LAIA ESTRUCH		
JINGLE		2011
SERENDIPITY		2011
NO A LA GUERRA		2012
65		2012
PERFORMANCE AL TEATRE		2012
DOCUMENT VIU, DOCUMENT MORT, DOCUMENT DINÀMIC, DOCUMENT ESTÀTIC		2013
/FU:D/		2014–16
ÀLBUM VICTÒRIA		2015–20
MOAT	M123BPHBKGW1617EIA40	2016–17
TOLL GORGA ULL D'AIGUA		2019
SIBINA	SBCSRVC19I25	2019
LIED		2019
CROL	CMPMBSRB19EA30	2019–20
GANIVET	GFBBTO20I35	2020/2025
CANTAR L'AIGUA		2020
CLOS/SOLC		2020
MIX		2021
SIRENA	SRBPMCB21IA40	2021
FARONDA		2021
OCELLS PERDUTS	OPMACBASR22I30	2021–22
ZÓCALO		2022
IMPROVISACIONES		2022–23
RESIDUA	REFMSB22I35	2022
HUTE		2022
CRUZADAS		2022
KITE	K124SHWMZMPMDC2224EI30	2022–24
TRENA	TMNACBKBTOB2325EIA35	2023/2025
VOZES DE BALEIA		2023
CRIT		2024
LENGUAS DE AGUA		2024–25
ERA		2024
HELLO EVERYONE AUDIO		2025
HELLO EVERYONE VÍDEO		2025

MUSEO NACIONAL CENTRO DE ARTE REINA SOFIA
GOBIERNO DE ESPAÑA
MINISTERIO DE CULTURA

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LAIA ESTRUCH IN CONVERSATION
WITH MARC NAVARRO

The following section functions as both an inventory and an abbreviated catalogue raisonné aligning with the concept of the exhibition *Laia Estruch: Hello Everyone* as a navigable warehouse—a dynamic repository where sculptural resources and vocal expressions are stored and classified. It encompasses Laia Estruch's artworks, performances, iterative series (such as *Kite*, 2022–24), and projects (titles that bring together discrete works and performances, including *Performance al teatre* [Performance at the Theater], 2012).

Spanning the period from 2011 to February 2025, the text is organized chronologically based on what is considered a first presentation, with detailed entries provided for each. Following presentations—whether as part of exhibitions, festivals, or one-off events—and, in some cases, antecedent presentations (where early versions predate what is now identified as the first presentation) are addressed more concisely. These entries highlight elements retained from the original presentation and, where applicable, note the introduction of new components.

Detailed descriptions, a selection of photographs and textual scores, and the characteristic colors of Estruch's work expand and contract this timeline, alongside a system of coded archival registrations, which function like product serial numbers. These registrations are derived from the title, location, color, and date of the artwork and its first presentation and/or performance characteristics. For example, the registration number for *Ganivet* (2020/2025)—GFBBTO20I35—is composed of: G (*Ganivet*), FBB (Fundació Joan Brossa, Barcelona), TO (Traffic Orange), 20 (2020), I (Interior), and 35 (35 minutes).

The symbols

and their variations indicate a work's inclusion in the exhibition *Laia Estruch: Hello Everyone* at the Museo Reina Sofía in 2025. Originating in a system for annotating bodily movements developed in the 1680s, these symbols were designed to represent arm movements. Much like Estruch's registrations that codify information about each work, these markings—poised midway between gesture and writing—evoke the artist's use of her arms in her performances, in which she traces graphic figures such as crosses or cuts in the air, expanding the connection between movement, form, and meaning.

JINGLE **2011**

Jingle was self-consciously conceived as a catalyst for Laia Estruch's entrance into the Barcelona art world. The project emerged from the premise that, instead of a traditional printed invitation card for a launch event, communicative form and informational content could be rerouted into the medium of sound, combining melody and voice, and the announcement itself could comprise a work of art. Enlisting the collaboration of music producer Xavi Lloses, Estruch developed different versions of an infectiously catchy electronic jingle to accompany an unfolding account of the project's genesis and development.

Through a series of three debut shows, each introduced by a variation of the core jingle, Estruch performed alone at the microphone within a white-cube stage, bathed in pink neon light—a deliberately self-mythologizing scene. The project functioned as a self-promotional viral campaign, enhanced by the graphic design of Ariadna Serrahima and the input of other professionals working in the voice acting and scenographic fields. It culminated in the launch of a 7-inch vinyl record in which Estruch's voice was released as a force of artistic meta-marketing and packaged as a pop cultural artifact. *Jingle*'s speak-singing cadence had an irresistible "earworm" effect, leaving its opening lines, "Hello everyone my name is Laia Estruch..." lingering in audiences' minds days or even years later.

Performance: solo, amplified, 3 parts, approx. 20 min. each

Audio: *Jingle*, 7″-vinyl edition, 5 parts, "The Announcement" (1:54 min.), "Jingle" (0:29 min.), "Track 1" (1:18 min.), "Track 2" (1:06 min.), "Track 3" (2:08 min.); sound installation, duration variable

Video: 11:26 min.

Graphic work: poster, 2012, approx. 60 × 42 cm

First presentation: *BCN Producció'11*, Espai Cub, La Capella, Barcelona, April 14–May 29, 2011 (sound installation; performances: April 14 / April 28 / May 12 / May 26, 2011)

Produced by: La Capella

Tutor: Joan Morey

Audio production: Xavi Lloses

Video production: Mireia Sallarès, Eva Vilamala

Graphic design: Ariadna Serrahima

Costume design: El Delgado Buil

Following presentations:

Hello Everyone, Demolden Video Project, Santander, April 27–May 31, 2012 (video; performance: April 27, 2012)

Blind Dates in Rita McBride's "Arena," Museu d'Art Contemporani de Barcelona (MACBA), June 20–September 20, 2012 (poster; performance: July 18, 2012)

Recreational Duty, Junefirst Gallery, Berlin, April 25–May 16, 2014 (performance: April 25, 2014)

Les escenes. 25 anys després, La Capella, Barcelona, January 27–June 23, 2019 (sound installation: January 27–February 10 / April 9–May 5, 2019; performance: April 25, 2019)

[ORIGINAL]

SHOW 1

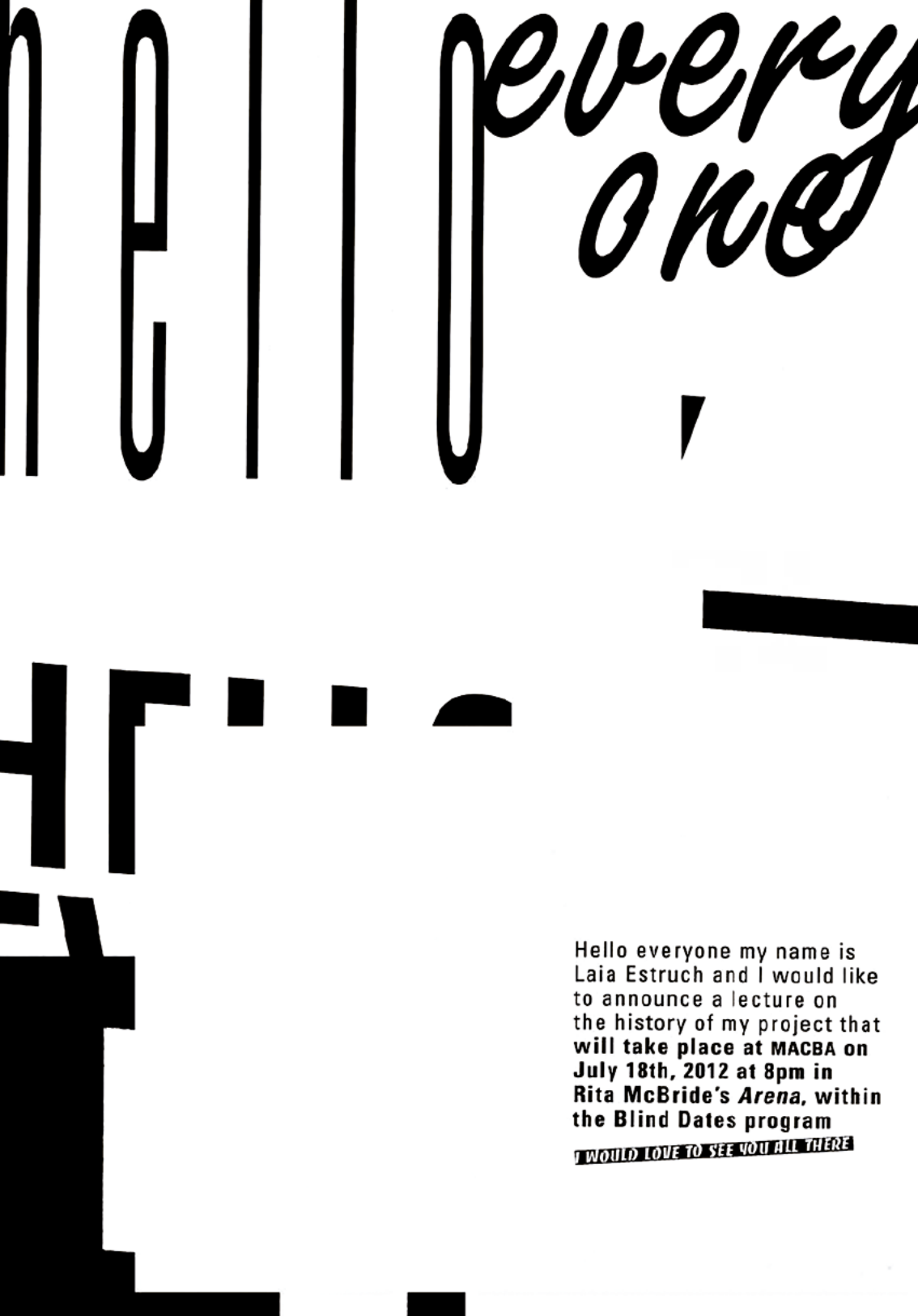
Hello everyone my name
is Laia Estruch
and I would like to announce
the lecture
on the history of my project
Based on the audio document
of the performance «The
Announcement»
Where I used a melody to convey
the content of an invitation
to an event
I have started a collaborative
process with a musician
That will culminate in the
creation of an audio identity
document
This presentation is a sung
explanation
Of a process of transformation
Where the song «The
Announcement»
Will take on the form of
a commercial jingle
The idea is to dramatize
the dialogue with the music
producer
To maximize the words
and sounds
That are being generated
throughout this process
This presentation is a sung
explanation
Of a process of transformation
Where the song «The
Announcement»
Will take on the form of a
commercial jingle
The first step was to find the
musical style
That most suited the melody
And to harmonize it accordingly
Then we tried different
instruments and decided that
the best one was the mellotron
This presentation is a sung
explanation
Of a process of transformation
Where the song «The
Announcement»
Will take on the form of
a commercial jingle

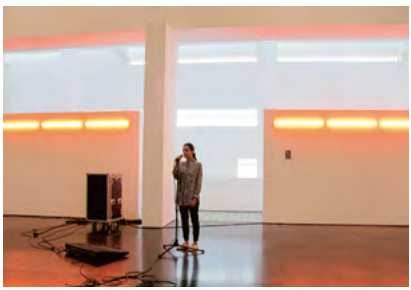
SHOW 2

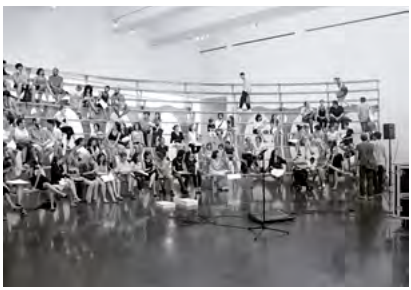
Hello everyone my name
is Laia Estruch
and I would like to announce
the lecture
on the history of my project
We looked for a structure
To convert the narrative
of the process
into musical lectures
At the same time
we were moving on
in the musical and conceptual
elaboration
of the jingle
Abstract noise, Locomía mix
banjo riff and old country
licks
It sticks (it sticks)
We looked at the jingle cell
and selected the catchiest
part of it
Hello everyone my name
is Laia Estruch
from the song «The
Announcement»
and then we found
a banjo riff that suited it
from an American folk
compilation
Abstract noise, Locomía mix
banjo riff and old country
licks
It sticks (it sticks)
At the same time we were
working
on the graphic design
of the vinyl record
that will include the
finished tracks
from the musical process
and the final form of the jingle
Abstract noise, Locomía mix
banjo riff and old country licks
It sticks (it sticks)

SHOW 3

Hello everyone my name
is Laia Estruch
and I would like to announce
the lecture
on the history of my project
Now we've elaborated the final
product
An artistic statement in
the form of a jingle
a catchy tune
like a piece of viral
advertising
that represents me as an artist
I took some classes
to articulate the text and
project my voice
to sing the history of the
project
giving it the form of a musical
lecture
We looked for the best way
to fit the text to the abstract
bases
created with the music producer
I was to sing it, I had to
recite it
I came back to the idea of
introducing the jingle
a catchy tune
like a piece of viral advertising
that represents me as an artist
Instead of using the music as
the base of the performances
I chose to use the structure
of a song to deliver the
narrative
I decided to sing the content
a cappella
and then play the music tracks
that record the process of
transformation of the song
«The Announcement»
into the tune of a jingle
a catchy tune
like a piece of viral advertising
that represents me as an artist
Jingle
a catchy tune
like a piece of viral advertising
that represents me as an artist


every
one
Hello everyone my name is
Laia Estruch and I would like
to announce a lecture on
the history of my project that
will take place at MACBA on
July 18th, 2012 at 8pm in
Rita McBride's Arena, within
the Blind Dates program
I WOULD LOVE TO SEE YOU ALL THERE





SERENDIPITY **2011**

Performance: solo, amplified, 3 parts (“Chapter 1,” “Chapter 2,” “Chapter 3”), approx. 30 min. each

Publication: Ariadna Estalella, Anna Llarch, and Marta Vilà, eds., *Serendipity. Un conte meravellós*, Barcelona: Sala d’Art Jove de la Generalitat de Catalunya, 2011

First presentation: *Assonàncies, Ressonàncies, Dissonàncies i Estridències*, Projectes de Creació 2011, Sala d’Art Jove de la Generalitat de Catalunya, Barcelona, June 2–September 15, 2011 (publication; performances: June 2 / June 30 / July 21, 2011)

Produced by: Sala d’Art Jove de la Generalitat de Catalunya

Curated by: Ane Agirre, Juan Canela, Julieta Dentone, Alexandra Laudo

Graphic design: Ariadna Serrahima

Following presentation:

Segueix els rastres com si fos miop – 10 anys de Sala d’Art Jove, Arts Santa Mònica, Barcelona, July 19–October 2, 2016 (performance: July 26, 2016)

NO A LA GUERRA **2012**

(No to War) This press clipping features an image captured by a photographer from the news agency Agencia EFE, published in the Barcelona edition of the newspaper *La Razón* on March 31, 2003. The photograph records a moment from a mass demonstration in Barcelona in which Estruch, then a Fine Arts student, participated. The event occurred in the context of the buildup to the invasion of Iraq by a United States-led coalition, which began later that month and was supported by the Spanish government. Years later, the artist realized how this document of a spontaneous moment of solidarity and protest recalled images from our collective memory of historic social justice movements from the 1960s and 1970s, as well as appearing to be an unwitting homage to the pioneering women of performance art from the same period.

Graphic work: *No a la Guerra*, press cutting in wood and acrylic frame, 19.5 × 30 × 4 cm

Presented at: *Paraula i veu*, Franco de Toledo Art Projects, Barcelona, May 24–July 20, 2012

Curated by: Laia Estruch, Joan Morey

65 **2012**

Performance: solo, unvoiced, 20 min.

Costume: leather playsuit

Presented at: *Això no és una exposició, tampoc*, Fabra i Coats: Centre d'Art Contemporani, Barcelona, September 28, 2012–January 27, 2013 (performance: November 15, 2012)

Produced by: Fabra i Coats: Centre d'Art Contemporani

Curated by: David G. Torres

Costume design: Jordi Espino

(Performance at the Theater) *Performance al teatre* culminated in a forty-five-minute one-act vocal improvisation presented at La Villarroel theatre, Barcelona, on December 10, 2012 (*Performance al teatre. En lloc d'actuar fabulo* [Performance at the Theater: Instead of Acting I Fabulate], 2012). The performance derived from a four-hour videotaped conversation between Estruch and her father that she transcribed and transformed into a monologue composed entirely of nonverbal vocalizations and sound cues. A quasi-therapeutic exercise, the project is an attempt to distill his speech, intonation, and behavior—articulating the emotions and topics of a dialogue we can only partially grasp—into her own glossary of expressions. Through raspy exclamations and sibilant mumbling, gruff gasps and sputtering plosives, Estruch reframes a conversation precisely by not having the words to convey it.

Performance: *Performance al teatre. En lloc d'actuar fabulo*, solo, amplified, 45 min.; *Entendre'm no m'entendràs perquè no m'entenc ni jo* (Understand Me You Won't Understand Me Because I Don't Even Understand Myself), *Puc viure dues o tres vides paral·leles perfectament* (I Can Live Two or Three Parallel Lives Perfectly Well), *Segueixo sense tatuatges* (I Still Have No Tattoos), 3 performance reading preludes, solo, amplified, each with corresponding graphic work, approx. 30 min. each

Audio: *Performance al teatre*, compact disc, 7″-vinyl format edition, 6 parts, performance recording (48:11 min.), 5 studio rehearsals (approx. 1 min. each)

Video: *Performance al teatre,* approx. 50 min.

Graphic work: *Entendre'm no m'entendràs perquè no m'entenc ni jo*; *Puc viure dues o tres vides paral·leles perfectament*; *En lloc d'actuar fabulo*; *Segueixo sense tatuatges*; 4 works, language, vinyl, dimensions variable; playbill, approx. 21 × 29.7 cm

Antecedent presentations:

Pas de Deux, The Private Space Gallery, Barcelona, February 2–17, 2012 (graphic work; performance *Entendre'm no m'entendràs perquè no m'entenc ni jo*: February 2, 2012)

Secció irregular, Graner, Barcelona (performance *Puc viure dues o tres vides paral·leles perfectament*: April 1, 2012)

Paraula i veu, Franco de Toledo Art Projects, Barcelona, May 24–July 20, 2012 (graphic work; performance *Segueixo sense tatuatges*: May 24, 2012)

First presentation: *BCN Producció'12*, La Villarroel, Barcelona (playbill; performance *Performance al teatre. En lloc d'actuar fabulo*: December 10, 2012)

Produced by: La Capella

Tutor: Joan Morey

Audio production: Carlos Gómez

Video production: Biel Mauri

Graphic design: Ariadna Serrahima

Following presentation:

Demolden Video Project, Arte Santander, Santander, July 20–August 3, 2013 (playbill, audio, and video *Performance al teatre*)

DOCUMENT VIU, DOCUMENT MORT, DOCUMENT DINÀMIC, DOCUMENT ESTÀTIC **2013**

(Living Document, Dead Document, Dynamic Document, Static Document)
Performance: solo, unamplified, unvoiced, approx. 30 min.
Video: 1:42 min.
Presented at: Experimentem amb l'ART, Barcelona, May 14, 2013
Produced by: Laia Estruch
Video production: Victor Mata

/FU:D/ **2014–16**

/fu:d/ ("food" in the phonetic alphabet) comprises a series of vocal works—including live performances and cassette tape tracks—and a nonsequential libretto of nearly 200 sheets of seemingly hastily brushed words. The English fragments on these pages derive from *Mrs. Beeton's Book of Household Management* (1861), an influential cookbook and domestic manual for middle-class Victorian British women. The Spanish phrases are based on word-of-mouth recipes and onomatopoeic phrases that Estruch gathered in Andalusia. Playfully engaging with etiquette, pronunciation, and the notion of recipes as written protocols, Estruch reads these sheets like a maverick, experimental town crier, delivering announcements and lively vocal interpretations of her own documents of inherited culinary knowledge.

Performance: solo, amplified, with graphic works, approx. 45 min.

Audio: */fu:d/ A Selection of Vocal Essays 2014–15*, 2016, cassette tape edition, 2 parts, "A" (39:09 min.), "B" (45:26 min.); vocal essays, duration variable; sound installation, approx. 300 min. loop; */fu:d/ El Cachanilla*, 2015, 55:08 min.

Video: */fu:d/ Reading Studies*, approx. 15 min.

Graphic works: */fu:d/*, ink on paper, up to 198 parts, 59.5 × 42 cm each; *Bizcocho Cuadrado Herradura Suspiro* (Sponge Cake Square Horseshoe Sigh), vinyl, dimensions variable

First presentation: *CoMbO #4. Breakfast in Bed*, CoMbO, Córdoba, Spain, June 6–July 4, 2014 (vocal essays; video; */fu:d/ Reading Studies*; graphic works */fu:d/* and *Bizcocho Cuadrado Herradura Suspiro*; performance: June 6, 2014)

Produced by: Laia Estruch, Asociación La Fragua, CoMbO

Curated by: Jesús Alcaide, Anders Grønlien, Gaby Mangeri, Javi Orcaray

Audio production: Pablo Miranda

Video production: Laia Estruch

Following presentations:

Sala Gratx, Barcelona (performance: July 23, 2014)

Intervalo. Acciones sonoras, Fundació Antoni Tàpies, Barcelona, November 7, 2014–February 15, 2015 (sound installation; performance: December 10, 2014)

A Selfless Self in The Nightless Night; Disembodied Voices & Imaginary Friends, Bar Project at Espacio Práctico, Barcelona (performance: November 25, 2014)

Primer Cicle de Poesia Fonètica i Sonora, 44Perills Art Sonor, Barcelona (performance: November 26, 2014)

SIS Galeria, Sabadell, April 10–May 30, 2015 (sound installation; video; graphic work */fu:d/*; performance: April 10, 2015)

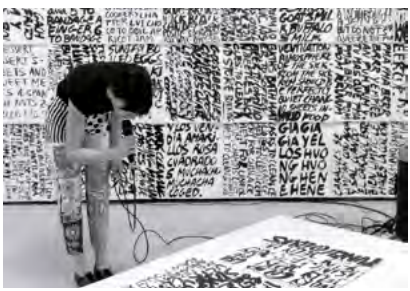
Disfonías, Centro Párraga, Murcia, April 29–June 17, 2016 (graphic work */fu:d/*; performance: April 29, 2016)

El imitador de voces, Teatro Pradillo, Madrid, November 18–26, 2016 (performance: November 19, 2016)

Prix Bob Calle du livre d'artiste 2017, Chapelle des Petits-Augustins des Beaux-Arts de Paris, October 16, 2017 (*/fu:d/ A Selection of Vocal Essays 2014–15*)

Trapos sucios, El Cachanilla Restaurante, Mexico City, February 8–10, 2018 (audio */fu:d/ El Cachanilla*; graphic work */fu:d/*)

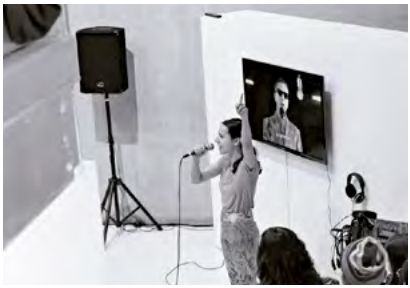
La Fragua. Artist Residency. Belalcázar, Córdoba 2010–2016, Centro de Arte Rafael Botí, Córdoba, Spain, November 3, 2023–January 14, 2024 (graphic work */fu:d/*)



ÀLBUM VICTÒRIA **2015–20**

(Victoria Album) *Àlbum Victòria* began with the discovery, in a Barcelona flea market, of an album of small, Surrealist-influenced works on paper by the painter Jordi Samsó (Barcelona, 1929–2008). This serendipitous find became the catalyst for a series of solo performances in which Estruch interprets Samsó's drawings by translating their graphic language into spoken-word pieces and song lyrics. For instance, *"Una cara de cabra, un cos de cargol ... Avui cremo avui bullo avui aixeco pols"* (A face of a goat, a body of a snail ... Today I am burning today I am boiling today I'm kicking up dust). These lyrics have also been brought to life in a series of energetic concert performances, with Estruch as a guest vocalist "shouting the drawings" alongside different bands known for their raw and intense sound. Notable collaborations include a gig in Mexico City with the band Joliette in 2020 and another with the Galician group Samesugas in Santiago de Compostela the following year.

Performance: solo, amplified, with poster scores, approx. 60 min.; collaborative, amplified, with poster scores, duration variable
Audio: collaborative performance at La Isla, performance recording, 2018 (51:53 min.); collaborative performance with Joliette, performance recording, 2020 (47:37 min.)
Videos: collaborative performance at La Isla, 2018 (51:44 min.)
Graphic work: ⊢⊖ Jordi Samsó, *Untitled*, undated, folio of drawings, pencil and ink on paper, dimensions variable; *Àlbum Victòria Partitura* (Victoria Album Score), 2015, poster score, 59.4 × 84.1 cm; *Castell Tetris* (Tetris Castle), playbill, 2016, 21 × 29.7 cm; *Àlbum Victòria Partitura Mèxic* (Victoria Album Score Mexico), 2020, poster score, 59.4 × 84.1 cm
Antecedent presentation: Poesia i +, Fundació Palau, Caldes d'Estrac, July 3–11, 2015 (performance: July 3, 2015)
First presentation: *No Song to Sing*, ADN Platform, Sant Cugat del Vallès, November 21, 2015–April 1, 2016 (performance: November 21, 2015)
Produced by: ADN Platform
Curated by: David Armengol, Martí Manen
Following presentation:
Tercero A, Barcelona (graphic work *Castell Tetris*; performance: March 12, 2016)
La Isla, Barcelona (collaborative performance with Xavi Lloses, Nico Roig, and Oriol Roca: April 18, 2016)
Barcelona Poesia, Fundació Joan Miró, Barcelona (performance: May 5, 2016)
Veure la veu, Festival Perifèric, Ermita de Sant Baldiri, Cadaqués (performance: July 1, 2016)
Reunió 1, santcorneliarts(2), Capella de Sant Corneli, Cardedeu, July 6–August 19, 2018 (performance: July 6, 2018)
La cuestión es ir tirando, Centro Cultural de España en México, Mexico City, February 7–May 24, 2020 (collaborative performance with Joliette: February 7, 2020)
Plataforma. Festival de Artes Performativas 2021, Parque de San Domingos de Bonaval, Santiago de Compostela, May 26–June 5, 2021 (collaborative performance with Samesugas: June 4, 2021)



[ORIGINAL]

Peses molt per volar, per això voles arran de terra, peses molt per volar, per això voles arran de terra, t'he enlairat tan amunt com he pogut, ara no caiguis i m'aixafis, eh. Ets com un peix, ets com una nau, ets com un escuradents gegant, fas dos com jo, fas dos com jo. Peses molt per volar, per això voles arran de terra.

La roba també mor, la roba també mor li diu una dona a l'altra, la roba també mor, li diu una dona a l'altra, aixeca els braços endavant paral·lels a terra i deixa caure les mans mortes cap a baix. La roba també mor, la roba també mor. L'altra dona para la mà. Ja ho sé, dona'm el que em deus. Ni parlar-ne, la dona dels braços aixecats paral·lels a terra, marxa corrents flexionant les cames i l'esquena, les mans li pengen mortes cap a baix, i les va sacsejant al córrer, les va sacsejant al córrer.

Jo tinc el cap d'ocell, tu tens l'ull d'ocell. Jo tinc el cap d'ocell, tu tens l'ull d'ocell. Jo tinc el cap d'ocell, tu tens l'ull d'ocell.

El camí de la casa del bosc passa pel mig d'una taca negra, li surt una mà i dues finestres. El camí de la casa del bosc li està prenent tot a la casa del bosc.

Duc la meva signatura sobre meu, duc la meva signatura sobre meu. Un cuc em mira directament als ulls. Les plantes són més altes que jo. Duc la meva signatura sobre meu, duc la meva signatura sobre meu.

El meu cap és un laberint, el meu cap és una península. El meu cap és un laberint, el meu cap és una península.

La donzella del palau la seva cara és un plat. Entre les cortines de vellut i les escales de pedra, allarga el coll, allarga el coll.

He hagut de parlar amb el semàfor cara a cara, ell ha fet servir les mans per aturar-me.

Dues cares, dues carotes, dues cares, dues carotes, dues cares, dues carotes, dues cares, dues carotes.

Llenguts, llenguts, sóc la reina del mambo. Llenguts, llenguts, sóc la reina del mambo. Llenguts, llenguts, sóc la reina del mambo.

Sóc el dimoni català, sota la panxa duc escrit, dimoni català. Sóc el dimoni català, sota la panxa duc escrit, dimoni català. Sóc el dimoni català, sota la panxa duc escrit, dimoni català. Algú fa punteria, porto la senyera clavada al cap, algú fa punteria, porto la senyera clavada al cap. Sóc el dimoni català, sota la panxa duc escrit, dimoni català.

Vista aèria, vista aèria, tres trossos de terra, un animal amb dues potes.

Vista aèria, vista aèria una altra cara, vista aèria, vista aèria, l'animal està desproporcionat.

Torno a tenir bec, torno a tenir cap d'ocell, torno a tenir bec, torno a tenir cap d'ocell, torno a tenir bec, torno a tenir cap d'ocell, torno a tenir bec, torno a tenir cap d'ocell, torno a tenir bec, torno a tenir cap d'ocell.

Un ninot mous un ninot, un ninot mous un ninot mous un ninot, un ninot mous un ninot, un ninot mous un ninot.

Modegó ulls oberts escampats per tot arreu modegó ulls oberts escampats per tot arreu una

espasa algú fa el pont amb el seu cos modegó un racó i un home petit pensa modegó modegó modegó modegó.

El lleó i el nadó, el lleó i el nadó, el lleó i el nadó, el lleó i el nadó, el lleó i el nadó, el lleó i el nadó, el lleó i el nadó, el lleó i el nadó, el lleó i el nadó.

És un braç amb males herbes és un braç amb males herbes.

Dues dones despullades pel carrer. Una dona persegueix a l'altra, aixecant els braços i un puny. Una línia recta d'arbres al fons, una antena de cotxe travessa el camí d'arbres. Una cara mig d'home mig d'ocell, vola entre les dues dones despullades pel carrer, com una nau, com una nau.

Hi ha una finestra i dos punys, un puny és de la finestra, l'altre puny és de la cara tova que es desfà, una cara xata, una cara tova que es desfà. A la finestra hi ha una altra cara, és una carota. Hi ha un pal que aguanta la carota i un puny aguanta la cara que es desfà.

Ja no hi queda res a la ciutat, ja no hi queda res, ja no hi queda res a la ciutat, ja no hi queda res, ja no hi queda res a la ciutat, ja no hi queda res.

Un canelobre amb dos ulls oberts la cera li ha regalimat fins al peu, hi ha un gerro que balla amb flors i una fulla, també hi ha una gallina, com si fós una guardiola de fang al revés.

Un espanta-sogres en forma de cuc. Un espanta-sogres en forma de cuc. Un espanta-sogres en forma de cuc.

El sol em porta al cel, el sol em porta al cel, el sol em porta al cel.

He deixat enrere la nit, m'acomiado, dic adéu a la nit, deixo enrere la nit, m'acomiado li giro l'esquena a la nit, li dic adéu a la nit, m'acomiado, prefereixo estar sola. Un fanal il·lumina el caos de la nit, deixo enrere el caos de la nit. Un home baixa unes escales mecàniques molt petites. Li dic adéu a la nit, m'acomiado, li dic adéu a la nit.

Pistes d'esquí, fletxes que baixen, pistes d'esquí, fletxes que baixen. Jo passo, m'estiro al cim de la muntanya. Pistes d'esquí, fletxes que baixen.

Un mural espigues d'or, un cos. Un mural espigues d'or, un cos. Un mural espigues d'or, un cos. Un mural espigues d'or.

He anat a la muntanya, hola a totis, ja he arribat amb el meu barret petit. Que bé s'hi està a la muntanya. Els meus ulls s'obren de bat a bat, un cap de cuc volant com sempre. Jo t'abraço i de l'ull et surt un xiprer.

La plaça, la plaça, la plaça, la plaça, la plaça, una planta, un fanal, una planta, un fanal, la plaça, la plaça, la plaça, la plaça, una planta, un fanal, una planta, un fanal, una planta, la plaça, la plaça, la plaça, la plaça, la plaça, la plaça, la plaça, la plaça, la plaça. Un carrer travessa la plaça, la plaça, la plaça, un carrer travessa la plaça, la plaça, la plaça, la plaça. Tinc els peus creuats a la plaça, la plaça, la plaça, una planta, un fanal, la plaça. Un carrer travessa la plaça, la plaça, la plaça, tinc els peus a la plaça, tinc les cames creuades a la plaça, la plaça, la plaça, la plaça. Un fanal, una planta, la plaça, la plaça, la plaça, la plaça, la plaça, la plaça, la plaça, la plaça, la plaça.

Caçapapallones, caçapapallones, dues nenes i un fil, gronxa't del fil, gronxa't del fil,

caçapapallones, caçapapallones, dues nenes i un fil, gronxa't del fil. Anem a fer volar l'estel. Caçapapallones, caçapapallones, dues nenes i un fil, gronxa't del fil, gronxa't del fil.

Una caixa d'eines, una presó, una caixa d'eines, una presó. Una casa petita, barrots, barrots, barrots. Dos pins allargats, ombres, ombres, ombres. Una caixa d'eines una presó, una caixa d'eines, una presó. Una casa petita, barrots, barrots, barrots. Dos pins allargats, ombres, ombres, ombres.

Un plànol i al mig el meu cap, un plànol i al mig el meu cap, un plànol i al mig el meu cap, un plànol i al mig el meu cap. Un tros de forca molt petita ha perdut el pal. Un plànol i al mig el meu cap, Un plànol i al mig el meu cap.

Ara T pot rata pot rata pot. Ara T pot rata pot rata pot. Ara T pot rata pot rata pot, un àngel estén les ales, el segueix un home a quatre grapes, un àngel estén les ales, el segueix un home a quatre grapes. Ara T pot, rata pot, rata pot. Ara T pot rata pot, rata pot. Una cara de cabra, un cos de cargol, una cara de cabra, un cos de cargol. Potes de cabra pel cos de cargol, cara de cabra, cos de cargol, potes de cabra pel cos de cargol. Ara T pot, rata pot, ara pot, rata pot, rata pot

Castell tetris, cames tetris, porró tetris, carrer tetris, paper tetris, caixes tetris, castell tetris, cames tetris, porró tetris, carrer tetris, paper tetris, caixes tetris.

Una mà entra dins del dibuix amb un gelat, amb un sis i un quatre aquí tens qui et retrata, Una mà entra dins del dibuix amb un gelat, amb un sis i un quatre, aquí tens qui et retrata.

Sóc al terrat on tens el cap? et veig el cos. Sóc al terrat on tens el cap? et veig el cos. Sóc al terrat on tens el cap? et veig el cos. Sóc al terrat on tens el cap? et veig el cos.

Tinc el cap quadrat, el pit quadrat, el cos quadrat, els peus quadrats, tinc el cap quadrat, el pit quadrat, el cos quadrat, els peus quadrats.

Sóc un cavall ajagut que ensenya les dents i mira cap amunt. Sóc un cavall ajagut que ensenya les dents i mira cap amunt. Sóc un cavall ajagut, que ensenya les dents i mira cap amunt.

Avui cremo avui bullo avui aixeco pols, avui cremo avui bullo avui aixeco pols, avui cremo avui bullo avui, aixeco pols, avui cremo avui bullo avui aixeco pols.

Cinquanta-tres més sis-cents igual a trenta-un mil vuit-cents. Jo em penso que sóc i no sóc res, però sóc quan sóc i puc ser allò que sóc, que sempre em penso que no sóc.

You're too heavy to fly, that's why you fly close to the ground, you're too heavy to fly, that's why you fly close to the ground, I've sent you up into the air as high as I can, so don't you fall and crush me, eh. You're like a fish, you're like a ship, you're like a giant toothpick, you're two of me, you're two of me. You're too heavy to fly, that's why you fly close to the ground.

Clothes die too, clothes die too says one woman to another, clothes die too, says one woman to another, she raises her arms in front of her, parallel to the ground, and lets her hands hang down dead. Clothes die too, clothes die too. The other woman holds out her hand. I know, give me what you owe me. Not a chance, the woman with the arms raised parallel to the ground runs off, flexing her legs and back, her hands hang down dead and she shakes them as she runs, she shakes them as she runs.

I have a bird's head, you have a bird's eye, I have a bird's head, you have a bird's eye, I have a bird's head, you have a bird's eye.

The path to the house in the forest cuts through a black stain, from which a hand and two windows emerge. The path to the house is taking everything from the house in the forest.

I carry my signature on me, I carry my signature on me, a worm looks at me straight in the eyes. The plants are taller than me. I carry my signature on me, I carry my signature on me.

My head is a labyrinth, my head is a peninsula. My head is a labyrinth my head is a peninsula.

The maiden of the palace has a plate for a face. Between the velvet curtains and the stone stairs, she stretches her neck, she stretches her neck.

I had to talk to the traffic lights face to face, he used his hands to stop me.

Two faces, two masks, two faces, two masks, two faces, two masks, two faces, two masks.

Big-tongues, big-tongues, I'm the queen of mambo. Big-tongues, big-tongues, I'm the queen of mambo. Big-tongues, big-tongues, I'm the queen of mambo.

I'm the Catalan devil, below my belly it is written, Catalan devil. I'm the Catalan devil, below my belly it is written, Catalan devil. I'm the Catalan devil, below my belly it is written, Catalan devil. Someone is taking aim, I've got the senyera stuck to my head, someone is taking aim, I've got the senyera stuck to my head. I'm the Catalan devil, below my belly it is written, Catalan devil.

Aerial view, aerial view, three pieces of land, an animal with two legs. Aerial view, aerial view, another face, aerial view, aerial view, the animal is out of proportion.

I have a beak again, I have a bird's head again, I have a beak again, I have a bird's head again, I have a beak again, I have a bird's head again, I have a beak again, I have a bird's head again, I have a beak again, I have a bird's head again.

A doll you move a doll, you move a doll you move a doll, a doll you move a doll, a doll you move a doll.

Modegó open eyes scattered all around modegó open eyes scattered all around a sword someone makes a bridge with their body modegó a corner and a small man thinks modegó modegó modegó modegó.

The lion and the baby, the lion and the baby, the lion and the baby, the lion and the baby, the lion and the baby, the lion and the baby, the lion and the baby, the lion and the baby, the lion and the baby.

It's an arm with weeds it's an arm with weeds.

Two naked women on the street. One woman chases the other, raising her arms and a fist. A straight line of trees in the background, a car antenna crosses the path of trees. A face half-man half-bird flies between the two naked women on the street, like a ship, like a ship.

There's a window and two fists, one fist belongs to the window, the other to the soft face that is dissolving, a flat face, a soft face that is dissolving. At the window there's another face, it's a mask. There's a stick that holds up the mask and a fist that holds up the dissolving face.

There's nothing left in the city, there's nothing left there, there's nothing left in the city, there's nothing left there, there's nothing left in the city, there's nothing left there.

A candelabrum with two open eyes the wax has run down to its base, there's a vase that dances with flowers and a leaf, there's also a hen, like a clay piggy bank back to front.

A party blower shaped like a worm. A party blower shaped like a worm. A party blower shaped like a worm.

The sun takes me to the sky, the sun takes me to the sky, the sun takes me to the sky.

I've left the night behind, I bid farewell, I say goodbye to the night, I leave the night behind, I bid farewell I turn my back on the night, I say goodbye to the night, I bid farewell, I prefer to be alone. A streetlight illuminates the chaos of the night, I leave the chaos of the night behind. A man goes down some very small escalators. I say goodbye to the night, I bid farewell, I say goodbye to the night.

Ski slopes, arrows that descend, ski slopes, arrows that descend. I pass, I stretch out on the mountaintop. Ski slopes, arrows that descend.

A mural golden wheat ears, a body. A mural golden wheat ears, a body. A mural golden wheat ears, a body. A mural golden wheat ears.

I've been to the mountains, hello everyone, I've arrived with my small hat. How good it is to be in the mountains. My eyes open wide, a worm's head flying as always. I hug you and a cypress emerges from your eye.

The square, the square, the square, the square, the square, a plant, a streetlight, a plant, a streetlight, the square, the square, the square, the square, a plant, a streetlight, a plant, a streetlight, a plant, the square, the square, the square, the square, the square, the square, the square, the square. A street crosses the square, the square, the square, a street crosses the square, the square, the square, the square. I've got my feet crossed on the square, the square, the square, a plant, a streetlight, the square. A street crosses the square, the square, the square, I've got my feet on the square, I've got my legs crossed on the square, the square, the square, the square. A streetlight, a plant, the square, the square, the square, the square, the square, the square, the square, the square.

Butterfly net, butterfly net, two girls and a thread, swing from the thread, swing from the thread, butterfly net, butterfly net, two girls and a thread, swing from the thread. Let's go and fly the kite. Butterfly net, butterfly net, two girls and a thread, swing from the thread, swing from the thread.

A toolbox, a prison, a toolbox, a prison. A small house, bars, bars, bars. Two elongated pines, shadows, shadows, shadows. A toolbox a prison, a toolbox, a prison. A small house, bars, bars, bars. Two elongated pines, shadows, shadows, shadows.

A plan and in the middle my head, a plan and in the middle my head, a plan and in the middle my head, a plan and in the middle my head. A piece of a very small pitchfork has lost its upright. A plan and in the middle my head, A plan and in the middle my head.

Now T can rat can rat can, Now T can rat can rat can, Now T can rat can rat can, an angel stretches its wings, it's followed by a man on all fours, an angel stretches its wings, it's followed by a man on all fours. Now T can, rat can, rat can. Now T can rat can, rat can. A goat's face, a snail's body, a goat's face, a snail's body. Goat's legs for the snail body, goat's face, snail's body, goat's face snail's body. Now T can, rat can, now can, rat can, rat can.

Tetris castle, tetris legs, tetris porron, tetris street, tetris paper, tetris boxes, tetris castle, tetris legs, tetris porron, tetris street, tetris paper, tetris boxes.

A hand enters the drawing with an ice cream, with a six and a four here you have the person who portrays you, A hand enters the drawing with an ice cream, with a six and a four, here you have the person who portrays you.

Am I on the rooftop where is your head? I can see your body. Am I on the rooftop where is your head? I can see your body. Am I on the rooftop where is your head? I can see your body. Am I on the rooftop where is your head? I can see your body.

I have a square head, a square chest, a square body, square feet, I have a square head, a square chest, a square body, square feet.

I am a recumbent horse showing its teeth and looking upward. I am a recumbent horse showing its teeth and looking upward, I am a recumbent horse showing its teeth and looking upward.

Today I burn today I boil today I raise dust, today I burn today I boil today I raise dust, today I burn today I boil today I raise dust, today I burn today I boil today I raise dust.

Fifty-three plus six hundred equals thirty-one thousand eight hundred. I think that I am and I am nothing, but I am when I am and I can be what I am, which I always think I am not.

Moat-1 marked the beginning of Estruch's engagement with sculpture—conceived as what the artist refers to as a scene, stage, or scenario, and moreover a score, instrument, or archive—that allowed her to explore body movement and vocal expression while elevated above the floor, the traditional platform of both dance and theater. Comprising an industrially fabricated modular metal structure, *Moat-1* is also the first of several projects related to playgrounds, particularly the elementary forms of play equipment like bars, arches, and domes, pioneered by urban planner Aldo van Eyck for vacant lots in post-World War II Amsterdam. A minimalist and geometric artwork—and simultaneously a climbing frame or agility training apparatus—*Moat-1* is activated by the artist through the sculptural shapes and postures of her own body, which, in turn, influence the compression and expansion of her voice, leading to unexpected effects and sonorities.

As part of a residency project with Institut Juan Manuel Zafra in Barcelona, Estruch worked alongside a class of fourth-year secondary school students to develop *Moat-2 / Playground Scene* over the course of a school term. This collaborative endeavor resulted in two interconnected elements: a performance combining vocal expression with physical movement, and a sculpture featuring a raised bar adorned with three fluid S-forms.

Moat-3 evolved Estruch's notion of sculpture as a responsive and elevated stage-score through the use of air-filled forms typically seen in inflatable play structures, obstacle courses, or promotional displays. This development not only addressed practical concerns about the storage of large-scale sculptures but also

brought the artwork and the artist's performance "show" closer to an ephemeral, portable, and reusable installation, reminiscent of a pop-up circus. With its pneumatic spheres and arches, *Moat-3* adapts the rigid forms of the street playground into a soft, pliable body that even seems to breathe and hum. Estruch's tactile and vocal interaction with it further draws out its anatomical qualities and buoyant attributes, as her presence on its surface causes its masses to yield and flex.

Moat-1 (2016)
Sculpture: painted steel, 180 × 250 × 350 cm overall (bench: 145 × 45 × 45 cm; large arch/bridge: 150 × 40 × 125 cm; small arch/bridge: 150 × 40 × 51 cm; ladder: 100 × 41 cm; 4 rings: 180 cm diameter each)
Performance: solo, amplified or unamplified, with sculpture, approx. 35 min.
Audio: *Moat-1*, soundtrack, 7 parts, "Episode 1" (4:07 min.), "Episode 2" (4:10 min.), "Episode 3" (3:49 min.), "Episode 4" (4:58 min.), "Episode 5" (4:31 min.), "Episode 6" (5:22 min.), "Episode 7" (4:32 min.)
Video: *Assajos Hangar, novembre 2016* (Hangar Rehearsals, November 2016), 3 parts, 6:45, 5:25, 5:43 min.; *Assajos Hangar, juny–juliol 2016* (Hangar Rehearsals, June–July 2016), 6 parts, 8:33, 12:57, 4:59, 2:13, 9:43, 6:30 min.; *Moat (Antic Teatre)*, 41:35 min.
First presentation: *Polivalents #9—Montacargas*, Hangar | Centre de producció i recerca d'arts visuals, Barcelona (performance: July 29, 2016)
Produced by: Laia Estruch
Fabrication: Taller d'escenografia Teatre-Auditori Sant Cugat
Audio production: Xavi Lloses
Following presentations:
Antic Teatre, Barcelona (performance: December 1, 2016)
20th Festus, Festival d'arts al carrer, Torelló, July 7–8, 2017 (performance: July 8, 2017)
A break can be what we are aiming for, *BCN Producció'17*, Sala Gran, La Capella, Barcelona, April 26–July 1, 2018 (performance: June 8, 2018)
Un món fràgil, Festival Embarrat, Museu Trepat, Tàrrega, May 25–June 1, 2021 (performance: May 28, 2021)
Col·lecció MACBA. Preludi. Intenció poètica, Museu d'Art Contemporani de Barcelona (MACBA), December 14, 2022–April 21, 2025 (sculpture: December 14, 2022–June 23, 2023)

Moat-2 / Playground Scene (2017)
Sculpture: painted steel, public artwork, 285 × 204 × 200 cm
Performance: collaborative, unamplified, with sculpture, approx. 40 min.; open public activation, with sculpture
First presentation: Institut Juan Manuel Zafra, Barcelona (collaborative performance with students: June 9, 2017)
Produced by: En Residència
Coordination: Associació A Bao A Qu
Fabrication: Taller d'escenografia Teatre-Auditori Sant Cugat
With the participation of: Facundo Alvarez Tupine, Marc Cabezudo Cardona, Jose Antonio Castro Chapilliquen, Sara Franco de Torres, Sandra Gimeno, Adrián González Rodríguez, Elias Kammermeier Zambrano, Laura Prada Moreno, Verónica Moyano Vejarano, Isabella Cristina Palmieri Palomares, Clàudia Polanco Porras, Claudia Beatriz Rodríguez García, Elizabeth Rodríguez García, Pablo Rodríguez Peña, Oriana Orosa Benitez, Karla Salvador Sperandio, Miranda Sánchez Valiño, Helen Mishell Suárez Vásquez, Meritxell Valdelomar Yeng, Maria Vime Soriano, Marta Yeste Morant, Alex Valdivieso Miralles
Following presentations:
Aquí hem trobat un espai per pensar, Fabra i Coats: Centre d'Art

Contemporani (collaborative performance with students: April 11, 2019); Fabra i Coats: Fàbrica de Creació, Barcelona (public artwork and open public activation since April 11, 2019)

Moat-3 (2017)
Sculpture: polyester and PVC fabric, fan, ballast, approx. 400 × 300 × 200 cm
Performance: solo, unamplified, with sculpture, approx. 40 min.; *Moat-3 Mix*, solo, amplified, approx. 30 min.
Audio: *Moat-3*, soundtrack, streaming and digital download, 7 parts, "Episode 1" (3:44 min.), "Episode 2" (3:41 min.), "Episode 3" (4:02 min.), "Episode 4" (5:02 min.), "Episode 5" (2:36 min.), "Episode 6" (3:42 min.), "Episode 7" (3:27 min.)
First presentation: Acento 2018, La Casa Encendida, Madrid, January 24–26, 2018 (performance: January 24, 2018)
Produced and coordinated by: Artistas en Residencia 2017, La Casa Encendida / CA2M Centro de Arte Dos de Mayo
Fabrication: Tecnodimensión
Audio production: Xavi Lloses
Following presentations:
Constel·lació Cravan: Mina Loy, Olga Sacharoff, Otho Lloyd, Francis Picabia, Museu Picasso, Barcelona, January 11, 2018 (performance: *Moat-3 Mix*)
Back to School, Centro de Arte Rafael Botí, Córdoba, Spain, April 11–June 10, 2018 (sculpture; performance: April 11, 2018)
Frequency Singular Plural, CentroCentro, Madrid, April 26–November 29, 2019 (performance: May 24, 2019)
La nit del cos, Bombon Projects, Barcelona, June 8–July 25, 2019 (audio)
Low-Tech Music Session, La Virreina Centre de la Imatge, Barcelona, October 1–4, 2020 (performance: October 4, 2020)
Este puede ser el lugar. Performar el museo, TEA Tenerife Espacio de las Artes, Santa Cruz de Tenerife, March 3–May 30, 2023 (sculpture; performances: April 15 / May 6, 2023)
TNT Festival, Sala Muncunill, Terrassa, September 26–29, 2024 (sculpture; performance: September 27, 2024)

TERRA
INTERIOR

TOLL GORGA ULL D'AIGUA **2019**

(Puddle Pool Spring) Sculpture: PVC fabric, plastic containers, water, dimensions variable
Performance: solo, unamplified, with sculpture, approx. 20 min.
Graphic work: photogravure, letterpress, approx. 29 × 42 cm
Presented at: *Acciones Sonhoras #12*, Sonhoras, L'Automàtica, Barcelona, January 25, 2019
Produced by: Sonhoras
Fabrication: Laia Estruch, L'Automàtica

SIBINA **2019**

Sibina is based around three sculptures that take the form of metal drinking troughs for livestock. It is one of Estruch's first projects in her ongoing exploration of the capacities of the submerged voice and oral heritage tied to the medium of water. Rather than interpreting existing texts or documents as in earlier works, the accompanying performance—for which the vessels are filled with water—more freely incorporates self-scripted song lyrics and spoken chants, alongside splashes, gulps, and gurgles.

Sibina makes particular reference to the hydrology and folklore of the Garraf, a coastal limestone massif near Barcelona with characteristic sinkholes and springs. Pagan legends born of such ecosystems in Catalonia tell of *dones d'aigua* (water-women), fairy-like enchantresses who emerge from wells and cascades. *Sibina* evokes a mythology of hydration and ablutions, immersion and replenishment, irrigation and tears: a confluence of landscape and body.

Sculpture: ⊢⊖⟩ *Sibina*, painted steel, water, 3 parts, 2 parts: 140 × 30 × 85 cm each, 1 part: 140 × 30 × 110 cm
Performance: solo, unamplified, with sculpture, 35 min.
Audio: *Sibina Cançó* (Sibina Song), sound installation, 19:18 min. loop
Video: 18:05 min.
First presentation: "Una fuerza vulnerable" series, Capella de Sant Roc, Valls, May 19–July 28, 2019 (sculpture; performance: May 18, 2019)
Produced by: Capella de Sant Roc
Curated by: Juan Canela
Audio production: Xavi Lloses
Video production: Lluís Huedo
Fabrication: Taller d'escenografia Teatre-Auditori Sant Cugat
Following presentations:
Swamp Horses, Spiritvessel, Espinavessa, June 15–August 15, 2019 (performance without sculpture: June 15, 2019)
On és la performance?, Centre d'Art Maristany, Sant Cugat del Vallès, November 30, 2019–March 7, 2020 (performance: March 7, 2020)
Poesia i +, Fundació Palau, Caldes d'Estrac, July 3–September 13, 2020 (sculpture; video)
Centre Enoturístic i Arqueològic de Vallmora, Teià (performance: July 3, 2020)
Social Lubricant & Water Politics, XX Art Flânerie, KunstBogen, Vienna, July 2–10, 2021 (video)
Océano Mar, Centro de Cultura Contemporánea Condeduque, Madrid, April 26–July 23, 2023 (sculpture; performance: April 25, 2023)
Topalekuak, Tabakalera, Donostia-San Sebastián, June 21–October 6, 2024 (sculpture; performance: June 20, 2024)

[ORIGINAL]
Mare, que els ulls se'ns
  han fet d'aigua
et vols beure el que veus
et vols beure la veu

La noia del càntir
mentre travessa els camps
puja l'aigua amb les pedres
  i el caldo de l'ocell

Algú va disparar a l'ocell
i el pou és negre
llum dins l'aigua
fa menys por de dia

Igual
dins dels forats d'aigua
caus fort avall

Fredes i verdes
pastora vés al riu
s'hi t'hi mires a l'aigua
fent lliscar el cos per les
  pedres

Ella va sortir perquè la
  necessitaven
seràs sempre amb ella a l'aigua
arrossegava els peus per les
  pedres
la sang corria depressa

Vindré a l'aigua
vindré on siguis

Que som com dos gorgs
et vols beure la veu
el porta lligat al cap

L'aigua està enverinada
i l'aigua l'ha agafat
si no ho haguéssim vist
i ens guia
senyals del bosc
doll toll gorg

Ull d'aigua
on puc nedar poc

Si et llances des de
  les roques
fosques i grogues
pastora ferida
el remei de la nit

En sentiràs un crit
que serà eixit
ella va sortir del niu humit
  de l'aigua
del riu

Cobertes d'aigua freda fins
  els turmells.
vindré a l'aigua

Tapa el forat amb una pedra
l'aigua fuig

Tapa el forat amb el dit
l'aigua fuig

Tapa el forat amb l'herba
l'aigua fuig

Al matí vessen l'aigua
et vols beure el que veus
i balla el so de l'aigua

L'ull d'aigua s'ha tornat negre
la galleda és vermella
ja seríem mortes per terra

Llum dins l'aigua
quan una entra al camí
i el reflex en la nit és per
  a totes
puc enfonsar-me
són les gorgues
que a la gorga s'hi amaga
que et dirà quin mal

Ella va sortir
no els diguis qui és
o seràs sempre amb ella
  a l'aigua

El pont queda a l'altra banda
la sang es congelava

Vindré a l'aigua vindré
  on siguis

Tapa el forat amb el dit
l'aigua fuig

Tapa el forat amb l'herba
l'aigua fuig

Tapa el forat amb una pedra
l'aigua fuig

Enfonsa la cara a l'aigua
t'ajudes del front per beure
si passeges sola de nit
ni un mirall
el bosc ho amaga tot

Dones que ajuden a la gent
del camp
paitides

S'agafa a la pedra
i fan soroll d'ossos
són circuits de vida
a un costat la llacuna
sents dos crits i un plor

Salts d'aigua
quins són els cossos de l'aigua
no els diguis qui sóc
entre les roques
plana i a poc a poc.

T'ajudes del cos per beure
la teva ànima fa sonar l'aigua
són les goges
dansen entre crits
aloges

El foc del front s'agafa
a la roca
neda a les profunditats
és la cançó de l'aigua

L'aigua va quedar plana
ulls d'aigua
o et poden convertir en
una pedra.

Les aigües no es poden fixar
si els hi dius qui sóc
dins les roques
boques plenes d'aigua

Mother, our eyes have turned to water
you want to drink what you see
you want to drink the voice

The girl on the pitcher
as she crosses the fields
raises the water with stones
and bird broth

Someone shot the bird
and the well is black
light in the water
it's less frightening in the
daytime

Just as
in the water holes
you fall heavily

Cold and green
shepherdess go to the river
if you look into the water
sliding the body across the
stones

She went out because they
needed her
you will always be with her in
the water
she dragged her feet across the
stones
the blood flowed swiftly

I'll come to the water
I'll come wherever you are

We are like two pools
you want to drink the voice
it's tied to the head

The water is poisoned
and the water has taken her
if we hadn't seen it
and it guides us
signs of the forest
stream puddle pool

Eye of water
where I can barely swim

If you throw yourself off the
rocks
dark and yellow

wounded shepherdess
the remedy of the night

You'll hear a cry
that will be sharp
she left the damp nest of the water
of the river

Covered with cold water to the ankles.
I will come to the water

Plug the hole with a stone
the water runs away

Plug the hole with a finger
the water runs away

Plug the hole with grass
the water runs away

In the morning they pour the water
you want to drink what you see
and dance the sound of the water

The eye of water has turned black
the bucket is red
we would already be dead on the ground

Light in the water
when you start out on the path
and the reflection in the night is for everyone
I can plunge in
it's the pools
in the pool one is hidden
that will tell you what's bad

She went out
don't tell them who it is
or you will always be with her in the water

The bridge is on the other side
the blood was freezing

I will come to the water
I will come wherever you are

Plug the hole with a finger
the water runs away

Plug the hole with grass
the water runs away

Plug the hole with a stone
the water runs away

Plunge your face into the water
use your forehead to help you drink
if you walk alone at night
not even a mirror
the forest hides everything

Women who help country folk
nymphs

She clings to the stone
and they make the noise of bones
they are cycles of life
to one side the lagoon
you hear two screams and a sob

Waterfalls
which are the bodies of water
don't tell them who I am
amid the rocks
smooth and gradually.

You use your body to help you drink
your soul makes the water sound
It's the goges
dancing while shouting
aloges

The fire of the forehead clings to the rock
it swims in the depths
it is the song of the water

The water was left smooth
eyes of water
or they can turn you into a stone.

The waters cannot be stilled
if you tell them who I am
in the rocks
mouths full of water

LIED **2019**

(with Xavi Lloses) Performance: collaborative, amplified, 45 min.
First presentation: Konvent, Berga, June 1, 2019
Produced by: Konvent, Laia Estruch, Xavi Lloses
Audio production: Xavi Lloses
Following presentations: Barcelona Poesia, Centre Cívic Convent de Sant Agustí, Barcelona, May 14, 2021

CROL **2019–20**

(Crawl) With *Crol*, Estruch deepened her exploration of the acoustic and expressive potential of the voice in water. In a performance that began with a literal deep dive into the Montjuïc Municipal Pool, the diving venue at the 1992 Barcelona Olympics, Estruch floated and swam among inflatable elements resembling large chain links and mooring buoys while reciting verses and experimenting with extended vocal techniques, such as the *cant redoblat*, a throaty vibrato characteristic of the traditional songs of Ibiza and Formentera.

As a counterpoint to this "wet" work, a "dry" exhibition featured the inflatables stored alongside a sound installation and railing sculptures reminiscent of pool railings or distorted ballet barres (*Crol Barana-1 and -2*). In *Crol* Estruch approached public pools as environments for athletic and artistic exercise, but also emphasized the democratic potential of these leisure spaces and how their weightless freedom can benefit awareness of our own bodies and encompass both joyful and fearful experiences.

Sculpture: *Crol Cadena* (Crawl Chain), 22 parts, polyester and PVC fabric, 6 beige: 250 × 175 × 40 cm, 6 blue: 200 × 150 × 40 cm, 5 blue: 250 × 175 × 40 cm, 5 beige and blue: 300 × 185 × 40 cm; *Crol Anunci* (Crawl Announcement), polyester and PVC fabric, 250 × 40 × 40 cm; *Crol Barana-1* (Crawl Railing-1), painted steel, 150 × 300 × 9 cm; *Crol Barana-2* (Crawl Railing-2), painted steel, 197 × 200 × 9 cm; *Tanc* (Tank), 2020, polyester and PVC fabric, 300 × 125 × 40 cm
Performance: *Crol (Moll)* (Crawl [Wet]), solo, amplified, approx. 45 min.; solo, unamplified; *Crol (Sec)* (Crawl [Dry]), approx. 45 min.; *Tanc*, 2020, solo, amplified, approx. 45 min.
Audio: *Crol Cançó* (Crawl Song), 17 min.
Video: *Crol Moll*, 31:11 min.
First presentation: "Gira tot gira" series, Espai 13, Fundació Joan Miró, Barcelona, September 20–

December 8, 2019 (sculptures *Crol Cadena*; *Crol Anunci*, *Crol Barana-1* and *-2*; audio *Crol Cançó*; performance *Crol (Sec)*: November 28, 2019); Montjuïc Municipal Pool, Barcelona, September 30, 2019 (sculpture *Crol Cadena*, *Crol Anunci*; performance *Crol [Moll]*)

Produced by: Fundació Joan Miró

Curated by: Marc Navarro

Fabrication: Tecnodimensión, Taller d'escenografia Teatre-Auditori Sant Cugat

Audio production: Aleix Clavera, Xavi Lloses, Carles Prats

Video production: Arnau Mata

Graphic design: Setanta

Following presentations:

Festival Sâlmon, Piscines Bernat Picornell, Barcelona, February 16, 2020 (sculptures *Crol Cadena* and *Crol Anunci*; sculpture and performance *Tanc*)

En otro tiempo ibas muy elegante, Galería Ehrhardt Flórez, May 8–June 6, 2021, Madrid (*Crol Barana-2*)

Kinu#9, Azkuna Zentroa, Bilbao, December 15, 2022 (sculptures *Crol Cadena* and *Crol Anunci*; performance *Crol [Moll]*)

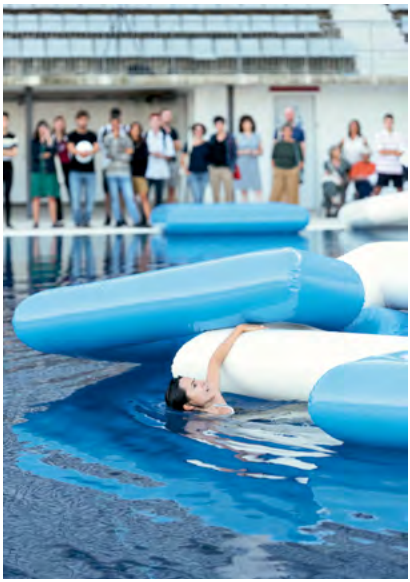
Atoi, Bilbao, December 17, 2022–January 6, 2023 (sculptures *Crol Barana-1* and *-2*; performance *Crol (Sec)*: December 17, 2022)

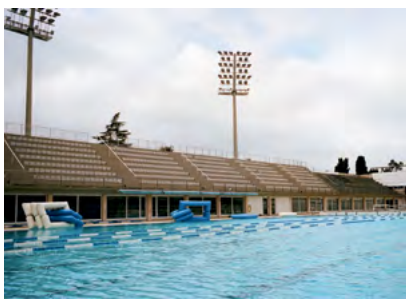
Uno Dos Tres, Galería Ehrhardt Flórez, Madrid, May 11–June 1, 2024 (*Crol Barana-2*)

Habitaciones, Galería Travesía Cuatro, Guadalajara, Mexico, September 26–December 14, 2024 (sculpture *Crol Barana-2*)

[ORIGINAL]
Caus a l'aigua i és com ciment
a les rajoles hi passo els dits de les ungles de peix
a les rajoles hi veig persones i ocells
Les cames anaven baixant
les cames calentes entren
i es donen soles i s'obren toves
es fan amples els dits
t'agafes als seus bracets
i l'aire marxa per sota
L'aigua va arran del carrer i és com la carn
l'aigua s'agafa dins del forat
veus la Ramona que ja ha entrat a l'aigua on tot és fantasia
l'aigua s'agafa dins del forat quan obres la boca
l'aigua entrena els cossos
cansa els cossos
El gemec humit que només escolta la balena
ajunta les baves cap avall i allisa els cabells enrere
Mous la Novena de la Soca a l'arrel que et treurà el mal que tens
La cadena és tova i bona com quan ets petita i t'estàs fent
la Tralla xopa s'allarga com un fil de sang a l'aigua
Ja no enfonso el cap dins l'aigua
el trec de l'aigua
el cos sencer busca la por
qui puja no busca la por
A les rajoles si no són llises del tot sempre hi veig figures
amb el cos lluent tallava l'aigua avall
tot era diferent
Passa'm les guies
el reflex del casc és llis
la bèstia quadrada empenyent i abraçant alhora
El cos sencer és un cap, pala o tronc
la Tralla que sento dins, xopa, és un cordill com un fil de sang a l'aigua
El gemec enganxat a les parets de la gola

You fall into the water and it's like concrete
I run my fingers with fish nails over the tiles
I see people and birds on the tiles
The legs were going down
the hot legs enter
and they give themselves alone and open soft
and the fingers spread out wide
you cling to her little arms
and the air flows out below
The water flows at street level and it's like flesh
the water clings inside the hole
you see Ramona who has already entered the water where everything is fantasy
the water clings inside the hole when you open the mouth
the water trains bodies
it tires bodies
The damp moan that only the whale hears
it gathers the drool downward and smooths the hair backward
You move Novena from Soca up by the roots that will remove the affliction you have
The chain is good and soft like when you are small and forming
the soaked Tralla stretches out like a thread of blood in the water
I no longer plunge my head into the water
I take it out of the water
the whole body seeks fear
whoever rises does not seek fear
On tiles that are not perfectly smooth I always see shapes
with my gleaming body I cut through the water below
everything was different
Pass me the guides
the reflection of the helmet is smooth
the square beast pushing and embracing at the same time
My whole body is a head, spade, or trunk
the Tralla I feel within, soaked, is a cord like a thread of blood in the water
The moan stuck to the walls of the throat





(Knife) *Ganivet* comprised a series of performance rehearsals developed on a metal sculpture shaped like two axe-heads joined at their blades. The project's point of departure was the work of Joan Brossa, its fusion of theater, literature, visual and graphic arts, and in particular the "Poem-Objects" (created primarily during the 1960s and 1970s) he conceived as poetry expressed through the juxtaposition of everyday objects.

The sculpture was originally suspended by its four corners from the ceiling in a gallery of the Fundació Joan Brossa in Barcelona. Its ramps served as stage entrances or exits and it became an unstable setting for vocal improvisations by Estruch and also, unexpectedly, a percussion instrument she could clamber across, learn to play, and coax language from. The welded marks that appear like hieroglyphics or scarification on the sculpture's skin reference Brossa's visual poetry while functioning as a type of tactile notation.

Sculpture: painted steel, anchorages, 740 × 350 × 43 cm overall, no longer extant; *Ganivet*, partial reconstruction, 2025, painted steel, 370 × 175 × 43 cm

Performance: solo, unamplified, with sculpture, approx. 35 min.; open public activation, with sculpture

Audio: *Ganivet*, 7″-vinyl edition, 2 parts, "Performance (1)—01/12/2020: A" (5:03 min.), "B" (5:15 min.)

Video: 30 min.

Presented at: Fundació Joan Brossa, Barcelona, September 16, 2020–July 18, 2021 (sculpture; solo performances: September 30 / November 4 / December 19, 2020; open public activations: November 14, 2020 / January 30, 2021)

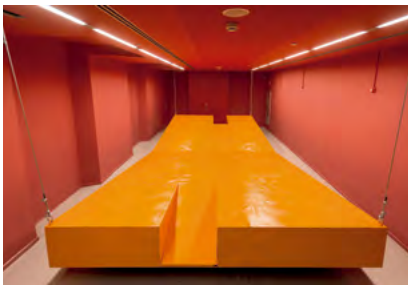
Coordination: Judith Barnés

Fabrication: Taller d'escenografia Teatre-Auditori Sant Cugat

Audio production: Pablo Miranda

Video production: Arnau Mata

Graphic design: Oficina de disseny (Ariadna Serrahima, Diego Bustamante)



CANTAR L'AIGUA **2020**

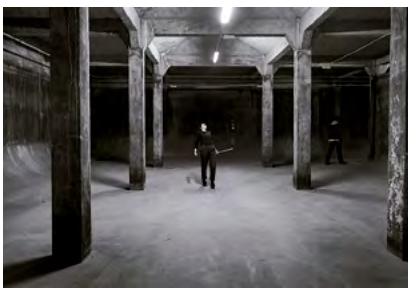
(Sing the Water) (with Marc Vives)

Performance: collaborative, amplified and unamplified, approx. 45 min.

Presented at: Creació i Museus, MUHBA Casa de l'Aigua, Barcelona, October 17–18, 2020

Produced by: La Caldera, Museu d'Història de Barcelona (MUHBA), Festival Grec

With the collaboration of: Arnau Sala Saez, Matilde Amigo, Xavi Lozano



CLOS/SOLC **2020**

Performance: solo, amplified, approx. 3 min.

Video: 2:37 min.

Presented at: *Marçalianes. "Prenc el camí que m'ha portat a tu,"* Centre de Cultura Contemporània de Barcelona (CCCB) (video: November 26, 2020)

Produced and coordinated by: CCCB, La Sullivan, Fundació Maria-Mercè Marçal

Video production: Mireia Calafell

MIX **2021**

Mix is an ever-evolving performance in which Estruch creates a live edit of her extensive repertoire of vocal registers, modulations, and mannerisms of spoken and sung sounds that she has developed and acquired over the course of her projects. Stripped of the accompanying sculptures that would have facilitated these vocalizations through their various forms and material qualities, the performances are highly structured exercises in auditory and muscular memory. Estruch brings forth past voice sensations and learned behaviors, rearticulating sounds previously accessed and produced in entirely different performance settings. *Mix* is an active process of pulling fragments from a living archive and reshaping, recontextualizing, and reassembling them in real time.

By bringing together sounds with distinct histories and origins, *Mix* can be seen as an extension of the sonic collage technique found in musique concrète. Yet unlike the fixed nature of tape splicing, which cuts and edits sounds recorded in a physical media, *Mix* is an in-person practice that results in unique expressions each time and aligns more closely with traditional storytelling practices where spoken words might intertwine with melody and oral history. With the repetition and retelling of Estruch's own past experiences through her diverse utterances, *Mix* preserves a form of personal cultural heritage while reinforcing her community of sounds.

Performance: solo, amplified, approx. 25 min.

First presentation: Domingo, La Casa Encendida, Madrid, June 15–27, 2021 (performance: June 25, 2021)
Produced by: La Casa Encendida
Curated by: Fernando Gandasegui
Following presentations:
Festival TNT, Nova Jazz Cava, Terrassa, October 2, 2021
PUBLICS, Helsinki, March 17, 2022
Límbic Festival, Torre del Palau, Terrassa, May 27, 2022
Crisp-Ellert Art Museum, St. Augustine, Florida, October 27, 2023
La Fragua. Artist Residency, Fundación Botí, Córdoba, Spain, January 13, 2024
Festival Plataforma, MAS – Museo de Arte Moderno y Contemporáneo de Santander y Cantabria, Santander, October 20, 2024

SIRENA **2021**

(Siren) Following *Sibina* and *Crol*, Estruch revisited the notion of the aquatic voice with *Sirena*. This project featured a water-filled sculpture resembling a partially covered industrial bath or outsized gutter. Equipped with microphones and hydrophones, the sculpture captured Estruch's vocalizations as she performed while immersed in the water and as she attuned herself to the sloshing and creaking sounds produced by exploring the resonant structure.

Developed in collaboration with author Irene Solà, *Sirena* drew from the Greek mythology of sirens—female creatures whose bewitching voices lure sailors to peril—and their folkloric evolution into the fairytale stereotype of the mermaid who trades her voice for human legs in order to leave her underwater world and pursue a prince. Estruch and Solà sought to subvert these tragic portrayals of the female voice as destructive or sacrificial, instead drawing on analogies of amplification, and eschewing narrative entirely, to highlight the voice's capacity for empowerment as well as vulnerability.

Sculpture: *Sirena*, painted steel, water, two elements, 63.2 × 55.3 × 200 cm overall

Performance: solo, amplified, approx. 40 min.

First presentation: Hivernacle del Palau, Palau de la Música Catalana, Barcelona, September 16/19, 2021

Produced by: Palau de la Música Catalana

With the collaboration of: Irene Solà

Fabrication: Taller d'escenografia Teatre-Auditori Sant Cugat

Audio production: Xavi Lloses

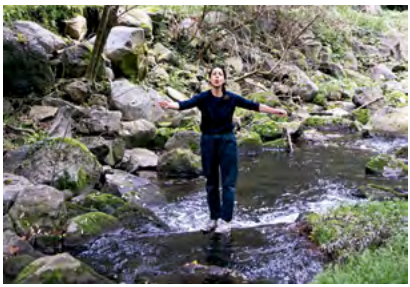
Following presentations:

El verbo harmónico, Centre d'Art la Panera, Lleida, March 5–May 22, 2022 (sculpture; performance: May 14, 2022)

Ones/Olas/Waves, Casal Solleric, Palma de Mallorca, July 27–October 29, 2023 (sculpture; performance: July 27, 2023)

FARONDA **2021**

Performance: solo, unamplified, approx. 20 min.
Presented at: Bianyal 2021, La Vall de Bianya, October 9–10, 2021 (performance: October 10, 2021)
Produced by: Ajuntament de la Vall de Bianya
Curated by: Associació Cultural Binari



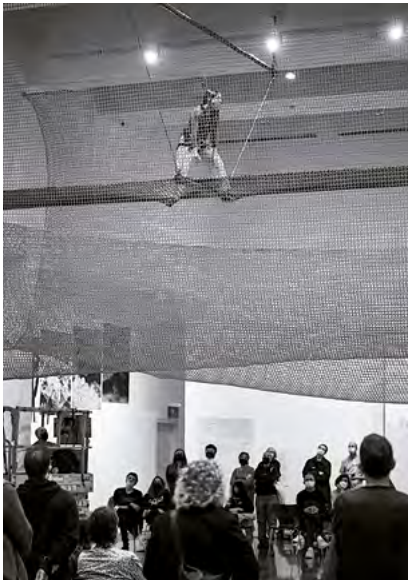
OCELLS PERDUTS **2021–22**

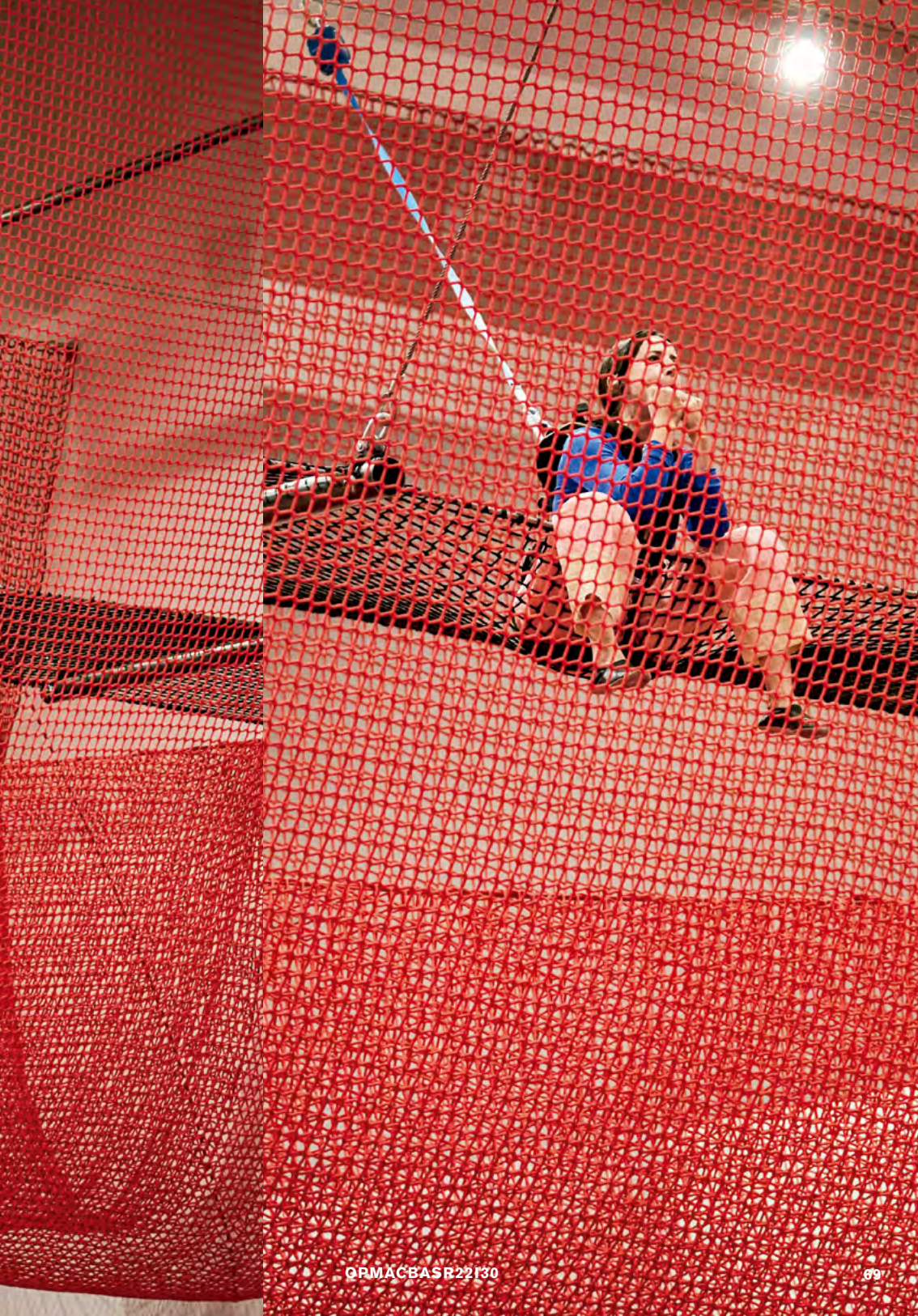
(Stray Birds) Developed during the Covid-19 pandemic, when breath itself became a risk and human movement was restricted, *Ocells perduts* departed from Estruch's attempts to transform her voice toward a state of altitude, mobility, and airborne freedom by approximating the songs and calls of birds. In its original presentation, a vast netlike sculpture and walkway, suspended high above the ground like a tree-borne trap, served as a stage for a series of live rehearsals by the artist. These performances drew on the vocalizations and dispositions of birds that nest in Barcelona and winter in sub-Saharan Africa, such as the golden oriole, the turtle dove, and the wryneck. Complementing the red net, a blue-and-yellow windsock attached to a fan served as an advertisement and branding for the performances, while evoking the birds' migratory flyways by adopting the form of the instruments used at airports to gauge wind direction and intensity.

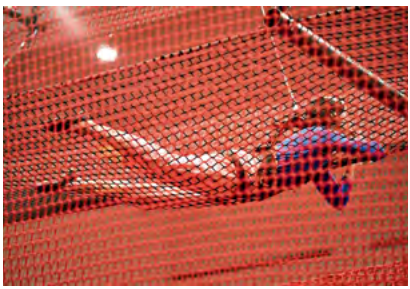
Ocells perduts (2021)
Sculpture: *Ocells perduts (xarxa i pont)* (Stray Birds [Net and Bridge]), netting and steel cable bridge (approx. 50 × 156 × 1365 cm), suspended netting, steel cable lifeline, 3 stabilizing bars, anchorage plates, tensors, and fixings (approx. 400 × 500 × 1365 cm overall); ⊢⊖⊂ *Ocells perduts (braç de vent)* (Stray Birds [Windsock]), nylon, metal mounting, fan, timer (approx. 40 × 70 × 400 cm)
Performance: solo, unamplified, 25–45 min.
Audio: sound installation, approx. 25 min. loop
First presentation: *Panorama 21. Apunts per a un incendi dels ulls*, Museu d'Art Contemporani de Barcelona (MACBA), October 22, 2021–February 27, 2022 (sculpture; audio; performances: November 20 / December 18, 2021, January 29 / February 26, 2022)
Produced by: Museu d'Art Contemporani de Barcelona; PUBLICS, Helsinki
Curated by: Latitudes, Hiuwai Chu
Coordination: Berta Cervantes
Fabrication: Tecnodimensión, El Remitger, Temp Metal
Technical assistance: Eva Font, Eskubi Turró Arquitectes

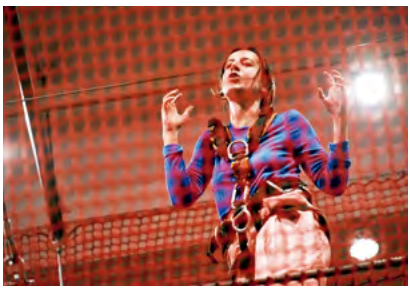
Audio production: Pablo Miranda
Graphic design: Setanta
Following presentations:
Galería Ehrhardt Flórez, ARCOmadrid, IFEMA, Madrid, March 6–10, 2024 (sculpture *Ocells perduts [braç de vent]*)
Habitaciones, Galería Travesía Cuatro, Guadalajara, Mexico, September 26–December 14, 2024 (sculpture *Ocells perduts [braç de vent]*)

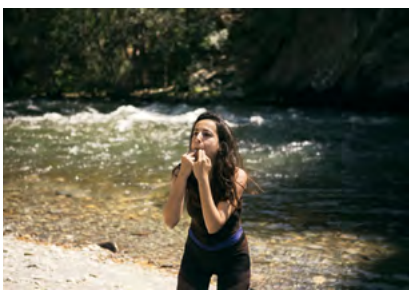
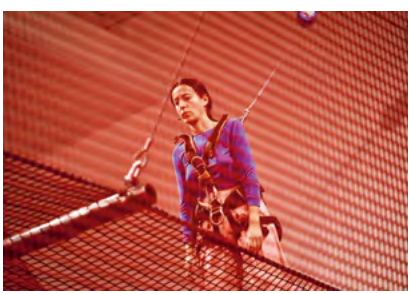
Ocells perduts V67 (2022)
Performance: solo, unamplified, approx. 35 min.
Audio: sound installation, approx. 25 min. loop
First presentation: *Pasaje del agua*, TBA21, various venues, Córdoba, Spain, June 3–5, 2022 (performance: June 5, 2022)
Produced by: TBA21 | Thyssen-Bornemisza Art Contemporary
Curated by: Sofia Lemos, Daniela Zyman
Costume design: Onrush23FH
Following presentations:
El meu cos coneix cants inaudits, la carn diu ver, soc carn espaiosa que canta, Bòlit Centre d'art contemporani, Girona, February 10–April 30, 2023 (audio; performance: April 29, 2023)
Bebí palabras sumergidas en sueños, 23 Bienal de Arte Paiz, La Nueva Fábrica, Antigua Guatemala, July 13–30, 2023 (audio; performance: July 15, 2023)
Errant festival, Llavorsí (performance: July 21, 2023)
El que queda després, Església de Sant Llorenç, Mèdol – Centre d'Arts Contemporànies de Tarragona (performance: November 24, 2023)
Accions Sonores, Sala Busquets, Escola Massana. Centre d'Art i Disseny, Barcelona (performance: February 15, 2024)









(Baseboard) *Zócalo* is a ceramic sculpture reminiscent of an ornamental water main or a large jointed wind instrument that Estruch performs by playing, touching, reading, and interpreting its cylindrical form. Apertures and protuberances cut out and molded from the once malleable clay of this rudimentary body create peepholes, mouthpieces, or shaped grips, while inscriptions suggest a possible score for movement or action. For example, "RI" refers to *rodilla izquierda* (left knee), and "OLB" to *ojos-luz-boca* (eyes-light-mouth).

Following a dual invitation to partner with a master craftsman and to conduct research in Granada, Estruch chose to develop *Zócalo* with the Catalan ceramicist Eloi Bonadona. While her Granada research focused on water supply structures in Al-Andalus architecture and the geometric skylights of the Hammam al-Yawza, or Bañuelo—a former public bathhouse dating to the twelfth century—Bonadona brought his expertise in the grayware pottery tradition of the town of Quart, near Girona, known especially for its large, decorated *cossis*—washbasins adorned with undulating bands.

Sculpture: *Zócalo*, ceramic, 60 × 60 × 426 cm
Performance: solo, unamplified, with sculpture, approx. 25 min.
Video: 8:42 min.
Audio: sound installation, 10 min. loop
First presentation: VI Premio Cervezas Alhambra de Arte Emergente, ARCOmadrid, IFEMA, Madrid, February 23–27, 2022 (sculpture; performances: February 25, 2022)
Produced by: Premio Cervezas Alhambra de Arte Emergente
With the collaboration of: Eloi Bonadona
Fabrication: Bonadona Terrissers
Audio production: Pablo Miranda
Video documentation: Arnau Mata, Luis Bezeta

Following presentations:
10° Festival Deleste, Bombas Gens, Valencia, May 27–29, 2022 (performance: May 26, 2022)
Artesanía y arte contemporáneo. Premio Cervezas Alhambra de Arte Emergente, Sala de Armas de la Ciudadela, Pamplona, May 16–June 30, 2024 (sculpture)

Improvisación-1 (Improvisation-1) (2022)
Performance: solo, unamplified, approx. 30 min.
Presented at: *Si las palabras hablaran*, Fundación Sandretto Re Rebaudengo Madrid, May 27–June 25, 2022 (performance: May 28, 2022)
Produced by: Fundación Sandretto Re Rebaudengo Madrid Young Curators Residency Programme
Curated by: Laura Castro, Emily Markert, Ludovica Bulciolu
Coordinated by: Ana Ara

Improvisación-2 (Improvisation-2) (2022)
Performance: solo, unamplified, approx. 30 min.
Presented at: *Estudis sobre l'horitzó*, AA+AA, Arbar Centre d'art i Cultura, La Vall de Santa Creu, August 6, 2022
Produced by: Arbar Centre d'art i Cultura
Curated by: Eduard Escoffet

Improvisación-3 (Improvisation-3) (2022)
Performance: solo, amplified and unamplified, approx. 30 min.
Presented at: *Posibilidades de escucha: análisis y propuestas desde las prácticas artísticas*, XIV Curso de Cultura Contemporánea, Fundación Cerezales Antonino y Cinia, Cerezales del Condado, September 17, 2022
Produced by: Fundación Cerezales Antonino y Cinia, MUSAC. Museo de Arte Contemporáneo de Castilla y León
Coordination: Eneas Bernal, Koré Escobar, Zaida Llamas, Alfredo Puente, Luis David Rivero

Improvisación-4 (Improvisation-4) (2022)
Performance: solo, unamplified, approx. 30 min.
Presented at: *Si no vols pols no vinguis a l'era / Acció 4*, Espai nyamnyam, Mieres, August 26, 2022
Produced and curated by: nyamnyam

Improvisación-5 (Improvisation-5) (2023)
Performance: solo, amplified, approx. 30 min.
Presented at: *Picasso 2023 / Tàpies 2024 / Miró 2025*, Saló del Tinell, Barcelona, March 2, 2023
Produced by: Ajuntament de Barcelona, Generalitat de Catalunya, Museu Picasso, Fundació Antoni Tàpies, Fundació Joan Miró
Curated by: Vicenç Altaió
Costume design: Rosa Tharrats

Improvisación-6 (Xiulets) (Improvisation-6) (Whistles) (2023)
Performance: solo, unamplified, approx. 15 min.
Presented at: *Memòria personal. Vuit gestos per a una biografia*, Fundació Antoni Tàpies, Barcelona, December 13, 2023
Produced by: Fundació Antoni Tàpies

Residua centers on two sinuous sculptures that resemble playground slides, marked with coded inscriptions—numbers, letters, and symbols welded into their surfaces. The form of the sculptures also brings to mind the tilde (~), an accent mark modifying pronunciation and a stand-alone symbol meaning approximately. The title *Residua* is lent by a collection of short, highly condensed texts by the Irish avant-garde author Samuel Beckett, written between 1956 and 1971, including "Ping" (1966), whose hypnotic language evokes a barely conscious body confined in a white space.

By performing and temporarily inhabiting this sculpture-scenography, Estruch explores how it adapts to the movements of her body and her voice, and, correspondingly, how she reacts to its anatomical qualities and communicative timbre—whether by dragging her feet over it or responding to its metallic expressions. *Residua*'s companion "announcements" adopt the form of outsized street flyers with tear-off strips, while related audio works explore the sonic alliances between voice and cymbal.

Sculpture: *Residua*, painted steel, 2 parts, 295 × 726 × 50 each; *Anunci Residua A* (Announcement Residua A), stainless steel, 207.5 × 150 cm; *Anunci Residua B* (Announcement Residua B), stainless steel, 150 × 92.5 cm

Performance: solo, unamplified, with sculpture *Residua*, approx. 35 min.

Audio: *Reflexiones Impro Plato, 22 julio 2022* (Cymbal Improv Reflections, July 22, 2022), sound installation, 20:44 min. loop; *Reflexiones Copicat, 22 julio 2022* (Copycat Reflections, July 22, 2022), sound installation, 10:33 min. loop

First presentation: Galería Ehrhardt Flórez, Madrid, September 8–November 5, 2022 (sculpture; audio; performances: September 8 / September 10 / October 7 / November 5, 2022)

Produced by: Galería Ehrhardt Flórez

Fabrication: Taller d'escenografia Teatre-Auditori Sant Cugat

Audio production: Pablo Miranda

Following presentation:

El Mediterráneo: Un mar redondo, ARCOmadrid, IFEMA, Madrid, February 22–26, 2023 (sculpture *Residua*; performance: February 23, 2023)

VAC
SO
NIVA

With dozens of painted figures dating back to the last hunter-gatherers 10,000 years ago, and hundreds of rock engravings from the Neolithic period, the Roca dels Moros at El Cogul, near Lleida, is one of the most significant prehistoric sites on the Iberian Peninsula. *Hute* was conceived as a live soundtrack for this landscape, emerging as Estruch wound her way across an escarpment adjacent to the cave site itself, beside the Set River. In the performance, she "translated" the graphic expressions of the paintings and engravings into voice and gesture, drawing from her tactile connection with the rocky terrain, her perception of the nearby water's currents and the breath of the wind, and reimagining them in sound. *Hute* also speculated on the unknowable ancestral spoken language of the men and women who created these prehistoric images and writings, reflecting on how vocalization would have evolved from acts of naming things, expressing needs, and giving simple orders to one another and to animals (the title *Hute* evokes a command used by local herders) into an incredibly complex medium capable of shaping cultural memory.

Performance: solo, amplified, approx. 35 min.
Audio: sound installation, 31:12 min. loop
Video: 10:16 min.
Presented at: *Passat / Present*, Centre d'Interpretació d'Art Rupestre de la Roca dels Moros del Cogul, El Cogul (performance: September 25, 2022)
Produced by: Generalitat de Catalunya, Departament de Cultura
Curated by: Frederic Montornés
Audio production: Pablo Miranda
Video production: Anna Fàbrega

CRUZADAS **2022**

(Crossovers) (with Amalia Fernández)
Performance: collaborative, amplified and unamplified, approx. 100 min.
Presented at: *Cruzadas #2*, Fabra i Coats: Centre d'Art Contemporani, Barcelona, December 3, 2022
Produced by: La Poderosa, Fabra i Coats: Centre d'Art Contemporani
Coordination: Bea Fernández, Mónica Muntaner, Joana Hurtado

KITE **2022–24**

The *Kite* series is a form of research—through multicoloured textile sculptures and performances—into the interaction between natural wind currents and the airflows produced by the human voice. Held in tension between walls or trees, the sculptures form taut yet fluid stages that emulate the aerodynamic function of small sails designed to harness the wind's dynamics to lift or propel the body. Each work relates to the climate and landscape for which it was first conceived. *Kite-1* draws inspiration from the mythology of the delirious effects of the persistent *tramuntana* wind in Catalonia's Alt Empordà. *Kite-2* reflects the orientation of the eight winds of Menorca, how their characteristics have shaped the island's trading history, strategic importance, and daily life. *Kite-4* refers to the sea breezes and El Norte winds of the Los Cabos region of Baja California Sur, Mexico, an area renowned for windsurfing and kitesurfing.

Kite-1 (2022)
Sculpture: HDPE fabric, polyester belt, steel cables, anchorages, approx. 286 × 698 × 400 cm
Performance: solo, unamplified, with sculpture, approx. 30 min.
Presented at: Spiritvessel, Espinavessa, December 11, 2022–April 28, 2023 (sculpture; performance: December 11, 2022)
Produced by: Spiritvessel
Curated by: Sira Pizà
Fabrication: Tecnodimensión

Kite-2 (2023)
Sculpture: HDPE fabric, polyester belt, steel cables, anchorages, 2 parts, approx. 300 × 800 × 500 cm overall
Performance: solo, unamplified, with sculpture, approx. 30 min.; open public activation, with sculpture
Presented at: *After the Mediterranean*, Hauser & Wirth Menorca, Maó, April 2–October 29, 2023 (sculpture; open public activation; solo performances: April 1–2, 2023)
Produced by: Hauser & Wirth Menorca
Curated by: Oriol Fontdevila
Fabrication: Tecnodimensión

Kite-3 (2024)
Sculpture: HDPE fabric, polyester belt, steel cables, anchorages, steel structure, approx. 300 × 200 × 50 cm
Produced by: Laia Estruch
Fabrication: Tecnodimensión

Kite-4 (2024)
Sculpture: HDGPE fabric, polyester belt, steel cables, anchorages, 2 parts, approx. 200 × 350 × 800 cm overall
Performance: solo, unamplified, with sculpture, approx. 30 min.
Presented at: El Patio by Zona Maco, ABC Art Baja, San José del Cabo, Mexico, March 7–May 5, 2024 (sculpture; performance: March 8, 2024)
Produced by: Zona Maco
Curated by: Juan Canela, Lena Solà Nogué
Fabrication: Tecnodimensión

(Braid) *Trena* was initially conceived for the Sala Oval of Barcelona's Museu Nacional d'Art de Catalunya (MNAC). The first of Estruch's projects to explicitly encourage public interaction, it comprised a thirty-five-meter-long plait of three interlaced pneumatic tunnels, with a central conduit inviting visitors to traverse its echoing interior. Inspired by the body's circulatory, digestive, and respiratory systems, as well as subterranean networks and waterpark flumes, *Trena* explored the ceaseless flow of diverse elements—whether air, fluids, sounds, people, or data—across multiple scales within the fabric of the built environment. As with previous projects such as *Crol* (2019–20), the sculpture bore letters and numbers on its surface, inscriptions which functioned as an encoded date and location system, or a product serial number.

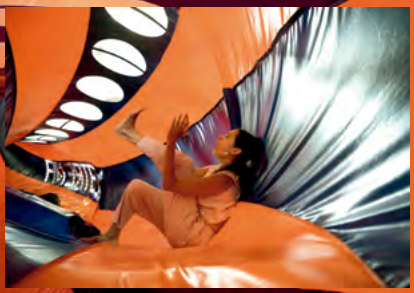
In Barcelona, the sculpture was envisioned as a type of public art, with the museum imagined as a town square meeting place. This concept was fully realized during *Trena*'s subsequent installation in the open-air setting of the Grote Markt, the central market square of Kortrijk, Belgium. Estruch was particularly interested in how town squares evoke a public arena that harkens back to earlier modes of community and common land, and how they can continue to function as sites of pure interactive potential.

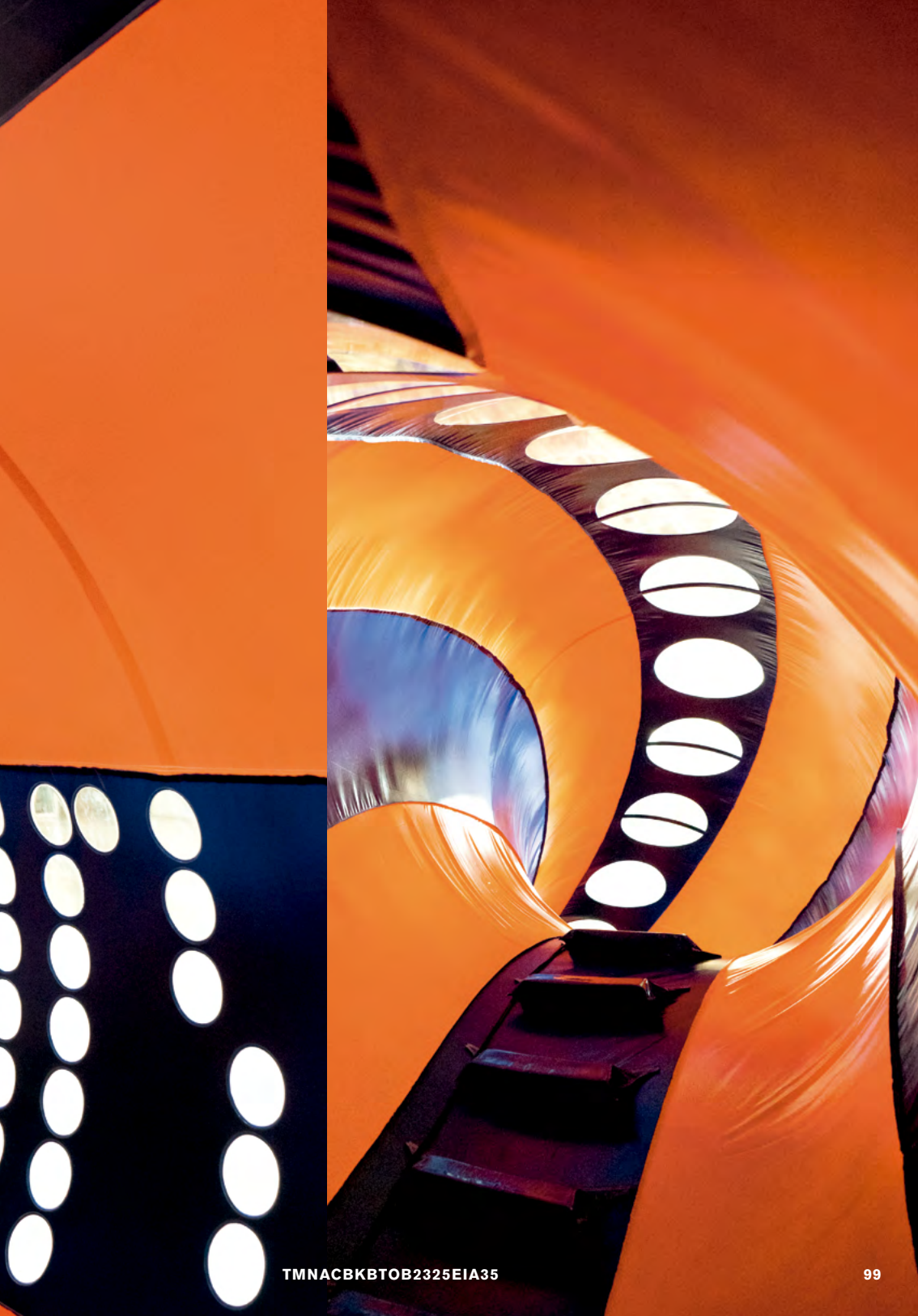
Trena is completely reimagined for *Laia Estruch: Hello Everyone* at the Museo Reina Sofía. The tunnel skin is repurposed as a retractable curtain, dividing the largest gallery like partitioned warehouse storage. The tunnel entrances are transformed into an awning sculpture, while the ramp that once supported the walkway stands as a freestanding skeleton. The residual material is packed into two duffel sculptures.

Sculpture: *Trena*, polyester and PVC fabric, painted steel, 3 fans, approx. 3500 × 820 × 637 cm overall, no longer extant;
Trena (Toldo) (Braid [Awning]), 2025, polyester and PVC fabric, painted steel, 660 × 150 × 110 cm;
Trena (Cortina) (Braid [Curtain]), 2025, polyester and PVC fabric, steel, approx. 2680 × 315 × 495 cm;
Trena (Pont) (Braid [Bridge]), 2025, painted steel, approx. 1675 × 705 × 280 cm;
Trena (Farcells) (Braid [Duffels]), 2025, 2 parts, polyester and PVC fabric, dimensions variable
Performance: solo, amplified, with sculpture, approx. 35 min.; open public activation, with sculpture
Audio: sound installation, 2:10 min. loop
First presentation: Sala Oval, Museu Nacional d'Art de Catalunya (MNAC), Barcelona, July 7–September 3, 2023 (sculpture *Trena*; open public activation; solo performances: July 6 / September 2, 2023)
Produced by: Museu Nacional d'Art de Catalunya
Coordination: Alex Mitrani, Lluís Alabern
Technical assistance: Rationing
Fabrication: Tecnodimensión, Fàbrica de Creació La Brava
Audio production: Xavi Lloses
Following presentation: *After Paradise*, Kortrijk Triennial, Kortrijk, Belgium, June 29–October 6, 2024 (sculpture *Trena*; open public activation)

The works *Trena (Cortina)* and *Trena (Toldo)*, included in the exhibition *Laia Estruch: Hello Everyone*, held at the Museo Reina Sofía, are new works produced on the basis of the project *Trena*, created in 2023 for the Sala Oval, in the Museu Nacional d'Art de Catalunya, Barcelona.

TRENA





VOZES DE BALEIA **2023**

(Whale Voices) Performance: solo, unamplified, 35 min.

Presented at: *O Afeto da Escuta*, Galeria da Biodiversidade, Porto, November 10–12, 2023 (performance: November 11, 2023)

Produced by: Contemporary Art Department of Ágora, Cultura e Desporto do Porto

Curated by: Institute for Postnatural Studies

CRIT **2024**

(Shout) *Crit* was a solo voice and movement performance that took place in the foothills of the Orlické Mountains in the Pardubice Region of the Czech Republic, an area of primeval forests and rolling meadows. Drawing on cultures of pastoralism and transhumance, alongside ideas from acoustic ecology, Estruch evoked the sonic landscape of the surrounding environment, blending the natural, man-made, and mechanical voices that animate it. The performance drew particular inspiration from the shouts, calls, hollering, and whistling of herders—a coded communication that has developed over millennia between humans and the animals they tend and manage for labor or consumption, often across vast open landscapes. As the performance evolved, it segued from quiet, intimate sounds to ever louder and expansive expressions. *Crit* explored how tone, melody, and vocal intensity play a crucial role in conveying emotion and eliciting desired responses, whether issuing commands, encouraging feeding, or offering reassurance. By also incorporating evocations of industrial sounds, such as the rhythmic ticking of a tractor engine alongside approximations of birdsong, Estruch amplified a notion of place as both a wild and manufactured composition and sought to better comprehend how diverse forms of natural knowledge and intangible heritage are embedded in soundscapes.

Performance: solo, unamplified, approx. 45 min.

Presented at: *Time at the Tips of Conifers*, 5th Forest Symposium, Woods—Community for Cultivation, Theory and Art, Hnátnice, Czech Republic, July 5–7, 2024 (performance: July 6, 2024)

Produced and coordinated by: Zuzana Blochová, Edith Jeřábková, Tereza Porybná

Curated by: Marc Navarro

LENGUAS DE AGUA **2024–25**

(Water Tongues) The project *Lenguas de agua* emerged from an invitation from a group of residents of Llanos de Penagos, a village in Cantabria, to develop an artwork that would help revitalize the community's long-standing relationship with its water sources and its stream, the Ozudera. The residents suggested focusing on the restoration of the village's three communal natural spring fountains, which Estruch envisioned as mouths capable of giving voice to bodies of water. Inspired by waterspout gargoyles, whistling vessels, rainmaking songs, and aquatic Cantabrian folklore—including the legend of the fish-man of nearby Liérganes—she conceived a bronze tongue sculpture for each fountain, encouraging the water to speak, sing, gurgle, and babble. *Lengua de aire B* is one of this project's new aerial counterparts. Maintaining the same undulating forms, yet with different inscriptions, the sculptures have become instruments to be played by the air.

Lenguas de agua (2024)
Sculpture: *Lenguas de agua* (2024), bronze, public artwork, 32.9 × 41.1 × 23.7 cm; *Lengua Depósito* (Deposit Tongue), bronze, public artwork, 31.5 × 14.2 × 21.8 cm; *Lengua Molino* (Mill Tongue), bronze, public artwork, 14.9 × 35.7 × 9.8 cm
Performance: open public activation
First presentation: *Aguas vivas*, Llanos de Penagos (sculpture and open public activation, since July 13, 2024)
Produced by: Concomitentes (2022–24), Fundación Daniel y Nina Carasso
With the collaboration of: residents of Llanos de Penagos
Mediation: Alejandro Alonso Díaz, Sören Meschede
Fabrication: Alfa Arte

Lenguas de aire (Air Tongues) (2025)
Sculpture: ⊢◯⟩ *Lengua de aire B* (Air Tongue B), bronze, 32.9 × 41.1 × 23.7 cm
Produced by: Museo Reina Sofía
Fabrication: Alfa Arte

ERA **2024**

Sculpture: 3 parts, nylon, 2 parts: 100 × 135 cm each, 1 part: 80 × 200 cm
Performance: solo, amplified, approx. 18 min.
Presented at: *Segar i cantar*, Lo Pati Centre d'Art – Terres de l'Ebre, Amposta / Balada, September 14–November 3, 2024 (sculptures; performance: September 14, 2024)
Produced by: Lo Pati Centre d'Art – Terres de l'Ebre, Fundación Daniel y Nina Carasso
Fabrication: Tecnodimensión
Curated by: Garba

HELLO EVERYONE AUDIO **2025**

Hello Everyone Audio is the multichannel soundtrack for *Laia Estruch: Hello Everyone*. Wall-mounted speakers are positioned throughout the galleries. As visitors move through the exhibition and encounter the tangible and visual elements of Estruch's practice, they pass through walls of sound waves—noise, music, and language that is spoken, whispered, shouted, or sung by the artist. Some of these sounds derive from recordings of her performance rehearsals and activations since 2011, while others stem from preliminary studio sessions, as well as songs and tracks released on vinyl, cassette, CD, or in digital formats. Working with her long-time collaborator, musician and producer Xavi Lloses, Estruch has designed each speaker's loop and the localized soundscapes they create to relate to the artworks nearby. The auditory experience shifts from a communal hubbub, where the artist's audio archive mingles with ambient sounds of other voices, to a more intimate sense of listening in on private conversations.

Audio: *Hello Everyone Audio*, 7 parts, sound installation, duration variable
Presented at: *Laia Estruch: Hello Everyone*, Museo Reina Sofía, Madrid, February 26–September 1, 2025
Produced by: Museo Reina Sofía
Audio production: Xavi Lloses
Curated by: Latitudes

HELLO EVERYONE VÍDEO **2025**

Through *Hello Everyone Vídeo*, Estruch addresses questions of embodiment and performativity beyond the direct physical presence of the artist herself, while probing the often contested relationship between performance, documentation, and video in the age of networked media. It comprises a multipart montage of

moving images and sounds drawn from various sources and formats, including rough cuts of Estruch's public performances originally shot with a purely documentary intent, footage of training exercises recorded informally, as well as edited sequences conceived as stand-alone films but rarely presented as such. Edited by video producer and director Anxo Casal, the sequences are conceived for exhibition display as well as for dissemination through social media and mobile screens. Employing a rhythmic layering of both synchronized and unsynchronized sound and image, the videos extend two recurring concepts in Estruch's practice—the announcement or advertisement, and the dynamic document.

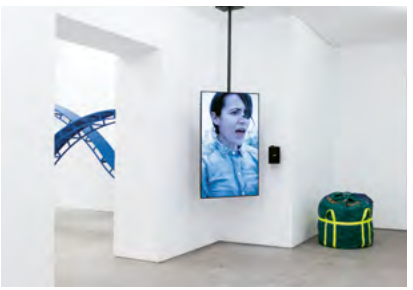
Video: *Hello Everyone Vídeo*, 4 parts, various durations

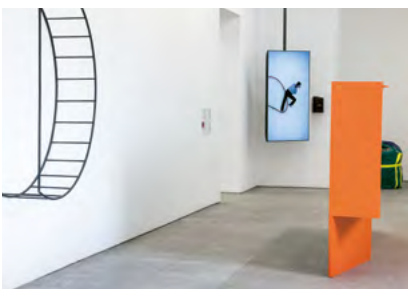
Presented at: *Laia Estruch: Hello Everyone*, Museo Reina Sofía, Madrid, February 26–September 1, 2025

Produced by: Museo Reina Sofía

Video production: Anxo Casal

Curated by: Latitudes





SUN

GRAY

GRANA

DARKNESS

SIGNAL RED

CELESTE

PARROT

TRAFFIC ORANGE

SIGNAL BLUE

SKY

ENS HAN CANVA
A PLE
MBALGAROJA - CHOL - MO919
MBRAMONA - CHOL - MO919

CROL SEC 11–28–19 / 25 MIN

If art today is the result of multiple mirrored reflections, layers and layers of meaning that build up and contaminate one another, then the work of Laia Estruch (b. 1981, Barcelona) appears before us like a latent, perpetually evolving index of that rich amalgamation. An archive of various paths of formal experimentation through which the Catalan artist exhibits her expressed desire to delve into reality and put it to the test.

The exhibition *Laia Estruch: Hello Everyone* is, beginning with its very title, an invitation to approach the work that Estruch has been creating for over two decades without preconceptions. It is a surprising body of work that, in this show, acquires new and fertile readings in how it bravely interprets the world and the things within it.

Estruch's creative work contains both the concerns and questions as well as the languages she has drawn on in her well-established artistic career. Performance and sculpture are, as she herself notes, the main frameworks of her artistic practice. Emerging along that path, here and there, is a magical alliance of body, gesture, word, territory, and, most especially, voice—always with an irrepressible determination to see beyond and to delve into mystery, into the far side of what happens to us.

In his book *La via della narrazione* (The Path of Narration), Alessandro Baricco reflects on the sheer number of decisions made by those who narrate, consciously or not. There are also countless decisions in Laia Estruch's work, a corpus that echoes with that fundamental question that Baricco poses: "Where does the miracle of a voice come from?" Perhaps this exhibition, so thoroughly saturated by voices and sonorous registers, can provide us with some revelatory answers.

My gratitude to the Latitudes curatorial team, made up of Max Andrews and Mariana Cánepa Luna, and to the Museo Nacional Centro de Arte Reina Sofía, for offering us this bold retrospective reflection on the work of Laia Estruch.

Ernest Urtasun Domènech
Minister of Culture

Using the voice and body as the main instruments of her work, Laia Estruch (b. 1981, Barcelona) has developed an artistic practice located at the crossroads of performance and exhibition. Through long-term projects that are decidedly processual in nature, Estruch explores the possibilities that open up when approaching language, sound, and movement through their materiality. These are projects in which improvisation, the use of mediated documentary sources, and a reflection on how we relate to time and space all play a key role. The creation of interactive sculptural devices has taken on increasing importance in her work. Estruch conceives of them as a "body-instrument that inhabits the scene," and they are often marked with inscriptions, like notations or musical scores for the body, that serve as a guide for her choreographic and vocal improvisations.

The exhibition *Laia Estruch: Hello Everyone* revisits a broad selection of her works, created from 2011 to the present, unfolding as an archive in which live events, sculptures, sound installations, moving images, graphic works, and visual scores all exist side by side. The show's title was taken from a conceptual monologue that Estruch used to open her performances of *Jingle* (2011), a work conceived of as a self-mythologizing viral campaign to make herself known to Barcelona's art scene. In the words of Max Andrews and Mariana Cánepa Luna, members of the collective Latitudes responsible for curating the exhibit, the work served as a sort of "wry declaration of intent about Estruch finding her 'authentic voice' as an artist."

Jingle registered Estruch's desire to weave together visual art, oral poetry, music, experimental theater, contemporary dance, and corporeal practice, which would henceforth mark her work. Essential to this trajectory was her time in New York and her classes at Cooper Union, where she came in contact with projects that were foundational to the interdisciplinary genre of the performative exhibition. That experience would be a catalyst for her intuition that "performance could be experienced as subjective, corporeal, and affective," as Andrews and Cánepa Luna note, but also could be reread through documentation of the work as a discursive artistic object that does not fade away when the performance itself is over.

Her investigation of autobiography and the centrality of emotions in seeking out a new way of acting upon her own memory become clear in works such as *Performance al teatre. En lloc d'actuar fabulo* (Performance at the Theater: Instead of Acting I Fabulate, 2012), which consists of an almost therapeutic exercise used to address a family drama. Several projects beginning in the mid-2010s foreground the use of documentary sources and a variety of found objects as a point of departure to create what are known in public policy or software development as "living documents"—documents that serve as notations or scores,

subject to various, successive reinterpretations. One such work is */fu:d/* (2014), in which Estruch uses excerpts from *Mrs. Beeton's Book of Household Management* (1861)—a Victorian-era manual on cookery and domestic tasks for bourgeois British women—to carry out a series of vocal works in which she confronts issues such as the gendered division of labor and the regulatory effect of written recipes.

Estruch introduced a new element to her artistic work, sculpture, with the series *Moat*, a set of site-specific projects developed between 2016 and 2017, from which the object emerges—though one very much possessing performative qualities. In *Moat*, the incorporation of modular structures, first made out of metal and then from polyester fabric and PVC, allowed the artist to generate a staging area to explore body movement and vocal expression elevated above the floor, the traditional platform of dance and theater. In the third installment of this series, *Moat-3* (2017), she advanced her exploration of the performative qualities of sculpture through inflatable structures that allowed her to create a soft, malleable body that even seemed to breathe and hum.

This body-voice-sculpture symbiosis is also present in projects in which she explores the expressive and sonorous possibilities of the underwater voice, such as *Crol* (Crawl, 2019–20), an action she carried out in public pools transformed into sonorous stages where her submerged body, her voice, and her breath interact with large pneumatic sculptures similar to chain links and buoys. Estruch's investigation of the voice expands in her work on the sounds produced by the air and wind, such as the whistles in *Ocells perduts* (Stray Birds, 2021–22) and *Kite* (2022–24), a series of performance installations carried out with multicolor textile panels, much like sails, with which she constructed aerodynamic sets that allowed her to investigate the interaction between natural air currents and the airflows produced by the human voice.

Her work on the concept of the "living document" acquires a new dimension in *Ganivet* (Knife, 2020/2025), a metallic sculpture in which she inserted a series of inscriptions that serve as a tactile notation. They provide a guide for the voice and movement improvisations in this series of performances about the work of Joan Brossa, an artist who did pioneering work at the intersection of poetry with the visual and dramatic arts.

From her growing interest in taking her work beyond institutional frameworks, in some of her most recent projects, such as *Trena* (Braid, 2023/2025), Estruch has sought to actively involve the public, working to integrate the interference and interruptions generated by the interaction with urban space as yet another artistic material. This discursive displacement prescribes the social, anthropological, and political dimension that has always been present in her practice. Because behind her determination to center vocal and bodily expression from

a place of intersubjective materiality, and to explore how the sounds and movements of bodies interact with space and can as a result both enforce and subvert its rules, lies a firm commitment to "the politics of speaking up, out, and back," as Andrews and Cánepa Luna put it. It is a commitment that, in her case, not only embodies a refusal to "be silent" in the public sphere—that command that has historically conditioned women's voices—but that also expresses a demand to be listened to—and to listen—in a new way.

The relational overview that *Laia Estruch: Hello Everyone* proposes of the projects Laia Estruch has developed over the last fifteen years allows us to uncover the multiple overlapping layers of her work. By activating an expository device that attends to the specificities of her artistic proposal—by serving both as a retrospective and as a living repository that reconfigures her body of work—the show emphasizes how this artist has managed to organically intertwine the performative with the sculptural, introspective reflection with a quest for political agency, and experimental drive with a poetic impulse. In this symbiosis lies her work's ability to pierce through us and confront us with, as the artist puts it, "the multiple voices that live within us."

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Laia Estruch: Voice-Body-Sculpture

A black-and-white photograph shows six young women, including Laia Estruch, participating in a march. They seem to be singing, but we cannot hear their words. Smiling, naked, they stand arm-in-arm—an image of sisterhood and solidarity that we recognize from the 1960s women's liberation and peace movements, yet which documents a protest in Barcelona in the buildup to the U.S.-led invasion of Iraq in 2003.[1]

It is April 14, 2011. Estruch is dressed in a chic black jumpsuit, framed by pink neon lights, and is standing at a microphone, swaying to an infectiously catchy electronic refrain. The music fades out and she begins speaking-singing a conceptual monologue that introduces the artwork *Jingle* (2011) and an artist named "Laia Estruch." "Hello everyone my name is Laia Estruch and I would like to announce the lecture on the history of my project…" Estruch's artistic career began with her finding her voice on this day. As we already know, this statement is not entirely true. Yet this is only the beginning of the story.

Following her studies in Fine Art in Barcelona, in 2010 Estruch lived in New York for five months in order to study at the School of Art at The Cooper Union. By the time she had returned to Spain, and put together *Jingle*, her work had deliberately and instinctively metamorphosed into performance and vocal experimentation. The short though potent time in New York catalyzed her nascent entangling of visual art with spoken-word poetry, music, experimental theater, contemporary dance, and bodily practice. It was an extraordinarily serendipitous time to be in the city. Estruch saw several landmark examples of how the new interdisciplinary genre of the performance exhibition was taking shape. Tino Sehgal's breakthrough exhibition of "constructed situations" at the Solomon R. Guggenheim Museum was emblematic of an innovation in which visual artists employed actors or dancers to enact works. Marina Abramović's *The Artist Is Present*, at the Museum of Modern Art (MoMA), and the Trisha Brown Dance Company's residency at Dia Beacon, were landmark examples of how historical choreog-

1 This press clipping would later become the work of art *No a la Guerra* (No to War), 2012.

raphy and live artworks dating back to the 1960s could be reenacted in art museum settings. Poised at the intersection of performing and exhibiting, Estruch's practice was from the beginning situated on this loosening of forms of liveness, modes of staging, and ways of being attentive to bodies in space. She intuited how performance could be both experienced as subjective, corporeal, and affective, as well as witnessed—like that protest photograph—as something historical, discursive, and mythical in the present.

Jingle was a self-reflexive debut on the Barcelona art scene that was part commercial pop parody and part oral "making of" about its own ideation and development, not least the search for an appropriately captivating style for its melodic prelude. Unfolding through three live spoken-word shows, each with different versions of the introductory jingle meme, the project was conceived as a self-mythologizing viral campaign. The promotion of a new version of Estruch transpired through the communicative agency of her voice and graphic packaging as pop propaganda that culminated in the launch of a 7-inch vinyl record. *Jingle* formed a hinge between two cultural conventions: the direct presence of the performing voice—in essence, a person standing before an audience—and the status of human voices since they became reproducible, made explicit through deliberately outdated phonographic material. The word "jingle" dates to early radio advertisers' use of short, repetitive tunes to make products memorable and desirable, yet *Jingle*'s combination of melody with messaging also drew comparisons with the traditional songs of itinerant vendors. In the era preceding widespread literacy and the ability to mass-produce printed texts, town criers too played a pivotal role in community life. These performers announced edicts, laws, news, and so on, serving as direct, auditory conduits for information in societies where many could neither read nor write. *Jingle* was a wry declaration of intent about Estruch finding her "authentic voice" as an artist. By evoking a past when spoken words seemingly mattered more, as well as simpler technological times of recording and replay, Estruch attested how voices are neither culturally nor politically innocent, but also signaled the paucity of attention paid to what is so critical to the voice: how it sounds.

THE EXTRA-NORMAL VOICE

Estruch also drew from her experience in her next project, but the focus moved from nascent professional autobiography to familial drama. *Performance al teatre* (Performance at the Theater, 2012) continued *Jingle*'s sense of "work on the self," but brought a personal and almost therapeutic dimension to bear with an abrupt shift in tone that was inscrutably "hard to read," and difficult to listen to. Its basis was a four-hour conversation between Estruch and her father that she videotaped

in 2009 with the intention of making a film. The footage was never used and yet its linguistic content would, years later, be transformed into an entirely abstract vocal work.

The project first emerged through a series of reading preludes at small art venues in which Estruch performed with her back to different sentences applied to the wall—phrases extracted from the conversation and the only legible remnants of the exchange, including the gnomic *Entendre'm no m'entendràs perquè no m'entenc ni jo* (Understand Me You Won't Understand Me Because I Don't Even Understand Myself).[2] Transposing the mannerisms and dispositions of her father's utterances into an expressive grammar of disfluency, Estruch had erased all other intelligible words in the process of embodying what his speech could not articulate, whether in a movement of her face or her distillation of a timbre. On December 10, 2012, Estruch delivered an extraordinary forty-five-minute version from memory before an audience at La Villarroel theater in Barcelona. Accompanied on the dimly lit stage only by a shotgun microphone and preexisting scenery of a house façade, *Performance al teatre. En lloc d'actuar fabulo* (Performance at the Theater: Instead of Acting I Fabulate) borrowed the trappings of a ticketed presentation of a minimalist, existential play—audience arrives at a predetermined time, is seated, the lights are dimmed, etc.—and indeed this was a highly dramatic and demanding work that called for the audience's absorptive attention from beginning to end, even though Estruch's sometimes barely audible whispering and suppressed coughing precisely drew attention to noises that the precepts of theater deem to be disruptive.[3] With its taciturn mumbles, hoarse cries, cathartic exclamations, awkward swallowing, and faltering respiration, the intense "irrational" monologue erased discursive speech and yet allowed the actual sounds of vocal agency to be heard. Estruch had found a new, and drastically different, way to raise her voice and put herself at stake.

By delving into what has been described as "extended vocal techniques" or the "extra-normal" voice in a theatrical setting, Estruch was neither acting nor portraying a character in the traditional sense.[4] Instead, she was staging articulations of the voice; she was no more her

2 This performance took place on February 2, 2012, at The Private Space Gallery, Barcelona.

3 See Claire Bishop, *Disordered Attention: How We Look at Art and Performance Today* (London: Verso, 2024), 92, 224.

4 Although the term "extended vocal techniques" first appears in the musical discourse of the 1970s, the practices it encompasses—*Sprechstimme*, shape-note singing, multiphonics, vocal fry, chanting, shrieks, groans, cries, etc.—have a much longer lineage. See, for example, Ted Szántó, "Extended Vocal Techniques," *Interface* 6, no. 3–4 (1977): 113–15.

father than she was a pop star. Extra-normal voicing can be traced to the Russian avant-garde, as well as the live sound poetries of Dada in the early twentieth century. For example, the opera *Victory over the Sun* (1913), with costumes and set design by Kazimir Malevich, was written in the experimental *zaum* language—an eccentric primordial Slavic dialect intertwined with birdsong and cosmic noise.[5] In the 1960s and 1970s several performers delved further into nonverbal language and the plasticity of the voice while bridging the worlds of the visual arts, theater, poetry, and experimental music. Performers like Joan La Barbara and Demetrio Stratos explored primal and unfamiliar vocal realms, incorporating techniques such as ululation, glottal clicking, circular breathing, and overtone singing throughout their discographies and live works.

In the most obvious sense, the physical medium of *Performance al teatre* was the CD of the performance that Estruch later released. But it was also how the memory of the vocal work had registered in Estruch's body. The notion of the document or score, something that acquired increasing importance in the coming years, here consisted in the movement from conversation, to moving image, and toward a sort of emotional glossary of the unsaid, unsayable, or unspeakable. While our memory of a particular voice and its affects can be indelible, the direct experience of vocality, as air expelled from within the human body, is something that is usually understood to be ephemeral, being born and dying again with each breath.[6] For the turbulent dramatist Antonin Artaud, theatrical performance was a magical gesture that could only happen once and, once recorded, would become dead.[7] And while Estruch was not concerned with acting a role but something more like *acting upon* memory in order to change and transform it, the notion of living or dead documents, and the possibility of archiving and retrieving voices, also became increasingly salient.

5 Likewise Raoul Hausmann's recitals of his poem *fmsbw* (1918) and Kurt Schwitters' *Ursonate* (1922) tend to be seen as "nonsense" that protest rationality, yet their phonetic snippets and rhythmic dynamics reflected the coded brevity and syntax of a new communication technology—the telegraph.

6 Mladen Dolar described vocal sound as "a bodily missile which has detached itself from its source, emancipated itself, yet remains corporeal." Mladen Dolar, *A Voice and Nothing More* (Cambridge, MA: MIT Press, 2006), 73.

7 The "theater is the only place in the world where a gesture, once made, can never be made in the same way twice." Antonin Artaud, *The Theater and Its Double* (1938), trans. Mary Caroline Richards (New York: Grove Press, 1958), 25.

In fields including public policy or software development, the concept of a living or dynamic document refers to a document that is continually reviewed, amended, and evolved over time—a code of conduct or wiki for example—as opposed to a static or dead document such as the page of a printed encyclopedia.[8] In the transition to the project */fu:d/* (2014–16) (its title is the phonetic transcription of the word "food"), Estruch began to explicitly think in these terms about the back-and-forth relationship in her work between source materials of various kinds, processes of translation into scores, librettos, and other forms of notation, and the body itself as a document or archive. Words returned in */fu:d/*, but they seemed to have a strange mouth feel. Written with brush and ink, they covered nearly two hundred sheets of paper, and this sheaf of language, stacked like a loose folio at a lectern, or arrayed on a wall like pasted posters on the street, became the basis for a vocal performance. The fragments and phrases had been gleaned from *Mrs. Beeton's Book of Household Management* (1861), a bestselling manual on cooking and homemaking for Victorian British women. The choice of this dead document was telling. Its dietary and culinary dimension not only added palatability or disgust to Estruch's new-found savoring of sound substance, taking enunciation inexorably toward the mouth distortions of being chewed and swallowed—or spat out—but it highlighted the function of recipes as written protocols that bridge two forms of dynamic documentation.[9] On the one hand, recipes standardize and commit to ink what was once just memorized or improvised; on the other, they serve as instructions to be interpreted according to taste or the availability of ingredients.[10] In Estruch's readings, each sheet was conceived as a new preparation for phonetically cooking the sounding qualities of the texts. In doing so, words that had already been metaphorically torn out from a static document of managerial hyper-domesticity and antiquated gender norms instead became living

8 See, for example, Cyrille Martraire, *Living Documentation: Continuous Knowledge Sharing by Design* (Hoboken, NJ: Pearson Education, 2019).

9 In the nineteenth century voice was understood as something to be emitted and also ingested, "with commentators describing long speeches as heavy meals, or regional pronunciation as a garbled *bouillabaisse*." Josephine Hoegaerts, "Voices that Matter? Methods for Historians Attending to the Voices of the Past," *Historical Reflections* 47 (2021): 113–37, https://doi.org/10.3167/hrrh.2021.470106.

10 While Isabella Beeton did standardize the recipe format we know today, including a list of ingredients, measurements, and cooking times, she did not gather previously undocumented recipes but methodically plagiarized from other cookbooks, including those by Eliza Acton, Charles Francatelli, Alexis Soyer, and Elizabeth Raffald. See Kathryn Hughes, *The Short Life and Long Times of Mrs. Beeton* (London: Fourth Estate, 2005).

public utterances where appetites and speech ingredients were continually mashed up and refried. A humorous tone also began to emerge in these performances, with distinct voices evoking different characters in a story, and the typography of the paper scores unfolding like sequential comic book panels or speech bubbles.

Estruch's next project returned to, and deepened, the furrow of translating static source material into her ever-expanding living vocal repertoire while exploring the conventions and possibilities of the voice's disciplinary staging. *Àlbum Victòria* (Victoria Album, 2015–20) began with the serendipitous discovery, in a Barcelona flea market, of a photo album filled with small drawings by Jordi Samsó, an artist known for his febrile, Surrealist-influenced paintings and engravings. The drawings were replete with expressive lines, figures, and animals, and Estruch observed how they variously recalled graphic notation or evoked magical narrative motifs. She assembled a set of lyrics that blended staccato repetition with descriptive fragments, as if mimicking how her eye darted across the elements on the page: "Una caixa d'eines, una presó, una caixa d'eines, una presó. Una casa petita, barrots, barrots, barrots. Dos pins allargats, ombres, ombres, ombres…" (A toolbox, a prison, a toolbox, a prison. A small house, bars, bars, bars. Two elongated pines, shadows, shadows, shadows…). As with *Performance al teatre*, Estruch's live performances of *Àlbum Victòria* initially took place in visual arts venues before making a leap to an altogether different format of staging. Where the former had taken to the proscenium theater stage, *Àlbum Victòria* made a transition to the entertainment-oriented stage of the rock gig, festival, or concert. Following an underground gig in Barcelona in 2016, Estruch joined the hard rock band Joliette as a one-off guest vocalist in Mexico City in 2020. And in 2021 she performed in Santiago de Compostela with the Galician group Samesugas. By adopting a new performance protocol—one with little expectation of focused attention—and aligning live lyrical production with the post-punk ethos of distortion and energy-first delivery, Samsó's drawings were snarled, yelped, and shouted to life.

SCULPTURE-SCENE

With the *Moat* series (2016–17), Estruch began a new phase of her project-based and often site-specific work through the introduction of a new element: sculpture. Whereas in previous projects one could argue that the performance setting created a sculptural relationship to the performing body, this had been largely predefined by event-based codes, not least the expectations of a raised stage floor observed from a unified vantage point. With the modular metal structure of *Moat-1* (2016), Estruch began to construct her own conventions for vocal expression and the body by making what would become the first of several visual

art objects that coexisted with performance. These were conceived as what she referred to as both *escena* and *escenari*—a scene, stage, or scenario. Moreover, sculpture, in Estruch's understanding, already implied a spatial movement or action; it was also a performing body in the same way that the human body moving in space is already sculptural. Likewise, the sound of the voice has a material effect on the shape and texture of air.[11] The voice is a structural extension of the body. Shaped from airflow pulsing up from the lungs, rushing through the trachea, it is shaped by vibrating vocal cords, ricocheting as it rises up and resonates in the hollow chamber of the mouth, and ringing in the nasal cavities before flying off the palate, the tongue, and the lips into the air. Estruch's growing sense of the power, intimacy, and reciprocity of this voice-body-sculpture symbiosis guided her, with *Moat-1*, toward a scene-stage design with the capacity to elevate her performing body—and vocalizations—above dance's reliance on the floor as the basis for movement and equilibrium. Estruch would discover such possibilities outdoors, in the playground.

Moat-1 adopts the elementary forms of play apparatus from public parks or squares, comprising an industrially fabricated geometric structure of interlocking bars, ladders, arches, bridges, and hoops. Having built this structure, Estruch then had to discover how to perform it. Or conversely, she found out what it allowed her to perform through climbing through it, hanging off it, shaping her body and reacting to how different postures could lead to it constraining her voice, or opening it up to novel sound shapes. The sculpture demanded a series of training exercises exploring self-movement, force, and body position. This started as a series of private sessions exploring the generative nature of physical resistance, videotaped by the artist as if an athlete practicing and replaying routines. Estruch's filmed exercises of repetitive physical activity are rooted in diverse artistic influences, including Bruce Nauman, who explored the limitations of his studio space with his own body in video works like *Slow Angle Walk (Beckett Walk)* (1968). And Matthew Barney, whose New York gallery debut in 1991 included a video of the artist climbing across the gallery ceiling with mountaineering equipment.[12] Yet Estruch's exercises evolved into a public open-studio presentation with essentially the same characteristics, that of the live rehearsal "exhibiting" its in-development status,

11 As the musician Frank Zappa evocatively described, performers who work with sound are in effect air sculptors. "Music, in performance, is a type of sculpture. The air in the performance space is sculpted into something." Frank Zappa and Peter Occhiogrosso, *The Real Frank Zappa Book* (New York: Poseidon Press, 1989), 161.

12 Matthew Barney's *Mile High Threshold: Flight with the Anal Sadistic Warrior* (1991) was first presented at Barbara Gladstone Gallery, New York.

which later became a forty-five-minute stage play: "*Moat* is a studio work brought to the stage, an accumulation of exercises without theatricalization, made of flesh, breath, and iron."[13]

In the space of the playground, the stage is that of unscripted everyday life. The performers are the energetic children darting and scrambling about, their voices creating a lively clamor that echoes around. But, for Estruch, they are also the playground structures themselves, and the creative and collaborative possibilities they foster. The concept of the public playground as a space for creative exploration—open to dialogue between humans and architecture, and integrating living, learning, and leisure—owes much to the urban planner Aldo van Eyck. After World War II, Van Eyck pioneered the development of innovative playgrounds in the vacant spaces of Amsterdam. Instead of traditional play equipment such as swings or roundabouts that moved while the child was basically passive, or that predetermined the singular way in which it should be interacted with, such as a slide, Van Eyck saw value in simple geometric and architectonic structures like frames, domes, and arches. These forms encouraged children to actively engage their bodies and their creative imagination, testing their sense of physical effort, personal boundaries, stamina, and risk, as well as the narratives that could naturally emerge from situations of almost gymnastic exploration and kinesthetic learning. The eco-psychological concept of "affordances" has proved insightful in discussing the work of Van Eyck, and it also offers a nuanced understanding of Estruch's approach to the body and sculpture.[14] It proposes that we do not live in an environment defined by how our senses robotically perceive matter and motion, but by possibilities for action, the affordances of an environment or structure. A floor affords walking upon, a branch affords grasping, and logs afford sitting, stepping, jumping, and so on: affordance-oriented thinking includes both the environment and the human-animal's action capabilities.

13 *Moat-1* was first presented at Hangar | Centre de producció i recerca d'arts visuals, Barcelona, in July 2016. It was later presented on the stage at Antic Teatre, Barcelona, on December 1, 2016. The quotation is from the poster-flyer produced by the latter venue. "*Moat* és un treball d'estudi portat a escena, una acumulació d'exercicis sense teatralitzar, de carn, alè i ferro." See *Moat: Laia Estruch*, Teatre Barcelona, https://www.teatrebarcelona.com/espectacle/moat-laia-estruch.

14 Rob Withagen and Simone R. Caljouw, "Aldo van Eyck's Playgrounds: Aesthetics, Affordances, and Creativity," *Frontiers in Psychology* 8 (2017): 1130, https://doi.org/10.3389/fpsyg.2017.01130.

With *Moat-3* (2017), the rigidity of the metal in *Moat-1* and *Moat-2 / Playground Scene* (2017), gave way to softness.[15] Estruch's desire to elevate the voice and explore ever more aerial qualities led her to create a stage-scene in which she could be raised off the ground while eschewing the typical frontality of theater and concert architectures. *Moat-3* used the elementary spheres and arches of hard play environments yet rendered them as an inflatable, pliable body, using fabrication techniques more commonly used to make amusement park bounce houses. Kept plump by the constant inhalation of its internal fan, *Moat-3* allowed performance and vocal work that exploited the reciprocity of two bodies in contact to an even greater degree. It also addressed a practical concern about the storage of increasingly large-scale productions. Pioneered in 1970s Spain by architect José Miguel de Prada Poole and artist Josep Ponsatí, inflatable technology allowed for entire sculptural architectures to be assembled within a matter of minutes.[16] Estruch had created something akin to a pop-up circus that could be toured, deployed, and reused with relative ease.

Moat-3's performative malleability was a new aesthetic gambit that bolstered the sense of Estruch's fundamentally hybrid conception of sculptural and corporeal practice and pointed toward an emerging hard-soft, metal-textile, bone-flesh material dialectic. Yet the evolution of this performative dimension can better be traced back to elements of "anti-dance." By the late 1950s, modern dance had ossified as a distinct genre, characterized by instructed bodies showcasing the technical vision of individual choreographers in a kinetic spectacle. In stark contrast, the performances that emerged from New York's Judson Church Theater in the early 1960s (including work by Simone Forti, Trisha Brown, Yvonne Rainer, and Steve Paxton) sought to revolutionize choreography by rejecting modern dance's insistence on always linking movement with emotional self-expression. Judson Church Theater instead introduced everyday movements, spontaneity, and routines based on walking, games, or ordinary tasks. The *Moat* series shares, for example, many of the unpretentious characteristics of Simone Forti's

15 *Moat-2 / Playground Scene* (2017) was developed over the course of a school term in collaboration with fourth-year secondary school students from Barcelona's Institut Juan Manuel Zafra. Estruch and the students designed a voice-and-movement performance and a metal sculpture ensemble that took the form of a high bar adorned with three S-shapes.

16 Held in Ibiza, the Seventh International Congress of the ICSID (International Council of Societies of Industrial Design), October 14–16, 1971, featured *Instant City* (1971) a modular inflatable structure conceived by José Miguel de Prada Poole, Carlos Ferrater, and Fernando Bendito, as well as an inflatable sculpture by Josep Ponsatí (*Eivissa*, 1971) made of twelve pairs of huge helium-filled white plastic pillows.

experimental "dance constructions," provisional objects designed for rule-based activation such as *See-Saw* (1960)—a long plank laid over a sawhorse that obliges two or more performers to negotiate balance. Yet Estruch's works are not puzzle-like tests that set out the terms of relation and contact. The sculptures are themselves interpreting bodies, companions that have their own sense of anatomy and touch, rigidity and flexibility. Over time, and through repetition, these sculptures become archives of a dialogic, almost animistic practice. For Estruch, the body and voice remain fundamentally expressive instruments, yet as a performer she does not execute commands, claim mastery, or strive to perform "well" in a virtuosic sense. Instead she draws from a sense of working and searching live and in the place of the everyday, where there is little separation between training and presentation, rehearsal and exhibition. In this understanding of site-specificity and public space, both body and place are not empty signifiers of movement, nor neutral, natural arrangements, but visceral matter with sociopolitical agency.[17] This conception brings Estruch's work closer to the conceptual choreography that emerged in Europe in the 1990s, and artist-performers like Xavier Le Roy, Jérôme Bel, and La Ribot, who drew on a critical approach to the rhetoric of a work's own construction—an impulse apparent in Estruch's practice as far back as *Jingle*—the act of spectating, and the idea that not only is the contemporary body already inevitably in motion, but how it is already a performance. Estruch continued to look for new possibilities for physical and conceptual articulation of the movement capacities of the body and the voice that were both muscular and discursive.

LYRICAL WATER

Sibina (2019) took a new path away from Estruch's well-established procedure of creating vocal works through bringing to life existing "dead" documents, or by direct contact improvisation with sculpture, by exploring for the first time self-scripted vocalizations and lyrics. It also held back, if temporarily, a direct concern with her own corporeality by engaging with a new medium that now became an almost literary conceit in her work: the body of water. Following the trial of *Toll gorga ull d'aigua* (Puddle Pool Spring, 2019), a one-off performative action featuring puddled flooring and liquid-filled receptacles, Estruch became absorbed by the interplay between voice and water,

17 As Paul B. Preciado has written: "The body is a living, constructed text, an organic archive of human history as the history of sexual production–reproduction, in which certain codes are naturalized, others remain elliptical, and still others are systematically deleted or scratched out." Paul B. Preciado, *Countersexual Manifesto*, trans. Kevin Gerry Dunn (New York: Columbia University Press, 2018).

whether at its surface or fully immersed in it. With *Sibina*, she explored extra-normal vocal techniques rooted in folk song, landscape as somatic memory, and an ambition to retrieve voices from a past before acoustic technology. It drew particular reference to the Garraf massif near Begues, where both sides of Estruch's family have lived, and to the limestone geology that leaves little surface water and a sparse terrain marked by sinkholes and underground rivers. Three metal sculptures, reminiscent of water troughs for sheep or goats, served as the setting for Estruch's performance—where she sipped, gurgled, and doused her head in the troughs' waters while reciting, singing, and chanting phrases. These performances evoked the pagan mythology of *dones d'aigua* (water-women), fickle nymph-like seductresses of Catalan legend that relate to various locales in the Garraf, Montseny, and foothills of the Pyrenees. There are many variations of these tales featuring young women who emerge singing from streams, wells, or caverns, sometimes stealing clothes, transforming into birds, or enchanting men who must swear never to reveal their watery origins.[18] Likewise, Estruch's performances did not stem from a single static document, but fluidly refracted and concocted magical-realist fragments. Through repetition and rhythm, she seemed to strive to enhance memorability, or dilute it into inexplicability, all the while bubbling up intonations and mannerisms that conjured different protagonists. In this sense, Estruch's monologue, a narration but with no arc or climax, disjointed in form yet rapidly flowing, diversified the watery metaphor of the "stream of consciousness," the literary method of representing a flow of half-thoughts, impressions, and associations, into a multitudinous percolation of place. Immersed in the evocative sounds and languages of washing, rinsing, drowning, flooding, thirst, and tearfulness—and often hauntingly vulnerable—*Sibina* introduced a deeper allegorical dimension to Estruch's work than ever before.[19]

With *Crol* (Crawl, 2019–20), Estruch's exploration of the expressive and sonic possibilities of the underwater voice took on an almost operatic dimension and, with a renewed focus on the body, a new character of physicality. The venue of the first performance of

18 Perhaps the most celebrated tale of a Catalan water-woman is told by Víctor Balaguer in his *Al pie de la encina* (Madrid: El Progreso, 1893), a book of "histories, traditions, and memories" that gathers his experiences of living in the Montseny. It tells of the squire of Can Blanc, a grand farmhouse in Arbúcies. See Julià Guillamon, "Víctor Balaguer y las 'dones d'aigua,'" *La Vanguardia*, November 4, 2023, https://www.lavanguardia.com/cultura/culturas/20231104/9348282/victor-balaguer-dones-d-aigua.html.

19 *Sibina* anticipated both *Faronda* (2021) and *Hute* (2022), performances similarly rooted in the topography and mythical dimension of a particular landscape terrain, yet which had no sculptural components. Or rather, where the landscape itself became the sculptural stage-score.

the project was a man-made landscape, a ready-made theater of sorts designed for the spectatorship of bodies in motion. With a sweeping view over the city, the Montjuïc Municipal Pool was the photogenic diving venue at the 1992 Barcelona Olympics. Estruch's performance *Crol (Moll)* (Crawl [Wet]) was set in motion with her incantations from the diving board, before she plunged from the terrestrial into the aquatic realm. With a microphone taped to her body, and a roving boom mic tracking her movements, the pool became an extraordinary, immersed soundstage, a flooded concert venue in which her submerged body, voices, and held breaths encountered large inflatable sculptures that recalled mooring buoys in the form of large chain links.[20] These pneumatic sculptures also functioned as rudimentary scores or mnemonic devices that enabled her to recall different sections of voice work and melodic fragments. Cast across the water surface, the scale of the inflatable buoys lent a sense that Estruch was immersed in a kind of uncanny harbor where these floating forms became outsized symbols of mooring and rescue. *Crol* related with the democratic notion of public pools as leisure spaces, but it also brought a palpable sense of fragility and survival, where the notion of Estruch's rehearsal exercises of body recognition and processing deepened toward an athletic situation that demanded even greater stamina and endurance.

Voicing underwater and at the surface, both in water and in air, the tension between her internal sensation of vocality and how it was perceived externally became intensified. Underwater, the altered acoustics of her voice—muffled, slowed, and estranged—heightened the subjective experience of producing sound from the body, akin to the effect of a soliloquy. In contrast, the recognizable clarity of her voice in air at the surface transformed it into a very deliberate form of self-expression reliant on her body and lung capacity, making evident the voice's parity with exhalation. Guided by the weightless freedom of water's affordance in a kind of choreography that was entirely untethered from any relationship with the "floor work" of dance, Estruch recited verses and vocalized while swimming, gesticulating, treading water, floating, sinking, and reckoning with the considerable depth and cold of the pool. Her vocals extended the lexicon of *Sibina* toward even more watery abstraction, introducing elements that emulated vocal techniques of folk ancestry and disintegrated lyrical poetry. In particular, Estruch interwove her version of the striking *cançó redoblada*, a

20 Echoing this "wet" outdoor performance, a counterpart "dry" indoor exhibition, at Espai 13 of the Fundació Joan Miró, featured the inflatable chain links stacked up and beached as if in storage as well as two wall-mounted sculptures (*Crol Barana-1 & -2* [Crawl Railing-1 & -2]) that recalled sinuous ballet barres or hydrotherapy handrails and that afforded Estruch's grappling and climbing in the performance *Crol (Sec)* (Crawl [Dry], 2019).

sort of guttural, sobbing yodel specific to songs of the islands of Ibiza and Formentera.[21] Yet Estruch was not surrounded by salt water, but by a kind of artificial ocean, an architectural body of water that nevertheless had its own circulatory system.

FROM SCORE TO INSTRUMENT

Emblazoned with a date code in red letters, *Crol Anunci* (Crawl Announcement) was a *Crol* inflatable with a dedicated function. Recuperating the promotional impulse of *Jingle*, this element bore a simple slogan that advertised the day of the performance. With *Ganivet* (Knife, 2020/2025) Estruch would reprise this marking of the surface of a sculpture with a code, almost in the manner of a file name of a digital asset. The idea of project branding would move toward its association with the scarification of skin, and typography and diagrams would become a kind of concrete poem melding reading with movement and sound. *Ganivet* was based around a large orange metal sculpture recalling two fused axe-heads that was suspended from the ceiling at the Fundació Joan Brossa in Barcelona to form a peculiarly unsteady stage for Estruch's exploratory performance rehearsals. Graphic notations were welded and written into the surface of *Ganivet*'s metal skin. Crosses, words, and equation-like symbols functioned like a representative scheme for a live compositional arrangement, a tactile script for voice and movement—scored as in gouged—that Estruch could read with her eyes, as well as sense with her hands and feet. In other words, the earlier notion of a living document or score from */fu:d/* and *Àlbum Victòria* returned, but, now without its paper trail, to be interpreted from within the sculpture itself, almost in the way a stethoscope acts on the body in auscultation.

Together with the words and lyrics that underpinned them, her performances represented a form of research into the oeuvre of Brossa himself—a poet and artist with a uniquely hybrid vision of theater, literature, design, and carnival. Brossa showed that poetry was not confined to words alone but could be expressed through images and objects. Estruch's performance and the hovering, equivocal knife-stage similarly worked on the double-edged poetics of the voice: its capacity to be utterly illusive and elusive, but to also cut, injure, and lacerate. Estruch's evident interest in a voice's alter personalities—recalling glossolalia (producing speechlike sounds in unfamiliar languages) and dysprosody (speaking with an accent or intonation that is not her own)—drew a connection between *Ganivet* and Leopoldo

21 Such songs were recorded by folklorist Alan Lomax, in cooperation with the BBC, in 1952. Alan Lomax, *The Spanish Recordings: Ibiza & Formentera: The Pityusic Islands*, Rounder Records – ROUNDER 11661-1770-2, 2006, compact disc.

Fregoli, a figure greatly admired by Brossa.[22] Fregoli was an Italian comic actor who was renowned as the greatest quick-change artist of his time, capable of rapidly transforming into dozens of different characters in a single performance, with dizzying shifts in costume, diction, and temperament. *Ganivet* was also an aerial instrument—both in the sense of an implement or an annotated gauge for measuring something, yet also in Estruch's realization that the sculpture-stage would also function as a kind of steel drum or untuned bell that could be played, often unintentionally, by treading across it or striking it with her limbs, and exploiting its sonic materiality. This idea of the sculpture as not only a poetic performance score but also an instrument for itself producing sounds acquired even greater importance in *Zócalo* (Baseboard, 2022), a project that also provided further points of connection with the theme of water as a medium.

BREATHS, WHISTLES, WINDS

Like *Ganivet*, the project *Ocells perduts* (Stray Birds, 2021–22) was developed in the aftermath of a period when our awareness of the voice's physicality as expelled air became significantly heightened. During the Covid-19 pandemic, breath itself had become a carrier of risk, and the unconscious codes that had once softly regulated the proximity of our bodies in space were overruled by strict orders and distancing mandates. While the mobility of the human species for a time came to a halt, the aerial passage of nonhuman creatures, often carried aloft at high altitudes by the breath of the wind, carried on unabated. Estruch was drawn to explore the voice's capacity to "touch" and articulate what cannot be understood, by drawing inspiration from the songs and calls of migratory birds. A vast red mesh-like sculpture with a walkway suspended high above the floor of the Museu d'Art Contemporani de Barcelona (MACBA) became the stage for a series of live rehearsals in which Estruch's voices and movements, trapped as if in a net, became ever more "incomprehensible." The word "jargon" originally referred to unintelligible noises resembling speech, like the twittering of birds, and the sounds that came out of her mouth were closer to voices that could never "belong" to her human experience or anatomy—whether a gull cry, dove murmur, or an oriole melody.[23] Whistles became a part of her repertoire for the first time, voicings produced not with the vocal chords but similarly by forcing air out through the mouth, and sculpting

22 It is no coincidence that the gallery where *Ganivet* was presented at the Fundació Joan Brossa was formerly referred to as the Sala Fregoli.

23 The word "jargon" also became the name of the coded speech used by criminal groups. See Daniel Heller-Roazen, "Learn to Talk in Beggars' Cant," *New York Times*, August 19, 2013, https://www.nytimes.com/2013/08/19/opinion/learn-to-talk-in-beggars-cant.html.

it with the lips, teeth, or fingers. Studies of the special phonetic signs historically used in "man to beast" communication throughout Catalonia has revealed not only how certain voices, including whistles, routinely co-evolved with modifying gestures, such as the use of reins, but how the tone and intensity of human voices has depended on whether the animals were farmed, used for labor, or kept as pets.[24] In the special case of wild birds, the linguistic relationship was found to be entirely based on sounds used to attract them for hunting. While Estruch was not interested in mimicry, her vocalizations and the symbolic trapping function of the net sculpture evoked how the origins of human language must have intertwined with the imitation of the sounds and voices of nature.[25]

The *Kite* series (2022–24) also suggested how the power of sound and breath animating the air can encompass a broad range of sonorities and intents, where the vocality of humans as much as the whistling of the wind through trees or the flapping of a ship's spinnaker bind together the body and the natural world in a relationship of reciprocity and propulsion. Presented at Spiritvessel, near Girona, the first iteration, *Kite-1* (2022), saw colorful textile panels, like torqued sails or canopies, stretched between anchor points on the gallery walls to enact a kind of emphatically sprung floor setting for Estruch's actions. Like *Crol* had in the water, her actions often evoked the athletic associations of performance as they explored the bounce and traction of the surface, and the sense of elasticity it could also lend to her boisterous expressions of voice and invocations of the mythology of being "touched" by the delirious effects of the persistent *tramuntana* wind of Catalonia's Alt Empordà.[26]

CODA: THE SOCIAL BODY, SPEAKING UP

Conceived for the vast Sala Oval of Barcelona's Museu Nacional d'Art de Catalunya (MNAC), *Trena* (Braid, 2023/2025) featured three massive interwoven pneumatic tunnels. The central conduit invited the public to walk through its resonant interior, and the sculpture aspired

24 Jordi Bernadó and Francesc Prat, "Sobre els signes fònics usats en les relacions home-bèstia," *Treballs de sociolingüística catalana* 3 (1980): 117–33.

25 Vicente Garcia de Diego proposed the term "obscured onomatopoeia" to refer to phonetic signs that in their etymological origin were once imitations but deformed over time. For example, many verbs that describe animal calls contain phonemes that mimic the actual sounds, such as the tweeting of birds or the croaking of frogs. See Vicente García de Diego, *Diccionario de voces naturales* (Madrid: Aguilar, 1968).

26 In Catalan culture, especially in the Empordà region, the phrase "tocat per la tramuntana" (touched by the tramontane) is used to describe someone who seems to have gone mad.

to be a form of public art in a kind of indoor town square.[27] Estruch's two performance activations were therefore just a modest part of the thousands of improvised vocal and bodily explorations that took place throughout the duration of the exhibition. Drawing inspiration from subterranean networks and waterpark flumes, *Trena* ultimately evoked a colossal, rudimentary tubular body. Visitors traversed the pressurized tunnel as if moving through a giant windpipe, carried by the breath of a surging, abstract, unruly voice and expelled into the open air like a visceral yell or cheer through a primitive mouth and lips.

Imagine stepping into *Trena* and emerging in front of the image of protest that we started with—a photograph that simultaneously appears to be anchored in history and yet connects to the conflicts of a more immediate present. This record of objection through sound production and bodily practice, though seemingly silent, attunes us to the social, cultural, and political significance embedded in the act of producing vocal sound throughout Estruch's work—not merely as words or metaphors, but as a fundamental expression of subjectivity and agency. The voice is intersubjective; it always involves more than one body. Knowing that "votes for women" and "no to war" is a cry and not only a placard matters to the voice, and to speakers as well as to listeners. "Hello *everyone*"?

Estruch's practice rebuffs the idea that voices leave no physical traces and therefore cannot be documented and archived without technology. Her sculptures are sensorial stages, scores, and instruments that are symbiotically part of bodies and their performances. They do not straightforwardly store or reproduce sound, yet their affordances co-create vocal realities through a shared apprehension of material presence. Estruch's desire to lift the voice up and off the ground, and, as with *Trena*, amplify it in a social body, underscores her works' salience in the politics of speaking up, out, and back. As feminist scholar Sara Ahmed has pointed out, speaking up and incurring attention risks

27 Indeed *Trena* was subsequently presented in the Grote Markt, the central market square of Kortrijk, Belgium. Estruch was influenced by artist Vito Acconci's concept of the "public" in public art as conveying, as he has described, "the notion of a kind of town square, the notion of a kind of discussion place, argument place, start-a-revolution place." Vito Acconci, cited in Linda Shearer, *Vito Acconci: Public Places*, exh. cat. The Museum of Modern Art (New York: The Museum of Modern Art, 1988), 5.

speech becoming sounds that are not heard: complaints.[28] In this sense, Estruch's raising of her voice to less grounded spaces, and her petitions to other, more vulnerable and open forms of intentional and meaningful vocality, embody a refusal to be silent by recontextualizing the repressive trope of the noisy, overtalkative woman.

Estruch's work unremittingly lets us hear the "problem" of the situatedness of the voice, and just how greatly political effect depends on the manner in which voices are delivered—and heard. In other words, her projects are acts of insisting on being heard *differently*. Her work matters for us because voice matters. It is never just about what emerges from her mouth, but about what goes in our ears, and moreover, all that occurs before, after, and in between.

28 Sara Ahmed, *Living a Feminist Life* (Durham, NC: Duke University Press, 2017). Ahmed draws on the testimonies of women who have spoken out against experiences of abuse, harassment, and bullying within universities. The very fact of speech can entail enormous risks. In August 2024 it was reported that the Taliban introduced a decree in Afghanistan prohibiting women's voices in public space, including singing or reading, as well as being heard on radio or television. See "The Taliban publish vice laws that ban women's voices and bare faces in public," AP News, August 22, 2024, https://apnews.com/article/afghanistan-taliban-vice-virtue-laws-women-9626c24d8d5450d52d36356ebff20c83.

SHARON HAYES

Occupations of Time and Space

I've been teaching performance for a little under twenty years.

I've never sat down to reflect on the teaching of performance in any kind of comprehensive or thoughtful way. That seems astounding.

Laia Estruch reached out to ask me to contribute to this catalogue because of the foundational importance of the time she spent in New York City in 2010, some of which was spent with me in the classroom, studying performance.

How do you study performance?

How do you learn performance?

How do you teach performance?

In a 1995 essay in *Performing Arts Journal*, feminist artist Jacki Apple wrote, "The question raised is always how does one teach an art form that is a mutable, malleable, shape-shifting time-based hybrid that may or may not incorporate any materials or media, employ both the organic and the technological, draw upon all art disciplines and then some others, channel energy, turn the pedestrian into the phenomenal and vice versa, etc. And then, of what value is an ephemeral conditional art form?"[1]

The first time I taught performance was at the School of the Art Institute of Chicago. I was invited by Faith Wilding to be a visiting artist in the Performance Department in spring 2006. This department was founded in the early 1970s by choreographer and dancer Tom Jaremba. It was the first academic program in performance at an art school in the United States.[2] I taught two courses: a seminar and a studio course. The semester was a whirlwind and a blur. I had a girlfriend in New York and was going back and forth between the two cities every two weeks.

The second time I taught performance was at The Cooper Union in New York City on the invitation of Dennis Adams. I was already teaching video part-time at Cooper. Dennis invited me to teach perfor-

1 Jacki Apple, "Notes on Teaching Performance Art," *Performing Arts Journal* 17, no. 2–3 (1995): 123.

2 The School of the Art Institute of Chicago remains one of the only art schools in the United States with an autonomous Performance Department.

mance in a curricular container for advanced sculpture classes. For practical purposes the class was listed as "Sculpture: Performance." It was an open container but one that was saturated with various histories and expectations of sculpture and of the culture around sculpture at Cooper that was forceful, smart, a bit loud, daring, and masculinist. In most art programs, this is somehow common, performance leaks into sculpture. In part because the mediums share a certain attention to the occupation of time and space, and in part because sculpture allows the intrusion where other mediums protect their disciplinary boundaries more tightly.

The class developed outside of a formal concern of/for curriculum. Dennis knew I did performance and he knew the students did performance. It wasn't something that the faculty thoroughly discussed, no one voted on it, Dennis just invited me and, in doing so, put something into motion. In fact, students had been doing performance at Cooper Union for a long time, they just didn't have a class in which they could talk about or explore that medium in a specific way. I went on to teach that class every semester for the eight years I was at Cooper.

The Cooper students who arrived to this open container expected a class that was critique-based, organized around their own art production, and that had no assignments and little reading. This wasn't because the climate was anti-intellectual, but it was production-based; students developed skills and understandings of art from working with and against conceptual and material limits and possibilities.

The students who enrolled were advanced art students but had no common relationship to or previous instruction in performance. In those years, first-year students took a rigorous year of foundation classes that thoroughly explored various properties and components of 2DD, 3DD, drawing, and color through a Bauhaus-influenced curriculum, but there was no foundational equivalent with regard to durational or time-based work.[3] The practical impact this had on my first classes was that students came to performance with a riotous range of interests, experiences, trainings, curiosities, and desires. This anarchy is, in fact, fundamental to the medium.

WHAT IS PERFORMANCE?

On all of the syllabi I use in my performance courses, I begin with some acknowledgment that the medium of performance is chaotic, messy, and transdisciplinary to the point of being uncategorizable. This wild set of practices touches theater, dance, music, activism, street intervention, video, film, therapy, ritual, spectacle, sport, game, protest,

3 Later, after joining the faculty full-time, I worked with colleagues to develop and implement a foundation course called 4DD, four-dimensional design, working with the added dimension of time.

refusal, trauma, escape, and so on. The very definition of performance is contested, with many thinking that to organize such unruliness into a single category pacifies the impact and import of these insurgent acts. That such meaningful disagreement is at the core of the medium has become somewhat cliché to say, but if we take it seriously then we are stuck with the *trouble* that performance contains everything all at once *and* nothing at all.

My task as a teacher was to find some way to move with these excitable conditions rather than to pacify them.

In the papers that I kept from my early days of teaching performance, I found a handwritten page about the first day of class. "Things I want to say to the class," I had written at the top of a piece of paper, and then under that: "Performance is impossible to teach." Roughly seventeen years later, I have started and taught five different courses that address the medium of performance in some capacity and, still, I encounter thresholds of impossibility each time I begin a new class.

I start each new class by taping a long blank piece of paper to the wall in front of the students, writing the question "What is Performance?" at the top and then proceeding to write down all of the words students throw out to answer that question. I do this because I want to start with and from what we know in the room. And because my personal commitment, as a teacher, is to hold the definition of performance as open as possible so that it can be studied, learned, rehearsed, practiced, and used by the students to push forward the urgencies, desires, and singularities that each of them locates in the medium.

To teach anything, you have to be able to distill the medium down into some teachable components. This is always the most interesting and the most vexing part of structuring a class. This enervating challenge leads right to the heart of the matter.

What do you need to learn to become a… ?

Already there is a problem.

To become a… what? What is the praxis to which performance aims?

Let's not stumble, how about: What do you need to learn to become an artist who does performance? An artist who uses performance? An artist who works in performance?

Let's just move forward… I'll try to be simple.

To do/use/work in performance, you need to learn ~~to perform~~, no, ~~to direct~~, not necessarily, ~~to compose~~, maybe, ~~to choreograph~~, in some cases… to work with bodies, okay… and time, of course.

Bodies in time? Bodies and time. Maybe this can hold.

And how do you learn to work with bodies and time? It depends hugely on what those bodies are doing? Are they speaking? Dancing? Moving? Singing? Are they acting? Acting out? Escaping? Resisting? Forgetting?

What is Performance?

Presence Actor

Behavior Embodiment Performative

Immersion Acting

Interactive

Creativity

Expression

Story
Script

Audience

Entertainment

Context

[ ] Intention

Witnessing

Form
Layers
Modular
Vessel
Play

Something
Unique

Gendered

Costume

Social
Collaboration

Mood
Music
Atmosphere

Influenced

Passionate

Risk-Taking

Theater

Dance

Uncomfortable

(Un)expected

Survival

Temporary

World

Who are those bodies? Are they you? Someone you know? Are they strangers? Are they the audience? The spectator? Are they invited to do this work with you? Are they young? Are they old? Do they look like each other? Do they speak the same language? Are they paid?

Are they coerced? Are they trained? Are they familiar? To whom? Are they special looking? Do they wear costumes?

So here again, I spin out and my task as a teacher clarifies.

Distilling the medium down into teachable components must NOT predetermine what performance means.

HOW DO YOU STUDY PERFORMANCE?

I have long believed that the questions that come up in studying performance can be asked of any medium of art and of any genre of the performing arts. The heady questions are like: What does it mean to encounter a work through liveness? What is the relationship between the work and the time and place in which it is received? Who is the audience and how do they matter? What spatial, institutional, and temporal conditions envelop the work and how do they impact the way in which the work makes meaning? What structures regulate movement and meaning?

But the practical questions are equally, if not more, significant: Who are the performers? Are they paid? Where do you perform? How big is the audience? Where do you put the chairs? When does the work begin? How do people know that it's over?

As we learn how to do things we are always also undoing and exceeding the things we are learning. With performance there is no praxis outside of learning. Maybe this is true of all things, basketball or music or singing. Almost anyone can start to sing, and as they sing they are already also learning to sing. They could go on like this forever,[4] or they could formalize their singing in some way. They could learn techniques, skills, theories, methods of listening and vocalizing. In the best scenario what they learn is how to grab hold of their own desires for singing and how to develop a practice. I can start to do performance, like I can start to sing or start to make music. I can begin with the tiniest bit of learning, the thinnest understanding, and, as I do it more, I learn more. To study performance necessitates, on the simplest level, that you start working with performance, with activities, knowledge, genealogies, and, in so doing, the practice, your practice, comes to shape in you, for you and with you.

To study performance is to practice performance; to practice performance is to study performance.

When I first started teaching performance, I thought what made it such a difficult medium to teach is that there were so few models of how to do it. I thought of it as starting from scratch. In the sense that I had never taken a class like the one I wanted to teach, that is true. But I didn't start from scratch, I started from a constellation of converging

4 There are obviously a thousand outcomes here, singing with community, in ritual, in karaoke clubs, on social media, etc., and also the possibility that any range of obstacles, being shamed or dismissed for instance, getting sick, etc., might bring about an end to the activity.

forces: the few short but dense experiences that I had with the medium as a student, eight years making and going to see downtown dance, theater, and performance in New York City, the thick understanding I gained through moving my work from theatrically based practice to an exhibition practice (a move I came to describe as one from "doing" performance to "using" performance), and the awareness I had from other teaching experiences that you learn by teaching.

In other words, like with studying performance, to learn to teach performance, I had to start teaching.

In the classroom, I use three foundational components:

collective looking at performance[5]

a set of weekly studies that I call "one-minutes"[6]

students making their own performance work for critique

I think of all of these as activities of study or research.

LOOKING AT PERFORMANCE

I encountered performance, pretty much by accident, my junior year of college. I was stressed out and overburdened; I was taking too many classes and doing too many extracurricular activities. Friends of mine suggested that I take a dance class, but the only one that fit in my schedule was a course taught by a visiting artist from NYC, Dan Hurlin. He called his course "History of Performance Art." We learned performance by following a recently republished book by RoseLee Goldberg: *Performance Art: From Futurism to the Present*. For each large historical period, Dan asked us to make a piece in the manner of the work of that time. We started with Dada and then Bauhaus and then happenings and postmodern performance. One day I came in late to class after discovering that my study-abroad plans had all fallen through. Dan suggested that I come to New York to work with him and a choreographer named Victoria Marks on a new work they were making. I did that the next semester and then, eager to stay longer in the city, I enrolled in a NYC study-abroad program called the Trinity/La MaMa Performing Arts Program. The program included classes in movement, text, and voice as well as a professional internship, but, by far, the most extraordinary component of the program was that we went to see four to five performances every week, mostly experimental work in the downtown dance, theater, and performance scene, but occasionally,

5 Sometimes looking at performance means we go to a live event or an exhibition that addresses performance, but it sometimes means we look at works on video, in photographs, or through reading texts.

6 The idea for these one-minutes came from Moyra Davey and Jason Simon's One Minute Movie Festival, held yearly in their barn outside of Narrowsburg, New York, from 2004 to 2013, which I participated in for several years both as a contributor and an audience member.

for contrast, we went to spectacular productions on Broadway or in large music venues and dance halls.

Those repeated encounters with the energies and intensities of live performance forever impacted my work as an artist and as a teacher. I learned as much from works that I disliked or thought were unsuccessful as I did from those I liked and thought were successful. From dance, theater, music, performance performed in large and fancy theaters, in dingy and dilapidated venues, and in small club spaces, I learned the components of performance by and through physical, aural, and temporal contact with the form.

I learned about text, language, script, voice, breath, persona; and about velocity, position, shape, choreography, gesture, sequence; and about production values, instructions, power, communication, transparency, value, ideology, genealogy, authorship; and also about training and skill and about tasks, the everyday, and the intentionally de-skilled.

These materials of dance, theater, music, ritual, spectacle brought forward in resolved works performed for a public teach us how performance makes meaning. And so to teach and learn performance, we have to witness performance. I often bring photographs and videos of performance into the classroom, but it is most dynamic when we go and see live and embodied works. In this way, the content of the class shifts in response to what performance is happening in the time and place in which the class happens. The teaching of performance, like its subject, is unpredictable.

ONE-MINUTE PIECES

The one-minutes begin the second week. For the first piece, I ask the students to bring in a one-minute live work.

From there I let the prompts be responsive to what is happening with each group.

One minute that uses, addresses, or employs text.

One minute that uses, addresses, or employs space.

One minute that uses, addresses, or employs voice.

One minute that uses, addresses, or employs someone else's voice.[7]

One minute that uses, addresses, or employs a song.

One minute of inattention.

One minute conversation among objects.[8]

One minute with an object that exceeds your body's capacity to carry it.[9]

7 Suggested by Wu Tsang.

8 Suggested by Rosa Barba.

9 Suggested by Wilmer Wilson IV.

I consider these one-minute pieces to be studies, and while we talk about them exhaustively, we don't critique them. Students perform or show them one after another and then we talk about what we noticed. We look across them and between them. We notice small variations that produce profound difference. Like the difference between someone reading a text, memorizing and reciting a text, and someone speaking extemporaneously. These one-minute pieces offer students an opportunity to play, to experiment, to rehearse, or try something without knowing what it is, to manifest thinking and research with an expanded set of resources: time, their voices, a scenario, a resistance, a relationship, and so on.

STUDENTS MAKE WORK

Finally, I ask the students to make work for critique. These works do not have any imposed parameters. I offer to provide some prompts if someone needs me to help them generate ideas for a work to show, but it rarely happens.

Critique is a baggage-laden pedagogic form but I find it invaluable to learning.

This component of the class allows each presenting student to dig in more deeply to the questions they are asking. And it allows each of us who are not presenting to indulge in and examine our role as audience, albeit as a specialized audience committed to rigorously unpacking all aspects of the experience for the benefit of the presenting student and their work.

I'm wholly uninterested in whether any of us like or don't like the work that has been presented to us. I'm intensely interested in the group trying to understand how a work makes meaning and, in so doing, to offer some articulations of what just happened so that all of us gain expanded tools and an enlarged vision of what performance is and can be.

I wouldn't have known, until hearing from her late this summer, that Laia Estruch had been impacted by her time in the classroom with me. In preparation for writing this essay, I asked her to lay out her memories of what we did in the class. In response, she sent me something she calls "The Cooper Union Calendar."

I like it. Laia's memories align and depart from mine.

She remembers buying Rene Gabri's *Trebisonda or Sonia Balassanian in the time of the foxes* at a bookshop in Williamsburg, going to the Museum of Modern Art's (MoMA) performance retrospective of the work of Marina Abramović, seeing the Trisha Brown Dance Company at Dia Beacon, and going to Tino Sehgal's performance-based work, *This Progress*, at the Guggenheim.

I remember that it was not my friend but my partner, Brooke O'Harra, who did a workshop in class, and then that we went to see her

show at the Ontological Theater. I remember that it was Loren Kramar who sang and played the piano and that when I asked the class what we need to learn to do performance, he said "taste."

I remember other things that happened in 2010, outside the classroom. That New Hampshire, Washington, DC, and the Mashantucket Pequot Tribal Nation made same-sex marriage legal, Obamacare was narrowly voted into law, the Deepwater Horizon oil rig explosion caused the largest environmental disaster in US history, and a group of New York artists started a conversation with others artists from around the world about the inhumane labor conditions for those hired to build the Guggenheim Abu Dhabi.

We study, teach, and learn performance at a particular time and in a particular place and then the thick encounters of the classroom live on outside of and beyond their occurrence. The influences that circulate in and out of the classroom are unruly and disordered. They are forgotten and misremembered, they are contaminated by subsequent experiences and encounters, they lay dormant, quiet, fallow until, unpredictably and in new forms, they erupt into the present moment and command attention again.

LAIA ESTRUCH IN CONVERSATION WITH MARC NAVARRO

A Voice Is Difficult to Remember

MARC NAVARRO I would like to begin this conversation by unpacking the idea of the "open rehearsal." It is undoubtedly a key concept in understanding how your performances work and how you construct them. As I see it, in calling them that you reject the possibility of their becoming fixed; in fact, they are presented as events that are molded as they become audible and visible.

LAIA ESTRUCH I started calling them "open rehearsals" when I became aware of the relevance that the space where my performances tend to be held—usually exhibition spaces—takes on in my work. The exhibition naturally becomes the site of production, and its temporality marks the time of my rehearsals and my recognition of the sculptures. In incorporating the idea of the "open rehearsal," I'm no longer talking only about the body-to-body relationship with the sculptures; I'm also referring to a temporal relationship with the space that contains me and the works. That time is limited, which triggers an acceleration and a totally different energy. And so the idea of the "open rehearsal" is structural in my work. Adapting to these times means accepting that the performance is time and accepting what it proposes, a particular use of time itself. Another relevant point to understand this question is that I don't have a studio. My research and the physical dimensions of the sculptures add another layer of complexity. In most cases, the open rehearsal is the only way I have of testing things out.

MN How it is different from a closed rehearsal?

LE When there's an audience, the action unfolds differently: the performance exists alongside a huge range of stimuli. A rehearsal with an audience is not a reaffirmation of what was previously rehearsed in their absence; instead, the audience allows another type of concentration to emerge. Allowing

yourself to test things out live that you don't know will work opens up a new consciousness about the work itself. I understand this as a revolutionary act—and a revolution within my research. That risk and that dissolving of limits add something. By acknowledging that I'm exploring the material of the performance live, I indicate that my approach to that performance is, essentially, a quest. I allow myself a margin to attend to the materials of the sculptures: their temperatures, their voices, and certainly their performative quality. I situate myself in "not knowing," which compels me to seek out new coordinates and to create a place in which to put gesture, voice, and body to the test.

MN Regarding that immediacy and opening up that you cite as being central to performance, the way in which you approach the script or instructions—which, incidentally, are what ensure the transmission of the performance—seems important. It's very difficult to establish a form of notation without undercutting that time of recognition that you've mentioned.

LE In thinking about sculpture as a site of action, my intention is for it to serve as an open script, a body-instrument that inhabits the scene with me. These sculptures, marked with inscriptions like corporeal notations, are not fixed guidelines, but rather signs and reminders that orient me and accompany me. I would find it disheartening to have to memorize positions. The notations are what allow me to move through less certain places, generating a narrative through movement and improvisation. What will accommodate me? Where do I grab hold? In these comings and goings, the notations occupy an intermediary space between language and material, a place from which I investigate and anchor myself. The scripts are a place from which to continue digging and getting material during the action.

MN Continuing with the question of transmission, I'd like you to talk about the role that you see the visual and sonic representation of performance playing. How do you work with those two records of performance? Are they of equal importance?

LE I've always kept in mind the importance of recording. It was Sharon Hayes's classes at Cooper Union in New York that helped me understand that the recording of a performance is never the work itself. The material of the performance is the liveliness, being there; the record is a form of memory. One that I often struggle to confront but that helps me to continue shaping my practice. At the same time, I've always made audio, photo, and video recordings. They somehow allow me to take a step back and establish a healthy distance from the material that is produced live, which at times can be very dense or even ominous.

Documentation gives me the option of leaving my body and seeing the work from outside.

MN I'd like to underscore the fact that, to this day, you are the person carrying out the performances, you are the performer and interpreter of your own practice. I would go so far as to say that you are also the living archive of your work. The idea of understanding the voice as a living document raises questions about transmission and how that archive can be transferred to other voices and other bodies.

LE I think that if I've been the performer thus far it's because I needed to understand what the performance was. It is long-term research that requires time. I consider myself very much self-taught in this discipline. The fact that I'm the performer is based on that need: to understand the practice. Now, after some time has passed, I'd venture to say that I've internalized the practice and can talk about it, recognize its various layers. However, along with that recognition, I can also identify changes in my body and my voice: fatigue, new textures. This leads me to ask myself questions that I cannot easily answer: Do I want to transfer this knowledge? Regarding the sculptures, for example, do I want other bodies to be able to activate them when I'm no longer physically able to do so? A short while ago I heard someone say that it's really hard to remember voices, which made me reflect on the question of transmission and the need to address it now rather than later.

MN You mentioned the voice as an unstable material and, earlier, you were talking about the desire to not have the performances be fixed, to maintain them in a latent state. I wonder how you would approach a possible transmission of your practice without fixing it or reducing it to a series of instructions or protocols.

LE I suppose this is already taking place organically in the voice workshops I lead as well as in my teaching work. They are fragments that break off and that I can only transmit to other bodies from a place of honesty and from the work I've developed. This is very clear to me: I can't share material if it's not from a place of honesty and based on my own exploration. So that transmission should function in the same way that I work.
For example, the notion of place that sculpture offers me is an essential guideline: "find your way" with the body and the voice, or seek out problems to address. It's not just a matter of giving; instead, in that transmission, you also become aware of all the work you've done. I've developed my practice in quite a solitary way. When you're not sharing with other bodies, with other minds or voices, everything is reduced to a voice, a single body, one set of movements. Working alone has to do with financial constraints.

It's not that I wouldn't have liked to collaborate, but rather that I've had to save money where I could in my practice in order to develop it to its fullest, and to ensure that my research would be honest and clear.

MN What importance do you assign to the body and its physical abilities when you think about that transmission?

LE My practice is for all bodies, not only those that are trained. It is work based on a voice that all of us can have, and from that voice we can seek out textures, sonorities, rhythms, speeds, and gestures. Some moments of that voice are more or less polished, more complex, but always assuming that it is work that exists outside of virtuosity, near animality and the animal… These are bodies that want to participate in an investigation, that are willing to seek out other ways of being and of behaving, that operate at various limits… My performances require great concentration and operate on two levels: one that connects you with the earth, and another that connects you with the aerial. Vocal work accompanies attentive, active listening. The breath takes you to a very elevated, airy, and sometimes quite spiritual realm. However, it's essential to be connected to the earth, the flesh, the public, and the place where you are located so as to not lose sight of the fact that you have feet and legs that are holding you up, that gravity is present, and you can't go beyond those limits.

MN You mentioned that in your work the moment of composition and the moment of realization of a piece coincide. I was wondering what the relationship is between your performances and the idea of improvisation. For example, you often use the idea of live editing, but I would like to know how that editing exists alongside improvisation.

LE Improvisation is present. When I bring people together for a performance, I'm establishing a staged laboratory, a workspace. During that time, I'm seeking out the unknown, I'm extracting it from below. Sometimes interesting things come up and sometimes they don't, but I take something away from each performance, a small discovery. I've noticed that there's a revolution in my physical state and my mood in the presence of that collective body. That revolution best describes the place from which I work and research.

MN Do you think that presenting your work as improvisation helps you generate a certain predisposition toward it?

LE Yes, I think it facilitates that connection. It establishes a place for my work to land and feel a bit more comfortable. I'm aware that often what happens in my performances is that the audience feels it touches them and runs through them—the voice pierces through. They are sounds that take you to unknown places. I

deliberately look for those spaces, both for me and for those who are listening. That voice can be very funny, from the absurd to the most forceful, even a pure crying out. A sharp scream, a grunt, panting. I'm interested in the multiple voices that live within us. Many simply appear and aren't at all pleasant. I work with the intention that what I do can shake us, make us uncomfortable, and keep us bound to something that we don't know the nature of.

MN Regarding that humorous and uncomfortable aspect that appears in your vocal improvisation, I wonder if there's a desire to point toward a part of human language and a range of voices that sometimes is referred to as "the bad voice," or that in other cases is called out as being too expressive and not efficient in communicating its message.

LE For example, there are voices that we identify as being outside the norm. I try to abolish those categories. I'm interested in showing that the voice has a great deal of memory; it's very much like a membrane. Why is a trembling voice not socially acceptable? A voice has many readings and resonances; it's another body. I look for that misfitting body that is searching for its place, voices that don't want to be normative. With them, I compose another language—but they aren't outside of language. It is a voice that, as I've said, can be monstrous but that contains a lot of information that we have in our bodies. For example, I think about voice changes, about dysphonia… I'm interested in the things that happen in our voice because they give rise to a voice that is occasionally more abstract, complex, and outside of the norm. I had the chance to work with children with autism, which was a great learning experience. The workshop was set up as a process in which we would bring together voices that would touch, mimic one another, and seek textures, that would somehow express our sense of unease. That unease, suddenly, found a rhythm, and many things started to happen, things that we didn't quite understand and that caused the sense of uneasiness to fade away. The workshop served as a refuge where voices encountered one another, embraced, repelled one another, but there we were. We were with the voice.

MN This joining together of voices that you mention seems to function as a joint learning experience, a shared journey. You've led various voice workshops and developed different collaborative projects. How do you participate in that dialogue from the place of your own practice?

LE Like I mentioned before, at first, my work was very solitary. And so these collaborations have opened up a space of learning for me, almost like a little school. I've always established these encounters from a place of honesty and with respect for everyone's own

baggage—which includes both practices and personal stories—and from a place of enjoying the act of sharing. If we start out from that recognition, we can see clearly what it is that we want to investigate together and what aspects of that baggage we can share. These are situations that allow you to leave your own body. You're listening to the body of another person and to the space created between the two of you.

MN Returning to the need you mentioned earlier to do away with the notion of "the bad voice," I wonder if the historical development of sound poetry or phonetic poetry and vocal experimentation have influenced your desire to approach language through its sounds and not through its capacity to produce meaning.

LE It is material that I sought out. I needed to familiarize myself with it, mostly to feel accompanied and reassured. With my vocal work, I was approaching abstraction and looking for materialities that I still didn't know even why I was articulating or why they were coming up in that way. I became familiar with the work of Henri Chopin, Joan La Barbara, Jaap Blonk, and Demetrio Stratos. I also got acquainted with the history of phonetic poetry and understood how it was reflected in the experimental poetry that developed in the Catalan context. From then on, I started to do research, especially in online archives. I engaged in a deep-listening exercise that, in a way, was a form of training. In navigating those sound archives, I found a place to situate my work. In a way I feel that exploring phonetic poetry and concrete poetry helped me focus; I found in them a place of incredible freedom.
I also realized that in the avant-garde movements, like in Russian Constructivism or Dadaism, there was a radicalism that I hadn't found in the visual arts closer to me. I think that the knowledge and respect for this heritage has ensured that my work, since its very beginnings, has been well received in the field of poetry.

MN Your work approaches what we could call vocal abstraction, but the words themselves also play an important role in your performances, appearing in lists, short phrases, or, as you mentioned before, in the form of inscriptions on the sculptures. What is the relevance of those words in relation to abstraction or to that less recognizable part of language?

LE For me, the word implies a leap in my practice, it's somewhat daring. Words have sometimes appeared as a leitmotif or as fragments of recovered texts. When I write the texts myself, I'm never entirely myself. For example, in *Sibina* (2019) the word serves to thread together a fiction surrounding "water-women" and to create a narrative about communities that work in the countryside. I always write, or rather rewrite, on the basis of a

range of textual sources and fortuitous discoveries, like Jordi Samsó's album of drawings that I found at the Port Vell flea market, in Barcelona, and that ended up being the basis for *Àlbum Victòria* (Victoria Album, 2015–20). In that particular case, I immediately saw that I could extract a text out of the imaginary proposed by the drawings, which exist midway between figuration and abstraction. A common denominator of these texts is that they are always short, almost like proclamations at a demonstration. That imposes a rhythm. The word always arises accompanied by previous words and by other voices that I edit and filter through my own voice and imaginary. In fact, that process produces changes in structure. These modifications are a method I've adopted in my work since the very beginning, when I realized that the same things can be said, intoned, and structured in many different ways, and that it is those ways of saying that change their meaning, even if you're saying the same thing.

MN You differentiate between vocal work that you call "small" and another that you call "big." As I see it, this interest in understanding the voice on the basis of scale reflects the sculptural quality that you see the voice as having. What implications in terms of listening and also in terms of space does each of those voices have?

LE The small voice is the one that requires amplification, it needs to become big, it needs more volume. Something I've often asked myself is to what extent I can do without that amplification. In *Moat-3* (2017), for example, the sculpture itself already has a very sonorous breath, but why not let my voice be small? That voice, which is large within my body, could be in the background, unamplified. If I'm in the open air, like in *Crit* (Shout, 2024), I of course have to play with distance. It's interesting because in that case there's no amplification of any kind, and smallness means simply being close to the audience. It's a question of perception. Perhaps the small voice is the one that I project from afar and at the top of my voice; for me, however, that voice is very big.
This issue interests me with regard to works in which I don't use sculpture. The big voice and the small one always pose the question of to what extent I adapt to technology. Having a microphone allows me to work with textures and nuances. It allows me to explore a very particular quality of the voice: you can hear my tongue, saliva, or my teeth clicking together. You can play with rhythms and with breath and make the simple gesture of opening your mouth important. This is really tantalizing from a sonic perspective, but then the sculpture becomes not quite so necessary. For me, in this type of performance, sound, what happens in the mouth and in the body, already has a sculptural quality.

MN I would like to talk now about how the conditions of production generate one sort of performance or another. Your work developed in parallel with a moment when institutions opened up to including performance as part of their programming, even though they have not entirely incorporated the production models that performance requires.

MN It seems notable that in the very moment when performance is starting to become a natural part of the programming of art institutions, you are doing just the opposite: you look for a way to bring performance into public space, as is the case with *Trena* (Braid, 2023/2025).

LE Institutions, museums, have their norms, and public space has another set of norms. I really like to think about exhibitions and architectures on the basis of how they function as a set of norms, but in going out into the street it somehow seems that you are renouncing that bubble that isolates you. One of the aspects that most draws me to performance is precisely that: the fact that you are working in art but very close to the living, to the uncontrollable, to what could escape at any moment. That sensation of confronting something that is beyond what you have learned to control. In that sense, public space is a way out into life and toward other lives like the city and everything it contains, including its noises. That type of performance is, in many ways, unpredictable and requires another type of production process. Leaving the institution is, without a doubt, a challenge when it comes to production, as it becomes much more complex, but it also makes another type of experience possible. The performance ceases to be the sole focus of attention and mixes with other stimuli. The memory of the work is enriched by many other things.

MN There is no doubt that public space produces a different type of attention, both for the audience and for the performer, who has to deal with many more elements. I wonder if, in addition to that attention, it also produces a different sort of audience.

LE Something that I like about being out in public space is that my work opens up to people who aren't familiar with it and who might be there by chance. The experience in the moment is part of the work, as is being attentive to many other things. In my work, I always try to be aware of what's going on around me. If we speak from a place of listening, I like to think that that listening extends beyond the ear and attends to energies. It is more of an animal attention, tuned into danger. I remember a time during a performance by the Guadalquivir River that a helicopter flew over us several times making a huge roar. My view regarding these

stimuli or interruptions is that they ought to be integrated as yet another material to work with.

MN When you carry out performances in public space, they take on a quality we could call wandering. When you use your own sculptures as a stage, they circumscribe the performance, but without them, it expands, as if in recognition of the place.

LE The position of my body changes a lot. The concept of the limit gets blurry. It's true that the sculptures give me a limit, and when I'm outside of that limit something is deactivated, like attention. The public's behavior and my own change depending on if I'm in a field or by a river. In my case, nature provides a supporting sound. But above all, there's no longer a pact regarding what is the stage and what is public space. Without the sculpture, I allow myself to dismantle that arrangement. Instead, I explore, I wander, I seek points of connection, I work with the landscape like a score, I delimit it with my wandering. In a way, the performance edits the place, which in turn offers me voices that I use: the flow of water, the force of the river that sweeps along stones, but also the shapes of the trees, scrub, or rock formations can serve as a score and guide the editing of the voice. I've often played with the echo of a place; I'm interested in how it outlines a territory and how it plays with distances, with what we perceive, once again, as a small voice or a big voice.

MN In many of your performances, resistance is what structures the action. At what moment do you decide to introduce it as a dramatic element?

LE It is a condition that arises from my hands-on work with the pieces. When I started to work on *Moat* (2016–17) and the idea of the playground, I realized that the majority of the things that happen in the course of a performance are situations or problems that I have to solve: a foot stuck between two bars, the position of my hips, my arm being wedged in. I have to link together movements and, at the same time, incorporate the voice in this torsion. In the moments when my body becomes a knot, I note a resistance to pain. Articulating the performance is like making a textile out of knots, I stitch it together with my body. The body has physical limitations you have to recognize. This resistance is also a warning that your body gives you, knowledge to understand where to push yourself and also when to stop. Which is why I often say that my work is training, during which I fine-tune its limits. The same thing happens with the voice. Each piece sets its limits in terms of the transit of the voice. I would say it's a form of consciousness: I need to be attentive both to the body of my voice and to my physical body.

MN In these performances of wandering and resistance, you often start with an estimated duration in mind, but in fact it's very hard to limit it to a preestablished time.

LE I go through phases and many things pass through me. You see how it evolves, how the work builds, but you're also aware of moving through different levels. I have a pretty good internal stopwatch; in the end, we're animals that learn and have our engrained temporalities. We're very familiar with how the passage of time affects things such as hunger or sleep. That embodied notion of time tells me that I have about twenty or twenty-five minutes, and it's important to note that those five minutes, which might not seem much, are a lot in the performance. And just like you notice changes in your voice or the tiredness of your body, you also feel the end approaching. I really like to play with that moment and move through it when I notice it physically. I pass through it in the moment in which I start to feel tired. If I pay special attention to that tiredness, interesting things happen and another sort of material emerges. When I move through the tiredness, I know I'm getting close to the end. That ending is never theatrical, it starts in the breath. I start to breathe normally and I connect to the place in a different way, moving out of that previous state in which I was attentive to everything. I like to think that it's not a complex or highly edited operation. I simply finish working, I stop.

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Over the past fifteen years, Catalan artist Laia Estruch (b. 1981, Barcelona) has developed a practice in which the human voice becomes an artistic material that explores its own expressive potential. This vocal work has evolved alongside the creation of sculptural environments, often monumental in scale, conceived for each of her projects.

The present catalogue accompanies the eponymous exhibition *Laia Estruch: Hello Everyone* held at the Museo Reina Sofía in 2025. Conceived as a navigable warehouse, the show is put forward as a repository imbued with life and breath, in which the sculptural resources and vocal expressions that have shaped the artist's research from 2011 to 2025 are reactivated.

This is the first monograph to offer a detailed inventory of Estruch's oeuvre: a chronological account of her works accompanied by descriptions, photographs, and textual scores. The volume is introduced by Manuel Segade, the director of the Museo Reina Sofía, and features an essay by Latitudes, the exhibition curators, who analyze her trajectory through its vocal, bodily, and sculptural dimensions; a text by artist Sharon Hayes on pedagogy in performance; and a conversation between the artist and curator Marc Navarro, offering insight into the evolution of her creative process.

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