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Ania Soliman

Oriol Vilanova

**àngels barcelona**

**ARCO** STAND 9B16

**AR  
CO**  
Madrid



## Daniel G. Andújar

(Almoradí, 1966)

The projects of Daniel G. Andújar (Almoradí, Alicante, 1966) revolve around the issues of democracy and inequality in the "society of information". Through irony, he questions how the use of new technologies affects us and transforms our daily experience, and criticizes the desire for control hidden behind their apparent transparency.

In his new project, *Cartographies of the Future* Daniel Andújar presents a series of illustrations that address the challenges humanity will face in the next two decades, which will redefine our relationship with technology, the environment, and power structures. Andújar proposes a critical and visual exploration of these topics, using robotic drawing as a metaphor for automation and algorithmic intelligence in the future.

The illustrations are not presented as a prediction of a fixed destiny, but as speculative maps, inviting the viewer to imagine possible futures.

**Daniel García Andújar** is a visual artist, theorist and activist who works and lives in Barcelona. He has given and conducted workshops and seminars for artists and social collectives in many countries. His works have been shown in numerous exhibitions around the world, including Manifesta 4 and the 53rd Venice Biennale. The Museo Nacional Centro Arte Reina Sofía hosted a complete solo show in 2015, curated by Manuel Borja-Villel. In 2017 he participated in documenta14 in Athens and Kassel. The Museo Nacional Centro de Arte Reina Sofía hosted a comprehensive solo exhibition in 2015, curated by Manuel Borja-Villel. In 2018 he held a solo exhibition at the Centro de Carme in Valencia and in 2020, at La Virreina, Centro de la Imagen in Barcelona, both curated by Valentí Roma. In 2023 he held the exhibition *Patente de Corso* curated by Imma Prieto at Es Baluard, Palma de Mallorca, and Anthropology Museum, Madrid.

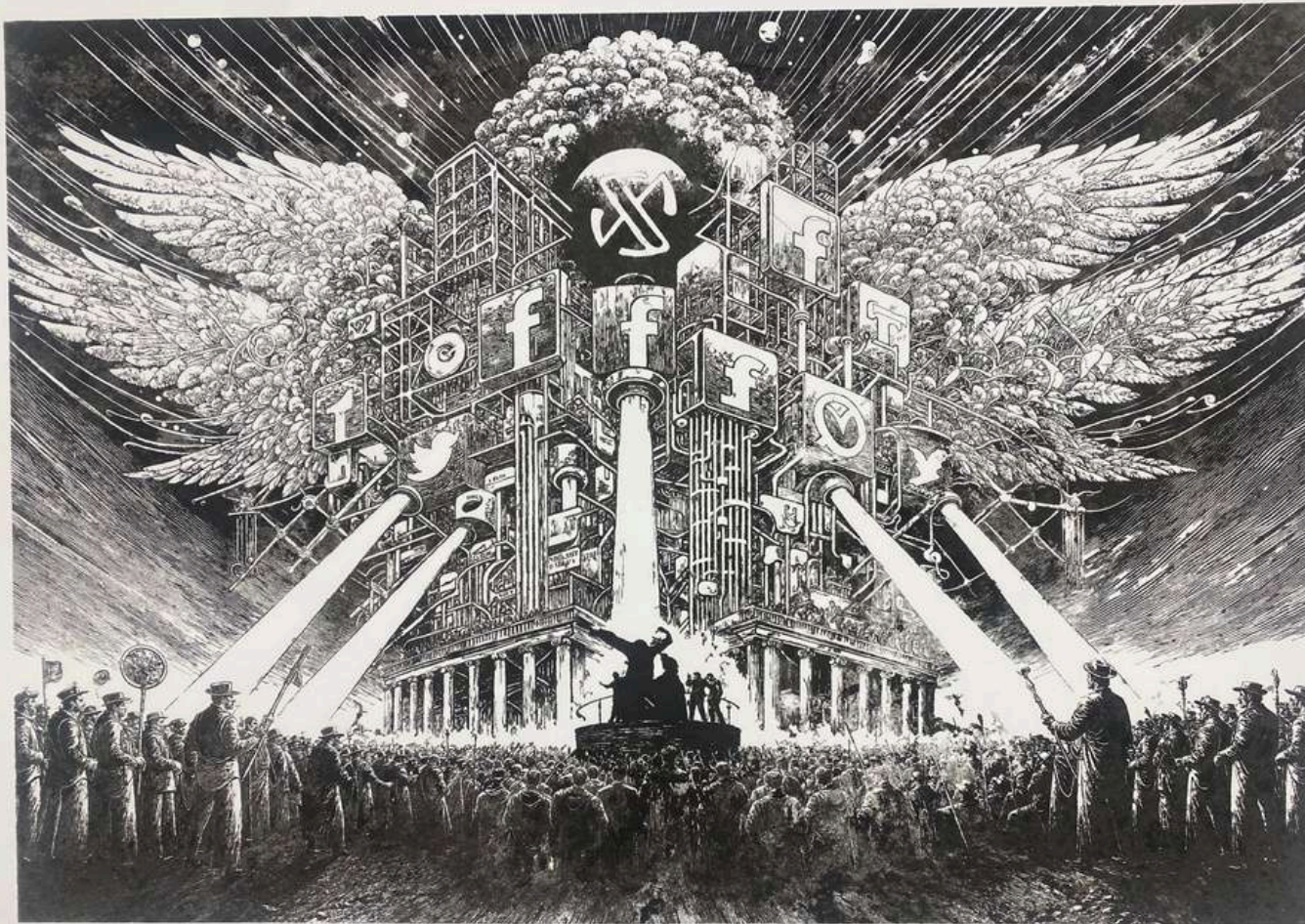


*my data,  
my choice*

Referencing the historic claim 'My body, my choice', this work explores the tension between individual autonomy and algorithmic control in the digital age: to what extent do we choose what to do with our data? Who really has control over personal information in an environment of automation and digital opacity?

**Daniel G. Andújar**

*My data , my Choice*, 2025  
Black lettering on a chroma green  
background  
130 x 161 cm



This drawing, made with robotic ink-on-paper printing techniques, illustrates a new paradigm of domination: techno-feudalism.

The work questions the lack of democratic representation in a system where political, social and economic decisions are increasingly conditioned by private actors without clear accountability mechanisms.

**Daniel G. Andújar**

*Architectures of power, cathedrals of the algorithm.*

Robotic drawing, ink on paper  
70 x 100 cm



## Paula Artés

(Barcelona, 1996)

Paula Artés is an artist-photographer committed to unveiling and questioning the hidden spaces of power, and therefore, of control. Starting from a previous essential research, she unveils these spaces.

The project she is exhibiting this year at ARCO focuses on the natural border of the Sénia River, between Catalonia and Valencia. The ripening of citrus fruits, the navigation of crustaceans or fish as a way of approaching the landscape and a gas pipeline that makes its way through nature. Paula Artés investigates these landscapes from the beautiful and poetic, deciphering connections and interweavings.

**Paula Artés** (Molins de Rei / Alentorn, Barcelona, 1996). Graduated in photography and contemporary creation, she completed a postgraduate degree in graphic design and another in audiovisual by photographers at IDEP - School of Image and Design in Barcelona. She has participated in solo and group exhibitions in various institutions and festivals nationally and internationally: Mapfre Foundation (Tenerife, Las Palmas de Gran Canaria); MORERA-Museum of Modern and Contemporary Art and Institute of Lleida Studies (Lleida); BIAM - Biennial Art City of Amposta (Amposta); Unseen Amsterdam; Temporary cycle of the Institut de Cultura de Barcelona; Sala Kursala (Cadiz); Arts Santa Monica (Barcelona); SCAN, Tarragona; among others. Her work is in the Collection of the Generalitat de Catalunya, acquired within the Pla Nacional de Fotografia. She has been selected by PhotoESPAÑA, Madrid; Sala d'Art Jove, Barcelona. She has been nominated for the photography award of MAST Foundation of Bologna and Plan(t)form FotoMuseum (Winterthur). She has obtained the OSIC grant (Generalitat de Catalunya) for research and innovation in the field of visual arts. She has published the photobook *Fuerzas y Cuerpos* and has curated exhibitions at the Museo de la Música in Barcelona and the Toni Catany Foundation in Mallorca. She has been artist-in-residence at HISK, Brussels and the Adelfa Artist Residence, LO PATI, Amposta, Tarragona.



**Paula Artés**

*Bargalló,, 2024*

Digital print on Hahnemühle Matt Fibre paper

70 x 55 cm.

Ed. 3 + 1PA



**Paula Artés**

*Citrics*, 2024

Digital print on Hahnemühle Matt Fibre paper

70 x 55 cm.

Ed. 3 +1 PA



## Cecilia Bengolea

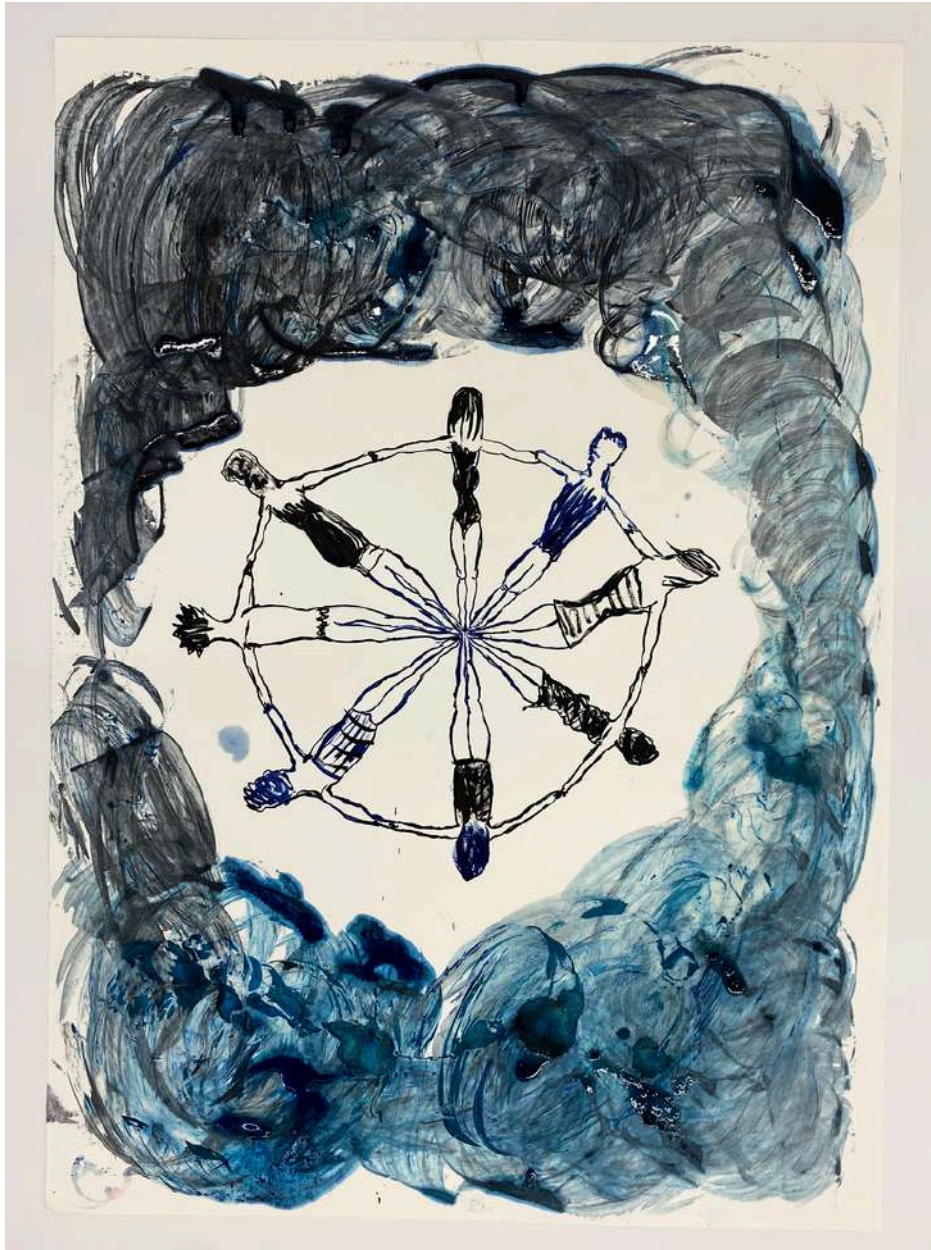
(Buenos Aires, 1979)

Cecilia Bengolea is a multidisciplinary artist working with video, performance, and sculpture whose practice focuses on anthropological investigation of contemporary and archaic community dance forms. Her interest revolves around our relationship with nature, the elements, animistic beliefs and choreographic figuration. She uses collaboration to build a larger body of work as she perceives dance and performance as an animated sculpture that allows her to become both subject and object within her own work.

In this edition of ARCO, we present a set of drawings from the artist that explore and celebrate themes such as the transformation and ephemerality of the sensual, as well as the human communion achieved through dance and through the body.

**Cecilia Bengolea** She has a background in Philosophy and Art History she has also followed the choreographic master Ex.e.r.c.e. by Mathilde Monnier at the Centre Chorégraphique National in Montpellier. Her installations and performances have been presented at the Copenhagen Contemporary (2023), Noor Riyadh (2023), Mudame Luxembourg (2022), Guggenheim Museum, Bilbao (2021), the Gwangju Biennale (2021-2014), La Bourse de commerce - Collection Pinault, Paris (2021), La Casa Encendida, Madrid (2021), Tank Shanghai (2020), Pompidou Centre (2019- 2016-2010), Andreh-Schiptjenko gallery, Stockholm (2020), Sfer ik Tulum (2019), Der Tank, Art Basel (2019), Arte Ba, Faena Festival, Buenos Aires (2019), Fondation Giacometti, Paris (2019), performa, NY (2019), Fiac Louvre, Paris (2019), Engadin Art Talks , Gstaad, (2019), Desertx , Salton Sea (2019), Art Basel Miami Beach (2018), TBA21, Venice and Madrid (2018-2019), Dhaka Art Summit (2018), Palais de Tokyo (2018-2015), ICA London (2015), Elevation 1049, Gstaad (2017), Dia Art Foundation (2017), Hayward Gallery London (2016), Biennale de Sao Paulo (2016), Tate Modern, London (2015) or the Biennale de Lyon (2015).





**Cecilia Bengolea**

*Dibujos coreográficos, Ronda 2025*

Chinese ink and biological resin

70 x 50 cm



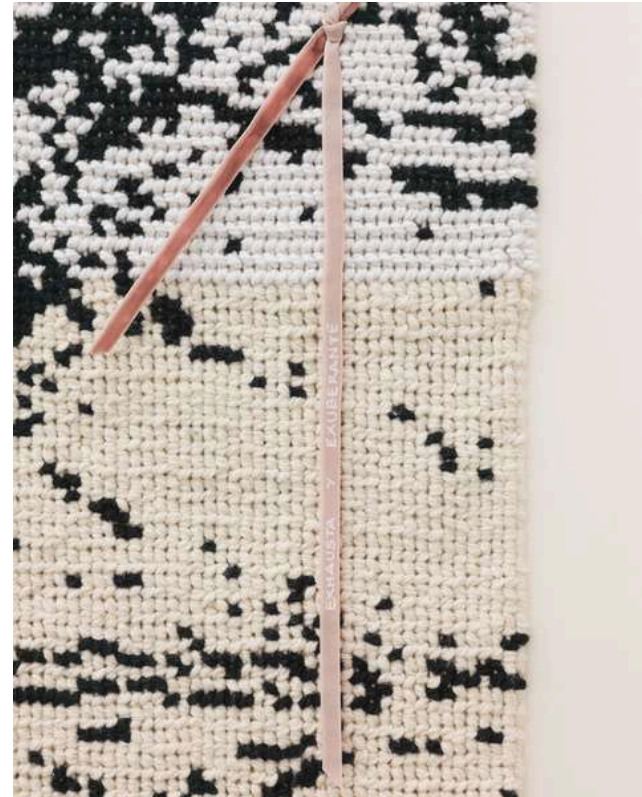
## Lúa Coderch

(Lquitos, Perú, 1982)

Lúa Coderch's artistic practice is an investigation into how we understand and perceive the world around us. She explores how stories and images are essential to giving shape and meaning to our lives. This often means inhabiting a space that belongs equally to 'reality' and 'fiction'; indeed, her work questions this binary. Her recent work uses scenarios and situations that allow her to investigate questions such as: what is a good life? What does it mean to be disoriented? In which ways do we resemble an object? What is in a voice? What do we perceive as valuable? How do we experience a memorable moment? Her practice aims to transform these abstract questions into text, images, objects, and situations. This allows her, and the viewer, to consider these questions under new conditions, to see and feel them anew.

The works she presents this year in ARCO have recently been exhibited in the àngels barcelona gallery at a solo exhibition *Scene*. The scene seems to be the unit of meaning that best characterizes our time. Perhaps it is because it is becoming increasingly difficult to relate to the past, and even more so to the future. The scene, that situation in which we find ourselves now, what we experience, feel, think, with the information that we have circumstantially at hand, is not only what makes sense to us, it is also a unit of action, what we react to. Scene consists of an exploration through objects and sound of the most epidermal narrative forms, the most immediate and also the silliest.

Among **Lúa Coderch's** exhibitions it is worth noting Manifesta 14 (XK, 2022), Fabra i Coats (ES, 2022), Kunstraum Kreuzberg/Bethanien (DE, 2022), Bienalsur (AR, 2021), Panera (ES, 2021), Domus Artium (ES, 2020), MAC (ES, 2020), MUAC (MX, 2020), CCCB (ES, 2019), Bienal de Cuenca (EC, 2019), Centro Centro (ES, 2018), Fundación BBVA (ES, 2018), Art Institute (AT, 2017); MUSAC (ES, 2017), Centro Cultural Montehermoso, (ES, 2017), LAZNIA Centre for Contemporary Art (PL, 2017), KGLU (SI, 2016), MSUV (RS, 2016); MACBA (ES, 2016), Fundació Joan Miró (ES, 2014), SMART (NL, 2012) o Pavilion (RO, 2012). My work has been included in the collections of museums and art centres such as the MACBA – Museum of Contemporary Art of Barcelona, the MUSAC– Museum of Contemporary Art of Castilla y León, and the INELCOM Collection, among others.



**Lúa Coderch**

*Exhausta y exuberante, 2024*

Cotton fabric, satin ribbon

48 x 30 cm.

4.600€ / 5.566€ (21% VAT incl.)



## Esther Ferrer

(San Sebastián, 1937)

Throughout five decades, the work of Esther Ferrer has explored the fields of performance, installation and visual poetry. Her work is part of the trend of minimalist and conceptual art, which began in the sixties of the 20th century, which has Stéphane Mallarmé, Georges Perec, John Cage or Fluxus as references, as well as part of the feminisms of that time.

At a time when it is becoming increasingly evident that mathematics and algorithms control many aspects of our lives, Esther Ferrer's work on prime numbers takes on new meanings.

The common thread of the artist's work is performance, but her interest in space, time and rhythm takes another form in the meticulous and mental work she has been doing with prime numbers since the 1970s. Through different visual systems that the artist invents, she generates constellations that unfold on wood, paper or canvas, revealing a possible internal rhythm of the prime numbers, a geometric harmony. An exercise where Esther seems to ally herself with numbers to give shape to chance, to chaos and to leave open new questions about the contemporary world.

**Esther Ferrer** is widely recognized, nationally as well as internationally. She represented Spain in the Venice Biennial in 1999. In 2008 she was awarded the Premio Nacional de Artes Plásticas, and in 2012 the Premio Velázquez, one of the most important and recognized awards of her career. She has participated with her performances in international festivals in the United States, France, Germany, Japan, Canada, Brazil and Palestine, to mention a few. Her work has been exhibited in institutions around the world such as Museo Nacional Centro de Arte Reina Sofía in Madrid, Centre Pompidou in Paris, the CAAC in Seville, the CGAC in Santiago, the Fine Arts Museum in Rio de Janeiro, Guggenheim Bilbao, Bilbao, the ARTIUM in Victoria and the Staatsgalerie in Stuttgart, among many others. In 2024 the MACBA, Buenos Aires, will hold a solo exhibition of her work as part of the cycle of exhibitions of top Spanish artists. Her work is part of important public and private collections such as MNCARS, Museo de Arte Contemporáneo de Barcelona, Centre Pompidou, MUSAC, IVAM, ARTIUM and CGAC, among others.



**Esther Ferrer**

*Poema de los Números Primos, 2023*

Threads and marker on canvas

96 x 113 cm





## Joan Fontcuberta

(Barcelona , 1955)

Joan Fontcuberta is a renowned conceptual photographer as well as being a writer, editor, curator and teacher, who has played a significant role in the task of achieving international recognition in the favour of the history of Spanish photography. work lays in the remaining space between the fields of "reality" and "fiction", crafting photographic illusions freely inspired by "that which is real". In his body of work he manages to create a visual universe in which the concepts of truth and fiction are closely intertwined.

His artistic project presented in this year's ARCO consists on the recovery and completion of a scientific endeavour started in 1942: archiving and photographing corals. A hundred years after the publication of Darwin's *Structure and Distribution of Coral Reefs* (1842), Dr. Thiel, a coral specialist and curator of invertebrates at the Hamburg Zoological Museum, decided to publish a book with a coral collection of the museum and of corals Darwin had missed in his visit to the Cocos Islands. Corals had a significant position in Darwin's theory of evolution, serving as a visual metaphor of his revolutionary theory. The corals portray both the irregularity and anarchic formative power of nature, and the temporal processes through which species change, die out and reemerge. Instead of a tree of life with humankind as the crown of creation, Darwin envisioned, through the corals, species development in multi-directions and also with dead ends. Unfortunately, Thiel's project remained unfinished, as the Hamburg museum was bombarded during the Second World War. Fontcuberta, aware of the relevance of this photographic endeavour, travelled to the Cocos Islands and completed the project over half a century later. However, being more of an artist than a scientist, Fontcuberta makes us question the objectivity of his images, generated with technologies different from those of Thiel and of Darwin.

**Joan Fontcuberta** is a key figure in determining and understanding the social and artistic function of photography. He has worked as an essayist, a photographer, an artist, an exhibition curator and an editor. Among the most representative spaces where he has exhibited his works, the following stand out: MACBA (Barcelona), Museo Nacional Centro de Arte Reina Sofía (Madrid), La Virreina Centre de la Imatge, CCCB and MNAC (Barcelona), Zabriskie Gallery (New York), the Hermitage Museum (Saint Petersburg), Harvard University (United States), MOMA (New York), the Maison Européenne de la Photographie (Paris), the IVAM (Valencia), the Parco Gallery (Tokyo) and the Science Museum (London), among others. His work is part of multiple public and private collections around the world, such as the Centre Pompidou, MOMA, MACBA or the Reina Sofía Museum. He received the David Octavious Hill Prize from the Fotografisches Akademie GDL of Germany in 1988, the Chevalier de l'Ordre des Arts et des Lettres from the French Ministry of Culture in 1994, and the National Prize for Photography in 1998. In 2011 he was awarded the National Essay Prize, in 2013 he received the prestigious Hasselblad Prize for photography and in 2016 he was awarded the Ciutat de Barcelona Prize.



**Joan Fontcuberta**

*Leptoseris Foliosa, Dinesen, 2024*

Digital giclée print with UltraChrome ink Hanehmühle Museum

Etching paper of 320 g.

50 x 40 cm each

Showcase frame and museum glass

Unique ensemble

Ed. 5 + PA





## Tom Johnson

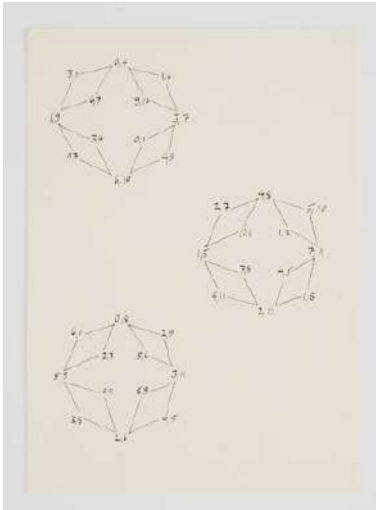
(Colorado, 1939 - Paris, 2024)

Tom Johnson (Colorado, USA, 1939 - Paris, 2024) passed away on December 31 and continued to work and play the piano until that day. Johnson tirelessly researched to push the boundaries of the arts and break new ground. Although he is best known as a composer, he is the author of an exceptional plastic work that runs parallel to his musical work, forming an integral part of it.

In a vertex where music, minimalism, mathematics, performance and plastic arts converge, Tom Johnson has been building a world of his own that starts from very complex approaches to unfold with simplicity and serenity. As a music critic for the Village Voice, he was not only one of the first to talk about musical minimalism (1972).

In the last three decades, Tom Johnson has devoted himself conscientiously to creating a series of drawings basically made up of numbers and lines and which take his musical compositions as a starting point. They are the graphic representation of the different solutions to the (mathematical) problems posed in each composition. In these works, mathematics and music define the visual work, which can be interpreted musically, as an intellectual artifact or as a simple diagrammatic image.

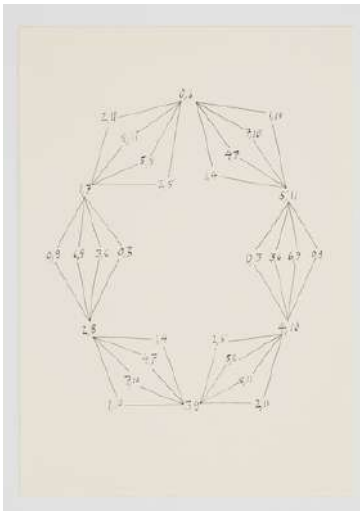
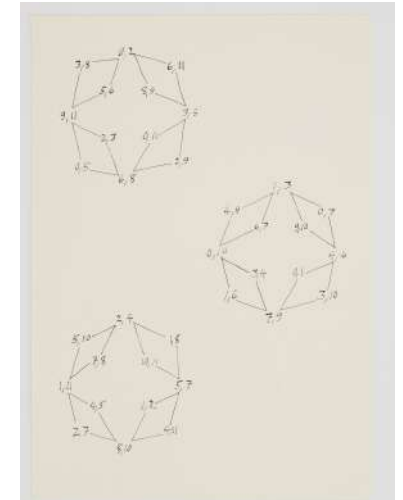
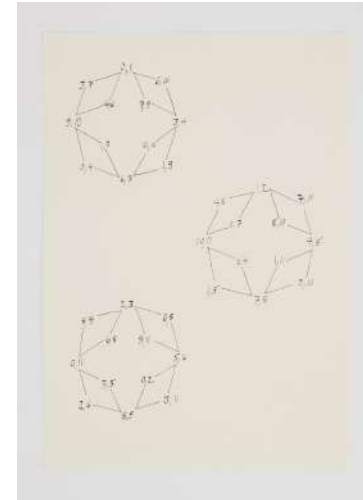
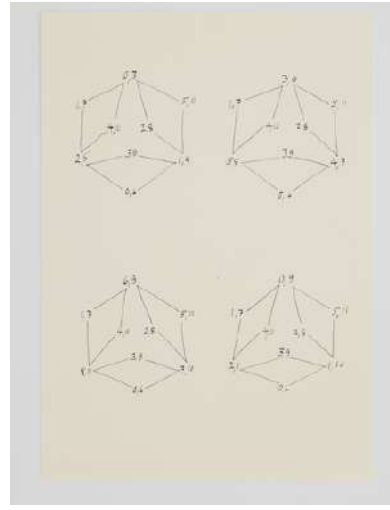
**Tom Johnson** is renowned for his operas: *The Four Note Opera* (1972), which continues to be performed in many countries. *Riemannoper*, which has been performed more than 30 times in German-speaking countries since its premiere in Bremen in 1988. His major composition, *Bonhoeffer Oratorium*, a two-hour work in German for orchestra, chorus and soloists, with text by German theologian Dietrich Bonhoeffer, premiered in Maastricht in 1996, and has since been performed in Berlin and New York. Recent projects include *Tilework*, (2003) a series of 14 solo pieces, *Galileo* (2005), a 40-minute piece written for a percussion instrument created by the author himself, *Slight Variations for piano* (2015), *Sept septuors* (2016), *Knock on Wood* (2018), and *Illustrated Music*. In 2023 the José Guerrero Center presented his exhibition *Illustrated Music*. He is currently participating in the exhibition *Impossible Music*, Miller ICA, Pittsburg, USA. In the àngels barcelona gallery he has participated in several group exhibitions and in the only exhibition as a duo with the artist Esther Ferrer. In 2024 he had his first solo show *Impossible Music*.



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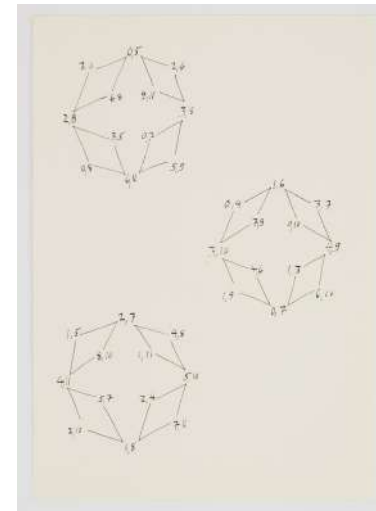
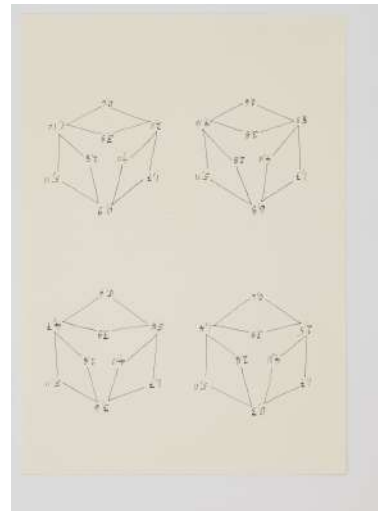
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96	97	98	99	100



**Tom Johnson**  
*Intervals*, 2014  
 set of 9 drawings  
 Ink on paper  
 49 x 56 cm each

for Franck Jedrzejewski  
**Intervals**  
Sums ascending  
Tom Johnson

sums of 11

4	1	7
6	5	3
5	2	8
7	1	4

17

4	1	7	4	10
9	3	6	10	3
5	2	8	5	11
10	4	7	1	4

19

7	1	10
9	10	6
8	2	11
10	1	7

21

sums of 11

sums of 13

23

1	7	4	10	7
6	9	3	6	0
2	8	5	11	8
7	10	4	7	1

25

1	10	4
3	9	0
2	11	5
4	10	1

27

18 Sins of the

29

7	10	4
3	9	6
8	11	5
4	10	7

31

33

**Intervals**, 2013

This work is a collection of intervals, to be played with two similar melodic instruments. Of course, with two cellos it is better to transpose down, and the tempo will certainly be slower for two trombones than for flute and clarinet, and other variations may be appropriate, but overall it is the intervals and their sequences that are important, not the colors.

Like much of my music, this piece has mathematical intelligence behind its apparent simplicity.

Tom Johnson, 2013

The musical composition *Intervals* has its visual translation in drawings that Tom includes in his score and that we present here.

This series was part of the exhibition *Illustrated Music* at the Centro José Guerrero, Granada, 2024.

[Link to the explanatory video by the artist](#)

Image of the score *Intervals*, including drawing No. 4 Published by Editions 75.

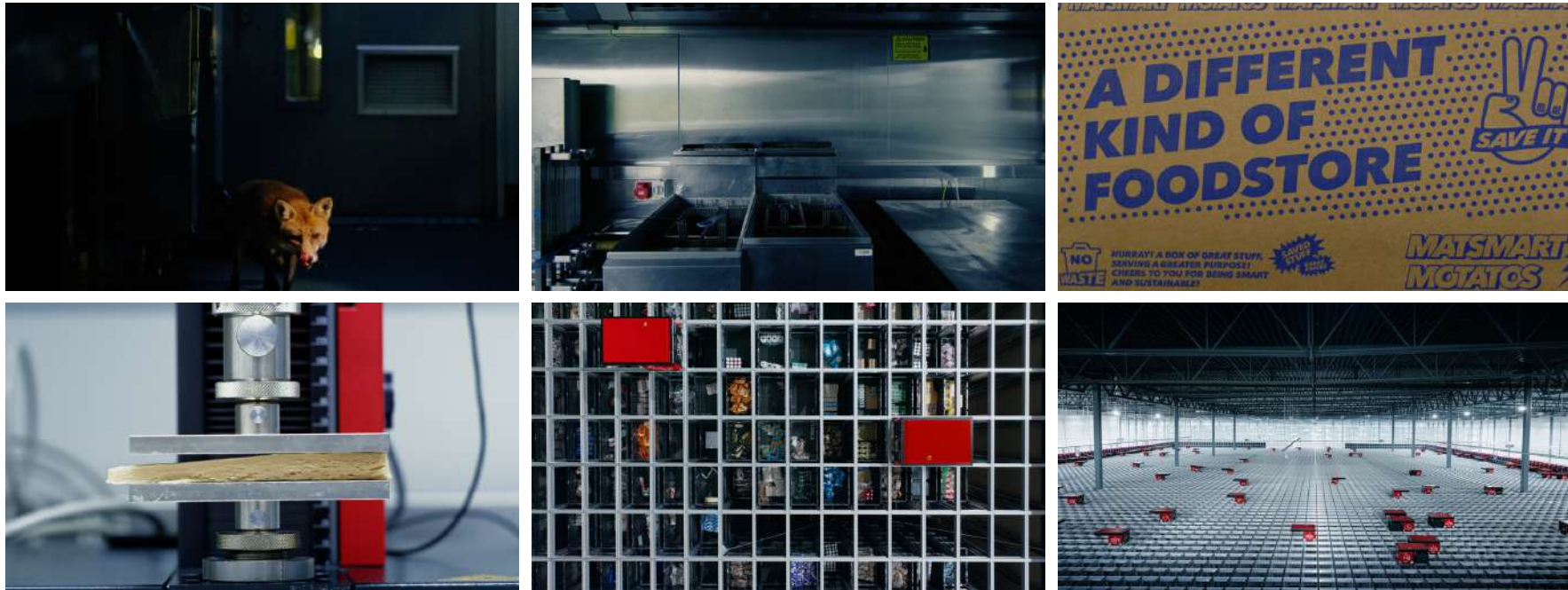


## Gerard Ortín

(Barcelona, 1988)

Gerard Ortín combines his artistic and musical training to experiment with various audiovisual, sound, and performative formats. His work questions what surrounds the notion of nature, attempting to propose mechanisms for its necessary updating and questioning. In this way, this idea is challenged from other places or concepts (animality, the non-human, landscape, territory, domestication, the vegetal, or the telluric), where the medium used becomes another springboard for establishing relationships between them. After focusing for five years on exploring the representation of the garden of his home, understood as an interstitial space between the home and the forest, his practice has expanded to other territories to address issues related to global ecology from local and specific case studies.

**Gerard Ortín Castellví** (b. 1988, Barcelona) is an artist, filmmaker and researcher. After completing an MFA at Sandberg Instituut (Amsterdam), he finished an MA in Artists' Film and Moving Image at Goldsmiths, University of London, where he is currently doing a PhD. He is a mentor at UCL Creative Documentary by Practice MFA. His works have been shown in places like Tate Modern (London), Whitechapel Gallery (London), Fundació Joan Miró (Barcelona), Centre Georges Pompidou (Paris), Anthology Film Archives (NY), Venice Architecture Biennale (Venice), and in festivals like Visions du Réel (Nyon), Open City Film Festival (London), Cinéma du Réel (Paris), KVIFF (Karlovy Vary), HKIFF (Hong Kong) and Berlinale (Berlin).du Réel (Paris).



**Gerard Ortín**

*BLISS POINT*, 2023

26 min.

4K APPLEPRORES 4444/DCP, DOLBY SURROUND 5.1

Ed. 3/5

Trailer: <https://vimeo.com/1029976734/8fcff7a7fd>

*Bliss point* plunges us into the ever-accelerating rhythm of food supply and the emergence of new techno-capitalist processes. The film guides us from dark kitchens and food advertising sets to AI-managed warehouses. A delivery driver cycles across the city to a makeshift trailer where workers flip burgers. Algorithm-powered robots buzz through a sprawling grid of crates and 3D printers stack layers of computer-generated data to produce food alternatives. Drawing from the concept of optimal palatability, *Bliss Point* reveals the entanglement of automation and human labour, and the ways in which the aesthetics and the politics of food intersect. Together with *Future Foods* (2021) and *Agrilogistics* (2022), it completes a trilogy on scopic food regimes.

Written by Beatriz García-Velasco for Tate Modern's screening, *The Politics of Food*



## Daniela Ortiz

(Cuzco, Perú, 1985)

Through her work, Daniela Ortiz generates spaces of tension in which she explores concepts such as nationality, racialisation, social class and gender in order to understand how violence, the persecution of racialised communities, and inclusion and exclusion operate in Western societies. Her recent projects and research revolve around the European migratory control system, its links to colonialism and the legal structure created by institutions in order to inflict violence towards racialized communities.

Daniela will present at ARCO *El tiempo del campesino*, an agricultural and revolutionary calendar that, on the one hand, shows the cycle of sowing and harvesting and, on the other hand, portrays figures that represent different moments of struggle for the sovereignty and liberation of the land. In this case, one version is presented in relation to the history of the struggle for land in Mexico and another on the history of resistance for the liberation of land in what is called Spain.

The work takes as a reference the peasant calendar of Hans Sebald Beham, German artist, whose work functioned as a political propaganda tool during the German Peasants' War, also known as the Revolution of the Common Man initiated in 1524, this being one of the last radical peasant uprisings made by Europeans and possibly one of the last moments where the European identity still had a relationship with the land and far from the "ego conquero"/"I conquer" that is imposed after the beginning of the colonial subjugation of the territories of the global south by Europe.

Daniela Ortiz has held solo and group exhibitions such as, *Disobedience Archive* at the 60th International Art Exhibition of La Biennale di Venezia (2024); *Tiro al blanco en Arte* in Fiera (2024); *Anti-Futurismo Cimarrón*, La Virreina Centre de la Imatge, Barcelona (2023); *The Rebellion of Roots*, Kunstverein Cologne, (2021-2022), *Maternar*, MUAC, Mexico (2022), *Not Fully Human, Not Human at All*, Kunsthalle Hamburg & KADIST art foundation, Paris (2020-21), *museo de la democracia, neue Gesellschaft für bildende Kunst (nGbK)*, Berlin (2021), *And if I devoted my life to one of its feathers?*, Kunsthalle Wien, (2021), *The Ghost Ship and the Sea Change*, 11th edition of Göteborg International Biennial for Contemporary Art, Röda Sten Konsthall, Göteborg (2021), *Corazón Pulmones Hígado*, Matadero Madrid (2019), *Vista views*, Galerie Buchholz, New York (2019), *Songs for sabotage*, Triennial at the New Museum, New York (2018), *Blanca Europa* at Las Ataranzas in Valencia (2017), *ABC of Racist Europe* at the Middlesbrough Institute of Modern Art, UK, (2017), *97 House Maids* at the Van Abbemuseum in Eindhoven, among others.



**Daniela Ortiz**

*El tiempo del campesino - Mexico/Spain, 2025*

12 paintings on wood

23 cm X 50 cm



## Claudia Pagès

(Barcelona, 1990)

Claudia Pagès' work is mainly based on text, publishing it through print, installations, sound readings and performances, thus generating a specific language related to orality and the speaking text. The live works are musical recitals where bodies navigate through texts, poems, and songs in a contextualized landscape. Over the past few years, Pagès has worked tracing the new systems of commodity distribution and the economics of gentrification. She focuses on the processes of harvesting, gleaning and extraction in the contemporary city; harvesting bodies through one's own resources, gleaning texts and working with their distribution processes.

Claudia Pagès presents *Two sided wall: Enclosure & Settler Time* is a light box made with two handmade papers, one on each side. It is a two-sided wall and, at the same time, it works as a blackboard where two ideas are inscribed, as if they were graffitied on a wall: the colonizer's time as the time that works in superposition, as a cartography, since it does not work in a linear way, but spatially; and the almenado as a segregating structure, because if it closes in on itself, it excludes. (Almena: word; Almenado: Anglo-Saxon violence) The box gives light to both sides and to both papers, turning them into a wall that has light through it, and where the papers appear as water against the light.

**Claudia Pagès** holds a degree in fine arts from the University of Barcelona and an MFA from the Sandberg Instituut (Amsterdam). Her work has been exhibited in venues such as La Capella de Sant Roc, Valls (2018), Paris Internationale, Paris (with Cordova) (2018), Veronica, Amsterdam (2018), La Casa Encendida, Madrid (2021), Perdu, Amsterdam (2020), HAU2, Berlin (2019), CentroCentro, Madrid (2019), MACBA, Barcelona (2019), Les Bains, Paris (2019), Gasworks, London (2018), Sharjah Art Foundation, Sharjah, United Arab Emirates (2018), and Espai 13 Fundació Joan Miró (2023), Sculpture Center, New York, (2024).





**Claudia Pagès**

*Two Sided Wall: Enclousure & Settler Time, 2024*

Handmade paper, aluminium, plexyglass and led lights.

175 x 109 x 20 cm

Unique

Work included in Manifesta 15, Barcelona . Sede Gustavo Gili



## Mabel Palacín

(Barcelona , 1965)

Palacín's work deals with the relationship we have with images and the mediation they imply for reality. In this relationship, there are two aspects that particularly interest him: the resistance of images to being interpreted in a stable way and the ability that technical images have developed to become a kind of lingua franca for contemporary art. Based on these two considerations, he creates photographs, videos, and installations in which images play with alternatives to their usual function.

Homeland is an installation of 1,000 photographs and a video. With Homeland, Palacín concludes a trilogy that includes Hinterland and 180°. In all three pieces, a photograph transforms into one or more videos. By doing this, narration emerges as a dimension of the image. The three works apply the same photographic technique that emerged with digital imaging in the early 21st century.

In Homeland, a photograph, a snapshot of a domestic interior, has been literally broken into a thousand pieces. The thousand fragments are gathered in a video that attempts to reconstruct the original image. This original image, the photograph 0 we present, delves into the idea of the image as a model or archetype that allows for the comparison of worlds, and also addresses the two poles of the image: photograph and frame

**Mabel Palacín** represented Catalonia and the Balearic Islands at the Venice Biennale (2011) with the project 180°, with which she achieved great recognition among critics worldwide. She has exhibited solo and in successive group exhibitions at the FRAC Languedoc-Rousillon (Montpellier), Salvador Dalí Museum in St. Petersburg (Florida), the Salvador Dalí Museum in St. Petersburg, Florida. Petersburg (Florida), Coleção Berardo Museum (Lisbon), Museu Empordà (Figueres), Casino Luxembourg Forum d' Art Contemporain (Luxembourg), MACBA (Barcelona), Museo Patio Herreriano (Valladolid), Künstlerhaus Thurn und Taxis Palace (Bregenz), Reykjavik Art Museum, Kunstbunker Tumulka (Munich), Kwangju Biennial, Norwich Gallery (Norway), Centre d'Art Santa Mònica (Barcelona), MUA (Alicante) and ARTIUM (Vitoria), among others.



**Mabel Palacín**

*Homeland*, 2022

Fotografía 0

Ed. 5 + 1 AP

160 x 245 cm



Partial view of the 1.000 images of *Homeland*, MNAC, 2023

**link to watch the preview of the Video: <https://vimeo.com/1039595580>**



## Mònica Planes

(Barcelona, 1992)

Monica Planes is interested in the relationship between the body and architecture, the relationship, whether physical or mental, that is established with the spaces we inhabit. She analyzes how these structures affect our daily behavior and determine the way we perceive the environment and, therefore, how we relate to it, trying to understand this relationship through sculpture. In fact, she thinks of sculpture as the materialization of this relationship, as the fusion of the body with the architectural structure. With her sculptural practice she looks for a way to reveal how the act of sculpting places you in a certain situation, it is about producing a state of transformation between body and matter.

*Desvelo III* and *Rodeo II* are part of 'Ellas, las otras y todas las demás,' a project presented by Planes this year at àngels barcelona. With this new exhibition, the artist invites viewers to reconsider both the forms and ideas built in classical sculpture, with her starting point being the Reclining Hermaphrodite. By basing her works on the body and its movements, she transforms sculpture into a place of intimacy and vulnerability. Her process-oriented approach challenges a Western canon that prioritizes idealized and fixed forms. Through rhythm and embodiment, Planes opens up new possibilities for understanding and interacting with the sculptural form. Her work challenges and interrupts classical traditions, offering a compelling vision for contemporary sculpture as an exploration of materiality and experience.

**Mònica Planes** has presented her work individually at the Gelateria Sogni di Giaccio, Bologna (2022); at the Can Felipa art center (2020); the Nivell Zero of the Fundació Suñol (2017), at the àngels barcelona gallery (2020-2017) and at the Fundació Arranz-Bravo (2018), among others. She has participated in group exhibitions such as Pastora Foley, Artiatx; Lo que pesa una cabeza, TEA (Tenerife), Remedios, TB21, Cordova; and at Generaciones 23, La Casa Encendida, Madrid. In recent years she has received the Banco Santander Foundation grant for sculpture (2021) and has been selected for the Vila Casas Foundation Sculpture Award 2021. She has also been selected for the Miquel Casablanças Prize (2020), and the Bienal de Arte Ciutat d'Ampostà BIAM (2020). She is currently in residence at the Academy of Rome.



Planes emphasizes the material act of creation, where her body and movements are integral to the shaping of her works, anchoring them in human scale and experience. Inspired by her interactions with friends and collaborators, she sculpts those movements, delving into the so-called muscle memory of our bodies-their ability to repeat actions over time, infusing her works with a temporal and performative quality.

The primary materials she uses, moreover, reflect her connection to the urban landscape and the tactile realities of her surroundings, imbuing her works in relation to their place and context. These industrial materials, often associated with utilitarian structures, evoke the fragility and strength inherent in the sculptural process, reflecting the delicate balance between permanence and impermanence.

Sofia Lemos, January 2025.

**Mònica Planes**

*Desvelo III*, 2025

Cement mortar with steel rods, resin and cement



## Jorge Ribalta

(Barcelona, 1963)

Ribalta seeks to insert himself in the tradition of the reinvented documentary, which dismantles and abandons the modern myth of photography as a transparent medium and universal language, and makes evident its insertion within power relations. The aim of his work is to produce a representation of the work in the field where he operates, namely the field of cultural institutions.

**Jorge Ribalta** has had solo exhibitions in institutions such as Württembergischer Kunstverein (Stuttgart, 2016), àngels barcelona (2016 and 2013), MNCARS Museo Nacional de Arte Reina Sofía (Madrid, 2015), Fundación Helga de Alvear (Cáceres, 2015), CRP Douchy-les-mines (2015), Centro José Guerrero (Granada, 2015), Casa Sin Fin Gallery (Caceres, 2011 / Madrid, 2012), University of Salamanca (2006), Zabriskie gallery of New York (1994, 2000, 2005) and Paris (1996) and Estrany-De la Mota (1998), among others. His most recent group exhibitions are The Beast and the Sovereign (MACBA, Barcelona and Württembergischer Kunstverein, Stuttgart 2015), Desires and Needs - New additions to the MACBA collection (MACBA, Barcelona 2015), Relato de Bellas Cosas Falsas (Arts Santa Monica, Barcelona 2014), Human Capital in Industry (Fondazione MAST, Bologna 2014), in addition to numerous group exhibitions at institutions such as MoMA in New York, the Museo Della Permanente in Milan, the Palais de Tokyo in Paris, the Fundació La Caixa in Barcelona and the Rotterdam Photography Biennial, among others.

Both artists have realized a project on the Dispensario Antituberculoso in Barcelona, an emblematic example of modern architecture. The building, designed by GATCPAC, was key in the health policies of the Republic and was later adapted into a primary care center. Over the years, the Dispensario has been part of the transformation of the Raval neighborhood in Barcelona. Both photographers have photographed it for years and defend the use of the building against its museumization, seeing active preservation as a form of social justice.



## Gregori Civera

(A Coruña, 1971)

Gregori Civera is a specialist in architectural and editorial photography. His work highlights the monitoring of the new emblematic architecture in Barcelona after the Forum of Cultures 2004. Between 2013 and 2014, he made a report for the Italian magazine "Ottagono" about the new buildings of international authors that were emerging in areas of new centrality in the metropolitan area of Barcelona. He has been the photographer of the Ricardo Bofill studio for more than two decades.

**Gregori Civera** has been part of the exhibition: "An unknown city under the fog. New images of the Barcelona of the neighborhoods", curated by Jorge Ribalta for the MACBA, Barcelona and part of the Neighborhood Plan 2021-2024. Among the artists who are part of the exhibition we highlight: Jeff Wall, Martha Rosler, Manolo Laguillo, Pedro G. Romero or Mabel Palacín. He has collaborated with renowned architects, magazines and projects related to contemporary fashion and design.



**Gregori Civera**

*D.A.T. #1, 2025*

Pigmented ink on baryta paper.

61 x 76 cm.

Ed 3 + 2 AP





**Jorge Ribalta**

*Dispensario Antituberculoso, 2025*

Gelatin-silver bromide, selenium-plated.

Framed in white aluminum with anti-reflective glass.

40 x 30 cm

Ed. 3 + 1AP



# Ania Soliman

(Varsovia, 1970)

Her research-based practice focuses on relationships, both real and imaginary, between nature and technology.

Two years ago, Soliman began working with various artificial intelligence programs as a way to access and visualize a (personal/digital/historical) unconscious. One thing became immediately clear: the need to consciously and systematically counteract the bias of datasets towards whiteness and gender normativity. Working on a dystopian reality, Soliman makes physical with his painting a digital party among robots, raising questions about the relationship between virtual and material spaces and different types of corporeality.

**Ania Soliman** is an Egyptian/Polish/American artist who grew up in Baghdad and is currently based in Paris. Soliman's work has been exhibited at: Castello di Rivoli Museum of Contemporary Art, Italy (2023- 2018); Sfeir-Semler Gallery (2022), Jameel Arts Centre, Dubai (2021); Drawing Center, Nueva York (2020, 2000); Kunsthau Bregenz, (2020), àngels barcelona (2021, 2019, 2017); Hamburgo (2020); Museum of Contemporary Art, Toronto (2019); CCCB, Barcelona (2016); Fundación Helga de Alvear, Cáceres (2022); Museum der Moderne de Salzburg (2016); Museum of Contemporary Art de Amberes (2015); Whitney Biennial (2010); the 14<sup>a</sup> Bienal de Estambul (2015); and the Museum der Kulturen de Basilea (2014). She attended Harvard College and Columbia University before participating in the Whitney Independent Study program.



**Ania Soliman**

*The end of history, 2025*

Oil on canvas

90 x 130 cm



## Oriol Vilanova

(Manresa, 1980)

Oriol Vilanova belongs to a generation of artists that are interested in the re-reading of the past and its not always evident ideological processes. He collects postcards bought in second-hand markets which he then uses to put forward an idea of the past that is taxonomic and encyclopaedic but also imposed and hierarchical. Using a resource as basic as distance and repetition applied to universal symbols of triumph is a very efficient practice against the unambiguous and misleading accounts of power.

**Oriol Vilanova** has held solo exhibitions at: Centro Botín, Santander; Fundació Antoni Tàpies, Barcelona; CA2M, Móstoles; M Museum Leuven; Centre d'Editon Contemporaine Genève; Palais de Tokyo, Paris; L'Appartement 22, Rabat; Fundació Joan Miró, Barcelona among others. His group exhibitions have been at: MACBA, Barcelona; FUTURA Centre for Contemporary Art, Prague; DZ Bank Kunstsammlung, Frankfurt; Villa du Parc, Annemasse; La Casa Encedida, Madrid; Centre d'art Fabra i Coats; Kunsthalle Mullhouse, Mullhouse; FRAC Nord Pas-de- Calais, Dunkerke; Fundació Botín, Santander among others. He has published artist books with &: Christophe Daviet-Thery, Paris; JRP Ringier Christoph Keller Editions, Zurich; Cru, Figueres; JAP, Brussels; FRAC Champagne-Ardenne, Reims; EFF. He has held residencies at Delfina Foundation, London; Sommerakademie, Bern; Le Pavillon, Palais de Tokyo, Paris and Fondazione Ratti, Como, among others.



**Oriol Vilanova**

Présent, 2024

Foldable wooden display stand with magnifying glass and postcard

15 x 15 x 14,50 cm

Unique

Portable display for a postcard. The object has a magnifying glass that reinforces the disturbing childlike look of a Dürer postcard. The back of the postcard contains automatic drawings, anonymous doodles that recall the works of 20th century avant-garde artists.

[www.angelsbarcelona.com](http://www.angelsbarcelona.com)

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