

# àngels barcelona

**ARCO** STAND 9B16

María Alcaide

Daniel G. Andújar

Paula Artés

Itziar Barrio

Cecilia Bengolea

Esther Ferrer

Joan Fontcuberta

Marcelo Expósito

Saodat Ismailova

Rogelio López Cuenca

Daniela Ortiz

Claudia Pagès

Mònica Planes

Ania Soliman

Eulàlia Valldosera

Oriol Vilanova

**AR  
CO**  
Madrid



## María Alcaide

(Aracena, 1996)

María Alcaide is a visual artist who regularly works with video, installation and text. Her research methodology is flexible and porous. She is interested in references that lie on the fringes of academia or are outside the field of art. For this reason, she always takes her personal experience and her own economic and spatial limitations as a body as her starting point.

She holds a degree in Fine Arts from the University of Seville. She studied for a Licence in Arts Plastiques at the Université Paris VIII and obtained a Master's Degree in Art and Design Research from EINA-UAB (Barcelona). Her work as a researcher has been presented in academic and research contexts such as the École des Hautes Études en Sciences Sociales (Paris), the Universität der Künste (Berlin), the Complutense University of Madrid, the MACBA and the Tàpies Foundation (Barcelona). She is the founder of Grotta Artist Residency and participates as a researcher in a project on contemporary art and ruralities at the Centre Pompidou in Paris.

María Alcaide participates for the first time in ARCO with works from her most recent projects, *La Romería de los Cornudos and Cuerpo de trabajo*, where tradition and contemporaneity dialogue through textiles and suspended organic materials. Her works reinterpret imagery linked to the Andalusian territory, integrating body, landscape and cultural memory into pieces with a strong symbolic charge. Her practice transforms historical and popular references into a contemporary visual language, offering works that combine identity, sensitivity and solid conceptual research.

**María Alcaide** has presented her projects at international festivals such as the Oberhausen Kurzfilm Festival and Sheffield Doc/Fest, and was a finalist in the Shortlisted VISIO – Lo schermo dell'arte Film Festival program (2025). Her work has also been shown at the Bauhaus-Archiv in Berlin (2024), ACUD Berlin (2024), Frankfurter Kunstverein (2023), IMAI Düsseldorf (2023), Joey Ramone Gallery in Rotterdam (2022), and Muu Kaapeli in Helsinki (2018). She has completed artist residencies at the Cité Internationale des Arts in Paris (2024), Kunsthaus Bregenz (Austria, 2022), Agora Collective (Berlin), Le Fugitif (Leipzig, 2019), and Artifariti (Western Sahara, 2016).

Her work has been recognized with awards such as the Salon de Montrouge 64 prize (Paris, 2019) and Jeune Création (2018). Among her most recent recognitions are the LOOP Video Creation Award (2026), Barcelona Producció (2025), the Grant for Research and Innovation in the Visual Arts (2025), the Secuencias VEGAP Award (2024), the Mitos, Mutaciones y Mutualismos Video Art Prize (Matadero Madrid, 2024), the BFK-MACBA (2024), and Generación La Casa Encendida (2021).

She has also participated in residency programs at Tabacalera (Ministry of Culture, 2025–2026), C3A Andalucía (2025), Fabra i Coats – Sant Andreu Contemporani (2020), BAR Projects (2020), Bilbaoarte (2018), and La Escocesa (2017). She has exhibited at institutions and spaces such as LOOP Barcelona (2024), àngels barcelona (2019, 2020, 2023), Sala de Arte Joven of the Community of Madrid (2022), CC Las Cigarreras (2022), Centre del Carme (2021), and Can Felipa (2021). Her most recent solo projects have been presented at La Capella (Barcelona, 2025), Centre de Lectura de Reus (2025), and the Centro de la Memoria de Andalucía (2022).



This piece is part of *La romería de los cornudos* (The Pilgrimage of the Cuckolds), a project based on the ballet of the same name by García Lorca and Rivas Cherif (1933). Through the use of textiles and organic materials suspended in space, the work evokes bodies, rituals and landscapes associated with the Rocío pilgrimage and the Doñana environment.

The piece offers a contemporary interpretation of the territory from a hydrofeminist perspective, in which water, fertility and natural cycles articulate a reflection on the uses of the landscape and its transformations.

**María Alcaide**

*Exvoto VI*, 2025

Cotton, polyester, shells

200 x 150 cm



Detail view



**María Alcaide**

*Abrigo para cuerpos sin forma. Desdentá*, 2022  
Machine-stitched poplin with wadding  
150 x 210 cm



Detail view

This piece is part of *Cuerpo de trabajo* (Body of Work), a project that contrasts strategies of resistance to work based on an analysis of the Andalusian cultural context and the language associated with work fatigue. Fatigue and complaint—as well as lamentation—are understood here as forms of somatic, working-class, and feminist resistance. It thus proposes the updating of terms that are part of our heritage, based on working with the land, from the land, returning to the land.



## Daniel G. Andújar

(Almoradí, Alicante, 1966)

The projects of Daniel G. Andújar revolve around issues of democracy and inequality in the information society. Through irony, he questions how the use of new technologies affects us and transforms our everyday experience, and criticises the desire for control that lies behind their apparent transparency. Through interventions in public spaces and a critical use of digital media and the communication strategies of the corporations linked to them, Andújar has developed a theoretical and artistic production that oscillates between the realm of the real (the city) and the virtual (the Internet), all based on the premise that by highlighting/dissecting the connections between the two, it is possible to contribute to making visible the inequalities that social and power relations generate in a context such as the current one. A critical approach to current issues, an exploration of the potential of artistic interventions in urban spaces, and the use of appropriationist tactics and strategies of iconic subversion have also been crucial to his work.

In his new project, Andújar brings to ARCO a critical reflection on contemporary surveillance and the role of the museum as a space of power. Through a QR-activated digital interface, the artist reverses the relationship between viewer and artwork, turning the visitor into the object of observation and highlighting how algorithmic systems fragment the body into data, gestures and arbitrary classifications. The work introduces a decolonial view of technology, presenting data as an unstable entity that resists total capture. In doing so, the artist does not seek to identify the user, but rather to reveal the invisible mechanisms that process them, questioning the neutrality of cultural institutions and proposing the museum as a place of critical awareness in the face of digital control.

**Daniel García Andújar** he is a visual artist, theorist and activist who works and lives in Barcelona. He has taught and led workshops and seminars for artists and social collectives in numerous countries. His works have been shown in numerous exhibitions around the world, he participated in documenta14 in Athens and Kassel (2017), exhibited at Manifesta 4 and the 53rd Venice Biennale, and held a solo exhibition at the Reina Sofía National Art Museum (2015), the Centro de Carme in Valencia (2018) and La Virreina, Centro de la Imagen in Barcelona (2020). In addition to the Es Baluard Museu d'Art Contemporani in Palma, Mallorca, the ARQUA-Museo Nacional de Arqueología Subacuática in Cartagena (2022) and the Museo de Antropología in Madrid (2023). In 2025, Daniel will once again perform Hack The Museum.

*El Museo del Pueblo*, adding new cities such as Guangzhou and Kunshan (China), Almoradí (Alicante) and Barcelona (a unique edition in collaboration with the Massana school). Previously, this project has travelled to cities such as Murcia, Cartagena, Santiago de Compostela and Valencia, adapting to each context and community.



**Daniel G. Andújar**

*Museum Identifier: La Geometría del control invisible, 2026*

Silver acrylic paint on paper, robotic drawing.

50 x 50 cm

Online application for iOS and Android systems, compatible with PC and Linux.

## **Daniel G. Andújar**

*Museum Identifier: La Geometría del control invisible, 2026*

When the QR code is scanned, the visitor's device does not activate a simple audio guide or a conventional digital label, but rather displays a biometric surveillance interface, a technological parody that reverses the meaning of the institutional gaze. The museum, historically a place designed for the subject to view the object, is transformed into a space where the subject is viewed and dissected by algorithms.

### Extraction as Aesthetics

Museum Identifier explores the friction between visibility and control. While the user holds their device seeking to interact with the work, the application initiates a data extraction process that alludes to the layers of surveillance that are not always evident in our digital daily lives. It is not just about recording a face; it is about the partitioning of the individual into metadata: micro-gestures, simulated thermal patterns, and 'threat' labels that reflect the arbitrariness of hegemonic control systems.

### Central Themes

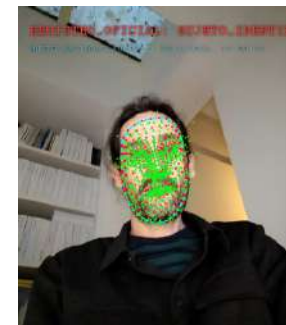
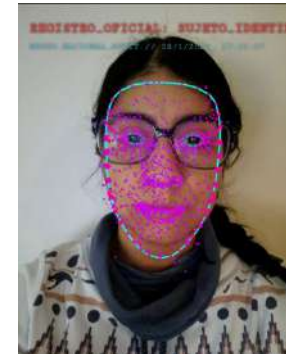
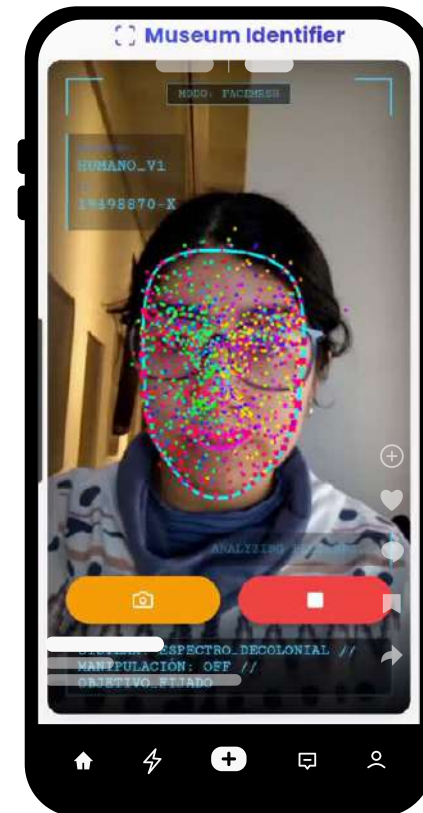
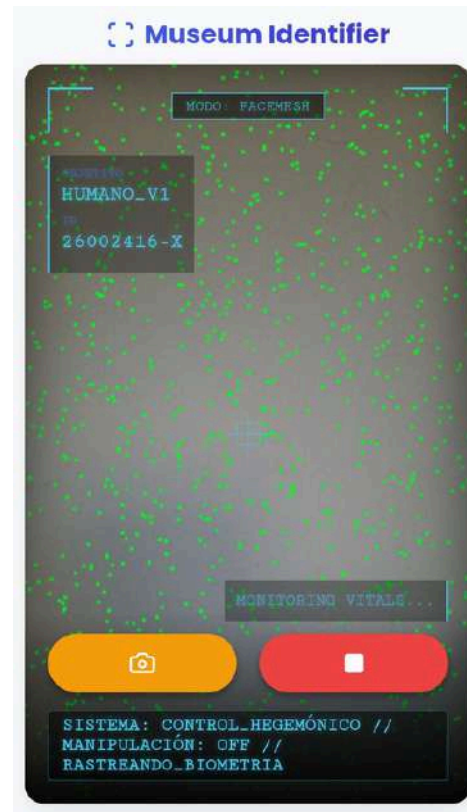
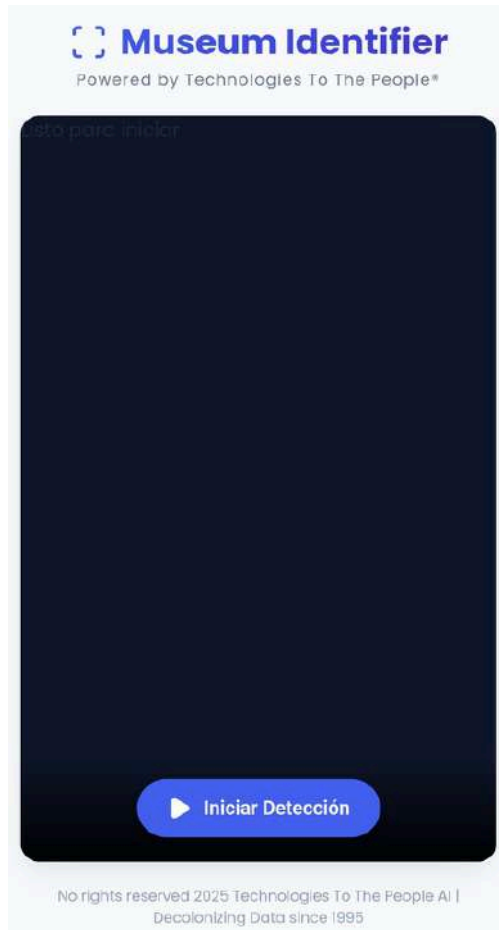
**The Invisibility of Power:** Unlike the classic panopticon, contemporary control does not need to be seen in order to be exercised. The speed of loading and the immediacy of the camera seek to replicate the disturbing fluidity of current surveillance technologies: transparent, fast, inevitable.

**The Decolonial Body:** Through the 'Decolonial Spectrum,' the software proposes a break with binary and punitive representation. The particle system, which attracts and repels the geometry of the face, suggests that data is fluid and that identity can resist total capture.

**The Observed Institution:** By using Technologies To The People® technology, the project questions who owns the rights to the visitor's image and information. Is the museum a sanctuary of culture or a laboratory of behaviour?

### Conclusion

This device does not attempt to identify the user, but rather to identify the system in which the user is embedded. It is an invitation to look through the interface to understand how we are processed, catalogued and, ultimately, consumed by the algorithmic gaze.



Stills and video of the interface in operation

**Daniel G. Andújar**

*Museum Identifier: La Geometría del control invisible, 2026*



## Paula Artés

(Barcelona, 1996)

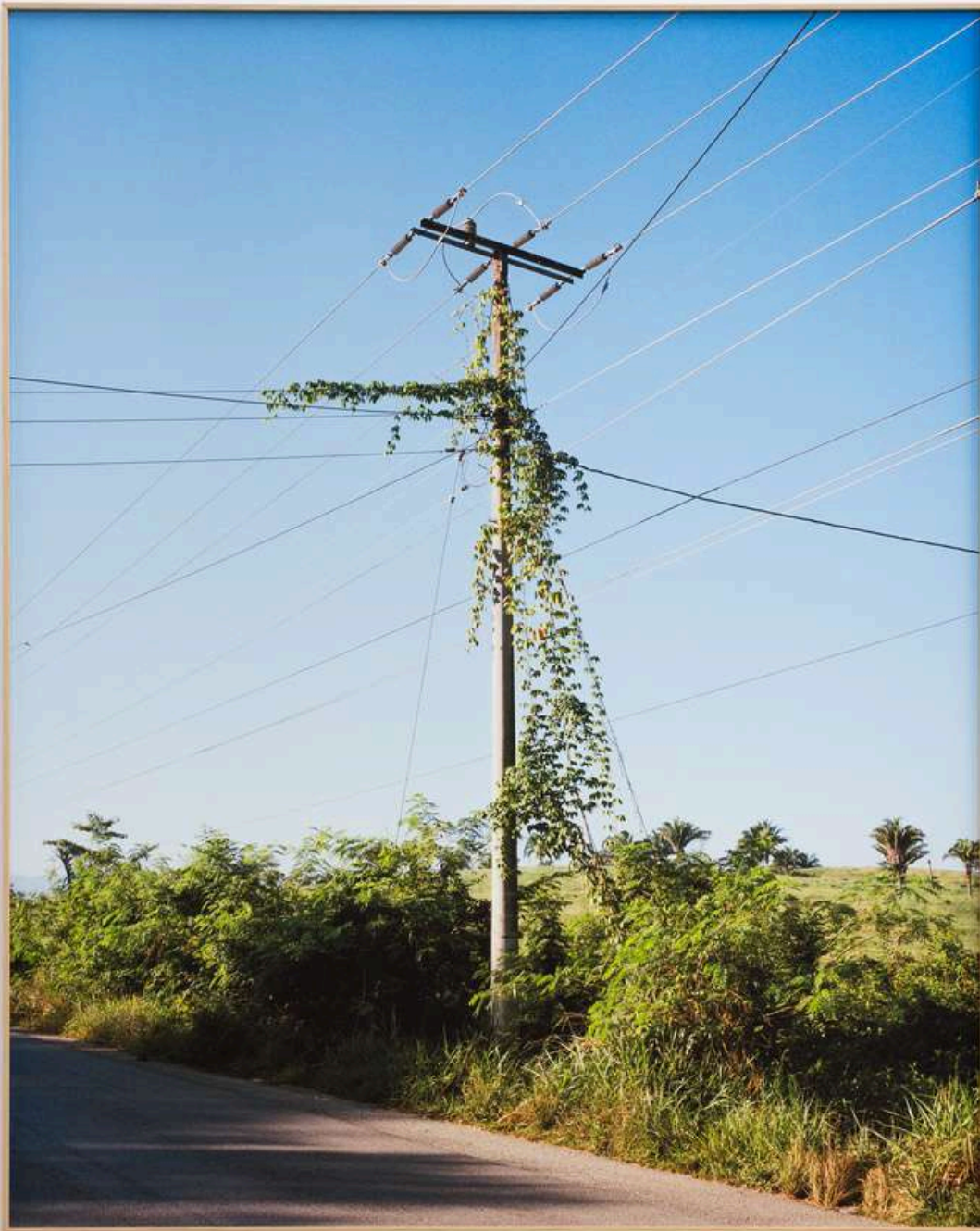
Paula Artés is an artist photographer committed to revealing and questioning hidden spaces of power, and therefore control. Based on essential prior research, she unveils these spaces.

The works we are presenting at ARCO belong to the project *El caudal del río* (The Flow of the River), an investigation into the RENACE hydroelectric plant, a complex built on the Cahabón River in Guatemala, which for more than two decades has restricted access to drinking water for the Q'eqchi' Mayan communities. Artés photographs around thirty kilometres of river, showing silent spaces that are gradually and irreversibly being transformed by persistent human intervention and the presence of industry. *El caudal del río* serves as a visible example, revealing the way in which the land is exploited and the social and environmental injustices that are sometimes hidden behind a political framework.

**Paula Artés** graduate in photography and contemporary creation with a postgraduate degree in graphic design and audiovisual design for photographers from IDEP Barcelona.

She has participated in solo and group exhibitions at various institutions and festivals nationally and internationally: Fundación Brossa (2026), Santa Mònica (2025), Museo Habitat (Barcelona) (2025); SCAN, Tarragona (2025); Galería Àngels Barcelona (2024); Lo Pati and BIAM – Bienal de Arte Ciudad de Amposta (Amposta) (2024 and 2022); Temporales cycle at the Instituto de Cultura de Barcelona (2022); Sala Kursala (Cádiz) (2022); Fundación Mapfre (Tenerife, Las Palmas de Gran Canaria) (2021); MORERA - Museum of Modern and Contemporary Art and Institute of Lleida Studies (Lleida) (2021); Unseen Amsterdam (2018); among others. Her work is included in the MAPFRE Foundation Collection and the Generalitat de Catalunya Collection, acquired as part of the National Contemporary Art Collection and the National Photography Plan. She has been selected by Sala de Arte Joven, Barcelona (2017) and PhotoESPAÑA Descubrimientos, Madrid (2016).

She has been nominated for the Gabriele Basilico Prize (Italy) (2025), Deloitte Photo Grant (2025), C/O Berlin Talent Award (2024), MAST Foundation in Bologna (2023) and Plan(t)formFotoMuseum (Winterthur) (2021). She has been awarded a grant from OSIC (Generalitat de Catalunya) for research and innovation in the field of visual arts. He has published the photo books *Fuerzas y cuerpos* and *Firma*, and has curated exhibitions at the Barcelona Music Museum and the Toni Catany Foundation in Mallorca. He has been an artist in residence at the Adelfa Artists' Residence, LO PATI, Amposta, Tarragona (2023) and at HISK, Brussels (2019).



*El cabal del riu* (The River's Flow) is a photographic research project on the RENACE hydroelectric power plant in Guatemala. Two decades ago, this company installed a series of hydroelectric power plants on the Cahabón River in the Alta Verapaz region, restricting access to water along more than 30 kilometres for the indigenous communities living there. The project directly benefited local and Spanish oligarchies, which allied themselves by taking advantage of legislative changes and corrupt dynamics between the state and big capital.

The RENACE case highlights the continuities between ancient empires and current structures of exploitation, where the coexistence of economic and local power and foreign capital perpetuates colonial forms of domination. The construction of the dam has forced more than 29,000 people – mostly from the Mayan Q'eqchi' people – to change their way of life and break their traditional relationship with the natural environment on which they depended for their subsistence.

**Paula Artés**

*Torre elèctrica* 2025

Digital printing on Hahnemühle Matt Fibre paper  
125 x 100 cm.

Ed. 3



**Paula Artés**

*Roca camí*, 2025

Digital printing on Hahnemühle Matt Fibre paper  
125 x 100 cm.

Ed. 3



## Itziar Barrio

(Bilbao, 1976)

Itziar Barrio is a multimedia artist whose practice lies at the intersection of contemporary art, film, performance and technology. She currently lives and works in New York (USA), where she develops ambitious projects that bring together various disciplines and collaborations to explore the narratives that underpin the construction of reality, power strategies and the social contracts that govern our contemporary societies.

Barrio's work is characterised by its critical approach to the mechanisms of cultural and social production, as well as its interest in blurring the boundary between fiction and non-fiction using strategies derived from film, performance, installation and video. His projects often involve in-depth research, collaborative work and complex narrative structures that invite the viewer to reconsider common assumptions about identity, work, desire and authority.

In addition to her artistic activity, Itziar Barrio is a teacher and lecturer, giving classes and talks at institutions such as the School of Visual Arts and Sarah Lawrence College in New York, and has been a speaker at universities and international events. Her work has been the subject of monographic exhibitions, including *By All Means*, curated by Johann Burton (Director of MOCA Los Angeles) at Azkuna Zentroa (Bilbao), and her career has been documented in a monographic catalogue published by the international publishing house SKIRA.

**Itziar Barrio** has presented his work at prestigious international institutions and events, including MACBA (Barcelona), MACRO (Rome), Participant Inc. (New York), the Museum of Contemporary Art in Belgrade (Serbia), the Banco de la República Museum (Bogotá) and the Havana Biennial (Cuba), among many other venues in Europe, America and Asia.

Barrio has received numerous grants and awards from institutions such as the Foundation for Contemporary Arts, the Brooklyn Arts Council, the New York City Department of Cultural Affairs, the Spanish Academy in Rome and the New York Foundation for the Arts, and has participated in prestigious residency programmes such as the Skowhegan School of Painting and Sculpture and the International Studio & Curatorial Program (ISCP).



**Itziar Barrio in collaboration with Seth Cluett**

*Particle Matter, 2021*

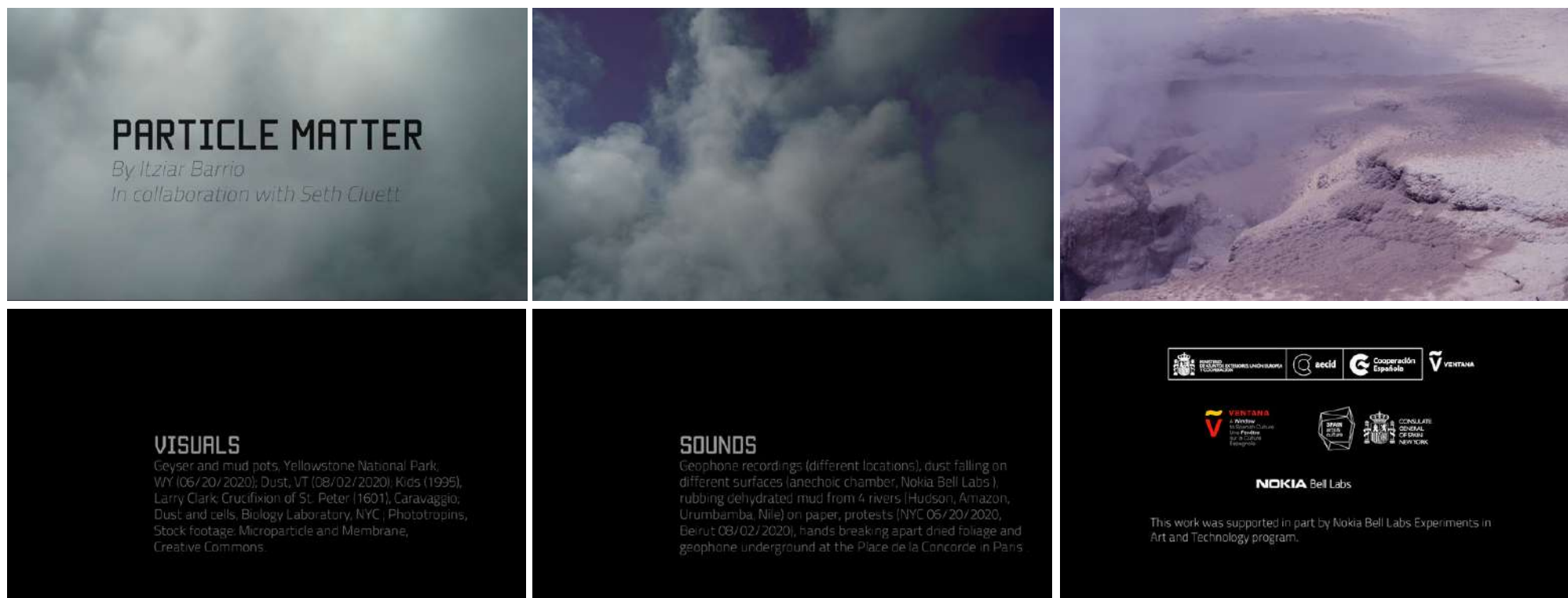
4K, 13:04

Ed. 3 + 2 AP

*Particle Matter* best enjoyed with headphones.

[Link video](#)

Still from the video



Video stills

*Particle Matter* is an audiovisual work by artist Itziar Barrio, created in collaboration with composer and sound designer Seth Cluett. The piece explores matter from the perspective of what usually goes unnoticed: particles, debris and microscopic fragments that are present in the air and in the environment.

The work is constructed by assembling images and sounds from different contexts, such as geological phenomena, steam, gas, dust, and recordings of protests. All these elements are related on the same plane, without hierarchies, generating an audiovisual experience that brings the visible and the invisible into dialogue. Part of the sound was recorded in the anechoic chamber at Nokia Bell Labs, one of the quietest places in the world.

*Particle Matter* invites us to reflect on the by-products of natural, industrial and social processes, and on how the minimal and the residual also form an active part of reality.

This work has been produced by the AECID and is partially supported by the Experiments in Art and Technology programme of Nokia Bell Labs.



## Cecilia Bengolea

(Buenos Aires, 1979)

Cecilia Bengolea is a multidisciplinary artist who works with video, performance and sculpture, whose practice focuses on anthropological research into contemporary and archaic forms of community dance. Her interest revolves around our relationship with nature, the elements, animistic beliefs and choreographic figuration. She uses collaboration to build a broader body of work while perceiving 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, Cecilia Bengolea presents recent work, paintings and drawings on the figure of the horse, understood as a body in motion and a symbolic agent of strength, transit and connection between humans and animals. These works translate her interest in energy, rhythm and transformation into a graphic register, exploring the communion between bodies beyond human dance.

**Cecilia Bengolea**, she has a background in Philosophy and Art History, and also obtained a Master's degree in Choreography from Ex.e.r.c.e. with Mathilde Monnier at the National Choreography Centre in Montpellier. She was one of the finalists in the Circa Prize (2025) and had her first institutional solo exhibition in Spain at the C3A, Córdoba, and at the Boras Konstmuseum, Sweden (2025).

Her video installations and performances have been presented at the Palais de Tokyo, Paris, and at the GAMeC, Bergamo, Italy (2025), at Noor Riyadh, 180 Studios, and The Strand London (2024), Copenhagen Contemporary (2023), Mudam, Luxembourg (2022), MACBA (2021), the Guggenheim Museum Bilbao (2022 and 2021), the Gwangju Biennale (2021-2014), La Bourse de commerce - Collection Pinault, Paris (2021), La Casa Encendida, Madrid (2021), Tank Shanghai (2020), Centre Pompidou (2019- 2016-2010), Andreh-Schiptjenko gallery, Stockholm (2020) and Paris (2024), 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), Sao Paulo Biennial (2016), Tate Modern, London (2015) and the Lyon Biennale (2015), among others.



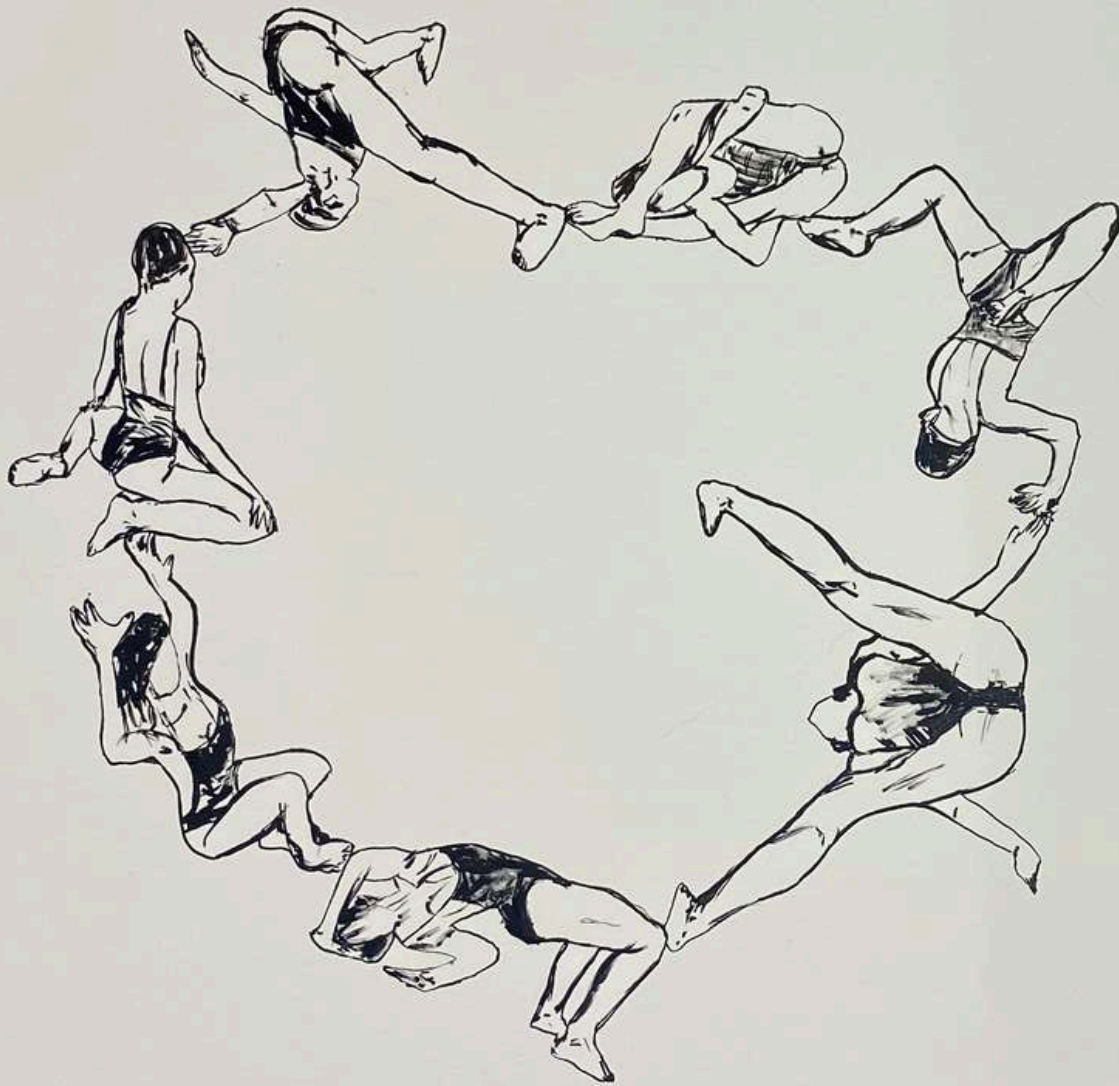
Bengolea has witnessed extreme climate change in the Pampa, in the province of Buenos Aires, where he grew up, formerly known as the humid Pampa. In the last five years, drought has permanently transformed the landscape. Where there were never hurricanes before, now tornadoes with winds of over 250 km/h are devastating entire forests, drying up the land, depriving it of shade and evaporating lakes and rivers. Bengolea has witnessed horses running blindly through clouds of dust in search of water.

**Cecilia Bengolea**

*Raksh, caballo de fuego, 2026*

Painting, oil on canvas.

110 x 91 cm



**Cecilia Bengolea**

*Untitled, 2025*

Chinese ink and biological resin

70 x 50 cm



## Esther Ferrer

(San Sebastián, 1937)

Over five decades, Esther Ferrer's work has explored the fields of performance, installation and visual poetry. Her work is part of the minimalist and conceptual art movement that began in the 1960s, with Stéphane Mallarmé, Georges Perec, John Cage and Fluxus as references, as well as the feminism of that period.

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

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

**Esther Ferrer**, she is recognised both nationally and internationally. She currently has an exhibition entitled *Pliegue y Proceso* (Fold and Process) at the Casa de la Moneda in Madrid. In 1999, she represented Spain at the Venice Biennale. In 2008, she received the National Plastic Arts Award and in 2012 the Velázquez Award. She has also participated in numerous action art festivals in the United States, France, Germany, Japan, Brazil, among others.

Her work has been shown in institutions such as the Centre Pompidou and the MAC/VAL in Paris (2014), the CAAC in Seville, the CGAC in Santiago, the Museum of Fine Arts in Rio de Janeiro, the Guggenheim Bilbao, and the Staatsgalerie in Stuttgart, among others. In 2017, the Reina Sofia Museum dedicated a solo exhibition to her entitled *Todas las Variaciones son Validas, Incluida Ésta* (All Variations are Valid, Including This One). In 2024, the MACBA in Buenos Aires will hold a solo exhibition of his work as part of a series of exhibitions by leading Spanish artists. His work is part of important public and private collections such as the MACBA, Reina Sofia Museum, MUSAC, IVAM, ARTIUM and Centre Pompidou.



**Esther Ferrer**

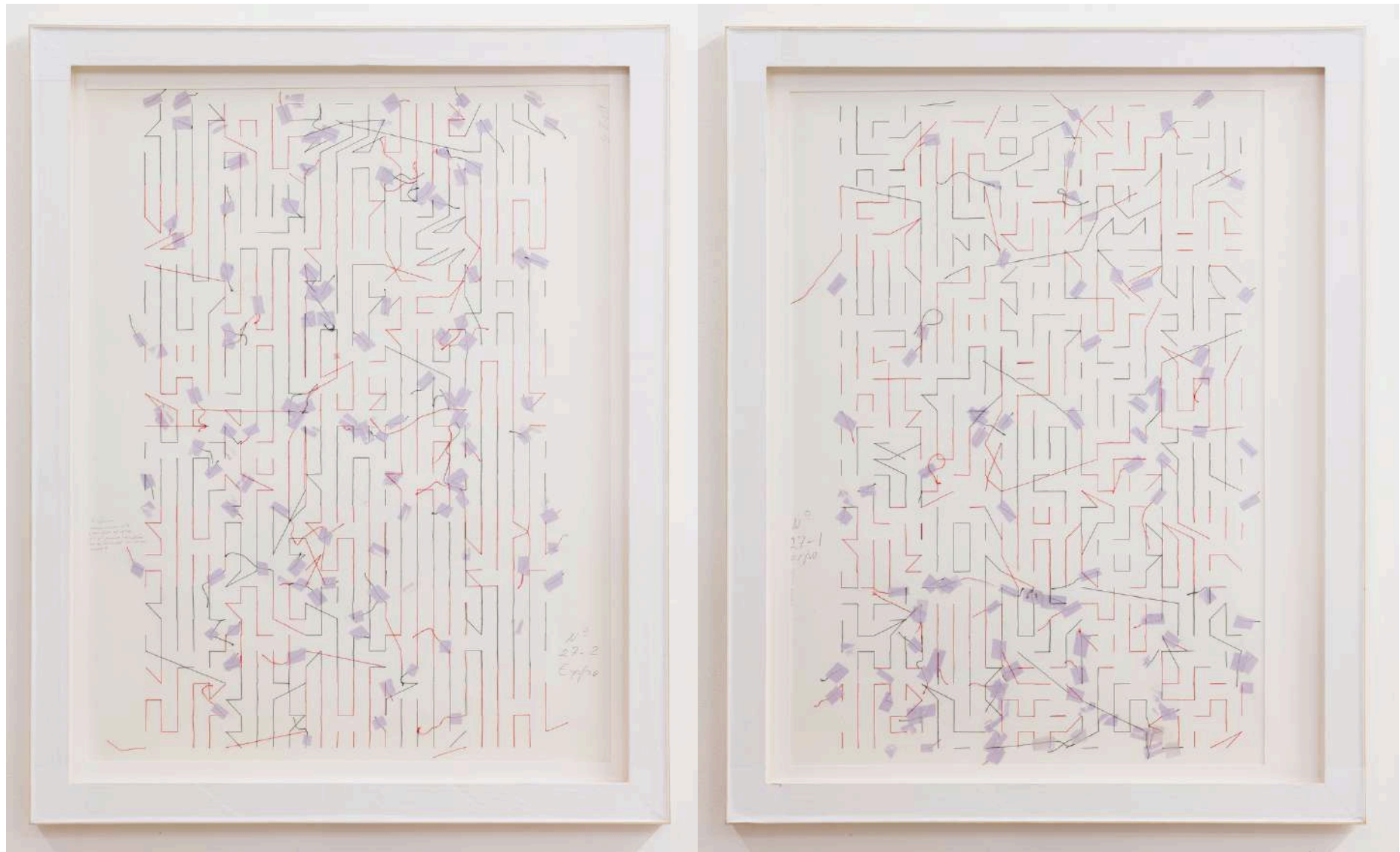
*Poema de los Números Primos*, 1985

Diptych

Threads, marker on canvas, signed and dated

Wooden display frame with transparent back

75 x 60 cm each



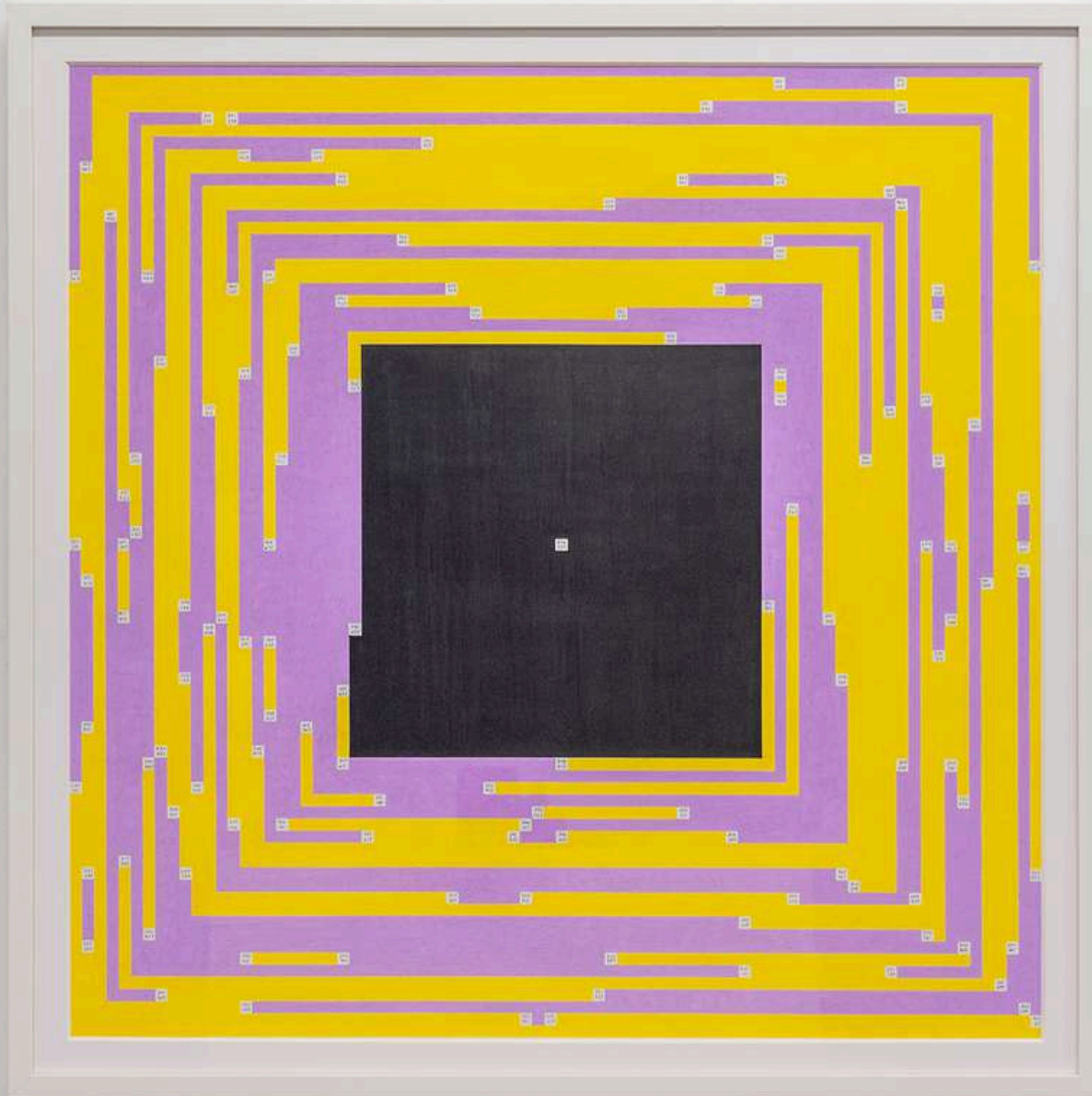
View of the reverse side



**Esther Ferrer**

*Elle était là*, 1984-2013

Altered photograph  
80 x 70 cm (framed)  
Unique work



**Esther Ferrer**

*Poema de los número primos, 2020/21*

Coloured markers (yellow and mauve) and pen on paper.

87 x 87 cm / 97 x 97 cm (framed)

\*Begins with the number 746,371. The numbers that appear in the work have been reduced to the last 5 digits. The first actual number would be 1,693,182,318,746,371 and the last would be 1,693,182,318,746,371.



## Joan Fontcuberta

(Barcelona , 1955)

Joan Fontcuberta is a photographer, writer, editor, curator and professor, a key figure in contemporary conceptual art whose practice lies at the intersection of photography, archiving, fiction and institutional criticism. Since the late 1970s, his work has investigated the mechanisms of image production, questioning the authority of visual systems and the devices used to legitimise knowledge.

Continuing his research into post-photography and contemporary visual culture, Fontcuberta incorporates algorithmic tools and artificial intelligence into his recent projects alongside non-automated photographic processes, proposing a deliberately hybrid practice. In *La Via Làctia: tot passa sota el seu mantell*, a project presented at ARCO, the artist draws an analogy between the scientific laboratory and the photographic laboratory as spaces for observation, revelation and the production of knowledge. Based on a poetic reading of Pablo Neruda's Ode to the Laboratory Technician, the work proposes the image as a place where the tensions between life and death, memory and violence, progress and destruction are inscribed.

The photographic laboratory, understood here as an expanded device that includes both AI-generated images and images produced by other means, becomes a space of historical sedimentation, where the image acts as a fragile trace of human experience in the face of the indifferent persistence of cosmic time. In this way, the project extends Fontcuberta's critical investigation into the credibility of the image and its regimes of truth in the contemporary context.

**Joan Fontcuberta** his work has been exhibited at institutions such as the Centre Pompidou (Paris), the Reina Sofía Museum (Madrid), the MACBA (Barcelona), La Virreina Centre de la Imatge, CCCB and MNAC (Barcelona), the IVAM (Valencia), the ZKM (Karlsruhe), the MoMA and the Metropolitan Museum of Art (New York), Harvard University (United States), the Hermitage Museum (St Petersburg), the Maison Européenne de la Photographie (Paris), the Parco Gallery (Tokyo) and the Science Museum (London), among others, and forms part of prominent international collections, both public and private.

Among other awards, he has received the David Octavious Hill Award (Germany, 1988), the Chevalier by the Ministry of Culture (France, 1994), the National Photography Award (1998), the National Essay Award (2011), the Hasselblad Award (2013) and the Ciutat de Barcelona Award (2016).

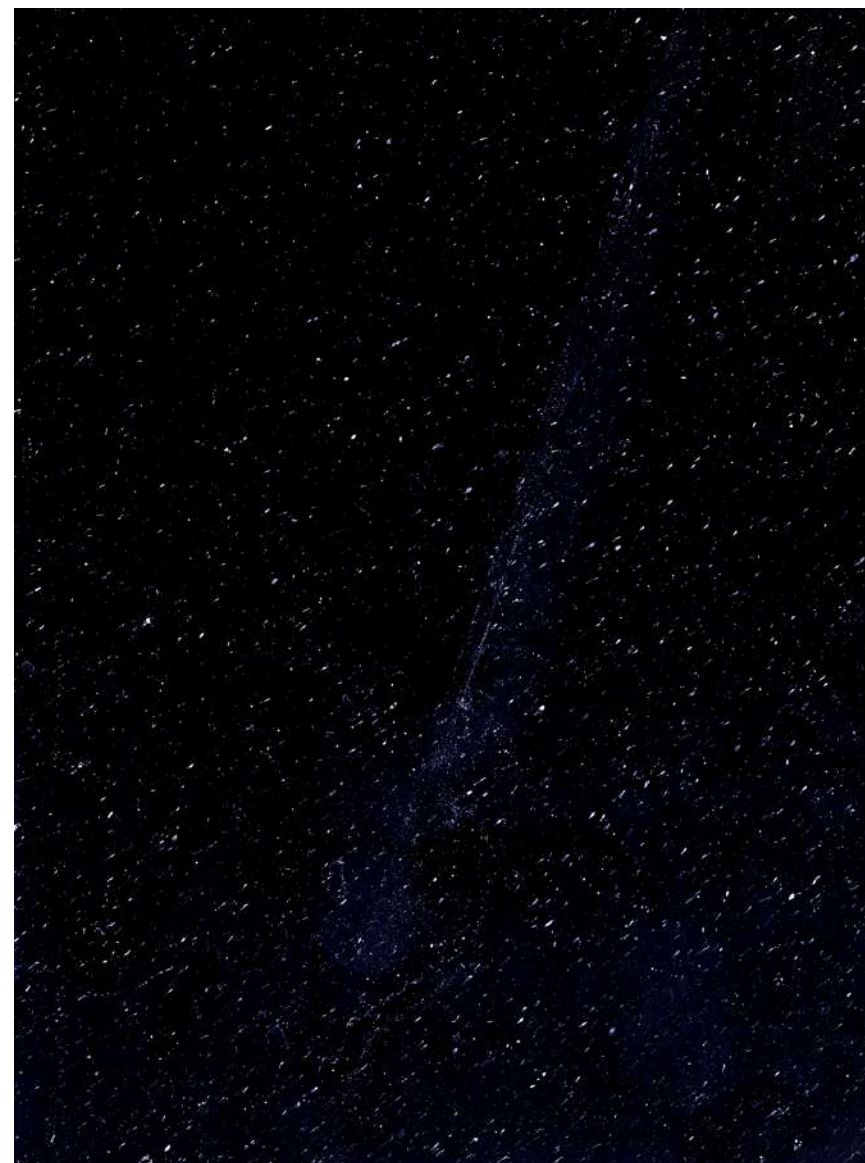


**Joan Fontcuberta**

*La vía láctea III*, 2026

Giclée, digital print with UltraChrome inks, Hahnemühle Museum etching paper, 350 g

Ed. 3 + 1PA



**Joan Fontcuberta**

*La vía láctea IV*, 2026

Giclée, digital print with UltraChrome inks, Hahnemühle Museum etching paper, 350 g

Ed. 3 + 1PA

*The Milky Way: everything happens under its mantle.*

Birth and decline, breath and agony, sleep and darkness, love and destruction, tenderness and trauma, the tremor of joy, harvests and battles...

With an almost cosmic poetic gaze, Pablo Neruda writes Ode to the Laboratory Technician. In this poem, he elevates the laboratory technician's work to the grandiose level of epic, showing how his efforts are fundamental in confronting both life and death. A cyclops with 'a single efficient eye', someone who, with his microscope, observes and discovers the mysteries hidden in the smallest things: 'blood, drops of water'. His task is compared to that of the astronomer who studies the stars; in the laboratory, he finds 'moving planets,' 'then of man' and 'evil stars.' His attentive eye is the first to see the struggle between health and disease, and thanks to him, humanity can defend itself from the 'circulating monsters' that hide in every crumb.

Neruda has a biological laboratory in mind, but it is easy to take the liberty of also thinking about the photographic laboratory, the dark womb where the onslaught of light and shadow is revealed. Because the photographer, also with a cyclopean eye, scrutinises life and death under the mantle of the Milky Way. More than the microscope, it is the camera that confirms the health of the world and its history. The photographic laboratory then becomes a crucible of memory, the place where the image remains as an imprint of who we have been and what we have fought against.

'We will disappear, we will have loved, we will have destroyed Hiroshima and Gaza. The Milky Way will continue to twinkle.'

Joan Fontcuberta

**Joan Fontcuberta**

*La vía láctea VIII, 2026*

Giclée, digital print with UltraChrome inks, Hahnemühle Museum etching paper, 350 g  
Ed. 3 + 1PA





## Marcelo Expósito

(Puertollano, 1966)

Marcelo Expósito is an artist, cultural critic, teacher, and writer. He lives in Barcelona and has had an international career since the late 1980s. He trained through formal education and self-study, spending time at institutions such as the Jan van Eyck Akademie and the Rijksakademie, and under the influence of leading figures in video art, conceptual art, and institutional criticism. His work has been widely studied and curated by leading critics and curators. He is also the author and editor of some twenty key books on critical art, politics, and contemporary culture, and has contributed texts to numerous catalogs and collective publications of reference. At the same time, he has been intensely involved as an activist and politician, participating in social movements for democratization for three decades and serving as secretary of the Congress of Deputies and deputy in the Spanish Parliament during the 11th and 12th legislatures (2016-2019).

The work chosen for ARCO by Marcelo is a diagrammatic herbarium, in which the artist combines botanical data with political, philosophical, and historiographical annotations and diagrams. The work integrates fragments of texts by Toni Negri, Luisa Muraro, and Mario Tronti, creating a visual archive in which nature, thought, and historical memory are intertwined in a poetic and conceptual manner.

**Marcelo Expósito**, (Puertollano, Spain, 1966) His publications include *Walter Benjamin, Productivist* (2013), *Conversation with Manuel Borja-Villel* (2015), and *Plebeian Discourses* (2019). His work has been the subject of recent retrospectives at La Virreina Centre de la Imatge (Barcelona), Fundacion Luis Seoane (Coruña), FICUNAM 11 (International Film Festival of the National Autonomous University of Mexico) and the University Museum of Contemporary Art (MUAC) in Mexico City.

He has also exhibited in international exhibitions and institutions such as Aperto '93 at the Venice Biennale, the 6th Taipei Biennial, Manifesta 8 European Biennial of Contemporary Art, Bienal sur in Buenos Aires, the Steirischer Herbst festival in Graz, the Ibero-American Theater Festival (FIT) in Cadiz, the Museu d'Art Contemporani de Barcelona (MACBA), the Reina Sofia Museum in Madrid, and the Galician Center for Image Arts (CGAI) in A Coruña. His work is included in institutional collections such as those of the Reina Sofia Museum, MACBA, and Artium, among others.



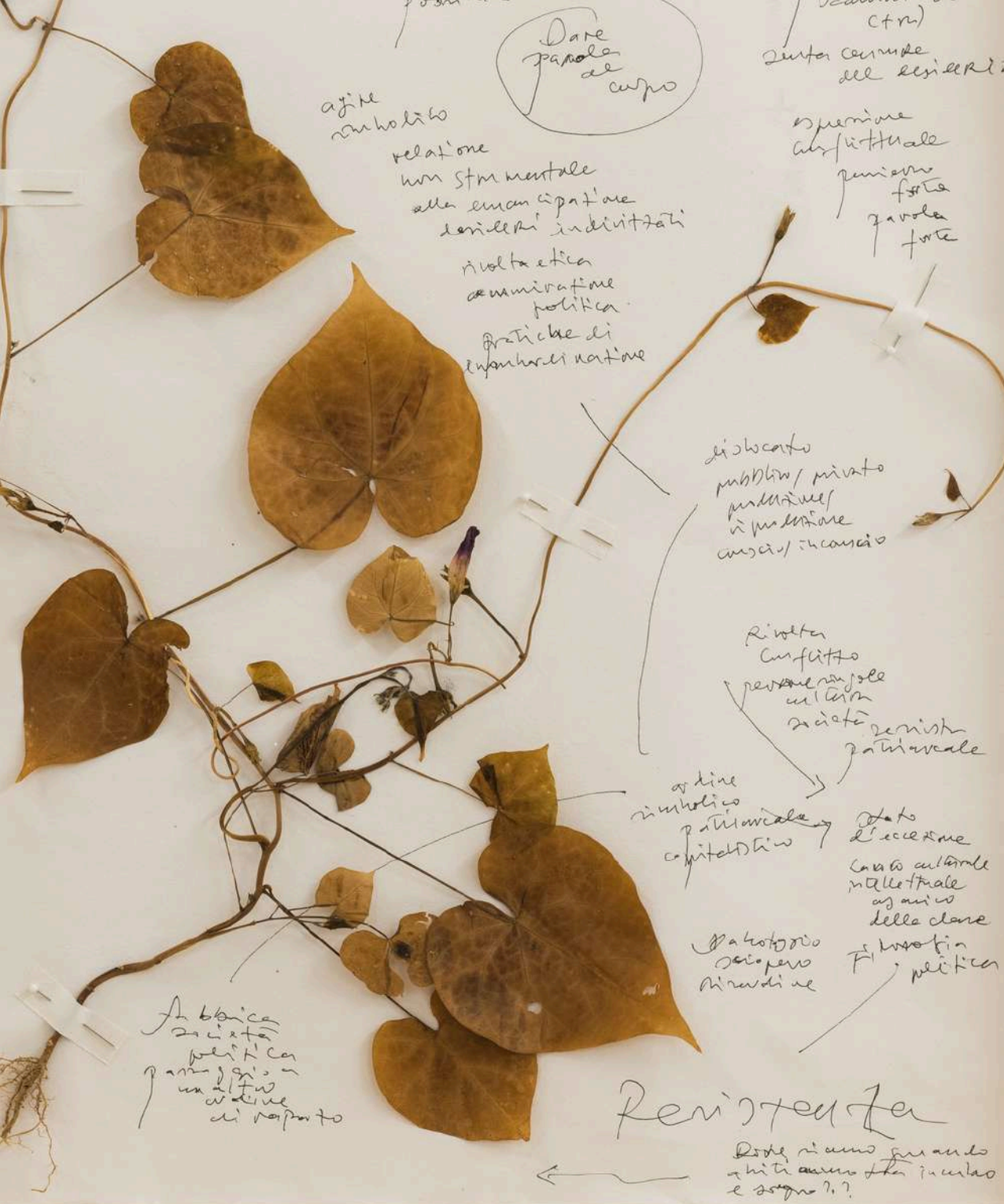
**Marcelo Expósito**

*Erbario della differenza italiana* (secondo Toni Negri, Luisa Muraro e Mario Tronti), 2023.

Diagrammatic herbariums

3 sheets with plants and handwritten notes by Enta.

63 x 39 x 3.5 cm each. (Framed)



Marcelo Expósito's diagrammatic herbariums are, broadly speaking, experiments in developing new techniques for comprehensively understanding the world by combining critical analysis, relational care between human beings, and respect for ecosystems as a whole.

This herbarium is inspired by the herbariums created by the Polish-German revolutionary Rosa Luxemburg, especially during her periods of forced confinement. Diagrammatic herbariums seek to intervene in specific contexts by organizing plant samples that, in addition to botanical or geographical information, contain handwritten notes of a political, philosophical, sociological, or historiographical nature, according to which the plants are also renamed.

Detail of the work



## Saodat Ismailova

(Tashkent, Uzbekistan, 1981)

Saodat Ismailova is an Uzbek filmmaker and artist belonging to the first post-Soviet generation in Central Asia. Weaving together memories, myths, rituals and dreams in everyday life, her films explore the historically complex and stratified culture of her region, located at the crossroads of different realities, migrations and colonial legacies. Drawing on her personal history, Ismailova delves into the collective dimension of memory and global resistance to the impact of human activity on the environment. Her works, often based on oral narratives featuring women and exploring systems of knowledge suppressed by global modernity, encapsulate an awareness that oscillates between visible and invisible worlds. Her research encompasses both ancestral knowledge and the transformation of the landscape in recent histories of the region. In addition, she incorporates film archive material and textile elements from vernacular traditions, contributing to the continuity of craft activities that could disappear.

Saodat Ismailova will be present at ARCO for the first time, with her video installation *Time's Tail*. Through moving images, sound and a screen made of horsehair, Ismailova weaves connections between women's history, the perception of time and landscape, making us reflect on the nature of time and its perception through the mystical traditions and cultural heritage of Central Asia.

**Saodat Ismailova** in 2025, she became a medallist at the Art Basel Awards and was awarded a prize by the Nefkens Foundation (2025) together with the Reina Sofia Museum, the Walker Art Museum and the Singapore Art Museum. She graduated from the Tashkent State Art Institute and Le Fresnoy, National Studio of Contemporary Arts in France, and has developed her artistic career between Paris and Tashkent. In 2021, she founded the Davra research collective in Central Asia to promote the local art scene, and in 2022 he received the Eye Art & Film Award in Amsterdam.

She has exhibited internationally with solo presentations including: Baltic Centre for Contemporary Art (2025); STUK & Queer Art Festival (2025); Kunsthalle Lissabon (2025); M HKA (2025); Museo Amparo, Mexico (2025); Batalha Centro de Cinema, Porto (2025); Hangar Bicocca, Milan (2024); Le Fresnoy, National Centre for Contemporary Arts, Lille, France (2023); and Eye Film Museum, Amsterdam (2023). In 2024, she presented *Melted Into the Sun* in the exhibition *Nebula*, commissioned by the Fondazione In Between Art and Film during the Venice Art Biennale.

She has participated in numerous group exhibitions, including the Asia Pacific Triennale of Arts (2024), the Shanghai Biennale of Arts (2024), the Diriyah Contemporary Art Biennale (2024), the Sharjah Biennial of Arts (2023) curated by Hoor al Qasimi, *The Milk of Dreams*, 59th Venice Biennale of Art (2022), *documenta fifteen* (2022), among many others. Their works are part of collections at institutions such as the Stedelijk Museum, Amsterdam, the Centre Pompidou, Paris, TBA21, FRAC Corsica, Tate Modern, KADIST, Pinault, V & A, Foundation in Between Art & Film, the Almaty Museum of Arts, Kazakhstan, Abu Dahbi Guggenheim Museum, GARAGE, Collection of CNAP, Collection National d'Art Plastiques, and others.

She is currently exhibiting *Amanat* at Swiss Institute Contemporary Art New York (USA) and *Chemins de Lumière* at Galerie de l'UQAM (Canada).



In *Time's Tail*, Saodat Ismailova approaches a material and cultural symbol deeply rooted in her region: the horse. Continuing her exploration of possible surfaces for video projection, the work employs a screen made of horsehair, a choice that arises from the artist's research on veils. Once used to conceal women's faces and emotions, here the veil is inverted and undone. Female faces appear openly, looking directly at the camera. Their whispered voices address the viewer as if transmitting knowledge across generations.

The domestication of the horse, believed to have originated in the steppes of Central Asia, profoundly altered human perceptions of time, distance, and thought. *Time's Tail* expands on Ismailova's reflection on temporality, tracing how the act of riding transformed our relationship with movement and the passage of time.

**Saodat Ismailova**

*Time's Tail*, 2025

Single-channel video installation.

Projection screen made of horsehair.

13'41"

180 x 110 cm

Unique



## Rogelio López Cuenca

(Málaga, 1959)

Rogelio López Cuenca he is a philologist, poet and visual artist. Since the late 1970s, as a member of the group that would become the activist collective Agustín Parejo School, he has organised demonstrations, concerts and exhibitions, carried out publishing projects and poetic interventions in urban spaces, and practised copy art and experimental poetry. In the 1980s, López Cuenca combined the methods of visual art with the usual procedures of literature and social sciences: he worked with stickers, manifestos, traffic signs and mupis (street furniture used as information points). From the second half of the 1990s onwards, he began to work on the representation and construction of the identity of the other, in relation to the individual and collective identity of the West. This issue remains one of the main themes of his work today.

For ARCO, we are presenting a selection of works from his project Ciudad Picasso, which explores the transformation of Picasso into a global icon, turned brand and object of consumption. Through a compelling archive of images and documents, the series links spectacle, cultural tourism, and the art market, revealing the mechanisms that have amplified his figure to the point of becoming an omnipresent sign.

Bringing together both recent and earlier works, these pieces offer a sharp and timely perspective on the institutional and commercial appropriation of one of the great myths of modern art.

**Rogelio López Cuenca** the early 2000s, the artist has carried out a large number of collaborative projects with which he proposes a revision of official history through interventions in urban space and the design of "alternative cartographies". He has exhibited at the Juana de Aizpuru Gallery, Es Baluard, IVAM, Andalusian Centre for Contemporary Art and the Reina Sofía Museum, among others. In 2022, he received the National Prize for Plastic Arts.



**Rogelio Lopez Cuenca**  
*Tête de bois, VIII*, 2024  
(Serie Ciudad PI©A\$O™)  
Wooden sculptures  
102 x 58 cm

**Picture cannot be displayed  
due to copyright restrictions**

**Rogelio López Cuenca**

*Copyright (Black/ Grey), 2012*

Oil on canvas

162 x 130 cm

20.000 € / **24.200 € (21% VAT incl.)**



## Daniela Ortiz

(Cusco, Perú, 1985)

Daniela Ortiz is a Peruvian artist who, through her work, seeks to generate visual narratives and pedagogical tools that analyse the concepts of nationality, racialisation, social class and gender in order to critically understand colonial, patriarchal and capitalist power structures from an anti-imperialist perspective. She has dedicated her practice to denouncing the European system of migration control, its links to colonialism and the reinforcement of institutional racism to impose violence on migrant communities and racialised working classes, while her work calls for resistance against it. Since returning to Peru, she has produced work related to internationalist solidarity, care in the political sense, mechanisms of repression and persecution through “anti-terrorist” policies, and anti-imperialist revolutionary processes.

Daniela's work for ARCO presents a series of paintings on aluminium plates, inspired by the tradition of Bauernmalerei, a form of popular Central European painting linked to domestic life and rural imagery. Based on this decorative aesthetic, the artist develops compositions that allude to systems of milk production and distribution, exploring the relationship between ornamentation, everyday objects and contemporary narratives. The use of the plate as a medium reinforces the link between image, food and material culture, generating a set of works where tradition and contemporary reflection are articulated in an accessible and precise visual language.

**Daniela Ortiz** has held solo and group exhibitions, including: *A Drop of Milk*, Kunsthalle Bern, solo exhibition (2025); *Disobedience Archive* at the 60th International Art Exhibition of La Biennale di Venezia (2024); *Tiro al blanco* at 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 and KADIST Art Foundation, Paris (2020-21); *Museum of Democracy*, 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*, XI International Biennial of Contemporary Art in Gothenburg, Röda Sten Konsthall, Gothenburg (2021); *Heart Lungs Liver*, Matadero Madrid (2019); *Vista views*, Galerie Buchholz, New York (2019); *Songs for Sabotage*, New Museum Triennial, New York (2018); *Blanca Europa* at Las Ataranzas, Valencia (2017); *ABC of Racist Europe* at the Middlesbrough Institute of Modern Art, United Kingdom (2017); and *97 House Maids* at the Van Abbemuseum, Eindhoven, among others.

In 2025-26, she will be in residence at the Spanish Academy in Rome.



**Daniela Ortiz**

*Bauernmalerei 1, 2025*

Set of the nine paintings

Paintings on metal plates.

Ø 28 cm



**Daniela Ortiz**

Bauernmalerei, 2025

Set of the nine paintings  
Paintings on metal plates.  
Ø 28 cm



## Claudia Pagès

(Barcelona, 1990)

Claudia Pagès Rabal is a visual artist and writer. In her video installations, performances, sculptures, and drawings, she frequently addresses areas of knowledge and topics related to the protean history of the Iberian Peninsula, global migratory movements, territorial appropriation and control, as well as cultural diversity and mixing in the Mediterranean region. Pagès Rabal's work focuses on condensation: the complexity of spatial, temporal, visual, and textual layers unfolds in the combination of seemingly contradictory and asynchronous elements and their multiple intertwining. In the exhibition *Feudal Holes*, Claudia Pagès Rabal expands her long-term research on the Silk Road, the legendary network of trade routes that stretched from Central and East Asia to the Mediterranean region, transporting not only goods but also capital in the form of knowledge for centuries.

Claudia Pagès presents an unpublished work in which she continues her project on a past history that speaks to the present, consisting of defense towers located on the ancient borders of Catalonia, built between the 9th and 10th centuries during the Spanish March, which mark the historical boundary between European territories and Al-Andalus. From this context of borders and disputes over political, cultural, and territorial power, the artist brings to light these towers, which are ruins and generate a chronology of conservation and reuse as a symbol throughout the centuries.

**Claudia Pagès** has exhibited at Catalonia in Venice: *Paper Tears*, 61st Venice Biennale, 2026; 18th Istanbul Biennial, Istanbul, 2025; *Aljub, Index* – The Swedish Contemporary Art Foundation, Stockholm, 2025; *Five Defense Towers*, Chisenhale Gallery, London, 2025; *Manifesta 15*, Barcelona, 2024; *Scene I. Making landscape*, IVAM, Valencia, 2024; *Typo Topo Time Aljibe*, SculptureCenter, New York, 2023; *Uno*, CA2M, Madrid, 2023; *Banditry*, Fundació Joan Miró, Barcelona, 2023; *Gerundi Circular*, Tabakalera, Donostia, 2022; *Some of It Falls from the Belt and Lands on the Walkway Beside the Conveyor*, Vleeshal, Middelburg, 2022; *Panorama*, MACBA, Barcelona, 2022; *Rats and Roaches*, CAPC, Bordeaux, 2022; and *The Living House*, Kunstverein Braunschweig, Brunswick, 2021.

She published her first novel *Onomatopée* in 2020, her first novel *Més de dues aigües* in 2024 with Editorial Empúries, and will release her new book *Gerund Violence* with Wendy's Subway in 2025. Pagès received the Ojo Crítico Prize for Visual Arts in 2022 and has been artist in residence at Gasworks, London, in 2017, and at Triangle France, Marseille, in 2020.



With the help of a drone, Claudia Pagès Rabal photographs the Torre del Moro de Castellnou, a defensive tower from the ancient Marca Hispánica, a historic buffer zone between European forces and Al-Ándalus. Moving through its architecture, she exposes regimes of surveillance, confinement, and territorial control, highlighting the tension between the tower's vertical dominance and its flattened representation in digital cartography systems such as Google Maps.

The photograph *Verticalidades del agujero feudal* explores what the artist describes as strategies of topographical control that trap the viewer within the verticality of both the image and the architecture. The photograph is taken by drone at night, seeking the shadowy spaces of defensive ruins from the past as captured by contemporary surveillance technology. Pagès Rabal searches for these spaces in negation—such as holes and topological figures like the Klein bottle or the torus—and inscribes them into the photograph to subtract from the image and create a watermark visible when backlit.

*Verticalidades del agujero feudal* is part of a series of works she produces in “image machines,” where she creates impossible cartographies, transforming flat, map-like images into immersive spatial objects that collapse the distinctions between interior and exterior. Addressing the stratified history of the Iberian Peninsula, territorial appropriation, and the geopolitics of the Mediterranean, Pagès Rabal’s works function as time machines in which past and present converge.

**Claudia Pagès**

*Verticalidades del agujero feudal*, 2026

Digital print on acrylic, altered, aluminum light box  
103 x 116 cm



## Mònica Planes

(Barcelona, 1992)

Mònica 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 analyses how these structures affect our daily behaviour and determine the way we perceive our surroundings and, therefore, how we relate to them, attempting to understand this relationship through sculpture. In fact, she thinks of sculpture as the materialisation of this relationship, as the fusion of the body with the architectural structure. Through her sculptural practice, she seeks to reveal how the act of sculpting places you in a certain situation, aiming to produce a state of transformation between the body and matter.

Regarding the work she presented this year at ARCO, Planes understands sculpture as an event rather than a fixed object: a form that emerges from the relationship between body, space, and matter. Through a two-phase process—one performative, in which movement activates and explores a material environment, and another of fixation, in which the body acts as a tool—gestures become inscribed in the material. The resulting sculpture does not represent the action; it contains it: it is the materialization of the fusion between the moving body and architecture.

**Mònica Planes** she has presented his work individually at Galleria Fuocherello, Turin (2025), Gelateria Sogni di Giaccio, Bologna (2022); at the Can Felipa art centre (2020); Nivell Zero at the Suñol Foundation (2017), at the àngels barcelona gallery (2017-2025) and at the Arranz-Bravo Foundation (2018), among others. She has participated in group exhibitions such as Pastora Foley, Artiatx; Lo que pesa una cabeza, TEA (Tenerife), Remedios, TB21, Cordoba; and Generaciones 23, La Casa Encendida, Madrid.

In recent years, she has received a sculpture grant from the Banco Santander Foundation (2021) and has been selected for the 2021 Vila Casas Foundation Sculpture Prize. She has also been selected for the Miquel Casablanças Prize (2020) and the Ciutat d'Amposta BIAM Art Biennial (2020). She was a resident at the Academy of Rome. Her works form part of the collections of MACBA, the Reina Sofía Museum, and various private collections.



**Mònica Planes**

*Pelvis I*, 2025

Sculpture formed by a series of loaves moulded with cement mortar and cast in steel

50 x 50 x 30 cm



*Pelvis* is a series of sculptures whose form emerges from the void created between two bodies fitted together at their pelvises in different positions. This intermediate space is fixed with cement mortar and used as a mold for raw bread dough which, as it bakes, rises and adopts the exact shape of bodily contact.

The piece thus arises from absence, from the gap produced by friction and movement. In their origin, made of bread, the sculptures assumed an organic and ephemeral condition that required them to be remade after their disintegration; recently, four of them have been cast in steel, permanently preserving the memory of that intimate instant.

Installed on the wall at hip height, they propose a direct and physical approach that refers to the place from which they were created. The transition from bread—soft, fragrant, almost edible—to metal—hard, cold, and capable of reddening in the sun—shifts the sensory experience and transforms desire into material tension, fixing in a solid body the trace of an encounter.

**Mònica Planes**

*Pelvis II*, 2025

Sculpture formed by a series of loaves moulded with cement mortar and cast in steel

50 x 50 x 30 cm



## Ania Soliman

(Varsovia, 1970)

Ania Soliman is an Egyptian, Polish and American artist who grew up in Baghdad and currently resides in Paris. Based on line drawing and using processes of mapping, tracing, colouring, lettering, erasing and embellishment, Ania Soliman transforms source materials into layered works that often represent contradictory ideas. Her works, visually diverse but conceptually related, respond to the experience of living in the digital space, mapping its discontinuities, subliminal networks, cultural mixtures and viral repetitions.

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

**Ania Soliman**, she has exhibited at the Jameel Arts Centre, Dubai (2021), the Drawing Centre, New York (2020, 2000), Kunsthau Bregenz, (2020), àngels barcelona (2017, 2019, 2021), Sfeir-Semler Gallery, Hamburg (2020), Museum of Contemporary Art, Toronto (2019), Castello di Rivoli, Turin (2018), CCCB, Barcelona (2016), Fundación Helga de Alvear, Cáceres (2016-17), Museum der Moderne, Salzburg (2016), Museum of Contemporary Art, Antwerp (2015), Whitney Biennial (2010), 14th Istanbul Biennial (2015), and Museum der Kulturen, Basel (2014). He studied at Harvard College and Columbia University before participating in the Whitney Independent Study programme.



*Hallucinations Paintings*

In this series, Ania Soliman works with AI-generated images as a volatile image field in which personal and collective memory collapses into visual excess.

Through processes of selection and reconstruction using drawing and painting, Soliman materializes digital hallucinations as constructed cinematic spaces that appear both archaeological and futuristic.

They stage memory as an inscription shaped by objective, psychic, cultural, and technological forces.

**Ania Soliman**

*Hallucination: Swimming Pool 1 (Baghdad), 2024*

Graphite and acrylic on Canvas

130 x 131 cm



**Ania Soliman**

*Hallucination: (Alexandria), 2024*

Graphite, acrylic on canvas

130 x 130 cm



## Eulàlia Valldosera

(Vilafranca del Penedès, 1963)

A pioneer of multidisciplinary practice, Eulàlia Valldosera's work revolves around the phenomenon of light understood in its physical, perceptual and symbolic dimensions. Through installations, performances and photography, the artist creates devices that activate the relationship between light, object and space, investigating the mechanisms of perception, time and the position of the viewer. Her work recovers an animistic perspective that gives agency to everyday objects, critically addressing issues related to gender, production and the exhibition context.

Her international recognition was consolidated during the 1990s with her participation in numerous biennials and exhibitions outside Spain. The retrospectives dedicated to her work by the Antoni Tàpies Foundation (Barcelona) and the Witte de With (Rotterdam) in 2000–2001 marked a turning point in her career and led to her institutional recognition. Subsequently, in the retrospective presented at the Museo Nacional Centro de Arte Reina Sofía (2009), she introduced participatory projects focused on sound and memory, expanding her research into interactive and relational processes.

In recent years, her practice has undergone a paradigm shift, incorporating new contexts of action that the artist defines as “activisms”. In this stage, Valldosera works with sunlight, drawing, writing and the body as tools for energetic and symbolic mediation, developing performances and video narratives in dialogue with historical spaces, communities and ancestral knowledge. These actions constitute a psychic archaeology aimed at activating collective consciousness and exploring new forms of relationship between the different strata of contemporary reality.

The drawings presented at ARCO are a significant example of this shift in her artistic practice, functioning as materialisations and records of these processes of research and action.

**Eulàlia Valldosera** has participated in international biennials such as the Antarctic Biennale (2017), Lyon (2010), Yokohama Triennale (2005), São Paulo (2004), Venice (2001), Paris, Santa Fe and New Mexico (1998), Istanbul, Johannesburg and Rotterdam (1997), Sydney (1996), and Kwang-ju (1995). She has had important retrospectives at the Fundació Antoni Tàpies and the Reina Sofía Museum. In 2002, she received the National Prize for Plastic Arts from the Generalitat de Catalunya, and her work has been included in exhibitions at MACBA, Es Baluard, Morera and MNAC (2025), Museo Thyssen and Picasso (2019), MUSAC (2023), Carroll&Fletcher and Studio Trisorio (2016), Reina Sofía (2009), among others.



Graphic thinking and writing are the foundation of a body of work that, since its inception, has been generating valuable archival material.

Opening a new cycle and building on her previous research into the psychological shadows of the collective imagination, in this series of drawings she expands her perception to the energetic experience emitted by bodies, objects and environments.

The artist undertakes these prints in a state of mediumistic trance, making use of spiritual technologies that are emerging strongly alongside the new paradigm proposed by the quantum understanding of reality.

**Eulàlia Valldosera**

*Arquitectura energètica d'un arbre*, 2020  
Cotton paper, marker and coloured pencils.  
35,5 x 28 cm





## Oriol Vilanova

(Manresa, 1980)

Oriol Vilanova belongs to a generation of artists interested in reinterpreting the past and its ideological processes, which are not always obvious. His work originates from an artistic practice based on the collection, classification and recontextualisation of cultural objects, especially postcards acquired at flea markets and second-hand shops, which he uses as conceptual material to explore themes such as memory, the construction of history, the accumulation of images and systems of cultural value. Vilanova's methodology revolves around a visual archive that functions as a 'thinking machine': thousands of postcards that he classifies and organises generate installations that question traditional museum narratives and collective memory.

The work *Revolution* that we present is an installation of postcards featuring different versions of the same painting by Élisabeth Vigée Le Brun, Madame Vigée Le Brun and her daughter, editions from different periods, in color, black and white, colored, with different graphics, written or not, but all affected by the passage of time, creating an effect of repetition and difference, a way of seeing how the copies have been consumed over the years.

**Oriol Vilanova** will represent Spain at the 61st International Art Exhibition – La Biennale di Venezia (2026) with his project entitled *Los restos* (The Remains). He has exhibited individually at: Centro Botín, Santander; Fundació Antoni Tàpies, Barcelona; CA2M, Móstoles; M Museum Leuven; Centre d'Édition Contemporaine Genève; Palais de Tokyo, Paris; L'Appartement 22, Rabat; and Fundació Joan Miró, Barcelona, among others. He has participated in group exhibitions 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 Mülhausen, Mülhausen; FRAC Nord Pas-de-Calais, Dunkirk; Fundació Botín, Santander, among others.

He has published artist's books with &: Christophe Daviet-Thery, Paris; JRP Ringier Christoph Keller Editions, Zurich; Cru, Figueres; JAP, Brussels; FRAC Champagne-Ardenne, Reims; EFF. He has developed residencies at the Delfina Foundation, London; Sommerakademie, Bern; Le Pavillon, Palais de Tokyo, Paris; and Fondazione Ratti, Como, among other institutions.



The biography of Marie-Antoinette's official painter, who escaped both the Revolution and the guillotine, and the fact that this painting was painted in 1789 are, in themselves, very significant. Added to this is the fact that she was an artist who enjoyed enormous success during her lifetime and whose engraved works were widely distributed in her day.

**Oriol Vilanova**

*Revolution*, 2025

80 postcards

130 x 118 cm

14,5 x 25,5 cm (each one)



Detail view.



A postcard of Cadaqués as a mask. It conceals and protects. It shows and reveals. It intrigues and parodies. A ritual, festive, and theatrical artifact.

**Oriol Vilanova**

*Cul-de-sac*, 2025

Postal and rope

130 x 118 cm

14,5 x 25,5 cm

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