

14 17 sep

**barcelona
gallery
weekend**

Celebrant l'art
a les galeries

**9th EDITION
SEPTEMBER 14 - 17, 2023
+ THE COLLECTOR IS PRESENT
MAY 19 - 21**

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1. BARCELONA GALLERY WEEKEND

Barcelona Gallery Weekend, an annual event promoted by the galleries association **Art Barcelona**, held its **9th edition from September 14th to 17th 2023**, with the participation of 27 art galleries and more than 60 national and international artists.

Barcelona Gallery Weekend brought together a **general program of exhibitions in contemporary and modern art galleries in Barcelona, L'Hospitalet de Llobregat and Santa Margarida i els Monjos**, and offered specific programs for different audiences and a rich **agenda of activities in the galleries and collaborating spaces**.

Through a special programme that inaugurates the exhibition season each year, **Barcelona Gallery Weekend highlights the work of art galleries as promoters of contemporary heritage**, both in their role as intermediaries between art production and collecting and in their contribution to the cultural scene of the latest trends and artistic languages. In addition, BGW has favored the **work of the local art scene to boost the art market**, stimulating the participation of the general public, collectors, professionals and local and foreign art institutions representatives, as well as potential new buyers.



2.

GENERAL PROGRAMME

2.1

EXHIBITIONS AT THE GALLERIES

Barcelona Gallery Weekend's ninth edition featured the participation of **27 contemporary and avantgarde galleries, which presented the work by more than 60 national and international artists.**

The proposals submitted by the galleries to the open call were evaluated by a committee of professionals integrated by the members of Art Barcelona's board.

3 Punts Galeria

Pol Ballonga, María Carbonell, Paola de Grenet, Lantomo, Gerard Mas, Kiko Miyares, Alejandro Monge, Jan Schuler, Lara Padilla (Sra. D), Penrider, Santiago Picatoste, Sandra Rojo, Samuel Salcedo, Ramon Surinyac

ADN Galeria

Bouchra Khalili, Abdelkader Benchamma

Ana Mas Projects

Berta Cáccamo, Patricia Dauder

àngels barcelona

Joan Fontcuberta

Artur Ramon Art

Yolanda Tabanera

Bombon Projects

Enric Farrés Duran

Chiquita Room

Teresa Estapé

Dilalica

Stella Rahola Matutes

ethall

Martín Vitaliti

Galería Alegría

Luis Bisbe de la Fuente & Alberto Peral García

Galeria Joan Prats

Lola Lasurt

Galeria Marc Domènech

Pic Adrian, Sergi Aguilar, Erwin Bechtold, Alfons Borell, Joaquim Chancho, Joan Claret, Xavier Escribà, Georges Noël, Joan Hernández Pijuan, Ana Peters, Enric Planasdurà, Miquel Rué, Teo Soriano, Antoni Tàpies, José Maria Sicilia, Setxu Xirau Roig, Vicenç Viaplana

Galería Marlborough

Anna Bella Geiger

Galería Uxval Gochez

Antonio Ortega

House Of Chappaz

Fito Conesa

LAB36

Oscar Abraham Pabón

L21 Barcelona

Jaime Hayon

Mayoral

Jordi Alcaraz

NoguerasBlanchard

Anne-Lise Coste

Palmadotze

Ignasi Aballí

ProjecteSD

Patricia Dauder

RocioSantaCruz

Oriol Vilapuig

Sala Parés

Dis Berlin

Suburbia Contemporary

Mar Hernández

Taché Art Gallery

Joan Brossa, M.A. Campano, Tony Cragg, Michael Joo, Catherine Lee, Sean Scully, Bosco Sodi, Antoni Tàpies

Victor Lope Arte Contemporáneo

Cesc Abad

Zielinsky

Sandra Monterroso

About what one says / that which is like this / only double:
Alberto Peral García & Luis Bisbe de la Fuente at **Galería Alegría**; BGW2023.



3 PUNTS GALERIA

Consell de Cent, 317,08007 Barcelona
3punts.com

GROUP EXHIBITION BEYOND TAGS

Throughout human evolution, human cataloging has always been in place. Society needs to label us, to put ourselves in a concrete drawer to be able to produce statistics, to classify us, to give us rights or to take them away from us, and ultimately to monitor us. But we ourselves, induced from childhood by this need for classification, are also labeled. Gender, social class, political trends, social status, sexual tendency, musical tastes, religion, physical aspect, tribes...

This classification or labelling leads us to the need to be consistent with the pattern we have, and we have been awarded. This consistency involves a kind of slavery that prevents us from developing personally, from changing. With this in mind, we have asked twelve artists who will participate in the collective exhibition, through their works, and in different artistic disciplines, to give us their vision and opinion on this subject.

This freedom that we claim is also offered to these twelve artists, giving them complete freedom to, if they so wish, escape the type of work for which they are identified or not, and thus create in full freedom the works that will be the body of the exhibition.



ADN GALERÍA

Mallorca 205, 08008 Barcelona
adngaleria.com

BOUCHRA KHALILI, ABDELKADER BENCHAMMA FANNING THE SPARK OF HOPE IN THE PAST. STRUCTURES ET ÉCLATS

ADN Galeria participates in the Barcelona Gallery Weekend with a retrospective look at the works of artists Abdelkader Benchamma (Mazamet, France, 1975) and Bouchra Khalili (Casablanca, Morocco, 1975).

In Khalili's case, ADN Galeria continues the retrospective look at the artist's work proposed earlier this year with the solo show dedicated to her practice at Museu d'Art Contemporani de Barcelona (MACBA). The artist's survey at MACBA included works produced between 2011 and 2023. *Fanning the spark of hope in the past* links together a selection of works produced between 2008 and 2022, emphasizing Khalili's coherent 20 years of practice.

As for Abdelkader Benchamma, presents the episode titled *Structures et éclats*, bringing together a series of drawings that, with particular attention to his early explorations, allow us to delve into the continuities and transformations in the artist's work.



ANA MAS PROJECTS

Isaac Peral 7, 08902 L'Hospitalet de Llobregat, Barcelona
anamasprojects.com

BERTA CÁCCAMO, PATRICIA DAUDER TRIPLE RECORRIDO

Triple recorrido (triple tour), the first exhibition of Berta Cáccamo (Vigo, Spain, 1963 - 2018) at Ana Mas Projects, involves recovering the artist's memory from the initial moments of her career when she moved to Barcelona to study at the Sant Jordi Art School. The title of this exhibition refers precisely to one of her earliest and most emblematic works of hers - *Triple recorrido*- of which she carried out as soon as she finished her studies in fine arts firmly announcing full maturity in her artistic language.

The exhibition is presented as a journey through some of the milestones of her artistic career, through paintings and papers representative of her various aesthetic configurations.

The exhibition also includes an intervention by the artist Patricia Dauder (Barcelona, Spain, 1973), centered on the idea of "archive of the gaze", noticeably common to both artists. Dauder will provide a series of projected images that will dialogue with a systematic repertoire of works on paper made by Berta Cáccamo in the 2000s.



ÀNGELS BARCELONA

Pintor Fortuny 27, 08001 Barcelona
angelsbarcelona.com

JOAN FONTCUBERTA DUST GARDENS

The garden is a place of reunion with nature. The dust garden is a place of reunion with memory. Dust is linked to time and abandonment, to the origin and to the end: everything is born from dust, everything is returned to dust. Dust is a cloak that blurs vision and fades memory. With *Élevage de poussière* (1920), Marcel Duchamp and Man Ray opened the way to turn dust into a poetic and conceptual substance.

In this new project, Joan Fontcuberta (Barcelona, Spain, 1955) goes from the organic in the process of disappearing to the artificial about to emerge. Two bodies of images articulate those walks through the dust garden. In one, Fontcuberta exhumes damaged photographic documents that microorganisms have reduced to crops of mold and dust to then "portray", with the help of an electric microscope, the microorganisms causing the degradation. The images that are now the subject of this dramatic deterioration were originally majestic alpine landscapes captured between 1902 and 1904 belonging to the Italian national archives. In the opposite series, other representations of natural forms appear, landscapes devoid of memory, without history, non-existent landscapes which are the result of the generative processing of algorithms. These visual artifices are the consequence of another type of dust: the infinitesimal graphic repositories, that is, the enormous contingent of pre-existing images that the A.I. cannibalizes in order to give light to new images.



ARTUR RAMON ART

Bailen 19, 08010 Barcelona
arturamon.com

YOLANDA TABANERA WILD SALON

Wild Salon is the first individual exhibition of Yolanda Tabanera (Madrid, Spain, 1965) in Barcelona, city with which she has strong ties. The Catalan connection is related to her taste for the emotional outburst of the *rauxa*, Modernism's ornamental exuberance, and her friendship with artists such as Evru/Zush. Glass, present in most of the pieces on display, was produced during many years in the now disappeared Fàbrica La Verneda in Rubí, and documents her artisanal link to a workers' alchemical realm, practically unimaginable today.

In this exhibition, the artist constructs images and objects, which are located in a hybrid and metaphorical space between organism and ornament, and which culminate in a series of precious objects configuring a personal liturgy. Her intention is to show the dicotomy between the fantastic, the primitive, the profound, the surrealist, the dreamy, the magical, and salon high culture.



BOMBON PROJECTS

Trafalgar, 53, local B, 08010, Barcelona
bombonprojects.com

ENRIC FARRÉS DURAN NOT YET

Bombon projects presents *Not yet*, a solo exhibition by Enric Farrés Duran (Barcelona, Spain, 1983) that takes shape from a state of constant contradiction. The tension between different decisions is used by the artist to embrace indecision and make it a space from which to work, rethink and reveal the structures that make up the exhibition as well as those that make up the works themselves. The way of looking at and approaching the works will be put both at stake and in doubt.



CHIQUITA ROOM

Villarroel 25, 08011 Barcelona
chiquitaroom.com

TERESA ESTAPÉ CHILDREN AND FOOLS

According to the old adage that gives this exhibition its title, it is in childhood and in madness that we can live free from the demands of productivity. Through this approach, Teresa Estapé (Barcelona, Spain, 1972) seeks to bring us back to a space of openness to question what “doing” means in contemporary Western society.

Using a hugely fragile material like talc, (the softest mineral on the Mohs scale), she constructs an array of jewellery that draws on the symbolic baggage of primitive body adornments that limit the possibility for action and emphasise wearability and the act of investiture, forcing us to remain in a preliminary state of indeterminacy that she was already moving towards in her previous work Blandness.

Furthermore, the two-dimensional pieces take on the direct power of the materials from which they have been crafted to provoke a tension between duty and will and to recover the possibility of refraining from creating identity and “being nobody”.



DILALICA

Trafalgar 53, 08010 Barcelona
dilalica.com

STELLA RAHOLA MATUTES THE LIBRARY

The Library is an installation of over 2000 pieces of glass arranged on the floor following a morphological and size-based order. The artwork condenses an inventory of materials used by the artist: discarded pieces of blown borosilicate glass from artisan workshops. Thus, a vulnerable, discarded, and incomplete material forms a carpet on the floor, creating a fabric that exists between science and craftsmanship. Simultaneously, it invites the audience to imagine the uses and functions to which these elements were intended, entering a fictional territory.

Inside the room, two artworks play with the translucency of objects through photography and light. On one hand, Athena provides a constant and rhythmic sound to the installation, using a slide projector that displays studio photographs of the most damaged glass pieces from the collection. These images transform into luminous drawings of floating silhouettes. Adjacent to it, two light boxes showcase two frames that, in this case, reveal the more abstract interiors of two of the pieces. Here, we enter a language that unveils the interior of the glass, while also reminiscent of the interior of the human body, a connection reinforced by the similarity in format between the photographic material used and an X-ray.



ETHALL

Salvador 24, 08902 L'Hospitalet de Llobregat, Barcelona
ethall.net

MARTÍN VITALITI LA CAZA DEL ZORRO

The installation *La caza del zorro* takes the short film *The Hunt Fox*, from the *Silly Symphony* series produced by Walt Disney in 1931, and proposes a reflection on the mechanisms used in the industrial processes of animated cinema at that time to create the illusion of movement. It refers, on the one hand, to the synchronization of the sound with the image and, within this, to the relationship between the figure and the background.

In the short films of those days, the backgrounds were made as strips of line drawings, which were repeated in a loop as a savings strategy of the assembly line production. In the thorough revision of this process, Vitaliti (Buenos Aires, Argentina, 1978) discovers the error that is fostered by a new braiding of the constituent elements of the film in order to provide a panoptic reading of it.



GALERÍA ALEGRÍA

Ronda de la vía 7, 08903 L'Hospitalet, Barcelona
galeriaalegria.es

ALBERTO PERAL GARCÍA & LUIS BISBE DE LA FUENTE ABOUT WHAT ONE SAYS / THAT WHICH IS LIKE THIS / ONLY DOUBLE

Both Alberto Peral (Santurce, Spain, 1966) and Luis Bisbe's (Malaga, Spain, 1965) works treat the expositive space as an active and integral part of the exhibiton each time they create.

Two ways of operating and observing, two practices and two conceptions, close and distant, simultaneously come together, approach each other, meet, hybridize, cross and separate, in this propitious place and at this propitious moment. Two ways of understanding and misunderstanding each other, of doing and undoing: concordances and discordances, both sharing a space and partaking places, materials, twists, gestures and endeavors.

Made here, made there, placed here, placed there, placed like this, or like that, cut and paste, extracting and encrusting, hanging or suspending, framing and unframing, moving and leaving, curves lines as well as straight ones, hollow and solid, breaking or polishing, occupying and vacating. Inside and outside, above and below, centrifugal and centripetal, inspiration and expiration, floor and ceiling, on and off, one and two and three, or more...



GALERIA JOAN PRATS

Balmes 54, 08007 Barcelona
galeriajoanprats.com

LOLA LASURT PICTORIAL CURATION I: ESTHER GUILLÉN, HER CONTEMPORARIES AND THE ESCUELA DE VALLECAS

Lola Lasurt's (Barcelona, Spain, 1983) project for the upcoming Barcelona Gallery Weekend wants to vindicate abstract artistic practices that interest the artist through her painting, she tries to paint abstraction figuratively.

The project has two parts with which Lasurt approaches pictorially, first, the Escuela de Vallecas (1920-39) and, later, the ceramics of Esther Guillén. This artist has produced relevant and little-known work since the 1960s, characterized by an abstraction based on organic forms that, according to Lasurt, seems to be influenced by the artistic avant-garde prior to the Spanish Civil War and also by ceramic artistic practices that took place during the last years of the dictatorship and the first years of the democracy. Many of these practices were influenced by the lessons that Angelina Alòs taught from the thirties to the eighties at the Escola del Treball in Barcelona.

A selection of ceramics by Esther Guillén will be presented in the exhibition, together with the works by Lola Lasurt. Lasurt thus composes an exhibition device that generates a genealogy of practices through formally connected works and elements.



GALERIA MARC DOMÈNECH

Passatge Mercader 12, 08008 Barcelona
galeriamarcdomech.com

GROUP EXHIBITION SILENT FIELDS

Since Kazimir Malevich painted the Black Square in 1915, the use of color ceased to be mainly a mere descriptive element to become the very subject of the pictorial work. This emancipation ended up disarticulating the pre-eminence that the objective representation of the environment had enjoyed throughout the history of art.

From that moment on color became the "field" from which to reveal a spiritual experience, or from which to facilitate the transfer to another dimension or, even, from which to undertake a kind of silent transit. The exhibition Silent Fields aims to highlight the importance that monochrome painting has had for many artists, especially from the second half of the 20th century onwards, and to reveal the multiple variants it has adopted. Away from the traditional chronological orders, the exhibition proposes an itinerary based on a selection of paintings made mainly by Spanish artists from the 1950s onwards who approach monochrome painting from an expressive and reflective perspective, different from the purist or rather strict method used by some of their foreign counterparts.

The exhibition will feature works by: Sergi Aguilar, Pic Adrian, Erwin Bechtold, Alfons Borrell, Joaquim Chancho, Joan Claret, Xavier Escribà, Joan Hernández Pijuan, Georges Noël, Ana Peters, Enric Planas-durà, Miquel Rué, José Maria Sicilia, Teo Soriano, Antoni Tàpies, Vicenç Viaplana, Setxu Xirau Roig.



GALERÍA MARLBOROUGH

Enric Granados 68, 08008 Barcelona
galeriamarlborough.com

ANNA BELLA GEIGER ANNA BELLA GEIGER AND PEDRO GEIGER: AFFECTIVE CARTOGRAPHY

Marlborough Barcelona presents an exhibition about the work of the artist Anna Bella Geiger (Rio de Janeiro, Brazil, 1933) and the geographer Pedro Pinchas Geiger, revealing their relationship through a human, affective and critical geography (in the manner of David Harvey and Milton Santos). This is a journey that not only provides a glimpse into the work of the two, but is also conceived as a way of exploring the bond that gathers them. The viewer will therefore witness the conversation shared between the two, whose trajectories have run parallel since 1955, as well as the construction of a constant and always nourishing sentimental dialogue.

This exhibition will be a preamble to the exhibition that will be held in September 2024 at our headquarters in Madrid.



GALERÍA UXVAL GOCHEZ

Sicilia, 382, 08025 Barcelona
uxvalgochez.com

ANTONIO ORTEGA REGINALD & PERRIN, ANTONIO ORTEGA'S LAST PAINTINGS

When I first painted a series of canvases starring by a couple of stones, I did it because I didn't know what to paint or what there might be to paint. A start so miserable that it couldn't lead to anything significant. However, as time passed, the images began to teach me that generalizing a personal dilemma could solve it, I observed that the paintings did not betray any of the destructive motivation that lay behind them.

The discretion of a couple of stones in an uncertain landscape gives the paintings the ability to intermediate through a positive illusion. For me, these paintings are welcome because they equate to indifference, detachment and the absence of opinion. In other words, some states of being and situations that affect us, and for which we would like to find a visual expression.



HOUSE OF CHAPPAZ

Ca l'Alegre de Dalt 55 baixos c, 08024 Barcelona
houseofchappaz.com

FITO CONESA VOCATIVO

The vocative is used to invoke, call or name a person or personified thing when we address it. Conesa (Cartagena, Spain, 1980) proposes a video installation, made up of three projections and a music sheet, in which we can see a musician playing the staves of said musical composition. On the three screens we see the same protagonist but each of the shots is recorded at different times, in different weeks.

In this way, the musician performs exactly the same music sheet on each of the screens, but the time interval on them makes the objective interpretation of it become a personal and non-transferable decision-making process. To this fact, Fito adds one more element. In this music sheet, the weight of the interpretation falls entirely on the expressive texts that the artist proposes to the musician, texts that go beyond TEMPO, DYNAMICS, ACCENTUATION AND CHARACTER, adding a layer of unusual objectivity.

The musician must make decisions and interpret these notations. Although they will face this music sheet 2 more times, the time interval between one performance and another will act as a deterrent when performing the expression text



L21 BARCELONA

Isaac Peral 7, 08902 L'Hospitalet de Llobregat, Barcelona
L21gallery.com

JAIME HAYON FORM FOLLOWS PAINTING

Jaime Hayon's (Madrid, Spain, 1974) solo exhibition at L21 Barcelona could be defined as an immersive experience. On this walk through Hayon's creative universe, the viewer can discover several rooms that have been personalized to include a wide variety of works, colors and materials that shape the artist's imagination. The body of paintings and sculptures functions as a set without hierarchies, which appeals to our sense of sight and touch due to the diversity of textures. The gallery is transformed into a Hayonesque space so that we can connect directly with the beauty that surrounds us, discover figures from another world and let ourselves be carried away by the softness and elegance of the shapes and colors.

Hayon moves between design and art fluidly and without prejudice. His gaze is open, observant. The characters we meet on this journey also emanate these qualities: they invite us to avoid judgement, to observe their curious essence between nature, matter, and humanity. Vases with faces, bird-objects or bird-humans, these hybrid and metamorphic characters are part of a coherent whole that transports us beyond reason. The artist seeks to connect the imaginary world with the real one, since the subjects of his works are born precisely from this mixture between what he observes outside and what happens in his own fantasy.



LAB36

Trafalgar 36, 08010 Barcelona
lab36.org

OSCAR ABRAHAM PABÓN SINCERE MATTER

The exhibition addresses the constructive materiality of the city as an aesthetic and conceptual problem in the contemporary city, a tradition inherited from the history of modern architecture and urbanism seen from today. The idea of white as a search for both physical and spiritual purity is contrasted with the red of terracotta.

Taking clay brick as a poor and sincere material, a body of work is developed that establishes relationships with art, the city and memory. With this as a background, the white walls of the gallery become part of the story that aims to show what these walls hide. The brick becomes the common thread where the problems and concerns of art and architecture meet: Ornament, decoration, emptiness, the rational and the baroque enter into a constant dialogue and tensions.



MAYORAL

Consell de Cent 286, 08007 Barcelona
galeriamayoral.com

JORDI ALCARAZ GNÒMON

The theme of the exhibition, and around which all the pieces revolve, is the mechanism of a sundial. Using different materials such as methacrylate, mirrors, ink, or iron, the artist breaks, from the genre itself, the limits of painting and sculpture. He thinks with his hands everything that reason cannot reach.

As in an exercise of disappearance, the artist wants to become invisible, as if all the exhibited works occurred, by a strange chance, in a process of spontaneous creation. The work of Jordi Alcaraz (Calella, Spain, 1963) is, as Bernat Puigdollers told us, the result of a lucid and amazed look at the world, which focuses attention on subtle and imperceptible things.



NOGUERASBLANCHARD

Isaac Peral 7, 08902 L'Hospitalet de Llobregat, Barcelona
noguerasblanchard.com

ANNE-LISE COSTE

EMOJI PEACE DOVE EMOJI RED HEART EMOJI BLUE BUTTERFLY

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PALMADOTZE

Masia Mas Pujó. 08730, Santa Margarida i Els Monjos (Barcelona)
palmadotze.com

IGNASI ABALLÍ

READING IMAGES

The exhibition reading images proposes a reflection on the relationship between images and texts, between what we see and what we name, one of the transversal themes in Ignasi Aballí's (Barcelona, Spain, 1958) work.

Based on a selection of images found in different newspapers (objects on the basis of which the artist has carried out different projects), a series of nineteen paintings based on these images are shown.

The working methodology consisted of scanning the images and then finding their average colour (the colour resulting from the mixture of all of them), using a function in Photoshop. The image has been reduced to a single colour, or we could also say, to a single pixel that is repeated over its entire surface. This process makes it impossible to see the image as it was, as it has been altered, "erased" and hidden, so that we can no longer identify it, thus leaving its interpretation and visualisation completely open.



PROJECTESD

Ptge. de Mercader, 8, 08008, Barcelona
projectesd.com

PATRICIA DAUDER INTERIORS

The will to see beyond the surrounding visible world drives the work of Patricia Dauder (Barcelona, Spain, 1973). The artist tries to capture what is extremely difficult to retain: the passage of time, a fleeting moment, an ephemeral trajectory, a remote or transforming space.

Interiors combines works of sculptural nature with works on paper of different formats and qualities. As indicated in the title, in this new presentation the artist focuses her gaze on the idea of interior space. With an almost tactile approach, the aim is to look at the experience and the perception of the interior space through the body. A known or remembered space, a place that can only be apprehended through the idea of trace, residue or memory. Notions of organicity, incompleteness, evocation appear throughout the show. All of them qualities that run through all of Dauder's oeuvre.



ROCIO SANTACRUZ

Gran Via de les Corts Catalanes 627, 08010 Barcelona
rociosantacruz.com

ORIOL VILAPUIG TEORIA DELS COSSOS

Under the title *Teoria dels cossos* (Theory of the Bodies), taken from Gabriel Ferrater's book of the same name, Oriol Vilapuig's (Sabadell, Spain, 1964) most recent works are grouped here to rehearse and re-connect around the idea of the body.

Placing the body at the center, but not to categorize and fix it, but to generate a movement of digression, an attempt to think of ways to constitute it. A series of images that, in their collisions and vibrations, also here, want to cohere as a signifying body, images that, on the other hand, are received by our bodies in their multiple resonances.

To pass through the gallery space as a passage of open images in which to look is also to encounter a limit, an edge or a break, an overture in which the bodies make room for themselves without reconciling their disparity. A theory that slips through the bodies to search for ways of feeling, to explore thresholds where the elements affect and sensitize each other.



SALA PARÉS

Peritxol 5, 08002 Barcelona
salapares.com

DIS BERLIN LABERINTO DE SOLEDADES

After more than a decade without exhibiting his work in Barcelona, Dis Berlin (Ciria, Soria, 1959) comes back to the city to present his first solo exhibition at Sala Parés. The exhibition will show works from the last few years of the artist's production. Following the conceptual line of Dis Berlin's latest exhibitions in Madrid, the exhibition will revolve around the idea of the search for new mysteries that take on different forms, configuring true pictorial enigmas constructed by and for contemplation.

All of them are grouped under the tension between opposites such as absence-presence or music-silence. This struggle is generated and strengthened by the combination of discordant elements and, as Raúl Eguizábal points out about Dis Berlin's recent work, it is "a struggle between the sacred and the profane, between the celestial and the telluric, between the spiritual and the sensual. Objects appear with an almost voluptuous fullness, the smoke of volcanoes, clouds and even flowers take on fleshiness and are confronted with lights that seem to conceal a revelation or a promise".



SUBURBIA CONTEMPORARY

València, 345, 08009, Barcelona
suburbiacontemporary.com

MAR HERNÁNDEZ UNIVERSALE

Solastalgia – from the Latin, solacium, and the Greek root -algia – expresses an 'emotional or existential distress caused by environmental change'. Paul Bogard subtitles his book, Solastalgia, 'An Anthology of emotion in a disappearing world'. A kind of homesickness, the emotion speaks to loss, but also to retention – what is held, what survives – and, as such, need not be understood negatively, or pathologically.

It is in this more optimistic mode and mood that one should consider Mar Hernandez's (Madrid, Spain, 1984) interventions in photographs through drawing. Titled Universale, Hernandez instinctively crosses boundaries, compelling us to consider the psychic, physical, and emotional impact of destruction, especially the destruction of what we consider 'home'. In Hernandez's case, what matters is brick and mortar, and the rubric within that generates a personalized space and place – a chair, a table, portraits, a bowl, the stretch of a floor and its human imprint, the silence that clings in a fallout, some loss, be it private, political...



TACHÉ ART GALLERY

Trafalgar 70 bajos, 8010 Barcelona
carlestache.com

EXPOSICION COLECTIVA MEMORY I

Taché Art Gallery will present the exhibition *Memory I* for Gallery Weekend, a show that will feature artists linked to the gallery over the past 37 years: Antoni Tàpies (Barcelona, Spain, 1923-2012), Bosco Sodi (Mexico City, Mexico 1970), Joan Brossa (Barcelona, Spain, 1919-1998), Michael Joo (Ithaca, New York, 1966), M.A. Campano (Madrid, Spain, 1948-2018), Tony Cragg (Liverpool, United Kingdom, 1949) and Catherine Lee (Pampa, Texas, 1950). Taché Art Gallery represents a new gallery with a generational change driven by his two sons Pablo and Charlie Taché.

The Taché Art Gallery collects the legacy of the old gallery. This new space represents the generational change with a gallery located at Calle Trafalgar 70 in Barcelona. Carlos Taché will remain as an honorary member. Adding to the exhibition space the warehouse that as Joan Brossa would say "is a habitable warehouse" where works from the family's private collection will be displayed.

With *Memory I*, a review is given to some of the many artists with whom he maintains a personal and professional relationship, inaugurating the gallery season in the city of Barcelona.



VICTOR LOPE ARTE CONTEMPORÁNEO

Aribau 75, 08036 Barcelona
victorlope.com

CESC ABAD THERE IS A LIGHT THAT NEVER GOES OUT

Evolution is a premise that is intrinsically linked to human nature and as such, the artistic evolution of Cesc Abad (Barcelona, Spain, 1973) is an inevitable premise.

His essence as an artist has been characterized by his relationship with nature, but above all, by the relationship between humans and nature, their actions and behaviors towards it that are so greatly changing the environment.

After going through a series where his paintings were filled with forests, animals, and human stories, reflecting passions, war, faith, envy, love, and sex, establishing a direct relationship between the human and animal species, Cesc Abad now delights us with a new series where the forms have become more refined and the human presence is now the protagonist.



ZIELINSKY

Ptge. de Mercader, 10, 08008, Barcelona
zielinskyart.com

SANDRA MONTERROSO LA HERIDA, LA VENDA, LA CURA

Zielinsky presents for BGW *La herida, la venda, la cura*, a solo show by Sandra Monterroso. Monterroso (Guatemala City, Guatemala, 1974) has developed an artistic practice in which she strives to restore her cultural and ancestral heritage as a Mayan artist.

Her research raises awareness both of the current political reality and of the history of violence in Guatemala –racial, social and gender–, as well as of the power structures inherited from colonialism, from a situated knowledge, “heal colonial wounds through art, Mayan rituals, and the rituals of other cultures”.

For her first solo show at the gallery, Monterroso will present the sculpture *Expoliada No. 6*, the series of paintings *La herida, la venda, la cura* and other works developed specifically for the exhibition.



2.2. ACTIVITIES AT THE GALLERIES

The participating galleries organize activities in their spaces with the aim of exploring aspects dealt with in the exhibitions and attracting audiences: **talks and meetings with artists and curators, presentations of publications and artist's editions, or guided tours, among other events.**

In addition, Barcelona Gallery Weekend 2023 has offered free guided tours for all audiences, itineraries by local curators to get to know the proposals of the galleries on their own, and visits specifically aimed at families with children:

- **ARCO GalleryWalks**

Guided tours in the participating galleries, offered to the general public for free thanks to the collaboration of **Fundación ARCO**. The 14 tours were accompanied by art professionals from the local context, and in each gallery the gallerists and artists were in charge of providing first-hand information about the exhibitions.

- **Visit to Palmadotze**

Guided visit to *Reading images* by the artist **Ignasi Aballí**, followed by a tasting of wines and local products in the masía that houses the Palmadotze gallery, in Santa Margarida i els Monjos.

- **Recommended itineraries: A WALK BY...**

Seven curators from the local context proposed seven itineraries to visit the galleries of Barcelona Gallery Weekend 2023 from their particular points of view. The resulting texts -in the following pages and available during BGW through the website- configure seven different ways to approach the exhibitions of the program according to **Sara Catalán, Pilar Cruz, Mariella Franzoni, Sabel Gavaldón, Gabriel Virgilio Luciani, Zaida Trallero and Veronica Valentini.**

- **BGW FAMILIAR**

Independent curator **Alexandra Laudo** designed and conducted four active visits for families with children at the **RocioSantaCruz** and **Chiquita Room** galleries. Based on the work of **Oriol Vilapuig** and **Teresa Estapé** respectively, Alexandra Laudo invited the children, as well as the adults who accompanied them, to reflect on what they see through questions, games and other proposals.



Above: Conversation between the artists **Cristina Garrido, Enric Farrés Duran** and **Ignasi Aballí** at **Bombon Projects**; below, presentation of the artist's edition: *Plums, Decoding Sparrows and Sweet Bread*, resulting from the collaboration between **Teresa Estapé** and the poet **Mariano Zaro** at **Chiquita Room**.



Above: guided visit to *Emoji peace dove Emoji red heart Emoji blue butterfly* by the artist **Anne-Lise Coste** at **NoguerasBlanchard**; below, BGW Familiar with curator Alexandra Laudo, an active visit for families to the exhibition *Teoria dels cossos*, by **Oriol Vilapuig**, at **RocioSantaCruz**.



A Walk by Curator Sara Catalán Around Enric Granados *Movement*

'This is a topological concern, where taking up space is an imprecise way of talking about a fundamental imprecision'. Fred Moten

'A river in constant flow can never be identified, can never be identical to itself, for it is always differentiating. It can only be, paradoxically, identified as always-different'. Neville Starling

This walk is an invitation to deconstruct inherited perspectives, an opening-up to nomadic, relational thinking, to the constant flow of ideas and concepts, to movement, to exchange. I view it as a tribute to the right to opacity and to become a new version of ourselves with every new stimulus, every experience, as advocated by Fred Moten.

Continuing on from the legacy of Deleuze and Guattari, this route is a rhizomatic call to explore the connections between different fields of knowledge and think in a non-linear, non-hierarchical way.



From exhibition to exhibition, piece to piece, aware of our multiplicity, the right not to be a single being: static, defined, fixed. We will flow continuously, creating a cartography of every moment, moments we share, and yet we don't. Letting ourselves become landscape. Following a perspective antithetical to the theories that attempt to define us, we view ourselves, all of us, as equally incomplete, in a flow of transitions and learnings.

Galeria Marlborough, where we will witness an affective cartography being traced between **Anna Bella Geiger** and Pedro Pinchas Geiger, will be a stop on our route where the art will become a dialogue that portrays affective bonds as the landscape of our story as people who interact and share each other's presence. The non-performative presence that occurs when we live.

Then, at **ADN**, **Bouchra Khalili** exhibits the traces of other movements in the absence of the presence of the people who move. The systemic violence of different policies on migratory movement, the scars left behind. She shows the transformations that construct the before, during and after of 'junctions' like revolutions, migrations, ports and new technologies. **Abdelkader Benchamma's** work, meanwhile, exists in a more intimate world, referring to our experience of our surroundings, our relationship with the objects around us. We will phenomenologically observe the potential malfunctions in our relationship with objects and people, spaces and atmospheres, reflecting as a group of separate individuals on the transformations that take place in this mutable reality.

Finally, at **Victor Lope Arte Contemporáneo**, **Cesc Abad's** *There Is a Light That Never Goes Out* invites us to delve into our relationship with nature, while we are part of it, thus leading us on a search for truth, if such a thing exists. We will explore the right to be incomplete, the absence of organic integrity without the natural environment and other people.

A Walk by Curator Pilar Cruz Consell de Cent and surroundings *Looking Kindly*

I invite you to look, kindly and unstably. That is what this walk is about: fleeing from clichés, seeking and celebrating overflowing channels. Turning off the autocomplete function, which has little to do with our own desires and a lot to do with the desires of the algorithm. It is about getting rid of search filters according to labels and categories. And, generally, wiping out the entries in that Dictionary of Received Ideas, but not the one by Flaubert, no: the one imposed on us in the time of ChatGPT.

The first thing we will look at is the blow **Lola Lasurt** deals to the usual definition of an art curator. At **Galeria Joan Prats**, the artist curates by painting, with the work of ceramicist Esther Guillén as a starting point. Lola connects to Esther's organic, abstract ceramic work and paints, influenced by the avant-garde artistic practices favoured at two politically unstable, intense times for the Spanish state.

The second blow to received ideas is dealt by the artists involved in the **collective exhibition** at **3 PUNTS**, who provide their perspective of the extreme labelling society exercises on every individual, and how it forces us, or we force ourselves, to apply those categories. A tyranny of labels promoted by the control and privilege economies, by cognitive biases, or by social laziness.

At **Mayoral**, artist **Jordi Alcaraz** seeks to disappear as a creator (going against the weight of reason and discourse) in order to think with his hands and with materials. He puts his pieces in a place between the disciplines of painting and sculpture, creating works that force you to take a better look. They oblige you to be attentive and build your own space for approaching the work, deactivating the protocols according to which you tend to approach pieces that stand out due to their format or authorship.

Finally, **Oriol Vilapuig** bases his work at **Rocio-SantaCruz** on fragmented images of the body, denying it a single discourse and a homogeneous view of how it is represented and categorised. And in an act of disciplinary appropriation, this representation of the body is proposed within the visual sphere through the literary figure of digression (which introduces the possibility of opening up heterodoxies and diversions in the reading journey). Ultimately, on this route, we will have attempted to relocate a look that lights up the shifting areas of art. A kind look, which allows us to exercise knowledge from the marshes, and not from the buildings firmly founded on the rock of cultural tradition.



Photo: Maria Dias

A Walk by Curator Mariella Franzoni From Eixample to Gràcia *Without Body, Without Bones*

Bloodless beings, without body and bones: that is what Ovid, the Roman poet, called them. Shadows are ambiguous, incorporeal presences, yet at the same time, they indicate the presence of material entities. Their essence is revealed in the darkness, but it is in contrast with light that they come to life, projecting shapes from animate or inanimate bodies. They defy tangibility and fade away at night. By showing themselves, they conceal. Simultaneously, the elusive immateriality of shadows – a veil over the corporeal – is presented in certain literature and poetry as the embodied spirit in the underworld. They are ghostly beings, often solitary and restless, from the spiritual plane, and they can also move, invisible yet perceptible, among the living. Summoned magically by the living, shadows appear as mythological, ancestral figures that inhabit mystical and religious stories and beliefs.

Whether as intangible, spectral entities, archetypes of the unconscious or Platonic allegories, shadows seduce us in an eternal dance and enchant our senses in primordial dualities: the tangible and the intangible, presence and absence, icon and object, sign and signified, reality and fiction, truth and lie, original and copy, event and narrative possibilities.



On this route around the streets of Barcelona, which connects four very different solo exhibitions, we will be led by our own shadows. Like Virgilian guides, wise yet wandering, these ghostly silhouettes will stop narrating our journey and direct it instead. At the same time, when we approach the four artists' work, we will seek out other shadows: we will invoke the presence of the absent, we will attempt to touch the intangible, we will try to light up the dark without it fading, and we will find the spectral without fleeing from it (even if fear overwhelms us).

Our first encounter will be with the mystical, introspective world of **Yolanda Tabanera**, who is presenting Wild Salon at **Artur Ramon Art**: a project populated by shapes that emerge from artisanal processes and techniques, thus breathing symbolic life into materials that range from ceramic, esparto and glass to leather and metalwork.

Ghosts of memory and abandoned spaces are at the heart of Universale by **Mar Hernández** at **Suburbia Contemporary**: while weaving multiple chronological dimensions, the artist's drawings present phantom architectures that blend memories and imagination.

With Reginald & Perrin, Antonio Ortega's Last Paintings at **Galería Uxval Gochez**, conceptual artist **Antonio Ortega** surprises us with a radical shift towards painting, suggesting that the archetypal fiction of pictorial language can become a real place, for both philosophy and the individual (here is where the ghost of Derrida will be invoked).

Finally, artist-curator **Fito Conesa** puts forward a new linguistic-narrative and musical exercise with Vocativo at **House of Chappaz**, where a multi-screen video installation projects us at the turning point in the flow of time and space: the Jonbar Point. From here, varying, parallel consequences of a single event unfold, like shadows.

A Walk by Curator Sabel Gavaldon *Passatge Mercader and other underground passages*

Chris Marker distinguished between two opposing ways of looking at the world: Hollywood's great classic cinema versus the Russian master Andrei Tarkovsky. The dominant camera angle in Western movies is a slightly low-angle shot. The figure of the hero stands defiantly against an indomitable landscape as it contemplates the sky above. The horizon stretches out before us with no apparent limits, just like the American Dream. In the Russian filmmaker's work, meanwhile, the ground is the humble protagonist. The camera's eye maps out the surface of the land. It sinks into the mud.

Patricia Dauder, whose exhibition at **ProyectoSD** opens this tour, is an artist who engages in this humbler way of looking at the world. Her work is rooted in a poetics of the subterranean, as she invites fungi, microorganisms and other environmental agents to take part in her creation. Here, the word creation does not mean the act of making something out of nothing. Instead, it refers to a reciprocal relationship – a conversation – in which the artist's hands listen to the materials, as well as shaping them. In a gesture of humility, Dauder opens her process up to an ecology of relationships whose complexity resists passing through the bottleneck of interpretation.

This ecological perspective is also fundamental for artist **Sandra Monterroso**, whose exhibition we will visit at **Zielinsky** gallery. Born in Guatemala during the country's civil war, Monterroso regards her work as a healing practice, taking time to repair the ontological fabric of those indigenous worlds suppressed by colonial modernity. Since the late nineties, her pioneering performance work bears witness to a history of violence that still haunts the present. Her textiles assign new meanings to pigments like indigo and cochineal, whose circulation as colonial products played a key role in the development of a new global order.

Monterroso's colour fields have their counterpart in the **group exhibition** that we will visit at **Marc Domènech** gallery. It displays a selection of monochrome paintings ranging from post-war abstraction to the present. Monochrome is usually understood as the quintessential modernist gesture: an exercise of erasure that provides a tabula rasa, cutting the Gordian knot that tied painting and representation together to build a new aesthetic order based on the autonomy of art. However, a careful look at the surface of these canvases is enough to complicate this hegemonic narrative, as they invite us to travel along other underground passages.

The marks and inscriptions on Georges Noël's canvases, for example, evoke the graffiti captured by Brassai in the 1930s. Brassai organised his enormous collection of photographs according to ethnological categories he invented, thus bringing the ethnographic impulse characteristic of colonial archives back to the metropolis of Paris. We must ask ourselves to what extent modern art is built from these encounters, clashes and contact zones with the colonial Other: its dark other side. Far from being linear, perhaps history (of art, too) is woven through these entangled, often underground passages.



Photo: Belén de Benito

A Walk by Curator Gabriel Virgilio Luciani L'Hospitalet de Llobregat

Anecdote #1: Cross-pollination between bees and plants is a fusional miracle that relies purely on happenstance and randomness. Similar to what Lynn Margulis proposes in opposition to Charles Darwin's theory of evolution, that which best knows how to collaborate and mutually benefit will better survive. **Alberto Peral and Luis Bisbe** choreograph an asymmetrical dance in a space that has just as much protagonism as their work. They collaborate in many senses: with themselves as artists and with the space creating a random harmony not dissimilar to natural systems that define our world. $1+1=3...$

Anecdote #2: I heard a story the other day while I was in Los Angeles about a woman who insisted that Donald Trump should win the United States presidency again to spark a full-fledged revolution, upheaval and anarchical dismantling of the sociopolitical structure of the country. Marxist revolution proposes a similar pattern and achieves this through political propaganda. Again, we are visual beings. **Anne-Lise Coste** surely knows this. She summarises the power of propaganda and its link to a possible collectivisation of pressing issues such as #MeToo, LGBTQ+ rights and the Black Lives Matter movement.

Anecdote #3: Dialectic relationships take two to tango. Harmony can not be reached without the participation of at least two note-emitting beings. **Berta Cáccamo** enters, from a distant land, in a dialogue with **Patricia Dauder** connecting a specific period in Cáccamo's fruitful career with Dauder's obsession with the gaze; something she shares with Cáccamo.

Anecdote #4: Some months ago, workmate of mine mentioned that what humans really want to do is play; not work. If we had a universal salary and overthrew capitalism we could all stop working in the current neoliberal sense and dedicate time to pleasure, rest, self-care, interpersonal relationships and building a society more fluent in humanity. **Jaime Hayon** proposes a world that could very well reflect what that world would look like. Where entities mesh and mingle. Where fantasy rules. Where flora and fauna merge.

Anecdote #5: Apophenia; the phenomenon of making connections where there are none. A semiotic loop, a chronic distortion. Positionality and order —e.g. what comes first, next and last or what is next to what— influence our understanding of the world around us. As highly visual beings, we are visually susceptible to tricks and illusions; diegetic mishaps and glitches heard only within the context of a closed circuit narrative. **Martín Vitaliti** tackles roaring subject matters such as consumerism and subliminal messaging in his confrontational work. How successive images can coerce the brain into desiring products, lifestyles and dynamics we don't have access to.



A Walk by Curator Zaida Trallero Between Sant Antoni and Ciutat Vella *Fragility, time and mystery*

It was supposed to last forever, but it didn't. Objects fade away, and with them, so do their symbols, histories and attributes. The streets we roam today are not what they once were: they show signs of a new civilisation that destroys everything in its path. We're in the centre of a city suffering, like many others, from the consequences of new globalised models. But we're not going to stop and contemplate these flaws. We're going to do the opposite and take on this route synchronically, at least on paper.

Fragility, time and mystery are concepts employed in all three exhibitions to question hegemonic discourses or uncertain futures. While fragility is represented by materials like talc or paper, time is approached in terms of both its physical quantity and our experience of it. **Teresa Estapé**, the artist presenting Children and Fools at **Chiquita Room**, chooses talc (the softest material on the Mohs scale of mineral hardness) to make jewellery that, due to its 'brutalist' appearance', does not seem as fragile as it is. Though the pieces are supposed to be portable, their weight and fragile nature make them impractical to move. This is what makes Estapé's jewellery pieces so interesting: they stop you, thus making you aware of your own body, which must be still. It is precisely in this stopping, in this lack of productivity, where the fragility of our time lies.

Just as fragile are the photographs, once said to be immortal, exhibited by **Joan Fontcuberta** as part of Jardins de Pols, at **àngels barcelona**. The artist reclaims the idea of 'iconofagy' as a 'tool for critiquing the current era of images'. In this case, it is tackled from both an analogue and a digital perspective. Analogue, because it shows photographs that have been consumed by microorganisms over time. Their devouring effect has damaged and deformed the images and the memory they held. Digital, because AI has been used to create non-existent but photorealistic plant forms. By 'feeding' off millions of existing images, AI generates new results. The tragic fate of the analogue image and the productive euphoria of AI place us before an uncertain future: in this case, especially 'in terms of the nature of the image, but also "natural" nature', as the artist points out.

So, there is a certain mystery invading all three proposals, but it is **Dis Berlin** at **Sala Parés** who expresses this through plastic art. With motifs that evoke a rhetorical temporality, he creates a strange composition. And it is from this strangeness, from pictorial enigmas, that the artist encourages contemplation, a decelerated state, in order to take the world back and gain time.



A Walk by Curator Veronica Valentini

Trafalgar

Material fictions

What would a city without bricks look like? What is the relationship between science and handicraft? Who or what lives in a warehouse? Is the gallery an exhibition space or an artwork performance space? These are some of the questions raised by the exhibitions on Carrer de Trafalgar. Among material investigations, the culture of objects, poetic confabulations and historical family legacies, this route offers a fictional, material journey through the entrails of architecture, the actions of industry, a memorable artistic past and conceptual games.

At **LAB36**, Venezuelan artist **Oscar Abraham Pabón**'s exhibition focuses on the pictorial contrast between the aesthetic purism of the gallery's white walls and the constructive materiality of the city's bricks. Indoor versus outdoor, and vice versa. The brick – the artist's favourite object – becomes a surface for interpretation, for musical scores, for sculpture and for paintings, opening up as many imaginative channels as the practices it invites.

Having recently opened on Carrer de Trafalgar, **Taché Art Gallery**, run by Pablo and Charlie (sons of Carles Taché), continues the work by the long-standing Galeria Carles Taché, and presents the family's private collection, which spans a long time period and a wide range of practices. In the exhibition, **Miguel Ángel Campano**'s abstract expressionism intertwines with **Tony Cragg**'s urban, geological sculpture, **Sean Scully**'s geometric abstraction, **Antoni Tàpies**'s spiritual materiality, **Joan Brossa**'s 'Object Poems', **Michael Joo**'s assorted media and technologies, **Bosco Sodi**'s paintings and sculptures and the photographs by **Catherine Lee**.

On the floor of Dilalica, Stella Rahola Matutes unfurls a carpet made from more than 2,000 pieces of glass, taken from the discarded pieces collected by the artist from artisans' workshops. Sitting somewhere between an inventory of objects and a library of manual expertise, the exhibition is complemented by an interplay of images and light in dialogue with the shards that evoke the inside both of a human body and of glass.

In the exhibition Not Yet at Bombon Projects, artist Enric Farrés displays an installation consisting of conceptual pieces, including one made of frames and another of darts. All of them are works that, along with a title that evokes something about to happen, encourage us to (re)activate our imagination and find the formative power of images in the material component.



2.3. COLLABORATIONS WITH OTHER PROJECTS

BGW collaborates each edition with other local projects with the aim of creating synergies and joining forces to enrich the city's cultural and artistic context. Highlights from BGW2023:

- The magazine **exibart.es** dedicates its 4th paper issue to BGW2023, compiling a series of texts, interviews, conversations and games around the event and the concept of city. Available in all galleries and [online](#).
- **Site-Specific Conversation**, an editorial project by curators Beatriz Escudero and Zaida Trallero, published seven conversations between gallerists and artists participating in BGW2023. Taking Patti Smith's novel *Just Kids* as a reference, the interviews focus on "growing together" and delve into the beginnings, their professionalization, the coexistence with the demands of the art market or the collaborative dynamics, among other aspects.

In addition, all 7 podcasts are available at the [CaixaForum+](#), thanks to the collaboration of "la Caixa" Foundation.

- The **Escola Superior de Disseny (ESDi)** also collaborated by producing BGW2023 welcome bags for the professional guests. The students participated in its design under the tutelage of Asier Tapia and with the collaboration of the artist Alberto Peral García -represented by Galeria Alegría-.
- **Erick Beltrán** -artist represented by Galeria Joan Prats-, with the support of **Fundació Sorigué** and **Lumbung Press**, also contributed to the professional programme through the creation of a limited edition piece that was given as a gift to the guests.
- **Blueproject Foundation** presented the commemorative exhibition of its 10th anniversary, *Entre dos azules. Conmovidós*, at the former Espai Poblenou of Galeria Joan Prats, where they also announced the incorporation of a piece presented by ethall gallery to their collection, as a participant in the Acquisitions Programme.



3. PARALLEL PROGRAMME: THE COLLECTOR IS PRESENT

With the aim of contributing to the dynamization of the galleries throughout the season, Barcelona Gallery Weekend presented a new parallel program on May 19 and 20 focused on collecting:

THE COLLECTOR IS PRESENT PRESENT is the new spring event in the galleries that focuses on the figure of the collector through his or her direct participation in the gallery's programming.

17 gallerists invited collectors to intervene in the exhibition space in different ways. As a result of this collaboration between gallerist and collector, an agenda of **exhibitions, meetings, guided tours, walks and conversations** in the participating galleries was built.

* The Collector is Present complete programme in the annex to this document.



The Collector is Present was also a save the date and preamble of BGW programme in September. On the evening of May 19th, CaixaForum hosted the official presentation of Barcelona Gallery Weekend 2023 programme in a cocktail aimed at the local artistic community.



Left: walk in conversation with artist **Enric Farrés Duran** and collector **Davison Pereira** up to **Bombon Projects** gallery; right: collector **Berta Caldentey** presenting a selection of pieces from her collection at **Palmadotze** gallery, a context to reflect together on the personal process of creating an art collection.

4. 4.1

AUDIENCE PUBLIC PROGRAMME

The public programme is **aimed at all the citizens of Barcelona and its surroundings**, and includes all the **exhibitions, as well as the presentations, talks, presentations and other special activities** in the galleries.

The purpose is to promote, through a festive event rich in initiatives, the existence of a **permanent and continuous art programme, open to the public at no cost throughout the year**, and to stimulate **cultural values** among the citizens

In addition to the exhibitions and complementary activities in the galleries, Barcelona Gallery Weekend has offered (as explained in section 2.2) **guided tours** to the galleries, suggested **walks by local curators** to be carried out on one's own, and **activities specifically aimed at families** with children.

Visit to *Fanning the Spark of Hope in the Past*, by **Bouchra Khalilli** at **ADN Galeria**.



Above, visit to *There's a light that never goes out* by **Cesc Abad** at **Victor Lope Arte Contemporáneo**; below, talk with **Andrea Soto Calderón** and the artist **Oriol Vilapuig** at **RocioSantaCruz**.



4.2

PROFESSIONAL PROGRAMME

Aimed at all active agents of the art world in order to generate benefits, movements and networks, the BGW Professional Program offers a full agenda of exclusive activities, guided tours and social events with the participation of **collectors, art advisors, curators, representatives of institutions, journalists and national and international critics.**

PROFESSIONAL MEETINGS AND PREVIEW

Three meeting spaces for small groups of local and international art professionals and collectors, gathered around three discussion themes (all details on the following pages).

MACBA Collection: Prelude. Poetic Intention

Guided visit by **Clàudia Segura** and **Patricia Sorroche**, curators of the exhibition, and **Fito Conesa** (House Of Chappaz), **Anne-Lise Coste** (NoguerasBlanchard) and **Teresa Estapé** (Chiquita Room), artists participating in the group exhibition. On Thursday morning, right before the welcome breakfast.

WELCOME BREAKFAST

Hosted by the law firm Cuatrecasas at the Convent dels Àngels of MACBA on Thursday morning, it was the kick-off before the opening of the 27 exhibitions at the participating galleries.

OFFICIAL DINNER

Cocktail for collectors and professionals at the Historic Building of the University of Barcelona, with the collaboration of the artist Erick Beltrán in the artistic program.



A WALK BY...

The local curators **Sara Catalán, Pilar Cruz, Mariella Franzoni, Sabel Gavaldon, Gabriel Virgilio Luciani, Zaida Trallero and Verónica Valentini** guided seven groups of professionals on their particular Walks to the participating galleries between Thursday and Friday. (Texts in previous pages)

VISIT TO FUNDACIÓ ANTONI VILA CASAS - ESPAIS VOLART:

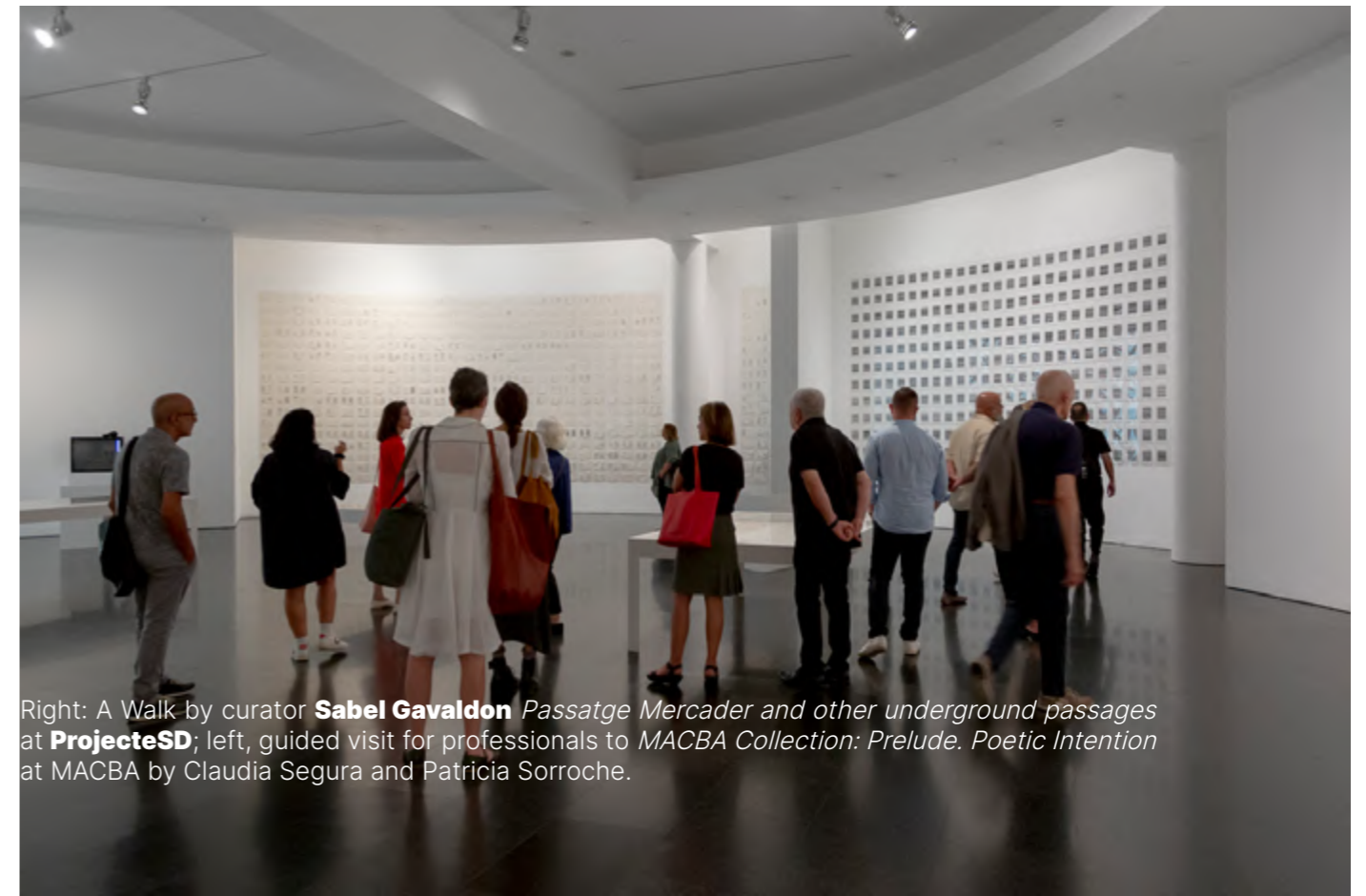
Guided visit to the exhibition *Fina Miralles: From beyond time* on Friday morning.

VISIT TO PALMADOTZE, where the artist Ignasi Aballí offered a guided tour to his exhibition, *Reading images*, followed by a tasting of wine and local products. On Friday morning.

VISIT TO MIES VAN DER ROHE PAVILION

Presentation of *Psicoarquitectura*, an intervention by the artist **Oscar Abraham Pabón** (represented by LAB36). The event, held on Saturday morning, included a breakfast courtesy of the Mies Van der Rohe Foundation.

STUDIO VISIT TO IGNASI ABALLÍ



Right: A Walk by curator **Sabel Gavaldon** *Passatge Mercader* and other underground passages at **ProjecteSD**; left, guided visit for professionals to *MACBA Collection: Prelude. Poetic Intention* at MACBA by Claudia Segura and Patricia Sorroche.

PROFESSIONAL PROGRAMME

Professional meetings & preview

Three meeting spaces for local and international art professionals, gathered in small groups and behind closed doors in three of BGW galleries. Each discussion table revolved around a theme proposed by the organization, generating a space for the exchange of knowledge and networking among agents participating in the professional program of BGW.

Institutional openness: everything is at stake at ProjecteSD

Moderated by Claudia Segura, curator of exhibitions and MACBA collection.

To what extent can the art institution be a vector of social engagement and city creation? How much truth is there in participatory processes? Can the museum's mission be social cohesion? Does this conflict with its primary mission as an art space?

Obviously, an art center is not a museum and its objectives may differ, nor does it respond to the same needs or results as an institution in a capital city or a peripheral city, but certain shared constants support its activity, that is, to promote the creation, production and conservation of art.

The various institutional critiques over the last decades have shaped the current institution as we understand it, that is, diverse, open and social, adding layers of critical thinking to the essential tasks of the institution. In this conversation we will discuss the possibilities, coherence and results of such programs in the institution and how it is able to create city and context through the production of exhibitions and above all the building of a collection.

Sandra Moros, Curator at [IVAM](#)

Gilad Reich, Photography Curator at the [Israel Museum Jerusalem](#)

Inés Jover, Director of [CIMAM](#), International Committee for Museums and Collections of Modern Art

Sofia Lemos, Curator at [TBA21](#)

Jordi Ferreiro, artist and Education and Mediation Coordinator at [Manifesta15](#).



Private is the new public...? at Zielinsky. Photo: Andrea Rodríguez Novoa

Weaving times at Galeria Marc Domènech.

Moderated by Juan de Nieves, independent curator.

How to incorporate the artistic production of a given context into the discourses and narratives of today's institutional collections?

In addition to the great figures of art (whether local or not), each context also generates an artistic scene that carries out an avant-garde practice not necessarily attentive to the great art movements, to the discourses created by public collections or to the hegemonic artistic literature. These are artists who - for different reasons - remained in contexts less porous to international lines and whose lines of work deserve to be reviewed today, establishing connections and/or differences with the orthodox avant-garde.

We will allude in this conversation to a historical framework that includes the period from the beginning of the 20th century to the 1970s, although the interest is to analyze the issue beyond the historical perspective.

Maria García Yelo, Delegate for Spain and Director of impressionist and modern art at [Christie's Spain](#)

Manuel Cirauqui, Director at [EINA](#), Curator

Ana Ara, Head of the artistic area of [Fundació Miró](#)

Pep Durán, artist

Private is the new public...? at Zielinsky

Moderated by Carles Guerra, Independent Curator.

The public institution is nowadays mostly perceived as the champion of artistic production and the writing of its history, be it an art center or a museum, and with greater or lesser involvement in new production or in the purchase of existing works.

Although historically, patronage and private collections have been forerunners in the perpetuation and defense of artistic, architectural, musical and other productions -in many cases, these private "goods" later became part of the public heritage- nowadays, the lines of dialogue and cooperation between the public and the private are perceived with a certain skepticism, even rejection. Many wonder if the crisis of the institution, both organizational and economic, could benefit from a more reasoned private collaboration in which the private collector would have a specific role in the production of exhibitions and in the writing of collections. On the other hand, the institution would be the guarantor of the maintenance and display of certain works that would otherwise remain in the private space.

Pilar Ortega, private collector

Álvaro López de Lamadrid, private collector

Cristina López, Director of [Fundació MACBA](#)

Natàlia Chocarro, Art Advisor for the presidency at [Fundació Vila Casas](#)

Berta Caldentey, private collector

4.3

ACQUISITIONS PROGRAMME

The Acquisitions Program is aimed at **foundations and private companies that commit to incorporate into their collections works from among those exhibited in the participating galleries.**

This program **contributes to energize the art market in Barcelona and its metropolitan area and, therefore, the relationship between collectors and galleries**, essential agents in the promotion of the artists represented.

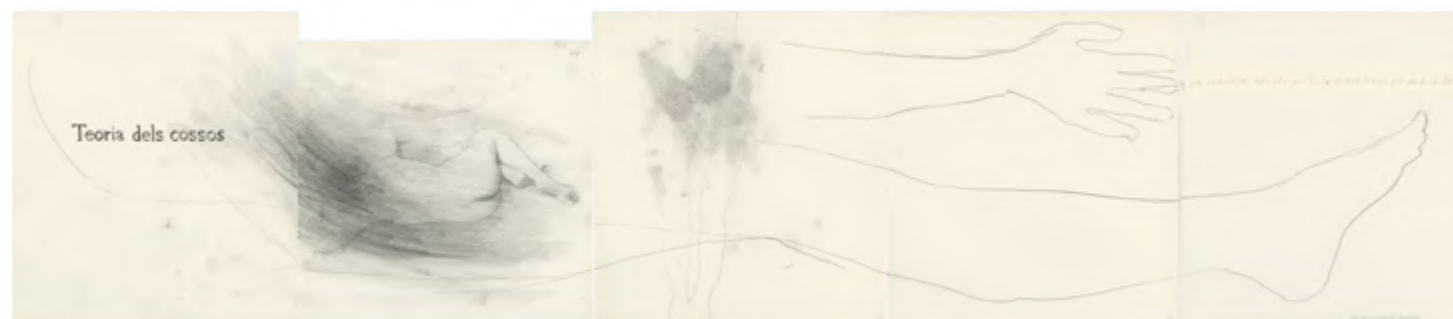
The 7th edition of the Acquisitions Programme (2023) once again featured the participation of Fundació Antoni Vila Casas, a non-profit institution founded in 1986 to promote Catalan contemporary art, which acquired a piece by the artist **Oriol Vilapuig** presented by **RocioSantaCruz** gallery.

In the context of the presentation of the exhibition commemorating its tenth anniversary, **Blueproject Foundation** announced the incorporation of a piece by **Sinéad Spelman**, represented by **ethall** gallery, to the collection. The foundation's main objective is to offer a respectful and diverse look at international contemporary artistic creation.

Sircle Collection, which has in Sir Victor one of the most emblematic hotels, an authentic cultural destination in itself, has acquired one of the papers by the artist **Berta Cáccamo** presented at the gallery **Ana Mas Projects** during BGW2023. The hotel presents itself as a faithful reflection of the vibrant and creative spirit of the city, and boasts a distinguished collection of artworks by local artists that decorate every corner of the establishment. On October 31, the hotel hosted a talk with the curator of Cáccamo's exhibition, **Juan de Nieves**, who explained the artist's work in a gathering that was open to the public.



BLUEPROJECT FOUNDATION
ethall
Sinéad Spelman: *Sin Título*, 2023
Ink on paper
50 × 35 cm



FUNDACIÓ VILA CASAS
RocioSantaCruz
Oriol Vilapuig: *Teoria dels cossos II*, 2017
Pencil and ink on paper
30 × 148,5 cm



SIRCLE COLLECTION
Ana Mas Projects
Berta Cáccamo: *Sin Título*, 2012
Oil on paper
70 × 50 cm

5. TEAM AND COLLABORATORS

Co-direction and Coordination:

Mariña Álvarez Pino

Co-direction and Professional Programme:

Andrea Rodríguez Novoa

Coordination and Communications Assistant:

Alessa Alcántara

Board of Art Barcelona - Associació de Galeries, which has acted as the evaluation committee for the projects presented by the galleries in the BGW2022 call for exhibition proposals:

President: Quico Peinado (àngels barcelona)

First Vicepresident: Patrícia de Muga (Galeria Joan Prats)

Second Vicepresident: Ana Mas (Ana Mas Projects)

Secretary: Àlex Nogueras (NoguerasBlanchard)

Vocals:

Silvia Dauder (ProjecteSD)

Victor Lope (Victor Lope Arte Contemporáneo)

Joan Anton Maragall (Sala Parés)

Joana Roda (Bombon Projects)

Mercedes Ros (Marlborough)

Miguel Ángel Sánchez (ADN Galeria)

Route guides: Sandra Costa, Pilar Cruz, Jordi Garrido, Carla Gimeno, Anna Pahissa

Deulofeu, Diana Rangel and Sofía Williamson.

Curators: Sara Catalán, Pilar Cruz, Mariella Franzoni, Sabel Gavaldón,

Gabriel Virgilio Luciani, Zaida Trallero and Veronica Valentini

Photographic documentation: Eva Carasol

Video documentation: Paula G. Monar

Press: Teresa Vallbona

Social networks: Nuria López Fernández

Design: B. B.

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BARCELONA GALLERY WEEKEND 2023

[barcelonagalleryweekend.com](https://www.barcelonagalleryweekend.com)