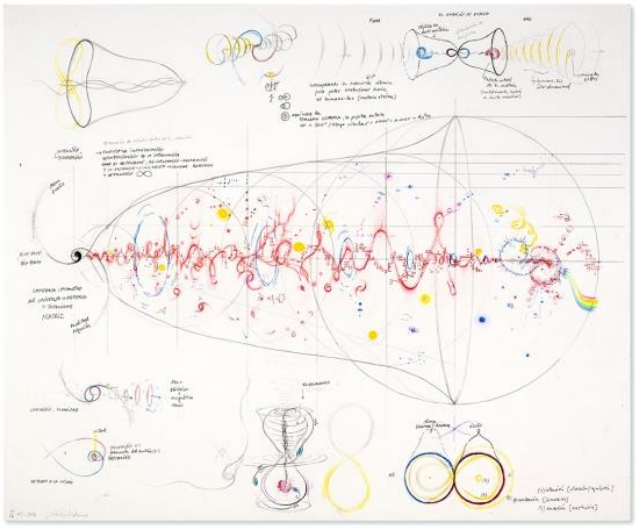
Eulàlia Valldosera

Anima mundi. Pensamiento gráfico.



17.9 > 31.10.26

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For many visitors to this exhibition, the name Eulàlia Valldosera may sound familiar, but for those new to her work, a clarification is needed. Valldosera's work does not begin here; this is a continuation. Her career was established first outside Spain—a rarity—with a presence as early as the 1990s at some of the world's most important biennials, including Istanbul, Johannesburg, and Manifesta in Rotterdam. In 2001, that international trajectory culminated in two nearly simultaneous milestones: her participation in the Venice Biennale and a major retrospective: Obras 1990–2000 (Works 1990–2000) co-produced by the Witte de With in Rotterdam and the Fundació Antoni Tàpies in Barcelona, and curated by Nuria Enguita alongside Bartomeu Marí, this exhibition was followed years later by another retrospective at the Museo Reina Sofía—this time curated by Enguita alone. Following this period, her public presence became less frequent, and she moved away from her galleries in Spain, though she never stopped creating installations or participating in international events. This reduced visibility did not stem from an abandonment of art, but rather from the fact that the artistic language she had employed until then no longer sufficed; she embarked on a far more discreet quest: learning to listen to an energy she had been living with.

In that earlier work—which brought her acclaim—she engaged with light and shadow as a form of introspection, delving into what the subconscious prefers to keep hidden: dependencies, emotional attachments, and entire layers of the psyche that only revealed themselves when the shadow covering them was stirred. It was precisely in that realm—a darkness requiring illumination from the outside—that something began to shift. In this sense, the revelation running through *Anima mundi* is a literal awakening—the moment when that act of excavation reverses, and Valldosera stops descending in search of something and begins, instead, to let herself be found by something that is no longer buried beneath any surface, but rather descends toward her and, from that point on, demands to be told.

All of this began more concretely in 2007, when Valldosera started training in various spiritual technologies related to energy work—primarily with Andean communities—before expanding into other regions and wisdom traditions. In 2011, following a near-death experience, her channeling ability was activated, though it was not until 2016 that she began to convey her visions and auditory experiences graphically. She has pursued this ongoing learning process almost entirely through visual means and writing. Thus, notebook by notebook, over the course of a decade, the paradigm shift presented by *Anima Mundi* took shape.

Many other women across Europe shared—often unknowingly—an impulse similar to Eulàlia's: sensing a vibration that they subsequently channeled through various forms of expression. In Stockholm, Hilma af Klint felt driven by entities dictating geometric forms that did not yet exist in the visual language of her time; in Catalonia, Josefa Tolrà transcribed what she called "dictations from the spirits" following the loss of her two sons; and in Switzerland, Emma Kunz used a pendulum to draw diagrams that she claimed revealed hidden laws of nature. It is no coincidence that these energies sought out women with artistic sensitivity—women capable of translating their perceptions into form and color. Nor is it a coincidence that they were women, and thus outside the art establishment of their day; this position freed them to employ codes that the system would not yet have permitted. Consequently, these artists arrived at abstract forms long before the art establishment recognized them as such. None of them received recognition during their lifetimes, and none were viewed as pioneers; only in recent years has this type of work begun to see a powerful resurgence, as evidenced in various biennials and art spaces around the world.

What those women conveyed was not merely a technique but a message—the idea that everything is interconnected and nothing exists in isolation. This same message appears much earlier in traditions such as Taoism and Shintoism, and later in the work of figures like theosophist Helena Blavatsky and anthroposophist Rudolf Steiner. Science, too, embraces this concept; Carl Jung and physicist Wolfgang Pauli spoke of synchronicity, while scientists and mystics alike—using different words—conveyed similar messages: that everything happens simultaneously, everywhere, and that we are all part of a single whole. These are all figures acknowledged by Valldosera who inform her work; beyond their differences, they share a

common gesture—one that is as creative as it is rigorous—of daring to imagine an invisible structure that explains the world and seeking ways to articulate it.

The notebooks and codes featured in this exhibition emerged from Valldosera's engagement with these thinkers and from years of research aimed at finding her own way to channel and transmit that energy. Here, we see the hand understood as a fractal of the entire body—as in the piece *Mano conectada* (Connected Hand)—and color treated as an active force rather than mere decoration, as seen in *El Rayo Blanco y el Rayo Rojo crean el Dorado* (The White Ray and the Red Ray Create the Golden Ray). Also present are the three types of drawing Valldosera has developed—codes, seals, and keys—each serving a distinct function yet born of the same impulse. Finally, representing the most recent and elaborate stage of this visual language, there is *Embriogénesis* (Embryogenesis): a series addressing the very origin of life—a realm shared by mystics and scientists alike—which Valldosera transforms into imagery that invites us to reflect on life's origins and on alternative ways of existing in a world that has pushed its resources to the limit.

In the exhibition's central hall, a clay bell transforms into an installation—and a symbol. According to astrophysicists, this bell represents the shape the universe has taken since the Big Bang; hanging from it is an umbilical cord that, in its drawn form, evokes a melody written on a musical staff—a sound traversing thousands of galactic systems to reach a tiny glass embryo. A wave of light flows in and out of the space, filling and emptying it, touching upon that void the Western eye finds so difficult to grasp. Beside the piece, a diptych displays drawings of the bell itself and the accompanying cosmic disc. Here, light no longer serves merely to illuminate shadow; it is, quite simply, light.

For years, installation art was the language through which Valldosera made herself understood; perhaps that is why, here too, it remains the medium where change is most easily perceived. Drawing, by contrast, had scarcely emerged from her sketchbooks—not because she lacked a vision for it, but because neither galleries nor museums seemed particularly interested in exhibiting it, for reasons that remain unclear. This exhibition offers the first real opportunity to view this work and understand its significance for Valldosera. Nearly forty years ago, Valldosera learned to draw darkness in order to understand it. Today, she draws what illuminates it, and for the first time, we can join her in that journey—following the very same lines she traces, without needing to descend into the depths to find anything.

Rafa Barber, september 2026

BIO I Eulàlia Valldosera (Vilafranca del Penedès, 1963) Visual and performance artist, mystic activist, mother, writer, and communicator, holds a degree in Fine Arts from the University of Barcelona (1986). In 1990, she moved to Amsterdam, where she lived for five years and graduated in Audiovisuals from the Rietveld Akademie (1993) with financial support from the Dutch government. In 1999, she was awarded the DAAD scholarship—Europe's most prestigious—and left her residence in Berlin to move to Barcelona and begin motherhood. Although virtually unknown in her home country, she has represented it at numerous international biennials, such as those in Gwangju, South Korea (1995); Sydney (1996); SITE Santa Fe, New Mexico (1997); Istanbul (1997); Johannesburg (1997); Venice (2001); São Paulo (2004); Yokohama, Japan (2005); Lyon (2010); and the Antarctic Biennale (2017), among others. Eulàlia developed a body of work that was presented in a retrospective at the Fundació Tàpies in Barcelona and at Witte de With in Rotterdam in 2000 and 2001—an exhibition that earned her the National Award of Catalonia—and a decade later, she restaged the exhibition at the Reina Sofía Museum.

.Eulàlia Valldosera has presented her work in group exhibitions at centers and institutions such as MACBA (2025), CCCB (2019, 2018), CGAC (2017), La Virreina Centre de la Imatge (2013), and the Museo Reina Sofía (2012), among others. She has also held solo exhibitions at the Fondazione del Monte di Bologna e Ravenna (2020), the Museo Nacional Thyssen-Bornemisza (2019), the Museu Picasso (2019), the Fundació Joan Miró (2013), and the Centre for Contemporary Art Rotterdam (2000). Her artistic work is held in various national and international collections, such as those of Jonathan Carroll (New York), FRAC Provence-Alpes-Côte d'Azur (France), Fundació MACBA (Barcelona), MNACRS (Madrid), and the Grand-Hornu Museum of Contemporary Art (Brussels).

Her multidisciplinary work translates experiences of light onto the body, spaces, and everyday objects that coexist with technology, prompting reflection on productivity, gender issues, and power. In 2007, she began a new phase of training and received the legacy of ancestral Andean spiritual technology; this led her, in 2016, to integrate the phenomenon of channeling into her practice. She developed her graphic, written, and performance work and dedicated herself to service by creating working circles based on the art-healing pairing, as well as "soul portraits" and their oral interpretation—endeavors she supports through her pioneering work as a communicator, offering keys to transitioning toward a new consciousness on Earth.