

10th ANNIVERSARY

CELEBRATING ART IN GALLERIES

**BARCELONA
GALLERY
WEEK
END**

**19—22
09. 2024**

**+
THE COLLECTOR IS PRESENT
9—11. 05. 2024**

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1. BARCELONA GALLERY WEEKEND

Barcelona Gallery Weekend is an annual event promoted by **ArtBarcelona. Galeries association. Its 10th edition took place from September 19th to 22nd, 2024.**

Through a special programme that opens the art season since 2015, Barcelona Gallery Weekend brings together a **an agenda of exhibitions in selected contemporary and modern art galleries in Barcelona and L'Hospitalet de Llobregat, with extended opening hours.** **The exhibitions programme is accompanied by a wide-ranging calendar of activities for all publics in the participating galleries and collaborating venues.**

In addition, **from May 9th to 11th**, Barcelona Gallery Weekend presented the second edition of **The Collector is Present**, a programme resulting from the collaboration between gallerists and art collectors. Together, they offer a joint proposal at the galleries that would be part of Barcelona Gallery Weekend in September.

2. PROGRAMME

2.1. GENERAL: EXHIBITIONS opening on Sept 19th

A committee designated by the ArtBarcelona. Galleries board has selected the exhibition proposals presented by the galleries in the 2024 call, taking into account **their relevance and ability to contribute to the construction of a quality programme.**

**27 GALLERIES
+ 40 NATIONAL AND INTERNATIONAL ARTISTS**

ADN Galeria · Eugenio Merino / Julio Anaya

Ana Mas Projects · Michael Lawton

àngels barcelona · Lúa Coderch

Artur Ramon Art · Jordi Ortiz

Bombon Projects · Lara Fluxà

Chiquita Room · Louis Porter

Dilalica · Beatriz Olabarrieta & Mario Santamaría

ethall · Rasmus Nilausen

Fuga · Nieves Mingueza

Galería Alegría · Jorge Diezma / Philipp Röcker

Galería Marc Domènech · Esther Boix

Galería Uxval Gochez · Yeonsu Lim

Galería Valid Foto BCN · Masao Yamamoto

House of Chappaz · Carles Congost

L21 Barcelona · Fabio Viscogliosi

Mayoral · Group show: Barcelona 80s / Catalina León

Pigment Gallery · Sito Mújica

Prats Nogueras Blanchard · Richard Wentworth

ProjecteSD · Jochen Lempert

RocioSantaCruz · Lionel Sabatté

Sala Parés · Michael Kenna & Toni Catany

Senda · Gino Rubert

Suburbia Contemporary · Gianluca Iadema

Taché Art Gallery · Lluís Lleó

Víctor Lope Arte Contemporáneo · Beate Höing

Zielinsky · Claudio Goulart

3 Punts Galería · Jan Schüler



ADN GALERIA

Mallorca 205, 08008 Barcelona
adngaleria.com

EUGENIO MERINO / JULIO ANAYA ON FLESHÐER: PICASSO, MIRÓ & TÀPIES | PUBLIC BENCH

ADN Galeria brings together two artists: **Julio Anaya** (Málaga, Spain, 1987) and **Eugenio Merino** (Madrid, Spain, 1975). The first will show, between homage and demystification, some reproductions of masterpieces from the history of Western art in worn cardboard fragments. With his exact replicas but made on poor materials, concepts such as "authorship", "authenticity" and "property" are put under suspicion, but also others such as "conservation" and "transmission". Eugenio Merino's project "Banco público" follows this line: it is an investigation about the political ideology of Federico García Lorca and how it has been self-servingly falsified throughout history (from Francoism to democracy). The artist relies here on the interviews and conferences that the poet gave during his lifetime and that have been compiled by Víctor Fernández and Rafael Inglada. The result is translated into a sculptural and sound installation curated by Semíramis González in the ADN Galeria exhibition space, with the collaboration of Víctor Fernández and Juan Diego Botto.



ANA MAS PROJECTS

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

MICHAEL LAWTON ENODIA

Michael Lawton (Sheffield, UK, 1980; lives in Barcelona) uses abstraction to depict prosaic things like a wall or a desk, or to narrate verbal moments, vivid or speculative; the precise instant when a phosphorescent ash cloud solidified around the city of Pompeii, for example, or the moment our ancestors emerged from the primordial swamp 3.8 billion years ago.

In this first exhibition by the artist at the gallery, he will present a new series of paintings created especially for the occasion, in which the artist explores a particular reflection inspired by the goddess Enodia, protector of the roads.

Thus, forming the central core of the exhibition, the idea of duplicated paintings that we could see at his last exhibition at La Capella (Barcelona), is deployed in a new approach through a series of eight half-formed paintings that offer a view of a place in a road, as if it were a sequence of frames, inviting us to perceive subtle differences in the darkness, similarly as when we observe the small marks and sparkles in the black leader that precedes any 16 mm film projection. Lawton's characteristic palette of bright and fresh colours gives way on this occasion to works in which colour loses prominence, in favor of a darker, almost monochrome palette. Alongside this group, the exhibition also incorporates a series of vibrant new acrylic paintings. Writing, so characteristic of Lawton's practice, will also be present.



ÀNGELS BARCELONA

Pintor Fortuny 27, 08001 Barcelona
angelsbarcelona.com

LÚA CODERCH SCENE

The scene seems to be the unit of meaning that best characterizes our time. Perhaps it is because it is becoming increasingly difficult to relate to the past, and even more so to the future. The scene, that situation in which we find ourselves now, what we experience, feel, think, with the information that we have circumstantially at hand, is not only what makes sense to us, it is also a unit of action, what we react to.

'Scene' consists of an exploration through objects and sound of the most epidermal narrative forms, the most immediate and also the silliest.



ARTUR RAMON ART

Bailen 19, 08010 Barcelona
arturamon.com

JORDI ORTIZ ANOTHER IMAGINATION. JORDI ORTIZ +373 TREES

Do trees have imagination? And if they do, where do they represent it? These questions are difficult to answer because, at first, it is hard for us to believe that there could also be other beings with the capacity to think and imagine, other than ourselves.

The project takes as a reference a community of trees that coexist with other living beings in a specific area, in this case, the city of Barcelona.

I have paid attention to the trunk. This part is the tree's visible, unique, and expressive face, the one that is perennial and where its evolution is manifested: a whole language. The process has been to search for and select an individual from 373 different species.

With an infinity of pigments, the result of the relationship between the earth and the sky, the tree draws a dreamlike, fantastic, and magical world. The result is a series of photographs that show how the tree externalizes its creativity.



BOMBON PROJECTS

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

LARA FLUXÀ FIREFLY

"Is that light that goes out an empire or a firefly?" - Borges.

For this tenth edition of the Barcelona Gallery Weekend, we present 'Firefly', **Lara Fluxà's** (Palma de Mallorca, 1985; lives in Barcelona) first solo exhibition at the gallery. 'Firefly' is an electrified unit, an electric current to interrupt and approach to touch and submit the gesture. An open channel to sustain electricity. This exhibition is articulated as an electrified unit, an electric current that must be interrupted and approached to touch and submit the gesture.

Lara Fluxà works with fragile materials such as water, air, salt, tar, light or glass to reflect on the fragility of the balance of ecosystems. It speaks of the importance of care in contrast to the omnipresent development of extractive and exploitative activities. Her work invites us to rethink our relationships with the environment and to build new integrated and collaborative forms of existence. Through her practice, she questions our way of doing things and our response to the ecological crisis, returning the viewer to a position in which conscience and responsibility become inexcusable.



CHIQUITA ROOM

Villarroel 25, 08011 Barcelona
chiquitaroom.com

LOUIS PORTER THE APPEARANCE OF A DISTANCE

Taking its title from German thinker Walter Benjamin's description of aura, the exhibition seeks to analyze the contemporary manifestation of distance: the distance between things, ideas, and human beings. In the age of connectivity, why does everything seem so far away?

Through various photographic techniques with materials found in libraries, archives and markets in Barcelona and London, **Louis Porter** (UK, 1977) has inverted, expanded, transposed and modified scientific and educational material such as palmistry manuals, solar eclipse documentation, Victorian trigonometry exercises, encyclopedic illustrations and popular science magazines, to highlight the paradox of distance at the heart of modernity.



DILALICA

Trafalgar 53, 08010 Barcelona
adngaleria.com

BEATRIZ OLABARRIETA & MARIO SANTAMARÍA A CORNER IN WHEAT

'A Corner in Wheat' proposes a dialogue between **Beatriz Olabarrieta** (Bilbao, Spain, 1979; lives between Berlin and Barcelona) and **Mario Santamaría** (Burgos, 1985; lives in Barcelona) based on different interventions in the space, taking its singular architecture and traces such as the old walls, the marks on the floor of a mezzanine that is no longer there, perforations from past exhibitions, etc. Their proposal proposes cuts and displacements of elements, whose recompositions and material traces generate moments of bewilderment in the space. These operations delve into a logic of disarticulation and rearticulation under a new form, inviting us to think about how they affect the bodies that inhabit these spaces.



ETHALL

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

RASMUS NILAUSEN IDÉE FIXE

On the occasion of the 10th anniversary of the Barcelona Gallery Weekend, ethall presents a site-specific installation by Danish artist **Rasmus Nilausen** (Copenhagen, Denmark, 1980; lives in Barcelona).

The exhibition, entitled 'Idée Fixe', refers to a recurring tendency in the artist's work. Nilausen seems to build his pictorial practice on a foundation of firm, concrete ideas that nevertheless seem to be mixed with a tenuous sense of never ending doubt.

The gallery will host a pictorial archive of recent works, arranged with paintings and other sorts of faux fixtures. The viewer is invited to have a closer, allegorical, look at how our perception of others might lead to interesting misunderstandings about ourselves.



FUGA

Lluís el Piadós 3, 08003 Barcelona
fuga.gallery

NIEVES MINGUEZA WINTERS WHILE WAITING

'winters while waiting' is a visual project combining research with experimental creative practice. Debuting as an installation at the FUGA gallery in Barcelona in September 2024, this evolving work integrates techniques such as photomontage, assemblage, sculptural structures, and text. It uses found photographs as transitional objects, small boxes donated, and other paper materials.

The project addresses the issue of online gender abuse through testimonies, data on the different types of abuse, and the impact on victims. Additionally, it questions the inadequate responses from legal authorities and internet companies that allow this type of abuse.



GALERÍA ALEGRÍA

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

JORGE DIEZMA / PHILIPP RÖCKER MORRALLA | ROCKER

Galería Alegría presents 'MORRALLA' by **Jorge Diezma** (Madrid, Spain, 1973), the latest marine still lifes, which continue the work that the artist has been developing on still life. Diezma's latent aim is to question the possibility that things do not entirely coincide with themselves. He says that anything can serve for the deepest estrangement, because everything is strange as long as you look at it long enough, and he conceives of painting as the privileged medium to make us aware of this strangeness. The fishes, fruits, stones, suns, and clouds we find in these paintings are a good opportunity to stop our gaze and detach it from the efficiency that usually animates it. The fishes, fruits, stones, suns, and clouds we find in these paintings are a good opportunity to stop our gaze and detach it from the efficiency that usually animates it.

In the contiguous room 'ROCKER' by **Philipp Röcker** (Aalen, Germany, 1984) will be composed by a group of commanding sculptures, which together delineate a temporal and spatial field that viewers are explicitly encouraged to walk through and around. Although they have been arranged into a small group for this specific occasion, each of them constitutes an autonomous work that can stand on its own or relate to the others in ever-changing combinations and positions.



GALERIA MARC DOMÈNECH

Passatge Mercader 12, 08008 Barcelona
galeriamarcdomech.com

ESTHER BOIX PAINTINGS. 1955-1975

This is the first individual exhibition dedicated to the artist since 2006 and it highlights a body of work that has become more relevant over the years. The exhibition includes some of her most emblematic works painted between the late 1950s and early 1970s - a period marked by her departure from naturalistic realism and the development of an expressive style with a strong psychological component.

In the works of this period, the artist very consciously used strong colours and forceful figurative forms to denounce the numerous social injustices perpetuated by the Franco regime and, in particular, the abuse against women. **Esther Boix** (Llers, Alt Empordà, 1927-Anglès, 2014) was always a politically committed artist who chose to express plastically her desire to focus on human experiences and leave the formal conception of the work on a second level.

During the sixties, she was one of the first artists, alongside other pioneers such as Ana Peters and Mari Chordá, to question the traditional roles of women. Her position as a leader of the Estampa Popular Group in Barcelona (1965-1968) -an anti-Francoist movement linked to the underground left- must also be framed in this context. Her inclination in favour of the struggle for values and social rights, pushed her to create paintings with powerful connotations of denunciation that during the early 70s, the "Hard Years" as she called them, were realized in a figurative style on the threshold between Pop Art and Social Realism.



GALERIA SENDA

Trafalgar 32, 08010 Barcelona
galeriasenda.com

GINO RUBERT CARIÀTIDE

In this new exhibition, **Gino Rubert** (CDMX, Mexico, 1969; lives between Barcelona and Berlin) leaves behind the rhetoric of meta-painting in which he was immersed during his large-format polyptychs on the art world. Here, Rubert shifts the focus away from social and sentimental vanities to place it on raw solitude.

Portraits of women trapped by their destiny, with garments sculpted on the canvas, whose figures are split by the framing, as if the limits of the canvas trapped them in the same way that the entablature and the base hold the Greek caryatids - those fascinating column-women that support the south face of the Erechtheion

Temple in Athens, and with this gesture support the world. Powerful women who, far from submitting or resigning, face us, turn their backs on us, shout, sing, or sail, never losing balance and composure in a world tilted by furious winds.



GALERÍA UXVAL GOCHEZ

Sicília, 382, 08025 Barcelona
uxvalgochez.com

YEONSU LIM WRAPPED

Fascinated and intrigued by the story of Christo's frustrated intent to wrap the Columbus statue in 1975, South-Korean artist **Yeonsu Lim** (Incheon, South Korea, 1993) visited Barcelona during autumn last year. The result of her research is the series of works presented at Uxval Gochez Gallery under the title 'Barcelona Projects'. They are preparatory drawings and proposals for wrapping famous public sculptures we can find in the city. Most of them are well-known and were created by famous artists.

Yeonsu proposes to cover the 'Mitjó' and the 'Tribute to Picasso' (both by Antoni Tàpies) or the female figure 'Der Morgen' (Georg Kolbe) in the Mies van der Rohe Pavillion. She even contacted the Museu Maritim to wrap the scale model of the 'Ictineo' by Monturiol. The exhibition is completed with earlier works, showing spectacular interventions realized in Malta & Los Angeles and sculptures that will be produced in situ during a performance.



GALERIA VALID FOTO BCN

Buenaventura Muñoz 6, Baixos, 08018 Barcelona
validfoto.com

MASAO YAMAMOTO TOMOSU

'Tomosu' is a Japanese word that means to illuminate the darkness/to shine a little light into the darkness. I take pictures of small and beautiful things that I encounter in my daily life. I would be happy if my photos reach your hands and become a little light in your heart. -**Yamamoto Masao**, (Gamagōri, Japan, 1957).

The presented works are ambrotypes, unique pieces, and silver gelatin prints obtained from these. The ambrotype or amphitype was a photographic process used in the mid-19th century, especially between the years 1855 and 1865. The image is found on a layer of collodion on a glass support. In reality, it is a wet collodion negative that appears as a positive. A deliberately underexposed image is obtained, which appears as a positive when placed against a black background. It involves coating one side of the glass with iodized collodion, which is then immersed in a silver nitrate solution. The glass plate is deliberately underexposed in the camera while still wet. The necessary underexposure will depend on the characteristics of the camera and the lighting of the subject. The image must then be developed and fixed. The resulting negative can be viewed as a positive when placed against a black background.



HOUSE OF CHAPPAZ

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

CARLES CONGOST NOI DE POBLE

The practice of **Carles Congost** (Olot, Girona, 1970) is characterized by the rework of stereotypes belonging to contemporary visual culture to question the mechanisms and processes of creation, as well as the artistic field itself, through video, photography, drawing and pop songs.

This new installation by Congost is an extension of the sculptural work SMALLTOWN BOY that was recently on view at Esbaluard in an exhibition of the artist with Jeremy Deller curated by Tolo Cañellas, and later in a Solo Project at the last edition of ARCO. The installation consists of new photographs, a new audiovisual piece created and co-produced especially for this exhibition and also the harp sculpture as a central piece in the gallery.



L21 BARCELONA

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

FABIO VISCOGLIOSI GRENOUILLE VAGABONDE

The exhibition 'Grenouille Vagabonde' (hobo frog) by **Fabio Viscogliosi** (France, 1965) presents a selection of fifteen new works that encapsulate the great topics of this tireless creator. In this show, you can see representations of domestic environments, everyday objects and humanized animals, recurring themes in his trajectory.

The character of the hobo frog is a reflection of the classic figure of the tramp in cinema, evoking iconic characters such as those played by Buster Keaton and Charles Chaplin. At the same time, this figure connects with the animals of traditional fables, those that wander and embark on symbolic adventures. Viscogliosi's hobo frog thus becomes an allegory that combines humor, reflection and social criticism.

The works in this exhibition are a testimony to the artist's ability to transform the everyday into art, and an invitation to explore the multiple layers of meaning that inhabit them.



MAYORAL

Consell de Cent 286, 08007 Barcelona
galeriamayoral.com

GROUP SHOW: BARCELONA 1978-92. CANON & ANTICANON

After the long Franco dictatorship, in the 80s Barcelona experienced a decade of euphoria also on an artistic level. On the one hand, there was a resurgence of painting, sculpture, and the continuation of conceptual art. On the other hand, Barcelona served as a hub for the underground scene, which was closely connected to performance art movement. At the same time, the city experienced an expansion that culminated in the creation of the great museums and institutions (such as the CCCB, the MACBA or the MNAC) the following decade.

This exhibition – curated by Vicenç Altaió – aims to show both faces, that of the canon and the anti-canon, based on a selection of artists and representative works, as well as a careful selection of documentation with catalogues of exhibitions programmed both in galleries and in institutional centres.

With works by **Miquel Barceló, Tom Carr, Ramiro Fernández, Ferran García Sevilla, Joan Gelabert, Francesca Llopis, José Pérez Ocaña, Ramon Puiggené, Perejaume, Martina Pla, Jaume Plensa, Josep Uclés, Marcel·lí Antúnez Roca.**



CATALINA LEÓN AGÑIPÉ

Catalina León's (Buenos Aires, 1981) solo exhibition 'Agñipé' gathers 2014-2024 works in diverse materials like fabrics, plaster, woods, textiles, embroideries and leaves from Barcelona. Far from conceiving her supports as neutral surfaces, the artist understands them as fields charged with histories she reactivates and resignifies through her pictorial practice. Her works integrate marks, stains and accidents in a constant rewriting process, affirming the vitality of materials resisting to be mere passive supports.

Catalina León's work is built as a delicate balance between her creative action and the capacity of materials that seem to breathe and offer resistance, configuring a "laboratory" where the condition of painting is experimented with. The artist seeks to make each piece a matrix to evoke the vibrant life.



PIGMENT GALLERY

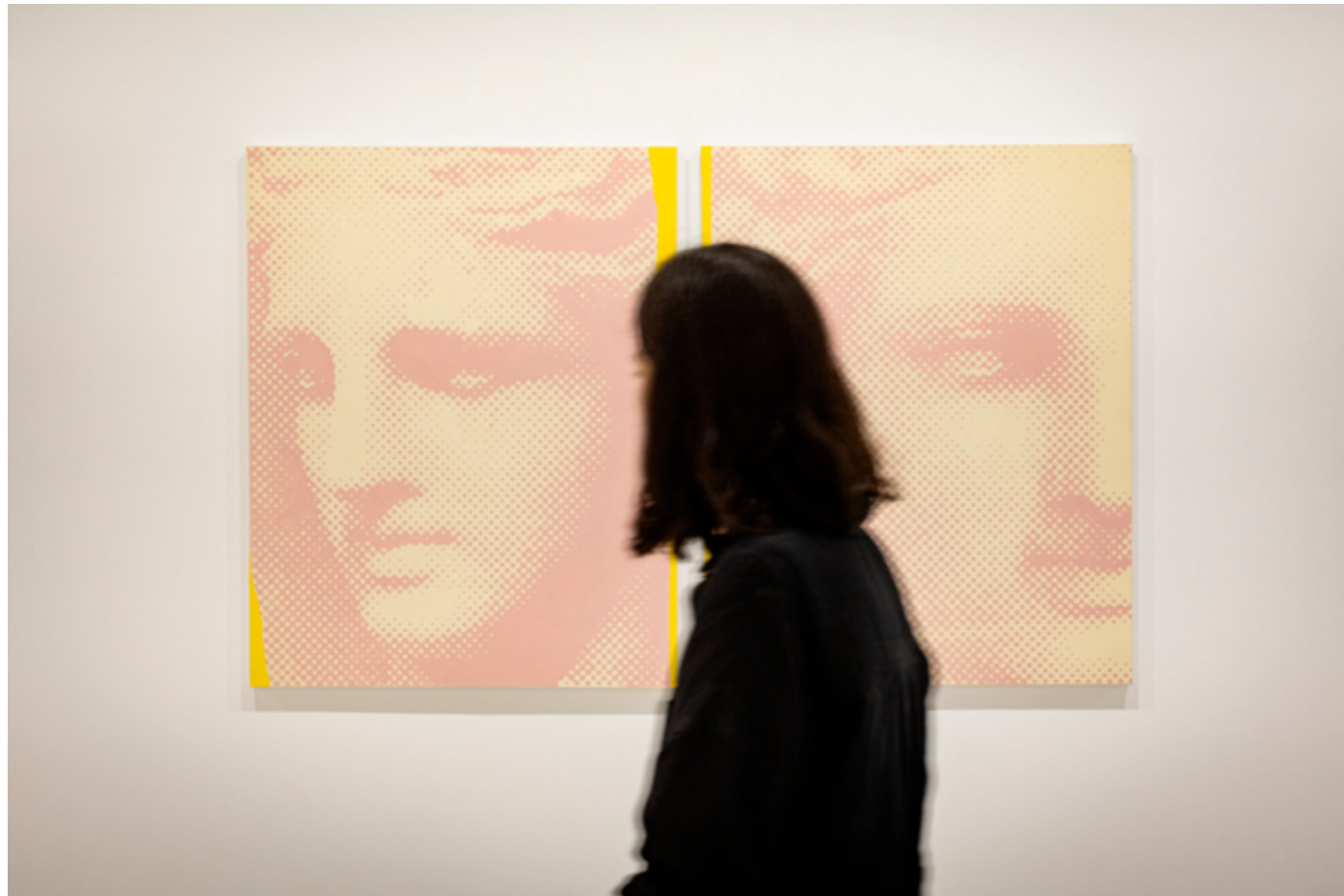
Mallorca 205, 08008 Barcelona
pigmentgallery.es

SITO MÚJICA DOUBLE CODING

'Double Coding' is a term used in semiotics, communication, cognitive psychology, literary theory and computer science. It refers to the specific use of forms of representation or coding that allow for various interpretations.

The concept is applicable to the works for the exhibition at Pigment Gallery, where **Sito Mújica** (Sabadell, Barcelona, 1971) constructs paintings from digital images, imitating the semicircular pattern manually, as Chuck Close, Roy Lichtenstein or Sigmar Polke did previously. In addition, figurative elements are integrated with plastic icons that evoke abstract paintings, creating a simultaneous representation or multilayer planes. Although unique, the works result from the appropriation of practices and representations from different origins.

The result is a hybridization between Greco-Roman iconography, contemporary fashion and graphic pop culture. A combination of codes that provides various avenues for perception.



PRATS NOGUERAS BLANCHARD

Méndez Núñez 14, 08003 Barcelona
pratsnoguerasblanchard.com

RICHARD WENTWORTH REARVIEW MIRROR

Richard Wentworth (Samoa, 1947) has played a leading role in New British Sculpture since the end of the 1970s. His work, encircling the notion of objects and their use as part of our day-to-day experiences, has altered the traditional definition of sculpture as well as photography. By transforming and manipulating industrial and/or found objects into works of art, Wentworth subverts their original function and extends our understanding of them by breaking the conventional system of classification. The sculptural arrangements play with the notion of ready-made and juxtaposition of objects that bear no relation to each other.

For his new exhibition at Prats Nogueras Blanchard, Wentworth will use the rearrangement of his entire studio as a starting point. Since the 1970s, his studio has been both a workspace and a repository for completed and potential pieces. He will present a new body of work specifically for this show, which will open during Barcelona Gallery Weekend 2024. By revisiting his earlier work, this exhibition recontextualizes the fundamental gestures of Wentworth's practice while introducing new explorations and vocabulary within his practice.



PROJECTE SD

Passatge de Mercader 8, 08008 Barcelona
projectesd.com

JOCHEN LEMPert JOCHEN LEMPert

The black-and-white analog photography of **Jochen Lempert** (Moers, Germany, 1958) captures the traces of natural phenomena in every sense, in every place and in every situation. The artist's knowledge of the natural sciences (formed as a biologist), his sensitivity and sharp eye, together with his knowledge of art and culture, intertwine in such an organic way that it is impossible to restrict the content of his work to a single idea.

One photograph leads to another and then to another and then to many... in a kind of play between light and shadow, brightness and darkness, transparency and opacity. His new exhibition at ProjecteSD will present a series of recent photographic ensembles in which the poetic vocation of his work on nature becomes visible again.



ROCIO SANTACRUZ

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

LIONEL SABATTÉ HE RETURNED WITH BAGS OF RED SOIL AND WASTE

RocioSantaCruz gallery will present the first solo exhibition in Spain of **Lionel Sabatté** (Toulouse, France, 1975). Is a sculptor, painter, drawer and, more recently, photographer. Lionel Sabatté has become known above all for his use of unusual materials in art, that extracts from the realm of the discarded: in particular, dust, dead skin and nails. Clay also plays an important role in his work.

His exhibition at RocioSantaCruz will showcase all of Lionel Sabatté's talent through a series of works created expressly for the occasion. Les Terres de l'Ebre, in the south of Catalonia, with its landscapes, its soil and its cave paintings of Cocó de la Gralla, has inspired him to create a series of sculptures, paintings, photographs and drawings of spellbinding beauty. The traces of time, between prehistory and the contemporary world, permeate the artist's work.

*With the collaboration of the Ceysson & Bénétière gallery and Alain Quemin.



SALA PARÉS

Petritxol 5, 08002 Barcelona
salapares.com

MICHAEL KENNA & TONI CATANY KENNA-CATANY. VENICE

After the exhibition 'El Paisatge del sentiment' (2023), we welcome a second show by the photographer **Michael Kenna** (Widnes, Lancashire, England, 1953) at Sala Parés. On this occasion, we establish a dialogue between a selection of the series that the British photographer has produced on Venice since 1980 and the pictures that **Toni Catany** (Mallorca, 1942 - Barcelona, 2013) dedicated to the Italian city. Although Kenna and Catany never met, they admired each other. The confluences between the two proposals are constant and, at times, even evident, and denote a shared sensibility. The convergences, both in the Venetian series presented in Space 1 and in the still lifes shown in the Space 3 of the gallery, highlight this invisible link between the two gazes. 'Kenna-Catany. Venècia' is the result of the connections between the two photographers raised in the exhibition that opened at the Toni Catany International Centre of Photography in Lluçmajor (Mallorca) in mid-2023.



SUBURBIA CONTEMPORARY

Carrer de València 345, 08009 Barcelona
suburbiacontemporary.com

GIANLUCA IADEMA FROM, MAYBE TO

'From, Maybe To' is a research project culminating in the creation of various sculptures, aimed at investigating the natural algorithm through which self-similar processes of construction and dissolution manifest themselves in our memory via modules and their evolution, starting from personal remembrances. The work delves into the intersection of music, visual art, and architecture within a conceptual framework rooted in self-referential proceduralism. **Gianluca Iadema's** (Brescia, Italy, 1996) memories become the one of the sculpture. It reflects on itself, incorporating itself by identifying with itself when it encounters itself, transcending its own nature, because time arises from Memory. This process involves the present moment being a memory and then being regarded as a memory and reintegrated into the present moment. In this manner, the present moment exists both as itself in the present and as itself in the past, thereby creating a sense of passage.

These simple metal structures are conceived as filters, through which some excerpts of memory, represented in this particular work by piano components and other musical elements, are processed. Each structure engages in dialogue with a musical element, composed entirely on the piano using both standard and extended techniques. As a result, they are transformed into autonomous systems, almost like three-dimensional mnemonic projections. Simultaneously, each piece incorporates natural elements, specifically tree branches, to symbolize the fractal evolution of nature and our own development.



TACHÉ ART GALLERY

Carrer Trafalgar 70 baixos 08010 Barcelona
carlestache.com

LLUIS LLEÓ PINTOR

'Pintor' by the artist **Lluís Lleó** (Barcelona, Spain, 1961). As if it were a triptych, this exhibition will be the third in 2024, after those at the Marco Museum in Vigo and Villa Campolieto, Italy.

Lluís Lleó inherited from his grandfather and father a fascination with the Romanesque paintings of the Vall de Boí, his interest in traditional techniques is reflected in his work, in which he applies fresco technique through the use of pigment in its pure state.

His most recent works are characterized by a conjunction between sculpture and painting giving the whole an almost architectural nuance. During the exhibition you can see his most recent works as well as visit the 'Pink Barcino' public sculptures in front of the Palau Robert or his six permanent sculptures in the Pedralbes gardens.



VICTOR LOPE ARTE CONTEMPORÁNEO

Aribau 75, 08036 Barcelona
victorlope.com

BEATE HÖING IT IS ALL ABOUT LOVE

The approach to the past from a raw material such as that which **Beate Höing** (Coesfeld, Germany, 1966) uses, based on ornamental ceramic figurines and objects that could rest on our grandmothers' crocheted carpet, does not move through the angle of nostalgia, but through the territory of sacralization, the idea of building a cultural object that goes back to an original past and gives meaning to our present. With this point of departure, Beate Höing's works also address the configurations of the times in which we live, the overproduction present in the markets and our inability to absorb everything and survive this kind of globalized sublime. Thus, abundance is always present in her works, and whether we are looking at a ceramic composition or one of her paintings, the basic representation of an idea is not enough; her larger formats repeat and insist on ornamentation.

Beyond these ceramics, the artist's discourse in 'It is all about love' also runs through the pictorial object, evoking the same phillias that we see in other formats. In her paintings, we find the same taste for adorable agglomeration, for filling the canvas with information and creating a certain visual asphyxia in the viewer. Entering Beate Höing's work requires a commitment, an acceptance of the rules of the sacred and the devotional, a veil that hides the elementary particles of our tradition, that primitive essence that seems to motivate the artist's sculptural processes and that ultimately distances her ceramics from kitsch in favor of the plastic object charged with a critical charge. Critical and perverse.



ZIELINSKY

Passatge de Mercader 10, 08008 Barcelona
zielinskyart.com

CLAUDIO GOULART GLADIATORS OF THE FUTURE

Claudio Goulart (Brazil, 1954 - Netherlands, 2005) developed his artistic practice between the first half of the 1970s and the early 2000s in Amsterdam, where he found the possibility to experiment in the fields of performance, video, photography and mail art. In that same city he coincided with artists such as Flavio Pons, with whom he jointly signed a series of works, and with Ulises Carrión, who was an important figure and influence in his practice.

'Gladiators of the future' addresses the main themes of his work, such as the body (of the artist and of the cities), the political (post-colonialism and identities) and time (Goulart died in 2005 from an AIDS-related illness).



3 PUNTS GALERÍA

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

JAN SCHÜLER GERMAN LANDSCAPES

Since 2015 **Jan Schüler** (Gießen, Germany, 1963) reflects in his paintings the social and political circumstances in which he grew up. In 2016 he painted a series of prisoners in the Auschwitz-Birkenau extermination camp, "Schwarze Blumen", based on photographs taken by field photographer Wilhelm Brasse.

In the "Deutsche Landschaft" series, published since 2017, Schüler finds his motives in cities such as Dresden and Frankfurt, both centers of German romanticism, in Weimar, where the first German republic was founded, in Düsseldorf or Berlin.

The characteristic of Schüler's paintings are smooth surfaces, delimited forms, and areas of color. In its landscapes, it avoids unnecessary details. Neither people nor buildings, fences, trees or clouds are presented in a naturalistic way, but are stylized in a coherent way.



2.2. PARALLEL PROGRAMME

2.2.1. THE COLLECTOR IS PRESENT from May 9th to 10th

The Collector is Present is a programme resulting from the collaboration between collectors and gallerists, who together develop a joint project in the gallery during a weekend, which is aimed at all publics for free.

14 gallerists have invited 15 collectors to develop a joint proposal in their galleries in this edition, which has been the starting point to generate an agenda of exhibitions, meetings and conversations around the relationships established between gallerist-collector-artist, as well as the different ways of approaching art and the possible motivations to acquire it.

THE COLLECTOR IS PRESENT 2024 PROGRAMME [\[HERE\]](#)

In this context, Barcelona Gallery Weekend officially presented its September 2024 programme in a gathering with the local artistic community at CaixaForum, with the support of the Fundació 'La Caixa'.



On these lines, **Prats Nogueras Blanchard: 'Free association. A tour through the library of Mela Dávila Freire'**. In the image, breakfast and conversation with Dávila, presenting publications by Helena Almeida, Adam Broomberg & Oliver Chanarin, R. Buckminster Fuller, Lourdes Castro, Mirtha Dermisache, Roberto Equisoain, Ryan Gander, Joe Goode, Pati Hill, Nancy Holt, Dominique Hurth, Marcel Marceau, Roberto Masó, Annette Messenger, Michalis Pichler, Gretta Sarfaty, Barbara Schmidt-Heins, Gabriele Schmidt-Heins, Michael Snow, Annie Sprinkle, Eric Tabuchi, Athena Tacha, Marianne Wex & Joyce Wieland.

On the right, **ethall: 'The important thing is how it ends'**. ethall and artist **Beatriz Olabarrieta** (whose exhibition opens the same day) invite collector **Gerardo Van Waalwijk van Doorn** and artist **Violeta Mayoral** to hold a confrontation on the triangulation between the figure of the collector, the gallerist and the artist, based on the dissection of the recently inaugurated exhibition and other works contributed by the guests themselves. In the picture, the gallerist shows one of the pieces belonging to Van Waalwijk's collection.



Above, **RocioSantaCruz: 'Teresa Gancedo vs Evru. Encounter between Fundació Vila Casas and RocioSantaCruz'**. **Natàlia Chocarro**, presidential art advisor of the Fundació Vila Casas, establishes a dialogue between Evru's works belonging to the Vila Casas Collection and Teresa Gancedo's exhibition 'The Body of Symbols'. The exhibition was accompanied by a meeting with Natàlia Chocarro, the artist Teresa Gancedo and the gallerist.



2.2.2. ACTIVITIES IN THE GALLERIES from september 19th to 22nd

The exhibitions programme has been complemented by an extensive agenda of activities between, with the purpose of **deepening aspects dealt with in the shows, enriching the programme, dynamizing the visits and attracting audiences**: conversations with artists and curators, performances, commented visits by artists, gallerists and curators, performative visits and a toast to the anniversary of one of the participating galleries.

These activities were added to the guided tours organized in collaboration with the Fundación ARCO, the gallery walks proposed by seven local curators, and the visits for families (+ info in section 3.1)

Below, onversation between artist **Jochen Lempert** and curator **Miguel Wandschneider** at **ProjecteSD**; right and above: electronic music performance by **Gianluca Iadema** in the context of his exhibition "From, Maybe To" at **Suburbia Contemporary**, and performative visit by **Lúa Coderch** to her exhibition "Scene" at **àngels barcelona**; below and right, visit with artist **Richard Wentworth** to his exhibition "Rearview Mirror" at **Prats Nogueras Blanchard**. Photos: Rafa Arocha.





Above, commented visit by the artist to 'Jordi Ortiz + 373 trees' at **Artur Ramon Art**;
below, guided visit to 'Returned with sacks of red soil and waste' with the artist **Lionel Sabatté** and the art critic **Alain Quemin**, at **RocioSantaCruz**. Photos: Rafa Arocha.

'For Eight hands' in the galleries of L'Hospitalet: crossed conversation between artists **Jorge Diezma**, **Michael Lawton**, **Fabio Viscogliosi** and **Rasmus Nilausen** at **Ana Mas Projects** (above), **Galeria Alegria** (below), **ethall** and **L21 Barcelona**. Photos: Rafa Arocha.



2.2.3 ACTIVITIES IN COLLABORATION WITH OTHER ENTITIES

Barcelona Gallery Weekend partners every year with organisations who share interest in culture and arts in order to generate synergies and join forces to mutually enrich the cultural and artistic local scene. In 2024:

- **ARCO GalleryWalks** guided tours with the support of **Fundación ARCO** to bring contemporary art closer to the general public.
- **Limited edition of BGW2024 welcome bags** in collaboration with **ESDI** school of design and the artist **Lara Fluxà**, represented by Bombon Projects.
- **Museu Tàpies** hosted the presentation of the festival **Art Explora Málaga**, with an intervention by Fito Conesa (represented by House Of Chappaz), and a conversation with the artists Emma Talbot (winner of VIII Max Mara Art Prize for Women) and Bernat Daviu (Bombon Projects), in collaboration with the Italian **Collezione Maramotti**.
- **Studio visits:** Lara Fluxà (Bombon Projects) at **FASE**, Rasmus Nilausen (ethall) at **Salamina**, and Mario Santamaría (Dilalica) at **Trama34**. The artist Lúcia Coderch (àngels barcelona) carried a “studio visit without study” during the transfer between Barcelona and L’Hospitalet.
- Guided visits to **Colección MACBA**, **Fundación Vila Casas** headquarters, and the exhibition that Manifesta15 presented at The Three Chimneys. Free access to local museums for professionals.
- BGW presentations at **CaixaForum** and **MACBA**.
- **Presentation of Caio Reisewitz’s intervention**, represented by the Prats Nogueras Blanchard gallery, in the **Mies van der Rohe Pavilion**.
- **Tailor-made guided tours** for members and/or clients of local organizations.



Left: meeting with the artist **Emma Talbot** (winner of the VIII edition of Max Mara Art Prize for Women), the artist **Bernat Daviu** (Bombon Projects) and **Patricia Sorroche** (head of exhibitions at the Museu Tàpies) about the pictorial practice of both artists and their relationship with the work of Antoni Tàpies. With the collaboration of Collezione Maramotti and the Museu Tàpies.
 Right, above: guided visit to ‘**MACBA Collection. Prelude. Poetic Intention**’ by curator and Head of Collection **Càudia Segura**;
 right, below, intervention by **Fito Conesa** together with **Claudia Schneider** and **Siddarth G. Singh**, during the presentation of the Festival Art Explora Málaga by curator **Rosa Lleó**. With the collaboration of Art Explora and Museu Tàpies. Photos: Rafa Arocha.



3. AUDIENCE

3.1. PUBLIC PROGRAMME

Barcelona Gallery Weekend is aimed at **all the citizens of Barcelona and its surroundings**, including the exhibitions in the participating galleries, as well as the activities that take place during the weekend.

The purpose is to point out, through a festive event rich in initiatives, the existence of a permanent and continuous art programme in the galleries, which are open to the public for free all year long, and to stimulate cultural values among the citizens.

In addition to the exhibitions and complementary activities, BGW2024 has offered:

- **ARCO GalleryWalks**

14 guided tours to the galleries, in which artists and gallerists commented their exhibitions, with the aim of bringing the general public closer to contemporary art. With the collaboration of **Fundación ARCO**

- **BGW FAMILIAR**

4 visits for families with children. Through games and dialogues, children and adults have approached the work by **Lúa Coderch at àngels barcelona** and **Catalina León at Mayoral**.

- **RECOMMENDED ITINERARIES: A walk by...**

Seven curators from the local context have proposed seven itineraries to walk around the city through the participating galleries. Their guide texts (in the following pages) have been available on the website so that anyone could follow their particular trails from exhibition to exhibition.

Recommended itineraries

A walk by Xavi Acarín



Through the four exhibitions that we will visit we delve into a consideration of the human body and its representation in relation to the built and natural spaces. In the debate on the implications of the ecological transition, the artists included in this walk, develop a critical reflection that advances a cultural transformation expressed in our relationships with the material and our ways of inhabiting a damaged landscape. In this repair process, how can we initiate collective regeneration? To what extent does this reposition us as desiring humans? What forms of representation contribute to deepening the objectives of social and environmental justice?

If for **Lara Fluxà (Bombon Projects)**, the linking of the human body in an ecosystem involves recognizing influences, symbioses and interdependencies, for **Beatriz Olabarrieta and Mario Santamaría (Dilalica)**, confusion and architectural intervention in space encourage a mode of editing that goes beyond of representation, to delve into economic and technological considerations.

For his part, **Sito Mújica (Pigment Gallery)** delves into the imagery of the human body and its classical references from a problematization of its construction combining human and artificial intelligence; and in **Masao Yamamoto's (Galeria Valid Foto BCN)** photography we find a composition of elements with which to define a space of harmony and contrast between culture and nature.

As Hito Steyerl says in Cut! Reproduction and Recombination, an essay referenced in Dilalica's exhibition, if industrialization produces an artificial and alienated body, from the factory to synchronized dance, the body of post-production, of 24/7 capitalism, is a spasmodic, precarious body, mediated digitally, isolated, medicated and sleepless. The alternative that Steyerl points out is the tape made of censored kisses that appears in the film Cinema Paradiso, kisses that threaten family and private property, that create "vectors of passion and affection", shared moments of bodies that intertwine and kiss in a unique exchange generating one more body, a temporary collectivity. On this walk we will kiss, and we will look for how the artists help us imagine other forms of relationship with the environment while we move through one of the most sensual areas of Barcelona.



Left image: guided visit to «It is all about love», by **Beate Höing**, at **Víctor Lope Arte Contemporáneo**.

Recommended itineraries

A walk by David Armengol: *The Work of the Illustrator*



As soon as I read the list of artists who would coincide on this route around **Galería Alegría, ethall, Ana Mas Projects and L21 Barcelona**, I automatically thought of a piece of writing by Alfred Kubin (1877–1959) called *Book Illustrator*. In this short volume, Kubin praises and champions those who decide to make art with simple resources. Kubin writes that a pen, Chinese ink and paper are all that is needed to invent creatures and to imagine and justify impossible things. I flick through Kubin's book and am entranced by some of his illustrations. In them, ghostly, dreamlike and symbolic scenes coexist and put across a sensation of attraction and anguish, and that, whether we like it or not, is always somewhat fascinating.

I then imagine the connections between the visual imaginaries of **Jorge Diezma, Phillip Röcker, Rasmus Nilausen, Michael Lawton and Fabio Viscogliosi**. Despite their differences, I get the feeling their works maintain both the essentiality and the enigmatic estrangement that define Kubin's writing and drawings. And rather than any expressionist reference, this is down to an aura of mystery that surrounds all five artists in different ways, tangible in Diezma's dramatic baroque style, in Röcker's extreme materiality, in Lawton's and Nilausen's narrative abstraction and in Viscogliosi's metaphysical storytelling.

But beyond forms and discourses, I am also referring to the ability to start something from scratch: a blank canvas, a piece of wood, a sheet. From there, we witness the emergence of a fixed, concrete idea that leads to existential doubt (Rasmus Nilausen); a possible path, a physical and narrative transition to some imprecise place (Michael Lawton); visions that overwhelm our understanding and good sense (Jorge Diezma); an unexpected accumulation of materials (Phillip Röcker) or simply a series of anthropomorphised animals in search of something (Fabio Viscogliosi). In reality, either through an explicit figurative narrative, an abstract approach or a strange balance between what we can identify and what we cannot, the works and exhibitions on this route encourage us to connect to a cosmogonical perspective. In other words, each artist shows us a parallel universe where self-referentiality – art that talks about art – and a series of emphatic, poetic messages about reality and the present coexist.

Pleasingly, we come across artistic thought that is more individual than collective, more self-involved than activist, and that is a good thing.

Recommended itineraries

A walk by Cèlia del Diego: *The question of the witness*

The question of the witness – which permeates spheres as diverse as philosophy, literature and artistic practices – has recently been immersed in a paradigm shift facilitated by audiovisual media and, especially, the democratisation of new technologies, which encourage us to post our daily lives on social media.

The historical and political meaning of bearing witness was consolidated as a reliable way of accessing truth that can only be known first-hand in the 1960s, in the context of the trials connected to the Holocaust. Experiences of the Nazi extermination system, which aimed to change the course of history while erasing any trace of the methods used to do so, have been key in this area. It is in this framework that the narration of experience leaves the private sphere and takes on social importance. And so begins the 'era of the witness', in the words of Annette Wieviorka, which implies a radical shift in the construction of memory of genocide and in the concept of bearing witness.

The starting point is Michel Foucault's reflection that culture, rather than being the medium for delivering truths to those who do not see them on behalf of those who cannot express them, is the tool with which the politics of the statement – the systems through which information reaches us – are revealed. The artistic projects presented at **3 Punts Galeria, Mayoral and Rocio Santa Cruz** bring together inquiries that perhaps did not intend to bear witness a priori, but that take on new meanings in the construction of narration. Several trends intertwine in these spaces. The first is autobiographical experience, seen through **Jan Schüler's** visual narration, which reflects the Germany he grew up in: a place marked by Nazism, antisemitism, concentration camps and extermination. Then, we find the documentation of events through the experience of others, in the exhibition where **Vicenç Altaió** looks back at the euphoria of the 1980s in post-Francoist Barcelona, where mass culture – inherited from the liberal model – and the social pedagogy of old communism came face to face. Finally, a more poetic perspective linked to materiality is displayed through both **Catalina León's** reused canvases, on which she brings the marks and traces of canvases' past lives into dialogue with the appropriation of the iconographic motifs of Italian painting and of architectural ornaments, and **Lionel Sabatté's** creations from dust, pigments and residue found near the Cóc de la Gralla cave paintings in the Terres de l'Ebre, which emphasise the footprint of time on matter and connect it directly to past events.



Recommended itineraries

A walk by Carles Guerra: *Plot Twists: Five Exhibitions*

For gallery-goers, the experience is about much more than just seeing exhibitions. Entering and leaving the establishments involves stepping on the street, passing from one neighbourhood to another. Altogether, it has the effect of a film montage. The resulting film, however, is unpredictable, and new, often irreconcilable scenes keep getting added to it. The twists and turns of the plot are out of control. Five galleries in the Esquerra de l'Eixample provide more than enough material for a feature film. The first shots open with a mix of ceramics and paintings. The artist exhibiting at the **Víctor Lope Gallery** is **Beate Höing** (Coesfeld, 1966), known for her sharp sense of irony. She puts together a visual repertoire that seems typical of an unabashed and shameless bourgeoisie taste. So much so, in fact, that it manages to make us think twice. Perhaps it is all more critical than it looks at first glance. But Beate Höing's ornamental saturation does not prepare us in the least for what comes next: **Eugenio Merino** (Madrid, 1975) at **ADN Galeria**, in the company of **Julio Anaya Cabanding** (Málaga, 1987) and – although he is not part of the BGW programme – Robert Filiou (Sauves, 1926 – Les Eyzies, 1987). Miquel Àngel Sánchez's gallery has earned its rebellious reputation. That is why the new version of Merino's Federico García Lorca will be worth seeing. I am afraid the question of historical memory will be like the screen you are left with when your computer crashes. Either you shut down and restart, or you stay there for eternity.

By the way, at ADN, politics is not in conflict with the pop dialect. On the contrary, this is the mark of its politics. **Julio Anaya** could be described as the latest version of the post-pop vogue, and it must be said that things are getting interesting. But, just at this point, you have to move a few streets away. Passatge Mercader is half a kilometre of art in Barcelona with interesting proposals such as those found at **Galeria Marc Domènech, Zielinsky and ProjecteSD**. As Maria Lluïsa Faxedas points out, feminist revisitings celebrate names that were denied publicity, while at the same time provoking therapeutic enthusiasm. The paintings of **Esther Boix** (Llers, 1927 – Anglès, 2014), produced between 1955 and 1977, will test this hunger for restoration. Will this be the exhibition that redeems an artist as quintessential as Esther Boix? Next door, the photographic series created by **Claudio Goulart** (Porto Alegre, 1954 – Amsterdam, 2005) will remind us of Ulises Carrión's experimentalism. It is a tribute to the art of global nomads whose bodies somatised the geopolitics of the 1980s. Finally, we find more photography at ProjecteSD. A regular at the gallery, **Jochen Lempert** (Moers, 1958) is another of the most heterodox and freest spirits. As usual with him, we hope that the unusual will make an appearance in each of his works. And if not, it will definitely be worth it anyway. Jochen Lempert never leaves you indifferent.



Recommended itineraries

A walk by Sofia Lemos: *Images beyond Imagination and the Imaginery*

What are the formal operations through which we perceive something as image or reality? How do we perceive what we are looking at? Susan Sontag, the incomparable American critic, begins her reflection on our fascination with images from the past with Plato's allegory of the cave, in which humans experience reality as a series of shadows cast on a wall. Like shadows, she says, photographs overtake and supersede reality.

In her essay 'In Plato's Cave', Sontag describes how life is increasingly structured as if always viewed through a camera lens, arguing that 'reality' and its derivative, 'image', are concepts that shift and change within each culture over time. Written in 1977, Sontag's discussion of the appropriation of reality and the idealisation of the image could not have been more prescient. Like Plato, she believes that images can supersede actual experiences of reality, turning partial views into truths. The 'Image World' then becomes more real than reality.

In this mindful gallery walk, we will delve into the paradox of a world rich in imagery yet seemingly devoid of imagination. While addressing the difference between the imaginal and the imaginary and locating the imaginal's root meaning in the image, as well as its ability to generate social imaginaries, we will consider the works of four artists. To differing extents, they will offer critical-creative capacities to address our past and current modes of relating to images.

For Barcelona-based **Lúa Coderch**, the beginning of a public gathering – be it a class, a performance, a concert or an exhibition – implies a distancing, however imperceptible, between the before and the during times: for instance, a voice is projected or amplified, or a certain spatial arrangement creates the categories of audience and what is being seen. This distancing allows a certain reality to emerge, and with it, manifold relations and interactions between the elements present open up. The onset of these formal operations creates a scene: the unit of meaning and action that, according to Coderch, best describes our times. In her words, 'The scene, that situation in which we find ourselves now, what we experience, feel, think, with the information that we have circumstantially at hand, is not only what makes sense to us, it is also a unit of action, what we react to.'

Following Coderch's speculation around the implications of a scene at àngels barcelona, which necessarily produces a distancing that intensifies our attention, we will move towards Chiquita Room, where London-based British artist **Louis Porter** looks at the contemporary manifestation of distance: the distance between things, ideas, and ourselves and the world. He asks, 'In an era of connectivity, why does everything seem so far apart?' Taking Walter Benjamin's notion of the aura to describe our fascination with images from the past, Porter combines a variety of photographic techniques with found materials, including palmistry manuals, records of solar eclipses, Victorian trigonometry exercises, encyclopaedic illustrations and popular scientific journals, to interrogate the circulation of images and the technologies of reproduction that populate our social imaginaries of distance and proximity.

Finally, at Sala Parés, a dialogue between the British photographer **Michael Kenna** and the Mallorcan artist **Toni Catany** takes place through over 70 works, including their unique and personal views of the city of Venice and still-life series. Though the photographers have yet to meet, their works are linked by a way of seeing things that was initially reflected in the exhibition Michael Kenna, Toni Catany: Confluences, which opened at the Toni Catany International Photography Centre in Lluçmajor (Mallorca) in 2023.

Sontag wrote that photographs have the effect of 'making us feel that the world is more available than it really is.' Perhaps, with their disparate approaches, these four artists can lead us to consider what images we want to produce today if we want to close the gap between who sees and what is seen while remaining aware of how reality's multiple dimensions.

Recommended itineraries

A walk by Patricia Sorroche



'In this process, we soon realised that the mutation of the urban landscape also implied a mutation in the human landscape.' -José Luis Guerín

In 2001, an enormous crane was used to make a hole in Barcelona's Barri Xino, so that a block of flats could be built. The transformation of the landscape of this iconic neighbourhood was filmed by José Luis Guerín, giving rise to a need to rethink cities and their landscapes, not just as architectural spaces, but also as places through which we can assign ourselves new meanings as societies, so that we do not get lost in Borgesian labyrinths where beings and communities might end up disappearing.

The architecture of the city, its wandering, its interconnections and its cultures make up a complex web of synaptic relationships, which seek to situate us in common meeting places. Through interspecies consciousness, or in the construction of collective memories from singularities, an urgent rereading of history's hegemonic discourses, visible in our cities, can be taken on. In these places, popular culture becomes political and symbolic struggle and resistance, for class, race and gender equality. It is from these perspectives that we will move between the four artists and galleries.

At **House of Chappaz**, **Carles Congost** directly refers to the fight for and defence of LGBTQ+ rights through Bronski Beat's electronic sounds in *Smalltown Boy*. In a new assimilation of the project he presented at Es Baluard, the harp-bust of Jimmy Somerville reminds us how symbols are transmission and allegory, and how we can view folklore and popular culture as places of knowledge and thought where hegemonic discourses around gender intersectionality can be subverted.

Galería Uxval Gochez presents a project by **Yeonsu Lim**, *Wrapped*, in which the artist proposes an exercise of assigning meaning to artistic practice itself that centres on cities' monumental symbology. Based on Christo and Jeanne-Claude's failed plans to wrap up the Columbus monument in 1975, Lim offers us the chance to cover or wrap some of the city's monuments or sculptures that are linked to identity. But what happens if we hide these symbols? What other histories of the city will emerge? Can we imagine other places, outside of the historicist and anthropocentric positions in which History places us? Her practice leads us straight to **Gianluca Iadema's** proposal at **Suburbia Contemporary**. Through a poetics of visual, musical and technological language in *From, Maybe to...*, he offers us complex architectural structures where other personal and collective memories can be created. Using a natural, self-referential algorithm, he fuses some of his memories with visual or musical elements to build new genealogies or memories capable of transforming reality or the imagination.

Finally, the exhibition at **Artur Ramon Art**, *Another Imagination*. **Jordi Ortiz + 373 Trees**, takes us back to that circulation through the city so that we can pay attention to what accompanies us but does not seem to distinguish us. With a visual poetics as a starting point, he takes us to wander around the city through photographs of the trees around us – the same ones that accompany us as we walk around – with an ecosystemic perspective, so that we may manage to recognise ourselves as part of a 'self' in relation with our surroundings, because the 'perspective' is also a political and social agent that works to offer new world views of the place we live in.

Recommended itineraries

A walk by Linda Valdés: *News from Somewhere*

Dear T,

There are some things I'd like to talk to you about. Here are some preliminary notes.

[on 1] a scene where it looks like nothing has happened yet, a blank canvas being touched by a brush (something is happening on the back too), and some contemporary caryatids, we can't see what they are carrying on their heads, but we can see the pins holding together their clothes; [on 2] a series of gestures caused by (re)encounters, some fortuitous, between objects that have been living together in the same place for 50 years, like a book from 1939 whose title ends with the word "war" and an empty one litre jar; [on 3] the grid on graph paper – with its certainty and precision – old photos and other layers of an own language for a necessary condemnation; [on 4] the colour of pure pigments and matter that makes a border, that build boundaries that can sometimes be joined by a red string, sometimes by a wrinkle, sometimes by a brush.

What does all of this make us see? What's it for? Where does it make us focus our attention? What's it telling us? What are we telling ourselves?

Narrations become present, and so does the epistemology they answer to or question. What if it's less about explaining yourself, and more about getting involved?

You know I've been thinking about the folds in time for a while now, including the future with its multiple possibilities and the imaginaries we're creating for those possibilities. It's probably because I'm trying to respond, once again and along with Fisher, to the capitalist realism that means it's currently easier to imagine the end of the world than the end of capitalism.

It was you who told me about Morris and his *News from Nowhere*. When I thought about this route around the exhibitions by **Gino Rubert at Senda** [1], **Richard Wentworth at Prats Nogueras Blanchard** [2], **Nieves Mingueza at Fuga** [3] and **Lluís Lleó at Taché Art Gallery** [4], I viewed the pieces as news from somewhere and speculated about a potential person from another time who finds them. Following this thread, I've decided to look into what they say about us.

I'll tell you more soon.

Lots of love.



3.2. PROFESSIONAL PROGRAMME

Aimed at all agents of the art world who are actively engaged to fomenting synergies, strengthening networks, generating collaborations, and favoring commercial agreements, BGW professional programme offers exclusive activities, visits accompanied by local curators to the exhibitions, and social events for networking.

Private and institutional collectors, art advisors, curators, representatives of art institutions and journalists from the local, national and international scene take part of BGW Professional Programme and have access to an exclusive agenda.



Welcome breakfast at MACBA; Walk with curator Carles Guerra (right above); studio visit with Mario Santamaría (right below).





Above, **curator Carles Guerra** with a group of professionals on their walk through the galleries of l'Eixample; below, **cocktail for professionals at the Central Building of the University of Barcelona**. Photos: Rafa Arocha.



Above, guided visit to "MACBA Collection. Prelude. Poetic Intention"; below, studio visit to the artist **Mario Santamaría**, author together with Beatriz Olabarrieta of the exhibition 'A Corner in Wheat' at **Dilalica**.



3.3. ACQUISITIONS PROGRAMME

The Acquisitions Programme is aimed at **foundations, companies and private collectors that commit themselves to incorporate into their collections works from among those presented by the participating galleries.**

The programme contributes to **boost the local art market** and, therefore, the **relationship between collectors and galleries**, essential agents in the promotion of their represented artists.

The 8th edition of the Acquisitions Programme involved seven entities, which have selected the following artworks into their collections, in direct relation with the galleries:

The **Fundació Vila Casas**, faithful to this initiative since its first edition in 2017, is a non-profit institution founded by businessman Antoni Vila Casas (Barcelona, 1930-2023) in 1986 to promote Catalan contemporary art. It currently has four exhibition spaces.

Fundació Sorigué, which since 2000 has been building one of the largest collections of contemporary art in Spain, has joined for the first time. The collection is housed in the museum of the Fundació Sorigué in Lleida, where temporary exhibitions are scheduled to promote contemporary creation.

Also added this year is the **Fundació Úniques**, which aims to promote and foster the work of contemporary women artists living in the Països Catalans, giving them visibility in the local and international sphere, with special emphasis on equal opportunities in the artistic sphere.

MIA Art Collection is also participating: a private art collection aimed at promoting women artists and their work. The feminist look of Alejandra Castro Rioseco, philanthropist and private collector has motivated her to create a unique collection that expresses the view of the women artist, bearing in mind the discrimination and gender rights inequalities women are confronted with still.

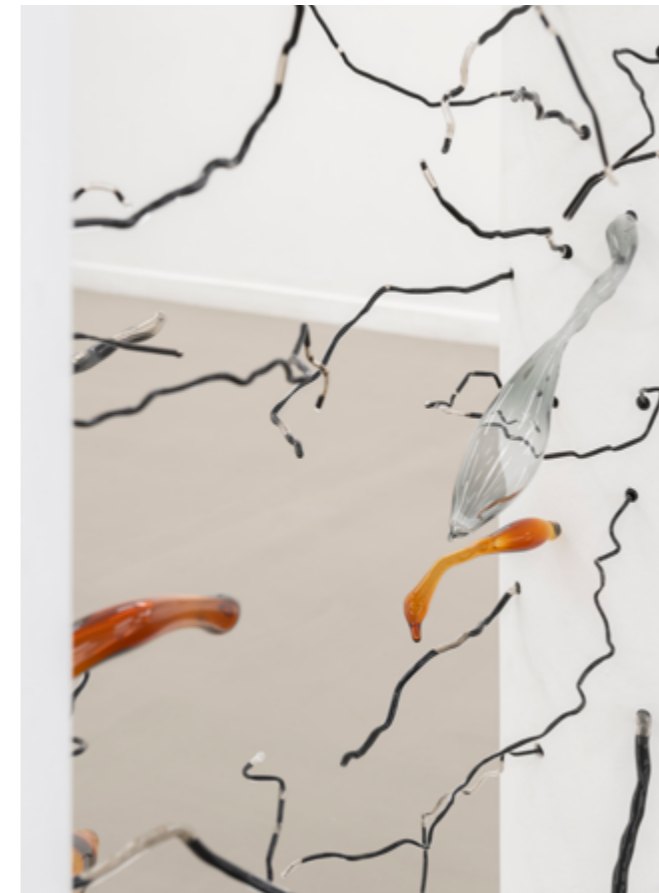
The Social Hub joins us as well. Driven by the purpose of creating a better society, is a pioneer in the hybrid hotel industry, offering spaces where guests from different fields can learn, stay, work and play. With hotels located in Europe's most dynamic cities, it connects and creates a unique community of travellers, students, business professionals, neighbours and more.

Also joining for the first time, **zardoz.club**, a virtual gallery dedicated to digital art and founded in 2020 by the Brazilian-Spanish collector and curator Tales Tommasini which has hosted over 30 exhibitions, featuring works from his own collection as well as curated shows from artists and institutions worldwide. Tommasini has commissioned digital art collections from artists such as Regina Silveira, Ana Maria Tavares, Novíssimo Edgar, Theo Firmo, Yuri Tuma, Pablo Pérez Sanmartín, and Elena Juárez.

Last but not least, the **Colección Manuel Expósito**, an eclectic collection started in 1995 with artists from the second half of the 20th century and complemented with works of pop art, street art, hyperrealism and conceptualism with a critical character, is reintroduced to the programme, currently focusing on emerging and mid-career national artists.



FUNDACIÓ VILA CASAS
Bombon Projects
Lara Fluxà: Zuulm, 2024
Glass and iron
10 × 140 × 10cm



FUNDACIÓ SORIGUÉ
Bombon Projects
Lara Fluxà: Tarrt, 2024
Glass and motor oil
100 × 80 × 25 cm



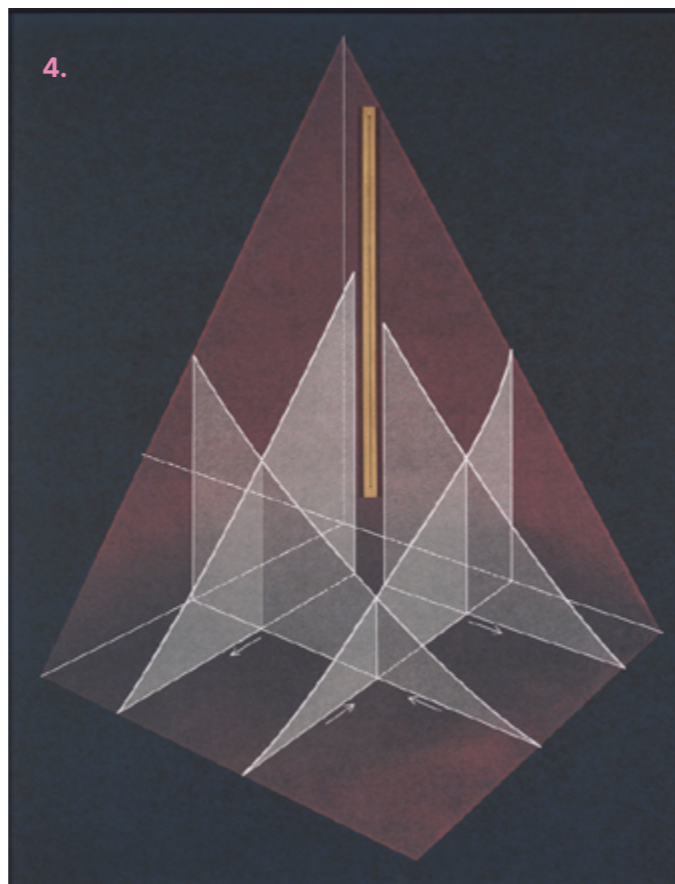
FUNDACIÓ ÚNIQUES
Chiquita Room
Laura Zuccaro: Tot plegat, 2024
Natural felt and various fabrics, climbing ropes, candles, rods, dough, porcelain, paper and beads
136 × 24 × 25 cm



ZARDOZ.CLUB POR TALES TOMMASINI
1. Galeria Uxval Gochez
Félix Campean: Death Chestnut tree II, 2023
Oil on canvas. 56.5 × 66.5 cm

2. Ana Mas Projects
Michael Lawton: Enodia III, 2024
Oil on wood. 55 × 46 cm

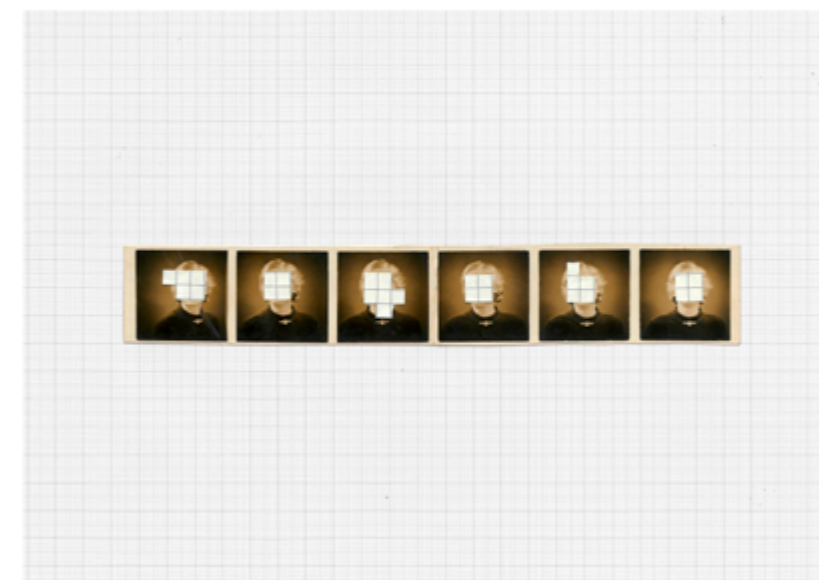
3. House of Chappaz
Carles Congost: Black Hole, 2024
Photographic print on Hahnemühle
42 × 42 cm



4. Chiquita Room
Louis Porter:
The Distance Between Us | Norway, 2024
Pigmented ink print on Hahnemühle Photo Rag 308
and laser etched, hand finished reclaimed iroko wood
rods. 73 × 71 × 4,5cm



COLECCIÓN MANUEL EXPÓSITO
ADN Galeria
Julio Anaya: After Joan Miró. El sol abrazando, 2024
Acrylic and oil paint on found cardboard
27 × 23 cm
unique piece



MIA ART COLLECTION
FUGA
Nieves Minguenza: 1 www collage b&w, 2024
Print on Fine Art Giclée Matt Fibre paper
30 × 21 cm

4. COMMUNICATION



PRESS COVERAGE

The Collector is Present + Barcelona Gallery Weekend 2024

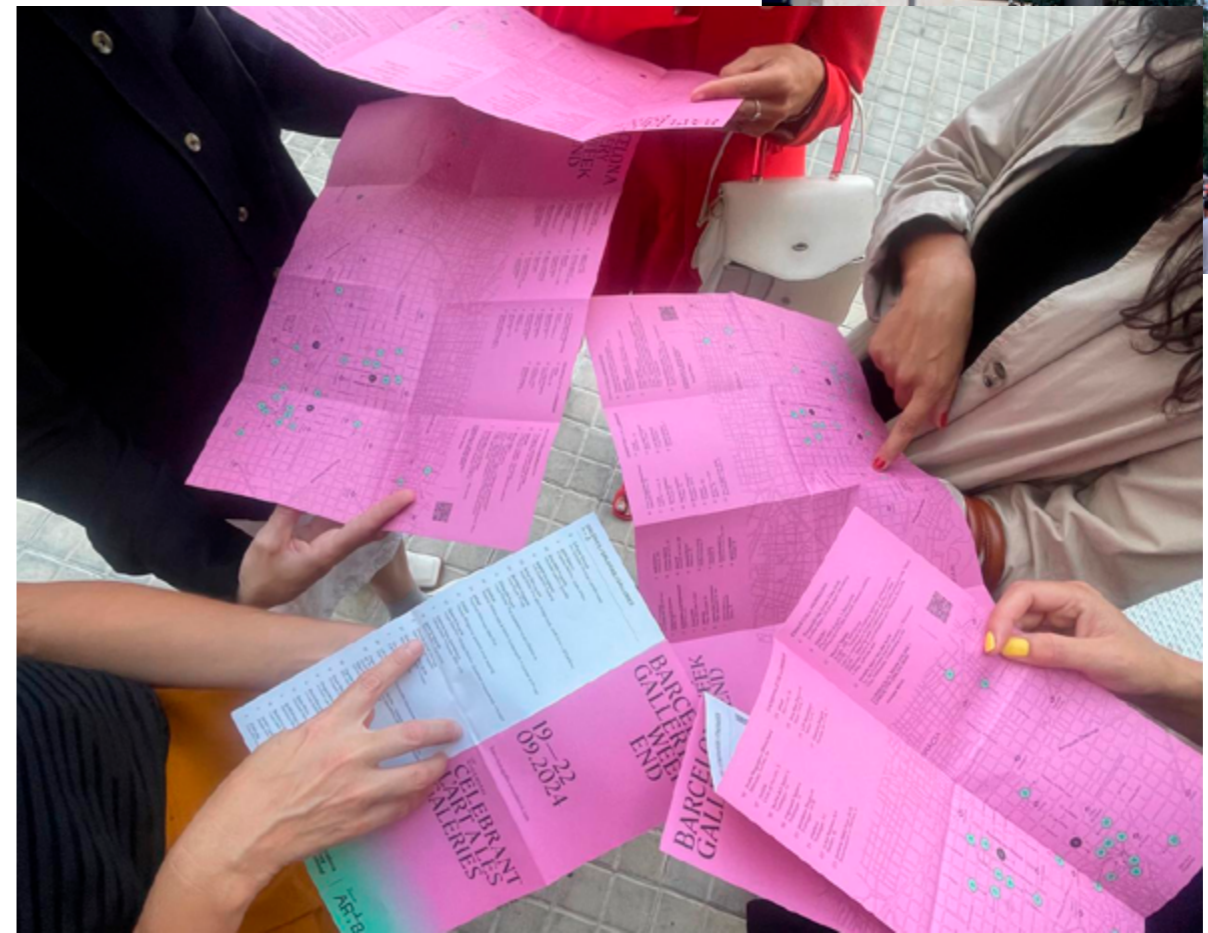
Total impact: 243 news
Total audience: 61.838.567 people
Total value: 1.304.267,76 euros

BGW ONLINE

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5. COLLABORATORS

Barcelona Gallery Weekend gratefully acknowledges the support of the following entities:

Institut Català de les Empreses Culturals of Generalitat de Catalunya (ICEC), Insitut de Cultura of Barcelona City Council (ICUB), Culture Department of L'Hospitalet de Llobregat city council, Ministerio de Cultura, and Acció Cultural Española through its PICE-Visitants programme.

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6. TEAM

Codirection

Mariña Á. Pino & Andrea Rodríguez Novoa

Professional Programme

Andrea Rodríguez Novoa

Communications and coordination assistant

Alessa Alcántara

Selection committee: board of Art Barcelona. Galleries

President: Quico Peinado (àngels barcelona)

First Vice-president: Patrícia de Muga (Prats Nogueras Blanchard)

Second Vice-president: Ana Mas (Ana Mas Projects)

Secretary: Joana Roda (Bombon Projects)

Treasurer: Victor Lope (Victor Lope Arte Contemporáneo)

Vocals: Silvia Dauder (ProjecteSD), Joan Anton Maragall (Sala Parés), Miguel Ángel Sánchez (ADN Galeria), Marc Domènech (Galeria Marc Domènech), Miguel Ángel Sánchez (ADN Galeria).

Tour guides: Sandra Costa, Pilar Cruz, Jordi Garrido, Carla Gimeno, Anna Pahissa Deulofeu, Diana Rangel, Sofía Williamson, Arantxa Zulema.

A Walk by curator... Xavier Acarín, David Armengol, Cèlia del Diego, Carles Guerra, Sofía Lemos, Patricia Sorroche, Linda Valdés.

Video documentation: Paula G. Monar

Photo documentation: Rafa Arocha

Press: Teresa Vallbona

Design: Todojunto

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