

Claudia Pagès

Paper Tears

Curated by Elise Lammer

Evento Collaterale de la Biennale Arte 2026

Opening: Thursday, May 7th, 6 - 9 pm



Paper Tears is an installation of light, sound, choreography, and image conceived as a temporal device. At its core lies an archive of paper watermarks preserved at the Museu Molí Paperer of Capellades. From this collection, the artist has selected 15th-century watermarks — drawings visible only against light—which here open a passage between past and present, echoing a time marked by widespread violence and shared distress. These watermarks emerge from a moment of historical transition, when Mediterranean trade declined, and Atlantic routes expanded, shaping early European modernity and colonial extractive systems. Regions such as Venice and Catalonia played key roles in this shift, which continues to shape our contemporary condition. For the artist, watermarks act as lapsus. This notion runs through the work. Performers, dressed as contemporary jesters, freely and humorously interpret the watermarks while becoming entangled in their own despair. Their thoughts revolve around boycotts, exclusion, exhaustion, and universal violence. Structured like a waltz, the script makes watermarks, lapsus, and bodies repeat and return in shifting variations. The video, filmed at four springs from an aquifer that has provided water for paper production for centuries, links underground water flows to the hidden presence of watermarks. Shot with a drone from a zenithal view, the screen becomes a moving map and mirrors the water in circulation. The platforms surrounding the installation invite viewers to walk around, stop, and change their points of view.

Oriol Vilanova

Los restos

Curated by Carles Guerra

Opening: Friday, May 8th, 1 pm



Los restos proposes a large-scale intervention that transforms the interior of the pavilion into a pseudo-museum based on accumulation and memory. It is built around the systematic practice that Vilanova has developed for over two decades: the collection of postcards salvaged from flea markets and second-hand shops. These fragments, vestiges of the era of global tourism, are displayed in a mural composition without hierarchies or linear narrative. The proposal shuns monumentality to focus on the obsessive gesture of gathering and preserving, inviting reflection on the fragility of materials and the shifts in communication regimes.

Saadat Ismailova

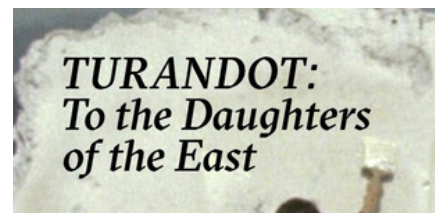
TURANDOT: TO THE DAUGHTERS OF THE EAST

Dr Ziba Ardalan, Founder and Director of Parasol unit foundation

Presented by Parasol unit foundation for contemporary art

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Inspired by the uncompromising persona of *Turandot* in Giacomo Puccini's eponymous opera, which derives from "Turandokht", meaning "daughter of Turan" in Persian, the exhibition pays homage to women artists from Central and West Asia. From Persian literature to Puccini's opera, *Turandot* is certainly one of the most complex and enigmatic figures in the world, entangled with the Western interpretation of the East. Bringing together eleven artists of different generations, the exhibition sheds light on the women artists whose individual and collective histories and works reveal their strength, convictions, and creativity. Together, they honour the voice of *Turandot* as remarkable, intelligent and confident women.