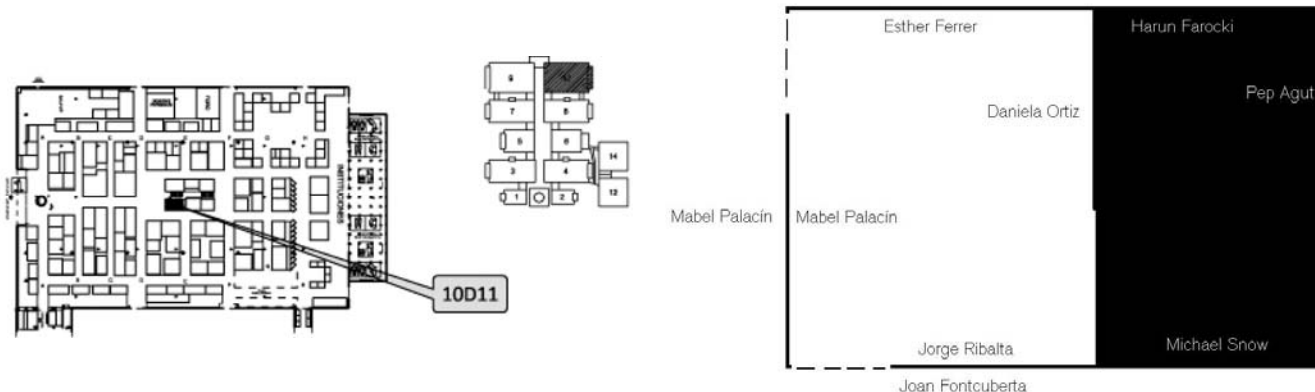


ARCOmadrid 13 > 17.02.2013

Stand: 10D11 - Fair Contacts: gabriela@angelsbarcelona.com (+ 34) 627535797 / quico@angelsbarcelona.com (+ 34) 679133185

Pep Agut / Harun Farocki / Esther Ferrer / Joan Fontcuberta
Daniela Ortiz / Mabel Palacín / Jorge Ribalta / Michael Snow

Location map and layout of the artists' works in the stand:



Pep Agut

***Sinapsis (Synapsis)*, 2011** | Duratran print in LED lightbox, 120 x 150 cm.

This piece is a light box that reproduces the negative of a landscape photographed in black and white in a large format (120 x 150 cm). The enlarged negative image shows the structure of a large cement bridge across a river and the reeds below moving with the wind. The low position of the camera, the vegetation concealing the horizon and, above all, the structure's size visually impose the line created by the bridge and its path crossing from one riverbank to the other. The title separates the image from the moment of its physical and contextual representation, providing a sense of irony by placing it, metaphorically, as the space of neurological connections and synapses. Pep Agut (Terrassa, 1961) has had solo and group exhibitions in large events such as the Venice Biennale, the Sidney Biennale or Prospekt, as well as in museums such as the Tel Aviv Museum of Contemporary Art or the MACBA Museu d'Art Contemporani, Barcelona, among others. He has coordinated and participated in seminars, conferences

and debates about art and his work is represented in well-known private and public collections.

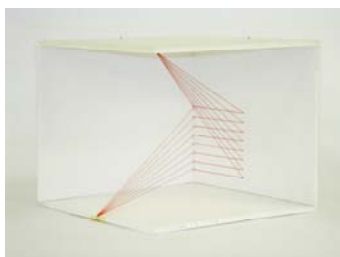


Harun Farocki

***Parallel*, 2012** | Video installation in two HD channels, color, sound, 17'

In this new work, Farocki juxtaposes the history of computer-based animation with elements of art history. In only thirty years, computer-generated images and animations have evolved from simple symbolic forms into images that aspire to perfect simulation, and seem to desire to outperform cinematographic and photographic representations, not merely of "static" reality, but increasingly of the dynamic aspects of life, as manifest in gestures or complex movement in general. In appropriating the dynamics of social and natural reality, does computer-generated hyperrealism seek to outdo reality itself? Harun Farocki (Novy Jicin (Neutitschein), Czechoslovakia, 1944) studied

film in the Deutsche Film und Fernsehakademie de Berlin (1967-68) and has been a visiting professor at the University of California, Berkeley (1993-1999). He has directed more than 100 feature films, documentaries, film essays, political agitation films, educational films and video installations about questions that range from political and social issues to film theory in the field of art. He has also worked in television and as editor of the journal *Filmkritik*. He was selected for events such as Documenta Kassel (X and XII) or BIACS de Sevilla (II). Recently (2009-2010), he has had retrospective shows at Raven Row (London) and the Ludwig Museum (Cologne). His films have been shown in museums such as MNCARS (Madrid), MACBA (Barcelona) or the Tate Modern (London), among others.



Esther Ferrer

***Models and Preliminary Drawings*, 1975/2000** | Models: 20 x 20 x 20 cm. approx. / Drawings: 20 x 20 cm. and A4.

Represented here are the models by Esther Ferrer from different spatial projects and drawings from her prime numbers series. This marks the first occasion when this work, which dates from the 70s onward, has left the studio and been made available to the public. The models are made from cardboard boxes, foam board, packaging tape and colored strings. The drawings are sketches, preliminary designs for her series Poem of Prime Numbers, work which has later taken form in a variety of mediums. Esther Ferrer (San Sebastián, 1937) has shown in numerous public and private institutions including: MNCARS, Circulo de Bellas Artes, Madrid; Koldo Mitxelena, San Sebastián; Centro Andaluz de Arte Contemporáneo, Seville; Galerie Donguy; Galerie Lara Vinci; Galerie Satélite, Paris; Musee for Samtidskunst (Denmark); Statsalerie, Stuttgart, Germany; Museo Universitario de Ciencia y Arte MUCA, Rome, Mexico; Museu Nacional de Belas Artes, Rio de Janeiro, Brazil. In her long career as a performance artist, she has realized actions in numerous festivals, both in Spain and internationally.



Joan Fontcuberta

The Underground Eixample, 2009 | 180 x 132 cm + 180 x 300 cm.

The project wants to satisfy the curiosity what hides beneath the big cities. The photographs show the subsoil of different parts of the city where there's a parallel network of communication and utility corridors, metro and railway tunnels, or sewerage, and make the observer wonder whether it refers to a parallel reality that exists along with the visible reality, or on the contrary it unfolds anarchically to create another type of labyrinth. The spaces and constructions between reality and fiction are invisible to the eyes of the city's inhabitants, but are real below our feet.

Joan Fontcuberta (Barcelona, 1955) has played an important role in the field of contemporary photography thanks to his multiple activities as an artist, teacher, essayist, publisher, art critic and curator. His work, which focuses on the criticism of the plausibility of images, has been awarded the Premio Nacional de Fotografía (1998), and the Chevalier de l'Ordre des Arts et des Lettres (1994). Last November he was given the National Essay Prize for his work "La cámara de Pandora". Fontcuberta has exhibited individually and collectively in many widely acknowledged centres and his work belongs to the permanent collection of Museu d'Art Contemporani de Barcelona; Centro de Artes Reina Sofia, Madrid; Centre Pompidou, París; Museum of Modern Art, New York and Green Museum, Tokio, among others.



Daniela Ortiz

Service Room, 2011 | B/W photographs, each series: 1 image of 70 x 70 cm. 4 of 33 x 33 cm.

Architectural Analysis of houses that belong to the high class of Lima. The study emphasizes the "service architecture", the vital space given to the domestic worker. The project proposes an analysis of this room in comparison to the size of the other rooms in the house and analyzes its location within the domestic space. The study has been based on houses built between 1930 and 2012. The project presents a selection of 16 houses, containing the facade of the house, the floor plans, the comparative dimensions of all the rooms and the curriculum of the architect in charge of the design of the house. The installation is accompanied by a video documentary that shows the first day of work of a young housemaid and how the owner of the house shows her all the spaces she has to

clean and then the place where she will sleep. Daniela Ortiz has participated in group exhibitions in Spain, Peru and the United States. Recently she has had solo shows in the Museo de Abelló (Mollet del Vallés, Barcelona), Sala Moncunill (Terrassa) and with her project Human Resources in Espai 13, Fundación Miró (Barcelona). She was awarded the 2010 Publishing Grant from Sala de Art Jove (Barcelona), for the publication of 97 House maids. In addition she was awarded the Accésit del Injuve prize, in 2011, for the same project. Currently she is working on, among other projects, the project Habitaciones de Servicio, funded by a grant from the Fundación Guasch Coranty (Barcelona) and the project Distinción for the Cisneros Fontanals Foundation of Miami. She is also involved in the production of the informational portal antigonia.com, in collaboration with Xose Quiroga.



Mabel Palacín

180°, 2011 | Color photograph Giclée, 150 x 285 cm. + fragments of 30 x 24 and 30 x 40 cm.

180° is the project of Mabel Palacín that represented Catalonia and the Balearic Islands in the 54th Venice Biennale (2011). Through a picture that becomes multiple, 180° deals with issues such as the city and the image, the point of view and the position of the viewer. The creation of an image reproduced virally is proposed, multiplied and jumping from one format to another, transforming to exist. The project shows this process of transformation: the tension that is created in an image that appears suspended between several media at the same time. Mabel Palacín (Barcelona,

1965) has shown her work at Salvador Dalí Museum St. Petersburg (Florida), Coleção Berardo Museum (Lisbon), Museu Empordà (Figueres) Casino Luxembourg Forum d' Art Contemporain (Luxembourg), MACBA (Barcelona), Museo Patio Herreriano (Valladolid), Künstlerhaus Palais Thurn und Taxis (Bregenz), Reykjavik Art Museum, Kunstbunker Tumulka (München), Kwangju Biennale, Norwich Gallery, Norway. Centre d'Art Santa Mònica (Barcelona), MUA (Alicante) and ARTIUM (Vitoria), among others.



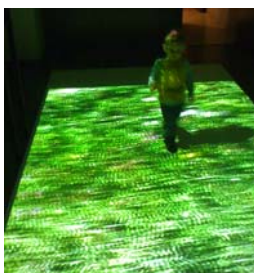
Jorge Ribalta

Petit grand tour, 2007-2008 | 51 framed gelatin-silver prints, matted with silkscreen print text, 50 x 50 cm

Petit grand tour (2007-2008), is a series realized in Tarragona that aims to bring forward the various production processes and mechanisms of the city's history, in this case the history of the Roman city. History is not a given thing; it is made on an everyday basis. The series shows this comprehension of ancient history as something recently made through the everyday work of some of the various implied agents in the reproduction of the city as cultural merchandise.

Jorge Ribalta (Barcelona, 1963). After studying in the University of Barcelona School of Fine Arts, started a fruitful career abroad. First in Nice, where he obtained the Award from the Jeune Création Européenne (Prix de la Villa Arson) Art Jonction 89. On the following year he settled in New York thanks to a scholarship. In 1990 he went back to Nice, in the Villa Arson. In 1992 he was a visiting artist at the Slade School of Art (University College) in London and in 1996 of the School of the Art Institute of Chicago. In 1997 and 1998 he participated in the International Studio Program of New York. Ribalta directed from 1999 to 2009 the Department of Public Programmes of the MACBA (Contemporary Art Museum of Barcelona), and has edited several reference books through the publishing house Gustavo Gili. Since his first exhibition at the Forum gallery in

Tarragona (1988), his works have been shown in solo exhibitions at New York's Zabriskie gallery (1994, 2000, 2005), Paris (1996), Estrany-De la Mota (1998), at the Universidad de Salamanca (2006) or at Casa sin Fin (Cáceres, 2011 / Madrid, 2012), besides several collective exhibitions.



Michael Snow

In the Way, 2011 | Video installation, projection on the floor, color HD, 23'10".

A new installation by Michael Snow under the title "In the Way", in which he continues to explore new implications, challenges and surprises the viewer. In this case he uses a peculiar traveling movement, inviting us to sit in the middle of the image, "in the way" of the screening, a permanently moving image that can affect us even in a physiologic way.

This piece intends to defy our –default– automatic approximation to whatever is visible by using a composition strategy that threatens the tools we normally use to process our perceptions. By detaching the spectator from reality, representation and reception conventionalisms are both revised. Michael Snow (Toronto, CA, 1928) has had monographic and collective exhibitions in museums and galleries all over the world and recently, The power Plant in Toronto, hosted his latest retrospective, "Recent Snow". He has received numerous prizes, including the Guggenheim Fellowship (1972); the Order of Canada (Officer, 1982; Companion, 2007), and the Governor General's Award in Visual and Media Arts (2000) for film. Snow

was named Chevalier de l'ordre des arts et des lettres, France (1995) and in 2004 was named Doctor honoris causa by the Université de Paris I, Panthéon-Sorbonne.