

**“El cante rasgueado” (concert) +
“Descomposición/Choro” (conference)
Pedro G. Romero and Niño de Elche**



Commissioned by BoCA, this project brings together Niño de Elche — a singular figure in the Spanish music and performance scene who identifies as “ex-flamenca” — and Pedro G. Romero — a visual artist and researcher, winner of Spain’s 2024 National Award for Plastic Arts — in a work presented in two formats: a conference-performance with Pedro G. Romero, and a concert with Niño de Elche and folk musicians from the Iberian “stripe”.

“EL CANTE RASGUEADO”

SINOPSYS

At a time when folk culture still bears the traces of its instrumentalization by the Iberian dictatorships, this project recovers its original meanings: hybrid, fluid, permeable to others. During a period of research and writing in the Iberian border region, between Portugal and Spain, Pedro G. Romero and Niño de Elche activated collaborative practices that challenge the fossilised forms of tradition and expose its friction with the present, transporting the two between the fandango and Portuguese tango, and the viola campaniça and Sephardic liturgy. More than collection or reinterpretation, the project acts as an artistic and political gesture: restoring folk culture's power as a site of hybridisation, conflict and reinvention.

In the 'stripe' that separates — or unites — the south of Portugal, Huelva and Extremadura, sound operates as a link in a chain between geographies and histories. There we hear the cante alentejano with its viola campaniças, the fandango cané in Alosno chanted by groups of men over the incessant strumming of guitars, or even the luso-extremaduran tangos and jaleos handed down by Portuguese Romani communities. It is in this permeable territory that Niño de Elche and Pedro G. Romero have developed the performative concert “El Cante Rasgueado”, through a process of on-site research with local musicians and historians.

More than collection or reinterpretation, the project acts as a gesture of reinvention: mapping the lines of continuity and friction between the folk practices coexisting at the Iberian frontier, opening space for new forms of listening, appropriation and connection. In this context, singing and strumming are not only technical or expressive gestures — but collective acts, ways of being with others. From this starting point, Niño del Elche and Pedro G. Romero reactivate the community potential of folk culture in a brand-new concert with musicians challenging traditional forms.

TEAMS AND CREDITS

Concept: Niño de Elche e Pedro G. Romero

Direction and interpretation: Niño de Elche

Interpretation: David Pereira (viola campaniça), Guilherme Colaço (viola campaniça), Miguel Vargas (guitarra flamenca), Juan Vargas (guitarra flamenca)

Sound design: Emílio Pascual

Executive production: Filipe Metelo

Commission and production: BoCA – Biennial of Contemporary Arts

Coproduction: CAM - Centro de Arte Moderna Gulbenkian, Museo Nacional del Traje

Support: Programação Cultural Cruzada Portugal-Espanha – 50 anos de democracia; Ministerio para la Transición Ecológica y el Reto Demográfico; Comissão de Coordenação e Desenvolvimento Regional do Alentejo; Acción Cultural Española (AC/E) - Programa para la Internacionalización de la Cultura Española (PICE).

Duration and classification

50 min, 6+



“DESCOMPOSICIÓN/CHORO”

SINOPSYS

With “Descomposición/Choro”, Pedro G. Romero reconstructs and exposes sonic connections mapping the relationships linking community folk cultural practices to the Iberian landscape, both physical and emotional. This conference-performance is an act of listening to the border not as a line of separation, but as a vibrant zone of confluence and conflict, where music, language and collective practices continue to (re)write stories still to come.

TEAM AND CREDITS

Concept: Niño de Elche e Pedro G. Romero

Direction, research and interpretation: Pedro G. Romero

Sound collection: Emílio Pascual

Sound mixing and Editing: Xavier Erquizia

Video editing: Carmen Alonso

Editing and proofreading: Natalia Zarco

Executive production: Filipe Metelo

Commission and production: BoCA - Biennial of Contemporary Arts (Lisboa)

Coproduction: CAM - Centro de Arte Moderna Gulbenkian, Museo Nacional del Traje

Support: Programação Cultural Cruzada Portugal-Espanha – 50 anos de democracia; Ministerio para la Transición Ecológica y el Reto Demográfico; Comissão de Coordenação e Desenvolvimento Regional do Alentejo; Acción Cultural Española (AC/E) - Programa para la Internacionalización de la Cultura Española (PICE).

Duration and classification

50 min, M/12



BIOGRAPHIES

Pedro G. Romero

Aracena, Spain, 1964.

In 2024, Pedro G. Romero received the National Prize for Visual Arts. His work has been exhibited in venues such as documenta14 Kassel/Athens (2017) and the Bergen Assembly (2019), where he was also guest curator. He has also exhibited extensively at the São Paulo Biennial (2010) and the Venice Biennale, where he was the first representative of the Catalonia Pavilion. He has also had solo exhibitions at the Sydney Biennale (2023), the Coimbra Biennale (2024), the Thessaloniki Biennale (2009), and the Gothenburg Biennale (2013). He has also participated in the Medellín Biennale (2007), two editions of the Bienal Sur in Buenos Aires (2019) and Rio de Janeiro (2022), and the Venice Architecture Biennale (2023).

The Reina Sofía National Art Museum dedicated a retrospective to his work *Máquinas de trovar* (2022), while Ca2M in Madrid, MNAC in Barcelona, and the University of Valencia presented the monograph *Habitación* (2018) at the Württembergischer Kunstverein Stuttgart Wirtschaft, Ökonomie, Konjunktur (2010).

His work has been featured in significant events at the Museu d'Art Contemporani de Barcelona (MACBA), the IVAM in Valencia, the Museo de Bellas Artes in Bilbao, the Musac in León, the CCCB in Barcelona, Santa Monica in Barcelona, La Panera in Lleida, the Pompidou Museum in Malaga, the CAAC in Seville, the MEIAC in Badajoz, the Kunsthaus in Berlin, Kadist in Paris, the Spanish Academy in Rome, and the Flamenco Biennial in Seville, among many others.

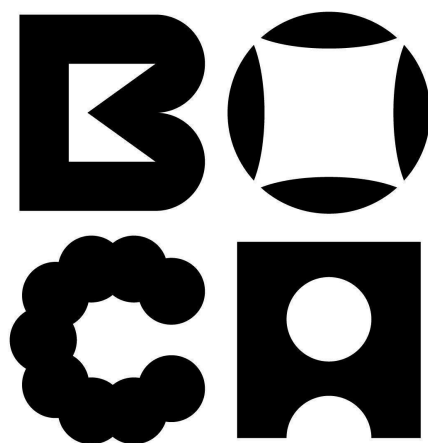
Niño de Elche

Elche, Spain, 1985.

He is an undisciplined and “ex-flamenco” artist who, in his various artistic projects, has been able to combine genres such as flamenco, free improvisation, krautrock, electronic, electroacoustic, and contemporary music with poetry, performance, dance, and theater. Among his dozens of recordings, the following stand out: “Sí, a Miguel Hernández,” “Voces del Extremo” (awarded by several Spanish media outlets as the best album of 2015), “Antología del Cante Flamenco Heterodoxo,” “Colombiana,” “Fuerza Nueva” with the Granada band Los Planetas, the double LP “La distancia entre el barro y la electrónica, siete diferencias valderomarianas” based on the sound archive of artist José Val del Omar, and the recent work entitled “La exclusión,” directed by thinker and writer Ramón Andrés.

He has collaborated with artists such as Israel Galván, Angélica Liddell, María Muñoz, Rocío Molina, Lois Patiño, and C. Tangana, among others. He was one of the Spanish artists invited to Documenta 14, held in 2017 in the cities of Kassel and Athens, under the proposal “La farsa monea” together with artists Pedro G. Romero and Israel Galván.

He stars in the film “Niños somos todos” by director Sergi Cameron, filmed in Bolivia and awarded at several European documentary film festivals. He created the work “Auto Sacramental Invisible, una representación sonora a partir de Val del Omar” for the Reina Sofía National Art Museum Collection, exhibited in 2021-2022.



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Contact

Booking

Inês Le Gué | jardin&cour

+351 928 158 327

ineslegue@jardincour.com