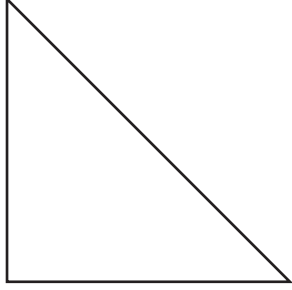
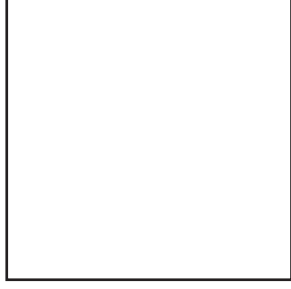


Ferran Adrià:



The exhibition *Ferran Adrià: Notes on Creativity* is part of the Marres program devoted to the senses. This program examines the visual arts, but also sensory reflexes, mental conditions and body knowledge. *Notes on Creativity* focuses on Adrià's consistent and radical approach to the sense of taste. It shows the important relation in his practice between sensory perception and the creative process.

Notes on Creativity



10.3 — 3.7.2016

Room 1

— The history of elBulli

In 1961, Marкета and Hans Schilling opened a mini-golf course near Roses, a small town north of Barcelona. Less than a year later, they turned it into a bar and named it elBulli after their bulldogs. elBulli became a serious restaurant with the appointment of French chef Jean-Louis Neichel, who earned a Michelin star for the restaurant in 1976. Ferran Adrià joined the kitchen staff in 1984 and became chef de cuisine three years later. Over the next 25 years, Adrià and his creative team developed almost 2000 new dishes, a great many new techniques, table and kitchenware, methods of cutting, mixing and freezing. Their efforts were crowned with a third Michelin star in 1997. Restaurant Magazine named elBulli the best restaurant in the world five years in a row. Adrià's unique style drew attention of the art world, which resulted in an

invitation to participate in the Documenta 12. The restaurant closed in 2011. Since then, Adrià and his team have been working on numerous projects, all dedicated to mapping the creative process that will be key to the re-opening of the elBulli Foundation in Roses in 2017.



Mini-golf sign in Montjoy bay, 1962



elBulli terrace, 1964



Johan Crujff visits elBulli, 1976



chef Christian Lutaid and maire Juli Soler, 1984
Margetta Schilling with, ftr: Ferran Adrià,

Abri- Amstriaian- Botas	Mesa 4	Snacks Pax	Pax 4
1. 1. ruy morón			
2. 2. soñas: mojito - capirritia			
3. 3. cura de moño y margarita			
4. 4. fizz tozón caliente			
5. 5. aceitunas verdes africanas			
6. 6. cacahuets meméticos			
7. 7. ravioli de pistacho			
8. 8. perra de parmesano			
9. 9. "macaron" de parmesano			
10. 10. crobo de gorgonzola			
11. 11. chip de aceite de oliva			
12. 12. for en néctar			
13. 13. papel de flores			
14. 14. "emendras firmas "gustos balísticos"			
15. 15. pan con tomate			
16. 16. huevo de oro			
17. 17. ameba merengada			
18. 18. zoquetes líquidas de pollo			
19. 19. espuma de humo			
20. 20. ravioli de sepia y coco con soja, jengibre y menta			
21. 21. cristal de soja			
22. 22. "paranadilla de non"			
23. 23. ceñillas de soja			
24. 24. carrete Saku-Saku			
25. 25. nigun de salmón			
26. 26. Jergosino hervido			
27. 27. pamba dos cocoones			
28. 28. seso de gambas Thai			
29. 29. sun-ton de rosas con jamón y agua de melón			
30. 30. cavapi de jamón y jengibre			
31. 31. pan de queso			
32. 32. quinoa helada de foie-gras de pato con consommé			
33. 33. ajo blanco			
34. 34. budino con caviar			
35. 35. shabu-shabu de pifones			
36. 36. pome líquida de avellana			
37. 37. pollo al curry			
38. 38. porrete con caviar			
39. 39. coveite de bogavante			
40. 40. loco de Olavaca			
41. 41. gnappacho y ajo blanco			
42. 42. nuyoyaki de liebre			
43. 43. capuccino de caza			
44. 44. picotto de moras con jugo de caza			
45. 45. tomo de liebre con su sangre			
46. 46. queso de las tripas			
47. 47. hucos			
48. 48. inclusion			
49. 49. corno Meiba			
50. 50. fondue Meiba			
51. 51. loco			

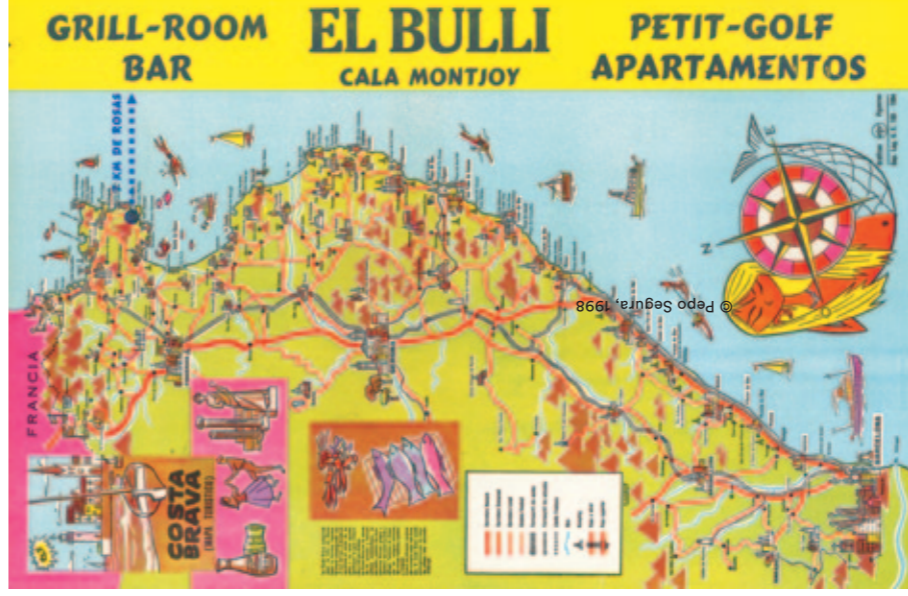
Last menu, 2011



elBulli logo



Menu, 1977



© Pepo Segura, 1998

Touristmap elBulli, 1970



Food for Thought, Thought for Food: A Reflection on the Creative Universe of Ferran Adrià, 2009

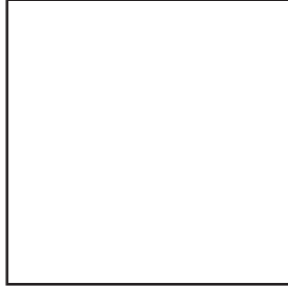


Cover New York Times, photo Pepo Segura, 1999

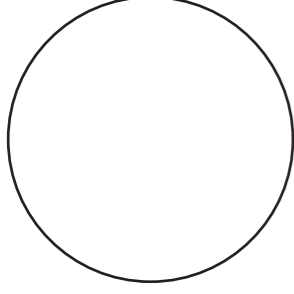
Room 2

— Plating Diagrams

When Adrià and his team invented new dishes, they relied partly on a method of expressing ideas on paper. In drawing a dish, Adrià visualized the taste and placement of the food, sometimes without knowing exactly what the food was, or what its ingredients were. These plating diagrams, dating from around 2000-2004, exemplify this method in which shape, color and composition precede experiments in taste.



Plating diagram, c.2000–2004

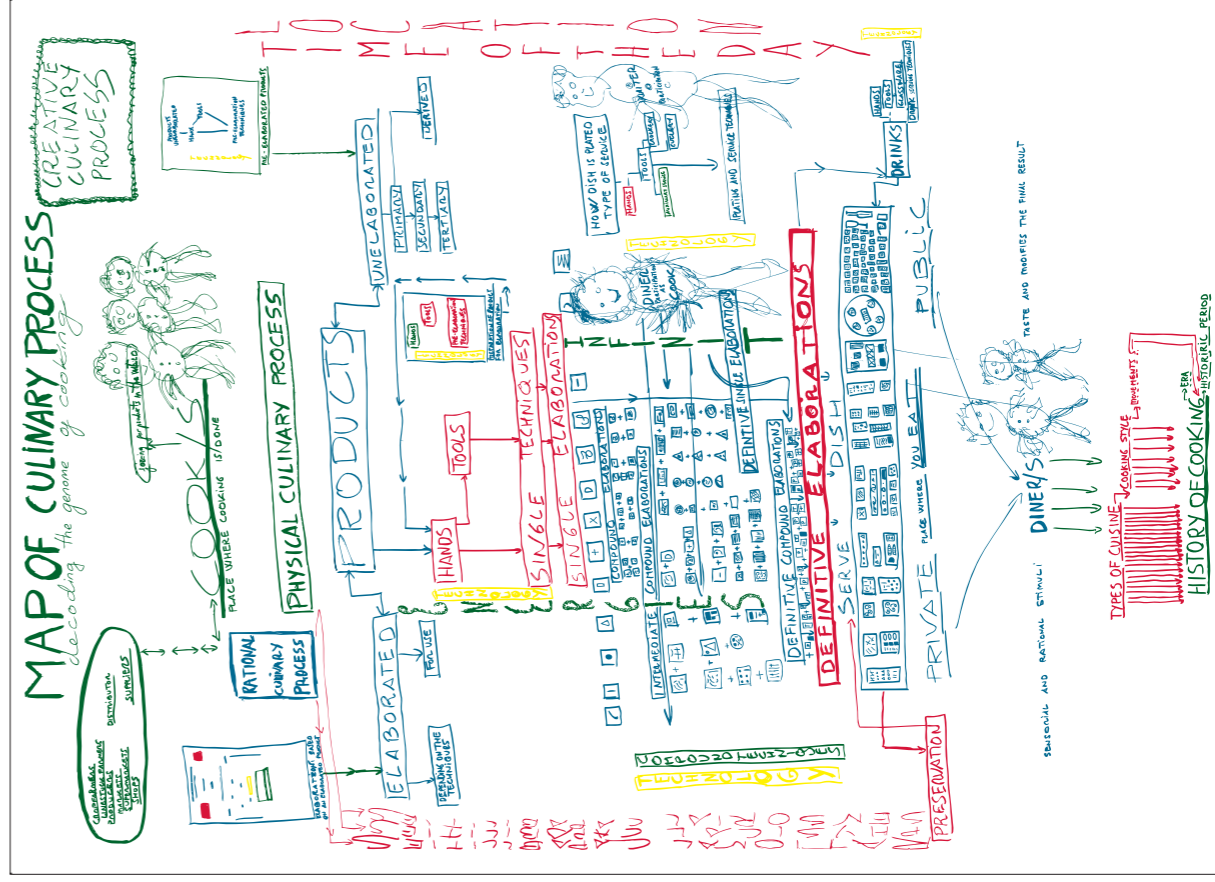


Plating diagram, c.2000–2004

Room 3

— Map of the Culinary Process

Adrià often used sketches, flowcharts and other visual materials to explain processes and organizational methods in the kitchen. This diagram details the different phases of the culinary process by tracing a meal from cook to customer. A second diagram is on the landing of the stairs. It is a creative pyramid representing four levels of creativity. The lowest level shows the cooking from existing recipes, the highest the creation of new techniques and concepts.



Ferran Adrià, Map of the Culinary Process, 2013

Room 4

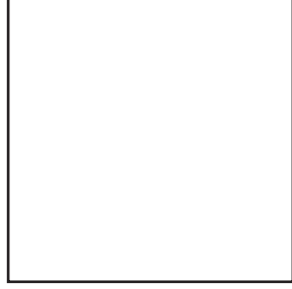
— Preparing a Menu

The menus presented in this room are the product of a painstaking process of experimentation and perfection. Pinned on the walls are lists filled with notes and sketches on culinary elements that show this process. The preparation of a menu started with producing lists of each of the elements that constitute cooking and subsequently using them to arrive at combinations between tastes, preparations, techniques and garnishes that might give rise to a new dish.

These lists and sketches were the start of elBulli's famous dishes, such as savory ice cream, the obulato, or elBulli's famous spherical olives.

— Vanishing Ravioli (film fragments)

These fragments show the evolution of elBulli's famous Vanishing Ravioli, starting with the discovery of the Japanese obulato (transparent, edible sheets) and ending with the 2009 menu.



Menu, 2006



Menu, 1993

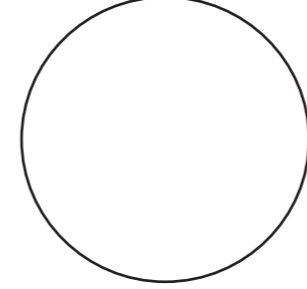


Menu preparation on display in elBulli lab

Room 5



Draining spoons, 2003



PVC Tube mold for 2 m spaghetti, 2003



Candy nylon adaptor, 2005

— Cookware designs and Pictograms

In 2001 elBulli began its collaboration with the designers Luki Huber and Marta Méndez Blaya. To Adrià, innovations in taste could not be realized without innovation in design, as the latter allowed for a precise and regular rendering of new flavors. The collaboration with Huber led to dozens of designs for dishes, silverware, utensils, and appliances for cooking. Graphic designer Marta Méndez Blaya came to elBulli for its

General Catalogue. She designed the pictograms, visual representations of the classification of products used at the atelier and the restaurant. The food symbols served to group the different families of products. They also helped to identify the evolutionary analysis of the recipes.



Waters



Seafood offal



Dried pulses



Animal game



Foie-gras



Oils and other vegetable fats



Smoked food



Canned products



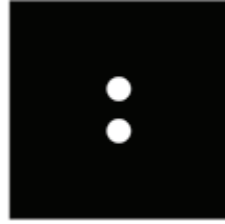
Liqueurs, spirits and other beverages



Gases



Seaweed



Seeds



Meat



Caviar and similar



Flours, semolina and starches



Salted products



Jams and preserves



Juices and soft beverages



Fish



Vegetables



Flowers



Feathered game



Cocoa and derivatives



Sugars



Sausages



Bread and other doughs



Wines



Crustaceans



Fruits and berries



Seed sprouts



Poultry



Leavens and yeasts



Salts



Dried and crystallised fruits



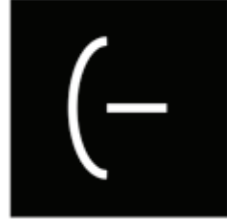
Freeze-dried and dehydrated products



Infusions and coffee



Molluscs



Fungi and truffles



Fresh herbs



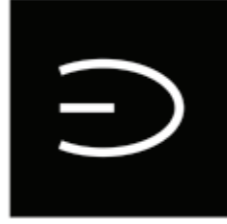
Poultry and meat offal



Butter and other animal fats



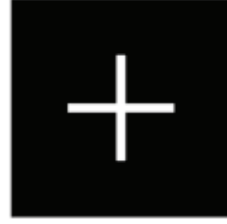
Vinegars



Pickles and brine

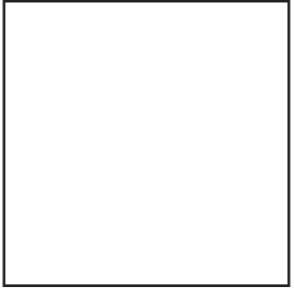
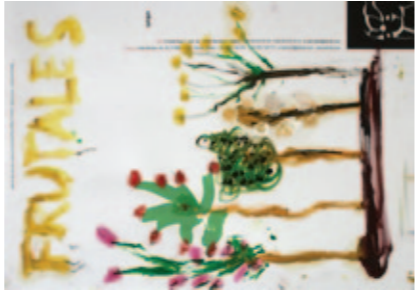
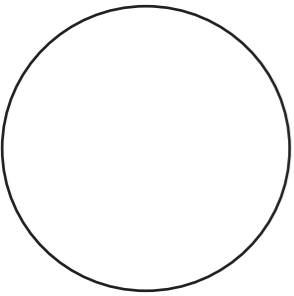


Sauces and condiments



Others

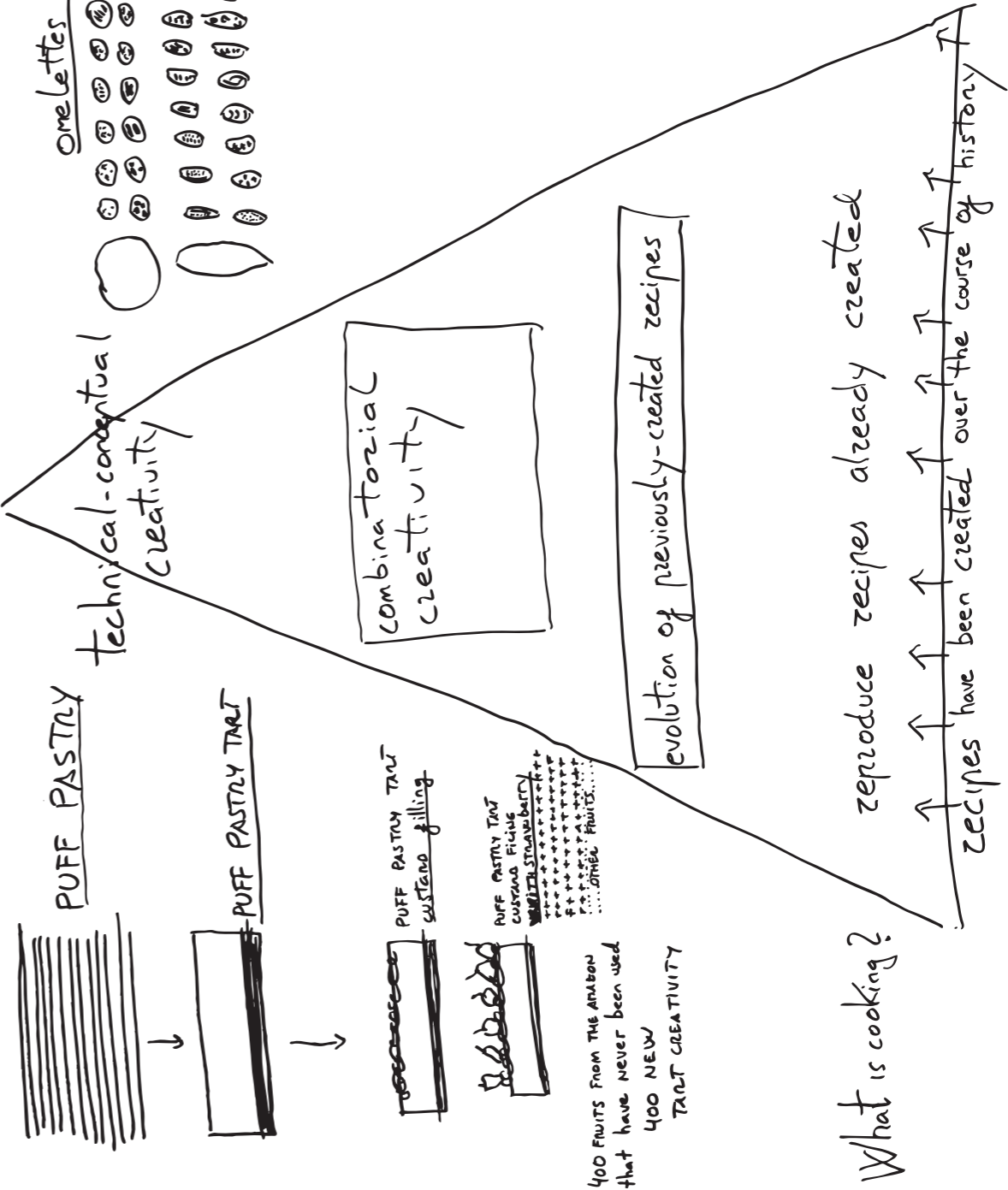
Room 6



Theory of Culinary Evolution

Adrià: "I was given a paint box, as a gift, and one day I decided to create a visual storyboard of the history of cooking [...]". The resulting series illuminate Adrià's theory of culinary evolution. They start symbolically with the Big Bang, sketch a theory of what early humans fed themselves, show the gathering of vegetal species and the consumption of meat, the discovery and control of fire, and the beginnings of agriculture and husbandry of livestock.

Images: Ferran Adrià, Theory of Culinary Evolution, drawings, 2013

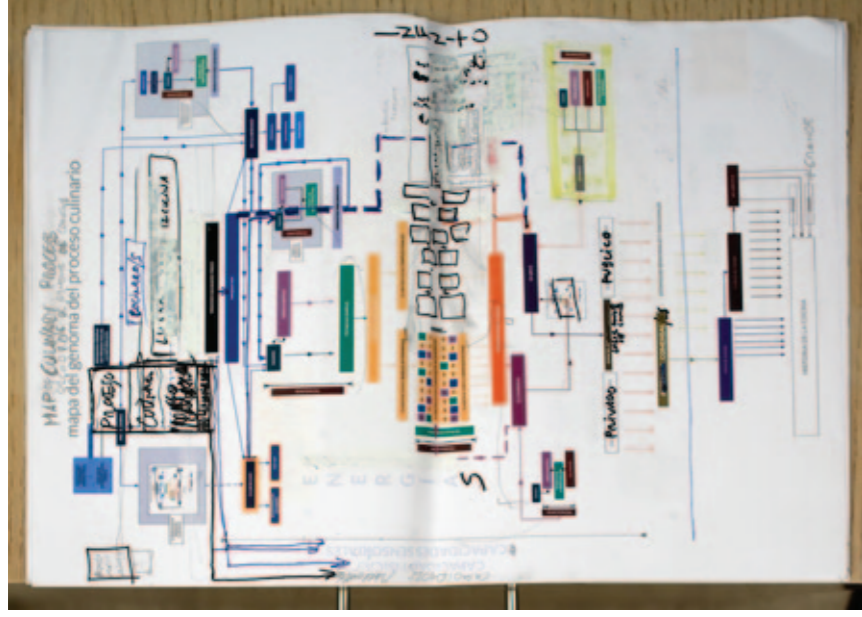
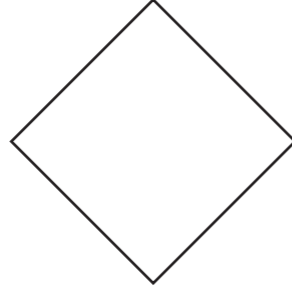


Room 7

— Creative notebooks and DNA drawings

Over the years, Adrià filled notebooks with the ideas that emerged in the lab and from which his team would create new techniques, concepts, dishes, and innovative preparations. Adrià didn't have a favorite cooking tool, but always had a pencil in hand. If he didn't draw in his notebooks, he used hotel stationary or paper napkins to jot down his ideas. Shown in the adjacent room, these form part of the legacy of elBulli's methodology of creating.

Images: Ferran Adrià, DNA drawings

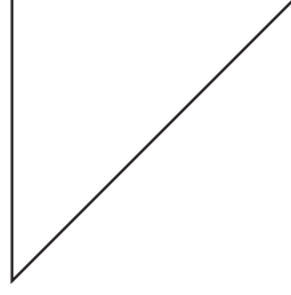
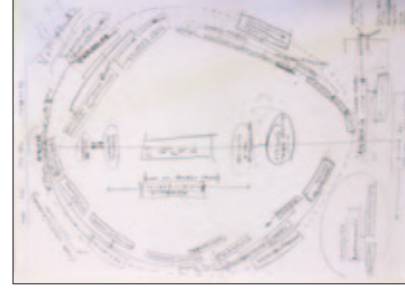
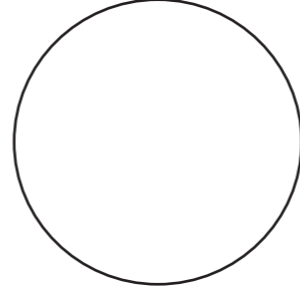


Room 8

— Film: Gereon Wetzel, *Cooking in Progress* (2010)
Length: 148 min.

The German director Gereon Wetzel spent a year filming the rhythm and process at the elBulli restaurant and lab. The film shows how in Adrià's kitchen design, discipline and science are just as important as artistry, inspiration and serendipity.

Images: Gereon Wetzel, *Cooking in Progress* (2010), stills



Room 9

— **Sculpting taste**
 For 25 years, Adrià and his team experimented with input from different fields, resulting in an overwhelming amount of equipment. elBulli commissioned an endless number of plates of all sizes and materials, porcelain, glass, slate, and paper, to fit specific demands of keeping the taste, form and texture of the food intact. It commissioned metal and mesh holders to contain and serve new foods, glass tumblers

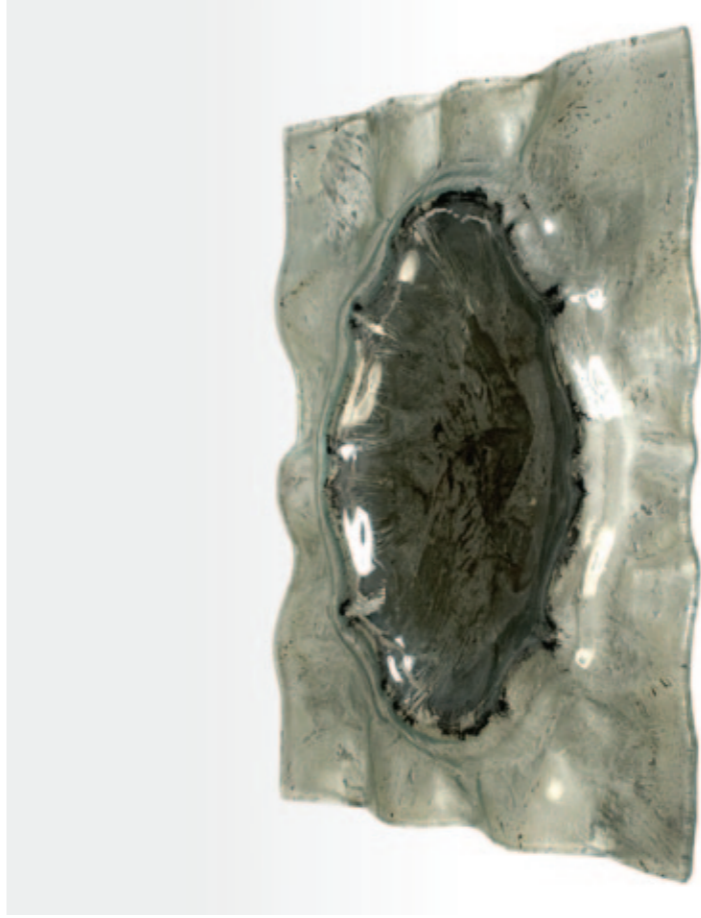


Bowls of gold glass, photo Renée Roukens

and spoons with holes and herb holders to organize scents while eating, and numerous other cookware and tableware designed to maximize the flavor of dishes. In addition, elBulli experimented with ways of cutting foods, and plasticine shapes to determine the exact size of diverse ingredients on the plate.



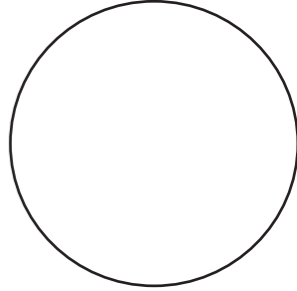
elBulli Team, Plasticine food models, 1994



Bowl Baroque, 2007, photo Marc Cuspinera



Prototype blue dish, 2006, photo Renée Roukens



Prototype mesh dish, 2007, photo Renée Roukens



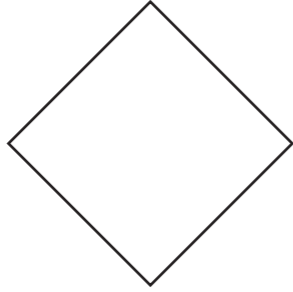
Square grid mesh dish, 2007, photo Marc Cuspinera



Fransesc Guillamet & Bob Noto, Interior of elBulli kitchen, 2005



Black tray with holes, 2005
photo Marc Cuspinera



Glass dishes, 2006, photo Marc Cuspinera



Glass dishes, 2006, photo Marc Cuspinera



Crumpled metal dish, 2007, photo Marc Cuspinera

Room 10

— Archive: elBulli Foundation

Following the closing of the restaurant, Adrià and his team started the elBulli Foundation aimed to further analyze, categorize and develop the creative innovations achieved at elBulli. The foundation started the elBulli lab in Barcelona, an office where researchers are investigating the process of creativity and developing an online database of gastronomic knowledge, called Bullipedia. The lab and current projects exemplify the continuity in Adrià's search for scientific methods as a means of fully understanding and mapping the creative process.

— Film: *elBulli Foundation and the Drawing Center, 1846* (2013)
Length: 87 min.

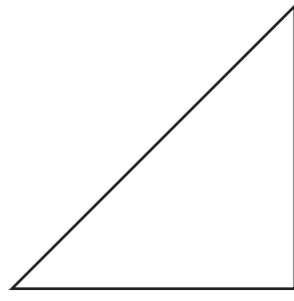
The film *1846* is named after the number of dishes that Adrià added to the vocabulary of gastronomy. It also refers to the birth year of the famous French chef Georges Auguste Escoffier. The film displays all 1846 dishes served at elBulli from 1987 to 2011. It features four soundtracks: one is a musical piece composed by Mantovani, whose inspiration came from a dinner at elBulli; the others consist of sounds from the elBulli kitchen and its environment.

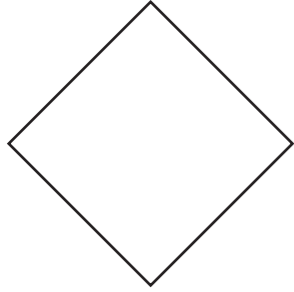


elBulli, General Catalogue, 2005–2011



1846 (2013), still
elBulli Foundation and The Drawing Center.

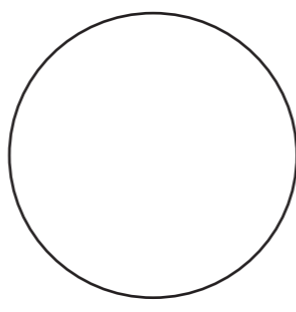




elBulli Foundation and The Drawing Center, 1846 (2013), still



elBulli lab, Calle Mexico, 2016



DRAWING TASTE

Interview with Ferran Adrià

Over the past few years, I frequently met Ferran Adrià to prepare for the exhibition at Marres. The meetings were embedded in two- or three-day visits to the large research laboratory the Catalan chef opened several years ago in an old parking garage at the Calle Mexico in Barcelona. The lab houses an extensive team consisting of former elBulli staff and teams of students and young professionals. They work at clusters of desks amidst meandering walls comprising dozens of full-length Styrofoam boards with classification charts, creativity diagrams, menu preparations, drawings, and photographs pinned upon them. This is the engine room of the creativity research that will fuel the re-opening of elBulli in 2017.

The preparation is, like everything Adrià does, thorough and all encompassing. The team delves into the history of elBulli, creates vast knowledge resources in a Bullipedia, researches culinary history, including ancient recipes in cloister manuscripts, and dreams up new projects with partners including Dom Pérignon and Walt Disney. With each visit, I am introduced to new experts, not only in culinary matters, but also on design, mathematics, philosophy, and exhibition making. We visit the Taller lab,

where Adrià and his team have invented their new dishes, the local market where they did their shopping, and the archive where I found historic material from the early 1960s when a Düsseldorf couple Hans and Marketta Schilling started elBulli, first as a mini golf center, then as a beach bar for local divers.

At our meetings, Adrià tirelessly provides extensive introductions to his chief preoccupation: creativity. He takes me through his Styrofoam world that details aspects of the DNA of creativity. And each time, he provides his new insights, often in the form of questions: can I tell him when cooking originated? Do I know the difference between style and technique? What do I think a certain diagram is about? He invariably concludes that nobody understands the full depth of what it is all about, but it is all in there.

The Styrofoam boards highlight a crucial fact of Adrià's creative process: his tendency to visualize before he cooks. On many occasions the chef has stated that drawing provides him with a vocabulary for the kitchen. And it is more than that; Adrià draws throughout the interview.

Valentijn Byvanck: The aim of this interview is to provide insight into the sensory world that comes into existence when you cook and draw; a merging of the visual world, and the world of taste.

Ferran Adrià: The method you describe is based on something called the 'mental palate'. (he draws) When I draw an asparagus and a shrimp, I'm already sensing their flavor, their textures, because I've eaten them many times before. The question is: how do you combine different products or elaborations. This is what we do by drawing. We want to combine shrimp with asparagus: does this work?

VB: Do you taste the combination while you draw?

FA: Yes.

(draws two circles)

These are two elaborations from which we create a dish. The first is the combinatorial one, the other the conceptual one. In the latter case, you create the concept, the global idea. The former is more like a collage.

The creation of every dish undergoes various stages. Each of these has its defined process. This is one of the things we've discovered since we've organized exhibitions: each and every project we performed - be it a dish, a menu, the design of the menu, the waiter's outfits, a plate, a tool, a book - was based on a creative process. And all of them fit into a map. This is what we are doing in the lab today. There are thousands of projects that are awaiting a final result. The development of these projects generates creative processes.

Creatividad Teoría

que importante son dibujos

placar mental

- cosas diferentes
no obligo a hacer dibujos

los dibujos sin ordenar

- bocetos



reacion

combinacion

- entrenar en la creatividad

conceptos / ideas



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VB: Where do these projects start?

FA: A dish can start or end with the taste or the texture. However, there is always a sensory beginning from which you build the rest. Food is a sensory discipline. It involves all the senses. It's the world's most complex discipline. That's why no one has dared to write about its sensory beginnings. The only important work I know of is *Physiologie du goût* (*The Physiology of Taste*) by Brillat-Savarin, from 1810.

VB: Drawing is a way to begin. It is sensory. But it is also a way to organize. Even during this interview, you are drawing in order to make yourself understood.

FA: We work with ephemeral things. And this obliges me to visualize. I can't taste every idea. For me drawing was a way of visualizing and organizing. With these sketches I organize and build a world. A painter will paint a canvas. I will make a dish.

(keeps drawing)

VB: Did you draw before you started cooking?

FA: No, there was no need. Drawing was a consequence of choosing cooking. Otherwise, I would not know how to deal with an idea. I call this theoretical creativity.

FA: All of this is about reflection, about how we apply the scientific method, construct order in our work. And yet, we still find new things to think about. Immediacy, for instance. When you go to a restaurant, you want an instant result. You want to have your coffee right away. elBulli was known for its abnormal efficiency and immediacy. This is part of the reason why we achieved our results. Immediacy is part of our creative process.

VB: You once told me that you've been inside a process that was so big and so many things were happening at the same time that once in a while you needed a person to pick out something that helped you conceptualize. The artist Richard Hamilton is an example of such a person. He told you that you were creating a new vocabulary for the culinary world, and compared you to writers, artists and scientists.

FA: Richard Hamilton made me view food and cooking as a language. That was new for me. One of the things with the history of taste is that we can make classifications of things, but we find it very difficult to talk about what taste is. There are very few categories. With its genres, styles and sub-styles, music is much better organized. I'm not an expert on music, but if you examine the music's timeline you can really understand it well. I'm not sure to what academic extent, but I guess you can study that at university nowadays.

VB: In one of your interviews you said you weren't planning to become a cook. So it could have been that you already were thinking your way through other occupations by drawing.

FA: As time goes by, one has more perspective on things and therefore more capacity to analyze them. It's weird. I never looked ahead to become what I have become. Picasso wanted to be Picasso. Miró wanted to be Miró. And Messi wanted to be Messi. I didn't pretend to become anything. I really can't explain. I had to train myself in creativity. I wasn't a creative person. You can ask my parents. I was normal. The funny thing is that my brother, Albert, was the same.

VB: Western society more than ever puts a premium on creativity as a way to innovate and stay afloat economically. Does this influence your fascination with creativity?

FA: I don't like to think of this in a global way. We are all sons of our mums and dads. People are so diverse. I am interested in cooking and its creative process. It might be politically incorrect to say this, but people don't understand food. People think that just by going to eat at good restaurants they know about food.

(draws)

The problem with gastronomy is that it's not academic. People who have written about it are not cooks. Food is ephemeral. Vocabulary exists, but it is hard to contextualize it. We don't have any systematic knowledge. It is not my life's ambition to do this research; I would much rather have other people do it. But we can't let them because it's so complex.

(Ferran gets up and gestures me to follow him to a wall he is preparing for a presentation with his friend and former Tate Modern director Vicente Todolí)

FA: This is a timeline of culinary art from the beginning up until today. We have made a classification of the different types of gastronomies and collected the most important and influential cooks in history. What difference is there between a type of cooking and a style of cooking?

One of the things I am learning is that you cannot apply to cooking what you apply to music or painting, because each discipline is different. You can use those as a reference, however. Before we think about our own work, we have to organize and classify our lineage. For the first time, we need to organize and order gastronomy. To some, this could be considered as 'anti-creation'.

VB: It reminds me of the painstaking classification work by Enlightenment

Food has a very interesting relation with the sensory. You get excited, and that's it; there's no need to understand. The creative activity uses this sensory world while creating, and yet, when it comes to eating, you don't need to understand anything. You just need to appreciate and feel it.

VB: Nevertheless, your search for creativity seems focused on doing precisely that: trying to understand what is happening.

FA: Yes. Why am I doing this? There are many reasons. One of the best Italian cooks, Carlo Cracco, provided the best explanation for starting the elBulli Foundation. He said: "you grew a plant, you cut it down to its roots... and now you are growing it again." It took us 25 years to become sufficiently mature to understand what it was that we wanted. The evolution was slow but it kept us very motivated. In 2009, elBulli had reached its summit. We had done everything that we had dreamt of. We understood that we were at the end. We had exhausted the method; the restaurant was always sold out before the season had begun. We started losing our appetite to renovate within this framework. We had to reboot; rethink our practice.

VB: Can your work following the closing of elBulli be viewed as a form of deep reflection on your own practice?

thinkers, including the botanist Linnaeus and encyclopedist Diderot. They both tried very hard to conceptualize how things were linked to one another by classifying and ordering them, thereby hoping to find a universal key to the workings of the world.

FA: The difference is that the primary goal of what I am doing is to create.

VB: Do you think that because taste is so difficult to organize, it may give you a better starting point for studying creativity than other fields?

FA: There are no good or bad starting points. I just believe in what you like or do not like. This is very important. In the end, one of the reasons I turned into such a thoughtful person is the bubble against subjectivity. As all my work is very subjective, I had to regiment it, find a way to communicate, classify, to create an objective world.

(draws)

FA: Subjectivity is a really important topic to define as it directly relates to our idea of quality. Dom Pérignon is a great champagne. But my mum doesn't like it. I do like it; it's one of my favorites. So what? Just because I'm Ferran Adrià, my opinion is better than others? This might be the one thing that differentiates an extraordinary chef from a good chef. For example, imagine that when I am in Maastricht, various chefs

LIBROS									
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CAPÍTULOS									
Kirshenblatt - Gi	2007	"Making sense of food in performance" en Senses in performance	Routledge	UK	Pág. 71-91. Relación entre el banquete / restaurante y el espectáculo		http://www.nyu	etapas	
Martin Lorente,	2014	"Prácticas y referencias históricas en tono al protocolo gastronómico"	Visionnet Ediciones					etapas	
ARTÍCULOS									
AUTOR	AÑO	TÍTULO DE ARTÍCULO	TÍTULO DE REVISTA	NÚMERO/VOLUMEN/ PÁG	NOTAS	BIBLIOTECA FÍSICA	BIBLIOTECA DIGITAL	TEMA	
Auy, S.	1992	Consumer choice and segmentation in the restaurant industry	The Service Ind	12 (3) / 324-339	La importancia del estilo a la hora de que un restaurante sea escogi			etapas	
Soriano, D. R.	2002	Customers' expectations factors in restaurants. The situation in Spain	International Jo	19 (8/9) / 10055				etapas	
Xiaoqing, Jian	2012	El diseño de la experiencia del turismo gastronómico en Bilbao	Investigaciones	enero-junio 201	Análisis de la experiencia gastronómica como turismo dividido en et		http://193.145.2	etapas	
Martínez de Alb	2006	La experiencia gastronómica: la cocina vasca entre ser y hacer, entre	Arkoaga	13, 69-99	Sobre la experiencia gastronómica en los espacios, especialmente		http://www.eusk	experiencia / es	

Bricat Savarin

Fisiología del BUSTO

1810.

- la gente no entiendo de comida

- la comida es sensorial
- la dispute

serve me a selection of prepared samples of a product that I have never tasted before. There are very few chefs that are capable of picking out the best and have the Dutch experts agree. This is an animal thing. It's an animal talent because there's no knowledge involved.

VB: And are there qualities that you can name that make that product the best, or is it just the best?

FA: It's just the best. But then again: the best caviar is the one that is round, it doesn't stick, it explodes in your mouth, etc. But then someone can come and tell you they prefer the caviar that breaks and is a little sticky. It's very complicated.

(Ferran gets up and gestures me to follow him downstairs where his staff is working to fill one of the new spaces with materials. He says something to his staff and we go back up. "Do you know why I am doing this?" he asks. "To stay on top of things. We do a reset twice a year, as we used to at elBulli, to keep people fresh, to keep control, and fight disorder and inefficiency.")

VB: What would you wish the elBulli Foundation in Rosas to become when it reopens and how does the exhibition in Marres provide insight into what's going to happen?

FA: The Marres exhibition is the genesis for a new elBulli that is going to be about research, knowledge and the creative process. We learned all this thought about the creative process from working on this exhibition. It helped me to contextualize everything at a very high level. We have always done it, but in a very naive way. Now we are worldwide experts, not only in cooking, but also in the creative process. We wouldn't have done the Madrid exhibition or any of this, if it was not for the work we put together for Marres.

VB: Can I receive a copy of the drawing and publish it together with the interview in the exhibition cahier to show that, while I'm interviewing you, you are drawing to elucidate your point?

FA: Sure! Go for it. This is a very interesting but also complex theme. The problem is that it's very pretentious. People don't understand that for us food is the alphabet.

Valentijn Byvanck, 18.12.2015

Ferran Adrià: Notes on Creativity was originally curated by Brett Littman for The Drawing Center, New York. Ferran Adrià and Valentijn Byvanck adapted and expanded the exhibition for presentation at Marres.

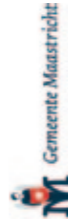
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Dom Pérignon



THE
DRAWING
CENTER

provincie limburg



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VSBfonds,
iedereen doet mee

Located in the heart of the old town of Maastricht, Marres develops with artists, musicians, designers, chefs and perfumers a new vocabulary for the senses. In addition to bringing a lively program of exhibitions, presentations and performances, Marres also features a beautiful garden and a wonderful restaurant.

Marres receives ongoing support from the Ministry of Education, Culture and Science, the Province of Limburg and the City of Maastricht.

Marres
House for Contemporary Culture

Capucijnenstraat 98
6211 RT Maastricht
+31(0)43 327 02 07
info@marres.org
www.marres.org

Colophon

Images: elBulli Foundation, Pepo Segura, Marc Cuspinera, Francesc Guillaumet, Bob Noto, Renée Roukens
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