

# àngels barcelona

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## ARCO'09

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Stand: 10F16

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**Pep Agut**  
**Efrén Álvarez**  
**Peter Downsbrough**  
**Harun Farocki**  
**Esther Ferrer**  
**Joan Fontcuberta**  
**Ion Grigorescu**

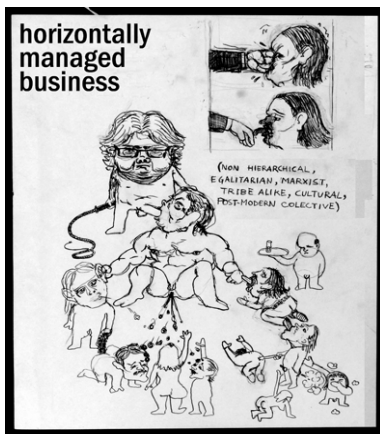
**Tom Johnson**  
**Miquel Mont**  
**Alexandra Navratil**  
**Mabel Palacín**  
**Jaime Pitarch**  
**Mireia C. Saladrígues**



### **Pep Agut** (Terrasa, 1961)

Presents his new piece **Región interminable**, a series of slides that shows images taken while going around the block of his house, in the two possible directions, for 7 days. It is a circular movement that in this instance, relates us to something that is renewed while being written and erased simultaneously, like "remoteness", which is defined, and made invisible by the distance that constitutes it. Understanding the space of Art as the public space itself, above any epoch conditions or culture particularities, and concerned about the modes of meaning production and the strategies being used to bring art productions into the public sphere, Agut develops a complex and personal work process which permits him to imbricate his aesthetic project with his political attitude.

Pep Agut has shown works in individual and group shows in events like the Venice Biennial, the Sidney Biennial or Prospekt, as well as in museums like the Tel Museum Aviv of Contemporary Art or the MACBA Museu d'Art Contemporani of Barcelona, among others. He has coordinated and participated in seminars, conferences and debates on art and his work is represented in outstanding private and public collections.



### **Efrén Álvarez** (Barcelona, 1980)

Presents drawings from his latest project, a book that will be published shortly. Relational cartography and non-geographic mapping are the central interests in Alvarez's investigation, directing his particular method of analysis to contexts related to political science or anthropology. In his own words: "The imagery of the project tries to make very complicated situations easily comprehensible" and his goal is to present feasible alternatives to the norms of statistical contemporary science. The concepts *enriched statistics* and *cognitive egalitarianism*, together with a penchant for comic descriptions of power structures, are the elements that preside in his most recent work.

Efrén Álvarez has a BFA in Fine Arts from the Universitat de Barcelona. Currently recent works can be seen in the Capella de Sant Roc de Valls (Tarragona). He has a show with Mireia C. Saladrígues in Àngels Barcelona in 2008, and has also shown in Bcn Producció 2008, La Capella, Barcelona, Sala d'Art jove de la Generalitat, 2007 or Biennal de Valls, 2007, among others. In 2007 he received a grant from Producció EADC (Generalitat de Catalunya) and the Miquel Casablanças prize.



### **Peter Downsbrough** (New Jersey, 1940)

In addition to a selection of photographs of New York taken in the '70s, we will show the first series of photographs realized by the artist in **Spain**, taken on the occasion of his exhibition in the gallery in 2008. His work reflects on the traditional use of space and on language as an object. Via displacements, discontinuities and ruptures, Downsbrough creates a dialogue between physical space and the public. His video works and photography correspond to an exploration of how space is structured and organized. His photography began as a way to register his investigations with two vertical metal tubes, thus capturing the negative spaces present in the urban surroundings.

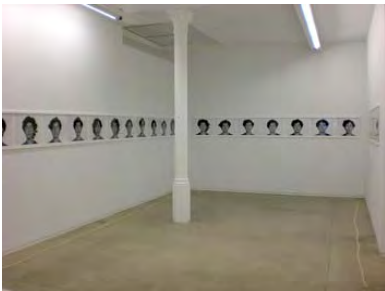
Peter Downsbrough has shown individually in the United States and Europe in institutions such as: MAMCO (Geneva), SMAK, Stedelijk Museum van Aktuele Kunst (Gent), Kent Institute of Art and Design (Canterbury), Musée d'Art Contemporain (Lyon) or the Palais de Beaux- Arts (Brussels) and regularly in galleries such as Erna Hecey (Bruselas) o Barbara Krakow (Boston). He was selected for the Venice Biennale (2006). In addition, he has participated in group exhibitions in MNCARS (Madrid), MOCA (Los Angeles) or the Centre Georges Pompidou (Paris), among others. His public work can be seen in several European cities, including: Rennes, Warsaw, Lodz, Brussels and Lyon.



### Harun Farocki (Nový Jicin (Neutitschein), Czechoslovakia, 1944)

Farocki's work, avoiding the established categories or labels in cinematography, addresses such themes as consumerism, war, the politics of the image, the potential of editing and montage... We will present one of his most recent works: *Transmission*, 2007. The film is concerned with gesture and custom. It documents the behaviours and ritualised hand movements that people when coming into contact with commemorative statues or monuments, compiling a vocabulary of a series of different quotidian commemorative traditions. In the words of the critic Thomas Elsaesser: "Farocki's films are a constant dialogue with images, with image making, and with the institutions that produce and circulate these images."

Attended the Deutsche Film und Fernsehakademie in Berlin (1967-68) and was visiting professor at the University of California, Berkeley (1993-1999). He has made more than 100 feature films, documentaries, essay films, political "agitation" videos, educational videos, and video installations. His work raises questions about issues that range from political and social themes to the theory of film within the field of art. Farocki has also worked in television and as editor of the magazine *Filmkritik*. His work has been shown regularly in institutions since 1995 (Centre Pompidou, Generali Foundation or Museum Moderner Kunst Stiftung Ludwig Wien, etc.) In addition, he has participated in the Kassel documenta (X and XII) or BIACS (II) of Seville.



### Esther Ferrer (San Sebastián, 1937)

*El Libro de las cabezas: Autorretrato en el tiempo* and *Metamorfosis* The project touches upon the fundamental themes that have marked Ferrer's artistic practice, such as the notion of time and the documentation of its inexorable passing. Every five years a photographic self-portrait is taken, the artist then divides it in two and combines every half of the face with that of the previous years, thus showing the development of time in her own body. The work appears as a network of variations on the topic of physical presence and its constant transformation. Recently awarded the National Prize in Fine Arts, Ferrer's career is coherent, solid and without fissures, proper to a "woman of action" who is transgressive, dynamic, provocative and lucid. She was a member of the group ZAJ and is well known for her performances, which were created individually or formed part of her participation in ZAJ, with Walter Marchetti and Juan Hidalgo.

Ferrer has shown her work in: the Museo Nacional Centro de Arte Reina Sofía - Circulo de Bellas Artes, Madrid; Galería Trayecto, Vitoria - Koldo Mitxelena, San Sebastián - Centro Andaluz de Arte Contemporáneo, Seville (Spain); Galerie Donguy - Galerie Lara Vinci - Galerie Satélite, Paris (France); Musee for Samtidskunst, Roskilde (Denmark); Statsgalerie, Stuttgart (Germany); Museo Universitario de Ciencia y Arte, MUCA Roma (Mexico); Museu Nacional de Belas Artes, Rio de Janeiro (Brazil).



### Joan Fontcuberta (Barcelona, 1955)

The new project by Joan Fontcuberta based on the film *Blow Up* (1966) by Michelangelo Antonioni demonstrates one of the central issues in the artist's work: the critique of the verisimilitude of photography. Exploring the conceptual nature of the border between objective reality and fiction, the images from *Blow Up Blow Up* also reveal the tension between document and representation, testimony and ambiguity, experience and image. Using duplicated stills from a 35mm copy of the movie, Fontcuberta continually expands a few negatives to a point beyond where Thomas, the protagonist, stops.

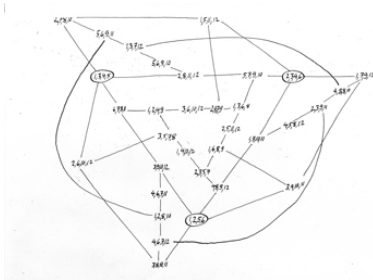
Joan Fontcuberta has had individual exhibitions in such institutions as: Instituto Cervantes (Beijing), Australian Center of Photography (Sydney), Centre d'Art Santa Mònica (Barcelona), Museu Nacional d'Art de Catalunya (Barcelona), Museo de Arte Contemporáneo (Seville), The Museum of Modern Art (New York), Musée-Château (Annecy) and the Museu Español de Arte Contemporáneo (Madrid), among others. He has also shown in the galleries: Zabriskie Galley (New York), Galerie Natalie Pariente (Paris), Àngels Barcelona, Adriana Schmidt Galerie (Stuttgart) and others.



### Ion Grigorescu (Bucharest, Romania, 1945)

**The work or the labour** is a series of photographs that reflect on the place occupied by both the artist and his work in the social fabric. Making us doubt whether they are self-portraits or simulacra, the scenes present a creative gesture that may be mistaken for the work conditions of a laborer. This work is the result of a way of understanding what it means to be an artist: "not for talent but for the pleasure in the act of integrating oneself into an ideology or usurping it." Grigorescu is one of the most important Romanian artists. Since 1967, employing formats like photography, video, and performance, he has addressed themes such as sexuality, the body, labor, and politics.

Grigorescu has had individual shows in the JGM Galerie in Paris (France), in the Salzburger Kunstverein in Switzerland, and the National Museum of Contemporary Art of Bucharest, among others. He participated in the latest Documenta in Kassel, as well as in multiple group exhibitions in spaces such as the National Gallery of Art of Warsaw, MUMOK, Vienna, or the GfZK, Leipzig.



### Tom Johnson (Colorado, USA, 1939)

A minimalist composer, Johnson works with simple formulas, limited scales and reduced material sounds. The particularity of his composing is found in the use of sequences based on logical series, frequently employing permutations or mathematical sequences. His drawings **Study to become "twelve"** abandon the linearity of the pentagram in favor of a spatial disposition of sound. These mathematical scores correspond to previous studies for composition and give us access to the logical systems that sustain Johnson's music.

Some of Johnson's musical compositions include the operas *The Four Note Opera* (1972) and *Riemannoper* (1988). Some of his most widely interpreted non-operatic works include *Bedtime Stories*, *Rational Melodies*, *Music and Questions*, *Counting Duets*, *Tango*, *Narayana's Cows*, and *Failing: a very difficult piece for solo string bass*. His most extensive composition, *Bonhoeffer Oratorium*, a two hour piece for orchestra and soloists, with text by the German theologist Dietrich Bonhoeffer, was awarded the Maastrich prize in 1966 and has been performed in Berlin and New York. Johnson has also written radio pieces such as *J'entends un chœur* (commissioned by Radio France for the Italian Prize, 1993), *Music and Questions* and *Die Melodiemaschinen*.



### Miquel Mont (Barcelona, 1963)

A concern for the purity of painting is present in all his works. He intends to express not only the essence of "painting" but also the essence of the material itself, which implies reflections on the image being created, the medium, the technique. In addition to appreciating production and plasticity, Mont also considers paint as a way of inhabiting space, creating often in his exhibitions a colorful dialogue with the architecture.

He has had individual exhibitions in the FRAC d'Alsace (2008), Ruzicka Gallery, (Salzburg, 2006) Galerie Aline Vidal, (Paris, 2004), Galerie Thaddaeus Ropac, (Salzburg, 2003); *Voir en Peinture*, Centre d'Art Le Plateau, Paris, France (2003); *La peau de tous les jours*, Ecole Regionale des Beaux-Arts de Nantes (2003); *A Fleur de peau*, Ecole Regionale des Beaux-Arts de Rouen (2003), among others. His work is in the collections: Colección "La Caixa"; Museo de Arte Contemporáneo, Álava; Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria; Fond d'Art Contemporain, Ville de Paris, France; and the Fundació Vila Casas, among others. He has also created permanent installation such as *AMISTER COLOR*, a permanent wok in Hotel Amister, (Barcelona, 2007).



### Alexandra Navratil (Zurich, 1978)

Presents her most recent work that was shown in her first individual exhibition, held at the gallery in 2008. **Everything You Rearranged / Everything You Left the Same** (2008) are photographs that reveal technical devices employed by cinema in order to deconstruct the illusion of romantic scenery, which has been created by a collective cinematic memory composed by a variety of genres related to landscape (Road-movie, Horror-Movie, Romance, etc.). In *The Rain* this occurs by applying a rain-generator attached to the car to create rainfall for inside shots and in *The Forest* by reproducing the suggestion of a forest inside a film-studio. Navratil's work uses cinematic strategies and techniques in an attempt to question the structure and production of the time-based medium, and to investigate the parallels between cinematic time, economical rationalization and passivity. Her work displays a strong element of repetition -that includes difference- in order to emphasize inanity and lethargy. This practice is influenced by a Deleuzian concept of time.

Navratil's work has been shown individually in the gallery Àngels Barcelona (2008), the Frederic Marès Musuem (2008) and the Mies van der Rohe Pavilion (2007) in the context of the LOOP Video Art Fair, Barcelona. She has been selected for the "Swiss Art Awards" in ArtBasel (2004, 2008) and for the "Generación 2006" prize by Caja Madrid. She has participated in ARCO'07 and ARCO'08 with Caja Madrid and Àngels Barcelona, respectively. Her work has also been shown in collective exhibition in various museums and institutions such as: Jeu de Paume (Paris, 2007), MUSAC (León, 2007), Mimar Sinan Fine Arts (Istanbul, 2007), Kunghee Uni Museum (Seoul, 2007), CASM (Barcelona, 2005), CaixaForum (Barcelona, 2005), or Canal Isabel II (Madrid, 2004), among others.

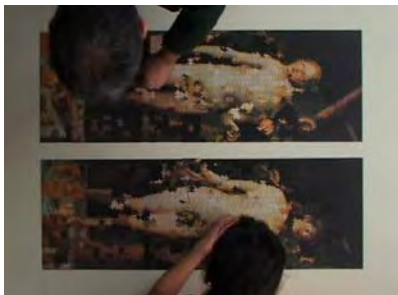


**Mabel Palacín** (Barcelona, 1965)

Her recent works like *Una noche sin fin* and *Las reglas del tiempo* explore the capacity of images to work with time as material. In contrast with phenomenon of the snapshot, her new photographic work, *Stage Time* presents a series of characters submitted to the temporal dimension that their actions entail. Each one is in the limit of inaction, because only that activity, which places them in the margins, allows them to appear in the image.

Palacín's work moves within the margin where photography and film intersect, or, more concretely, where the moving image and the still image meet. The use of the image as an agent of the construction of reality, and its capacity for influencing the perception of the world.

Palacín's exhibits take the form of complex, multi-media installations. She is currently working on projects with the Salvador Dalí Museum, St. Petersburg, FL, USA, the Museu Berardo, Lisbon, Portugal, and Àngels Barcelona. She has shown in Artium, Vitoria-Gasteiz; MACBA, Barcelona; Artothek, Köln; Taipei Fine Arts Museum, Taipei, Taiwan, Kommunale Galerie Weisbensee, Berlin; Museo de Arte Moderno de Buenos Aires; (2000), among others.



**Jaime Pitarch** (Barcelona, 1963)

The new project by Pitarch, *La transubstanciación de la carne* (*Transubstantiation of the flesh*) (2009), gives a birds-eye view of a puzzle that reproduces Dürer's *Adam and Eve*. Without interrupting the fixed plane, the camera documents the progressive transformation of the image by anonymous hands, which interchange the pieces and become engaged in a discreet eroticism. At the end of a long process of decomposition and re-composition, Adam and Eve no longer gaze at one another.

The interest of the artist in delimiting actions using video or identifying the value of specific gestures thus reappears in this work. Loaded with irony, at first glance Pitarch's work appears humorous, almost playful. However, once familiar with his work, one may discover a vision that is more tragic, profound and complex than its apparent subject matter. In the last few years, he explores the possibility of uniting the order of "physical things" with other more abstract orders, reviewing the way in which these "physical things" can be echoes of a reality that doesn't "fit" and which disorients and disconcerts us.

Jaime Pitarch, studied in London (MFA, Royal College of Art, London; BFA Chelsea Collage of Art, London). He has had individual shows in Galería Fúcares (2008), Madrid ARCO'08, ARCO "Solo Projects" (2008), curated by Carolina Grau, in Àngels Barcelona en (2007, 2005, 2000, 1997), in New York at Spencer Brownstone Gallery (2009, 2006), Project Room-ARCO, 2006, Madrid and in London at Hales Gallery (2002), among others. In addition, his work has been shown in various institutions, including: the Musée d'Art Contemporain (Lyon, 2007), "MACBA" Museo de Arte Contemporáneo de Barcelona (2006), *Casa Encendida* (Madrid, 2005), and the Salon Européen de Jeunes Createurs (Montrouge, 2003). His work pertains to the collections: MACBA (Barcelona), Fundación Vila Casas (Barcelona), el Royal College of Art (London) and other institutions.



**Mireia C. Saladrígues** (Terrassa, 1978)

Presents a part of the project *Zoolar eclipse* (2008), which forms part of the first Capsula "Curated Expeditions", in Novosibirsk, Russia, organized around the solar eclipse on August 1<sup>st</sup>, 2008. The project consists of studying the reactions of Gibbon monkeys to the eclipse. The animals, at first just dozing, observed the visitors to the zoo who screamed excitedly and deliriously during the celestial phenomenon. In this way, and even if it was only for an instant during which the spatial, temporal and vision conditions were special, the animals inverted their condition of marginalization. Saladrígues' works are investigations that include the complicity of the spectator as well as the different cultural agents of the same medium. Maintaining an interest in the study of specific contexts and what happens around them, the artist sees art practice as Art production and the circumstances and methodologies that it entails, as well as the paths of the reception of the work and the conditions in which it is shown to the spectator.

Mireia C. Saladrígues had an exhibition with Efrén Álvarez in Àngels Barcelona in 2008. Some of her individual exhibitions include: *El poder de la convocatoria* for Punt de partida in Terrassa (2008), and *sinisyiden vastalause* in HIAP and Galería 3h+K, Finlad (2006, 2008). Some of her group exhibitions include: *Museoiden Yö* in the Museum of Contemporary Art, Pori, Finland (2008), *Cosmopolitan Barcelona*, Dia Art Foundation, New York (2008) and *Journey to the Eclipse*, in Kiasma, Helsinki, Finland (2009), where she will show *Zoolar Eclipse*.