of the changing developments of a creative process. It is only necessary to pay attention and deeply respect the artist’s intimacy regarding work and rhythms. This way, you will be able to wait and know when the moment to open the process to the public has arrived.

It is our responsibility as managers to elaborate, with the collaboration of the artists, the framework of shared and specific questions and goals from which the adequate communication strategies for all parts will be decided.

The only way to find these other ways is by dialoguing with the artist and by suggesting multiple ways to create true coexistence. To do so, we must make an effort to get rid of prejudice and predetermined patterns, as well as to clearly differentiate between a work in progress and a finished process.

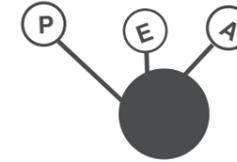
To understand the creative process as a goal in itself opens up a whole world of possibilities for you and your community. It means to emphasize the question instead of the affirmation and the process instead of the result. In sum, when you introduce creation processes into the everyday life of your environment you are helping develop critical attitudes, forms of collaboration and autonomy when it comes to conceiving relation strategies between people.

Nowadays we cannot treat artists as users or clients. We must find a true spirit of collaboration between the parts and identify ourselves as co-conspirators in a same effort. Of course, each part must contribute with different tasks, all of which are necessary and complementary. The word with which we feel more comfortable nowadays is inhabitants: we are legitimate inhabitants of creation spaces and residencies that provide sense, meaning and contents that are genuine, always changing and always tied to each moment’s reality.

We are accomplices. Listening to the artists, their processes and the environment will take you directly to specific forms of management and relation that are necessary, adequate and efficient for you and your community. We are accomplices and collaborators when it comes to generate resources and directly transforming the realities we live in and with which we engage in.

**PROJECTS**

GRANER  
C/Joan Adrians 14  
(La Marina, Barcelona)  
GRANER



**ARTISTIC EXPANSION PROGRAMME**

PEA was established to develop organisational models and collaboration methods that are effective and respectful towards the artistic creation, with the support of Fundació Banc Sabadell. The current project lasts two years and for that time is focused on the career development of four artists, collectives or groups who were selected by open call. The artists involved must have with an established career trajectory and a recognised artistic track record. They must also commit to participation in sessions of transdisciplinary investigation, socialisation, training, development of personal projects, contents and methodologies. In 2018, PEA is working on the design of two artistic projects which are complementary and interlaced: the creation of PIEDRADURA and an Office of Economy for the Common Good. These two initiatives address, on one hand, the current need to offer updated, independent and free educational resources to an increasingly active artistic community and, on the other, respond to the need to develop models of economic and administrative management while respecting the nature of artistic work and allowing disengagement from mercantilist logics.

A collaborative project that aims to produce educational resources in the field of Live Arts in Spain. They are working on an experimental programme that will soon offer a free and open environment where learning will take place as shared responsibility of every member of the educational community involved. Beyond the traditional division of arts in isolated disciplines, PIEDRADURA thinks of artistic practices as the main source of artistic knowledge.

With the support of Fundació Banc Sabadell

**SÂLMON< FESTIVAL MOVEMENT AND MORE**

Almost up till the very moment it actually happens, it is not easy to define a creative festival with so much thriving art. What we can say right now is that SÂLMON< is planned at a creative centre, El Graner, which works with artists 365 days a year. So as on previous occasions we suspect that the natural tendency will be, on the one hand, to make these medium and long-term relationships visible, to stage artists you already know and follow, and, on the other hand, also to make the most of the opportunity the festival gives us to foster new affections.

In its accompanying role, SÂLMON< is the co-producer of some shows. Moreover, as we think that a festival is above all an opportunity for meeting up, in different ways and in many spaces, we’ll continue to support a programme that expands beyond theatre and incorporates other perspectives through shared curatorship.

Also, we were focusing during three editions to Latin America, with the idea of paying closer attention to their concerns and methods and sharing them in practice.

**SÂLMON< is a creative festival in contemporary mode that operates through trust.**



**COLABORATIONS / MOBILITY**

Graner develops artistic cooperation projects with other local, national and international cultural agents. With each one of these agents, such as institutions, festivals or exhibitions, we start a dialogue based on the necessities, priorities and opportunities for collaboration in order to establish agreements or projects that foster creation and research on the movement and body language. Following a philosophy of network and node-oriented work, we want to favor the free circulation of thought with local and international outreach.

Through our collaborations (FiraTàrrega, DNA Festival, Sismògraf - Pro365, Lavanderia a Vapore, Festival Interplay, The International Community Festival, TPAM de Yokohama, Tokyo Arts Council, NAVE, National Dance Coordination of Colombia, Festival Grec, etc.), we increase the amount of residents at el Graner and establish a network of artists and cultural agents that adds value and content to each others’ creative processes. This mobility and network supports the visibility and promotion of contemporary creation linked to the movement and body language.

We understand mobility to be something far beyond a simple tool. Mobility is one of the foundations on which much of the art is built. Artists were mobile long before the advent of globalization: they have always taken the world as a scenario, as a springboard on which to develop their work. In this sense, we feel called upon to act consequently, and for three years we have adopted a dynamic and strategic attitude with the aim of generating two-way interconnection and exchange spaces, which encourage the movement of local, national and international artists and their contexts.



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**Keywords: flexibility, listening, care, rhythms, contents, communication, calm, strategies, everyday life, dialogue, resources, community, value, empty, open, available, inhabitants.**