

**Itziar Barrio**  
**Cecilia Bengolea**  
**Musquiqui Chihying**  
**Lúa Coderch**  
**Daniel G Andújar**  
**Marcelo Expósito**  
**Harun Farocki**  
**Esther Ferrer**  
**Joan Fontcuberta**  
**Tom Johnson**  
**Daniela Ortiz**  
**Monica Planes**  
**Oliver Ressler**  
**Ania Soliman**  
**Richard T Walker**

**Itziar Barrio**

(1976, Bilbao. Lives and works in New York)



**Itziar Barrio**

***Pickpocket II*, 2018**

Inkjet, screen printing on plexiglass, concrete, latex and hooks.

226 x 180 x 25 cm.

Unique



Details



**Itziar Barrio**

***Nothing to be scared of. they are crazy about each other (Lightly bracing)*, 2018**

Metal sculpture, latex, Ikea cement JEFF chair and paint

119,3 x 99 x 99 cm

Itziar Barrio is a multimedia artist whose projects focus on dissent as a way of exploring the dominant narratives drawn from contemporary mythologies and thus questioning the imposed codes of power relations and revealing their hidden social and political connotations. Living in New York for over a decade, this is the first time her work will be presented at ARCOMadrid.

Her work has been presented at an international level in institutions such as the MACRO Museum (Rome), Participant INC (NYC), MACBA (Barcelona), Museum of Contemporary Art in Belgrade (Serbia), Museum of the Bank of the Republic, Bogotá (Colombia), Abrons Arts Center (NYC) among others. In 2017 she received the Multiverse grant for video creation from the BBVA Foundation, with which she produced the project "Drones, Failed Stars" (2019). Her recent monographic exhibition, BY ALL MEANS, was curated by Johanna Burton, director of the Wexner Center for the Arts in Columbus, Ohio and former curator of the New Museum in New York, in Azkuna Zentroa (Bilbao, 2018).

## Cecilia Bengolea

(1979, Buenos Aires. Lives in Paris).



### Cecilia Bengolea

#### ***Deep Sea Life series, 2019***

Installation of ceramic sculptures, garden stones

Sculptures: 80 x 50 cm E/A

6 marker pen drawings on paper

Drawings: 21 x 29,7 cm E/A

Total dimensions variable

These sculptures were produced for *Oneness TANK* Basel (2019), a project curated by Chus Martínez





**Cecilia Bengolea**

***Deep Sea Life. Worm Fish, 2019***

Ceramic sculpture

80 x 50 cm

These sculptures were produced for *Oneness TANK Basel* (2019), a project curated by Chus Martínez



**Cecilia Bengolea**

***Deep Sea Life. Maya Seaweed, 2019***

Ceramic sculpture

80 x 50 cm

These sculptures were produced for *Oneress TANK Basel* (2019), a project curated by Chus Martínez



**Cecilia Bengolea**

***Untitled, 2019***

6 Drawings. Marker pen on paper

21 x 29,7 cm E/A

These sculptures were produced for *Oneness TANK Basel* (2019), a project curated by Chus Martínez

Cecilia Bengolea's work, presented for the first time at ARCOMadrid, applies an anthropological view to community dances that later on are expressed in media such as video, sculpture or installation. For her, performance is an animated sculpture that allows her to become both object and subject simultaneously. Influenced by the symbolic energies that we find in nature, and in empathic relationships, her works tend to materialize with a close group of collaborators. The sculptures in the form of seaweed were produced in the ceramic workshop of SFER IK (Tulum, Mexico). They transform the space, in which they are placed, into an immersive aquatic sphere that asks the spectators to consider and tend to their balance and continuity. The landscape that is recreated in the stand, represents a sea bed and takes us back in time and evolution, taking us back to the liquid environment from which we originate. These sculptures remind us of the deep aquatic life that preceded us and the movements of this underwater creatures inspires part of her choreography.

Bengolea's video installations and performances have been part of the Gwangju Biennial (2014, 2020), The Lyon Biennial (2015), The Tanks, Tate Modern, London (2015), Faena Arts Center, Buenos Aires (2015 and 2017) Fig-2 25/50 at ICA, London (2015), Dia Art Foundation, New York (2017), Tokyo Spiral Hall, Sao Paulo Biennial (2016), The Infinite Mix, Hayward Gallery London (2016), Palais de Tokyo (2015 and 2018), TBA21, Venice (2018), Art Basel Miami Beach (2018), E.A.T (2019), Centre Pompidou, Paris (2010, 2016, 2019), Desertx, Coachella Valley (2019), Tank Art Basel (2049), FriezeLive, London (2019), Fiac – Parades Louvre, Paris (2019), Before We Die, Performa NYC (2019), Alliga Sferik, Tulum, Mexico (2019), Sylphides, Fondation Giacometti (2019) among others.



## Musquiqui Chihying

(1985 Taipei, Taiwan. Lives and works between Taipei and Berlin.)



### Musquiqui Chihying

#### ***The Jog*, 2014**

Video, color, silent

Screening version: 1 channel HD Video, 3 min 57 s

Installation version: 2 channel HD Video, 1 min E/A

Ed. 1/5 + 1 AP

Musquiqui Chihying obtained a Master of Fine Arts from the UDK in Berlin in 2015. In his work he uses different mediums such as video, photography or installation to explore the relationships that people and objects form with the public space, as well as the changes that capitalism has brought to our lives. In recent work he has used historical research to unearth the postcolonial and post-immigrant elements buried in Japanese, Korean and Taiwanese popular culture, using this perspective to investigate contemporary global society.

Musquiqui Chihying was the winner of the Han Nefkens Foundation - Loop Barcelona Video Art Production Award 2019, in collaboration with the Joan Miró Foundation, recognising his geopolitical perspective that uses the historical past to examine contemporary politics in an increasingly anti-liberal world, trying to connect world histories with each other. Chihying has exhibited at the Shanghai Biennale (2014), Arko Art Center, Seoul (2016), Taipei Biennale (2016), Spain Moving Images Festival, Madrid (2018), MOCA, Taipei (2018), Para Site, Hong Kong (2018), The 68th International Berlin Film Festival Forum Expanded Exhibition, Akademie der Künste, Berlin (2018), Tang Contemporary Art, Taipei (2019) amongst others.

## Lúa Coderch

(1982, Iquitos, Peru. Lives and works in Barcelona).



Lúa Coderch

*AH 4/3 (mama Henningsen), 2018*

Imitation lamp of PH 4/3 covered with synthetic hair

42 cm ø x 21 cm

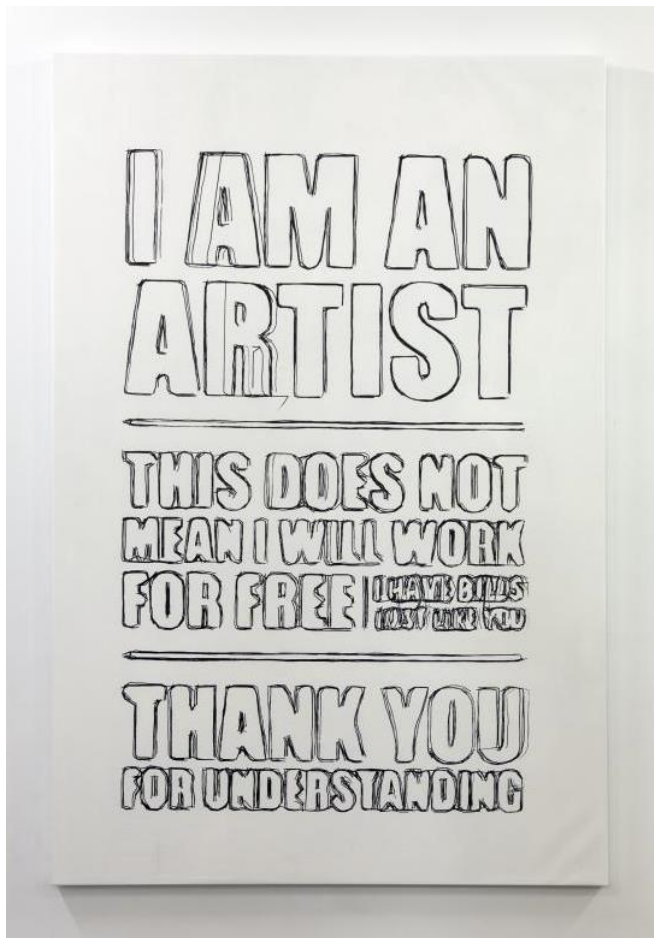
Unique

Lúa Coderch uses research to explore the surface of things and the materiality of personal and historical narratives, through a wide range of means to question the aesthetics of subjects such as verisimilitude, enthusiasm, courage, memory and deception. The work selected for Arcomadrid 2020 is part of Lúa Coderch's latest project "Vida de O", presented at Centrocentro (Madrid), between October 2018 and January 2019, with which the author reflected on questions such as: What forms of life do objects produce? What happens if we think about art from a post-humanist perspective?

Among her most recent individual projects we can highlight *We Can Still Be Friends*, (2019). *A Performance Affair*, Brussels (2019), *Vida de O* (CentroCentro Cibeles, Madrid, 2018), *Shelter*, (Sala Multiverso Fundación BBVA, Madrid, 2018), *The Girl With No Door On Her Mouth* (àngels barcelona, 2018), *The Rainbow Statement* (Compositions, Barcelona Gallery Weekend, 2016), *Night in a Remote Cabin Lit by a Kerosene Lamp* (àngels barcelona, 2015), *The air was full of anticipation* (BF15, Lyon 2015), *Or* (Fundació Suñol, Barcelona, *La Muntanya Màgica* (Espai 13, Fundació Joan Miró, Barcelona, 2014).

## Daniel G. Andújar

(1966, Almoradí. Lives and Works in Barcelona. )



Daniel G Andújar

*I Am an artist this doesn't mean I will work for free (...) Thanks You for your understanding, 2020*

Digital print in B/W ink on canvas

195 x 130 cm

**Source codes "I Am an artist", 2020**

Digital color print ink on cardboard

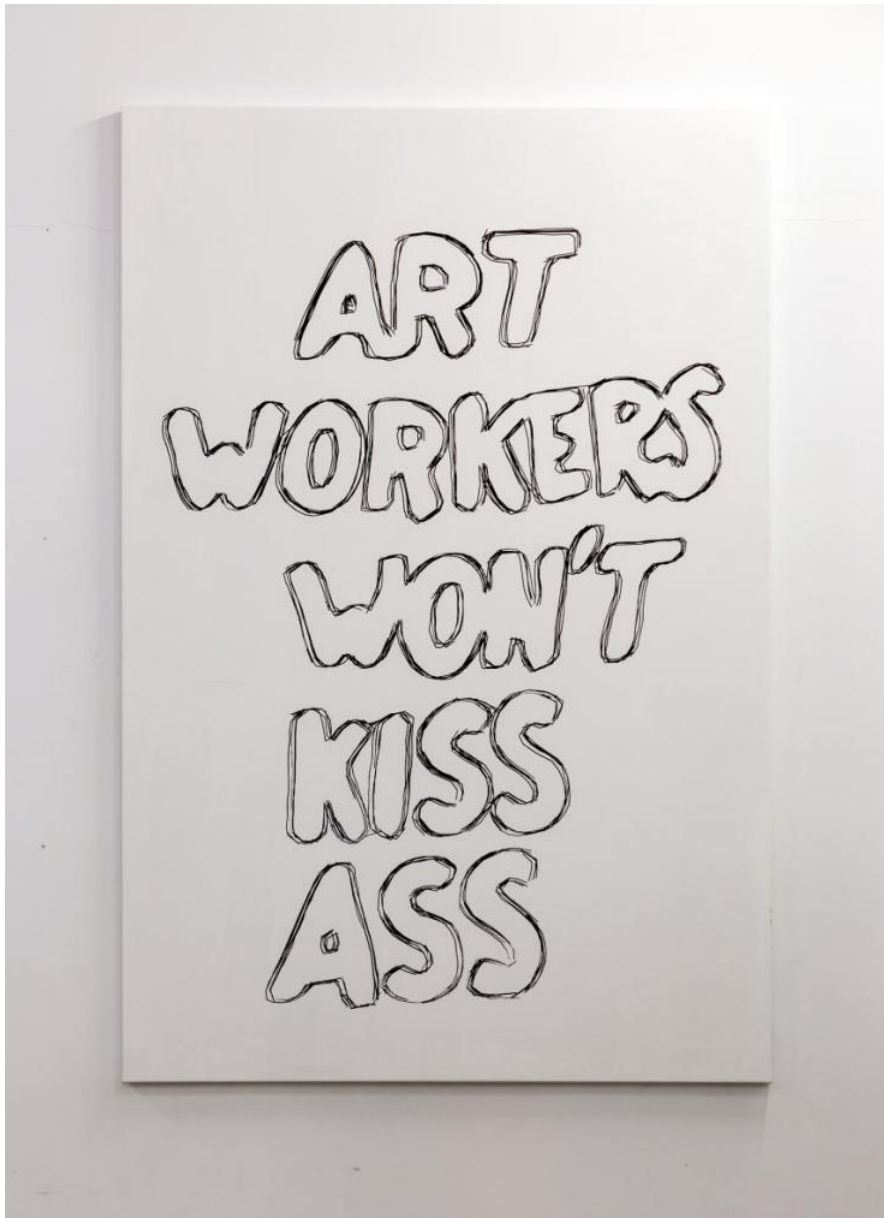
74 x 43 cm

Unique

For

ARCOMadrid 2020 we present three brand new works which are part of the series "History of Art Workers". Here the Marxist question of representation and re-appropriation of production technology is now a question of visibility and hidden codes, robotic work and algorithms, an operating system and a language that controls it. Machines and algorithms will soon perform more tasks than humans, and once the industrial age is over we need a new global division of labour. Andújar's studio started this digitalization process years ago, through which all kinds of digital assistants (3D printers, robots etc) work on the most formal aspects of his work. Here the artist takes a famous line from a letter that Karl Marx sent in 1866 to François Lafargue, and was published in The Capital: "Labor in white skin cannot emancipate itself where the black skin is branded. (1); the slogan that appeared anonymously during an Art Workers' Coalition protest: "Art Workers Won't Kiss Ass"; or the widespread demand: "I am an Artist This does not mean, I will work for free, I have bills like you. Thank-you for understanding". All three pieces are accompanied by the source codes printed on paper that allow the robot to paint on the canvas.

His works have been exhibited in international institutions, including the Bergen Kunsthall, (Bergen), Frac Occitanie (Toulouse), Carré d'Art, (Nîmes) the Württembergischer Kunstverein (Stuttgart), the Salzburger Kunstverein (Salzburg), Documenta14 (Athens and Kassel), Manifesta 4 (Frankfurt) and the 53rd Venice Biennale. In 2015, the Museo Nacional Centro de Arte Reina Sofía in Madrid dedicated a major solo exhibition to him, curated by Manuel Borja-Villel. The Virreina Centro de la Imagen in Barcelona will present an individual exhibition of the artist in March 2022



**Daniel G Andújar**

***Art Workers Won't Kiss Ass*, 2020**

Digital print in B/W ink on canvas

195 x 130 cm

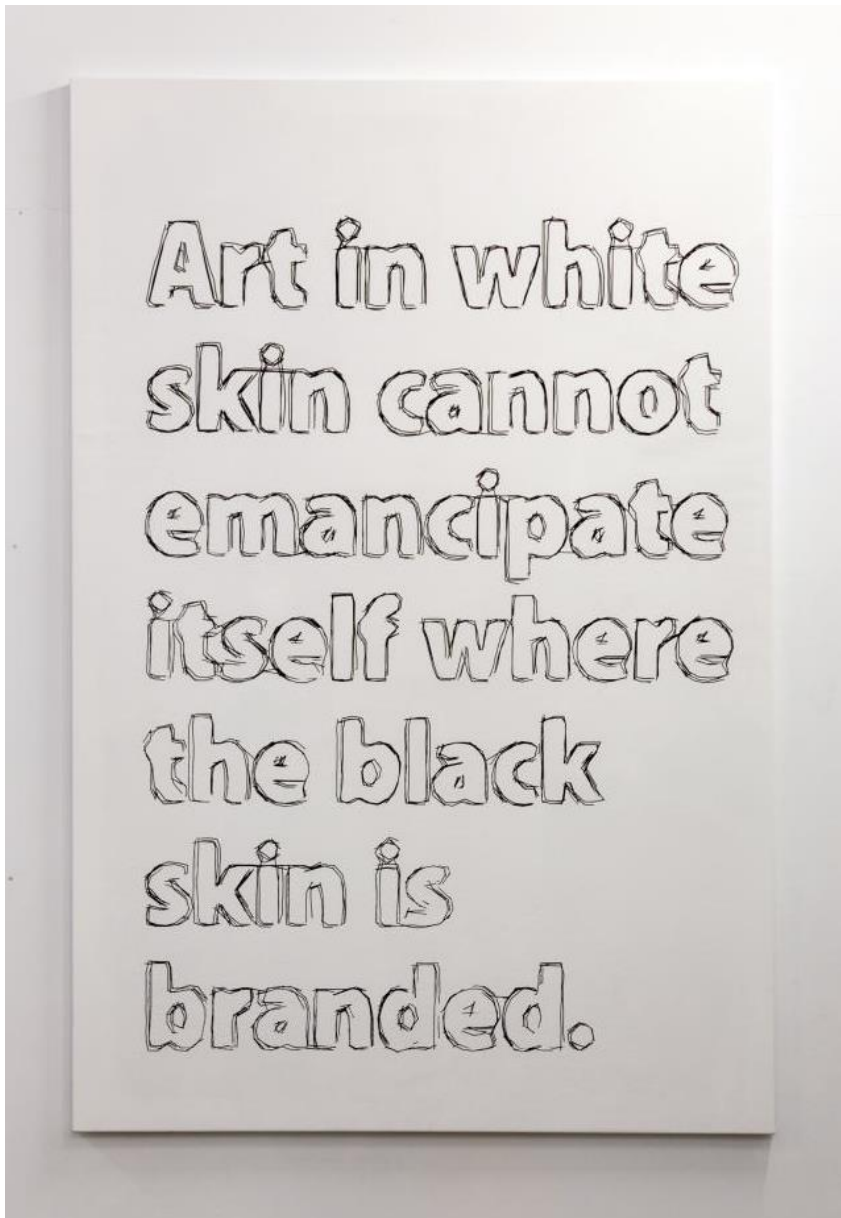
**Source codes *"Art Workers Won't Kiss Ass"*, 2020**

Digital color print ink on cardboard

74 x 43 cm

Unique





**Daniel G Andújar**

***Art in white skin cannot emancipate itself where the black skin is branded*, 2020**

Digital B/W print ink on canvas

195 x 130 cm

**Source codes** ***"Art in white skin cannot emancipate itself where the black skin is branded"*, 2020**

Digital color print ink on cardboard

74 x 43 cm

Unique

## Marcelo Expósito

(1966, Puertollano. He lives between Barcelona, Madrid and Buenos Aires



### **Secuencia de imágenes para la conferencia 1968 como interrupción, MUAC, 10/11/18**

*(Image sequence for the 1968 conference as an interruption, MUAC, 10/11/18)*

Digital print and ink on DIN A-4 paper and foil.

98 x 115'5 x 3'5 cm. (framed).

This piece is part of the "Speeches" series of Marcelo Expósito's latest exhibition "Las imágenes toman la palabra". This series shows the procedures by which the world is thought of when it's being observed. They are also a relevant documentary record of Marcelo Expósito's recent work in his direct action practices.

He is the author of some twenty relevant video works that include short films, feature films and series of several chapters, among which we find works that relate to the historical memory and the Civil War, Francoism and the Transition years in Spain, as is the case of *Los demonios familiares* (1990-1994), *La tierra de la madre* (with Joseantonio Hergueta, 1994), *No haber olvidado nada* (with Gabriel Villota and Arturo Fito Rodríguez, 1997) and *El año en que el futuro acabó (comenzó)* (2007); urban symphonies such as *Octubre en el Norte: Temporal del Noroeste* (1995) and the series of *Sinfonías de la ciudad globalizada sobre Valparaíso* (2010) and *Bilbao* (2014); among others.

## Harun Farocki

(1944, Novy Jicin, Czech Republic – 2014, Berlin)



### Harun Farocki

***Ein Bild (An Image)***, 1983

16 mm transferred to HD, 2k

Ed. 3/10

25 min

"The idea behind *An Image*, emerged after spending four days in a studio working on the central Playboy magazine poster. The magazine itself deals with issues related to culture, cars, in short, a particular lifestyle. Maybe all those kinds of tricks arise just to cover up the naked woman. The naked woman that we see in the central part of the magazine is a sun around which a system revolves: that of culture, of business, of life! (It is impossible to look at the sun or even film it.) It is easy to imagine that the people who create such an image, with the gravity of what it takes to maintain all that, carry out their task with the same care, seriousness and responsibility, as if they were separating out uranium. - Harun Farocki-

Harun Farocki was a filmmaker, artist and media theorist. He gained international recognition thanks to the 1975 cover of Cahiers du Cinema, entitled *Who is Farocki?* Farocki's work deals with a wide range of media such as films, videotapes, multimedia installations, among others. His work is a constant conversation with images, with image-making, and with the institutions that produce those images.

**Esther Ferrer**

(1937, San Sebastián. Lives and works in París)



**Esther Ferrer**

*Elle était là*, 1984

B/W photograph on aluminium

91 x 72 cm





**Esther Ferrer**

***Elle était là*, 1984**

B/W photograph on aluminium

80 x 70 cm



**Esther Ferrer**

***L'artiste comme terroriste (The Book of Heads series), 1999***

Photograph. Collage

35 x 50 cm

A pioneer and one of the main representatives of performance art in Spain, in 1967 she joined the group ZAJ (with Walter Marchetti, Ramon Barce and Juan Hidalgo) and was a member until its dissolution in 1996. Since that moment, she has made of performance art her main medium. Performance art is the thread of all her work and, in her view, represents a moment in which time, space and presence collide in time: "the action consists of leaving the painting, the two-dimensionality, to enter the space, and to use your body as the subject of a simple and direct work". Throughout her extensive career, she has been the subject of various awards: in 1999 she was one of Spain's representatives at the Venice Biennale; in 2008 she was awarded the National Plastic Arts Prize; in 2012, the Basque Government's Gure Arte Prize, and in 2014, the MAV Prize (Women in the Visual Arts), the Marie Claire de l'Art Contemporain Prize and the Velázquez Prize for Plastic Arts.

Among her most recent solo exhibitions in 2019 we find, "Esther Ferrer. 2, 3, 5, 7, 11, 13, 17, 19, 23...", Tabakalera, San Sebastian or "Esther Ferrer", CAAM, Las Palmas de Gran Canaria (2020). In 2018 we must highlight "All variations are valid including this one", that took place at the Reina Sofia Museum in Madrid, as well as "Interlaced spaces" at the Guggenheim Museum in Bilbao.

## Joan Fontcuberta

(1955, Barcelona. Lives and Works in Barcelona. )



### Joan Fontcuberta

#### ***Prosopagnosia*, 2019**

Digital color print on dibond

60 x 180 cm

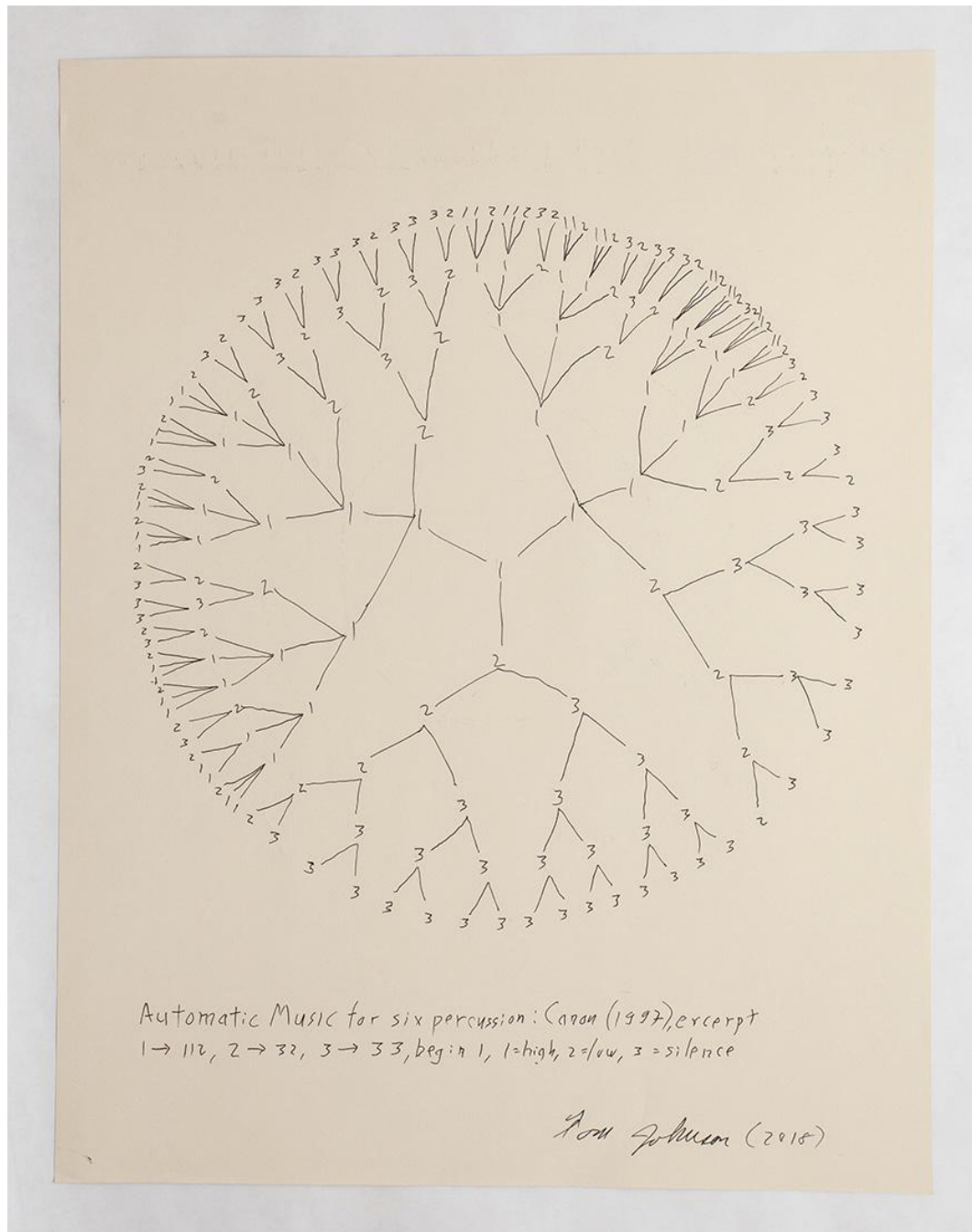
Ed. 5

Joan Fontcuberta is a renowned conceptual photographer, as well as author, editor, exhibition curator and teacher, who has played a significant role in bringing international recognition to the history of Spanish photography and who, in 2013, was awarded with the Hasselblad Photography Award, the most prestigious photography prize in the world.

For the present edition of ARCOMadrid, we present work that belongs to his latest project, *Prosopagnosia* (2019). Prosopagnosia is a memory disorder characterized by the difficulty in recognizing faces when we meet someone, their appearance is very familiar and we have the certainty that we know each other. The study of propopagnosia has been crucial in the development of theories on facial perception and its subsequent application in the design of algorithms for facial recognition, unfortunately so common with today's surveillance and control paranoia. The application of the algorithm designed by Pilar Rosado on the images of the Alonso Bonet archive produces a countless number of intermediate, discarded images that trace the complexity of the training and learning until it culminates in plausible images. As the computer starts learning to produce faces, the memory of art itself is evoked, from Minimalism to Expressionism, from Surrealism to Bacon. But more than Art History, this project challenges the ontology of the image. We are witnessing the institutionalisation of photographs without reference. Computing is gobbling up the cameras and representation is no longer a product of imagination but of calculation. - Joan Fontcuberta -

**Tom Johnson**

(1939, Colorado US. Lives and works in Paris.)



**Tom Johnson**

**Automatic music for 6 percussion. Canon(1997), 2018**

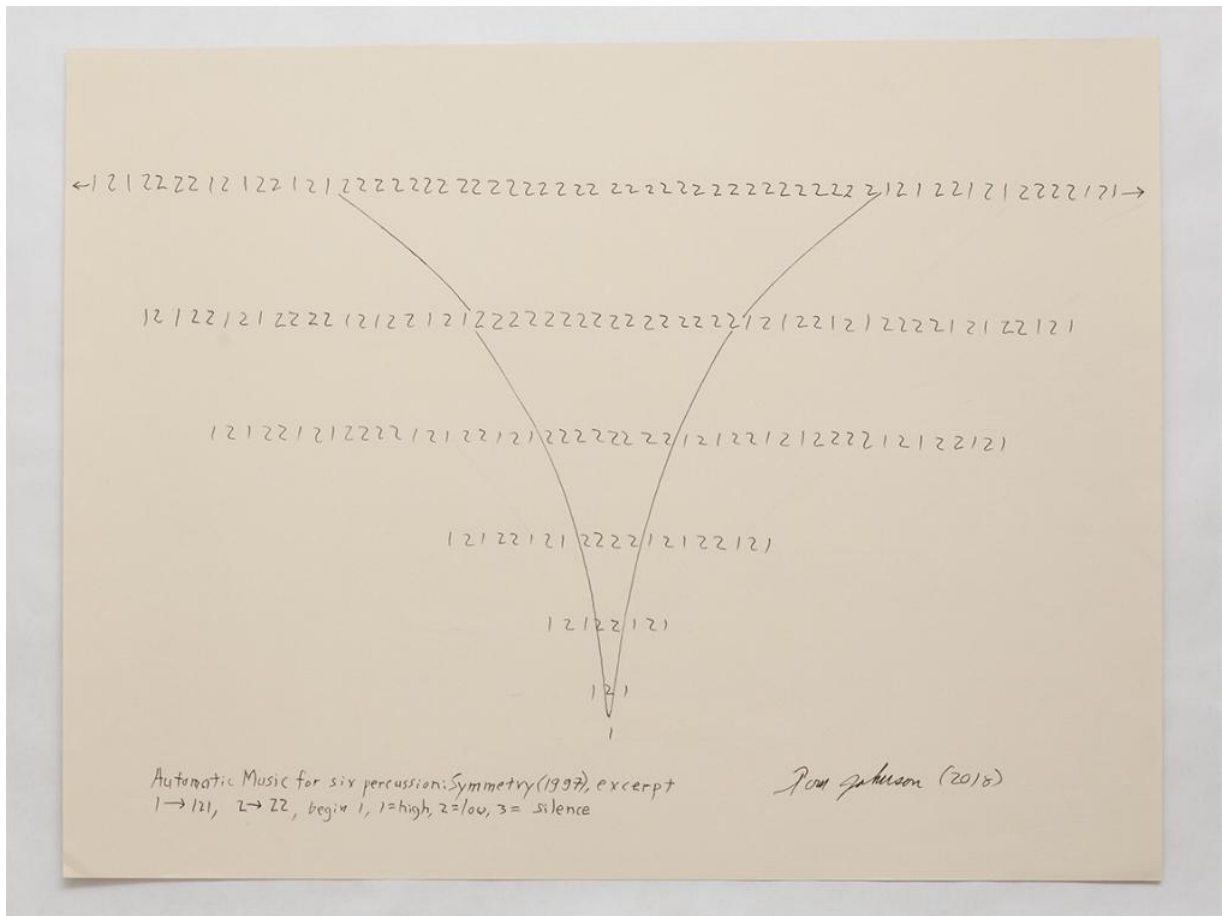
Drawing. Marker on cardboard.

65 x 50 cm

Unique

<https://soundcloud.com/angels-barcelona/1-automatic-music-canon-copy>





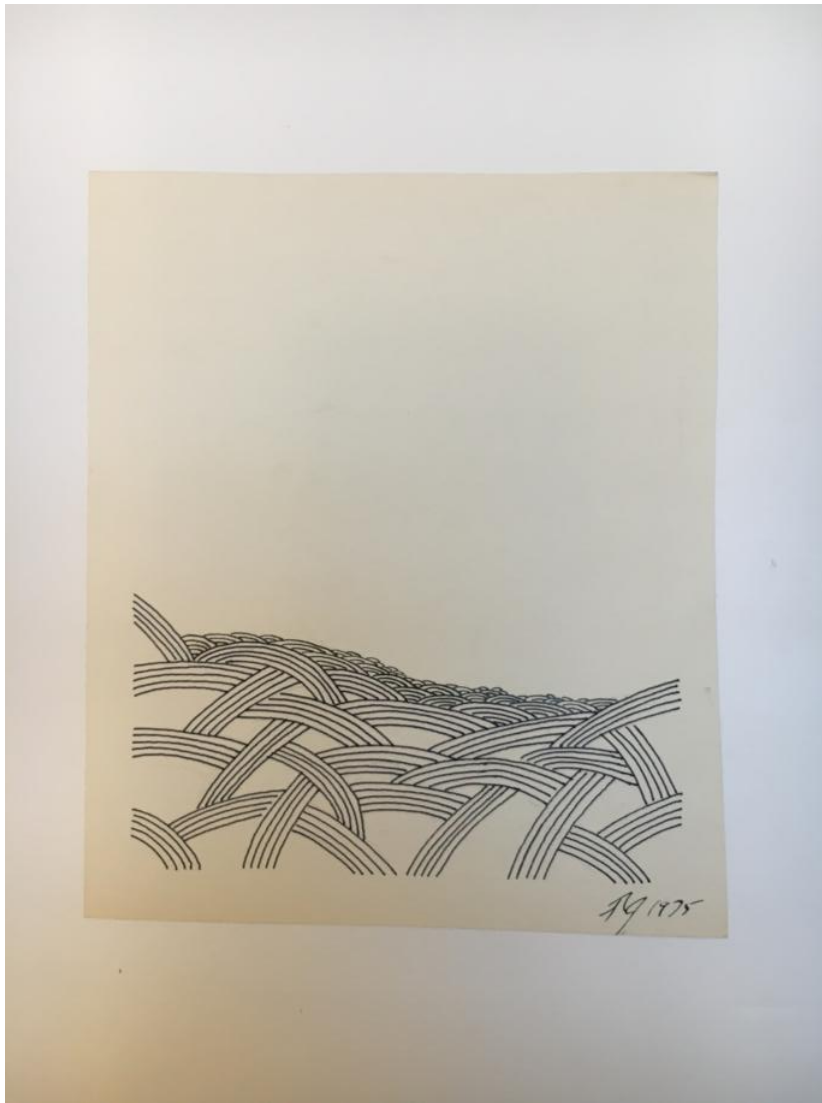
**Tom Johnson**

**Automatic music for six percussion. Symmetry (1997), 2018**

Drawing. Marker on cardboard.

65 x 50 cm. Framed

<https://soundcloud.com/angels-barcelona/2-automatic-music-symmetry>

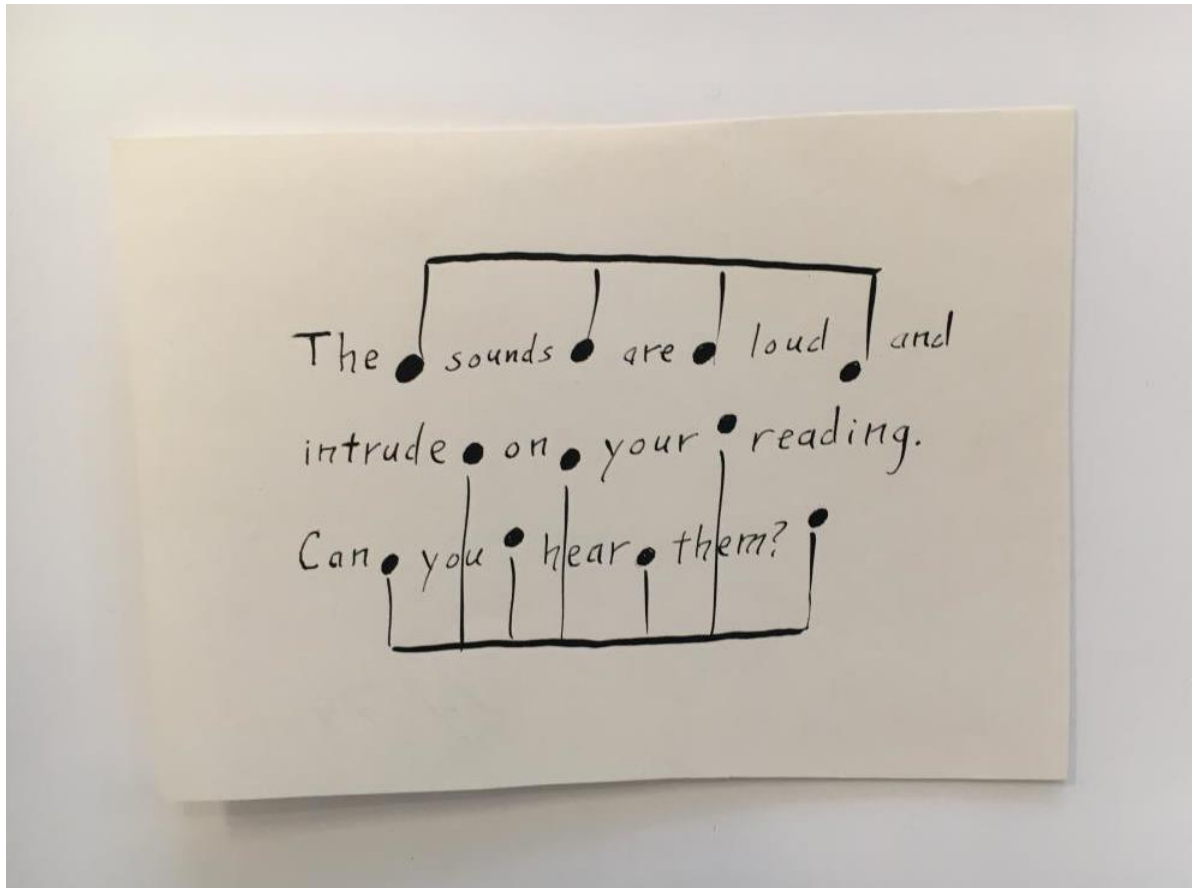


**Tom Johnson**

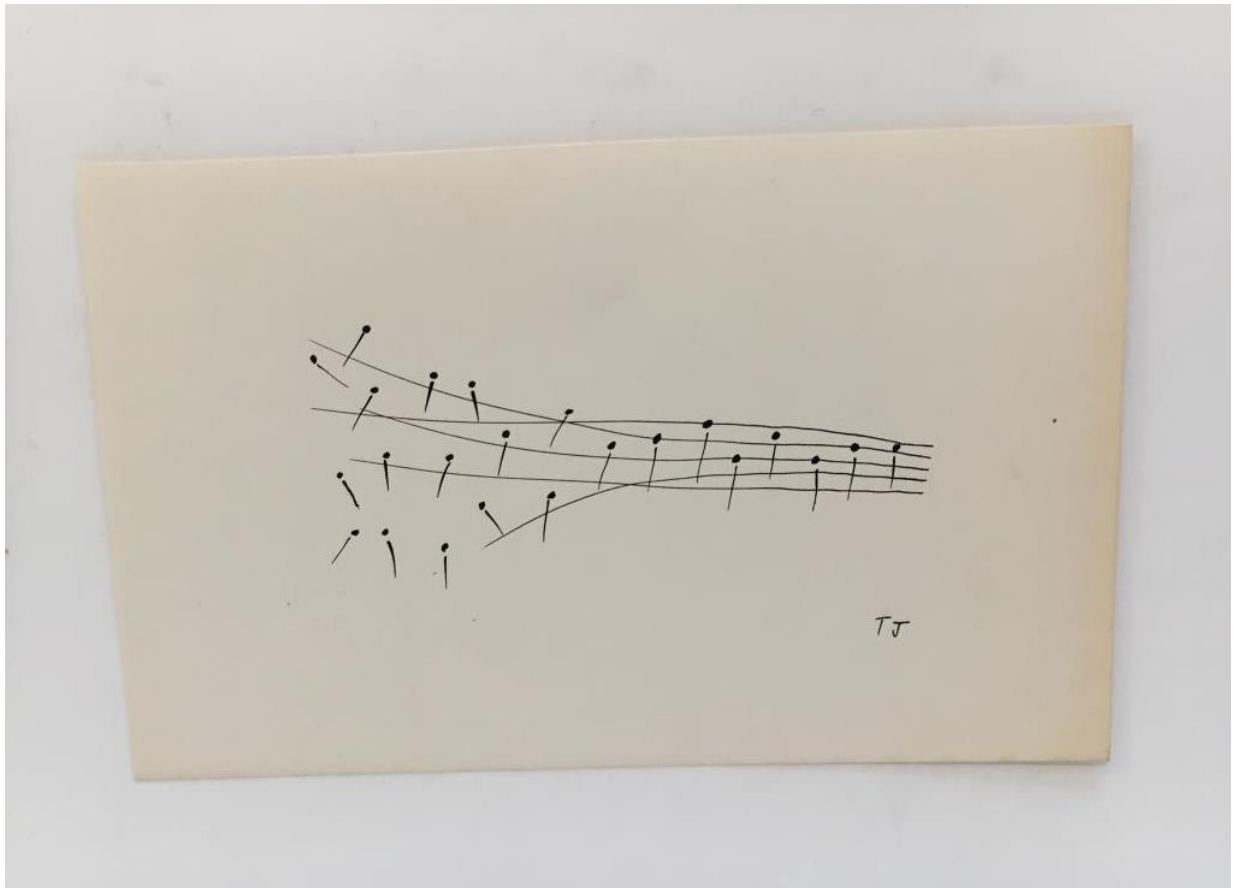
***Untitled. Imaginary Music series*, 1975**

Drawing on paper . Signed

20,6 x 17,5 cm



**Tom Johnson**  
***Untitled. Imaginary Music series*, 1975**  
Drawing on paper . Signed  
20,6 x 17,5 cm



**Tom Johnson**

***Untitled. Imaginary Music series*, 1975**

Drawing on paper . Signed  
14 x 22'5 cm.

Tom Johnson is a composer, former student of Morton Feldman. He is considered a minimalist musician who works with simple shapes, limited scales and, in general, condensed materials. However, his work develops in a more logical way than most minimalist composers, often using formulas, permutations, predictable sequences and various mathematical models. Internationally recognized for works such as *The Four Note Opera* (1972), performed in the best auditoriums in the world.

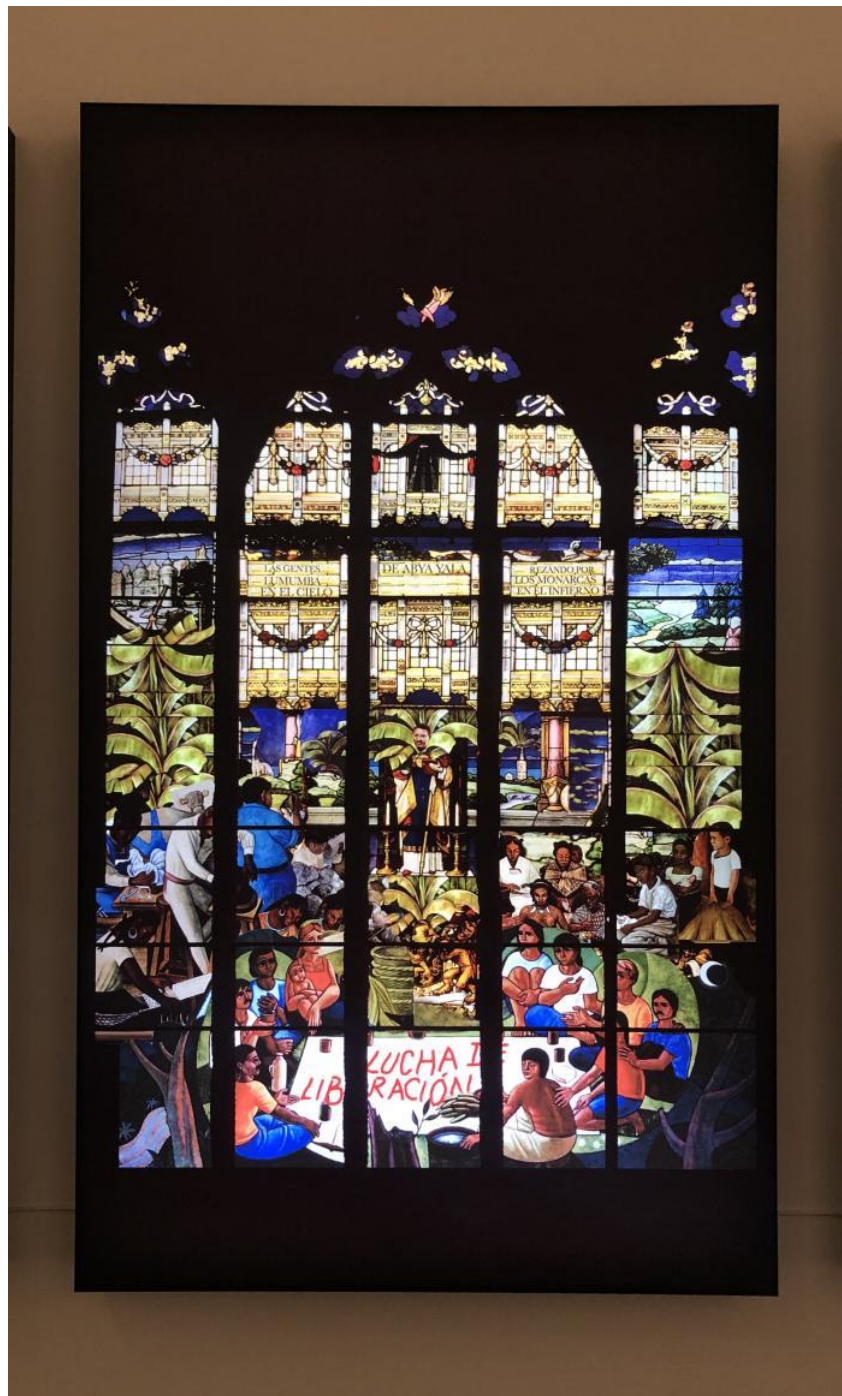
At ARCOMadrid, we present different drawings that are formally and chronologically different; an unpublished selection of small format drawings from his *Imaginary Music* series (1973-1975), and the block designs from his new *Illustrated Music* series created in 2018. While the drawings made in the 1970s are imagined illustrations of music, the illustrated compositions of 2018 are mathematical drawings that respond to their own musical compositions. These can be listened to in digital MP3 format and accompany the drawing itself, as these are the graphic translation of the musical compositions.

His music is published by Editions 75, ([www.editions75.com](http://www.editions75.com)).



**Daniela Ortiz**

(1985, Cuzco, Peru. Lives and works in Barcelona.)



**Daniela Ortiz**

***Europa will kneel to receive the anti-colonial spirit, 2019***

Lightbox. Digital colour printing on fabric

170 x 100 cm

Ed. 1/3



**Daniela Ortiz**

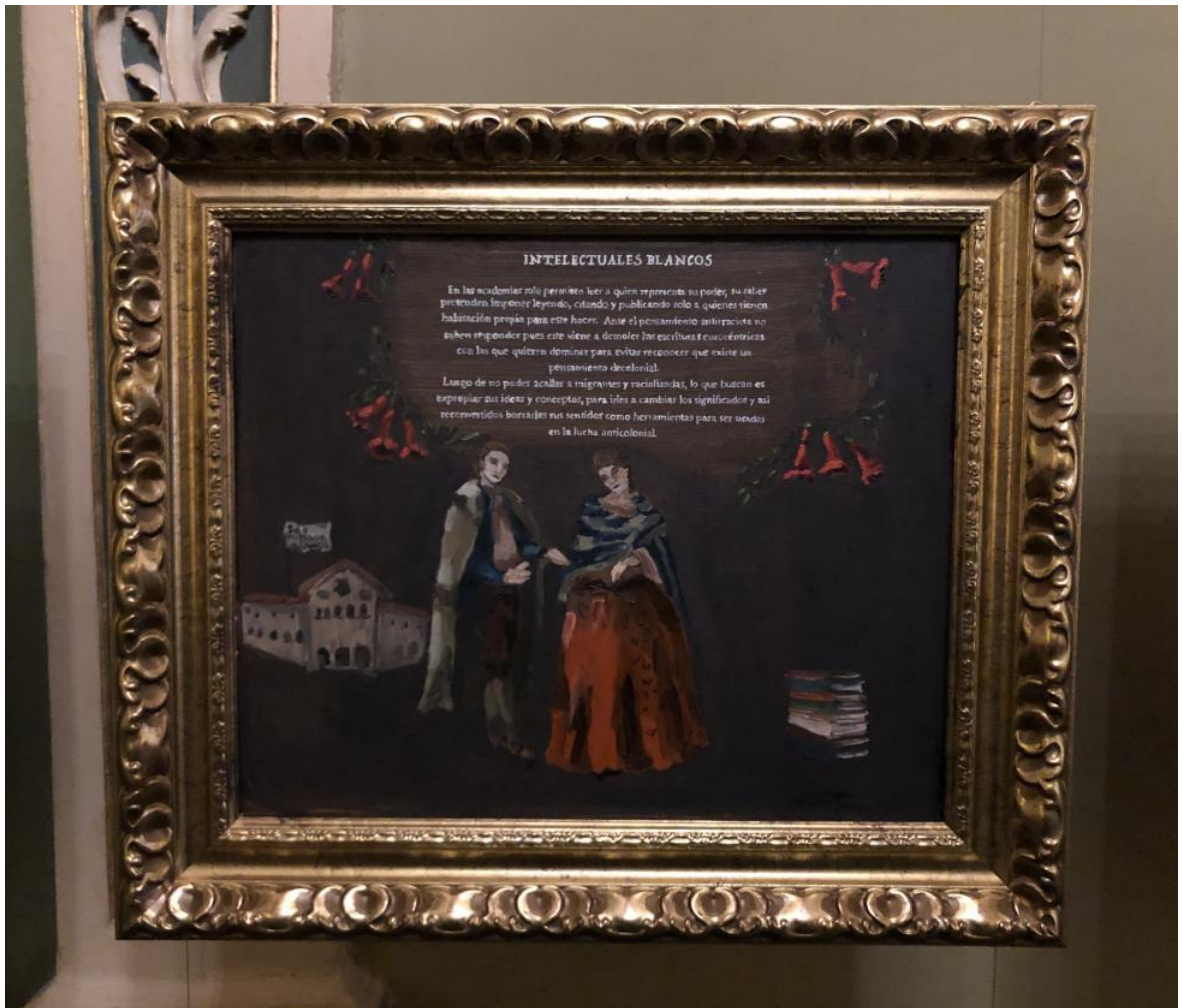
***Pinturas de casta*, 2019**

Series composed by 16 works. Oil on canvas  
38 x 46 cm E/A



**Daniela Ortiz**  
***Pinturas de casta, (White military and police), 2019***  
Oil on canvas  
38 x 46 cm





**Daniela Ortiz**

***Pinturas de casta, (White intellectuals), 2019***

Oil on canvas

38 x 46 cm

For the stand at ARCOmadrid we present two recent projects which have been part of her latest solo exhibition at La Virreina Image Centre of Barcelona (2019-2020). Among them, we present "Europe Will Kneel to Receive The Anticolonial Spirit" (2019), a set of drawings in the form of stained glass windows that evokes imagery linked to the different anticolonial resistances of the global South, and, can be related to currents of political spirituality, such as the Latin American theology of liberation or the pedagogy of the oppressed. On the other hand, the series "Caste paintings" (2019), makes a direct reference to those paintings that used to represent, and typify mixed-raced individuals, and constituted a kind of dismissive census that exalted white supremacy. The artist takes these same iconographic elements to denounce current situations of institutional racism.

Daniela Ortiz has participated in exhibitions in Spain, the United States, Hong Kong, Austria, Germany, Jordan, Great Britain, Peru, Sweden, Romania, France, Belgium, Poland and the Czech Republic. Among her most recent individual exhibitions we distinguish, La Virreina Image Centre of Barcelona (2019-2020), *Blanca Europa* at Las Ataranzas in Valencia (2017), *ABC of Racist Europe* (2017), at the Middlesbrough Institute of Modern Art, UK (2017), or *97 House Maids*, at the Van Abbemuseum in Eindhoven, amongst others. In 2018, she was one of the artists participating in *Songs for Sabotage*, The New Museum's New York Triennial.

## Mònica Planes

(1992, Barcelona. Lives and works in Barcelona.)



### Mònica Planes

#### ***Skeletal Arquetipe*, 2019**

Aluminium sculpture

185 x 120 x 87 cm

The works selected for ARCOmadrid are part of a recent investigation on children's playgrounds. They are the starting point for thinking about the relationship between body and object because their very purpose is to educate the body and mind during growth and to enhance the usual movements of the body in society. The series *Skeletal Arquetypes* is based on those playgrounds where the traditional structures -slide, swing and balance- organized and conducted the body's movement, while determining a type of thought conditioned by a specific form. These playgrounds have their origin at the end of the 19th century and were first standardised in the United States under the mandate of Robert Moses as mayor of New York.

Mònica Planes has a Master's degree in Artistic Production and Research and a degree in Fine Arts from the University of Barcelona. In recent years she has been awarded the Han Nefkens/UB 2016 Scholarship, the Fundació Felícia Fuster 2016 Sculpture Scholarship and the Fundació Guasch Coranty 2017 Scholarship. In 2019 she was one of the finalists nominated for the Alhambra Beer Award for Emerging Art in 2019 at ARCOmadrid.



**Oliver Ressler**

(1970, Knittelfeld. Lives and works in Vienna )



**Oliver Ressler**

***Red Line Against Fossil Capitalism, 2017/2019***

Digital print, 99 x 75 cm,

Photo size without margin 84 x 60 cm

Ed. 5 + 1 AP



**Oliver Ressler**

***Coal Kills, 2017/2019***

Digital print, 99 x 75 cm,

Photo size without margin 84 x 60 cm

Ed. 5 + 1 AP

Oliver Ressler is an artist and filmmaker. His work can be shaped in the form of installations, site-specific projects in public space and films on themes such as the economy, democracy, global warming, forms of resistance and social alternatives. As the Italian curator Marco Scotini has mentioned: "Ressler is one of the new generation of artists operating in the 'grey zone' between art and politics, developing projects on a variety of social issues using the media".

Oliver Ressler has had solo exhibitions at the Berkeley Art Museum, USA; SALT Galata, Istanbul, Platform Garanti Contemporary Art Center, Istanbul; Museum of Contemporary Art, Belgrade; CAAC, Seville, Conde Duque Cultural Center, Madrid; Alexandria Contemporary Arts Forum, Egypt; The Cube Project Space, Taipei; Wyspa Institute of Art, Gdansk and Lentos Kunstmuseum, Linz. Ressler has participated in over 350 group exhibitions, including dOCUMENTA 14, Kassel, Museo Reina Sofía and La Casa Encendida, Madrid; EACC, Castellón; Yerba Buena Center for the Arts, San Francisco; Castello di Rivoli, Turin; Maldives Pavilion at the 55th Venice Biennale. He has participated in numerous group shows internationally.



**Ania Soliman**

(1970, Warsaw. Lives and works in Paris )



**Ania Soliman**

***Natural Production 6 (yellow), 2014-2019***

Drawing. Encaustic, pencil, pigment, fragments of a technical drawing manual on paper  
230 x 179 cm (framed)



**Ania Soliman**

***bamboo 33447 (1535 leaves), 2018***

Drawing. Encaustic, pencil, pigment, fragments of a technical drawing manual on paper  
200 x 176 cm / 204 x 180 cm (framed)

The drawings presented belong to the project entitled *Nature is an experiment*, which Soliman is initiating an investigation into nature and its various technologies. The artist presents several drawings of artificial bamboo plants, as well as a rainforest landscape in yellow. Designed by humans, assigned a serial number and mass-produced in plastic or fabric, the artificial bamboo plants represent the kind of irrational and manic overproduction that threatens our existence on this planet.

Ania Soliman's work has been exhibited at the Castello di Rivoli in Turin (2018), at the CCCB in Barcelona (2016), at the Helga de Alvear Foundation in Cáceres (2016-17), at the Museum der Moderne in Salzburg (2016), the Museum of Contemporary Art in Antwerp (2015), the Whitney Biennial (2010), the 14th Istanbul Biennial (2015), the Museum der Kulturen in Basel (2014) and the Drawing Center in New York (2000).

Ania Soliman studied at Harvard University and Columbia University before participating in the Independent Studies Program at the Whitney Museum in New York.

**Richard T Walker**

(1977, Shropshire (UK). Lives and works in San Francisco.)



**Richard T Walker**

***a paradox in distance (inverted) #1 and paradox in distance (inverted) #2, 2014***

Chromogenic transparency in light box, Casiotone MT-68 keyboard, tripod  
Variable dimensions.





**Richard T Walker**  
**separately together (instance 8 - still), 2019**  
Collage. Archive Inkjet Printing  
28cm x 35.5 cm  
Ed 1/3

Solitude, human nature, and dialogue, are the core of Richard T. Walker's work. Walker employs a variety of media, including video, music, photography, sculpture and performance—often intermixed—to explore and question the Romantic experience of the individual within the natural landscape. It's a matter of scale. Each stone is a potential mountain, as suggested by the French sociologist Roger Caillois in his 1966 essay "Stones", where he discusses his fascination with the mineral world. If we think about the relationship of distant proximity when confronted with the sublime landscape that Richard T. Walker generates through his actions on the natural environment, we have a physical and mental analysis of the territory as observed by Caillois. In both cases, the stone-landscape becomes a particular universe; in both cases, the usual relationship of the individual with nature fades in favor of a more introspective, or an even more mystical connection.

His work has been exhibited in solo shows at Hiroshima City Museum of Contemporary Art, Carroll/Fletcher in London, àngels barcelona, The Contemporary Austin in Texas, James Cohan Gallery in New York, Kadist Art Foundation in San Francisco and Galleri Image in Aarhus, among others. He has participated in group exhibitions in institutions such as Fabra i Coats in Barcelona, EAC in Montevideo, Kunstverein Springhornhof in Germany, the San Francisco Museum of Modern Art, Yerba Buena Center for the Arts in San Francisco, Museu de Arte Moderna in Rio de Janeiro, Witte de With in Rotterdam and K21 in Düsseldorf, among many others.

àngels barcelona  
c/ Pintor Fortuny, 27  
08001 Barcelona, Spain  
+34 93 412 54 00  
[Gabriela@angelsbarcelona.com](mailto:Gabriela@angelsbarcelona.com)  
+34 627535797