

**Veritats i variétés**

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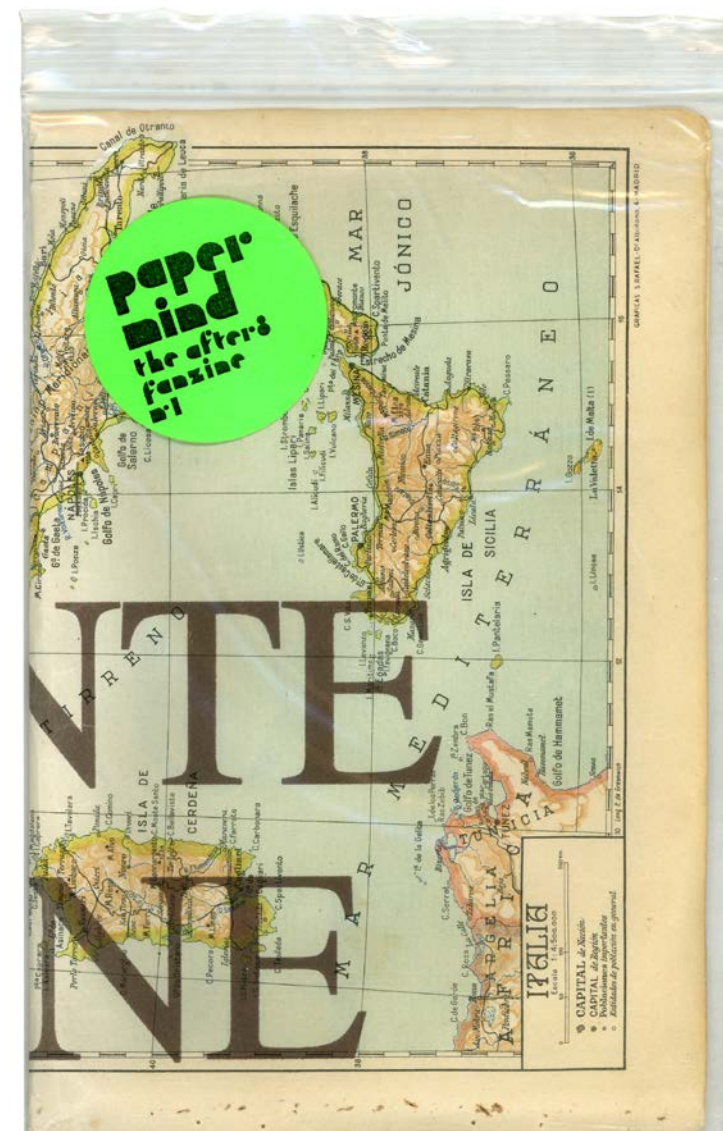
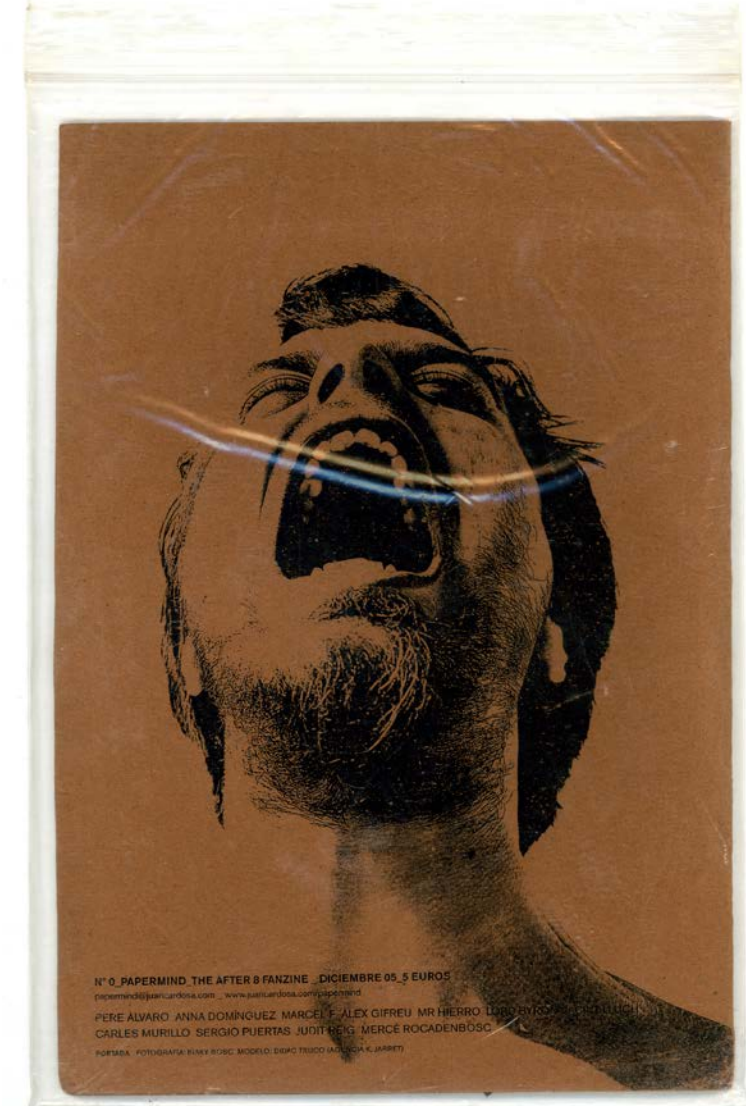
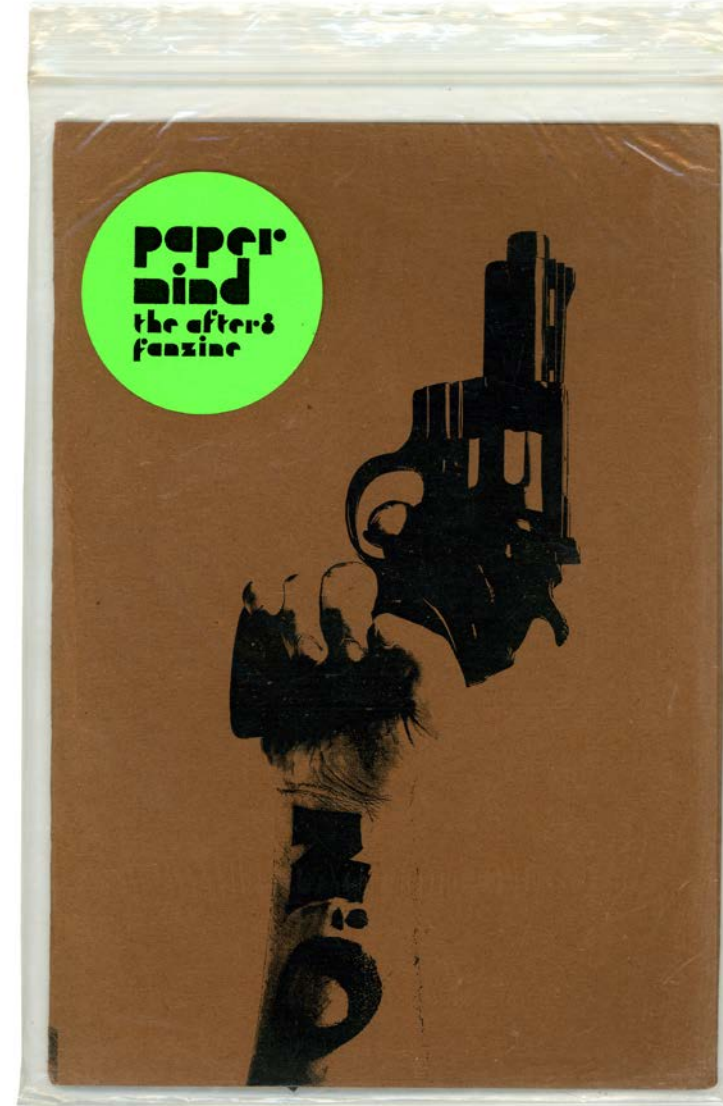
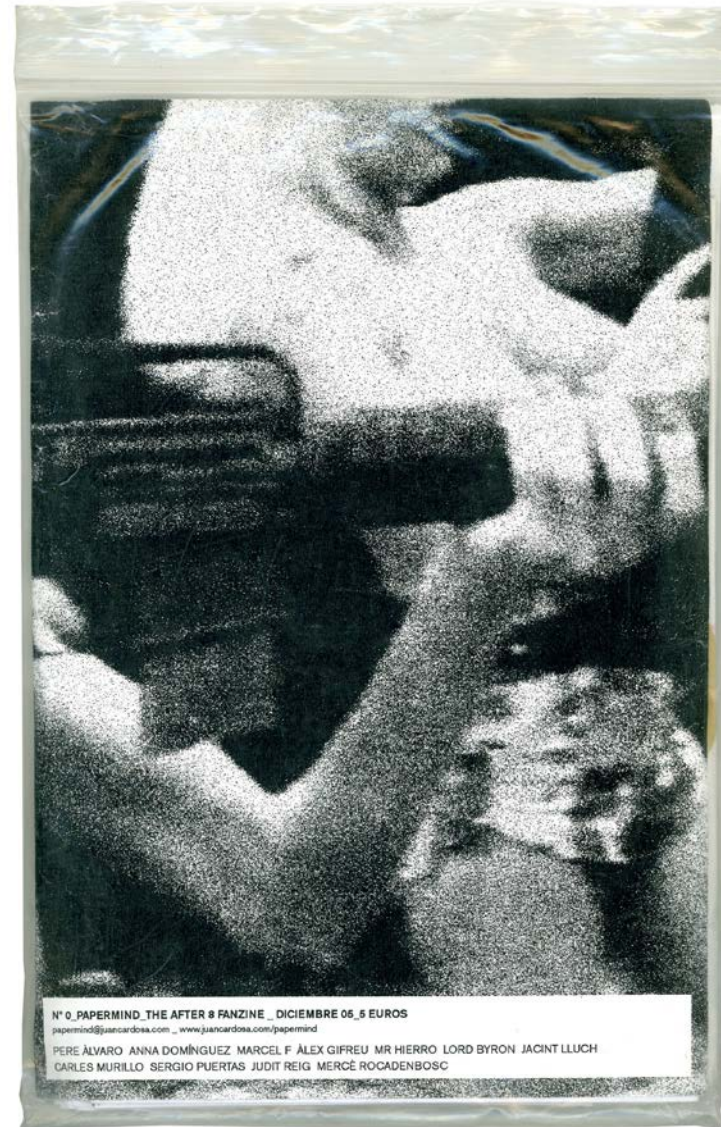
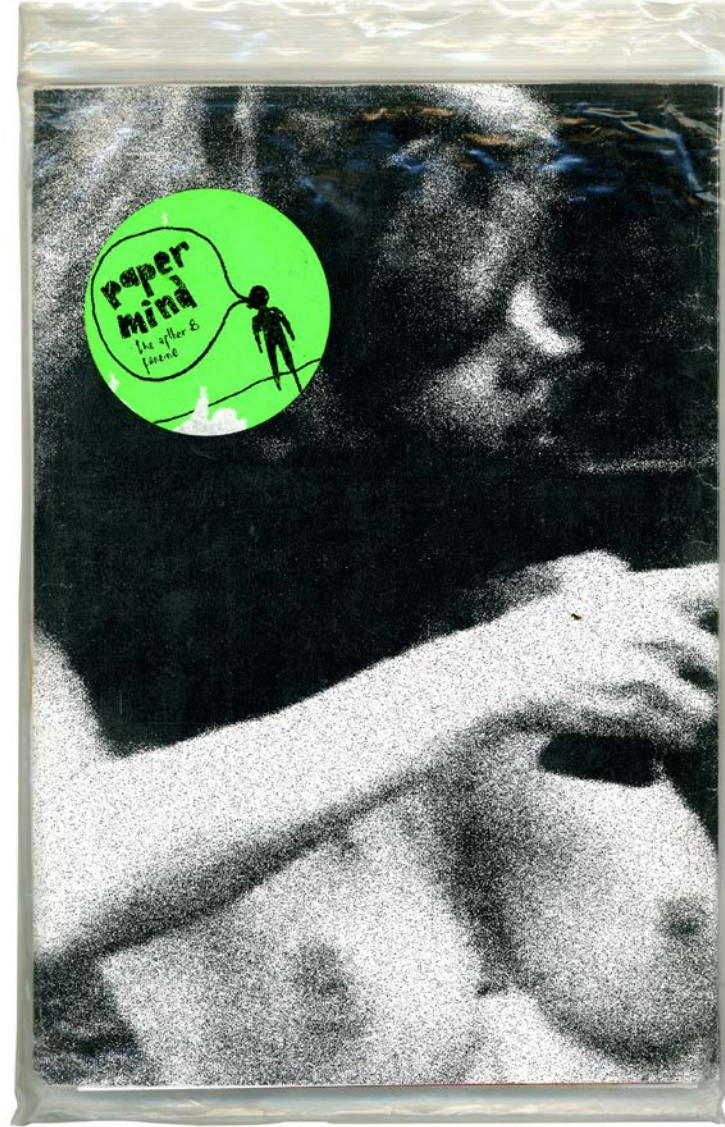
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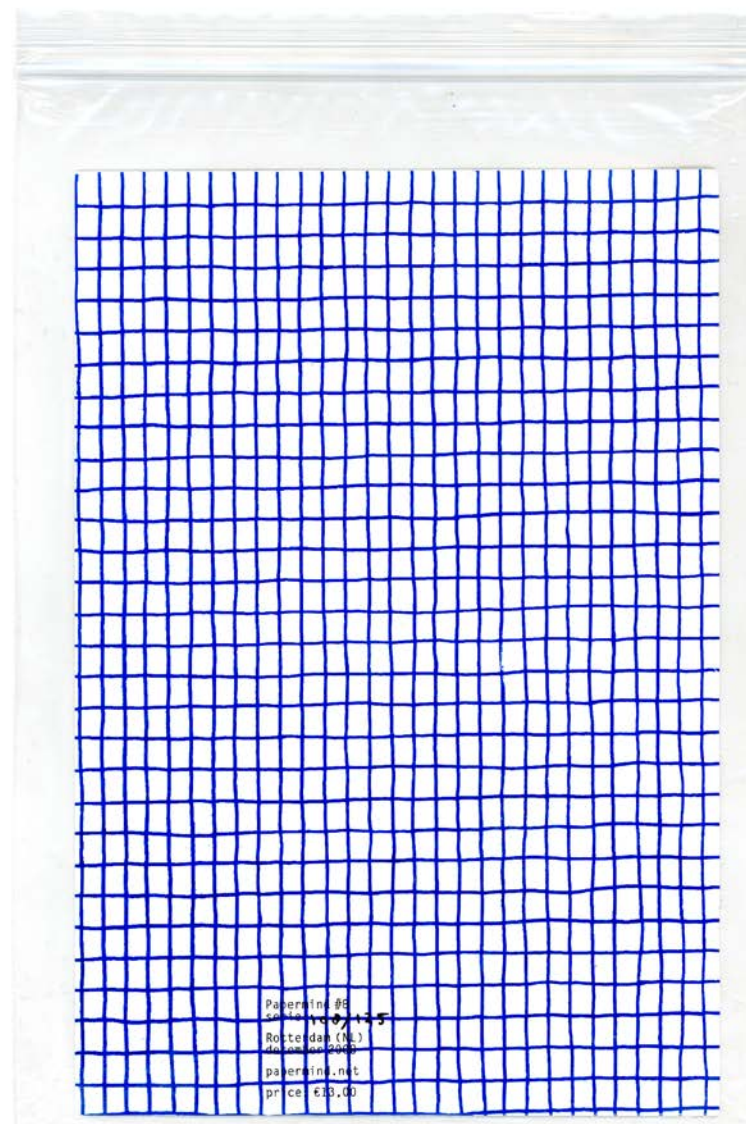
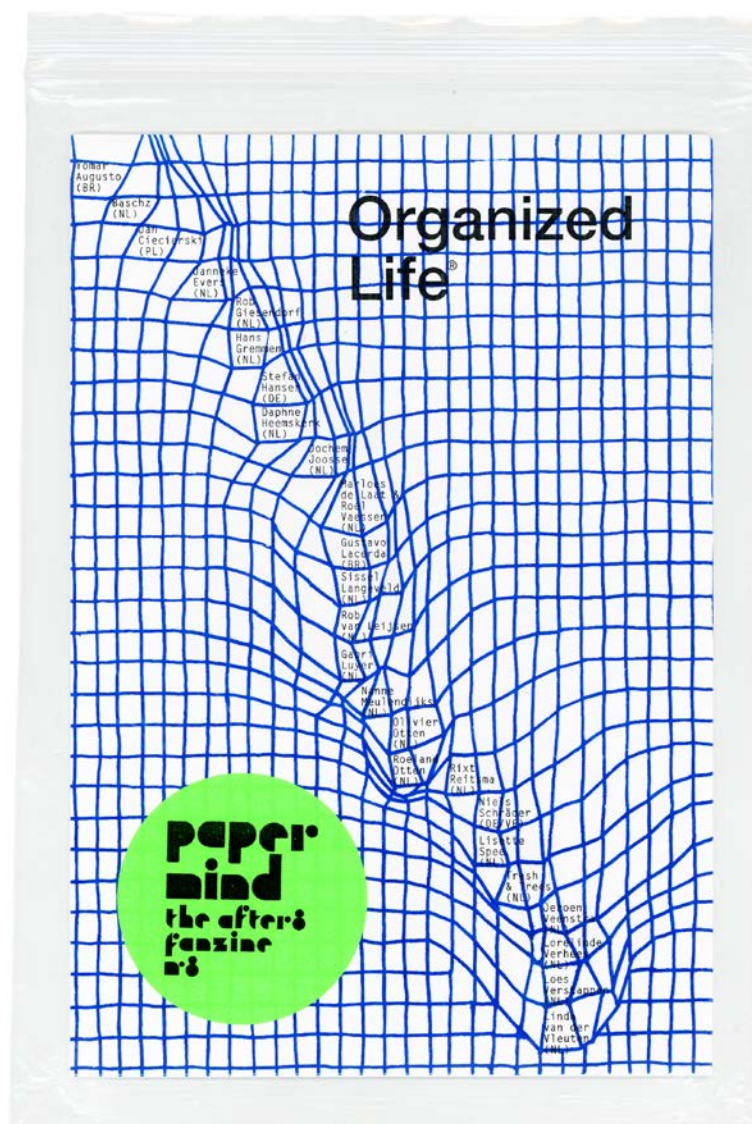
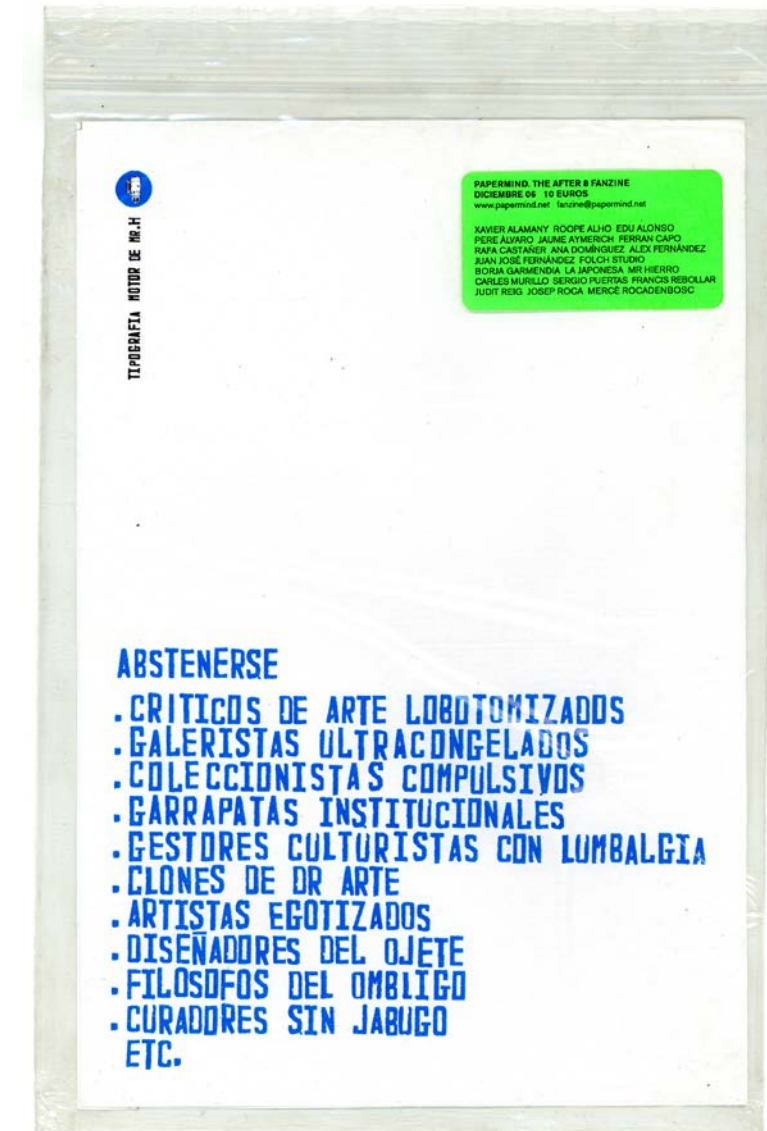
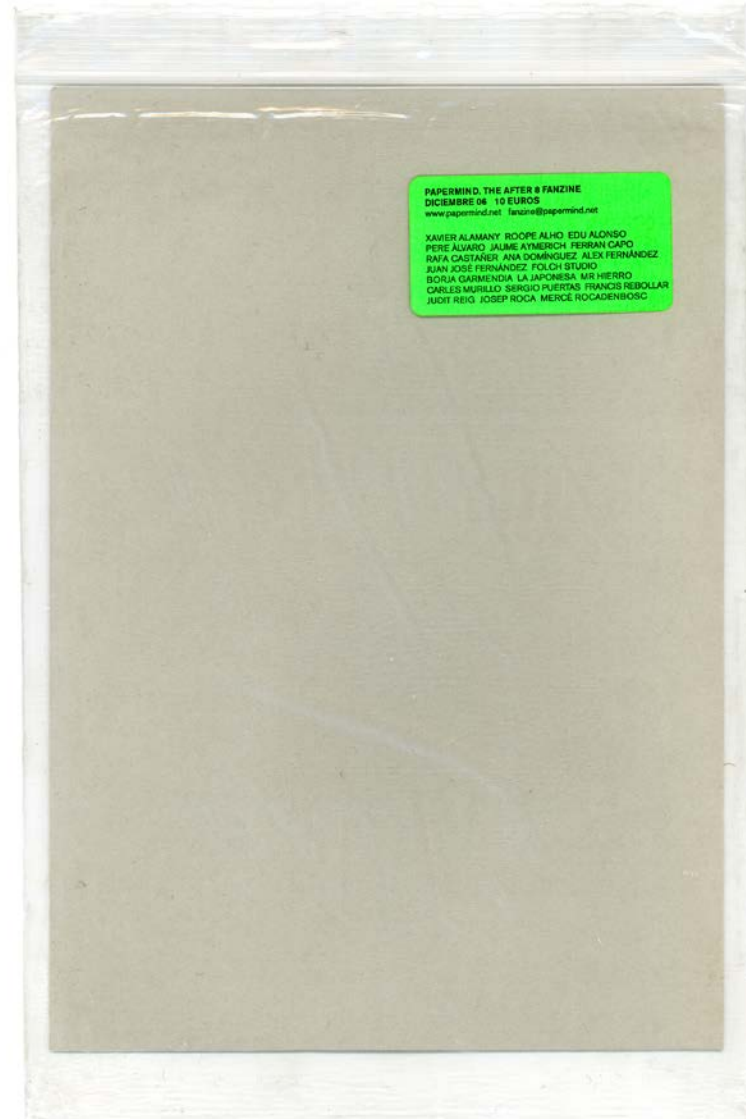
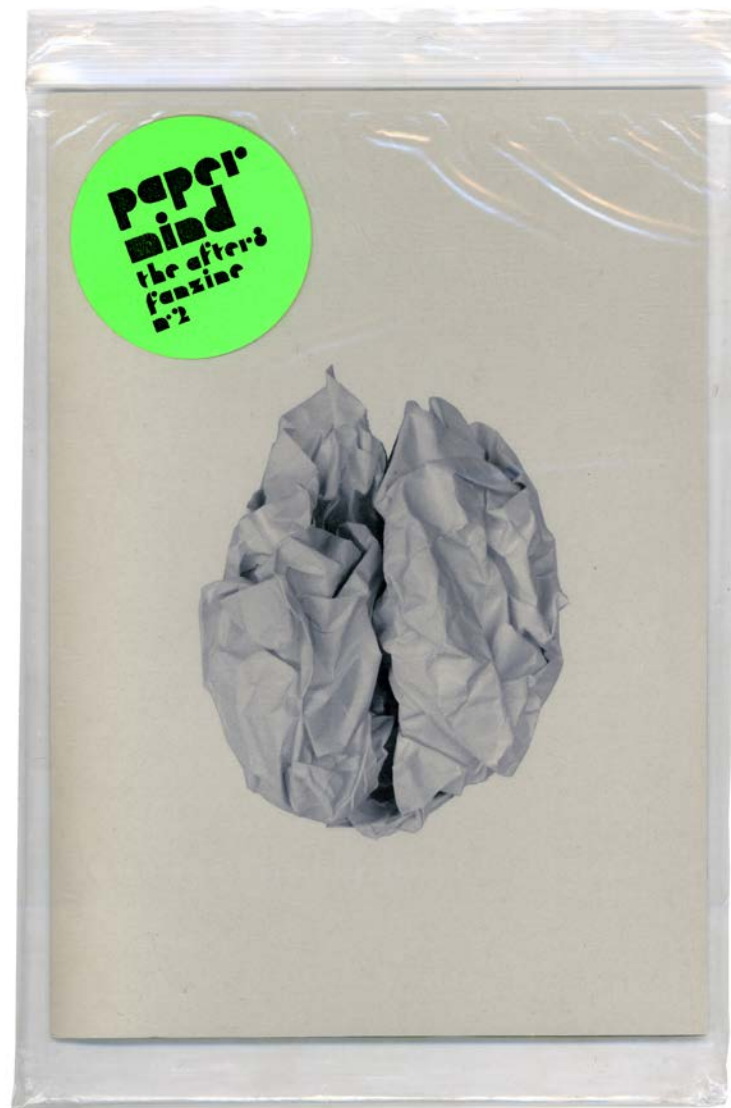
**ID A VUESTRAS CASAS Y ABRID UN CAJÓN VIEJO;  
VERÉIS CUANTAS COSAS NUEVAS ENCONTRÁIS EN ÉL.**

Papermind. The After Eight Fanzine nace de las charlas en los cafés y gracias a inquietudes corrosivas, necesidades de libertad, y voluntades de entretenimiento (auto y ajeno), entre otras.

No conseguiremos (ni nunca lo hemos pretendido) ser Andy Warhol, Donald Trump, Malcom X o los Sex Pistols. La fama, el dinero, la denuncia y la innovación, no nos obsesionan. Nos obsesiona evitar la muerte prematura de una publicación que busca entretener a unos, interesar a otros, y ayudar a aquellos. A aquellos que quieren explicarte algo y aprovechar tu curiosidad (larga vida).

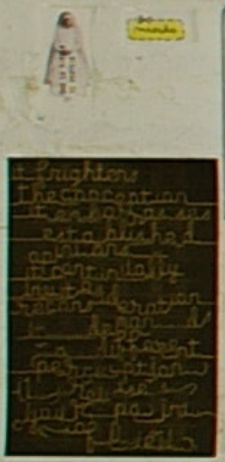
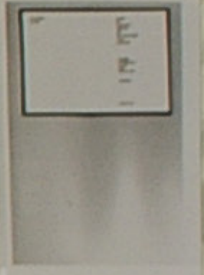
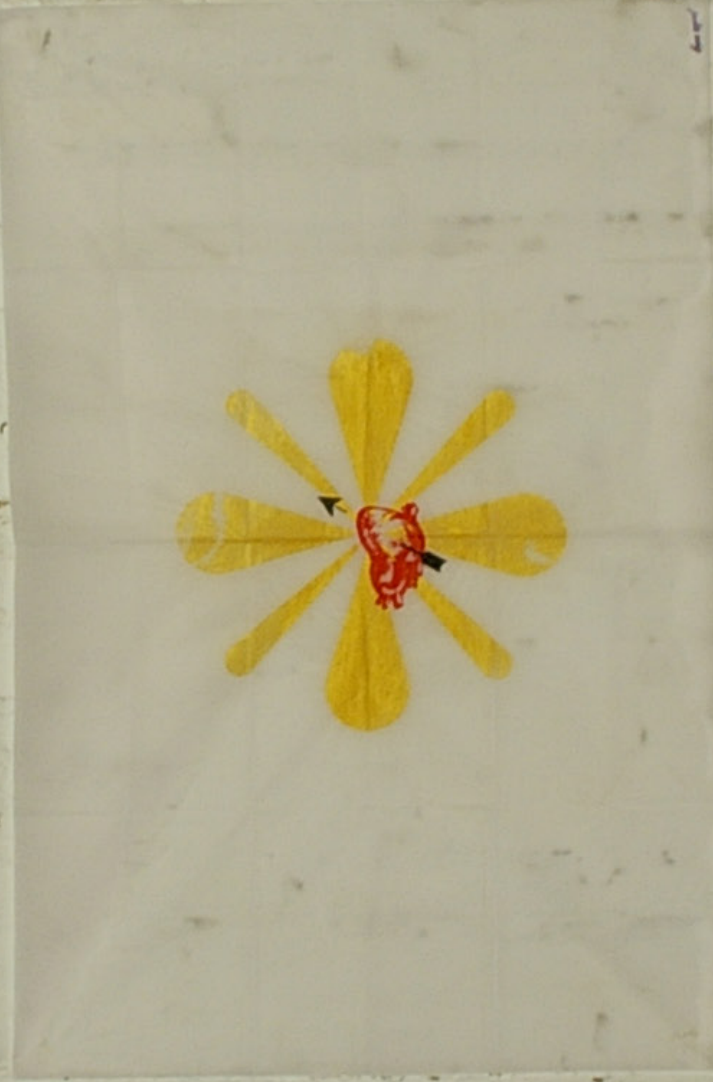
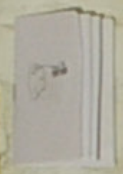
“El cadaver exquisito beberá el vino nuevo”. Varios proyectos totalmente independientes de varios sujetos totalmente independientes, dentro de un mismo cajón. Esperamos que lo abras.



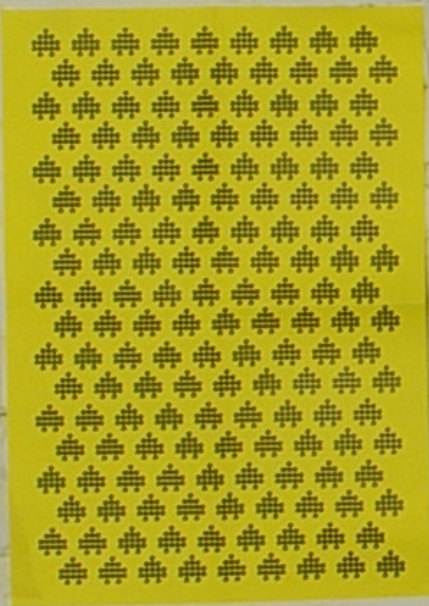
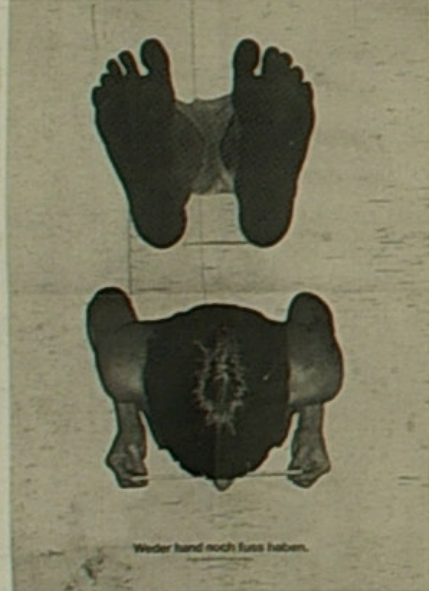




SILVIA PRADA



Small text block



5 coches  
Small images of cars









**Pescado Fresco**

**El noticiero universal supone un punto de partida único y colectivo que a diario nos ilumina, sorprende y golpea por partes iguales. Noticias reales que parecen ficciones o realidades ficcionadas disfrazas de verdad. Los hechos cotidianos presentados como ‘Pescao Fresco’ envuelto en papel de periódico, en un blog ilustrado del grafista Carles Murillo.**

**NO DEIS DE COMER AL  
PASTOR ALEMÁN**



**NO A LA VISITA  
DEL PAPA**



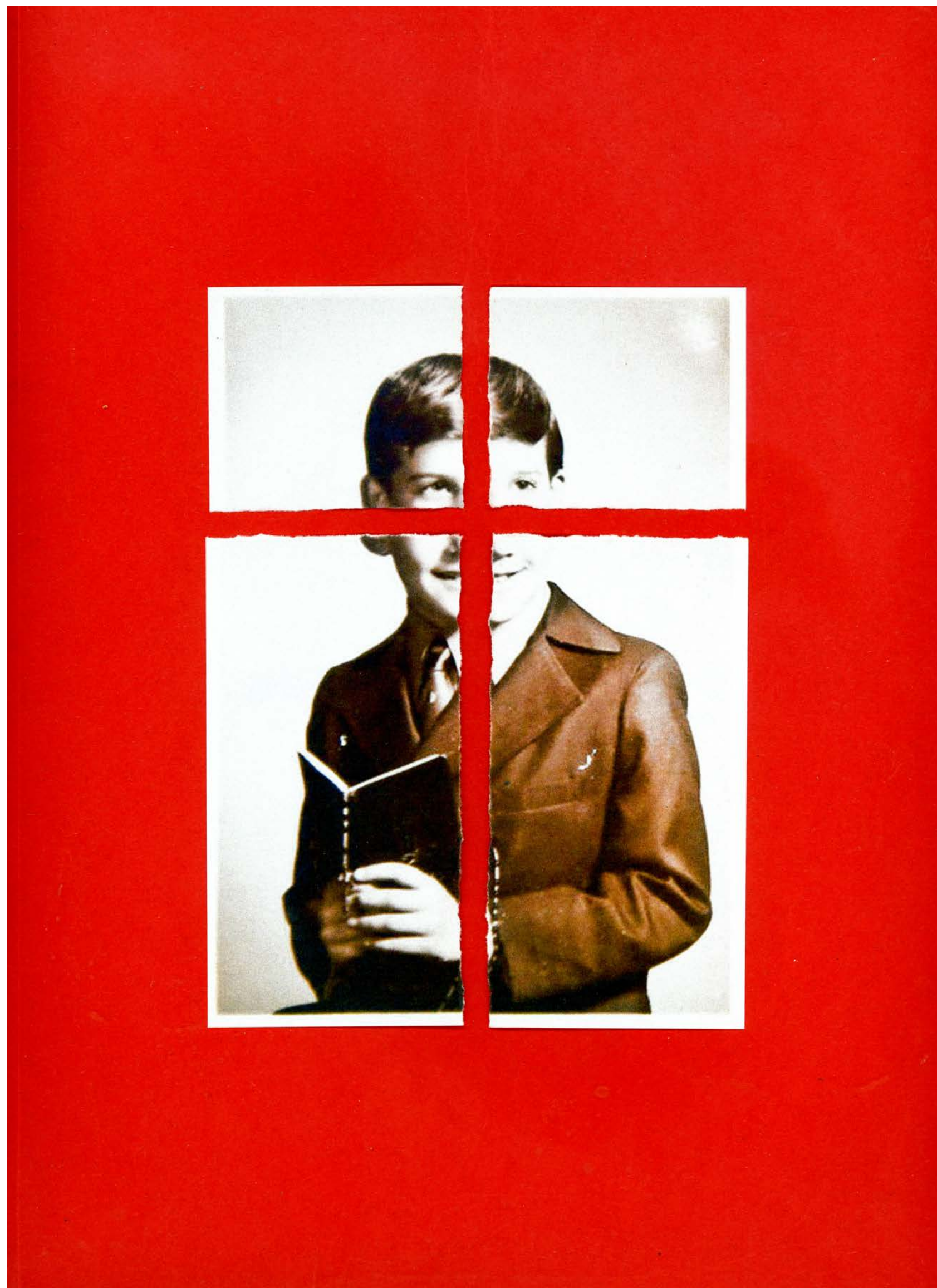
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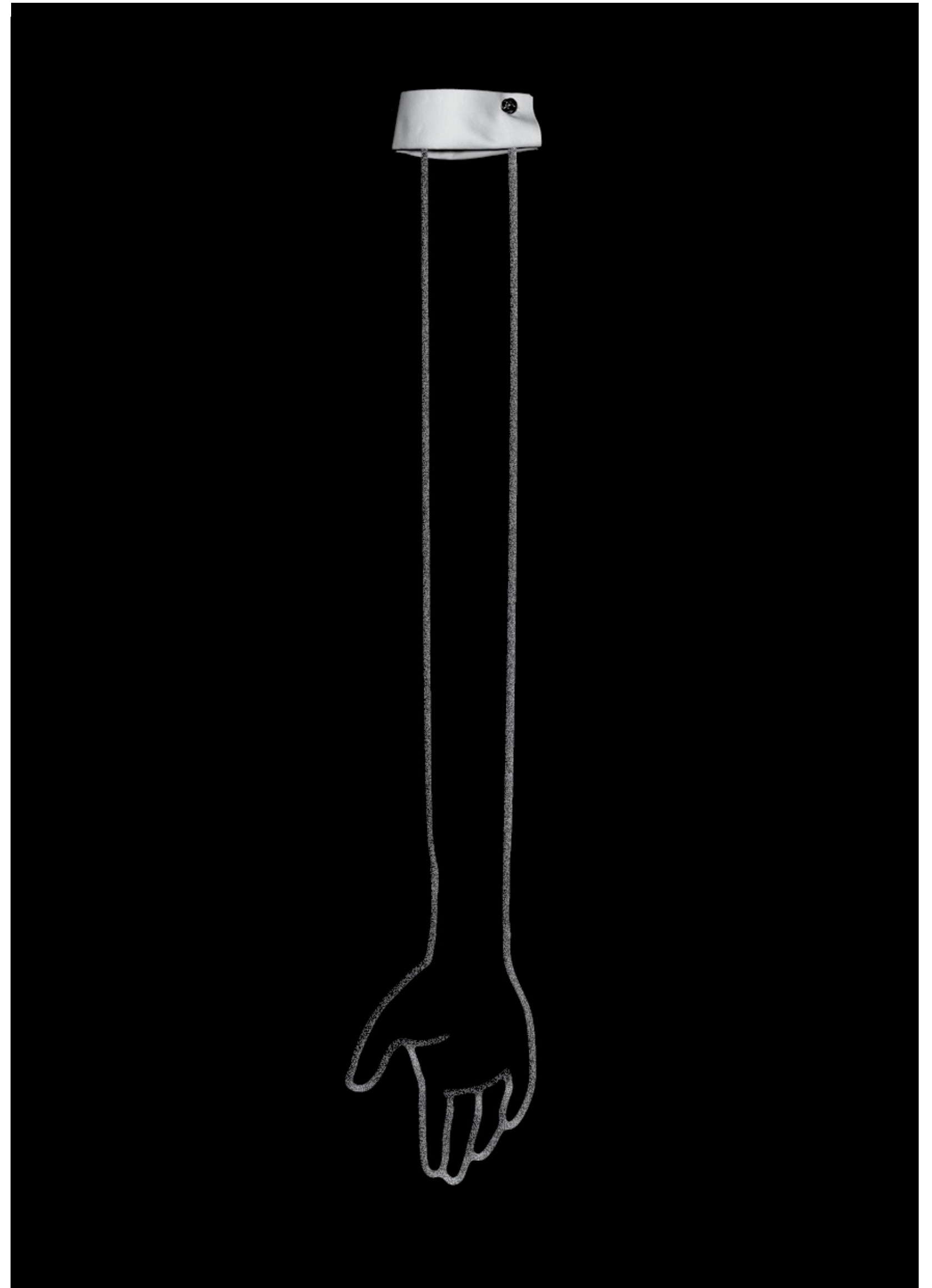
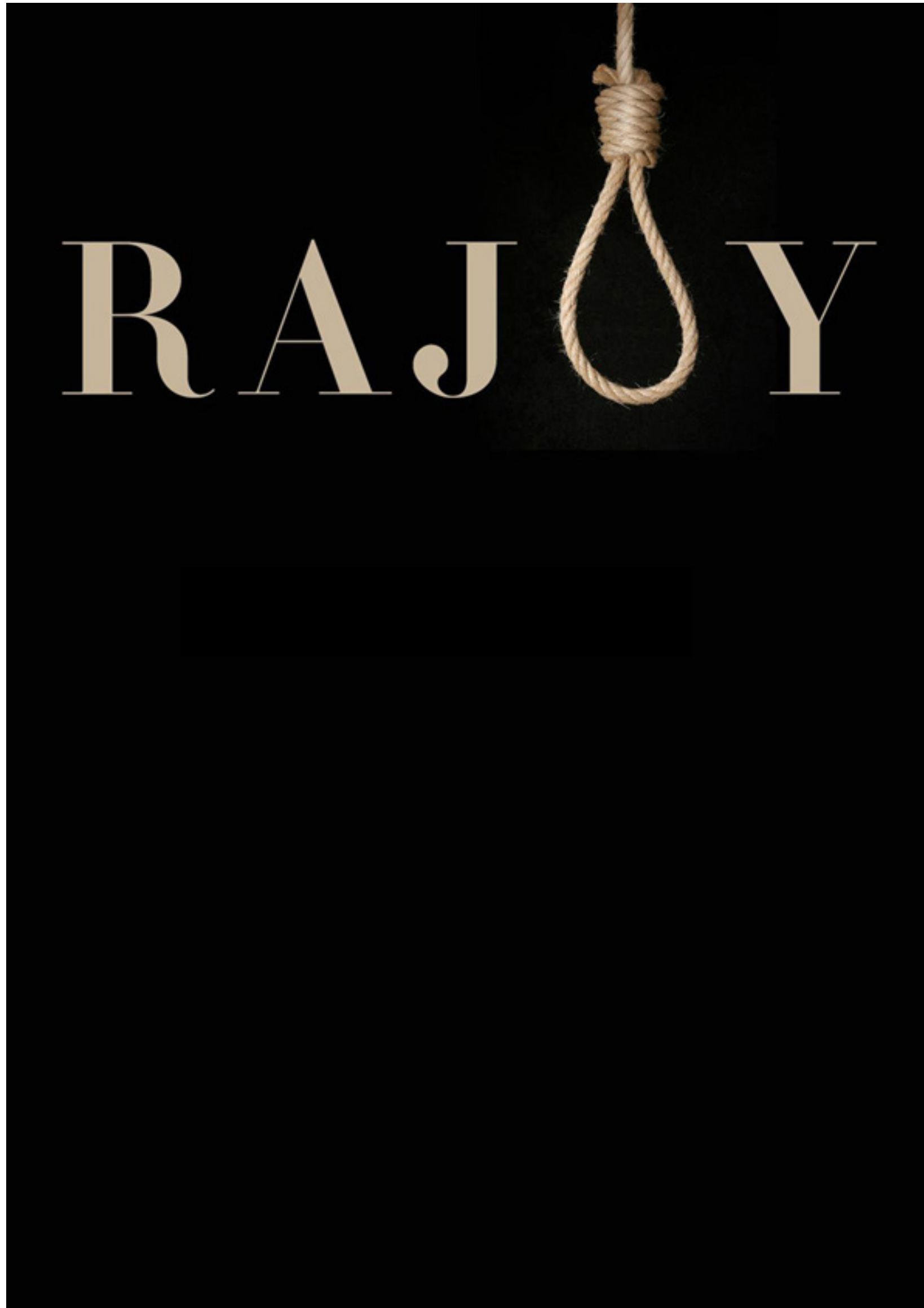
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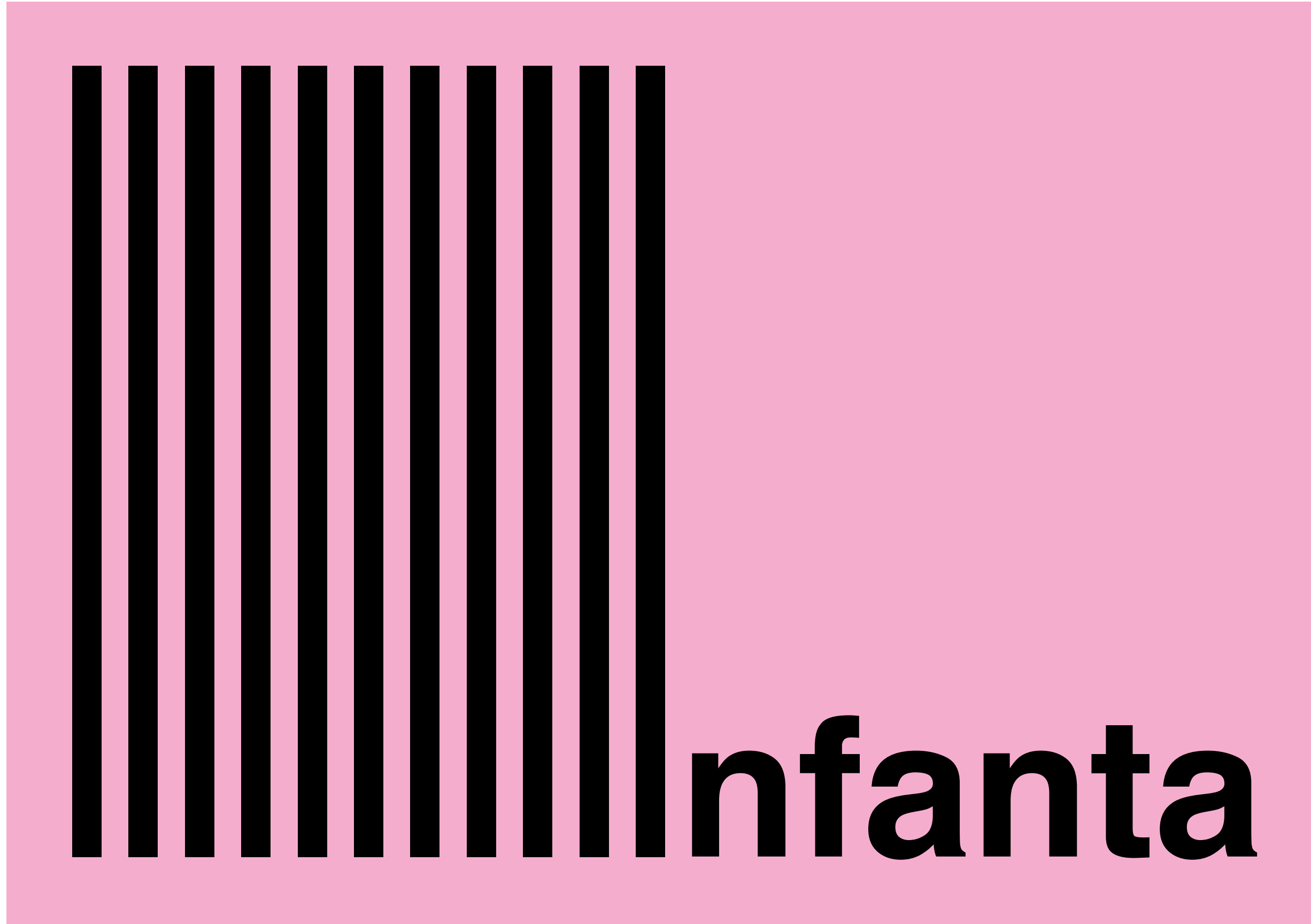


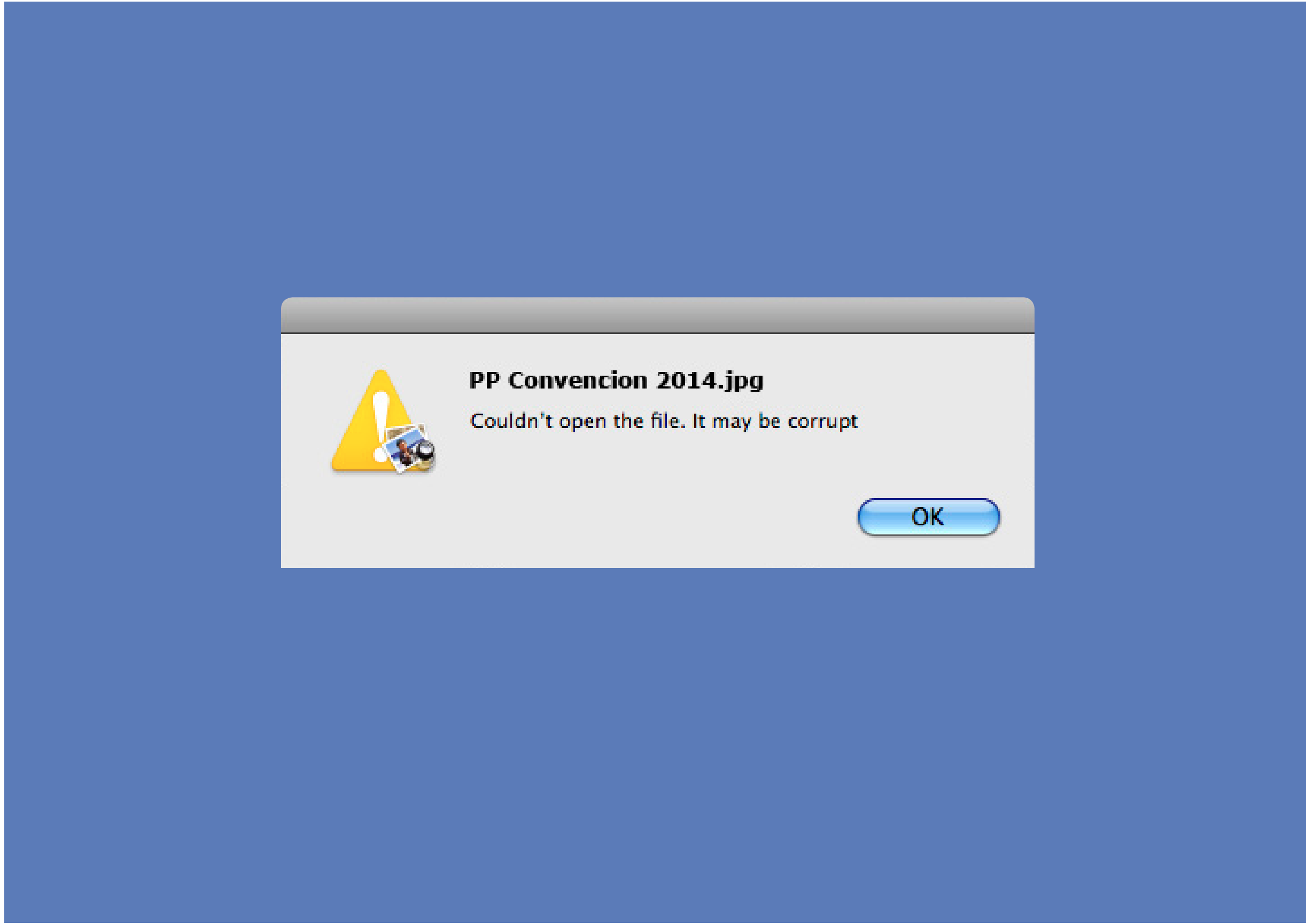








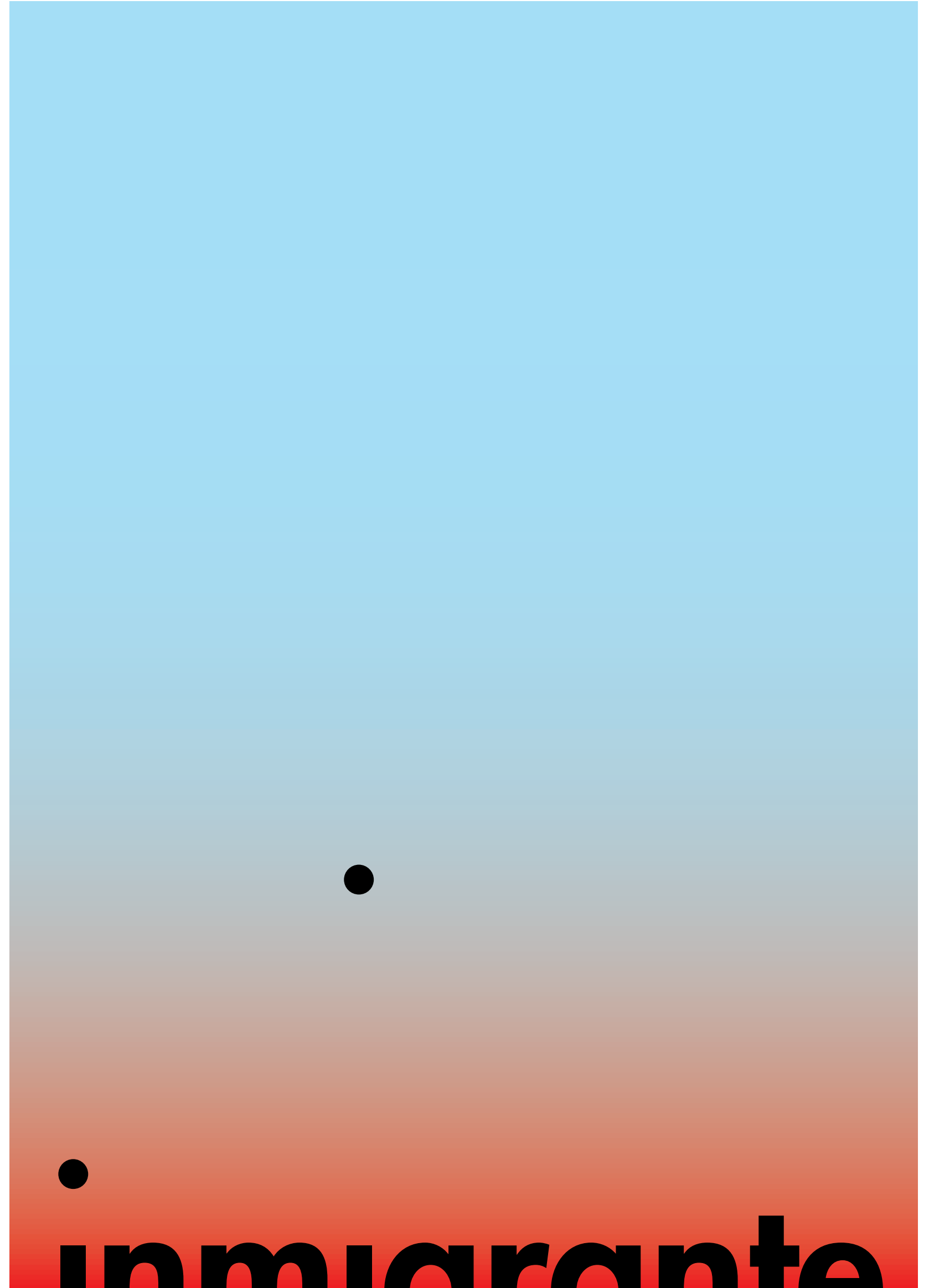
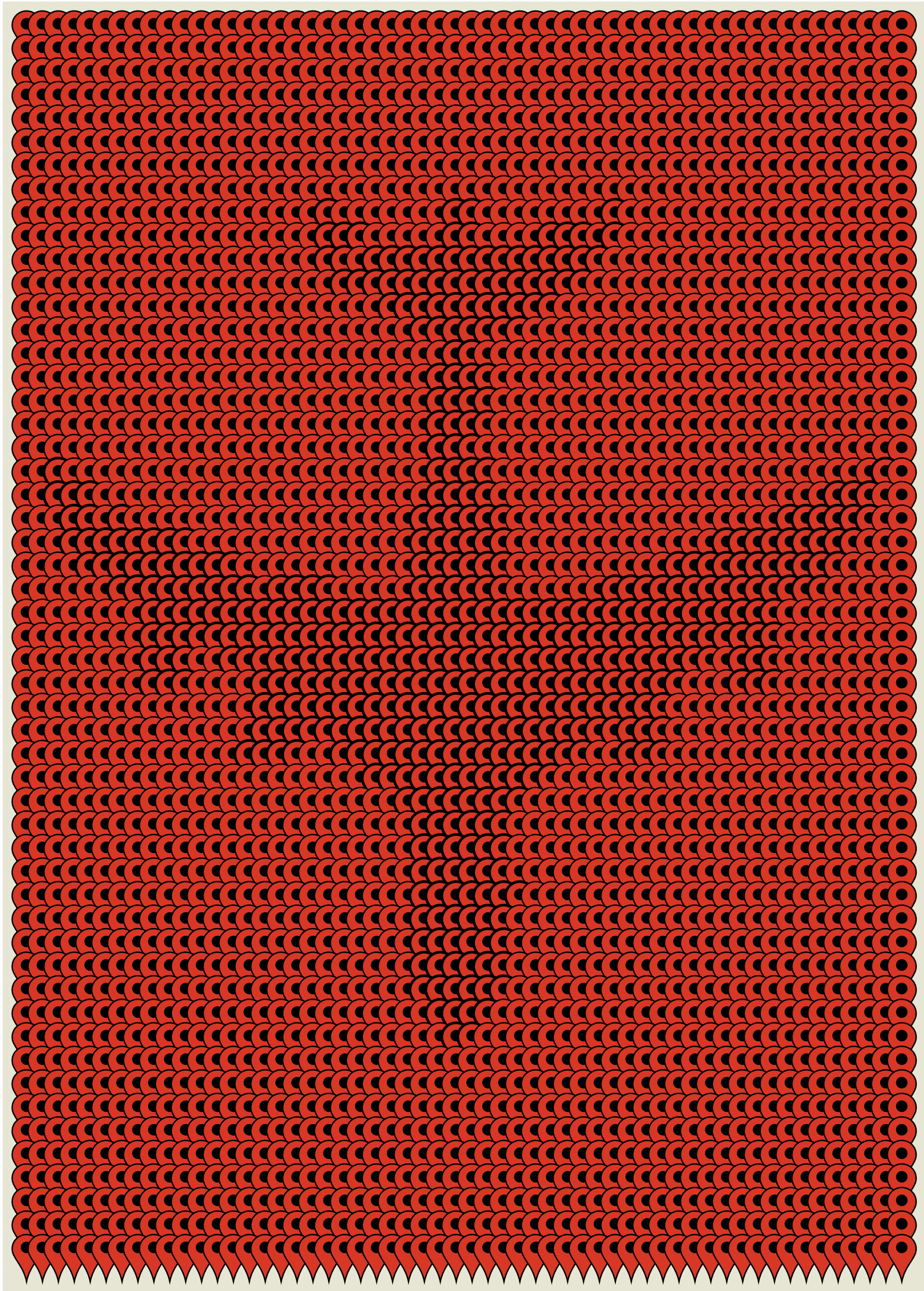




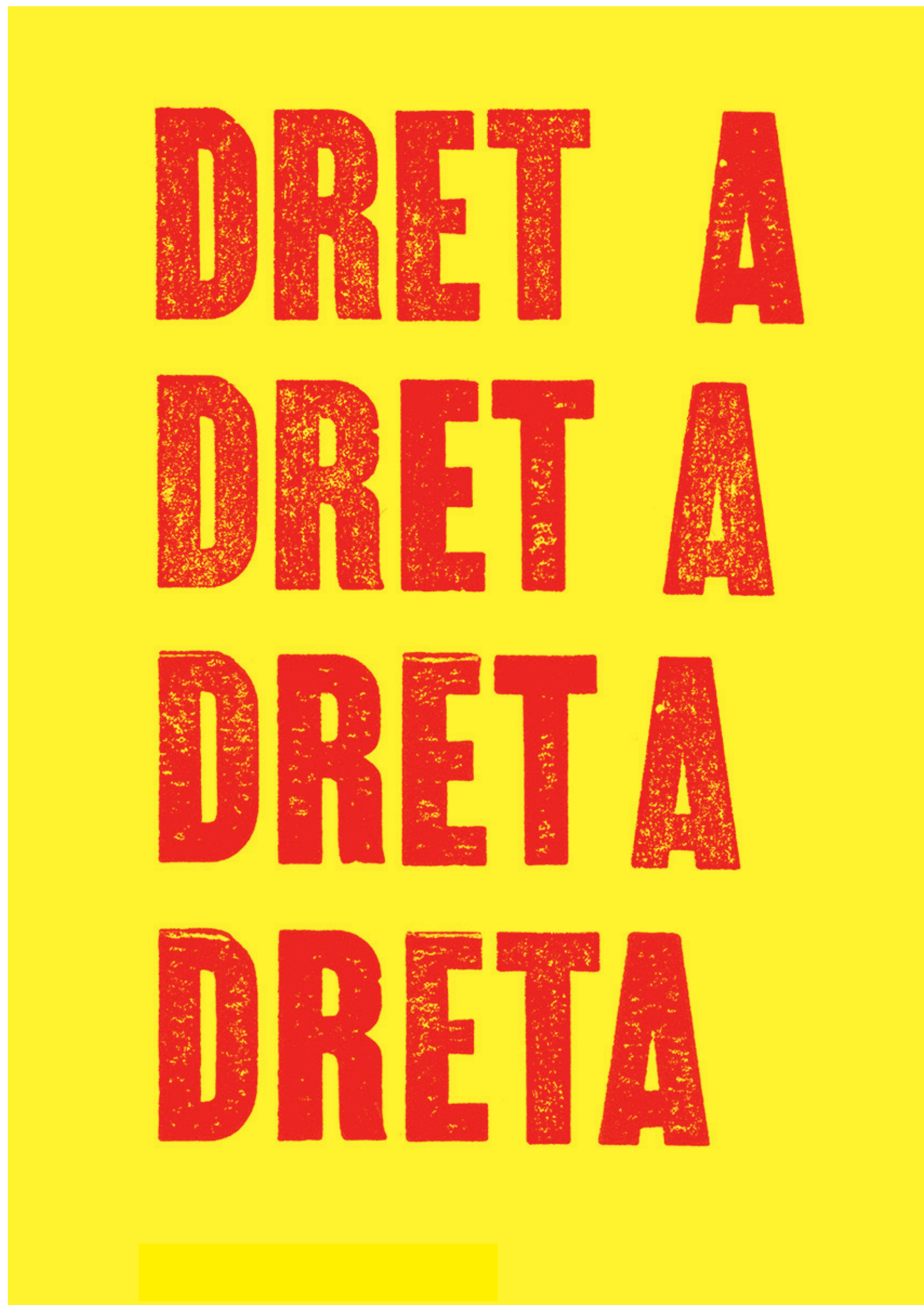
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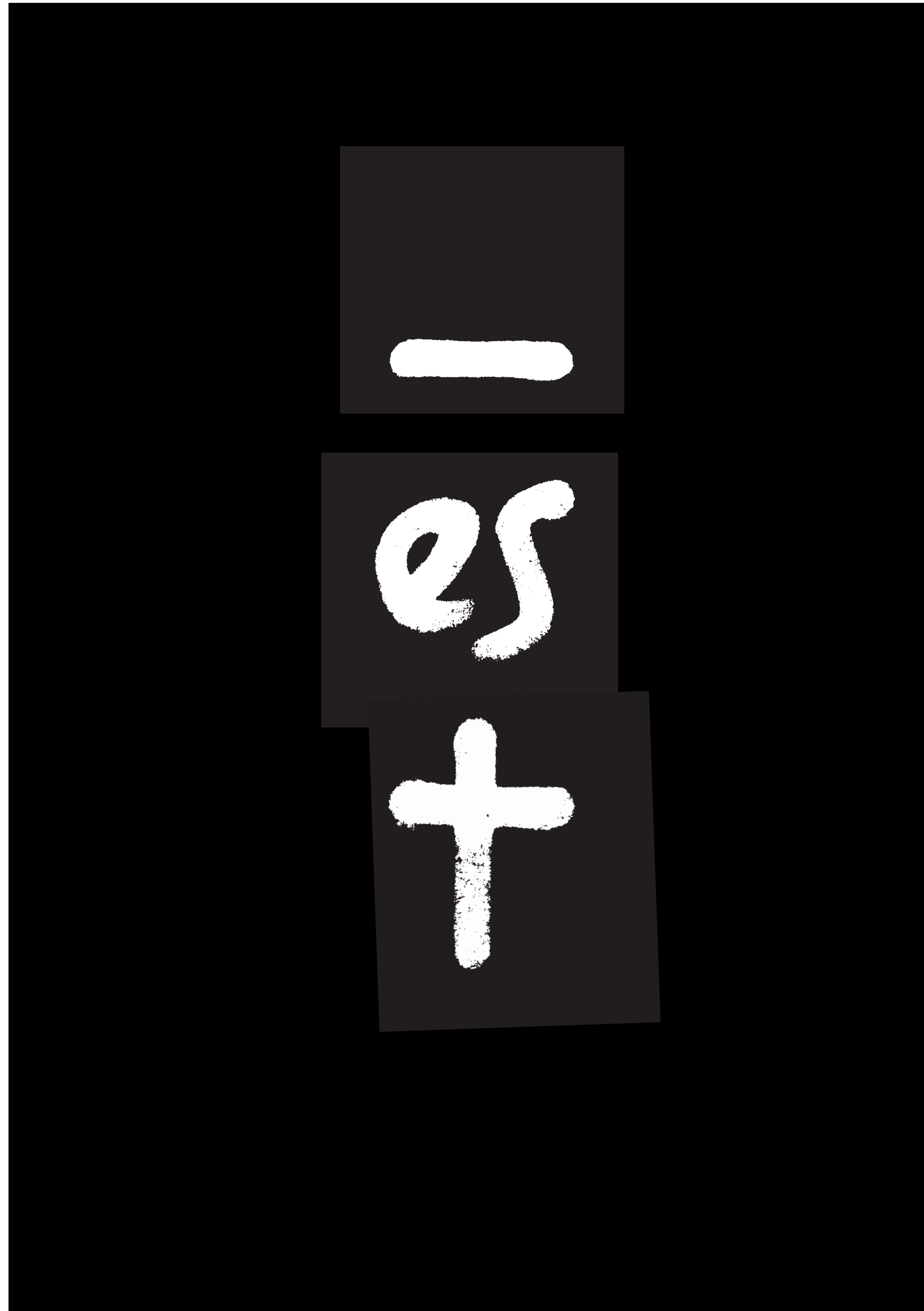
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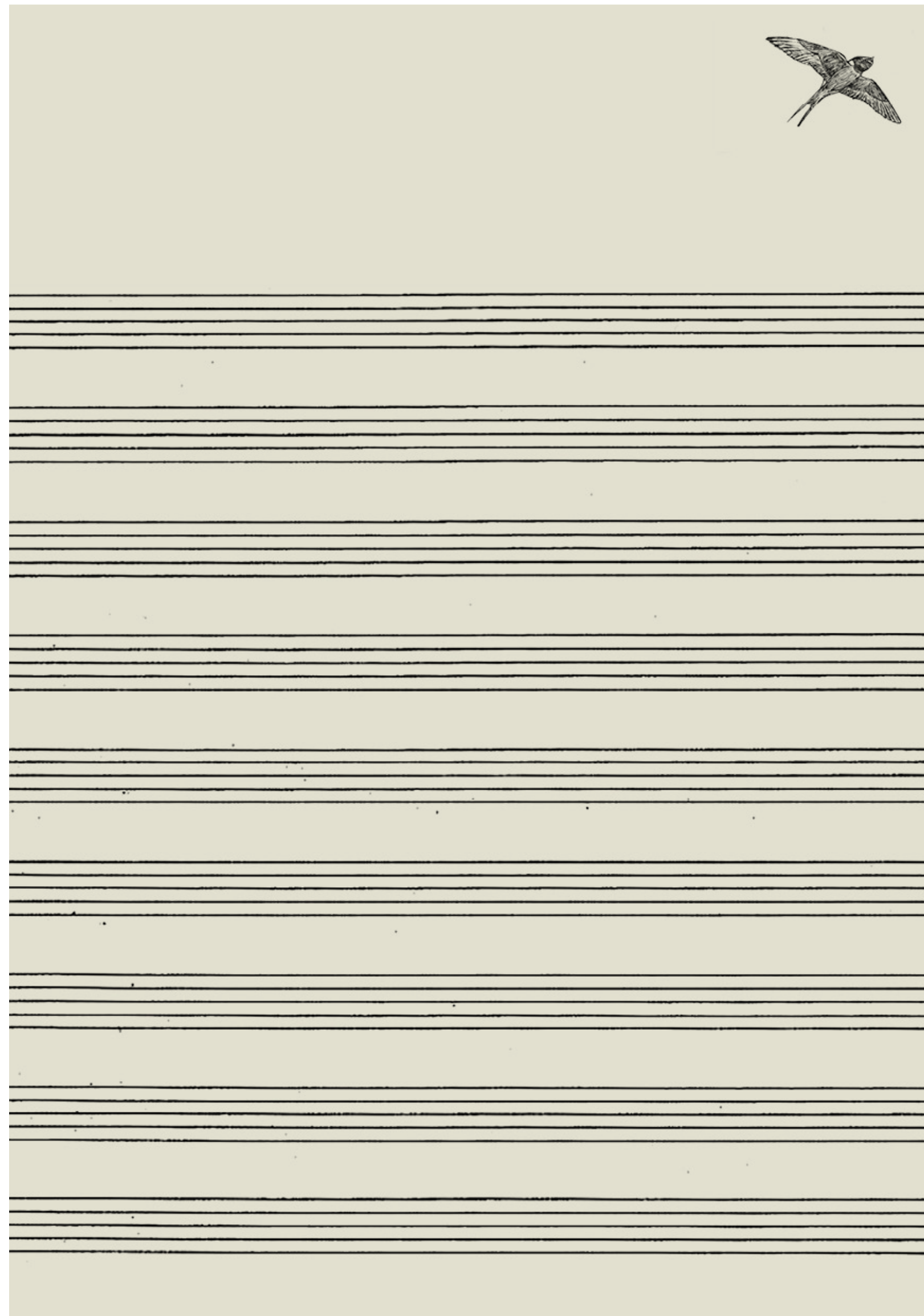
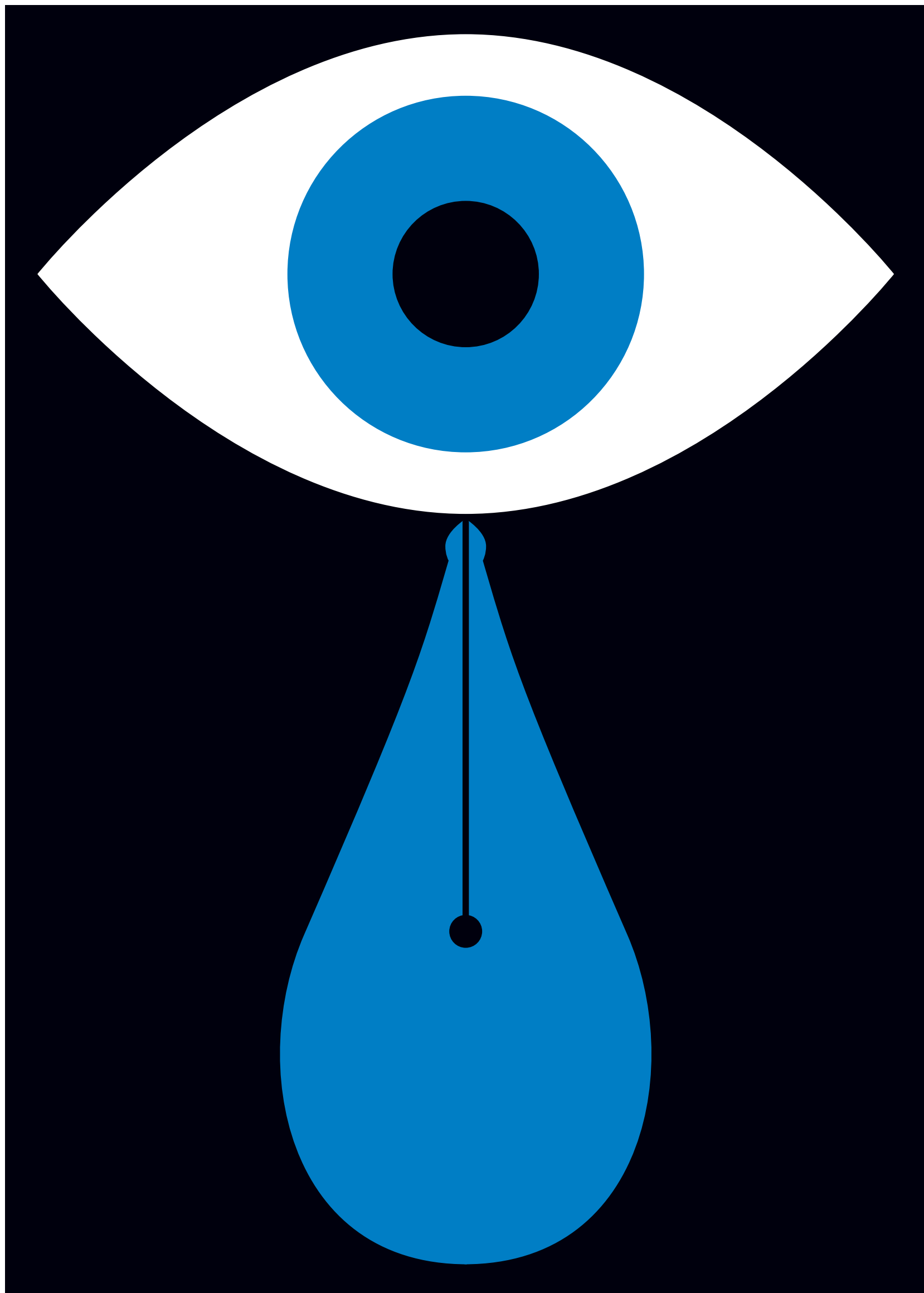
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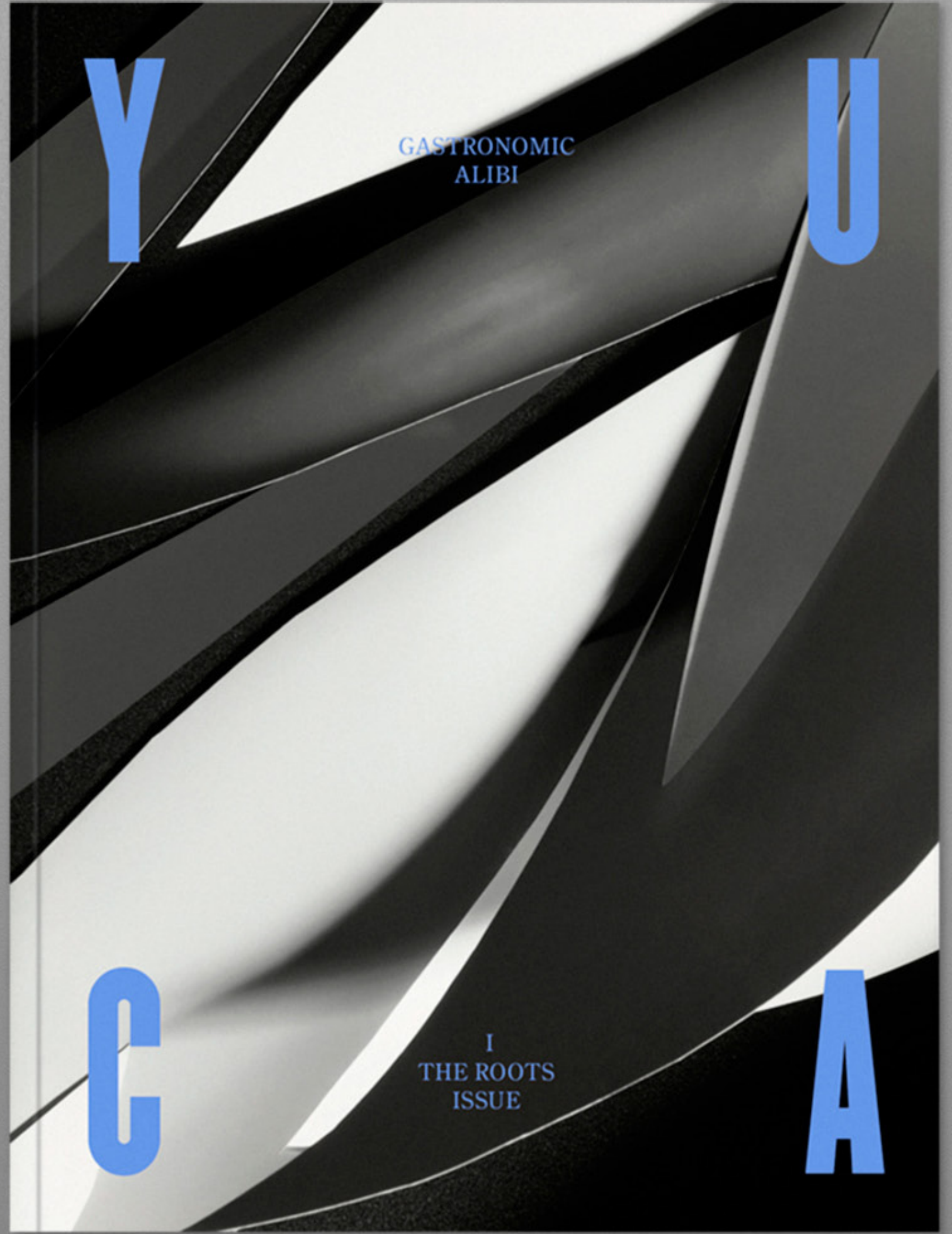
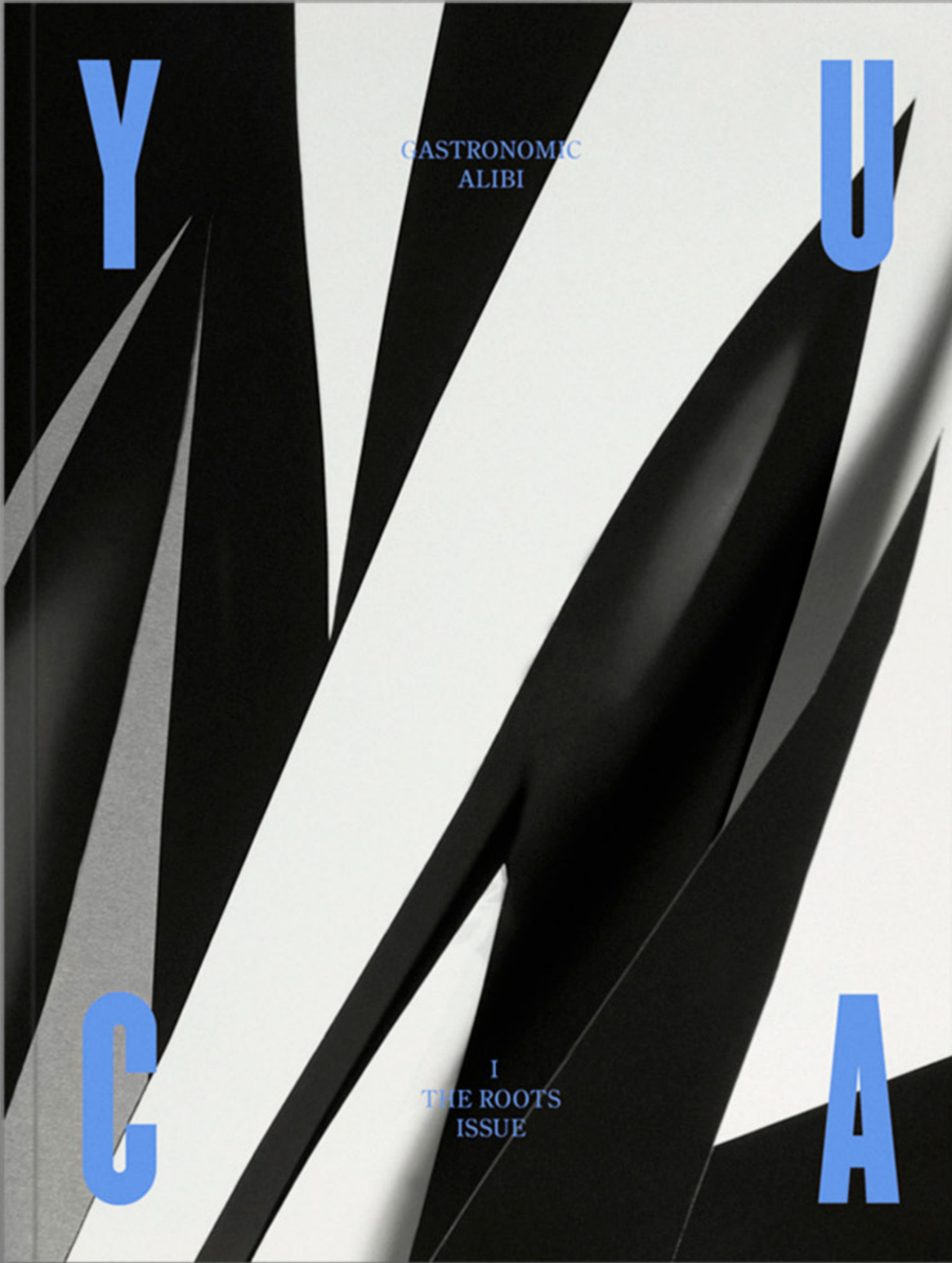








# Yuca Magazine



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FANTASY OF PERCEPTION

FANTASY OF PERCEPTION

# ROOTS ACCORDING TO

Beauty lies in the eye of the beholder. So does meaning. Nothing signifies anything without the interpretation, the angle, the perception of the person who reads it and looks at it.

Following, you will see how three people with entirely different backgrounds and working in a variety of domains interpret the word ROOTS. They tell us what this word means to them and what part it has played in their personal path.

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A GLIMPSE OF PROLIFIC

## MULTISENSORY BY NATURE



Tast by CHARLES MICHEL  
Illustration by CARLES MURILLO

Here's a glimpse of some of the latest research of our collaborating food philosopher.

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A GLIMPSE OF PROLIFIC

WE EAT WITH ALL OUR SENSES

Indeed, flavour perception is created by a combination of all the senses: They respond to each other, and rarely work in isolation. For instance, sounds, textures, and colours influence taste, and sweetness, bitterness, even temperature can be heard. We can even sense things that are not there physically, since the brain really likes feeding perception with expectations, and belief. *Crossmodal science*, a branch of experimental psychology, is digging out the whys and wherefores of these correspondences between senses.

Why does the brain prefer correlated multisensory stimulation? What are the evolutionary grounds to our enhanced enjoyment when, for instance, we hear the sounds of the sea while eating seafood?

You are on vacations near the sea with friends or family, crab cracking, sharpening oysters, eating a grilled fish's flesh, or a ceviche. Remember what this felt like the last time... the briny breeze on your skin and in your nostrils, the warm weather, the sound of the waves gently crashing on the beach, the tactile sensation of the sand between your toes, the deliciously *juicy* aroma of the food, its firm and juicy texture. All the senses are *pulling in the same direction*, indicating that the food is fresh, safe to eat, and delicious. In such a context, the multisensory experience is highly pleasurable—and meaningful—partly because our sensory experiences correspond to natural cues of the landscape. The seafood (its taste, texture, aroma), sounds and sights of the sea all tell the same story to our senses: that we are near the food source. We crave food experiences that are rich in sensory correlations; the mechanism is engrained deep within the human body and mind, our brains designed to enjoy multisensory congruence.<sup>1</sup>

EATING THE PLANET

Our sensory systems evolved in pre-technological environments. Resources were scarce, and the competition for access to those resources, harsh. But that has changed, we live the age of abundance. And while this should be something positive, linked with the evolutionary success of our species, abundance has also brought disease, disparity, and a foolish use of our planet's limited resources. Just a few hundred years ago, we would only get seafood when near the sea and all sensations were indicators of freshness, intrinsic to the flavour experience of seafood. The rise of technologies revolutionized the supply chain, allowing humans to be disconnected from the natural environment of food products. Today, we can enjoy oysters hundreds of miles away from the sea (a true luxury), in very different sensory landscapes to the ones that bred the foods' flavour. Today, we mindlessly wash down oysters from France with white wine from New Zealand, in some artificial concrete din in Las Vegas.

Modern lifestyles in cities have our senses bombarded with a numbing amount of information. Disconnected from our natural roots, we're even putting at risk the survival of our species and several others on the planet we inhabit, over consuming, polluting, deforesting. In today's economy-driven world, experience designers are looking to tap into more

senses, to sell more and better. From marketing agencies to high-end restaurants and supermarkets, many try to 'seduce our senses', often engaging in words, concepts and gimmickry rather than in effective hedonic and eudemonic<sup>2</sup> experience design.

MULTISENSORY RENAISSANCE

Given how much we have distanced ourselves from primal behaviours in the past few centuries, heightening the awareness of our sensory perceptions seems to be an essential endeavor in order to live a fulfilling life. Moreover, by being more intelligent in curating what we sense reconnecting to Nature, we might be able to address the big challenges of our times.

Today, at the pinnacle of culinary creation, we see Nature being exalted in many ways— Wild foraging, fermentation, rare products, tailor-made eating utensils, theatrical storytelling, surprising psychological tricks, art on the plate, etc. Many ancient crafts meet at the table, with the aim of reconnecting us with our senses... These techniques for novelty uniting pleasure and meaning are inspiring the design of interfaces that will make everyday eating much more stimulating.

Like spoken language and writing, cooking is one of the cultural activities that define us as humans—after all, we are the only life form to have mastered fire. Around the hearth and table, everything that is worth living for, families, friends, and ideas, are born and nurtured. Eating could be the single thing we do every day to have more impact on our wellbeing, and on the planet's. In the end, food is the nature we embody.

1. The Fat Duck, a famed three-Michelin star restaurant, serves a seafood dish together with an iPod playing sounds of waves, sea birds, boats, after proving that the food was perceived as being fresher and more flavoured when congruent soundscapes were played.  
2. Congruence (linguistics): *cons. Agreement or harmony; compatibility*  
3. *Crucial to happiness. In Aristotleian philosophy, happiness consisted in a balance between hedonia (in the realm of the senses), and eudaimonia (in sense of meaning).*

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## Jessica Backhaus

RANDOM WALKS

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## Six Degrees of Freedom



# MARTHA ROSLER'S FOOD NOVELS. ABOUT RADICAL STORYTELLING



SERVICE: A TRILOGY ON COLONIZATION. Martha Rosler, 1978. Monograph, 20.8 x 12.5 cm. Col. Iccó MACBA. Centre d'Estudis i Documentació (Cover + Backcover)



SERVICE: A TRILOGY ON COLONIZATION. Martha Rosler, 1978. Monograph, 20.8 x 12.5 cm. Col. Iccó MACBA. Centre d'Estudis i Documentació (Cover + Backcover)

Art books have played their part in art history. They have allowed artists to inquire on subjects that intrigue them in a new variety of ways and to reach an increasingly larger public. Art historian Anna Pahissa discusses *Service*, *A trilogy on Colonization*, a publication by Martha Rosler that was pioneer in introducing this form of art in the 1970s.

Text by ANNA PAHISSA  
Images taken from MACBA'S COLLECTION

YOLANDA GARCÍA

# H E R

## The Heiress of Maize tells us how she has kept the recipe of the most traditional Colombian drink alive

Text by SERGIO ENCISO  
Photography by JULIANA GÓMEZ



# Don't be Rude at Leonardo's Table



We revisit and illustrate some of the table etiquette advice LEONARDO DA VINCI gave to hosts and guests according to *Leonardo's Kitchen Notebooks: Leonardo da Vinci's Notes on Cookery and Table Etiquette*.

Introduction by PERE ALVARO  
Illustrations by JÚLIA SOLANS

Stories told about geniuses are full of truth and myths. We've heard that Louis Pasteur discovered penicillin by chance and that Einstein was a terrible math student, but none of these rumors ever made us question the fact that they were brilliant, unusual talents.

Da Vinci's passion for food has been largely discussed in what I find to be one of the most fascinating controversies about what is and isn't true about geniuses. *Leonardo's Kitchen Notebooks* were edited in London in the 90's, supposedly as a transcription of the *Codex Romanoff* discovered in Leningrad's Hermitage Museum at the beginning of the 20<sup>th</sup> century.

The amazing manuscript is a compilation of LEONARDO DA VINCI's skills in the kitchen and as *maitre de ceremonies* in the court of Ludovico Sforza. According to this manuscript, Leonardo's gastronomic adventures included creating, with his friend Sandro Botticelli, a tavern where something similar to *nouvelle cuisine* was prepared for the first time. He also organized banquets for the Florentine nobility and even ventured into kitchen design. We don't know how much of what we find in *Codex Romanoff* is true; however, we do know for sure that the Florentine genius had the open-mindedness to be a pioneer in any field, including gastronomy.

Formal eating manners and etiquette for nobility are part of a mindset described by the *Codex Romanoff*. Even though these instructions were meant to be followed by people who lived in the 15<sup>th</sup> century, I think that contemporary eaters could learn a lot from following them at their tables.

*Bon appetit!*

- 1 Nobody should sit on the table, show his back to the table or sit on the lap of any other guests.
- 2 Nobody should, at any time, sit under the table.
- 3 Nobody should take food from his neighbor's plate, unless he previously asks for his permission to do so.
- 4 Nobody should place pieces of food with bad aspect or chewed mouthfuls on his neighbor's plate without asking first. These should be placed in a concealed manner next to one's own plate. Other guest's plates are untouchable.
- 5 The knife must not be used to do drawings on the table or to do marks on it, on its legs, or the chairs.
- 6 Nobody should mold figures or light fires, or try to become an expert in tying knots at the table, unless he is required to do so by my Master. Playing around with the tablecloth, the napkin or bread crumbs is not considered acceptable behavior.



- 7 Nobody should pinch or punch his table neighbor. Children's games should be left for after dinner.
- 8 Nobody should play the lute or any other instrument that might bring prejudice to his table neighbor, unless he is required to do so by my Master. The music is better left for after dinner, unless the host requests it before.



- 10 Nobody should take food from the table and put it in his bag or pocket for later consumption.
- 11 Nobody should clean his armor, nor any other part of any guest's outfit while seated at the table.
- 12 Nobody should snort or mudge other guests. Bad gestures at the table are for ill-mannered people.
- 13 If somebody feels like he is going to be sick, he should leave the table. He should ask to be excused from the table if he is not feeling well.
- 14 Nobody should clean his knife with his neighbor's clothes, nor with his own clothes or the napkins. Cutlery must be changed.
- 15 Nobody should punch the servants unless he does so in self-defense. If you find the service is not appropriate, you can discuss it with other guests; nobody should take the law into his own hands.

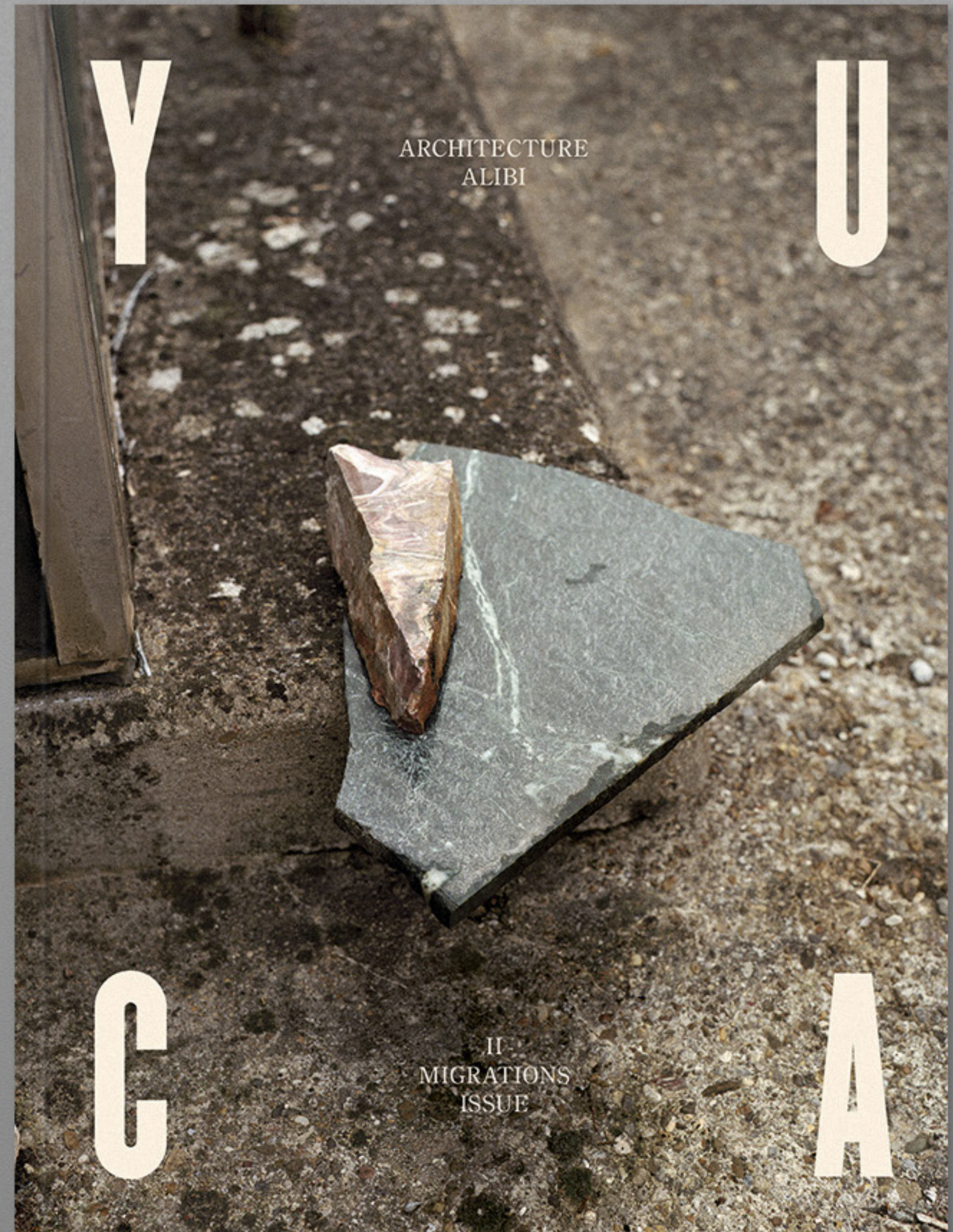
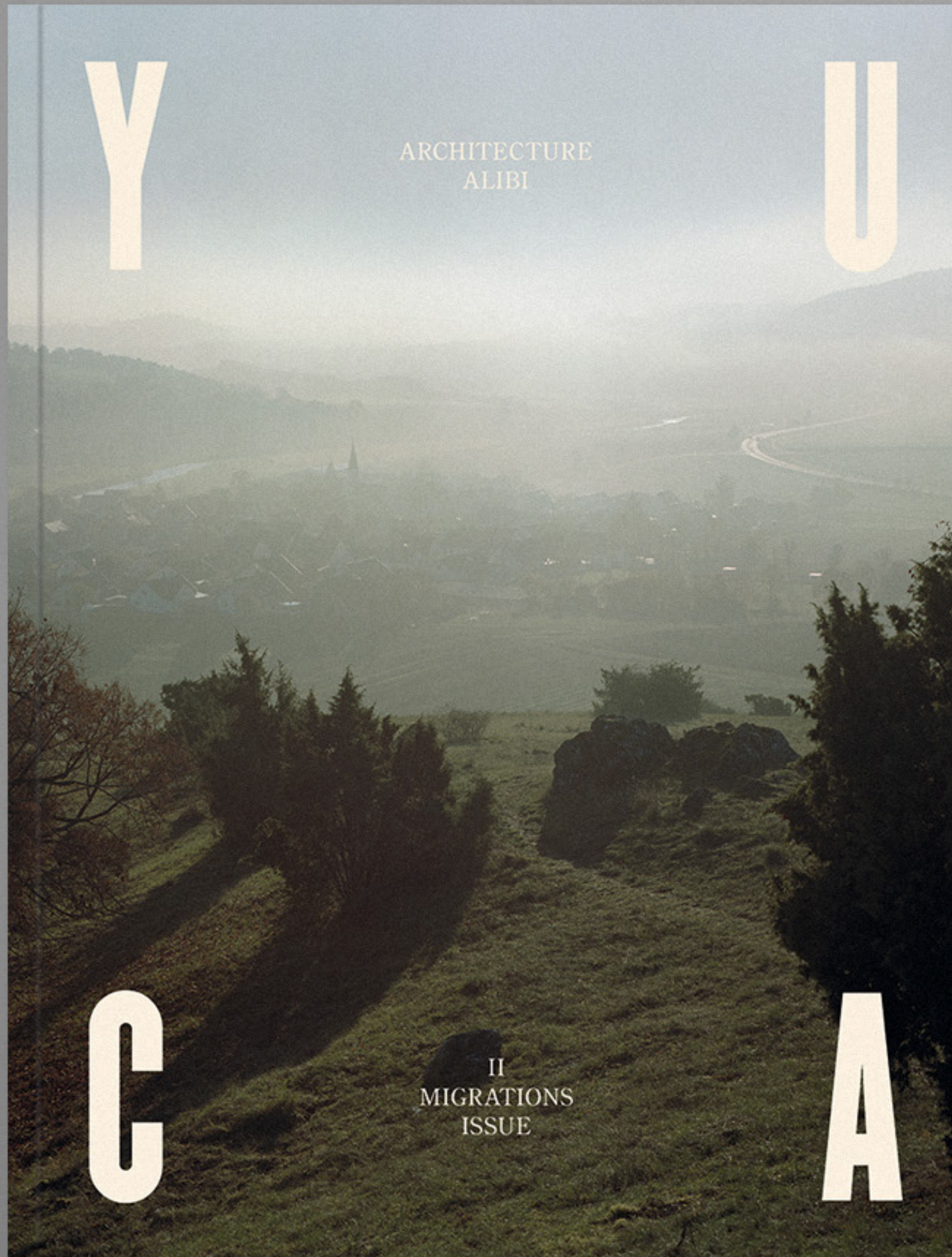


- 16 Nobody should pick his nose or ears while he's having a conversation. Show respect for those who you're talking to. Mind your gestures.
- 17 Nobody should roll his eyes or make ugly faces. Please, no silly behavior at the table.
- 18 Nobody should bend their head over the plate to eat, nor place their hands over it, or anything other than food.
- 19 Nobody should set his neighbor on fire while sitting at the table. Horsing around is not allowed at the table.









THE ARCHITECTURE ALIBI  
& MIGRATIONS ISSUE



The second issue of YUCA is inspired by architecture, and places, and the way they constantly give us a spot from which to get a sense of the world that surrounds us. Almost since the beginning of civilization built spaces have surpassed their *vision d'être*—providing shelter—to respond with astounding sophistication to aesthetic, social, and spiritual purpose. Starting with the simple gesture of drawing a line on a piece of paper the architect masterfully constructs balance between artistic expression and functionality to create places in which we enhance our creativity, strengthen our family ties, learn new ways to appreciate long-known landscapes. These constructions witness our most intimate moments, provide us with the perfect setting for an expression of love, or with the proper conditions to get in touch with the spiritual.

Other than being the setting for our own personal experiences, architecture is the visual shape of society. What can be seen of it with the naked eye: religious temples, prisons, schools, cinemas, museums, government buildings—they all speak about the principles and values that define the way we live together; and they have done so since the beginnings of civilization. On vestiges of the past, modern cities

are built and rebuilt in response to needs of the contemporary world. So architecture is constantly giving us the opportunity to reshape our societies or even start anew. It is a way to establish and break boundaries, to expand or limit our horizons. And above all, it is what makes our search for a place in the world tangible, what gives us perspective, in the most literal of ways. Architecture gives us stability but also the possibility of movement, of changing the position in which we stand to look at things from a different point of view. Of migrating.

That's when our cross-cutting theme for this issue comes in. Migrations, defined, not only as the seasonal journey animals undertake to survive, or the travels of people from one region of the world to another, but merely as movement in search of new possibilities. A rock that has literally travelled through time and space to engender new beginnings on earth, objects we carry around to bring the sense of home along with us, hectic movement prompted by randomness or by inner search, bringing the surreal into being by representing it. With this issue we want to honor that drive which sets things in motion, because motion is what leads to transformation, that is the nature of life, and of being alive.

# The Nördlinger Ries

by REGINE PETERSEN

We commissioned photographer REGINE PETERSEN to visually interpret our editorial intent for the Architecture Alibi & Migrations Issue. Initially her ideas revolved around the transformation undergone by a piece of asteroid while it flies through the earth's atmosphere, enduring heat and friction, and the sculptural aspects of its new shape once it hits the ground. She also considered their internal architecture, 'engineered' by natural forces at the time when our solar system began. Finally, she proposed a visit to an impact crater in Southern Germany, home to a small medieval town called Nördlingen.

The "Nördlinger Ries" was formed by an asteroid impact over 14 million years ago. The impact was so violent that it caused the surrounding terrestrial rock to melt and shatter, creating thousands of tons of suevite—a glassy impact breccia, translated as "rock of the Swabians". During the Middle Ages and beyond, the rock was quarried and used to build architectural landmarks including the town hall and the St. Georg church, which stands in the town's center.

The church was built in the 15th century, times in which natural phenomena were often explained through religious superstition—demons' faces can be found in the carvings of the wooden choir stalls in the church, made in an attempt to hold them captive; the town hall hides an underground prison in which men and women accused of witchcraft were held prisoners and tortured during the Middle Ages.

Many centuries after Nördlingen's discovery, the crew of Apollo 14 visited one of the now defunct suevite quarries to study different types of suevite rocks as part of training for an upcoming mission to the moon in 1971. NASA scientists expected the terrestrial impact rocks to be similar to the geology at Cone crater, which was the destination of the Apollo mission. When the crew finally landed on the moon, the terrain was hillier than expected, and they never reached the crater rim.

REGINE was born in Hamburg, Germany in 1976. When she was young, she always imagined herself to be an explorer, an astronomer or a paleontologist one day—all professions that aroused and satisfied her curiosity. Ultimately, she found this in art, where she was able to observe and do research in a more associative and multidisciplinary way. After completing a Communication Design undergraduate program in Hamburg, she obtained an MA in Photography from the Royal College of Art in London. She discovered a passion for meteorites while developing *Find a Fallen Star* (2010-2015), a project for which she visited impact sites and eye witnesses of meteorite falls in different countries. Since then, she keeps coming back to these fascinating objects, rocks that existed before our planet was formed and that, for her, initiate a variety of thought processes.



St. Georg church, Nördlingen

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MIGRATIONS ACCORDING TO:  
Three people from very different backgrounds tell us what migrations mean to them

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A project by Henk Wiltschut



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Approaches by Mikkel Frost



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NOÉMIE GOUDAL  
Portfolio: A London based French artist



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ADRIANA OCAMPO  
Profile: A Planetary Geologist at NASA, she talks about interplanetary migration

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I. INTROSPECTION  
II. SIGHTS OF HOME  
III. DISPLACEMENT  
International Conflict—New perspectives created by movement

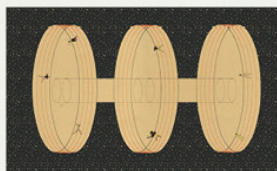


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A FOLD IN THE WALL  
Five young Colombian architects react to encountering walls

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RYAN PELTIER  
Portfolio: A Minneapolis based American illustrator



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THE WITNESS  
Editing art pieces curated by NWWF



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THE BIG BOOK  
of ALISON KNWOLES  
Art books relating to the experience of inhabiting space

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WHOLE LOTTA LOVE  
A short story inspired by musicians who drowned



144

A UTOPIA OF PERMUTATIONS  
Creating artistic experience through algorithms and machines

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GUIDED TOUR  
A select collection of miniature worlds

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TAKE SHELTER  
Visual journal of a search for beginnings

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TRAVELLING ON THE SPOT  
A Fanzine to discuss films



FANTASY OF PERCEPTION

# MIGRATION

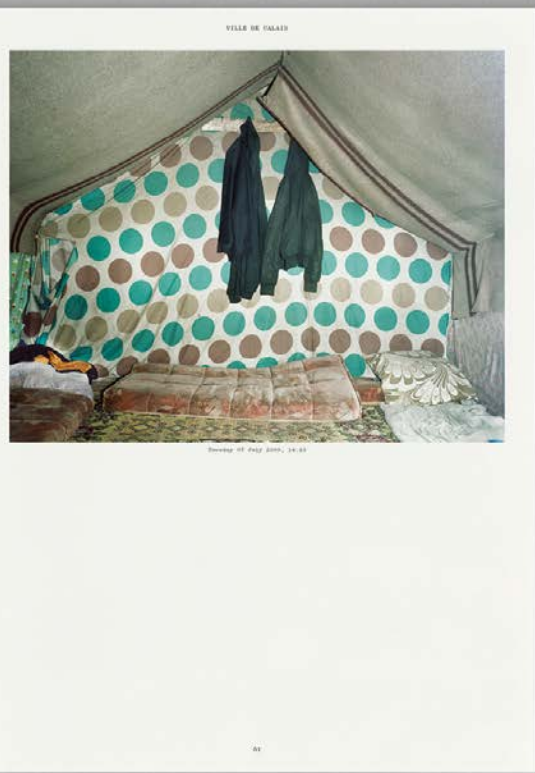
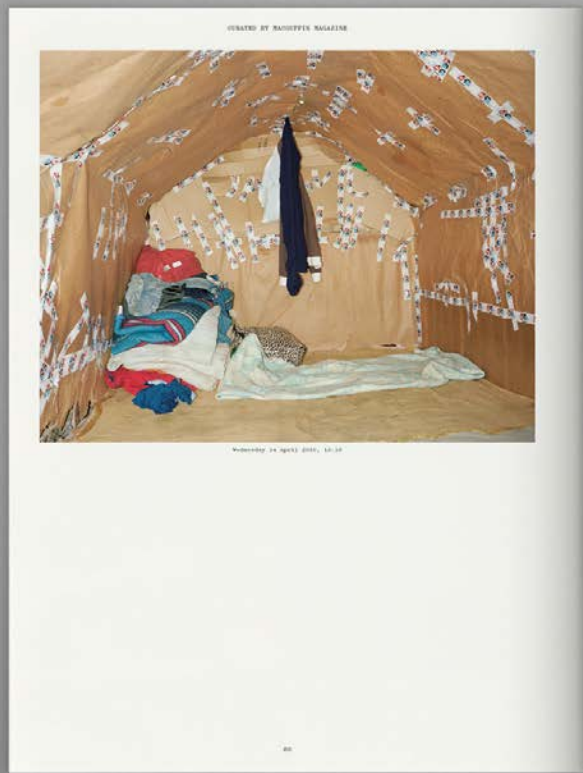
## ACCORDING TO:

I	ASA PINGREE	32
II	BABACAR MBOW	34
III	ANDREA GRÜTZNER	36

Beauty lies in the eye of the beholder. So does meaning. Nothing signifies anything without the interpretation, the angle, the perception of the person who reads it and looks at it. Following, you will see how three people with entirely different backgrounds and working in a variety of domains interpret the word MIGRATION. They tell us what this word means to them and what part it has played in their personal journey.







IV  
 "Of course he was telling the truth," she said.  
 "His facts might not always have been correct, but he was telling the truth."  
 MOON PALACE — Paul Auster, 1989

II  
 They are up there, on the face of the earth. I am down here, in the bottom of a well. They possess the light, while I am in the process of being it. Sometimes I feel that I may never find my way back to that world, that I may never again be able to feel the peace of being enveloped in the light, that I may never again be able to hold the earth so gently in my arms. And then I feel a dull ache in the chest, as if something inside there is being squeezed to death.  
 THE WIND-UP BIRD CHRONICLE — Haruki Murakami, 1995

III  
 "Yeah, but man that was good."  
 "How good?"  
 "Like there's no past or future anymore."  
 "The past present is an ungraspable advance of the past demarcating the future. In truth, all situations is already necessary."  
 KAFKA ON THE SHORE — Haruki Murakami, 2002

I  
 Billy Pilgrim says that the Universe does not look like a lot of bright little dots to the creatures from Tralfamadore. The creatures can see where each star has been and where it is going, so that the heavens are filled with raveled, luminous spaghetti. And Tralfamadoreans don't see human beings as two-legged creatures, either. They see them as great millipedes with bodies kept at one end and old people's legs at the other," says Billy Pilgrim.  
 SLAUGHTERHOUSE FIVE — Kurt Vonnegut, 1949

DRAWINGS OF LITERARY WORLDS

Literature has the ability to use the absurd, the inconceivable, the surreal to reveal the deepest essence of our human nature. And literature, like nothing else, fires our imagination, turning it into an inexhaustible well of possibility. MIKKEL FRIST from *Cebra Architecture* illustrates with aquatic drawings four of his (and now our) favorite novels by some of his favorite writers.

63

SLAUGHTERHOUSE FIVE  
 Kurt Vonnegut, 1969

What I like about this book is that it doesn't deal with realism. When I read, I want to be taken to a special kind of world that introduces me to something that doesn't exist, something beyond what you can experience yourself, something with strong imagination. I like adventurous surrealistic stories, especially when they reflect the real world in a humorous, critical way.

Slaughterhouse Five deals with one of the most horrible low points of European culture. In February 1945 the allies bombed the city of Dresden for three days causing great damage and loss of human life. They tried to demonstrate total power because defeating Germany wasn't enough. It was a horrible thing. Yet Vonnegut describes it in such a warm and optimistic way. I think this book is a beautiful mixture of hope and despair, of tragedy and the joy of life. Vonnegut shows a reflection of the real world but does so in an adventurous, almost naive way. And he achieves this because his writing is so relaxed and intelligent, when you read this book you feel like you're in his presence, you feel like he's your grandfather telling you a good story.

64



WHOLE LOTTA LOVE

THE LIFE OF NOLAN T. NATHAN AS TOLD BY HIS NEIGHBORS

"They're not your neighbors, in the view of a divorcee"  
 —NATHAN'S WIFE

The life of Nolan T. Nathan is marked by one absolute immutability. Due to gaps in his neighbor's recollection and the way news flows that afflicted his life, Nolan grew up with a deep-seated fear of death and an overwhelming desire to find a cure for the malady that brought his family. His mother as a blackboard was hard on something that Nolan has been diagnosed by the scientific community. Yet it seems that Nolan did achieve his ultimate goal—marked by "settling" in his old neighbor's at least at a hermeneutic level, Nathan attained some degree of immortality.

For years, the world has heard about Colombia's armed conflict. Stories of spikes of violence, guerrilla, paramilitary groups, the army, the displaced, criminal gangs, and kidnappings come and go on international media. Also, news about several attempts for peace talks along the years. The most recent one, that started a few years ago at La Habana, has led during past months to an agreement between the parts bringing forth new discussions about the possibility of peace—or at least the absence of war. A state our generation has never known. We don't know what 'absence of war' means, let alone a state of peace. All our lives we've been aware of conflict, of danger, of what's imperfect in our country, of what hurts and can't be healed. Many Colombians have been direct victims of this conflict. Many have lost their loved ones, their lands, their jobs, their freedom. Others, living in the larger cities, or abroad, have felt menaced as well, but more protected, safer, less exposed. Not exposed nonetheless. In our thoughts, in the way we've faced life, in the way we thought of others.

Many of us grew up thinking there was no way out of the armed struggle so we learned to live with it, developed strategies to go around it in order to go on with our lives. But now we feel like there's a chance for something else and we don't want to let it go. And it's not only about peace treaties being signed or armed groups surrendering their arms. It's not everything is permeated by more than 50 years of conflict. Everything is permeated by the pain of our past. So instead of waiting for others to heal their wounds and fix everything that was broken we chose introspection as a point of departure to look for new ways to face what's coming. We chose to look inside and try to understand, individually, what all this has meant for us, where we each stand, and how, from our personal perspective, we can prompt the possibility of peace.

Movement can show us different angles from which to see our country: its wealth and its poverty, its topical lavishness and its droughts, its lively suburban life, and its rural essence; how joyful and nostalgic our people are, how forsaken some villages, yet how resilient, how dreamlike, folklore, hardworking, creative—a land of opposites, a land of paradox.

Following you will see portraits of our country by three Colombians who gained perspective through movement. Changing our vantage point has allowed us to apprehend the depth of the situation that, in one way or another, has made us who we are. By returning home after years of living abroad (SIGHTS OF HOME), revisiting the city we were raised in (INTROSPECTION), or visualizing data that shows the extent of the conflict throughout the years (DISPLACEMENT). Three authors look at their home from previously unknown angles.

BEYOND THE VISIBLE

I INTROSPECTION 90  
 II SIGHTS OF HOME 94  
 III DISPLACEMENT 102



LOOKING AT COLOMBIA WITH FOREIGNER EYES

SIGHTS OF HOME

Photographic essay by JUAN CRISTÓBAL COBO

For years, photographer JUAN CRISTÓBAL COBO has been looking for a place to call home. He walks cities like a hunter chasing the elusive, the elusive, the character that might appear the time to stop and settle has come. After years of living abroad, mostly in New York, he brought Juan Cristóbal back to Colombia and, increasingly convinced that the place he seeks is wherever he stands holding his camera, he set out on a journey to travel his country of birth. Using his lens as a magnifying glass he brings into sight landscapes and people that had previously remained distant, but also aspects of himself that up to now had been unknown to him.

93



THE WITNESS

Martín Perla  
 Todd Hido  
 Daniel Shea  
 Quentin De Brier  
 Juliana Gómez  
 Josefina Santos

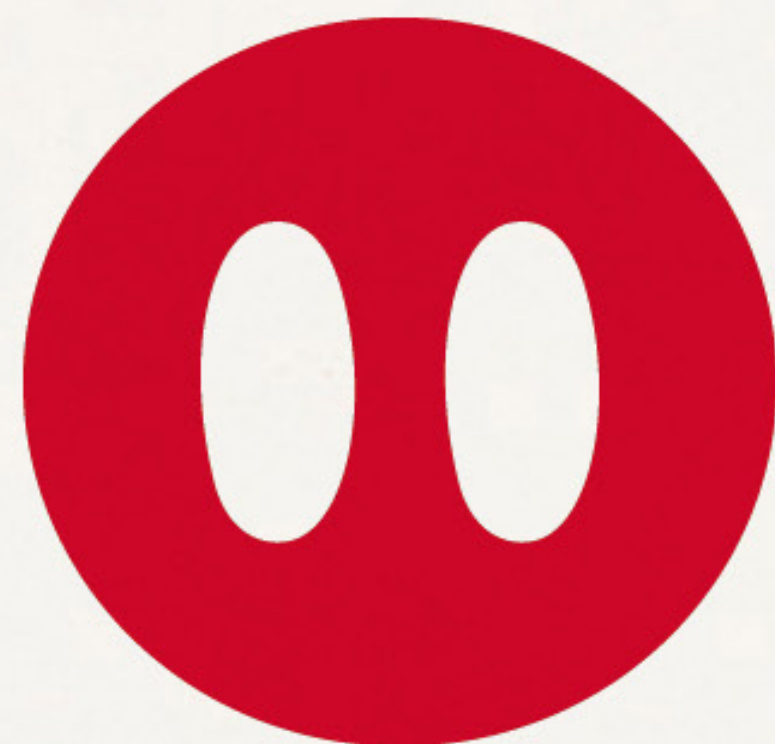
Created by NO WATER FOR WHALES

90



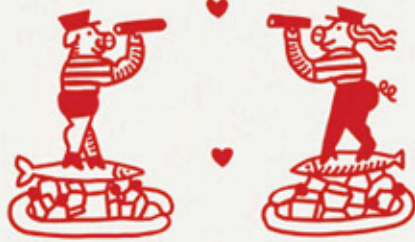









**La Porca**







# laPorca



<h1>laPorca</h1>		Ⓜ
4€	<b>Croquetas</b> Croquetas caseras, variamos los rellenos cada semana	
		3,75€
	<b>Ensaladilla laPorca</b> Maravillosa versión murciana de la ensaladilla. *Ración	
4,50€	<b>Patatas laPorca</b> Patatas confitadas acompañadas de mayonesa ligera de ajo, cerdo asado, y salsa ahumada con chipotle. *Con o sin cerdo	1,40€
3,50€		<b>Bicicleta</b> Tapa ensaladilla
		1,75€
		<b>Marinero</b> Tapa ensaladilla con boquerón
		1,75€
6€		<b>Marinera</b> Tapa ensaladilla con anchoa
2,50€		
	<b>Gruesas</b> Patatas chips acompañadas con salsa especial, olivas y piparras. *Con o sin mejillones	2,50€
		<b>Pan de coca</b> Pan de coca artesano untado con tomate de colgar
<h1>Picar</h1>		
2€	<b>Olivas</b> Selección de olivas, perfectas para acompañar el vermut	

<h1>Comer</h1> (Bocadillos)		Ⓜ
5,50€	<b>Pollo</b> Albóndigas de pollo y parmesano, con salsa ahumada de tomate, orégano y queso fundido	
6,50€	<b>Porca</b> Carne de cerdo asada con potente pesto rojo de tomates secos, cebolla roja y reducción de vermut casero. 3 horas de amor a 150 C°	
7€	<b>Especial del mes</b>	
6,50€	<b>Vegetal del mes</b>	
7,50€	<b>Salmón</b> Marinado por nosotros con eneldo fresco y semillas de mostaza, acompañado de rúcula, crema de aguacate y mostaza dulce de eneldo	
	s/m	<b>Plato de la semana</b>
*Todos nuestros bocadillos van servidos con pan de elaboración artesanal. También puedes pedirlos sin pan, te pondremos la misma combinación con más ensalada		

<h1>Postre</h1>		
3€	<b>Tiramisú de limón</b> Tiramisú casero con sobaos pasiegos y crema de limón	
4€	<b>Gazpacho de frutas</b> Acompañado de helado de yogur	
<h1>Beber</h1>		
1,50€	<b>Limonada</b> Limonada casera con sirope de azúcar ecológico y cáscara de limón	
2,80€	<b>Cerveza artesana hecha en Barcelona</b> Botella	
1,40€	<b>Cerveza de barril</b> Bien tirada y cremosa	
2,20€		
2,50€	<b>Vino tinto/blanco</b>	
1,75€	<b>Zumos</b>	
1,75€	<b>Refrescos</b>	1,90€
		<b>Vermut de la casa</b> En concreto de la casa de nuestros amigos de Morro Fi



Cerdo Asado  
Pesto Rojo  
Cebolla Roja  
Reducción *de* Vermouth  
Parmesano  
Avellanas



# Porca

# Pollo

Albóndigas *de* Pollo  
 y Parmesano  
 Salsa Ahumada  
*de* Tomate  
 Queso Fundido  
 Orégano



Salmón Marinado  
*con* Eneldo Fresco  
 y Semillas *de* Mostaza  
 Crema *de* Aguacate  
 Mostaza Dulce *de* Eneldo  
 Rúcula



# Salmón

# Especial

del Mes

00



Vermut Rojo  
Rodaja de Naranja  
Aceituna  
Hielo

00



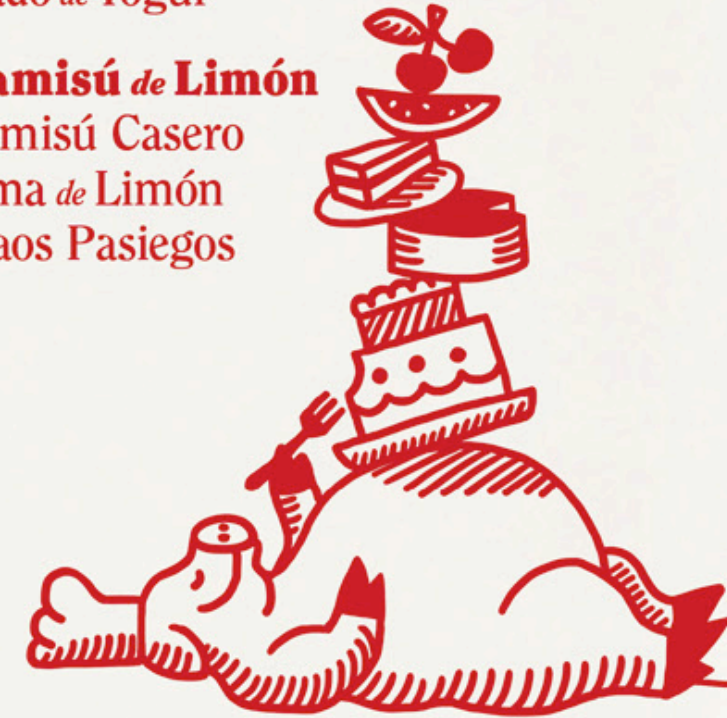
# Vermut Morro Fi

# Postre

Gazpacho de Frutas  
Fruta de Temporada  
Helado de Yogur

Tiramisú de Limón  
Tiramisú Casero  
Crema de Limón  
Sobaos Pasiegos

00



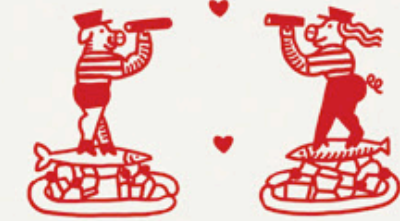
Picar Bravas  
Croquetas



Ensaladilla Murciana



Olivas



Patatas Gruesas

00

# Plato

de la Semana

00



Limonada Natural  
Sirope de Azúcar Eco.  
Cáscara de Limón

# Limonada

00



# Vegetal

del Mes



00



00

Artesana hecha en Barcelona  
Tirador o Botella

# Cerveza









6,50€

**Porca**  
Carné de cerdo asada con potente pesto rosa de tomates secos, cebolla roja y reducción de vermut casero. 3 horas de amor a 150 C°

5,50€

**Pello**  
Albóndigas de pollo y pernilitos con salsa ahumada de tomate, orégano y queso fundido.

## Comer (Bocadillos)

7,50€

**Salmón**  
Marinado por nosotros con vinagre blanco y semillas de amaranth, acompañado de patata, crema de aguacate y montañas de queso.

7€




**Especial del mes**  
Vegetal del mes







Salmón Marinado  
- Escaldado Fresco  
+ Semillas + Mostaza  
Crema + Aguacate  
Mostaza Dulce + Escaldado  
Rúcula



**Salmón**

**Pollo**  
Albóndigas a Pollo  
+ Parmesano  
Salsa Ahumada  
+ Tomate  
Queso Fundido  
Orizans



Cerdo Asado  
Pechito Rito  
Cebolla Roja  
Reduccion + Vermouth  
Parmesano  
Avellanas



**Porca**

**Picar**  
Bravas  
Croquetas  
Ensaladilla  
Murciana  
Olivas  
Patatas Gruesas



**Postre**  
Gaspacho a Frutas  
Fruita + Temporada  
Helado + Yogur  
Tiramisu a Limón  
Tiramisu Casero  
Crema a Limón  
Sobas Pastries



**Plato**  
de la Semana



la Porca  
Picar

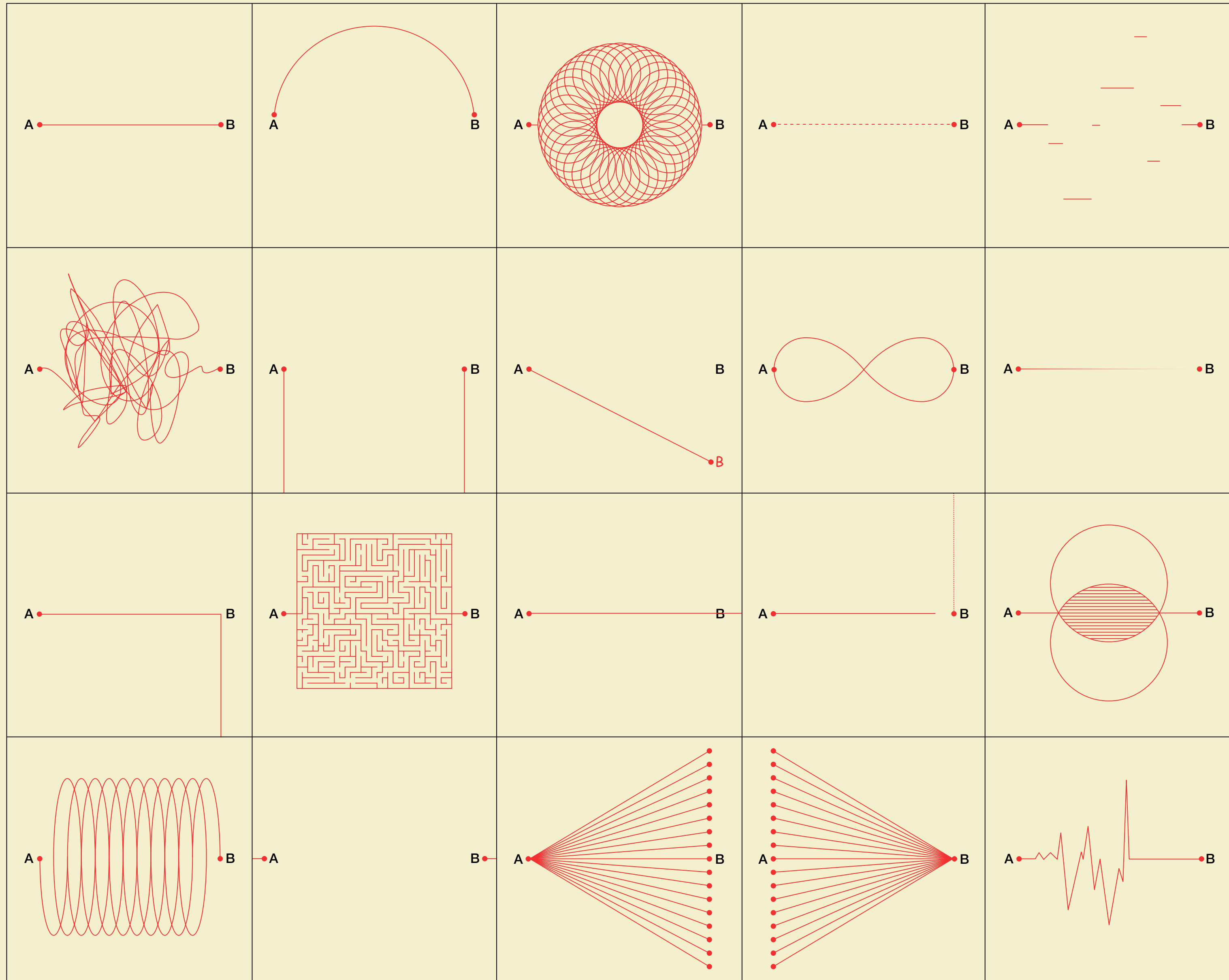
la Porca  
Picar

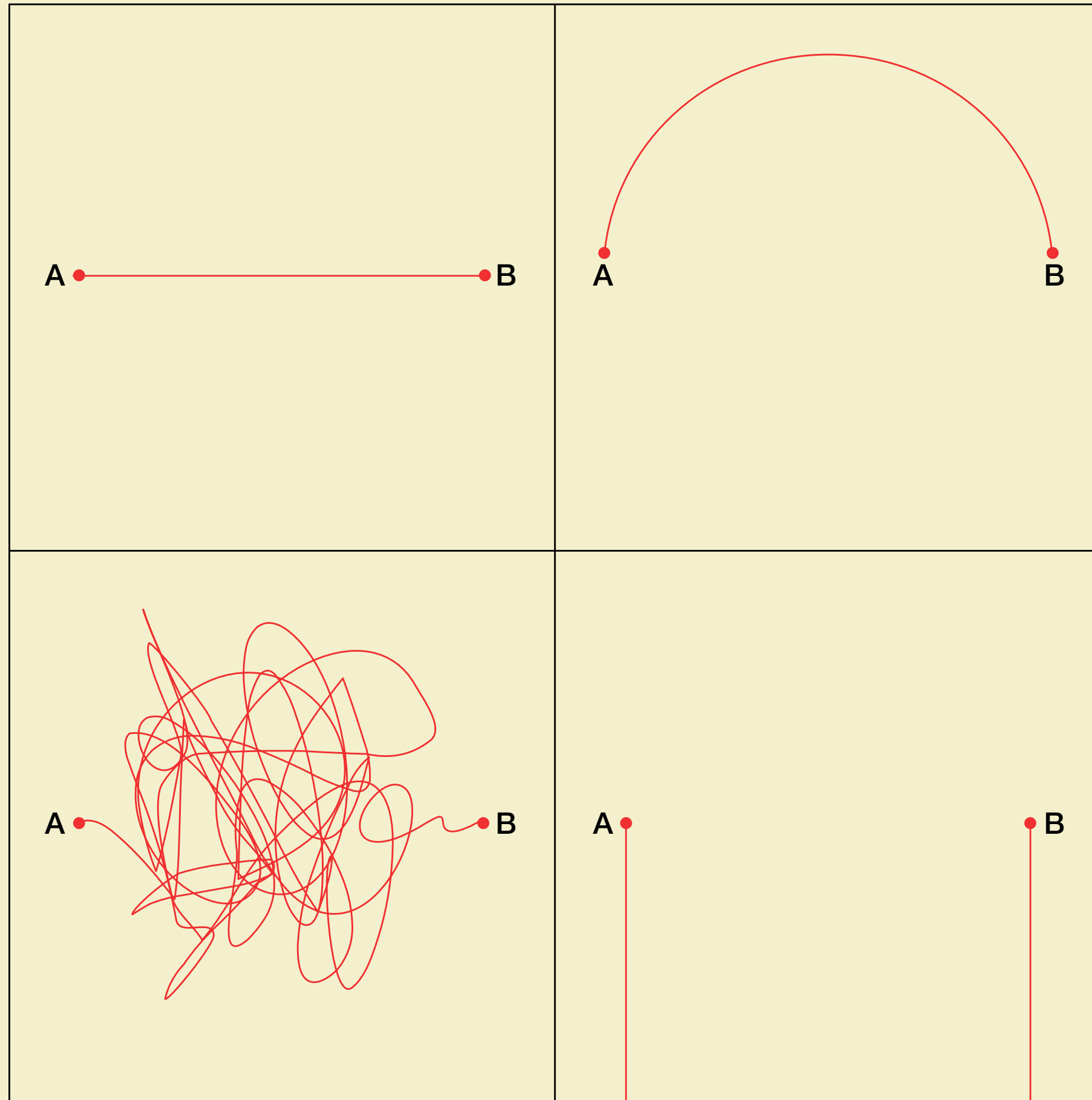




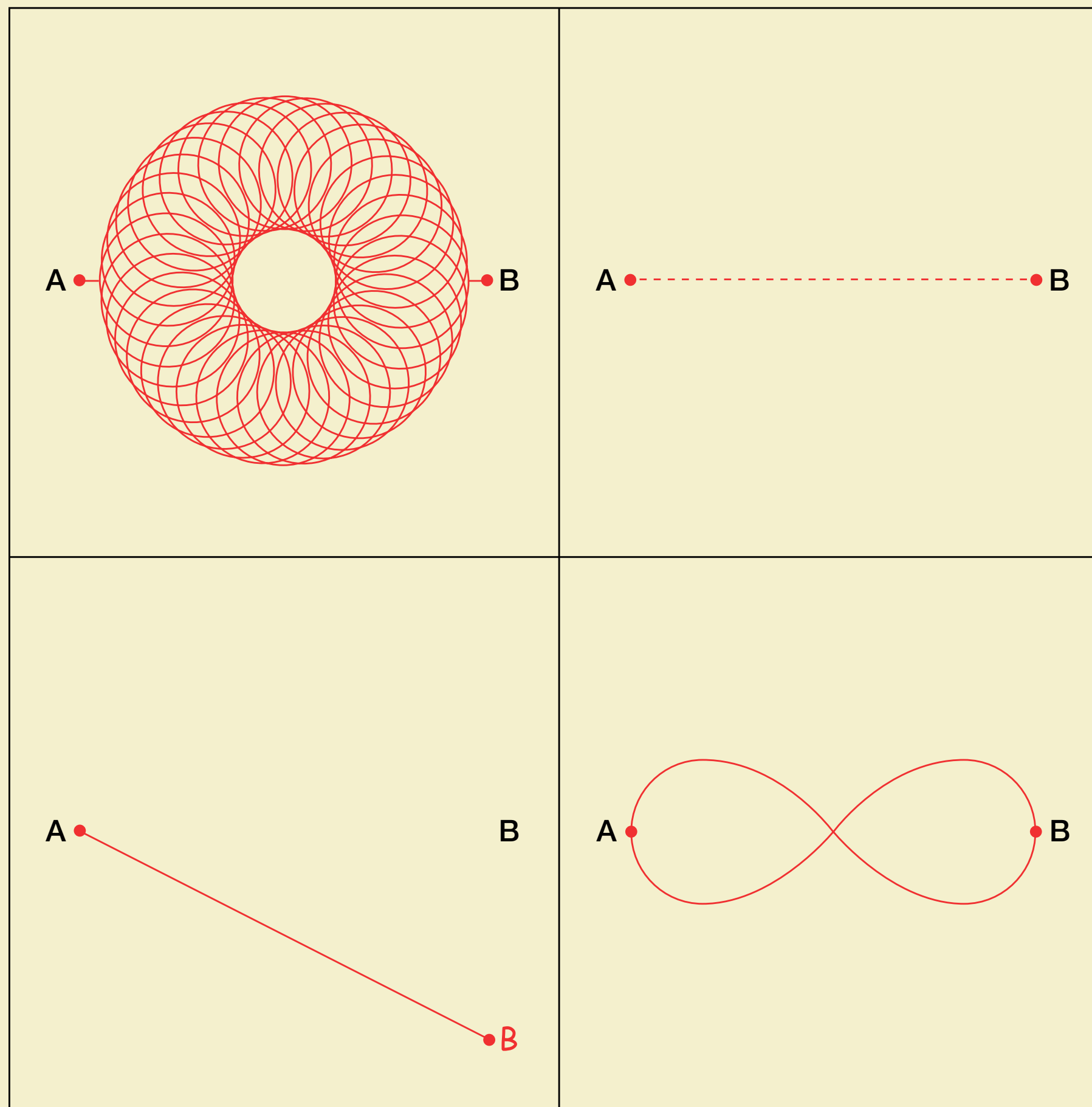


# The Creative Process

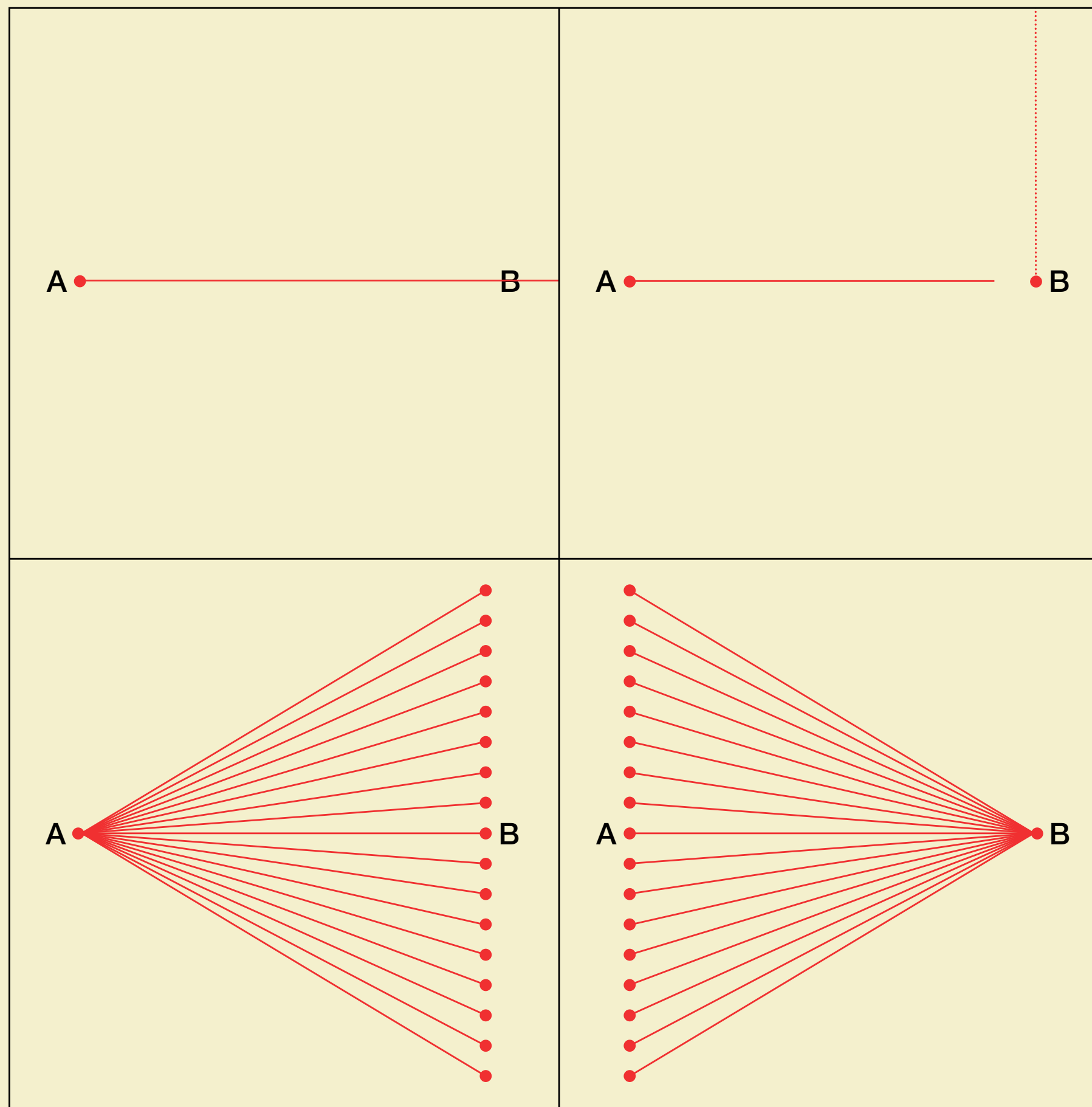




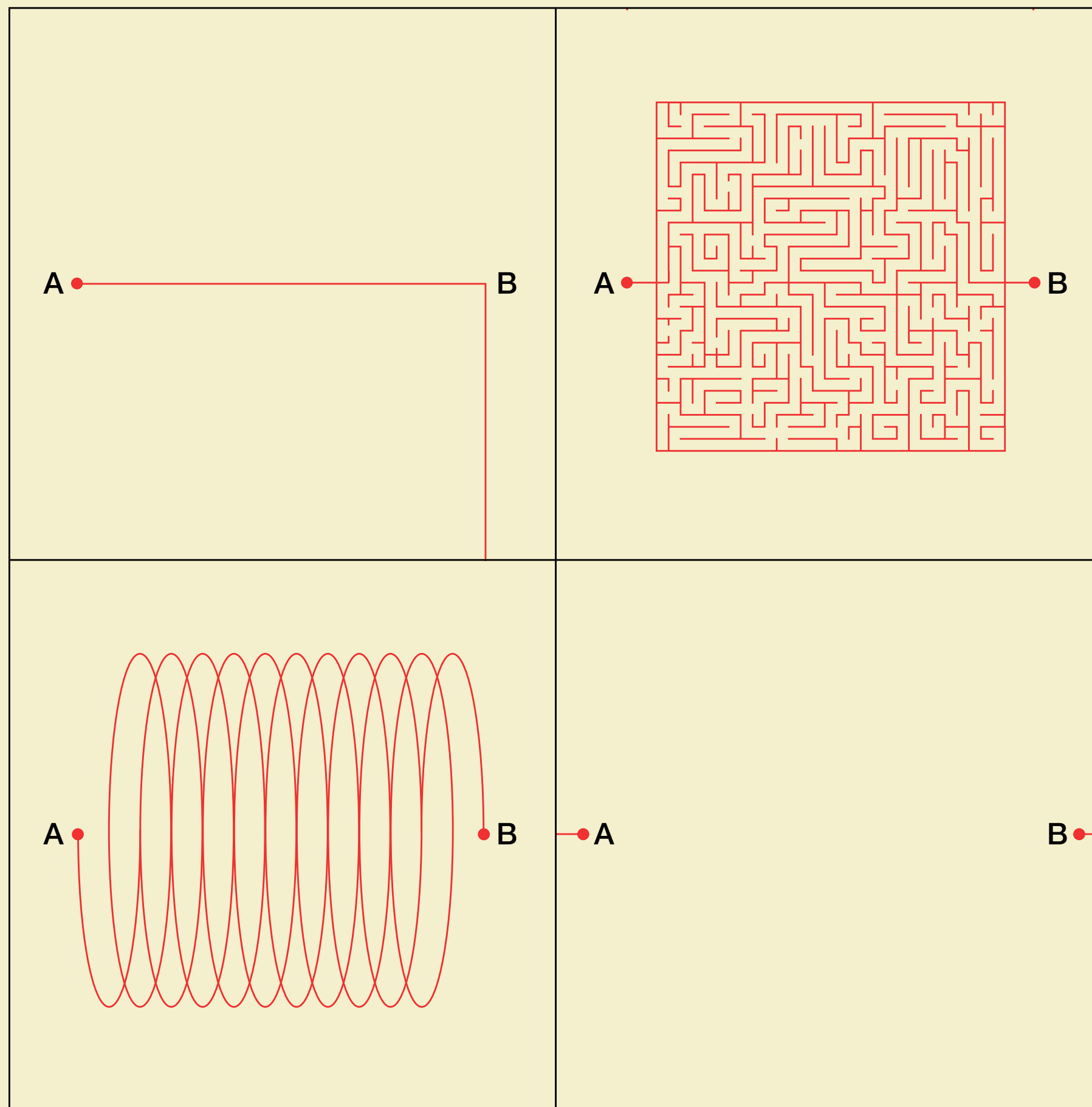
Detail 1



Detail 2

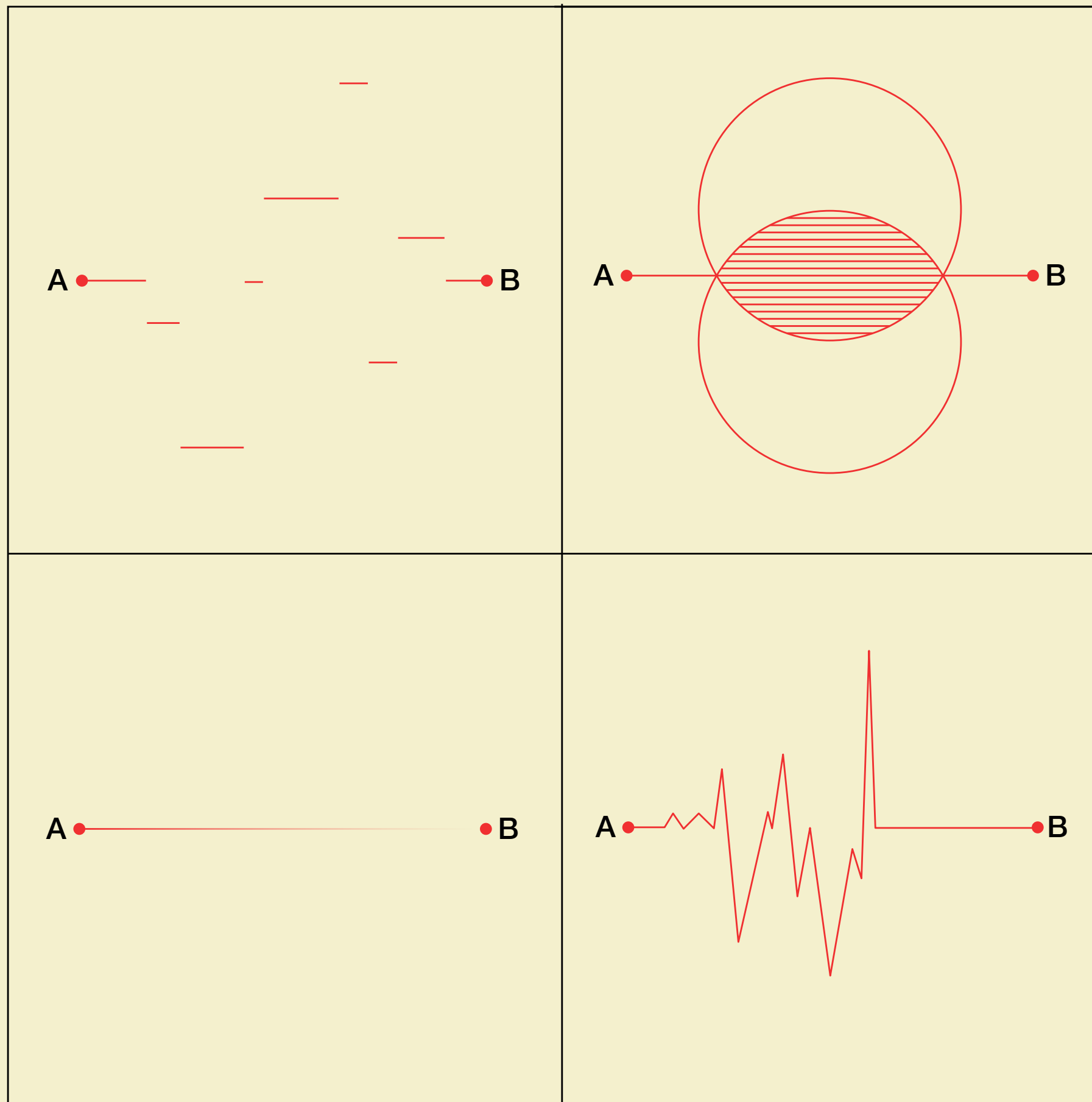


Detail 3



Detail 4

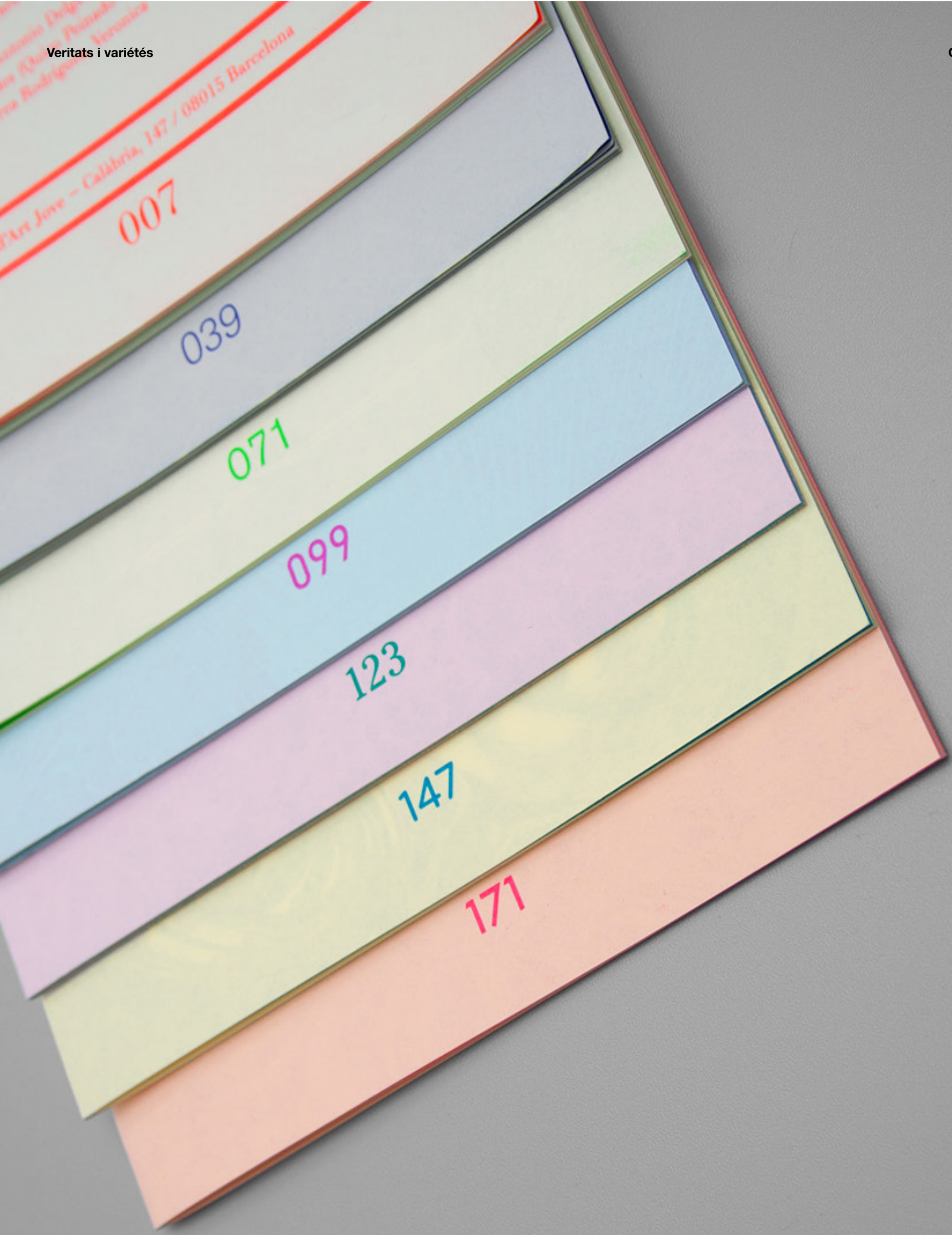




Detail 5

# Ouverture





Veritats i variétés

Sala d'Art Jove - Calàbria, 147 / 08015 Barcelona

OUVERTURE

Carles Murillo

**OUVERTURE**

**OUVERTURE**

**OUVERTURE**

**OUVERTURE**

**OUVERTURE**

**OUVERTURE**

**OUVERTURE**

---

ACTE I

---

Intro

---

13.04.12 – 14.06.12

---

INAUGURACIÓ: 13 ABRIL

19:00 h  
*Live!*  
Presentació de projectes en viu

20:30 h  
Festa d'inauguració

Lia Codereh / Junn Crespo / Eloi Dalmasa / Jordi Ferrer /  
Paula Giménez / Leland Palmer / Mercedes Mangraná /  
Anna Moreu / Quim Packard / David Prota / Bàrbara Sánchez /  
Adrianna Willis / Alba Aguirre, Marta Bonhoix, Belén Generevo,  
Anna Margo, Mar Montobbio / Aurelio Castro Varela /  
Joanna Empain, Ricard Escudero, Simonetta Gorga / Enric Farvès  
i Quim Packard / Ignasi Prat / Petia Cervera

Equip tutorial: José Antonio Delgado, Fito Gonesse, Judit Vidiella /  
Cultural Nodes (Quiro Peinado + Rachel Fendler) /  
Andrea Rodríguez, Verónica Valentini

---

Sala d'Art Jove – Calàbria, 147 / 08015 Barcelona

---

007

# OUVERTURE

ACTE I

Intro

13.04.12 – 14.06.12

INAUGURACIÓ: 13 ABRIL

19:00 h

Live!

Presentació de projectes en viu

20:30 h

Festa d'inauguració

Lúa Codereh / Juan Crespo / Eloi Dalmau / Jordi Ferreiro /  
Paula Giménez / Leland Palmer / Mercedes Mangrané /  
Anna Moreno / Quim Packard / David Proto / Bárbara Sánchez /  
Adrianna Wallis / Alba Aguirre, Marta Bonhora, Belén Genereco,  
Anna Margo, Mar Montobbio / Aurelio Castro Varela /  
Joanna Empain, Ricard Escudero, Simonetta Gorga / Enric Farrés  
i Quim Packard / Ignasi Prat / Petia Cervera

Equip tutorial: José Antonio Delgado, Fito Conesa, Judit Vidiella /  
Cultural Nodes (Quico Peinado + Rachel Fendler) /  
Andrea Rodríguez, Veronica Valentini

Sala d'Art Jove – Calàbria, 147 / 08015 Barcelona

007



Ouverture  
nom féminin singulier

1. Action d'ouvrir. 2. Espace vide qui permet de communiquer avec l'extérieur (porte, fenêtre, etc.). 3. Commencement, début, inauguration. 4. Prélude d'une œuvre musicale. 5. (droit) Début d'une action. 6. Phase d'un match de rugby, qui consiste à ouvrir le jeu après une mêlée. 7. Période où l'on peut entrer, dans un lieu public. 8. (jeux) Aux cartes, moment où l'on mise, où l'on dépose des cartes, etc. 9. Écartement. 10. Voie d'accès. 11. Qualité d'esprit d'une personne qui communique facilement, tolérance, proposition. 12. Ouvertures : avances, propositions. 13. (informatique) Rendre visible un fichier, lancer un programme.

<http://dictionnaire.reverso.net/francais-dictionnaire/ouverture>

## PROJECTES EN PROCÉS

## ONGOING PROJECTS

Lúa Codereh / Juan Crespo /  
Eloi Dalmau / Jordi Ferreiro /  
Paula Giménez / Leland Palmer /  
Mercedes Mangrané / Anna Moreno /  
Quim Packard / David Proto /  
Barbara Sánchez / Adrianna Wallis /  
Alba Aguirre, Marta Bonhora,  
Belen Genereco, Anna Margo,  
Mar Montobbio / Aurelio Castro  
Varela / Joanna Empain,  
Ricard Escudero, Simonetta Gorga /  
Enric Farrés & Quim Packard /  
Ignasi Prat / Petia Cervera

PROJECTE DE CREACIÓ  
CREATIVE PROJECT

**Bárbara Sánchez**  
*Bibliografía*  
[Bibliography]

ACCÉS DESLOCALITZADA  
(OFF-SITE ACTIVITY)  
(SEE THE CALENDAR ONLINE)

Markadors de llibres recullen les reflexions de les entrevistes realitzades per l'artista a persones de l'àmbit acadèmic i relacionades amb la construcció de la bibliografia recomanada a Belles Arts. Se'n remet a una biblioteca on tindrà lloc una acció deslocalitzada.

Bookmarks gather the reflections from interviews carried out by the artist with people from the academic world and related to the compilation of the recommended bibliography for Fine Arts studies. It refers us to a library where an off-site activity will take place.

# 16

PROJECTE DE CREACIÓ  
CREATIVE PROJECT

**Anna Moreno**  
*Select the Right Location*

*F: Deberíamos estar inactivos. A esta altura, la actividad ya no es posible... no tiene sentido. (Pausa.) Todo ha quedado vacío. ¿Se puede limpiar todo?  
G: Ya no merece la pena...  
F: Hemos todo civilizadamente...  
G: Siempre pagamos todas las entradas...  
F: Después de una pausa: No lo recuerdo como algo ordenado así ahora. Limpio. No recuerdo empacando, pisoteando... intentando colarnos.  
G: Es lo que había que hacer. Eso es lo que había que hacer. (Pausa.) No podemos medir el entre por el ahora.  
F: Tal vez. Sí. Tal vez.*

JULIO WALLONIS, Las listas

# 17

PROJECTE D'INVESTIGACIÓ  
RESEARCH PROJECT

**Aurelio Castro**  
*Proyecciones urbanas.*  
*El 15-M y el trabajo*  
*de la ficción*  
[Urban Projections,  
15-M and Working  
with Fiction]

ACCÉS DESLOCALITZADA  
(OFF-SITE ACTIVITY)  
(SEE THE CALENDAR ONLINE)

El projecte, desenvolupat a l'entorn de l'Assemblea del Poblesec, obre un procés de formació audiovisual en el qual s'assagen diferents formes de documentar i relatar el barri. S'introdueix, a través de la projecció, la ficció com a eina modificadora de les relacions entre subjectivitat i espai urbà.

The project, developed in the context of the Poblesec assembly, opens up an audiovisual learning process by trying out different ways of documenting and talking about the neighborhood. The projection introduces fiction as a tool for modifying the relationship between subjectivity and urban space.

PROJECTE CONVIDAT  
GUEST PROJECT

**Petia Cervera**  
*Sublevació d'abril*  
[April Uprising]

L'artista Petia Cervera, seleccionada pel jurat de la present convocatòria de la Sala d'Art Jove, no ha pogut complir amb els tràmits legals per formalitzar la seva participació en la programació per causes alienes a la seva voluntat. L'equip tutorial, havent consultat prèviament l'equip de gestió de la Sala d'Art Jove, ha resolt incloure Petia Cervera com a artista convidada en el projecte, que assumeix personalment la producció del seu projecte.

The artist Petia Cervera, selected by the jury during the current Sala d'Art Jove call for projects, could not fulfill the legal requirements in order to formalize her participation in the programming, due to reasons beyond her control. The team of tutors, after consulting with the management team at the Sala d'Art Jove, has decided to include Petia Cervera in the project as a guest artist. She is personally responsible for the production of her project.

# 18

# OUVERTURE

INTERLUDI I

Escenaris videogràfics

En col·laboració amb Screen from Barcelona

22.05.12 — 14.06.12

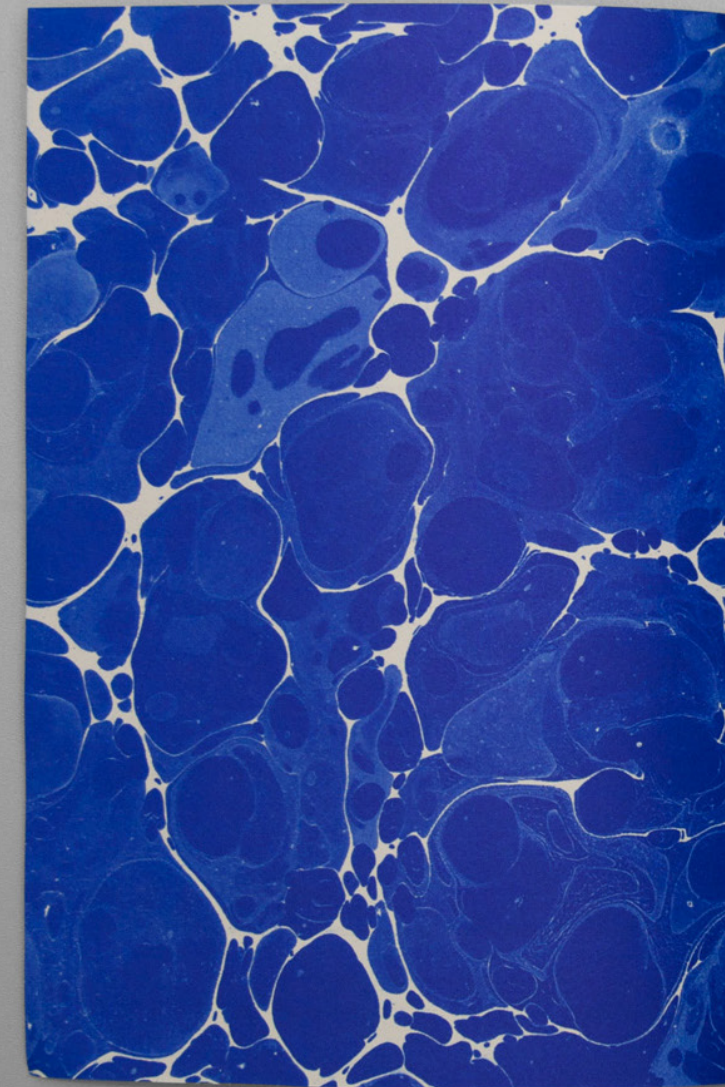
INAUGURACIÓ: 22 MAIG, 19:30

Lúa Coderch i Hijos de Martín / Juan Crespo / Eloi Dalmau /  
Paula Giménez / Mercedes Mangrané / Anna Moreno /  
David Proto / Barbara Sánchez / Joanna Empain / Ricard  
Escudero / Simonetta Gorga / Enric Farrés i Quim Packard /  
Belén Genereco, Anna Margó, Marta Bonhora, Alba Aguirre,  
Mar Montobbio / Petia Cervera

Equip tutorial: José Antonio Delgado, Fito Cenesa, Judit Vidiella /  
Cultural Nodes (Quico Peinado + Rachel Fendler) /  
Andrea Rodríguez, Veronica Valentini

Sala d'Art Jove — Calàbria, 147 / 08015 Barcelona

039



## Interludi

(Del llatí. interludĕre,  
jugar a estones):  
intermezzo, entreacte,  
intermedi, interval.

## Interlude

(from Latin interludĕre,  
to play intermittently):  
intermezzo, intermission,  
interval.

# VÍDEOS

# VIDEOS

Lúa Coderch i Hijos de Martín /  
Juan Crespo / Eloi Dalmau /  
Paula Giménez / Mercedes  
Mangrané / Anna Moreno /  
David Proto / Barbara Sánchez /  
Joanna Empain / Ricard Escudero /  
Simonetta Gorga / Enric Farrés i  
Quim Packard / Belén Genereco,  
Anna Margó, Marta Bonhora,  
Alba Aguirre, Mar Montobbio /  
Petia Cervera

## Joanna Empain

*La Marea*  
[The Tide]  
2010

VIDEO • VIDEO  
4 MIN 48 S

El vídeo *La marea* narra un temps futur, textit pas a pas sense un guió previ i en què les trobades amb alguns autors i obres, enllaçats amb les "maneres de fer" i les feines quotidianes en van guiar la construcció. Gilles Deleuze i Félix Guattari, Rosi Braidotti, Fernand Deligny, Lhasa de Sela... Barcelona-Montreal, desplaçaments, desviaments, llar, llars... Aquest procés, semblant al moviment d'una marea, que va i ve arrossegant uns elements i deixant-ne uns altres a la platja, ha donat lloc a un relat compost de diverses fases que apareixen i desapareixen, s'encreuen i tornen a aparèixer: territorialització, desterritorialització i reterritorialització; traçat-sol, ecos i resonàncies, retorn a una mateixa.

Step by step and following no set screenplay, the video *La marea* tells of a transformation brought about by meetings with authors and works interlinked to everyday life and chores. Gilles Deleuze and Félix Guattari, Rosi Braidotti, Fernand Deligny, Lhasa de Sela... Barcelona-Montreal, journeys, diversions, home, homes... Like a tide that drags things in and out to sea and washes them up on the beach, this process led to a story made up of different phases that appear and disappear, interweave only to disappear again: territorialisation, de-territorialisation and re-territorialisation, sketches, echoes and repercussions, the return to oneself.



## Ricard Escudero

*Anversos*  
[Obverses]  
2012

VIDEO • VIDEO  
7 MIN 07 S



Aquesta obra és un videocàssig sobre les estratègies visuals de representació explorades mitjançant alguns recursos de muntatge. *Anversos* enfoca les duplicitats de les trobades i inaugura un catàleg de mirades i parpellejos que enfocquen cap als actes inconscients desplegats en les dimensions de la parla. Un catàleg de mirades, mans, rictus facials i posats d'espera, acompanyades amb un àudio que situa l'espectador en un context: les pràctiques dialògiques dins de SLIDE.

This video essay explores visual representation strategies through several editing resources. *Anversos* looks at the duplicities of meetings and opens up a catalogue of looks and blinks that explore the unconscious acts deployed in the dimensions of speech. A catalogue of looks, hands, grimaces and waiting poses accompanied by a soundtrack that puts viewers in context: forms of dialogue in SLIDE.

# OUVERTURE

ACTE IV

26.10.12 — 13.12.12

INAUGURACIÓ: 26 OCTUBRE, 19:30 h

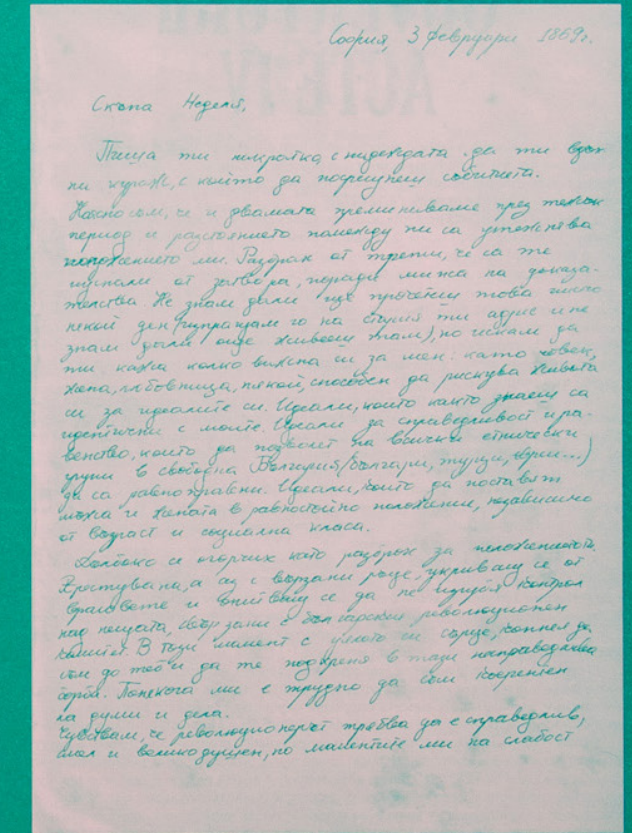
Anna Moreno  
Paula Giménez  
Petia Cervera  
Slide

Equip tutorial:

José Antonio Delgado, Fito Conesa, Judit Vidiella /  
Cultural Nodes (Quico Peinado + Rachel Fendler) /  
Andrea Rodríguez, Veronica Valentini

Sala d'Art Jove — Calàbria, 147 / 08015 Barcelona

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Copias de: José Antonio Delgado y Fito Conesa

Letter from Anna Giménez to Verónica Valentini

**GRUP SA**  
Joanna Empain, Ricardo E. Vila, Simonetta Gorga  
Artistes-educadors i estudiants-investigadors del doctorat en Art i Educació a la Universitat de Barcelona i del grau en Art i Disseny de l'Escola Massana - Universitat Autònoma de Barcelona.

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\*Amb la participació de Massimiliano Scaglione, Dorleta Goia i Marisa Morón (\*Grup PA\*) i les professores Montse Rifà i Antònia Salazar i els estudiants de l'assignatura Desenvolupament Cultural i Comunitari (grau d'Educació Social) de la Universitat Autònoma de Barcelona (\*Grup UA\*)



Casa de Bernat, ponada en comú per a la preparació d'una sessió (abril de 2012)  
Casa de Bernat, brainstorming to prepare a session (April 2012)

## Slide. Meetings, mix-ups, detours

Una tarde nos encontramos y arreglamos el trastero (One Evening We'll Get Together and Tidy Up the Junk room: Narrating Meetings and Visions), 2012

Slide creates spaces for meeting and dialogue by centring on theoretical frameworks such as critical pedagogies and new dialogue-based curating practices. Based on the exhibition *In the mood to education* (Sala d'Art Jove, 2011), Slide sets out its objectives with regard to individual and group identities in the fields of art and education. Trainee researchers (UB and Massana school), Art Project III students (Massana school) and Cultural and Community Development students and teachers (UAB) consider their states as learners, their expectations, concerns... by recreating and dissolving situations in order to experience ways of doing and shaping these meetings.

The projects aims to question the roles we usually play as students, researchers and trainee teachers by unravelling them as a group and creating a discourse to be expressed in an exhibition. Hybrid art-education projects are the terrain for meetings and mix-ups where participants can recognise themselves but are also shifted within the marginal territory of each subject.

Each stage of the project took shape based on each of the meetings in which the unknown played a key role. These then created contents and many different ideas for forms in which to narrate the dialogues and what happens between them and their surroundings, in accordance with the needs

of each stage of the project and everyone's abilities. Each participant narrates through their own means and creates a residue. Different visions are created and the dialogues are materialised as the main line of action of the action itself, playing with the lines of an image, juxtaposing time shots or staging gestures and words.

This experience is reflected by constructing a mixed, inverted space, a *junk room*, by gathering and redefining the process of (un)learning that have characterised these situations. The junk room lets us save, accumulate bits of junk and other items and works as a container for the exhibition discourse. In each *dialogue space*, each session, participants have gathered materials. The meeting between academic disciplines with their own *bodies* and *spaces* turned the *unknown* into a shared, permanent territory, an area of *(dis)comfort*. The raw materials with which each participant shaped their (individual) thoughts on each (group) meeting suggest *transferable* and *non-transferable* components. This leads to the five conceptual branches that make up the junk room: SPACE FOR DIALOGUE / AREA OF (DIS)COMFORT / BODIES IN SPACE / THE UNKNOWN / NON-TRANSFERABILITY.

## Paula Giménez

Verano. Video, color, 25'

No suelo hacer la siesta, pero conforme pasan los días me duermo con más facilidad después de comer. Me siento en una silla con la cabeza para atrás. Se me cae, me duele. Al día siguiente suelo y lo alargó hasta la tarde, duermo, y todo se mezcla. Algunos sueños reviven aquí, donde ya los soñaba, los que desaparecen durante el año, los que tienen algo de confuso y falso, y se juntan con el jardín de aquí dentro que no los deja morir.

Picassent, 27 de juliol de 2011

No trobo mai una expressió per a cada cosa. Cada paraula em sembla que obre un món que només es pot accedir amb més paraules, i això crea una successió infinita de notes i aclariments, impossibles de sintetitzar. Sembla que una imatge específica més que qualsevol paraula, encara que estigui oberta a una multitud d'interpretacions és més senzill ancorar-se al que un veu. A partir del reconeixement visual es pot accedir a la part del darrere, al que queda ocult. És per això que potser les imatges m'ajuden a continuar escrivint.

El que fa de l'estiu una estació diferent és que, a més de fer-nos viure el present de manera més conscient que durant la resta de l'any, evoca, en moments de completa suspensió, altres temps que recuperem amb tota la seva intensitat. Moments de felicitat, estats idíl·lics o de completa nostàlgia que ens acostem al més remot de nosaltres mateixos, revivint allò que durant l'any queda incomplet, el que esborrem amb les presses. Trepitgem el que s'ha trepitjat abans, respirem on ja ho hem fet, tornem al lloc d'on venim.

En aquesta casa sempre diem "anem a fora" o "ja hem d'anar cap a dins". La percepció de fora i dins s'inverteix. Fora, que durant l'any és la realitat amenaçant, aquí és la realitat del cel obert i acotat, per uns dies nostre i el temps ens respecta, ens dóna espai i només ens envia endins en acabar el dia, provisionalment, perquè l'arribada de l'endemà ens empenyerà de nou enfora.

Entre aquests *fora i dins* es forja la nostra estabilitat, una estructura que ens dóna ordre, que ens remet a un món més antic i més ferm. Un món al qual tornem any rere any a comprovar si totes les seves peces continuen al mateix lloc, sempre amb el dubte de no saber fins quan.

Paula Giménez







**Decálogo**

**Inc mpleto y Dseordeando**

**1**

**Disfrázate de esponja y trabaja en un estudio**

## 2

**Crea tu propia definición de éxito y felicidad**

# 3

**No te acomodes (a no ser que eso te haga feliz). Sé inquieto**

**4**

**Just Do It**

**5**

**Ten los ojos abiertos, las orejas limpias, la nariz educada  
y los colmillos afilados**

## 6

**Fuera del perro, el libro es probablemente el mejor amigo del hombre.  
Dentro del perro probablemente está demasiado oscuro para leer**

# 7

**Intenta ser un erudito, o en su defecto, un fanático**



# 8

**Acepta proyectos que te aporten algo (sea lo que sea).  
No malgastes tiempo ni energías**

**9**

**No trabajos gratis  
(aunque el dinero no es la única moneda de cambio)**

**10**

**El amor por tu trabajo no lo convierte en un hobby**

**11**

**Si hay trabajo, trabaja. Si no lo hay, trabaja**

**12**

**Potencia tu singularidad**

**13**

**Conoce tus virtudes y tus limitaciones;  
perfecciona las primeras y reduce las segundas**

**14**

**Trabaja con gente a la que admires; la excelencia es tan contagiosa como la mediocridad**

**15**

**Nunca pienses que ya lo sabes todo;  
no dejes de aprender y crecer**



**16**

**No caduques, mantente fresco**

**17**

**Los premios sólo son importantes cuando se ganan**

**18**

**Empieza cada proyecto desde cero. Sé honesto**

**19**

**Parte siempre de una idea**

**20**

**Las buenas ideas se explican con pocas palabras**

**21**

**Suda la camiseta; trabaja con pasión y dedicación**

**22**

**Tómate el humor muy en serio**

**23**

**Convierte los grandes condicionantes en grandes soluciones**



**24**

**Questiona tus propuestas y prepara bien las respuestas**

**25**

**El proyecto actual siempre es el mejor proyecto**

**26**

**Tu cliente no siempre es tu cliente**

**27**

**Conoce bien a tu cliente**

**28**

**Intenta convertir la pirámide en un loft**

**29**

**Hazte tuyo cada proyecto**

**29**

**30**

**31**

**32**

**33**

**34**

**35**

**36**

**37**

**Gracias!**