

ESPRONCEDA INSTITUTE OF ART & CULTURE

Catalogue
2020

About

Espronceda - Institute of Art & Culture was founded in 2013 in Barcelona and is an innovative centre for the contemporary arts, education and Cultural Events.

Its mission is to provide multidisciplinary environment and a platform for creation which promotes international dialogue between artists, curators, critics, gallery owners, collectors, cultural institutions and lovers of art & culture.

The Espronceda programme provides production residencies for national/international artists & curators and curates a cumulative exhibition of their work in Barcelona at the end of each residency.

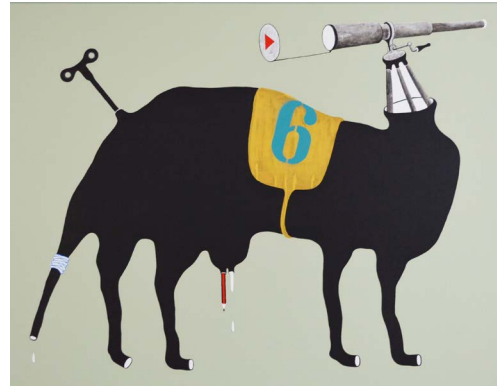
Espronceda encourages international artists, both established and emerging, to develop their own work and creativity, and to spread their inspiration beyond their physical stay in space.

The centre promotes educational and cultural programs and diffusions by presenting exhibitions and concepts by renowned artist as well as by exploring curatorial concepts and by organising a variety of concerts, workshops, roundtables and hosting meetings for art professionals.

Espronceda believes in international cooperation and has established agreements with internationally renowned organisations like APT (Artists Pension Trust), RUFA - Rome fine arts University, the Royal College of Arts London, the prestigious Arte Laguna prize from Venice, and many more to allow for the development of a global exchange of ideas, and for creators to contribute to a greater tolerance and understanding of world cultures. Also, Espronceda was member of european network of culture and training of Bruxelles (ENCATC).

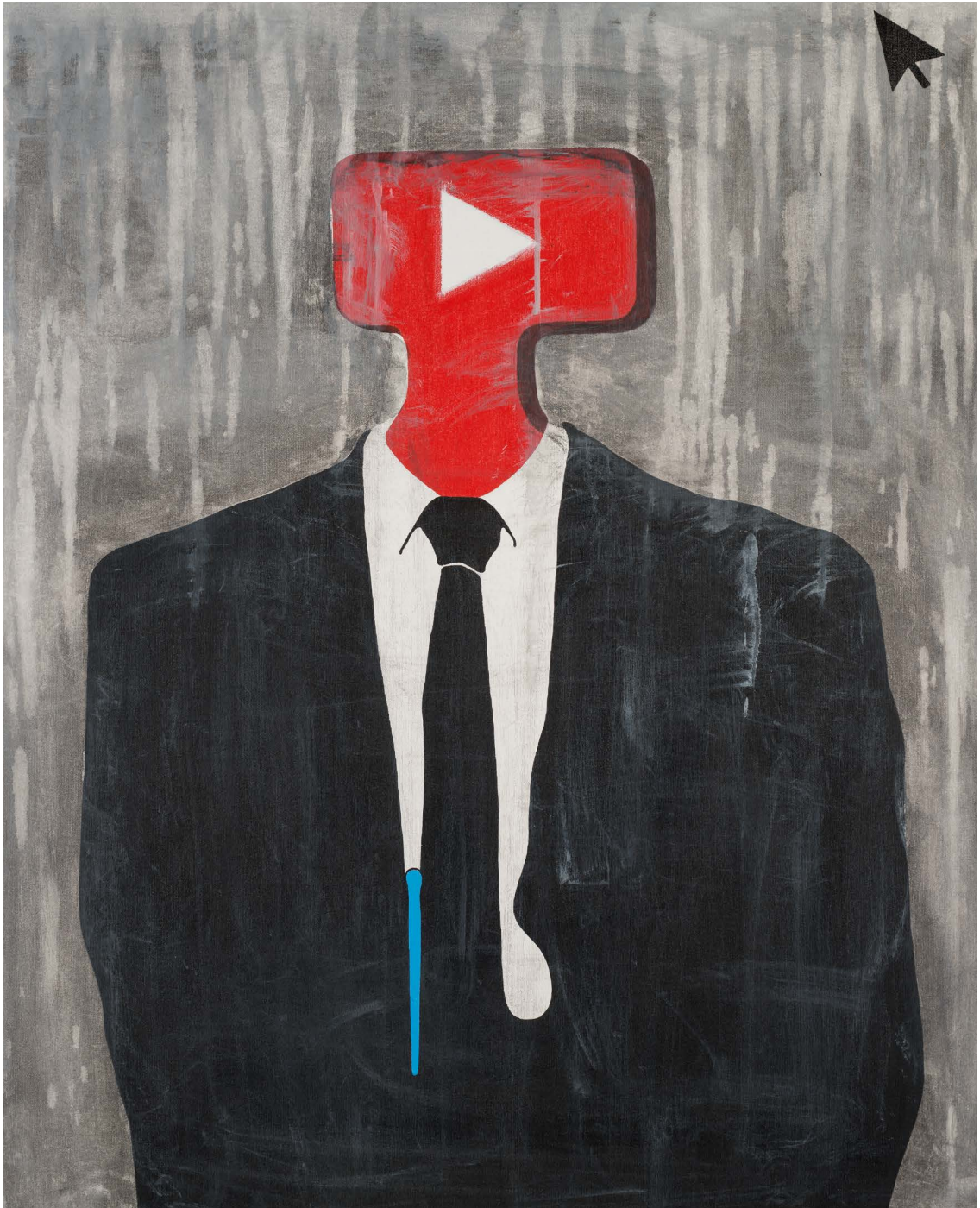
Content

Artist in residency



“I have worked hard at the beginning, always make trial and error and I have not graduated from anywhere. This is true, I’m not saying to make it sound cool or different from any other because working teaches us and the data in institutions are always available in outside world as well. What is called “spirit” and What some people may call “spirit” inspired by these institutes, I believe is more like our natural instincts. It is a part of us and is transmitted into art through our way of life. Actually whoever can paint. When talking about art, it’s about everything; painting, selling insurance.

I don’t like to label myself with what I do. But an appropriate term may be ‘painter’. As an artists I can do what I feel is my nature and seriously I am not bothered by what I am called. I don’t know what I can be but I know what I would like to do. In my opinion, a painter and his artwork must be constituted from his life experiences and the journey he is on but the beauty of art is the ability to incorporate that into a painting or model or whatever for others to perceive the world from the artist’s eyes in just a moment. I have used many styles in my works and have not attached to using just one style. Whenever I feel bored, I’ll change it. I believe that when I change the style, there’re some symbols in my works and I want this to evoke a special sensation in people.” - Mr. Zen



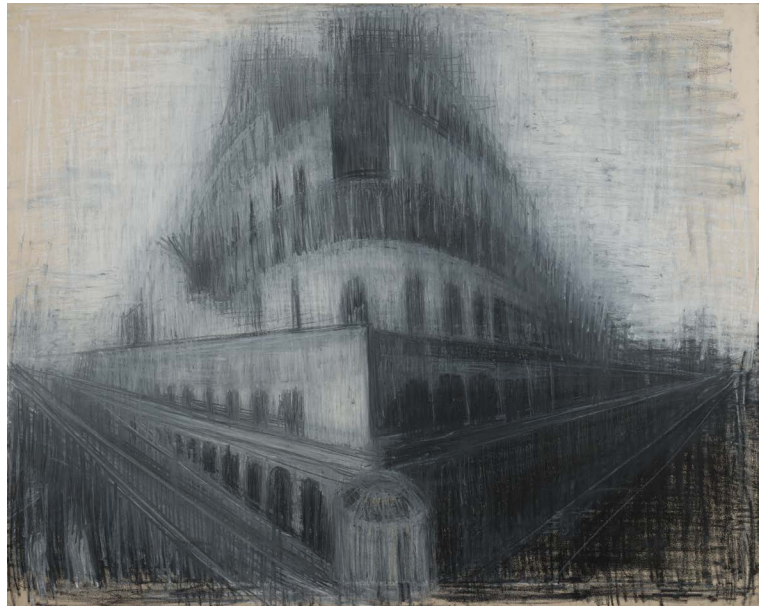




Fabian Vogler further developed technical variations leading from “over modelling” then back to moulding. He uses these technoid materials such as balloons, tires from cars, bicycles and tractors in contrast to his archaic topics.

Berkovitz, a figurative painter, has been working for a month in October 2014 in the studio of Espronceda, creating a series of works in oil sticks and pencils on paper. 'Holyland' is a group of works revolving around the topic of construction sites and its derivatives. The name 'Holyland' refers to a big architectural site in the hills of Jerusalem. A controversial project in the Israeli landscape. The topic of the building and destruction over times in the Israel landscape is a well known and charged argument.

In the works exhibited at Espronceda, Berkovitz refers to architectural formations on their way to becoming buildings. Throughout the process of painting, Berkovitz is repeatedly constructing and deconstructing her images, decontextualizing them in an abstract matter. In the end this process leads to a result of distilled impressions of architectural structures.

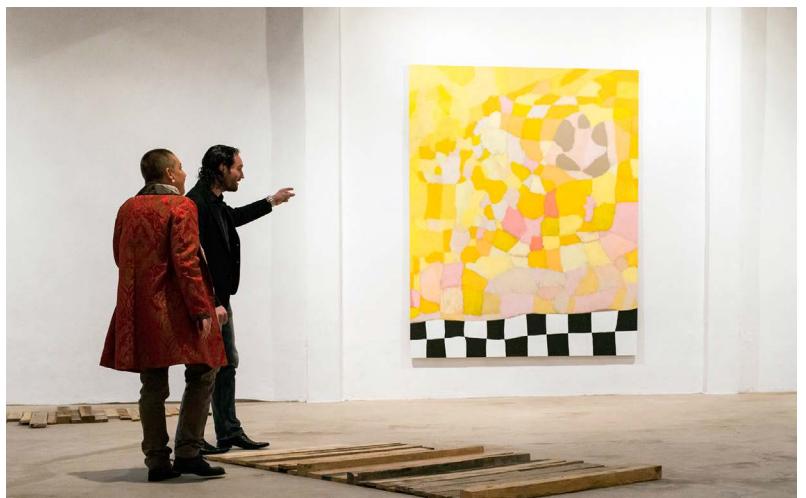
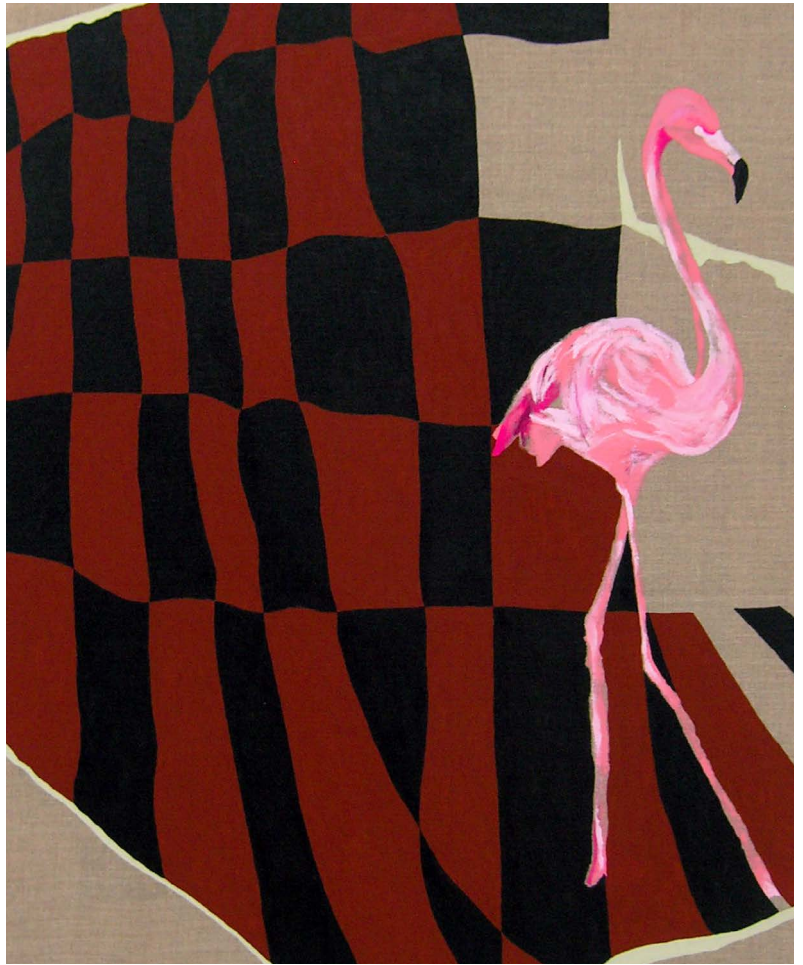




The exhibition at Espronceda consists of paintings (acrylics on canvas), sculpture, site-specific liquid installation.

The artist is presenting a three-dimensional physical-digital floor installation which is result of combining natural materials and the smart technology concept of the “Internet of Things” (IoT) and augmented reality. There is a supporting documentary and an art video installation with a special soundtrack of the band A CORAL ROOM initiated by CODE_n Culture, made by Gasper Jemec and his collaborators.









Todo esta muy caro is the first exhibition in Barcelona of the Colombian conceptualist pioneer Antonio Caro. After his outstanding performance for the official representation of ARCO Colombia 2015, the author landed in Barcelona, developing a series of appearances and activities in the local context over several weeks.

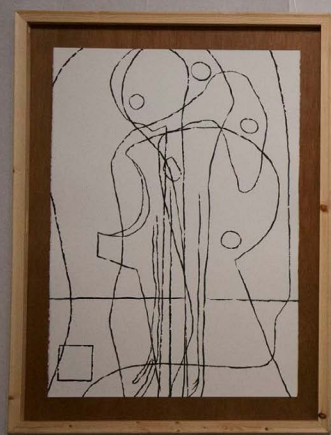
Thus, its presence in the city allows it to connect with the established local tradition of conceptual art, given the particular affinity of substance and form that Caro's work supports with Catalan creation, including the younger generations. The sample includes a representative selection of his work, including the emblematic Colombia- Coca Cola, Here is not the art, Corn, Everything is very expensive and other works, such as the portable series Caro is all or the recent Mining. At the same time, **EVERYTHING IS VERY EXPENSIVE** works as the catalyst of this first contact of the artist with the city.

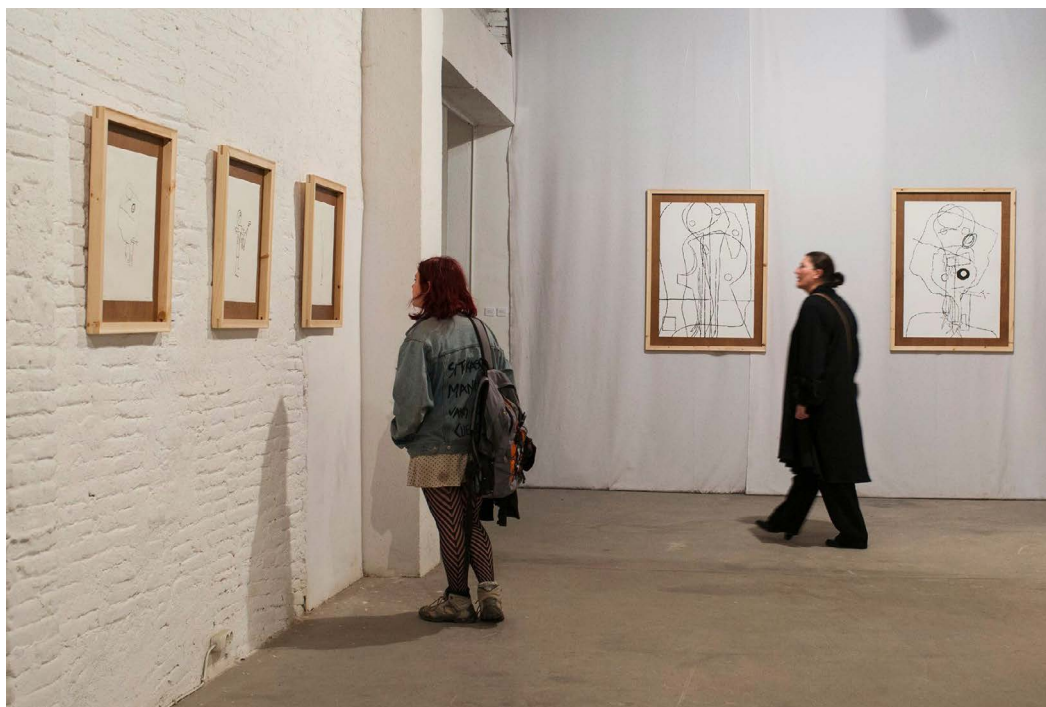
Painter of unstable and turbulent life history, Eric Bocanegra is the author of a dark work, with a particular sense of humor, very personal and unmistakable, undoubtedly one of the most interesting of the current artistic scene.

The seed of his creative process resides in his tireless introspective search, in the extreme sensitivity with which he lives each experience and in an almost sickly obsession with language, the ineffable and the unrepeatable.

All this leads to a fascinating world of solitary and multiform characters, fixed on the pictorial surface again and again, as a light impact on the retina.

A world that allows him to build, in the hermetic atmosphere of his workshop, a sense that is essential to survive the absurdity of reality, his reality.





In his recent solo exhibition *Sleepwalking/Somnambulisme* at Espronceda in Barcelona, Spain (2015), paintings drifted through space, were camouflaged in a large mural, or integrated into a living room from a by-gone era all created by the artist as a site-specific installation.

Horowitz's imagery alters the original nature of objects creating an oneiric landscape. His paintings employ an associative logic, whereby disparate objects are thrown together into impossible images that are nonetheless psychologically cohesive. Through dissonant object pairings and Freudian fluency in our collective symbolic lexicon, Horowitz conjures up what cannot be visualized into something visible.

This exhibition invites the visitor into an oneiric experience, to come as a sleepwalker into the imagination of Daniel Horowitz.

The paintings created for the exhibition drift through space, either camouflaged in a large mural or integrated into a recreated living room from a bygone era.

Horowitz's creative process is achieved by the repurposing and recontextualization of images derived from expired publications interlaced with the subconscious. His paintings, collages, installations and video animations result in a surreal world altering the initial nature and symbolism of the various images on view, allowing the viewer to respond subjectively.



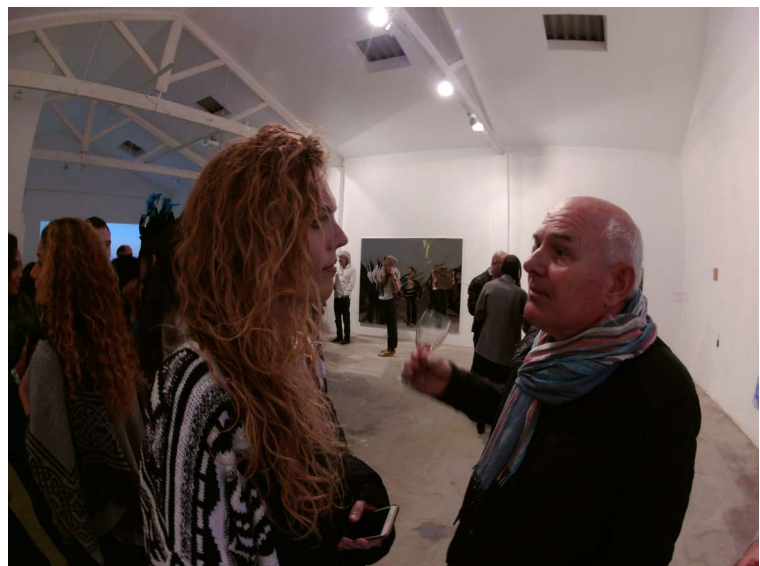


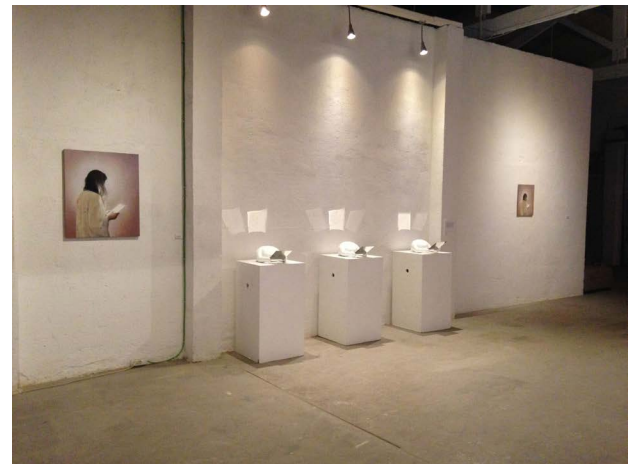
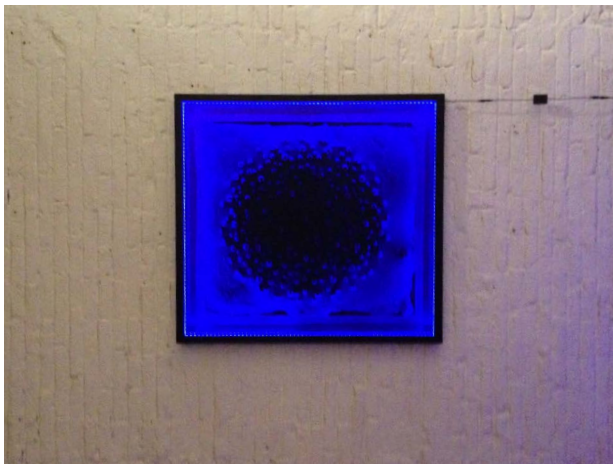
Artem creates a new world within each frame. His paintings are depictions of ancient civilizations, philosophy, present society, and also what he envisions for the future.

Each picture tells a story; the movement of the story is carried throughout the piece by the movement of the characters. The personality and emotion of these figures is communicated through facial expression and actions. They range from heroes and villains, to ordinary men and even mythological creatures.

His tales include appearance from dwellers of Babylon, the lost soldiers of Alexander the great, Einstein, samurai warriors, urban legends, time travelers, and scientists of subterranean worlds.

When words alone cannot describe what he envisions in his mind, it is his through his artwork that he finds a means of visual language and communication.







Sabato's artwork became three-dimensional and two-dimensional thanks to how the brightness that the retention on the steel plates, engraved sometimes with slight scratches other with deep furrows, gives the work an almost statuesque plasticity.

The viewer, deceived by his own eyes, seems to see three-dimensional shapes, and perceive the impression of depth. The opposite happens in the sculptures that have other forms of three-dimensional and two-dimensional images. Everything is always due to the relationship that the works have with light, all common element in all his works.

The work of Elia Sabato highlights the paradox of the visible so that it becomes invisible, the image hides or reveals itself according to the light that is reflected. The perception is therefore beyond the simple optical process that projects images on the retina, as it implies the understanding of the image itself, so an awareness of what you are seeing. Currently his works are in Rome and Barcelona..

All the periods of his work are put all together to ask the spectator two questions: What is real in here? And what is the reality in it? Mirrors which show parallel worlds; abstract sculptural objects (tridimensional) that, with a direct light, project absolutely figurative (and flat) shapes hidden in the abstraction; flowers which are carried by well armed soldier figurines.

These piece of arts are representative of the will of the artist to show, all along the exhibit, the eternal dualities: Light/Darkness, War/Peace, True vision/Optical effects, Twodimensionality/Volume.

In Elia Sabato's pieces of art, there are a mix of many artistic currents and movements which set up a specific style. Basically we could think about Optical-Art, passing by the surrealism with its oneiric vision. Watching his works created from mirrors, we can think of Miguel Angel Pistoletto, but the level of elaboration required on every Sabato's mirrors oblige us to forget the Arte Porvera current and lead us to the opposite side, the Pop Art.





Tolkyn Sakbayev was born on January 12, 1990 in Almaty as a second child in a family of three kids. Her father, Mr. Altay Sakbayev (1947-2011) was a scientist in math and physics who dedicated all his time and love to develop strong faith and belief in his daughter. Her mother, Mrs Aspet Sakbayeva, who is also her best friend, helped her to develop her interest and skills in art.

Tolkyn was 4 years old when she showed strong desire to express personages from her favorite books on paper. This was the reason she first learnt to hold a pencil in her hand and started to draw a line...it took her several months to draw a simple line, because her hands weren't listening to her. But she did it, she drew a line!



Her life began taking a totally different course. While all the doctors she visited after birth were claiming her diagnosis of Cerebral Palsy as a verdict – «she must be ready not to expect any miracles: she will not be able to walk, to sit, to talk, to understand reality, even to hold a pencil or read, etc...” But, it was that line which gave her new hope and new dreams.



The Way You Move opens the scene of those little ordinary shades that every day we all live in, between actions and thoughts.

Perhaps ashamed to declare it out loud, the protagonists of this work are slightly satisfied to be watched, inside and outside their daily events.

Both fascinated by seduction either as a formal language or a state of mind, Manuel O. Leyva and Remy Uno are at their first encounter.

Despite developing their own discourse, they both serve the medium of painting with the same overwhelming passion.

Conceived as a conversation between their two different perspectives of research, the exhibition is the result of a ten day residency in the space of Espronceda.





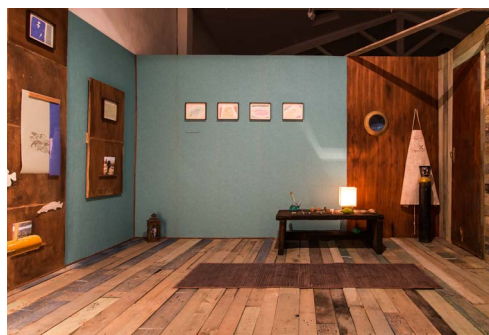
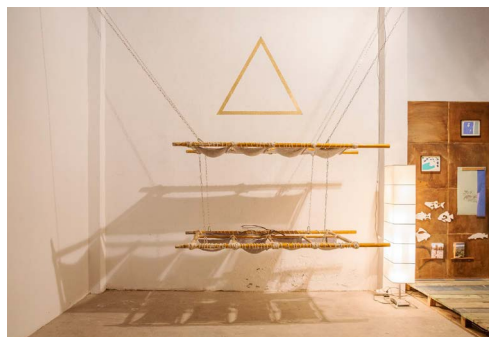
Kennedy and Kraus depict a world in the year 4000. Everything in nature gets merged into one single mind.

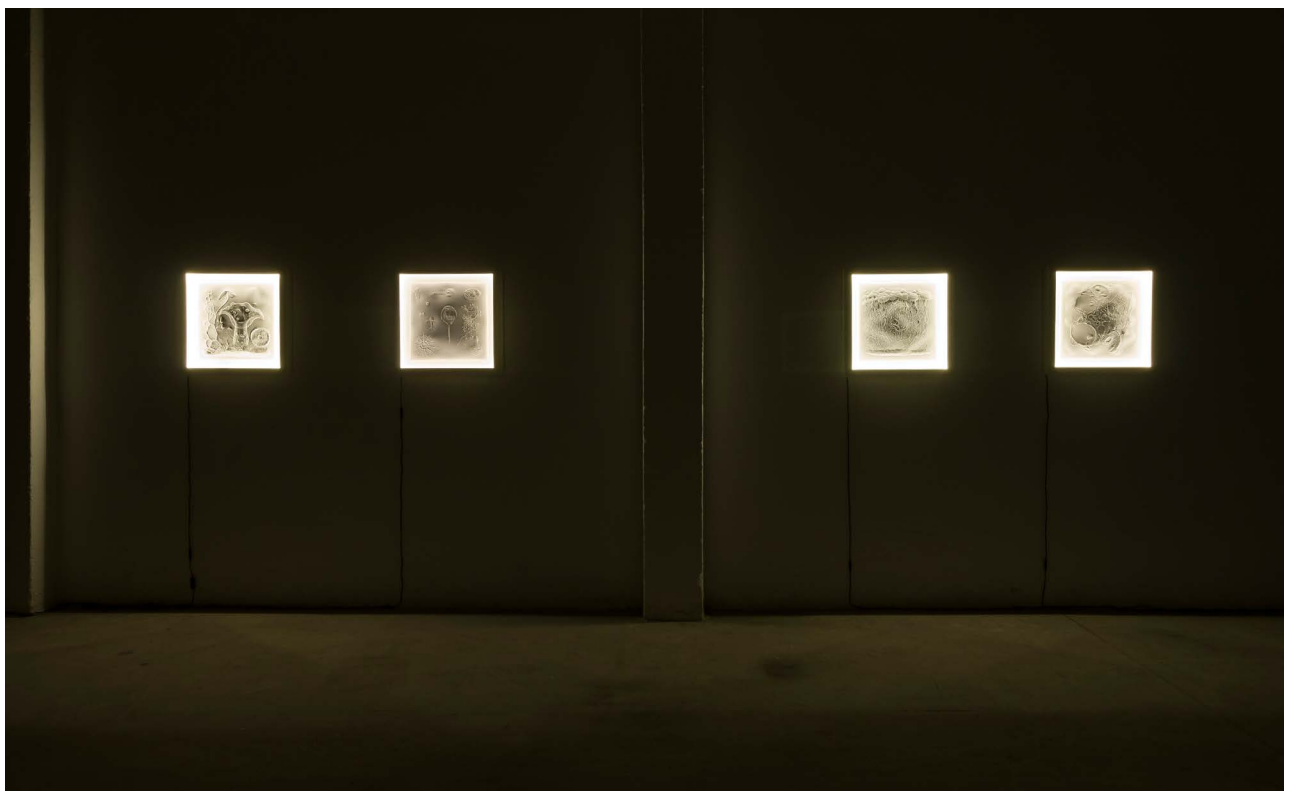
Plants, animals and hybrid human beings form a worldwide super-network of consciousness.

The few remaining non-hybrid humans are being forced to live underwater in floating shiplike cities. Humans try to convince nature that they're still valuable, using songs, meditation and yoga.

The Lives Beneath examines the downfall of a society that refuses to live with nature in harmony. But on the other side is a self-conscious planet, which suffers from the burden of having to think for all eternity.

The work of Kennedy and Kraus can be understood as a subtle metaphor about the status quo of human civilization. Because their movie, *The Lives Beneath*, gives a voice to nature, they raise awareness for current problems and influence our attitude towards nature.





Burbujas de Ocio is based on the book with the same title by Roberto Igarza, and is an artistic reflection on the following ideas:

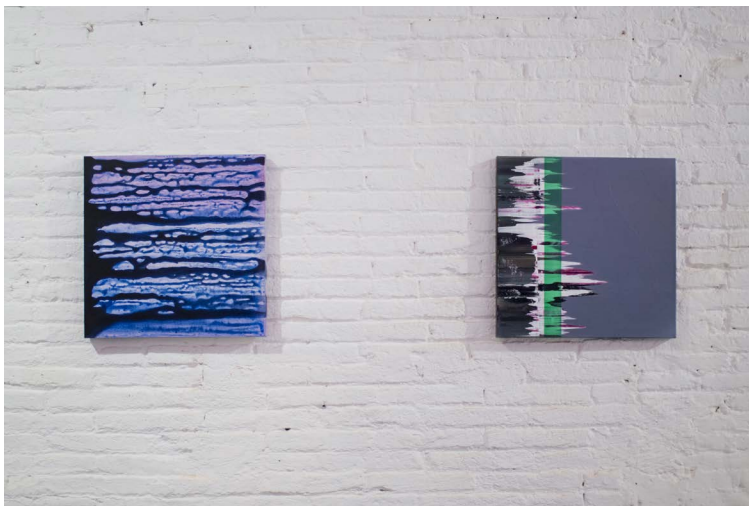
“The distribution of leisure time, especially among people living in the big cities, is changing. Work and extra-work life is full of little pauses. New generations are mixing together entertainment and production in very different ways from previous generations. Their world is filled with micro-pauses that coincide with the time to watch a video on the Internet or to consult a blog.

Leisure has become interstitial, slipping out through tasks for school, waiting times, during short trips. With the appearance of these bubbles of time, new media and mobile devices play a leading role in people’s lives and in their consumption of culture. Mobile reception especially favours the use of these bubbles in order to access and even produce and distribute content which, generally, are time brevities.”

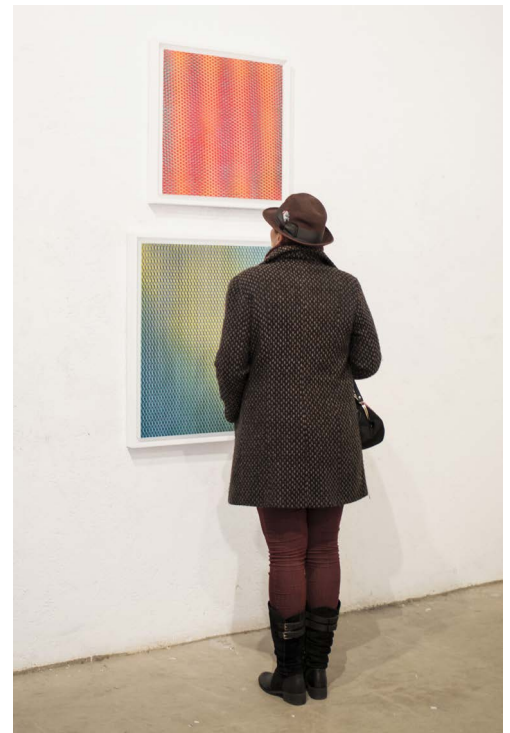




The exhibition displays art works that use or question these micro-leisures, the new human behaviours, the birth of the WIFI citizen and his needs, multitasking and immediacy in the digital era. "Burbujas de Ocio" aims to draw spectators into the dynamics of this micro-leisure use, creating an experience in front of each art work.



This exhibition will then be exported to an art center in London and New York afterwards, as it also wants to give international visibility to the participating Catalan artists and contribute to their professional career.





For her solo exhibition at Espronceda, Jaanika Peerna is going to create a room size installation using large scale drawing on thin layers of plastic materials, and also cutting of the surfaces, so that rhythmic composition is born as the material is composed within the space of the gallery. Additionally small pigment and graphite drawings capturing the collisions of vibrations will be part of the exhibition.

Peerna's long lasting interest in transitional phases in our organic surroundings as well as signature rhythmic drawing are also present in this exhibition, which is inspired by the recent important announcement by scientists who detected gravitational waves and ripples in the fabric of space-time that Einstein predicted already a century ago. "This important discovery completes Einstein's vision of a universe in which space and time are interwoven and dynamic, able to stretch, shrink and jiggle like a mattress shaking when the sleeper rolls over, producing ripples of gravity: gravitational waves," as New York Times states.

For the collaborative performance at the opening of the exhibition with a cellist and physicist, Lucio Corrente, who takes the vibrations of gravitational waves translated to sound and transforms them further into musical notes which he uses to compose a piece of music.

Peerna will step into the dialogue of the composition with live drawing and movement, thus creating a time and space warping element to her solo exhibition at Espronceda.



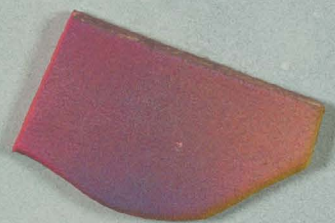
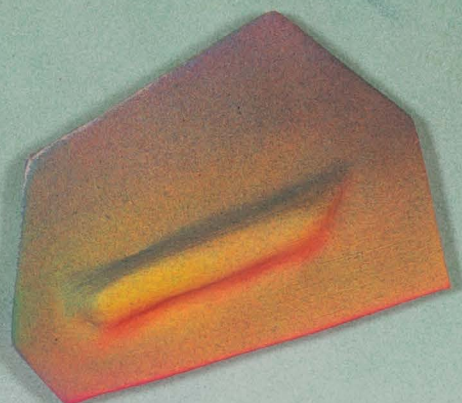
His exhibition at Espronceda, entitled “In One Breath”, is inspired by the traditional way by which to read Haikus. These Japanese poems are meant to be recited in one breath.

In this new project, Ernesto Cánovas speaks of nostalgia. In his previous series “Overlapping View”, in 2015, the artist told visual stories based on images of popular culture which were not necessarily part of his own experience, but belonged to a collective imagery of famous films and photographs of the past century.

The artist reprocesses images, melts them digitally and makes them born again through his contemporary art practice. The shiny surfaces of the finished works reflect the viewer in their frames all while creating an experience which is not only contemplative but also participatory in the careful balance the artist creates in his work.

In Cánovas’ latest series, pieces of handmade pottery glide smoothly across the nostalgic surfaces as if seduced and subsequently trapped by such fascinating memories.







Charleroi, fifty kilometres from Brussels, has become the dark heart of Europe. Giovanni Troilo spent some time researching the zone, where part of his family had immigrated from Italy to work in the steel industry.

Thanks to this proximity, Troilo entered the “dark heart” of the city, scratching away the surface of the lives of its inhabitants. What he finds (high unemployment, petty crime, and declining social welfare) becomes a metaphor for contemporary European society.

His journey into the bowels of the European Union, with its unsettling

images and unexpected turns, reveals a general crisis of identity and a situation of social alarm that is affecting all of Europe.

Troilo’s images go below the surface of what was once a “promised land” and is now in decline.

His work has two aspects: a vein of documentary research into a complex set of circumstances, complemented by carefully conceived images that reflect an emotional response and a personal vision.

The result is a solid narrative that questions our roots and our values.



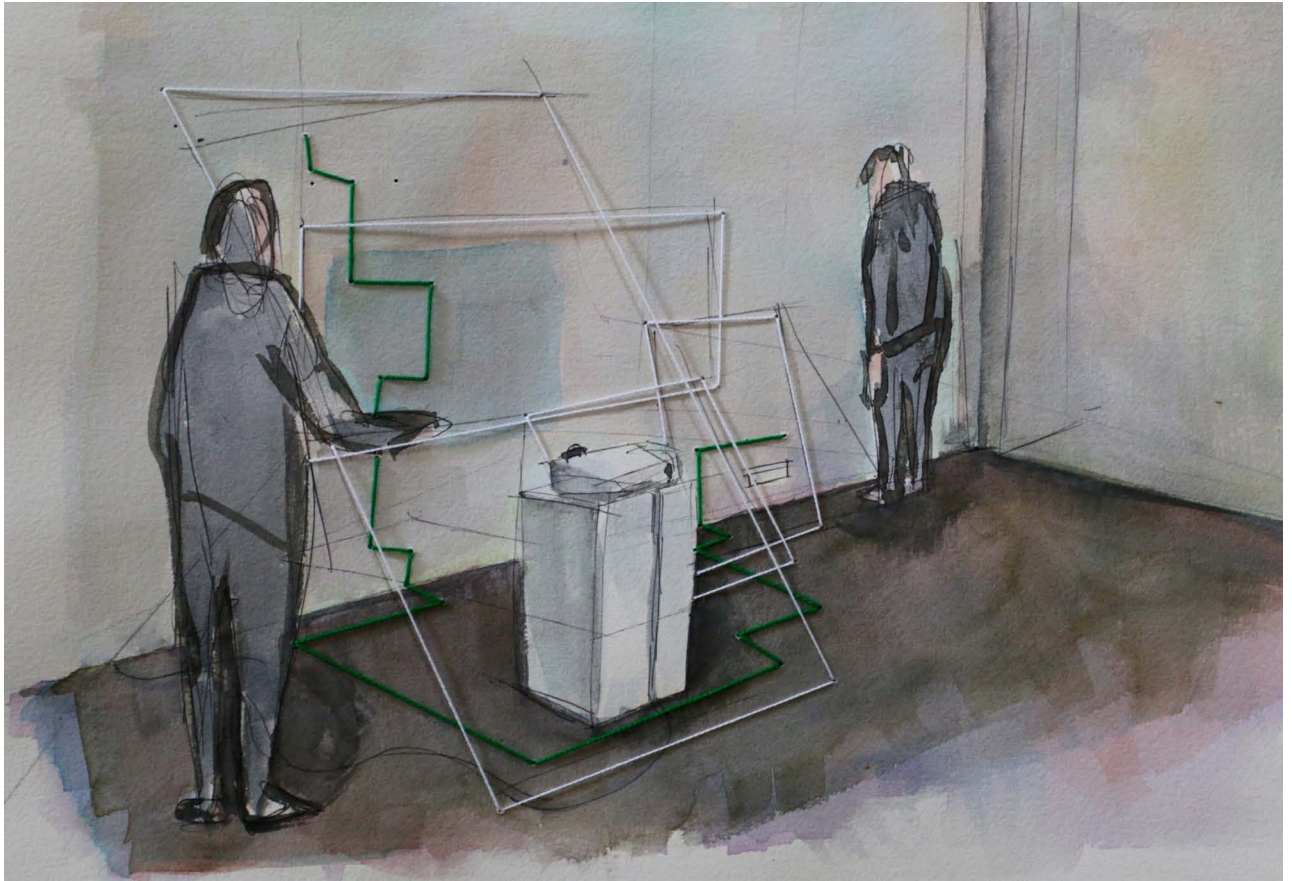
Spending time in Barcelona is a project from the emerging artist Christophe Constantin in cooperation with Rome University of Fine Arts (RUFA). It is a multidisciplinary work that mainly questions the notion of time.

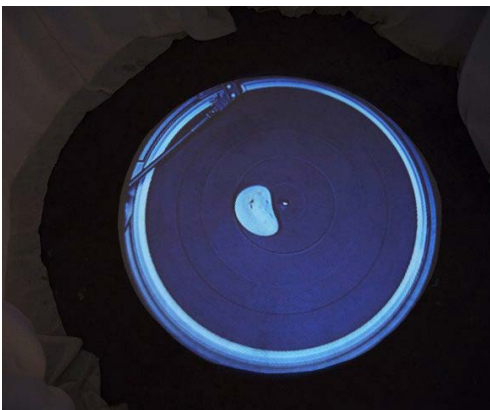
During his residency at Espronceda, Christophe investigates on the concept of “journey” as an aesthetical human experience where the same life becomes the art work. The city of Barcelona is the main topic of his research. The city is not considered a concrete and real space but as a photosensitive film which are all marked by the tracks, and measured with the notion of time and not with distance.

The main work will be an abstract map of the city that will occupy the wall, rooftop and floor on which wires display the different artist's journeys as a documentation of his vision of Barcelona. Each works' title is connected with the measured trajectory time of his walks and ballads around the city of Barcelona in connection with the emotional life of the artist in telling us his personal history.

The artistic language used is multidisciplinary linked with installations, drawings, and videos. The artist wants to share his journey across the city of Barcelona with the public, making his work the space of the experience.







Pleasure in Progress is a project of the emerging artist Cong Yao born during his program residency at ESPRONCEDA, Center for Art and Culture.

Cong Yao's research wants to evoke the key issues that come out when we talk about gender, sexuality and body in cultural representation and personal emotions. He explores how to administer or be administered by the "pleasure" in human perception and life experience.

He rethinks fantasies, power and preconception to avoid any confusion in cliché of "sexuality". In his research he explores the relationship between nature and civilization, how human beings try to find a poetic lifestyle, how humans learn to adapt across political, social and cultural changes and in which way all these factors influence human pleasure; and if it is possible to find a more authentic "pleasure" from the "pleasure in progress".



The artist's research links and integrates complex, disparate seeming ideas into a coherent cross disciplinary body of work, that carries characteristics attributed to transnational art: multiplicity, liminality and hybridity. Based on Sagrada Familia - a unique manifestation of humanity, life-time creation of Gaudi and iconic Catalan monument - the work explores how the issues of particular and universal are re-negotiated in the context of ambivalent (non) belonging by human kind in the post-internet era.

Using Sagrada Familia as a metaphor for humanity, the work follows the construction of the monument and the consequent cultural withdrawal from it, jeopardizing ideas of speculative realism with exploration of cultural identity.

Speaking her idiosyncratic language, the artist navigates the present tense narrative, oscillating between personal and collective, closed and open-ended, conscious and subconscious, human and beyond.

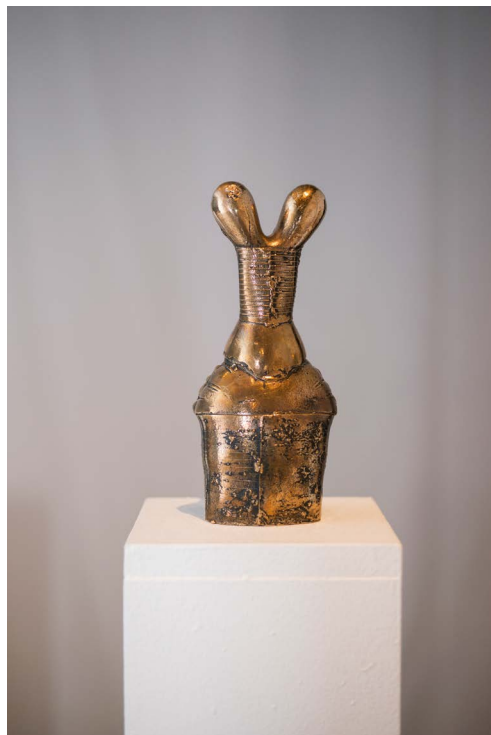




In, Liquid Gender, Fabian Vogler explores the topics of intersexuality, gender, and diversity, paying attention to the complexity of the issues involved, and trying to overcome positions of normalization and, even more so, of censorship.

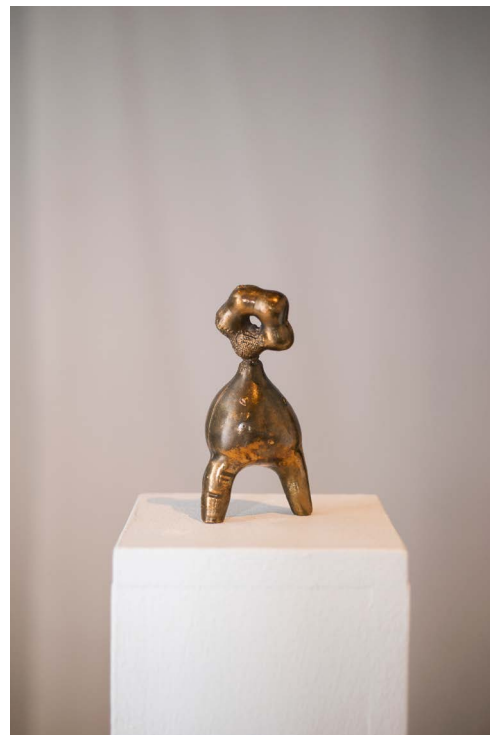
As Giovanna Zapperi wrote in her book, *Lo schermo del potere*, «it is necessary to take an interest in the reality of discrimination and humiliation that women, migrants, lesbian, gay, trans genders [and intersexuals] experience every day, and the violence suffered by those marked as different people, the reality of the struggles and the strategies of resistance and opposition. This dimension is conflictual...and touches in general all situations where the imaginary acts in a particularly oppressive way on the identity and on subjective situations.»





The interplay between arts and gender has been characteristic of the research of various authors of a defined historical period – naturally the Seventies Movement – but in subsequent decades and recent years, deliberations about gender and difference were led by the assumption that it is primarily ancient and mythological phenomena which govern in a special way the dichotomy between man and woman.

Vogler investigates these issues by creating polymorph and poly-expressive pieces which are generated from the idea of change and transformation into something else, something that's different from ourselves. His obsession with the imperfection of the form and with the semantics of materials, generates hybrid figures that live in bizarre landscapes, chosen by the artist, more often than not with some subtle irony, during his frequent international travels.



The link between gender and visibility can find an important point of elaboration in the use of technology – that plays a central role in this project – in the way the artist involves the technological dispositive for the depiction of sexual diversities. Furthermore it is interesting to notice how diversity for Vogler is the sign of an 'otherness' which opens alternative ways of being in the world, of living, of behaving, and of acting as an artist. In his art, "fragmentation, deformation and damages are not only vital for the shape, they are essential with regard to contents, i.e. the disruption. The lack of perfection and the disruption stands for incurable human imperfection".

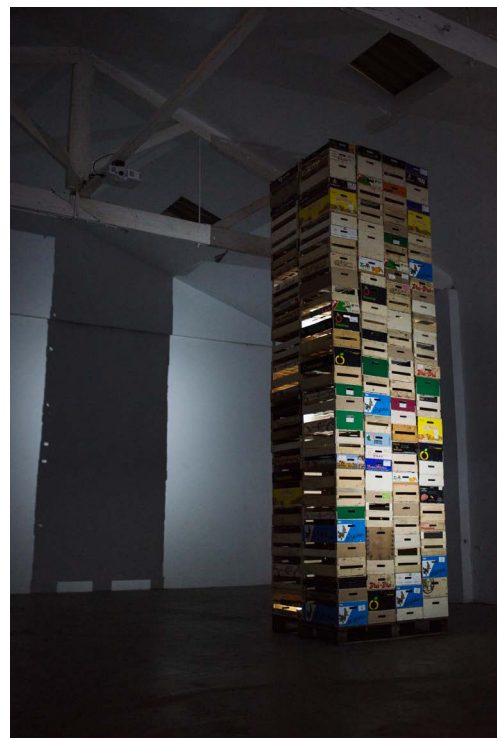


Grazia Amendola's project is inspired by the popular markets of Barcelona, by their particular structure, colours, food and sounds that make them alive and dynamic. The research will focus in particular on the concept of "leftovers" as a metaphor and a socio-anthropological reflection for the value of the food and the re-use of it, when it is possible.

Beyond the esthetical beauty aspect of the perfect "object," those scented, captivating merchandise towers after closing time become waste, rubbish, or, "leftovers". The artist wants to rework heaps of garbage, rubble scrap, and production waste in creating impressive and massive towers in so doing the consumer goods are denuded by their social nature in becoming a hypnotic form dressed in sacredness. Grazia Amendola wants to underline also the importance of the markets as a

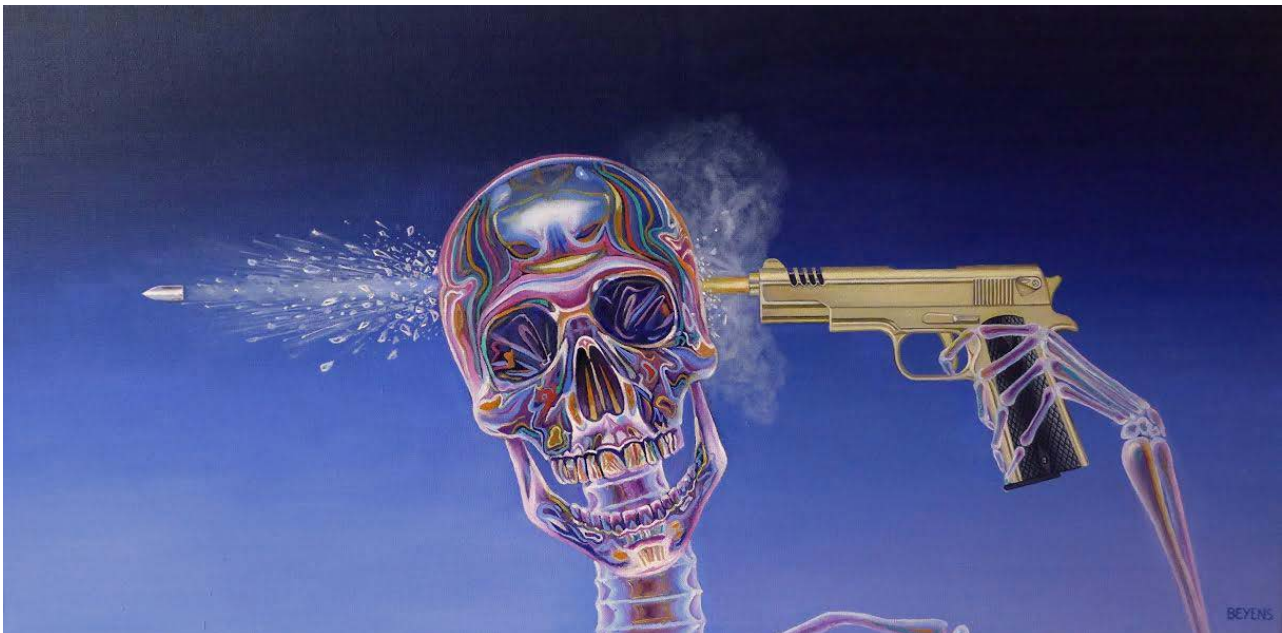
significant centre of daily life and culture of an area, and places that produce and reproduce daily relationships between people, triggering processes of socialization in a mechanism of anthropological automatism. The exhibition space becomes a sort of translation of "leftovers" produced in the market, by allegorically reporting food poetry, telling a story on the human experience behind "market stalls.» The approach to the exhibition site is direct and the place itself becomes the starting point for the development of the artistic research.

This principle is one of the main aspects of Grazia Amendola's work which she continuously tries to relate to the environment in which they were born and took shape, highlighting the ongoing relationship between man and nature, in a balance derived only from mutual and constant respect.



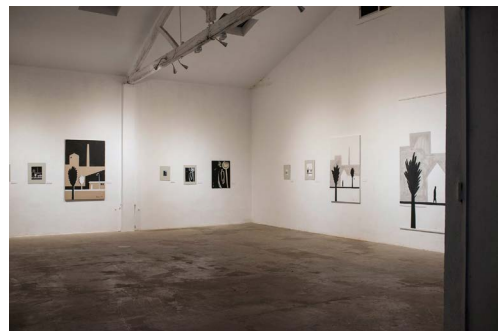
Emmnauel Beyens' research on the series "Crazy Purple" began a year ago in Brussels. The project took the form of a long investigation and involved two cities, Brussels and Barcelona. Before this work, Beyens main interest has been to discover the aesthetic qualities in portrait painting. However, with "Crazy Purple," he wanted to create an innovative aesthetic language that explored the grey areas of the human condition, a picture of the soul, an exploration of loneliness, guilt, suicide, harassment, technology and fear. In his work, Beyens underlines the importance of beauty, harmony & grace, realism, the declination of blues and purples punctuated with fluorescent touches, and the mechanics of the body. All of

these aspects are explored together with an investigation into the deep impact and message communicated to the public. This results in a journalistic like approach but is also coupled with a definitive focus on aesthetic beauty. The Crazy Purple paintings evoke a world of the night, discos emblazoned by ultraviolet neon light where reality is reflected in a mirror which allows everyone to be be anyone and anyone to be everyone. The irony and beauty of his language is also translated in a new series born on reflections about who can be an artist. A dog portrait reflects the artist's feelings in all his dimensions, and here figurative expressionism becomes the key to the contemporary portrait.





Beyens' main interest is to explore possibilities of creating a bridge between figurative and contemporary art, a provocation into how we might consider the modern "portrait" part of a universal artistic language, a portrait in a "contemporary dimension." Co-authors: Sylvia Laha and Savina Tarsitano.



In his early years, Evgeniy was enchanted by the process of creating whole universes on canvas, and his work was within the realistic tradition. Later, he developed his own style that balances the rationality of minimalism and pure emotion of expressionism in the intention to overcome the limitations of both. In filmmaking and television production, zooming refers to the technique of changing the focal length of a zoom lens during a shot. It can either be performed towards longer focal lengths, giving a “zoom in” effect, or performed towards shorter focal lengths, giving a “zoom out” effect.

Based on this principle, and through experimentation with unorthodox graphic media, Evgeniy Stasenko deeply

explores the expressiveness of the graphic image. As a result, the project “Zooming” was conceived, in which the artist addresses his favorite themes of city landscapes and industrial areas, often dominated by chimney pipes of Moscow and, now, Barcelona.

With, “Zooming,” the artist explores how the change of media and the size of the images influence the expressiveness of graphic work. Each piece is made in several sizes, inviting the audience to zoom in or out, suggesting different levels of engagement with the image. As the real landscape gets interpreted and then reduced in the artist’s imagination, first to appear is the smallest version of an image: a sketch.



Then the artist gradually transforms the image back to the life-size landscape, allowing the viewer to find himself part of this re-created environment. And when a viewer takes a photo of the bigger



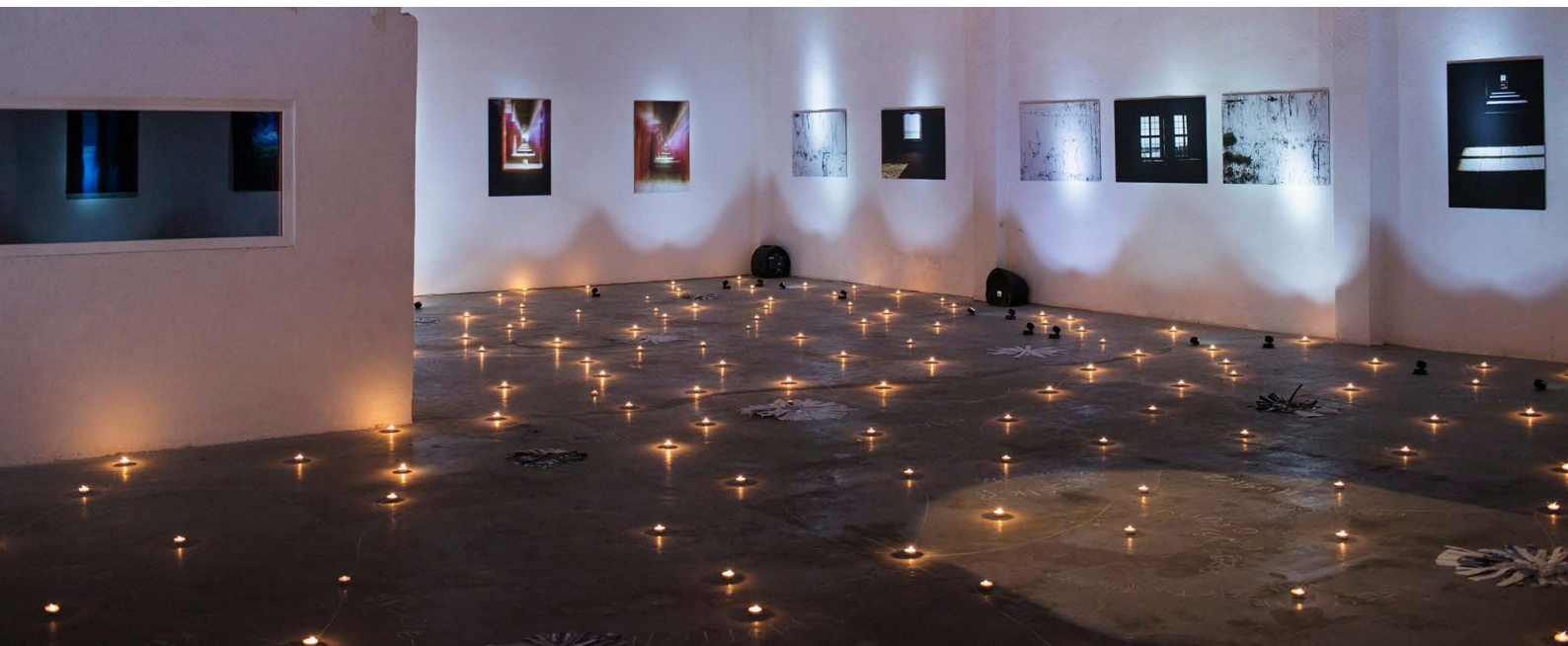
artworks, the images get small again, now including the viewer and, thus, ending the cycle and transforming the passive observer into an active participant.

The exhibition Heard Through Mixfull Eyes, born from the collaboration of two artists: Morris Rosenzweig, a composer from New York City, and Savina Tarsitano, a visual artist from Italy, explores the world with the eye of a photographer. The exhibition suggests an interdisciplinary dialog between photography, video & music, a journey, a magical route through emotion, history, identity and beauty. Paced by the evolution of each other's work, this first exhibition establishes the first step of a cycle meant to expand and develop in time.

The result is a living and vibrant piece, the holder of an esthetic of life, fueled by plural themes, in which nature, historical & architectural heritage, landscapes, and existential questions compose a new score.

Music here is not an accompanist act, in the same way Savina's photography doesn't force any primacy of contemplation : the artwork in its totality becomes a conceptual exercise forming a new language of unity. Favoring its intimate atmosphere over the historical narrative, its genius loci, the artist invites us to make the way backwards, and it is through the sensible memory and the experience of the place that she welcomes « the other » in her artwork.





Personifying architectures like living organisms, restoring corporeity to their shadows and past lights, gathering shreds of walls like one would honor the sacred wrinkles of a wise old man and make an installation of it, seizing the sacred moment of a cosmic tree between sky and earth, looking for the vectors, transmitters, invisible to the naked eye.

Savina offers emotional visions as possible experiences. She does so without pretending to invent new forms of art, but by experimenting with languages, allowing you to access it differently. Those sonic landscapes or visual compositions are forms of the sensible, giving a glimpse into the possibility of a contemporary contemplative experience.

Everyone perceives through the prism of their own experience, their own culture,

and their own images: in that sense the spectator gets enriched at the contact of the piece as much as it enriches itself. One can seize it and make it its own, because one can put some of itself in. In “Heard Through Mixfull Eyes”, the dialog established between the artist and the composer is multiplied: proceeded by superimposition of the senses, it also welcomes the spectator’s sensibility.

The intersection of two narratives, one sonic and the other visual, acts in a quasi-synesthetic dimension. Through a certain kind of secret analogy between all things, artists better than others know how to unfold the significance of what Baudelaire called the « forest of symbols » referring to the sensitive world. It is not a shattered vision but an enrichment, through simultaneous perception. Accessing the senses and essence through free analogy: it is up to us then to listen to what is real.

This exhibition is also an opportunity to celebrate the album release of SERRANA, a special journey with the flamenco singer Ines Bacan, the flamenco guitar player Pedro Soler and the cellist Gaspar Claus. Accompanied by Pedro Soler on the guitar, sometimes joined by Gaspar Claus with his cello, Ines Bacan sings in this new album Serrana "Palos " (styles) from the "Levante" that she heard, as a little child, sung by her grand mother Fernanda. The Bambera, Fandango but also "Taranto"

in its ancient form, "Granainas" from her husband Francisco Vargas' land, or "Serrana", very rarely sung nowadays because of the difficult vocal range. "Romance Corrido" is a very ancient epopee that was sung in the gypsy celebrations. Also two compositions by her son Jose Vargas, a lullaby (nana) and a song "Por Tientos" evoking images of the trains deporting the gypsies by the nazis. She ends this beautiful program with a Cante Jondo Seguiriya.





Lobo Blanco presents in Espronceda a multidisciplinary project, with works whose landscapes are staged by intervals.

Fragmented and juxtaposed images create a unique and personal memory. Representations compiled as a file, collages that generate a new look through the old, and the chair – always the chair – as genesis.

Thus, he manages to gather the moments lived, the street where he played as a child, the window of Luisa, the yellow tape measure of the mother's sewing, the drawer of paintings.

Everyday elements that shape its history and that give meaning to the show we present, where Lobo Blanco manages to transform memory and memory into visual and plastic creations.

Rafael Lobo Blanco has presented his work in Seville, Huelva, London, Venice, Rome and Belarus.

Also, his work forms part of the collections of the Museum of Santa Clara, in Zafra; Museum of Arts and Customs in Seville; Galaroza City Council and the Military Academy of Minsk, Belarus.









This project represents Espronceda's philosophy on the importance of a good contemporary practice on the relationship between universities, academies, and art centers: "Sidereal/human architectures" is the aesthetic synthesis of the young artists Emile Pierre's and Anastasia Kosmadaki's artistic research.

They propose a new and critical look on how to create and use different techniques to reconnect the human being with the space and the imagination.

The exhibition shows the processes of the young artists' sculptures who work with space from the peripheries with an attentive listening to the spatiality of reality and the tangible and intangible world. Spatial aesthetics is an intervention into thought production systems, communication, and technology in presenting models that sometimes diverge, or create concrete alternatives of transformation, in doing so the viewer can enter into an imaginary, three-dimensional and entropic architecture of the reality and imagination, from utopia to dystopia and from dystopia to utopia.



With his sculptures, Emile Pierret builds metamorphoses perceptive previously acquired through theoretical knowledge and transported to an « other world », where the real and the illusory are in the same space. With his work, he translates reality in aesthetic criticism, shifting the era of consumerism in an imaginary and parallel dimension to cause spectator's reflection from dystopia to utopia. His sculptures are the result of his trip to Barcelona.

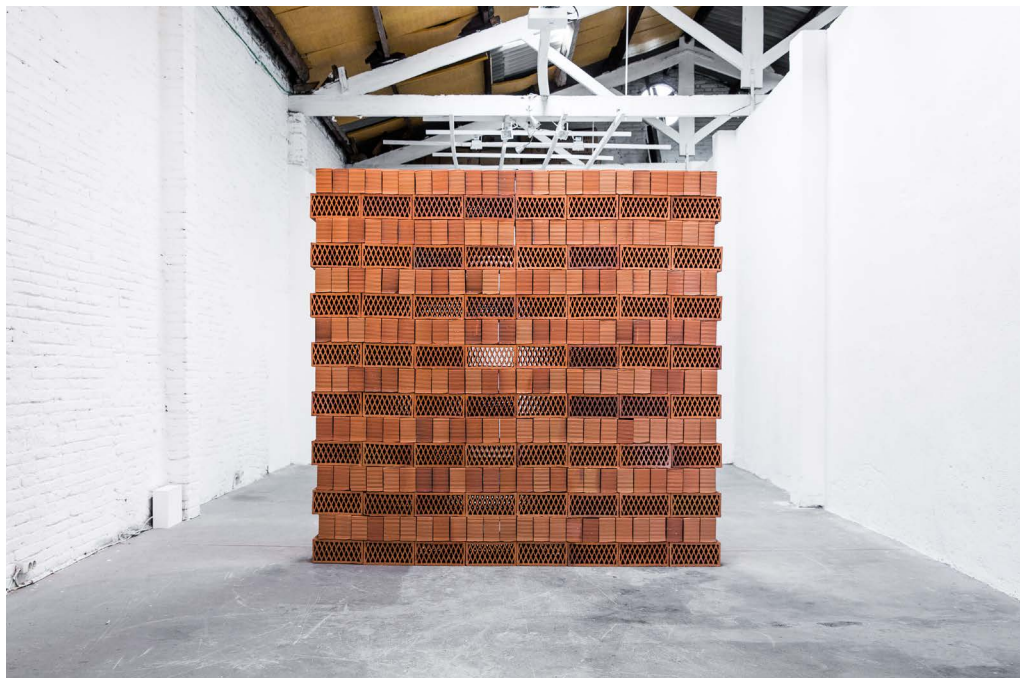
Anastasia Kosmadaki's artistic research is on parallel microcosmic architecture translated through sculptures and embroidery. She wants to create a mystical and spatial vision of reality, myths, and nature by creating sculptures connected with the poetics of embroidery and underlining the importance of the relation between tradition and contemporaneity. With her work, she translates the importance of the gaze, reflection, and utopia hidden in the mystery of an engineering, emotional and mysterious nature.

For the first time in their careers Aili Schmeltz (Los Angeles, United States) and Gabriel Dubois (Vancouver, Canada), meet in Barcelona for the realization of *You're a Tourist In My Town*, a residency based project curated by Valentina Casacchia.

Conceived as a performing installation and a site specific territory the exhibition engages the public in a deep reflection on identity and limits. With a reference to several terms involving the meaning of being a foreigner in a different country, both artists decided to build a visual stage surrounding these topics without ever falling into a pure political statement. We are offered the spirit

of an incognito tourist, with all the implications that the term might signify. We all become observers, the artists and the public, studying each other in this complicated and layered condition.

The installation is based on ideas of respect of the barriers while seeing the beauty and dignity in the act of being obstructed and blocked from entering a space. By respecting the boundaries drawn by the locals within a content to not know or see too much, they do not want to intrude. The fences, screens, and barriers become sculptures, objects of beauty and humanism, the line drawn in the sand functions as an act of drawing or mark making.









Who builds the city? It is the initial question on which the project of the Colombian artist Juan Esteban Sandoval is developed. His artistic practice is centered in the public space, in the communities that live and pass through it, influencing its identity and nature; as well as in the work / craft that determines its form. The work is understood as a crucial issue to reflect on the human condition in the contemporary city.

The exhibition, with its various photographic works, addresses the theme of the city, the relationship between urban development and human work: how does the “new city” project fit the life projects of its inhabitants? The urban dimension is farther and farther away from the human, forgetting the corporeity in favor of an imposing and overwhelming physicality of the constructions. This fracture is the one that appears in the works of Sandoval, giving back room to the bodies and their efforts.

A first photographic series shows the faces of the workers who are superimposed on the planimetry of buildings, technical drawings that confuse the look. In other photos, work gloves enlarged to human size, waste collected at construction sites in Colombia, almost like worn copies of hands, which shelter on the printed surface small blocks of cardboard, models of the urban fabric.

Finally, portraits of workers from the series held in Barcelona, where the artist portrays migrants who have come to the city to lend their workforce. In the portraits their hands and heads are tied behind their backs to a chair in which they carry terra cotta models that reproduce some of the great buildings of the city of Barcelona, which are the backdrop of their own portraits; the images recall those that show the settlers transported on the backs of the South American natives.

Not only who builds the city?
But, also at what price?

Haraket means movement, intended both as physical displacement and freedom of thought. Turkey currently hosts over three million refugees, mostly coming from Syria. They live in temporary accommodations, abandoned houses and makeshift camps, hoping to embark for Greece one day to reach Northern Europe. But as months and months go by, integration becomes an illusion, and language, a barrier. For men, it is almost impossible to find a legal job. Women care for young children and the house. Denied the right to study, older children become easy targets for exploitation. They end up working anywhere from 8 to 12 hours a day, six days a week, sewing buttons and zippers, cutting fabrics and edges in abandoned buildings without toilets, safety or security regulations. They make 15 euros a day. They are between eight and sixteen years of age.

Of the Syrian refugees living in Turkey, 960,000 are school-age children, in 2016/17 524,000 were enrolled in formal education at the primary and secondary level. More than 400,000 Syrian refugee children living in Turkey are not attending school. The government ad-

opted an important policy in September 2014 that formally grants Syrian children access to public schools, but for many Syrian families practical obstacles remain. Many Syrian children are unable to attend Turkish public schools because of the language barrier and lack of Turkish language support for non-native speakers. Others face bullying and social integration difficulties that lead students to drop out or that discourage them from enrolling.

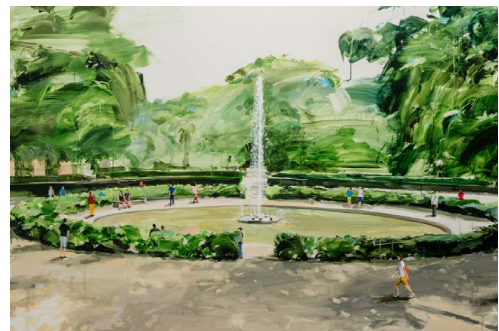
Some Syrian families lack accurate information on enrollment procedures. In Turkey, child labor is not a secret. A UN report in 2015 also specified that in the ages of 5 and 14, despite the law prohibiting child labor up to 15 years old, and 18 for dangerous jobs.

In December 2015, NGO Business and Human Rights Resources complained about Turkish suppliers to various apparel brands (among others: Burberry, Adidas, Marks & Spencer) to take action against the child labor. However, only H&M and Next responded to the questionnaire: both marks revealed that they had identified minors in their Turkish factories.



The project “Real Life” was on how common life, human experience, people and nature can become a narrative, a human experience through a poetic imaginary vision of common people and landscape, where the main artistic language is the figurative art. As the artist says: “My inspiration comes from different constancy scenes and situations from the real life. I like the moment when the painting is changing and suddenly there is a perfect disorder and some imaginary conversation between the people.”

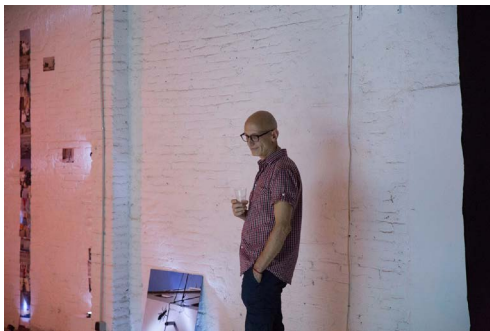
In the words of Saatchi art curator, Jessica McQueen, “Sanja explores the human condition in her vibrant paintings. She focuses on the role of an individual in the urban environment, juxtaposing quotidian metropolitan scenes of traffic, pedestrians, and crowds with natural elements like parks and shrubbery.” The project will be in cooperation with Arte Laguna Prize, Venice and curated by Savina Tarsitano.





From 2013 until now she has participated in several group shows in Italy. She has also been a trainee as a photographer at the Media Art Festival in Rome (March 2016).

The young Chinese artist, Zhuang Xueying, explored her personal perception of the city, space, people, identity and culture through sound, video and photography. Her work will be the result of her experience in connection with the city of Barcelona, in searching how a new culture, new city, and new colours and movements can influence her artistic process. The result will be a multi-disciplinary work. The project will be in cooperation with RUFA- Rome Fine Arts University and curated by Savina Tarsitano and Nicolas Martino.



The exhibition collects the works of Gigi Piana (visual artist, performer and video maker) and the texts of Aurora Lo Bue and Elisa Grandi (ramodoro – applied anthropology for the community) and it is the result of a collaborative reflection on borders and identity.

Lines and borders are used to represent our identities. A theme that has become increasingly important and it is one of the most widespread interpretation keys of today's reality. Also in Catalonia and in Spain the question "who we are" is at the centre of the political and social debate. Piana's work remembers us that identity is not a destiny, but a set of decisions: we not only decide where to draw the borders, but these lines can always be moved and redesigned.

¿frontera esta_tal? develops from a joint reflection of Gigi Piana and ramodoro and questions the essentialistic vision of identity and the immobility of boundaries. The critical approach of cultural anthropology reveals how identity is not an immutable essence, but a social convention result of the relationship between subjects. Following the artist's work is an opportunity to critically think about the creative process of identity and borders production.

There are many types of borders. Some are tangible, physical, other times we are dealing with symbolic, cultural, more fleeting and invisible boundaries. We talk about walls and barbed wire, migrations, sufferings and hopes. It also means talking about people challenging them and crossing them, sometimes even by risking their lives.

Gigi Piana's work expresses tangibly the meditation on the concepts of boundary and border. The shapes and materials of ¿frontera esta_tal? embody all the ambiguity of the concept of boundaries, the unsolved questioning and the iridescent reality of something that at the same time separates and unites, protects and creates the opportunity for the exchange

The shapes translate the three-dimensionality, but their perfect and univocal all-round is cracked into two parts, the self (or the us) and the other. The spheres have mirroring surfaces, reminding to the visitor- actor that in order to have proof of their own existence we need to get out of ourselves and our boundaries, and see us in the body of the others. We need to become aware that we are part of the whole and therefore everyone is

responsible for changes. Finally, the transparent surfaces recall a movement of interpenetration and crossing. Even the two-dimensionality of the planispheres is not so unequivocal. In the artworks of Gigi Piana, the technique of weaving disarticulate the flattening surface and returns dynamism: even the clearest line of demarcation is the result of convergences and intersections of plots and warps and every line is ready to cross the boundaries of the frames.

In doing so the artwork can be seen as iconographies of the changing world, it opens to possible changes: plots and warps move the existing reality to redefine new worlds, perhaps, new ways.

Piana will create a carpet-textile – together with the participants-visitors – and later it will be hung as a symbol of the possibility of dialogue or confrontation.





Melissa Godoy Nieto remembers her dreams very vividly almost every morning. So she started journaling them 2 years ago recognizing all the pieces they hold: memories, wish-fulfillment anxieties, struggles, fantasies, instincts, distortion, symbology, expressions of emotions. For the exhibition *I Had a Flashback* at Espronceda, Melissa has developed new work continuing this personal exploration of the unconscious. She has maintained her illustrated journal by drawing the dreams experienced at night during her stay as a resident artist. Along with it, she's been experimenting the recreation of some of her recurring dreams and nightmares into three-dimensional pieces. Melissa believes that drawing her dreams has been like finding a key into a new doorway, embracing the free access that this gives her into her discoverable mind.

Melissa Godoy Nieto is a multidisciplinary artist born and raised in Mexico. She's been based in New York City for 11 years where she studied Industrial Design at Pratt Institute. Drawing and painting have been her primary practices and dominant instruments she uses for exploring different formats such as performance, installation, sculpture, and video. She uses symbolism and images to explore states of mind and emotions, while expanding her practice experimenting with different mediums, spaces, patterns, structures, and collaborations.

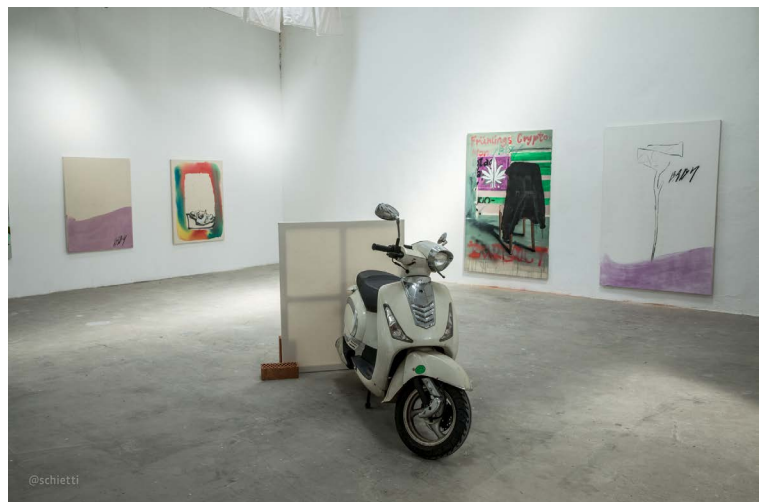
Her work has been exhibited and performed in galleries and art shows such as Spring/Break Art Show (NYC), BRIC House (NYC), Knockdown Center (NYC), Flux Factory (NYC), Platform Arts Center (Baltimore, MD), General Public Project Space and Pictoplasma (Berlin, Germany), The NARS Foundation (NYC), and MARCO Museum of Contemporary Art (Monterrey, Mexico).





“Hold on, stop. I won’t go outside.
It’s not for me. The color alone shows
how (dreadful) it is – white, grey, blue.
Simply cold. The springtide flourishes
the city. Life is created. People emerge
again. Petals won’t fall lest butterflies are
brought. Yes indeed. Spring has brought
them along. Leave everything inside.
You won’t need nothing.
Since everything is here.”

In December 2017, the two artists
Christian Stefanovici and Julian
Wachendorf collaborated with Felix
Land on the exhibition titled “LENZ
– a paso lento”. The entire exhibition
was developed on site at Espronceda.
The German title is the poetic term for
spring. It should be freely interpreted
through the entire exhibition – from
economic aspects to lapidary effects on
the domestic life. The exhibition includes
paintings, drawings and installations.







When confronted with the representation of a visual landscape telling stories with no distinct beginnings nor endings, it's hard to grasp an immediate understanding of what is before our eyes. Appreciation requires patience, investigation, and further down this path, it suggests acceptance.

While at such a task, one may encounter cloths that conceal and reveal human nudity. But like in a puppet shadow show, the observer can only see the outer projection of an inner world. What is hidden in this world is the quest that drives Georg's visual narratives.

The bi-dimensional representation of wicked scenes, often quite enigmatic, is here taken to its ancient origins. A style inspired from a time when content ruled over form, when the message prevailed over the representation of reality, somewhere before the Renaissance and its correctness, marginal to its notions of light and



shadow, perspective and proportion. But not quite. On a closer inspection one will find that the human figures and the geometrical shapes at play on Pinteritsch's visual vocabulary may exist right on the edge of those classical guidelines, as they are far from simple, nothing close to naive, and as complex as one's will to dive into them. His compositions are born from patiently built layers of narratives populated with symbolic meanings. Not the kind of symbols that can be found in a dream dictionary, a Jungian guide to astrology or any other framed scheme. Symbols are here born freely to evoke one's personal universe, one's fears and desires, one's own unique perspective on the human experience. Along the way of this idiosyncrasy, one has the chance (but not the certainty) to come across common understandings, acquainted sensations and even shared fetiches. It all becomes familiar in a disturbing way. As if these figures have been seen before, resonating through a historic perception of social construction.



Glitches divide characters in half, landscapes shuffle in abrupt movements, objects are interrupted, reconstructed, reassembled, randomized, destroyed and rebuilt, covered by a pink acrylic paint or cut out with a sharp razor. The eraser has little use, it may as well be lost in the artist's toolbox. But not the pencil, not the marker nor the brush. Whatever pigment is laid on the surface is a dent in reality. It may as well be replaced, but never deleted.

Like a puzzle that exhibits no image on the box cover, Pinteritsch's compositions are open narratives, invitations to be told by the voices of different narrators. Such narratives often develop amongst architectural shapes with no clear purpose and dwell in spaces scattered with analogical pixels, hints to be discovered by the attentive eye.

Sexuality is certainly noted as it stands in opposition to any sort of taboo. At times when images of female nipples are censored on social media and often bring black squares to cover them, the explicitness of the artist's characters comes close to a protest, or perhaps a statement of free will. Unlike censored tags, right-angled shapes in the landscape appear to imitate the pixels of a vintage video game, reminding us of its playfulness.

Chaos is certainly present, like a fire burning and nurturing with ashes. It is not a ruler, but rather an advisor. It plays respectfully with order, as if one takes turns in revealing and concealing the other.

While embedded in this antagonistic movement, what is there to be found?

"In certain situations, out of a certain uneasiness, I kneed together fragments, scuffed from tickets or bills. They are in my pockets and I warp them in a way, that the particles take new forms. Finally I roll them into small balls and start over again. Everything happens unconsciously, detached from any judgement. When I become aware of this activity, I often examine the objects that were produced. Mostly they are annoying sausages that I throw somewhere.

I'm interested in this unconscious creative aspect, which I constantly try to emulate in the process of drawing. The drawn line, which separates surfaces and forms, is the most important point. It determines position and composition, separates diverse surfaces and is the fundamental building block of my work. To me, it is important the pictures propose a hidden order created by the subjects. My works tell stories of odd rituals and remote places strung together by an invisible web of lines and shape-constructions. The landscapes in the pictures represent both the world the subjects move in and independent, detached locations. Dystopian inter-worlds, different levels of reality, shifts in space-time, a distrustful glance over the shoulder, and a reoccurring sense of descent... Lost in limbo but not quite free of irony." – Georg Pinteritsch.







Earth Concerto n.4 “Mediterranean” is a poetic symphony composed by images, colours and harmony inspired by the natural and musical world by the city of Barcelona and the space of Espronceda: a perfect fusion between nature and Art.

Kaoru Shibuta translates musical notes into images and contemporary installations. Bach’s, jazz music, the sound of nature is drawn into musical notes on his sheets, a natural combination to evoke emotion in the observer and audience. Music moves him because he envisions movement in it. Through his art and music, the emotion felt by his work may be

encoded through colour, shadow and harmony to be decoded and experienced by the audience.

His work leads us into the world of Miro, Matisse, Bach, Beethoven, Zen meditation, Japanese calligraphy. classical and jazz music through his childlike gaze.

His works make us to reflect on our world, on the importance to listen nature, to observe those little details that help us to remember the beauty of the small things. His work is a meticulous one as a musical composition where nothing is left to the chaos but every detail has the right place.



Karou Shibuta builds a bridge between the oriental and western world where the delicacy of the Japanese art and the European art merge in only one beautiful composition. And as Karou Shibuta wrote: «If Mozart composed to link the terrestrial world to the celestial world, then I undertake to spread them with my paintings. If Beethoven composed to surpass philosophy, then I undertake to give them a shape with my paintings.»





Dalia Baassiri (Beirut, 1981), winner of the 12th edition of the Arte Laguna Prize, explores her world through daily activities that have their core of action in the household, understood as a home and a protective refuge. This process gets the artist to question the meaning of everyday life, the interiority of the human soul and the adversities of life: conflicts and natural catastrophes that lead to destruction.

Furthermore, she turns the graphite into a mediator, since, in addition to its conventional use as a drawing tool, it is used as a metaphor for the dust and dirt of our daily life. Therefore, the artist discovers a new energy in everyday life, which leads her to reconsider the function of objects and transforms her personal experience into a universal reflection on the fragility of human existence, where home symbolizes vulnerability.

With *Vesuvius* Baassiri continues her research project about the ordinary, the dirt and destruction caused by man and nature. But here she uses the unpredictability of events as a metaphor, symbolized by the volcanic incandescence understood as a radical change of the ordinary. Thus, the abandoned houses of Beirut and the natural catastrophes are translated into a universal experience of the ephemeral and the instability of our time.

An investigation that Dalia Baassiri, as a resident artist in Espronceda, also links to her stay and the ordinary life in Barcelona. The project is carried out in cooperation with the Arte Laguna Prize of Venice.



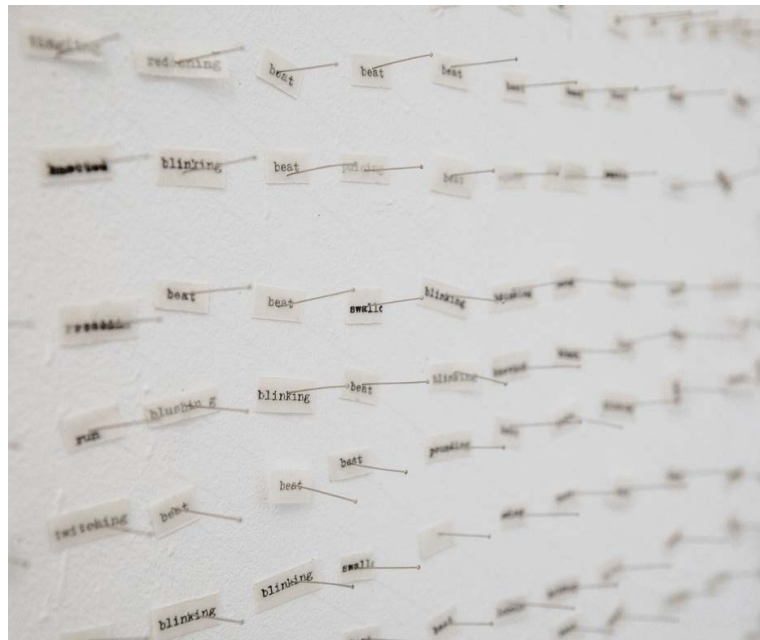
We, at Espronceda, are very proud to present the second edition of the Prize Espronceda/Arba-Esa on the importance of best practice in the contemporary art and the role of the residency for the young artists at the beginning of their career. Espronceda and the Royal Art Academy of Brussels are collaborating together for the past three years in order to research on how to help young artists in having time and space to create and work independently, without any influences, in facilitating and catalysing artists' abilities to move across the world fostering a meaningful creative period in their career.

This period of freedom allows the artists to develop a deeper understanding of their limits, potentialities, and fears, moreover this period enables the young artists to do field work, to work on site, to collect, to experiment, to research and to generate new perspectives.

The prize aims to underline the importance to create a bridge among universities, arts centers and galleries for building new alliances. This collaboration wants to demonstrate and underline the role of residency while taking into account this contemporary artistic practice.

The project is under the responsibility of Savina Tarsitano together with the artistic coordinator Vincenzo Pezzella. The prize includes an artistic residency, mentor, seminars, round tables for a wider dialogue at European and International level.

This year we are pleased to host the two young artists: Charlotte Flamand (France) and Leen Van Dommelen (Belgium). This year's price is under the partnership of the city of Brussels.





Expanding particles, planets, stars, galaxies, the universe, the multiverses... the understanding or perception of these elements is almost immediate, but the layers of meaning and sensations caused by the installation "Spheres II, The Cosmological Constant", by Díaz de Rábago, go much beyond that point.

The effort to build the project out from the paper in such an ambitious plan, like two thousand tennis balls floating in the gallery of Espronceda, set in motion not one, but dozens of pairs of hands. You have to pay attention to what happens from the drawings, calculations, and projections, to the collection of thousands of balls, the drilling of the wall, the tension of the cables, the layering of red earth, the expansion of the artwork over the space it occupies.

At the very end, the effect is not only the result achieved, but the whole process before it. On this process, one can observe a cosmological constant in its own scale, which follows unique laws of attraction and rejection, time and space, learning and requesting, silence and speech.

An idea taking shape in the material world makes an invitation to look back into the world of ideas. Enjoying this artwork is an exercise, not at all obvious. Experiencing it is a generous invitation. To appreciate it is to testify an ephemeral expression. But it won't be long before it manifests itself again, in some other way, in some other point of that cosmos that we inhabit. Cosmos in accelerated expansion.











“[...] because the traveler’s past changes according to the itinerary, not the recent past to which each past day adds a day, but a more remote past. When arriving to a new city, the traveler rediscovers a past that he didn’t remember existing: the surprise of what you stopped being or stopped possessing is revealed in strange places, not in the known ones.” (p.28)

Le città invisibili. Italo Calvino

In movements of incursion through the streets of the city, aimlessly and with the desire to break the ordinary, “Changing Architectures” is a way of repatriating spaces and transverting physical, political and historical cracks. Crossings by the irregularity of the affections and collisions with the body of the city.

When unveiling the corners and fissures of Barcelona, the works begin as notes or observations about the clashes and host relationships built during the tour. The popular buildings of the city have corners and right angles covered by construction screens, flags and rods of clothing, an architecture that exposes a collective way of existing in transition. To be in transit; not belonging or belonging only to a space, to a piece of land.

How much do we belong to a place? When do we belong? Is belonging a border, or a direction?

Walking through the city I discovered streets and more streets with geometric roadways, prints of the soil that registers identities. The textures of the soil are revealed in the rice paper, so minimal and delicate structures arise to deal with the monumentality of the architecture and all that remains at the margins of our attention. When stumbling in different languages in a place occupied by tourists, immigrants and residents, I oscillate in movements of estrangement and contemplation before the other, in the face of cultural differences and similarities, ways of relating to the city and being in the world.

I was dreaming / wandering through towns, buildings of different times, within a large urban complex called Barcelona and I picked up its fractures. I took some time admiring the beauty of the ruins, I heard crushers tearing the earth, bells ringing, glimpses of mountains on the horizon, and here is a topography of the small and urgent issues that divide the space, coexist in the heart of Catalonia, and cross me.

With People, Clara Lotta Dittmer aims to explore the mystery and the complexity of human being and existence. Her main interest is to describe and observe the story and voices of people, and their daily lives on the streets. Any emotions, fears, joys or feelings that are behind a face.

Clara wants to explore Barcelona, lose herself in its streets, listen to the city and the sounds of the people, in order to reproduce not only a simple portrait : but a human story.

Her paintings will permit the audience to reflect themselves into a mirror, and to be captured by hidden emotions. Clara Dittmer wants to play with the spatiality of human feelings through figurative and abstracts paintings.

People is not just a collection of portraits, but a bridge between emotions, memories, identities, places, stories and more.





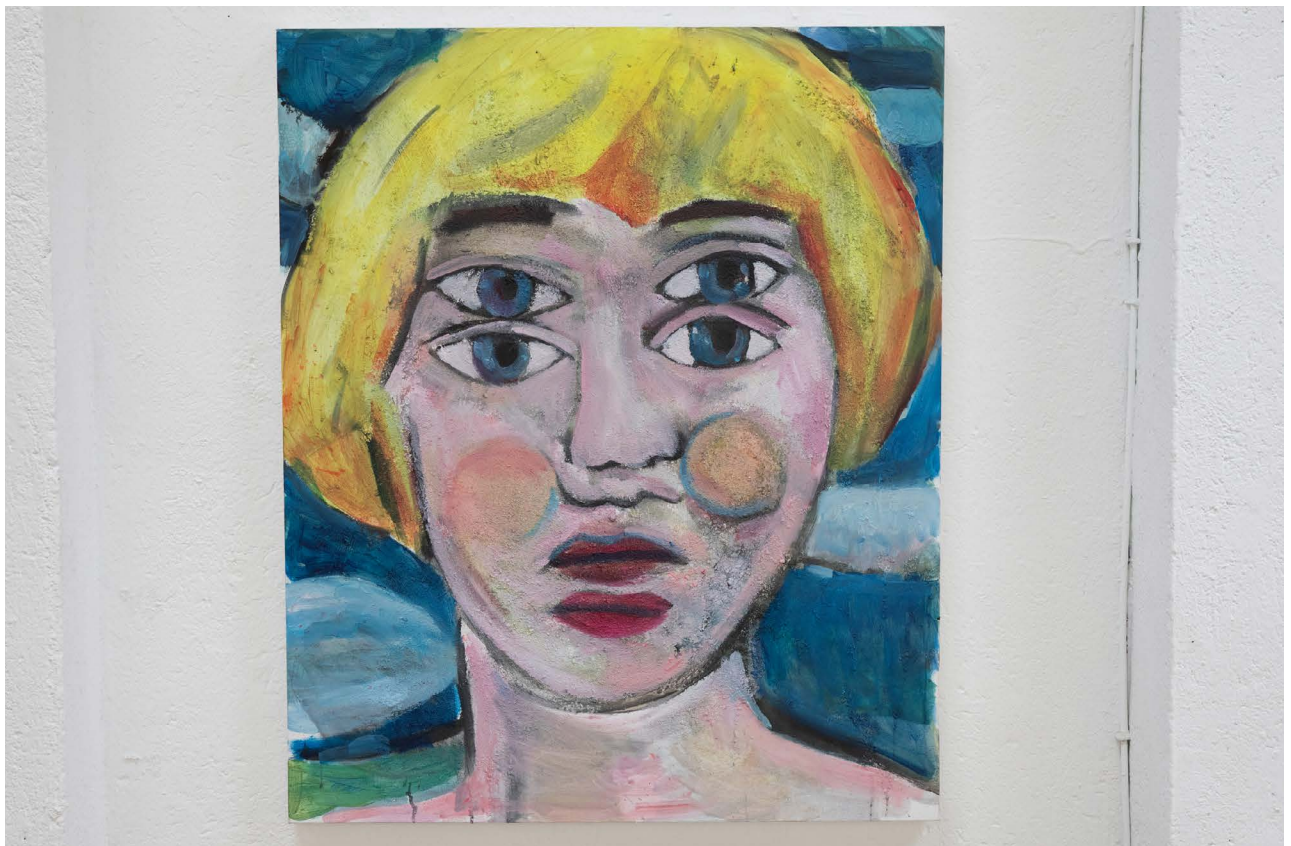
Capitalism REALLY is Shit. Some of this work is a humorous look at capitalism. A system that hold profit as its number one aim is very rapidly destroying the earth we live on. Climate change is becoming a more alarming reality as the years pass and nothing changes regarding respect for the environment, perhaps its gets worse ?

Its really SHIT because it can't be escaped from... we are all implicated. While staying here the news of the fires burning in Amazon, made me want to paint tribal peoples faces (a theme

I have done before). Isn't it sad that their way of life is under severe threat? Tribal people are perhaps the most sustainable living people on the planet , and the monster called capitalism is literally killing them and their way of life.

Actually perhaps shit is the wrong word for the show as if used wisely shit can be composted well it is a very valuable resource for growing plants. Capitalism is Bad ? Capitalism is very bad? Capitalism is Evil? What do you think?





"Art is not a mirror held up to reality but a hammer with which to shape it." Bertolt Brecht





The artistic work of the emerging artist Lionel Pennings during his residency in Espronceda focused on the research of the poetic and the narration of the object, tool, fragmentation, primordial devices, of construction mechanisms between architecture and archaeology.

The reflection on the object has impregnated the culture of the twentieth century thanks to intuition and creative interpretations, as in the artistic literary movements of the futurists and surrealists, in Italo Calvino, Muriel Spark, Eugenio Montale, Alain Robbe-Grillet. The object has always fascinated writers, philosophers and artists because as we travel through the ages, the centuries, the cultures, it changes its function and its form while preserving its own identity.

Lionel Penning completely immerses himself in the search for the object, transforming his residence into an artistic journey on the notion of it in its essence and identity which, even in



its absence, questions itself about it becoming and its relationship with space and time. The use of poor materials, which brings to mind the Italian artistic movement Arte Povera and construction devices, also underlines the “intertemporal” character of the object.

For the first time Lionel uses textiles as a symbol of travel, of transport used in the past but which also symbolise his stay in Barcelona. The key to understanding Lyon’s work is the empiricism of the object, a well-defined presence in the space and the time. The research is a working progress, the exhibition presented is the beginning of a new artistic stage of the emerging artist who, challenging his rationality, leaves intuition and emotion to the creative process.

The exhibition will present a preview of new works and materials where the artistic research has the main role, challenging the aesthetics of appearing.



We see vegetation painted green phthalo on lemon yellow. It seems to draw a garden. In a picture there are woman silhouettes inside a lake. The idea of a paradise is evoked. There is another painting with a black sky, the vegetation, indifferent, maintains its color. In many paintings there is no person, no naked bodies, no animals. Is there life there? Remember the Garden of Earthly Delights. There is life in abundance. Both real and imaginary. José Luis Alcaine tells us that the scenes described by Bosco are inspired by the theater of medieval mysteries and miracles, where heaven and hell were represented.

Likewise, the gardens of Berto Martínez are shown as decorated, but empty. No actors, no theater machines. The work is over.

White roads, smooth, without stones or potholes. They are ready to be traveled. As if it were an internet metaphor, Berto's paradises are made to circulate, but not to dwell.

The woman's silhouettes of the lake, taken from Google or Instagram, have no body, weigh what the titanium white weighs. The vegetation has been painted following shadows. Competing in speed with the speed at which images are forgotten.

The image of the garden, the desire for paradise, the thought of utopia, are there, repeating their form in the paintings to combat oblivion.

Faith, life, bodies have sometime in the past, hidden themselves from the work.





Through her work Mirthe Blussé seeks to connect people with their imagination and memories, using an abstract language to translate her own experiences and emotions into a bigger, universal image that leaves room for personal interpretation. Her gestures and marks serve as the direct, tactile imprints of her existence - and the existence of others when they add their own imagination. Her visual language balances a strong, minimal composition with a spontaneous, gestural and intuitive touch: the gestural versus the controlled; the subtle versus the straightforward.

Her art represents both profound and daily situations. Sources of inspiration are nature, poetry, music and found treasures, which lead her to new territories, insights and color palettes. Through a large sketching process she tries to strip her experiences down to their core to get to their essence - bridging the thoughts between what is known and how it is felt. This exhibition presents us with her observations through paintings, drawings, prints, collages and assemblages. It is an open invitation to observe, engaging not only our eyes, but our full potential.



The 'OPTICAL SYLLABARY' exhibition is a collection of typewriter poetry and collage works that explore subjective connections between language and visual perception. An experimentation of how we connect meaning to words when graphic elements are added or taken away, and how the narrative of an image changes when our understanding is influenced by words. As there was a protagonist walking through the space leaving her thoughts behind, each individual artwork stands like a trace of a speculation. A reflection to given concepts that we all observe or experience but process

it particularly to our unique character. This same notion runs through the entire exhibition divided into groups of artworks depending on the subject matter.

The same typewriter which has been used in the process of making, serves as the device giving voice to the artist's expressions. In the front room's display, collage pieces in various sizes illustrate quick, passing thoughts of the artist and potential conversation topics addressed to a receiver. Postcards and questionnaires presume two-sided interaction, however only one side of the exchange is visible.



Entering the main gallery, one section of the display, 'Ideagraphs' plays with the imagery of simple words in alphabetical order. Reflecting on how children learn to attach a set of pictorial symbols to words, the audience is invited to review their visual dictionary connected to meanings.

The 'We are standing right here' poetry/collage pieces are small messages about social displacement, finding a voice that speaks observations for 'us' rather than for 'me'. The opposite of this consideration is displayed in the 'The string is your reality' balloon installation, in celebration of our singularity through our body and mind.

Using modern technology, 'Experiencing Visual Poetry' is a virtual reality installation, allowing the audience to step inside typewritten and hand-drawn symbols and alter the fictional reality by moving pieces in the fabricated space. Moving from unified sensations to an intimate scenario, the 'NOTES TO (some of) MY LOVERS' is a collection of typewriter poetry, that uncovers snippets of some very personal stories based on the artist's affecting involvements throughout her life.



IMMENSIVA is an international platform for artists and creatives working with new emerging technologies as VR, AR, AI, sensors and many others. IMMENSIVA is a project powered by Espronceda, Institute of Art and Culture, and in collaboration with international Universities, Art centers, Foundations for innovation and Digital Festivals. Espronceda, Institute of Art and Culture has organized during February 2020 the first VR / AI Residence IMMENSIVE, where international artists who work with virtual (VR) and augmented reality (AR), program in code, use sensors, look for big satellite data and interact

with other new technologies, share residence for three weeks to co-create interdisciplinary projects in groups and advised by international curators of new media art.

IMMENSIVE VRAI Residence SHOW 2020 wants to bring to Barcelona's public the creative immensity that arises from inter-disciplinary work, the application of new technologies and co-creation where the group overcomes individual milestones. An experience of artistic innovation and inter / anti disciplinary methodology with a humanistic vocation and a curiosity without limits.



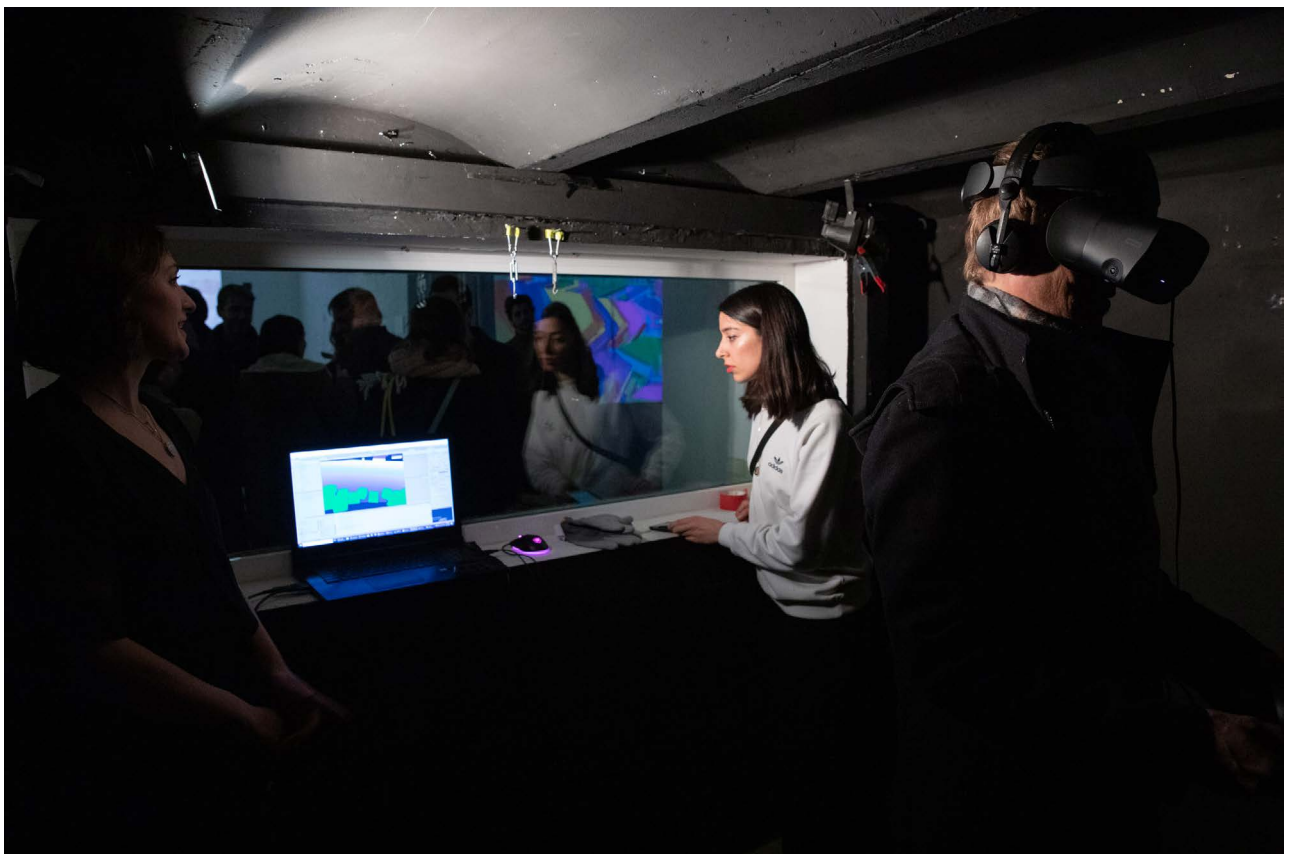


SKNXSYTNH, a xenotransplantative skin, by artists Cenk Güzelis, Mohsen Hazrati and Josecarlos Florez. This project on body and skin expansion between the real and digital world uses new technologies such as kinetic sensors, VR, or transformation of data into sounds through an algorithm, with an analog performance of the artist. The experience expands in space through projections and sounds.



Occultation, a VR experience and sensory performance by artists Uwe Brunner, Bettina Katja Lange, Chiara Passa and Joan Soler-Adillon. Through a performative VR experience, the viewer interacts with forms and objects in real space and these are transformed virtually.

Frictional Forces, a VR project and performance by artists Shivani Hassard and Clarice Hilton. It is a Virtual experience in which the body acts at an analog level, you feel the resistance of materials, sound vibrations. The result is a multisensory experience.





Invisible Universe, a VR Prototype by Kris Pilcher, Lauren Moffatt and Mohsen Hazrati. It is an experience of virtual reality and interactive projection where the human being is placed in changing landscapes according to the big data he receives from the space observation made by the Charles Allen telescope that explores several points of the Universe.





To learn more about the previous work of the artists, some of their previous individual projects will be exhibited, such as Mohsen Harazti's VR psychedelic: Tey- Al-Tool Interactive, Lauren Moffatt's interactive volumetric VR experience : Beyond the Rubicon, 2019, in the one that explores emotion and memory, and many others.

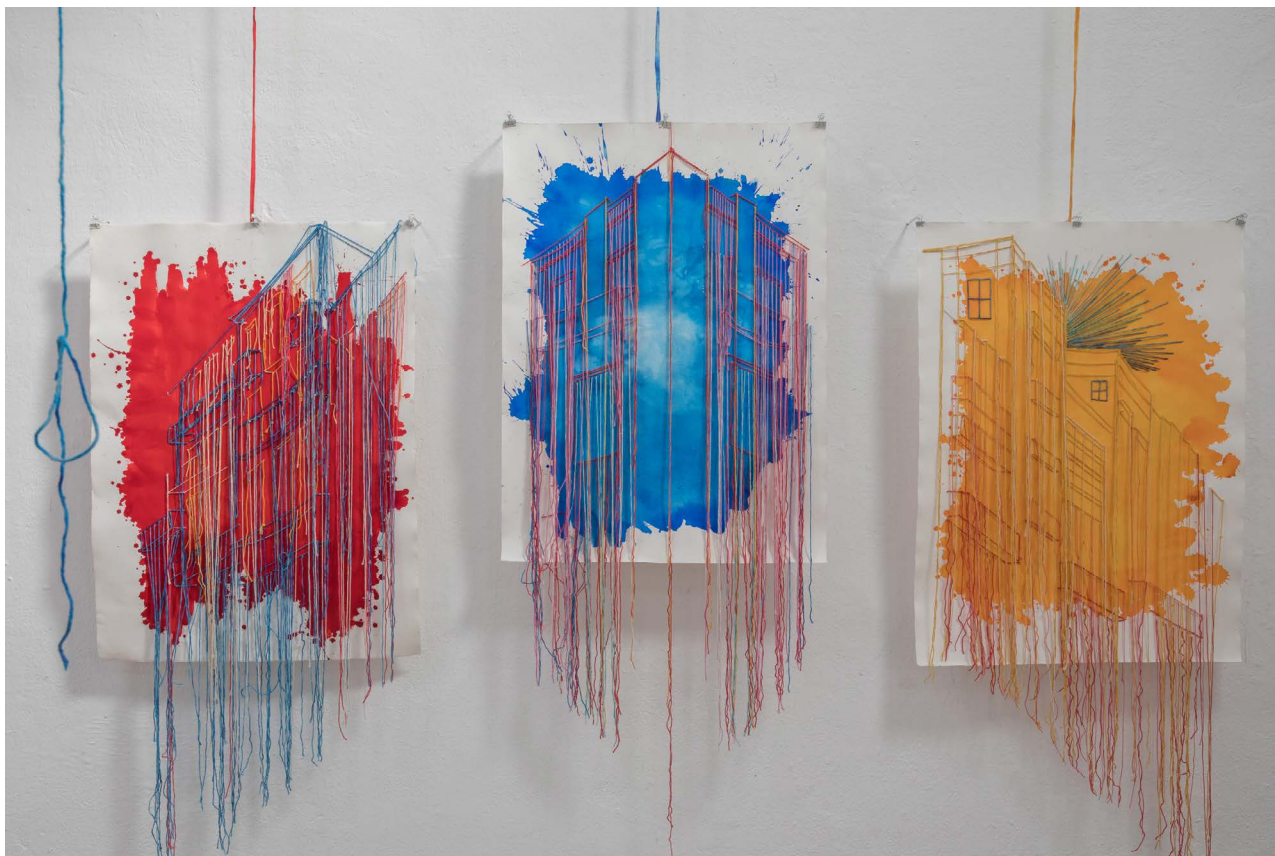


The binding character between the works of Andrea Siervo is presented in relation to the artist and his praxis. «Reconfigurations» reveals a game and discipline of articulation to take to the extreme each of its specific formal proposals, linking in the same search. This linear, organized and fragmented search suppresses, from its freedom, its own conventions, the contradiction between its own limits and the limits of the canvas degrades them to a mere organization: being chosen or decreed, the lines and their limits refuse what the artist expects of them. This contradiction creates a balance, which is articulated through the game and the experimentation of the possibilities of reconfiguring always straight lines, in a possibility of being, without the need to always be contained in the same convention.

The immanent determination as an act of Andrea's practice brings her closer to being interested in mutable realities that show the transformation of the line and her desire to transcend self-imposed limits, between labor bodies and sensitivities that are found in "Reconfigurations" with the frame break. The artist shows a process that, at the same time as he does, invents the way of doing, without remaining static in the repetition, maintaining a search in evolution and open to new interpretations, where the work cannot be fixed in a conventional way and becomes permeable to those attempts to express and reformulate the artist's own limits and his practice.







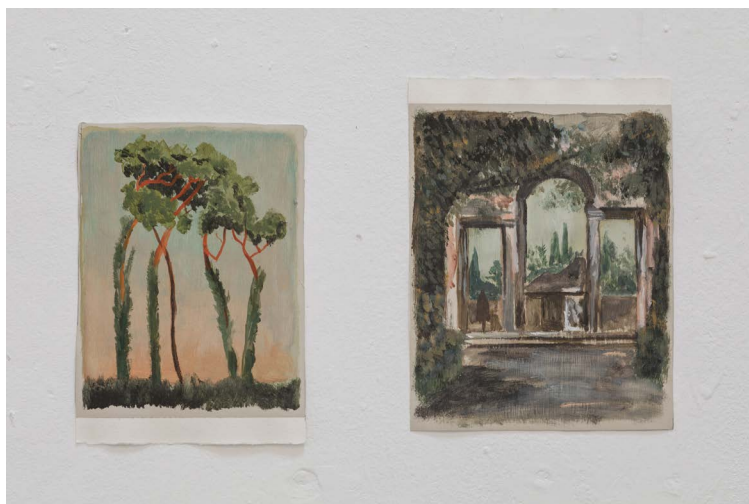
“Entangled” explores how we communicate physically with space and with our memory, and the ways in which our own subjective experiences are inexorably intertwined with the mapping process. The installation is inspired by the world of electrical and washing lines and cables in the Gracia district of Barcelona, an area Mackowski became fascinated by during previous visits. Realised in quarantine during the Covid19 crisis in Spain, Entangled” explores the experience of a foreigner reconfiguring a space both familiar and unfamiliar in a process of recollection and reinterpretation magnified by limitations.

At the beginning of the residency the project was to be an investigation of the local community through an installation based on the history of the different wires and cables of the district’s buildings. In her works, one can see Mackowski’s creative process evolving and changing during the quarantine and lockdown period. The impossibility

of going out pushes the artist to a reinterpretation of her research, and carries her to the world of memory. She starts to investigate the impact of illustrative limitations on our memories of places and how our visual recollections change after viewing alternate depictions. With deliveries of art supplies suspended, materials and colours stop being ancillary to Mackowski’s creative process, and rather control it, as she had just crayons, markers and coffee available to her for a period of time. The works realised present an interplay and continual self-reference between the subjects depicted and the materials used. A crayon scribble of a photo becomes a painting; depictions of tangled phone and electrical wires on 19th century façades turn into buildings woven of dyed strings. Mackowski’s works explore the warp of memory through a process of “rehydrating” physical space from pictures, illustrating the new reality that we are able to create when we visually communicating with our past.

Bachelor of Arts from the University of Brasília, Almeida's research develops through multiple languages like drawing, object, photography, installations, performance and, above all, painting. His production has as its axis the issues of space and walking body, exploring the visuality of the intimate space, the studio, the city, and the natural landscape.

He investigates the boundaries between presence and absence, the pictorial space, elements of the painting and its narrative semantics engendering concepts of cloister, phantasmagoria, social rudeness of the architecture of the great urban centers and the drift as a method of study of marginal places and the landscape.





«I left my country of birth for the first time and on the way I met the pandemic. Suddenly, the process of discovering the hidden and ancient land I was planning was interrupted and put in mandatory isolation.

In this provisional home, experiencing the setbacks of confinement and changes in the structure of the world, I find myself investigating my context, exploring paths to follow at work and the reasons for making art here. In the middle of this, I come across the chapter “Wonders” from the book *Natural:Mind* of Vilem Flusser, while I read the supplement materials of a study group that I started during the quarantine.

In it, Flusser describes what it is like to be in front of a landscape and see, what it is to discover nature and as we always see it through the eyes of our culture, discovering and understanding it according to what we have seen before. He affirms how desperate the task is to remove these covering layers from our eyes because these mediations that stand between us and nature are our way of putting ourselves in the scene.

I was a little shocked to read this because somehow I longed, on this trip, for the discovery

of the completely new world I was about to find, I hoped to dissect it crudely when I found it in the physical environment, reach the landscape without intermediaries and be contaminated by its imminence. A desperate task.

But Flusser in the same text opens the way to the solution for my unusual experience of an artistic residency in a confined world and for what it would be the realisation of this exhibition. “The world is wonderful because if I discover it disappears if I leave it covered it becomes horrible. And finally, because the two alternatives are not real options: I am obliged to both.” The world of today is this land where I am unable to fully explore and the mystery instigates its construction in my mind. I hear stories from other times and the enchantment happens the moment they meet the things that moved me here, the things I brought in my backpack. This suspension of the time we are living brings us to the synthesis of Flusser’s two alternatives to which we are doomed. What remains for us is the full exercise of wonder without seeing. The free construction of the world as a way to change it and be enchanted by it. And painting, here again, and always, as a task of wonders.»

- David Almeida

Invited exhibitions

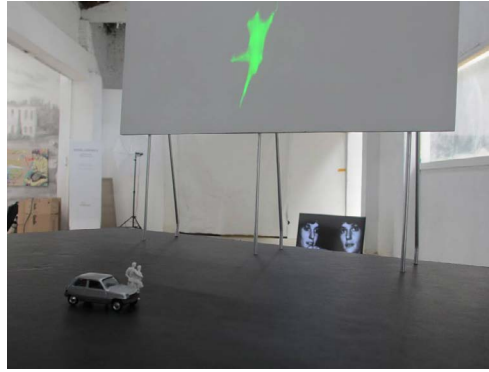


For it's new exhibition at ESPRONCE- DA, Center for Art and Culture, Mr. Zen worked on the different sociable games that one human must play: the game of love, politics, sex... After a few weeks residency, the Thai artist came up with a dozen of colorful paintings full of joy and humor.









Mr. Marcel Marette is a prestigious contemporary art collector who develops an active artists promotion labour including both European and Asian artists.

He creates machines made of water, iron, light, cathodic tubes and electronic components, overstepping common tv rules.

His focus lies between France and Singapore and lets him keep in touch with visual artworks proposed in both continents. The collection is characterized by great sensibility and research in innovative visual media, encouraging the relationship between art and technology. Pascal's videos go through us, touching our thoughts memories, giving access to subconscious like dreams, and letting ourselves be our own spectator. Pascal produces recordings, videos and sound installations, as well as metallic and cathodic sculptures.

Pascal develops new invention media and construction tricks which disrupt and poetically transform images and sounds. It is a rebellion against the powerful presence of the television in the images creation process, related with his childhood, when he spent hours and hours in a club-cinema projection booth and was fascinated by the mechanisms and the small frames running before the visible images appeared on the big screen.



Andrei Adreev graduated from the State Academy Art Lyceum in Saint Petersburg, Russia, the city where he was born.

From 2007 until 2013 he studied in the Faculty of Graphic Art at the Saint Petersburg State Academic Institute of Painting and Architecture, and graduated with honours. Andrei has won several national and international awards such as: Lexus New Art (Avrora Museum of Contemporary Art), 'Reviving the

Classics" (Academy of Arts), 'Vices" (Avrora Fashion Week in Manege), participating in the Martini Art Weekend ('Red October", Moscow), Student Art Fair (Artplay, Moscow) and ArtPark (factory of design "Flacon", Moscow).

His works can be found in several private collections in Russia, Estonia, Korea, USA, and China, as well as in the Stary Oskol Art Museum, and the National Museum of the republic of Tatarstan in Kazakhstan.



Ten years are a great cause for celebration so we have prepared a very special show 'Journey (through my memories)', an exhibition that takes us on a journey through the history of BenciniBarcelona, unpublished work and a large installation created jointly by Federico Bencini and Raul Pernia.





Today, Marquardt is considered the only East Berlin photographer whose work follows the tradition of visual artists, Arno Fischer and Sibylle Bergemann; combined with an avid emphasis on fashion.

This blend lead to contemporary cooperations with fashion lines such as Hugo Boss and Levi's on the one hand, and Germany's cultural institution Goethe Institut on the other. Marquardt's artistic vision creates suggestive contrasts rife with inextricable friction through his considered compositions.

His strict use of analogue cameras and use of daylight is as crucial for his photographs as the defying looks, the staged, vibrant seminudes and the symbiotic play of his subjects with symbolic poses and accessories.

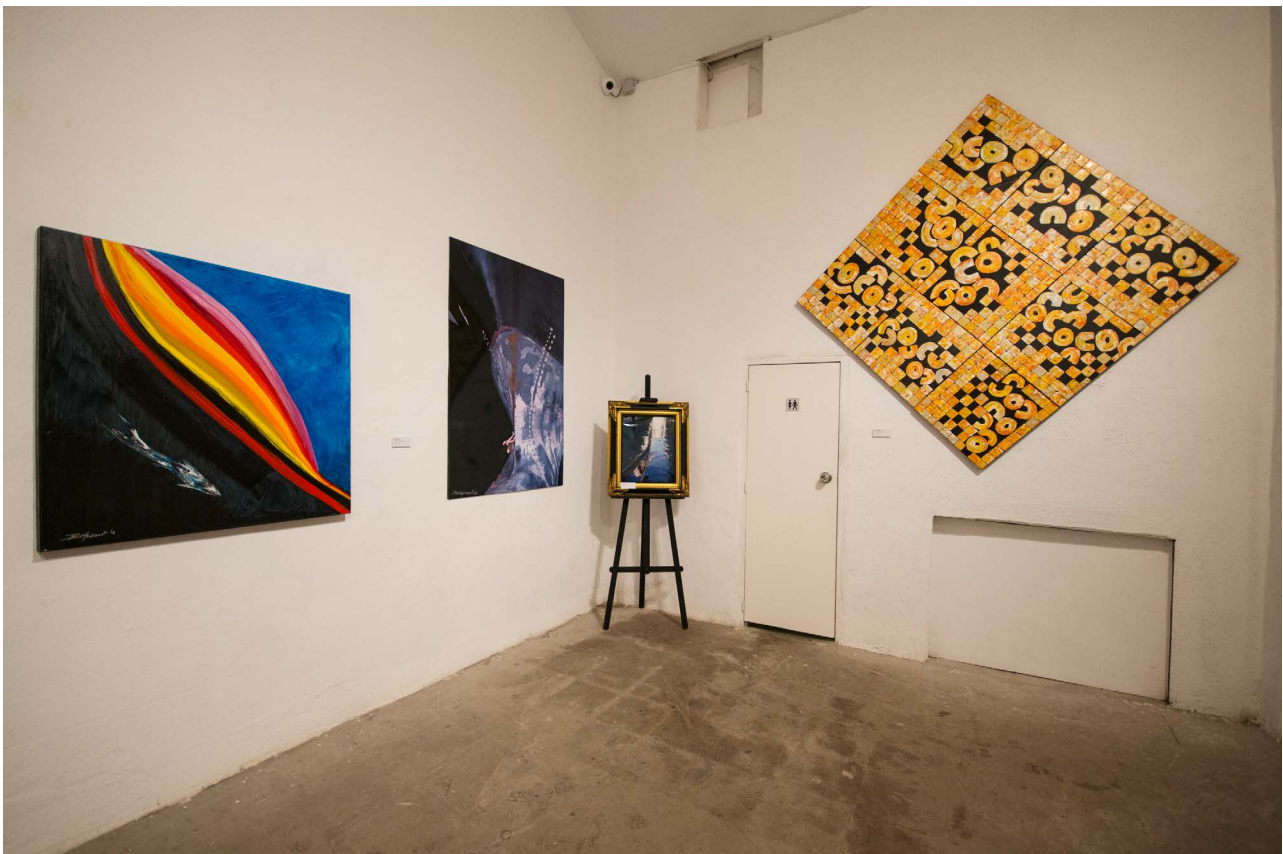
Marquardt's body of work has stood the test of time of major societal and cultural

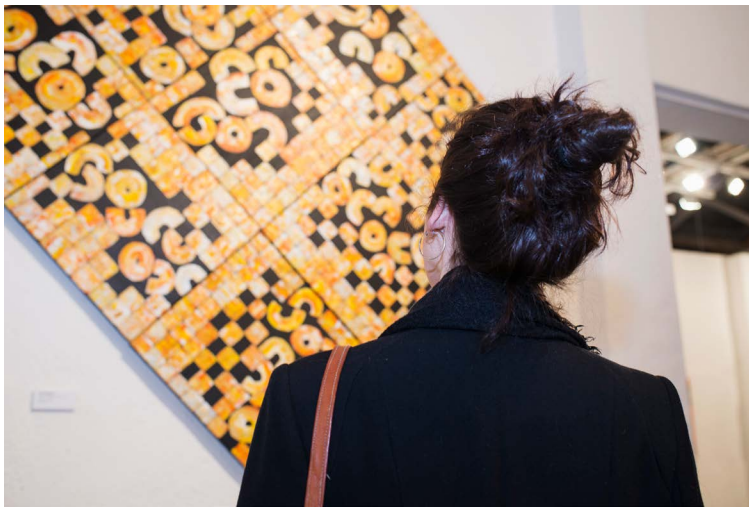
changes. His photography seems classic, the underlying contents of his images merge past, present and future. There are echoes of transformation and reformation in his work, as in one of mankind's oldest symbols of the snake shedding its skin.

Sven Marquardt presented his work in Espronceda in two parts: The first part consists of two projects (NACHTBLENDE, from 2013, and LOST HIGHWAY, from 2014, the latter was part of the 10 year anniversary exhibition of the Berghain club).

The two projects were created together with the fashion label, "BOSS Orange." Both projects show a conceptual approach to photography. The second part of the exhibition is entitled "FUTURE's PAST" and shows, from the early 80's, viewpoints from three decades of Marquardt's career and development as a photographer.







For the exhibition Amor y Control at Espronceda – Center for Art & Culture in Barcelona, Ricardo Betancourt shares a preview of his work over 40 years across photography, painting, and design. His images – which cross the boundaries of film, digital, oil on canvas, acrylic on canvas, and 3D table design elements are presented as his attempt to create, to question, and to find meaning.

Originally from Puerto Rico, Ricardo Betancourt began taking pictures in London in 1977 while attending London International Film School, and later moved to NYC as a professional photographer.

There, from 1980-1997, he combined his passion for Latin music, jazz, and other musical genres with his fascination with light and movement to create

unique and powerful album covers for a number of Latin/ jazz music greats like Tito Puente, Celia Cruz, Rubén Blades, Santana, LL Cool J, Dave Weckel, etc. in addition to doing more commercially driven photography for advertising.

His photography has been widely exhibited, including at the Smithsonian Institution in Washington, DC and as part of the Harvard University archives.

Ricardo began his experimentation with painting in 1984 in New York, creating backgrounds with acrylic on canvas for photography portraits and then returned to a deep selfstudy of painting beginning in 2009 in Barcelona. Since then, he has dedicated himself to the exploration of how photography, painting, and design may be combined in unique and creative ways.



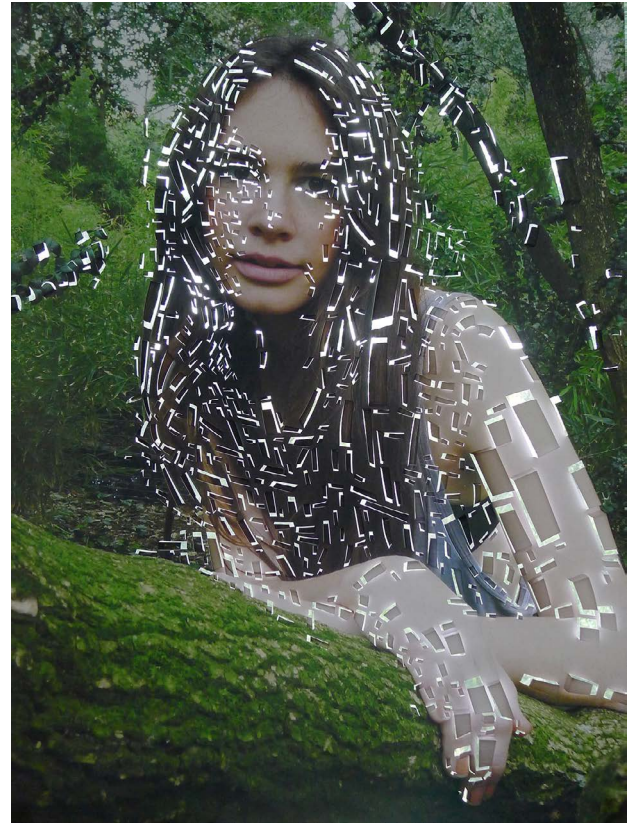
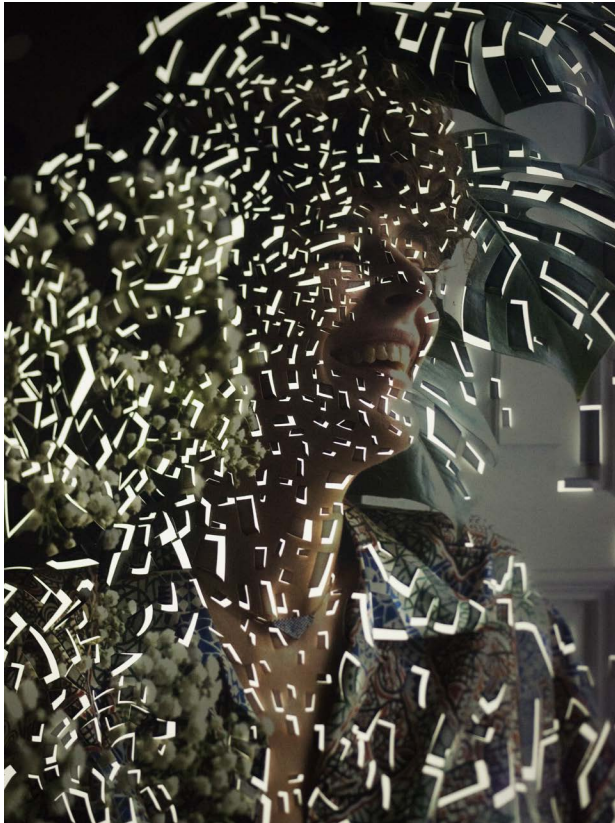
Juan Saliquet exhibits, in Barcelona, his exhibition “galería de retratos”. After a 3-year tour of Germany, Switzerland, and Austria with multiple exhibitions, he is at the Urg3l gallery in Madrid and now in the Espronceda space in Barcelona.

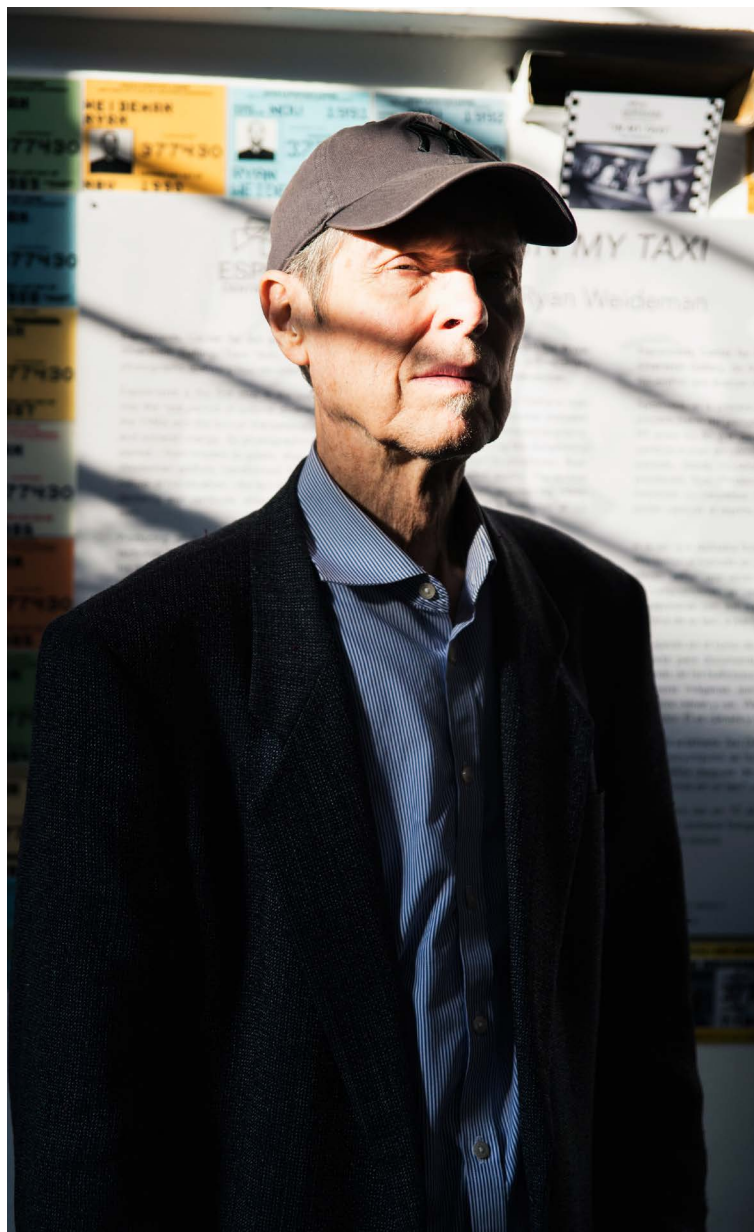
Throughout his career, Juan Saliquet has cultivated an approach to the body through the portraits he photographs and cuts, while experimenting with volume. The artist sections his work to remove the image from its flat context and transform it into a three-dimensional piece. Through the modification of the figure, Saliquet provides his work with a light that reminds us of the paintings of the Italian Quattrocento.

Madrid native and globetrotter, Juan Saliquet presents for the first time in Espronceda his Gallery of Portraits,

Galería de retratos by Juan Saliquet contemporary creations inspired by the classical portraits. They are works where the geometry of his incisions transforms the images into sculptures of multiple visions, and where each piece becomes an installation of its own that plays an essential role to Espronceda’s industrial space. This sensual and scarified aesthetic transcends the period in which it has been created, adapting to every interpretation we aim to grant it.

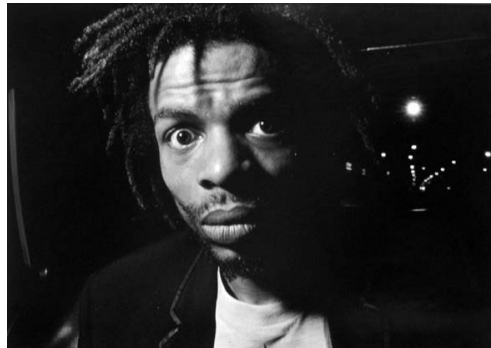
After a three-year tour of Europe showing his pieces, Saliquet returns to Spain and exhibits his photography in Madrid and Barcelona, where he shows us his unconventional approach to a work that is in constant transformation and movement.





This is the first stop in the traveling exhibition which provides a unique firsthand view into the ripe period of cultural diversity that characterized New York City's evolution between the 1980s and the turn of the century; a period when the city experienced enormous economic and societal change. By photographing the spectrum of characters comprising this burgeoning period – from models to poets, drag queens to celebrities, business men to prostitutes, Ryan Weideman skillfully transformed his taxicab into a highly-functional artist studio. The mobile nature of his situation – the fact that he could immerse himself in the action, required the artist's dexterity and certitude, allowing him to capture the spirit of the times in a fluid style all his own.

Producing photographs that are not only exceptional for their content but also for their technical merits, Weideman often included himself in his images while maintaining his grip on his analog camera, pre-dating the selfie-effect by several decades. At the beginning of his career, the compositions focused on his lively passengers, but by 1986 he was regularly juxtaposing himself with his cohorts, and even passersby beyond the cab window, sometimes all in a single frame.



Working the 5 pm to 5 am night shift, his checkered taxi became the literal vehicle for documenting the rich night-life of New York City for over thirty years, spanning from the roaring 1980s, through the hip-hop and grunge of the 1990s, and well into the new millennium. Within these images, we witness time passing from years to decades – and while the passengers come and go, Weideman remains the one constant, always in the driver's seat. He is the cameraman and integral co-star in this ongoing revolving theater.

From Martin Scorsese's critically acclaimed movie *Taxi Driver*, to the beloved Emmy award-winning sitcom *Taxi*, life as a New York hack has been a beguiling subject of American pop culture. Fifteen years after Weideman's journey began, the HBO documentary *Taxicab Confessions* become a hit television sensation.

Marking the first occasion in over a decade that this work has been shown publicly, this exhibition contains vintage black and white prints developed by the artist in his apartment bathroom-turned-darkroom.



Growing up with garden fences, Andrea Wilmsen saw herself confronted with border walls. She walked on both sides of these fences and walls looking for answers.

Borders are as much symbols as physical installations for Wilmsen: "It's not the one border or the one region in particular. I look at it more from a border crossing perspective and search for the bridges from the outer physical frontiers to the inner psychological borders."

Wilmsen's installation is as much an inner process as an artistic documentary.

Two video projections set the tone. The camera follows the fenced off shores until reaching a message which throws the viewer back to the start, while the doors on the opposite wall might promise light but are also leaving the viewer in doubt. This ambiguous and often contrasting view continues through the photographic part of the installation and dwells in the fine shades between hope and disillusion.

Wilmsen's statement is not a documentary on current border issues but rather a very personal view on the effects of physical and mental borders in our society.





Berlin based photographer Gavin Evans is renowned for his uncompromising take on portraiture. A roll call of luminaries including Juliette Binoche, Daniel Craig, Dusty Springfield, Morrissey, Nick Cave, Iggy Pop, Terry Gilliam, Ozzy Osbourne, Björk and Terry Gilliam have braved his lens. Evans has been commissioned by many of the world's leading publications including The New York Times and The Sunday Times magazine. In 2015, The Edinburgh International Festival enlisted Gavin to visually rebrand the world's biggest arts festival.

The Session is a touching and intimate exposé of the man behind the legend. Evans' ability to unmask his subjects resonates throughout this earthly depiction of the Starman. The Session is a revealing portrayal of an unguarded Bowie exuberant, contemplative and exposed. Images from the acclaimed shoot have been displayed on the

covers of magazines and newspapers worldwide since the original commission in 1995 by Time Out magazine. Steve Pafford's book, 'Bowie Style', Christopher Sandford's, 'Loving the Alien,' and aficionado David Buckley's biography, 'Strange Fascination: David Bowie: The Definitive Story,' all feature Evans' images on the cover. Only Duffy's cover image for Aladdin Sane has been copied and counterfeited more than Evans' portraits of Bowie.

What distinguishes Evans' remarkable photographs is a unique connection between artist and photographer. Of all the photographs taken of David Bowie, one of Evans' became Bowie's personal all time favourite. Bowie requested the image of him appearing lost and vulnerable to run on the cover and final page of the V&A's 'Bowie Is' exhibition book. The same photograph also hung in his Manhattan office.

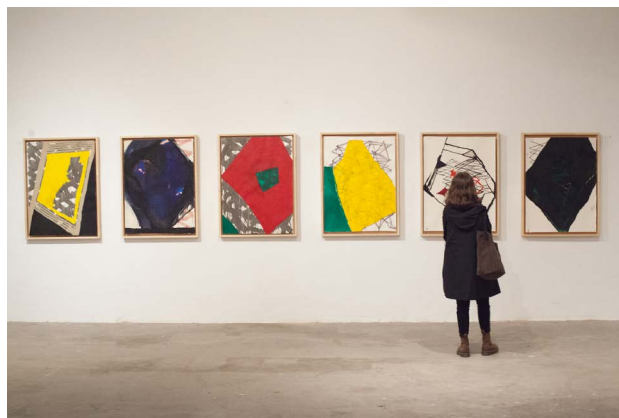




Montoya composes, that is: organizes geometries and objects in the abstract space, and the composition takes him to the painting.

Josep Montoya is clearly a painter, but a meditated, conceptual painter, everything and even, of his evident sensualism. We can appreciate the daring colors of his palette, which include a special esteem for seemingly frivolous shades like mauves and blue or turquoise green. To what he calls “awkward geometries”, which could be related to the lyric of Albert RàfolsCasamada, but with a new, more expanded and complex dimension, color and space need each other. There is a deliberate lack of adjustment, a subtle disengagement from which the margin that defines space and form emerges. There is, then, a poetics of marginality with great elegance if we do not understand this in a frivolous way that fascinates by the dialogue between neutrality, surface and depth. Despite the undisputed refinement of this painting, there is also something tragic in it, an awareness of failure or impossibility that obviates the ease of reading but dignifies the intellect.

I understand the artistic exploration as the possibility of making configurations that synthesize structures and ordinations, that speak of themselves, but also, of the same creation -in the field that is-, of the individual and the world. Geometry in general is presented, as



a paradigmatic reference of rationality, and at the same time, as I use it with inaccuracy it is probably a reflection of the impossibility of “perfect achievement” in any activity of the individual, but which, in its essence, maintains the will to advance among the current complexities. Automatic actions, serials, repetitions, are explorations carried out on the space, as a support or container, to bring out the tensions that occur when “the perceived intervenes” that has disturbed or intuited the artist. I also believe that in the current context, any generating process is crossed by the complexities of the moment ... Hence, the multiplicity of manifestations that arise.

If we start from the conception of the artist as being constantly displaced, that is nourished by a cumulative though. We can consider the creative process, as an exploration with the capacity to generate configurations, which propitiate states of reflection, though, perplexity and even irony, in front of the context and circumstances of the moment.

“And if political art inhabits unexpected places, camouflaged for conventional looks? What if the radicalism resided right in the constant opposition to the established discourse? “Estrella de Diego. Another way to be political. Article about Mario Pedrosa. Of the affective nature of the form. National Museum Reina Sofia Art Center. Madrid.



Applying the comment of Estrella de Diego, I dare to say that: The extraordinary ability of the visual artist today, is to fix the look in This, is the real commitment (political, social or thought) to take into account the plurality and to challenge univocal solutions or, objective mirages.

For this purpose, the personal process is configured with actions that are related to concepts and / or actions, which frequently appear in the daily context:

- 1.- Diffuse or low visibility actions
- 2.- Transgressive actions or re-affirming the limit
- 3.- Unfinished actions or displacement
- 4.- Fragmentary or segregation actions
- 5.- Trial or probability actions
- 6.- Tension actions in the action space
- 7.- Contingent, stacking or randomly unforeseen actions

In these performances, the will prevails not to generate any illusion in the viewer, which could suggest that it is in front of a geometric painting -the fact of containing apparently geometric forms, does not constitute it, informally geometric- The actions indicated above , they seem in principle, contrary (or not adequate), to established concepts, but paradoxically, they are adopted and practiced in the political, economic, legislative and even academic spheres.

These (actions), applied to the creative process, explore in its realization, visible elements that show an absence of idealism of any kind and situate the spectator against the possibility of being able to make the transition between, concepts -established as positive- such as rationality , certainty, security, strength, prevention, foresight, structuring, uniqueness, etc. or, concepts such as those that show the aforementioned actions, more related to irrationality, uncertainty, precariousness, fragility, accident, random destructuring, fragmentation, etc. frequently considered, not so positive, but, yes, possessing a great transforming potential, which is why they have unforeseen results.

“Our rationality is imperfect, the cognitive alterations influenced by the emotions, but also by the saturation of the perceptions (...) We have decentralized the sovereign subject (...) we must submerge in the prudent search of imperfect solutions. “Manuel Arias Maldonado. The sentimental democracy.

Despite having the awareness of “no perfect achievement”, there is the will to delve into the contingent and unpredictable (paraphrasing Marin Kippenberger: Do not know the why ?, but knowing the why ...) in order to continue the exploration of the changing environment in which we are immersed, here are the works presented.



A real action and a poetic projection are articulated during the time of a dinner in which the artist and the guests subvert their perspectives as subjects in a balance, that of an action of material, spiritual and creative consumption.

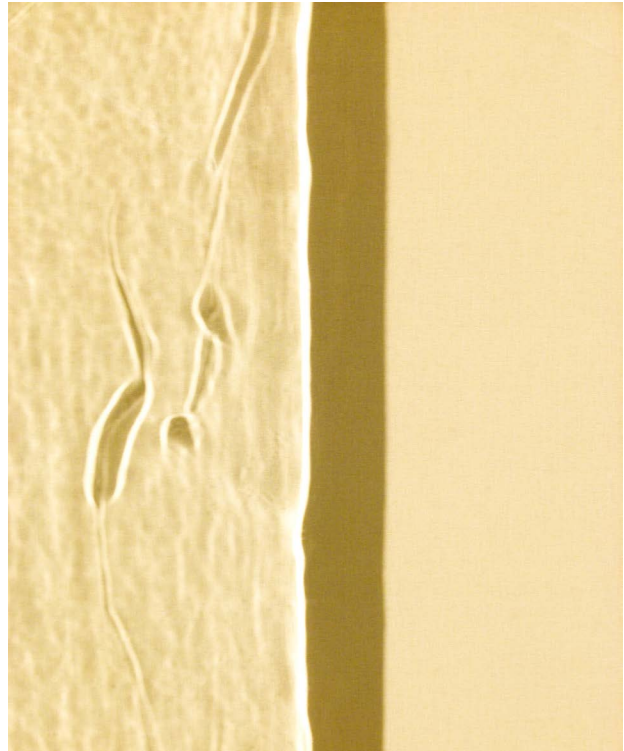
The participants eat, touch and drink, interacting as models, spectators, actors who can stage with their own body, with other participants and with the objects on the table, the painting, ephemeral still life, which is before them is projected live on the wall .

The canvas in its utilitarian function as a tablecloth painted in oil, is projected onto the wall as a cosmos that synthesizes a universe with 2 perspectives, one immanent and one transcendent.

The time of the large, consumed, digested, organic, tactile and visible, or the time of the small, of the set of all the parts in the projected picture, is the harmonic dimension that art has learned for millennia to contemplate as a fundamental value of our human survival, in a desired harmony.

On the 10th of February Espronceda opened the exhibition born from the debate/ symposium at Museu del Disseny January 30th: Inter_WE.





In many cultures, the beehive was considered to be the ideal of a collective structure, while honey and wax provided metaphors for sweetness and productivity. The natural architecture that bees create in their canes is considered a perfect creation, inspiring architects, artists and scientists alike. However, this perfection is increasingly endangered.

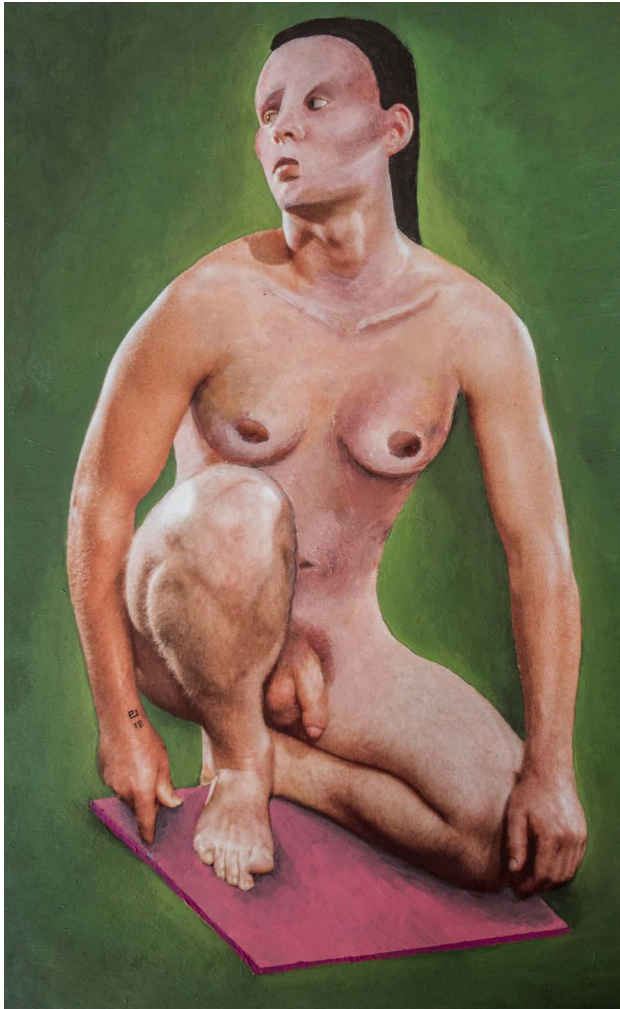
Within the last 30 years, the stock of honey bees and other pollinators in Germany has fallen by 75%, while at the same time the sales of pesticides has risen substantially. Mites, infectious diseases and genetically modified plants pose another threat to bees. Transgenic plants contain genes that produce toxins and are active against insects.

Among all pollinators, the bee plays the largest ecological role, because about 80% of all native flowers are pollinated by the Western Honeybee (*Apis mellifera*).

For several years, there have been periodic mass death events of bee colonies in winter. The so-called Colony Collapse Disorder (CCD) describes the sudden absence of all bees of a hive, leaving the brood. There are no dead bees in the immediate vicinity of the canes, and no previous signs of illness were discernible. The causes are still unclear. In the United States about 80% of the bee colonies fell victim to the mysterious mass extinction in the 2006/2007. In Germany, the loss was lower, but also significant.

In many large European city centers one finds meanwhile more colonized bee colonies. Often in prominent places. One of these places is the Natural History Museum in Basel. Still, they are living entities that can be viewed up close instead of crafted artifacts within the museum.

“Kreatur” is an abstract reflection on the disappearance of honeybees and serves to contemplate an increasingly disturbing reality.

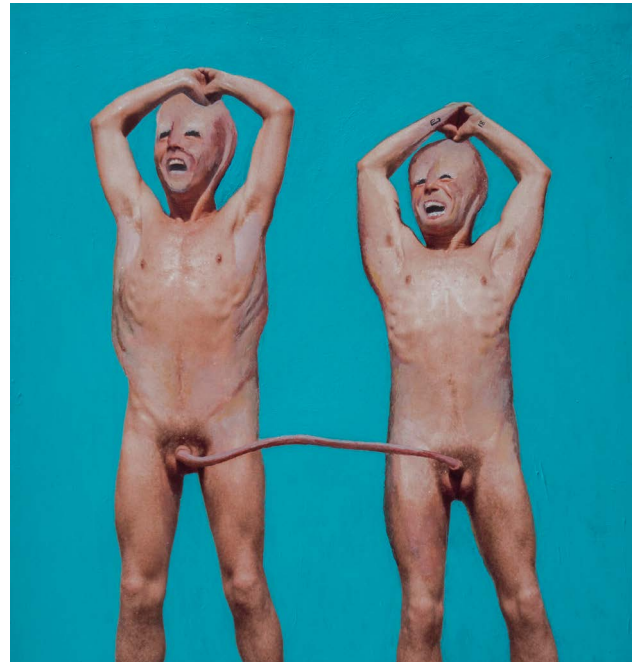


For centuries, society has insisted on maintaining a sexual order closely linked to morality, religion, anatomy and culture, where everything was perfectly and hermetically classified.

People have been identified according to their gender category: male / female, gender: male / female, and of sexual orientation: heterosexuality / homosexuality.

Nowadays, society evolves globally. The new technologies, the science, the immediacy of the internet, the way of socializing, the culture, have allowed people who did not fit the established patterns to reaffirm their sexuality and find others like them.

Neologisms appear break with the classic categories: bisexual, transsexual, intersexual, onmisexual, heterocurioso, gender neutral, asexual, queer or questioning, demisexual, androgynous, pansexual, polyamorous.



With Neosexual construction, Pol Gorezje introduces us to a group of strong and committed beings, who struggle to build their sexual position, their place in the world. No matter what they are, what they like or how they feel, they have evolved to reaffirm themselves above everything else.

Pol Gorezje exhibits his paintings for the first time in Barcelona, in 2009. Since then, his work is present in galleries, art fairs and other spaces, especially in Barcelona and Madrid.

Gorezje uses photographs and intervenes them with acrylic paint until transforming them completely into a new reality, discovering what is hidden in them and creating a wide imaginary of characters in a dystopian world full of ambiguity, beauty and appearances.

Sexuality, the fusion of the grotesque with the beautiful or the criticism of the stereotypes of beauty, are recurrent themes in the characters he portrays.



Laya D'Angelo's art Works offer an invitation to the infinite. Hints of constructivism, op art and kinetic sculpture are combined in fragmentary iron constructions held together with magnets that can be subjected to unlimited reconstruction by the viewer.

A touch of painterly illusionism turns squares into cubes in one of her latest works entitled "Tumbling dice", confirming the game of chance that the artist proposes.

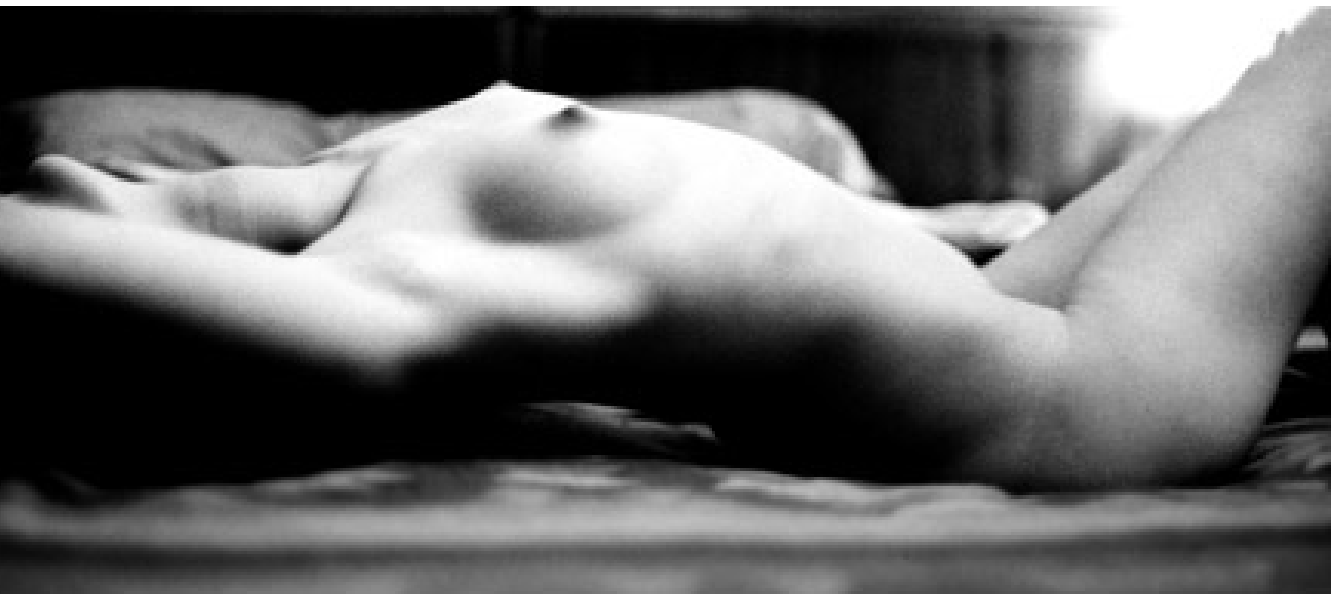
A close look at the iron surfaces reveals painstakingly applied with the tiny nail polish brush minuscule dots and strokes of black, white and primary colours. The sculptures have an appearance of pure abstractions but the artists use of this product normally associated with



woman's beauty and here as paint give them a literal coating of post-feminist critique. D'Angelo's play on femininity is seen in Works such as "Round and around" where concentric and overlapping circles evoke the mystique of the physical void and the feminine psychic vortex.

As seen in Marcel Duchamp ROTORELIEFS, D'Angelo's optic whirlpools are hypnotic, alluring and a seductive alternative to the masculine monolith that defined sculpture for centuries. Like an erotic play itself, Layla D'Angelo's art Works start off perfectly composed, go through physical and psychic metamorphoses and reach a climax in which they transcend their previous form until the game starts again.





The expo “Fainted Skin” by Josep Ramon Guillén gathers sensitive nude photographs in black and white.

Josep Ramon Guillén is an artist specialized in photography. Born in Barcelona in 1956, he has worked as a professional photographer “freelance” in many fields, such as industrial photography, advertising agencies, fashion, reports, etc. His most artistic expression transports him to portraits and nudes, where he has been recognized for his excellent works.

His mother gave him a Baby Kodak Brownie1 of format 127 at age 6 and his father bought him at age 11 a Voigtlander Vito B2 of format 135 and since then he has embraced photography as the love of his life through the camera. His frustrated learning as a painter led him, as he says, to paint with the camera. He is a warm and friendly person who loves being around people. He has a good hand for the image where he captures energy and enthusiasm.





The exhibition “Téchné H.H” is a humanistic melody, which is reborn from elements manufactured and conceptualized by man.

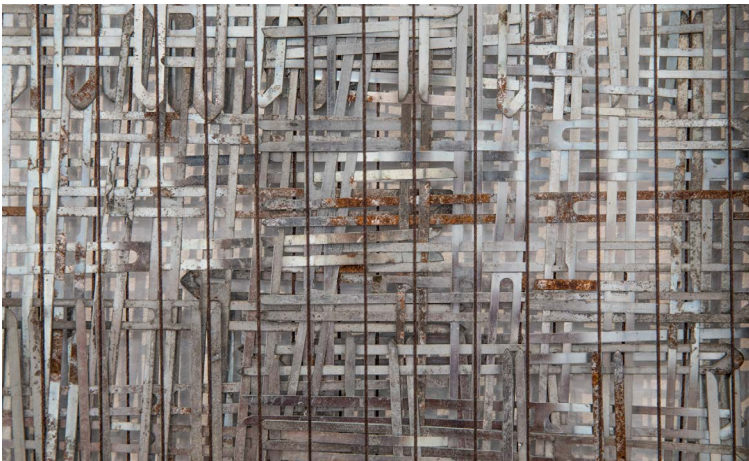
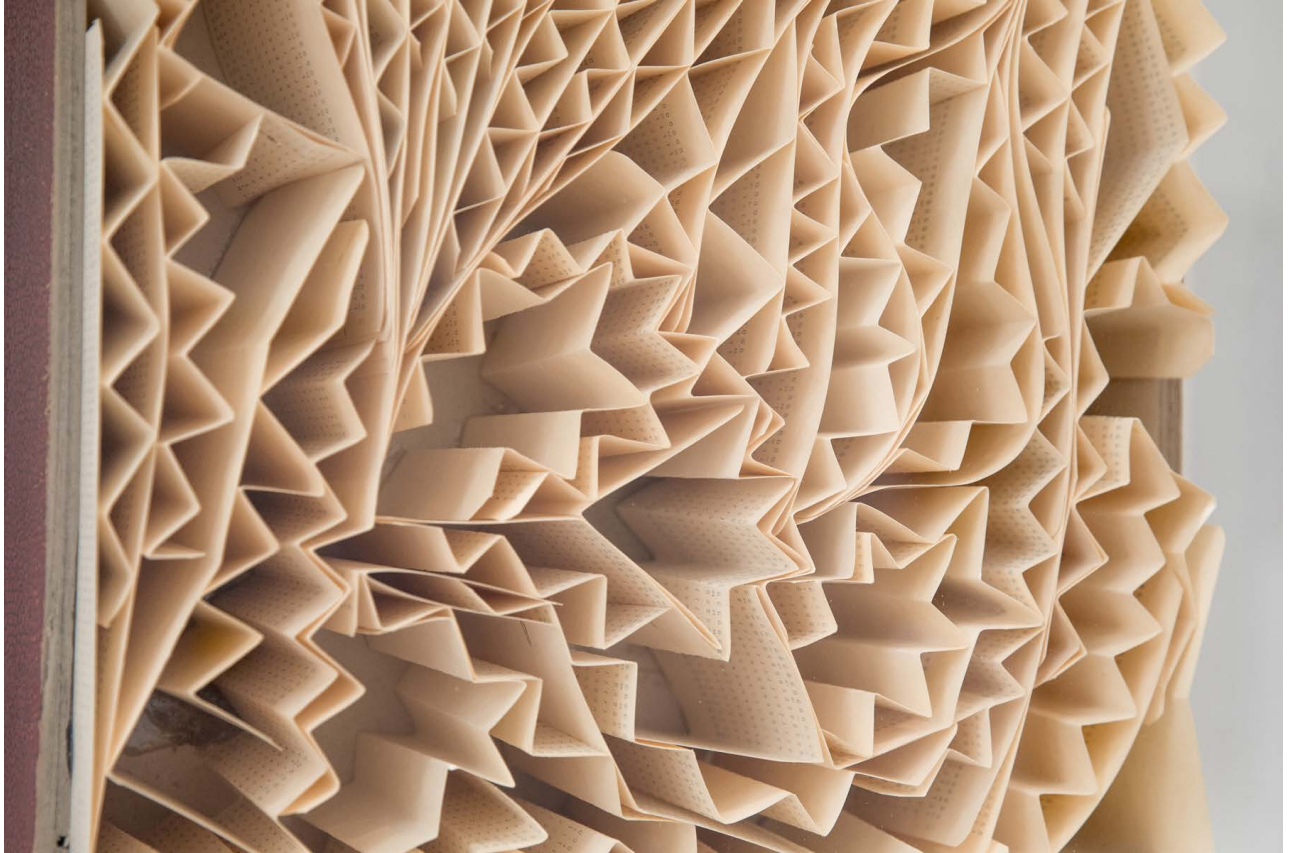
In Greek, the word Téchné means both technique and art. The work of Verónica Vázquez is nourished by that ambivalence, she creates her art from the remains of objects, machines, artificial materials and human codes, puts them in tune through three-dimensional structures, which draw us and show other realities, functions and emotions.

We are in the digital age, currently 5.0, dominated by very sophisticated logical algorithms and a perception of reality through bright screens, brightness and high resolution. However, Veronica proposes an era of Humans with Humans, H.H.

The viewer has to perceive his work in a holistic way, no doubt our rational part wants to analyze the origin of the pieces, it is human, but they have already lost their activity, and the artist, like the sap of the tree, absorbs them, mixes them and with

them it nourishes new and green leaves. These compositions may be part of a complex hardware, circuits offered to our thinking, human software. The artistic creation illuminates us as if it were an open code that our eyes rewrite, our senses are moved and finally as spectators we arrive at an “emotional artificial intelligence”. For Vázquez one of his great artistic references is Gertrud Goldschmidt, from whom shares concepts such as line, space and reticule.

In the work of the image we can clearly see the universe and language of the artist, between poetic composition, resonance of materials and new language, although taking the extreme the image we can say that it is a sophisticated motherboard, a hardware not yet invented, of an artificial and human intelligence through which software flows, a free code, that connects emotionally with the most human and natural of the sophisticated animal that we are.



The work of Verónica Vázquez has its resonances with Barcelona, with artists that have marked the personality and sensitivity of the city, from the poetic compositions of Joan Brossa, to the pictorial collages of Antoni Tàpies, through the process of accumulation and organization of Ignasi Aballí. It also connects with a new generation of artists from the city who reuse the remains of objects and materials, which they collect, to generate their artistic pieces. Such like David Bestué, Patricia Dauder and Jordi Mitjà.



That return to the human, which the artist proposes, induces us to reflect on our contemporaneity, as the insatiable technology and in its obsession to defeat nature, transforms and destroys it, contaminates with its industrial processes and in a rampant market of consumption, generates more and more waste. However, new contemporary initiatives want to return to a circular economy, which is an intrinsic concept in Veronica's work.





The two nuclear powers India and Pakistan have a known hostile relationship towards each other. German artist Judith Döker chose not only to portray these two countries in a very personal way, but also to exhibit them: Side by side. This decision was influenced by the reoccurring questions Döker was asked during her travels on both sides of the border: How is it over there? Is it very different?

The division of the Indian subcontinent in the independent states India (for Hindus) and Pakistan (for Muslims) in 1947 marked the end of British colonial rule in the region. More than one million fell victim to this division and countless families were ripped apart. Until this day, there is barely an opportunity for Indians and Pakistanis to visit the other respective country.

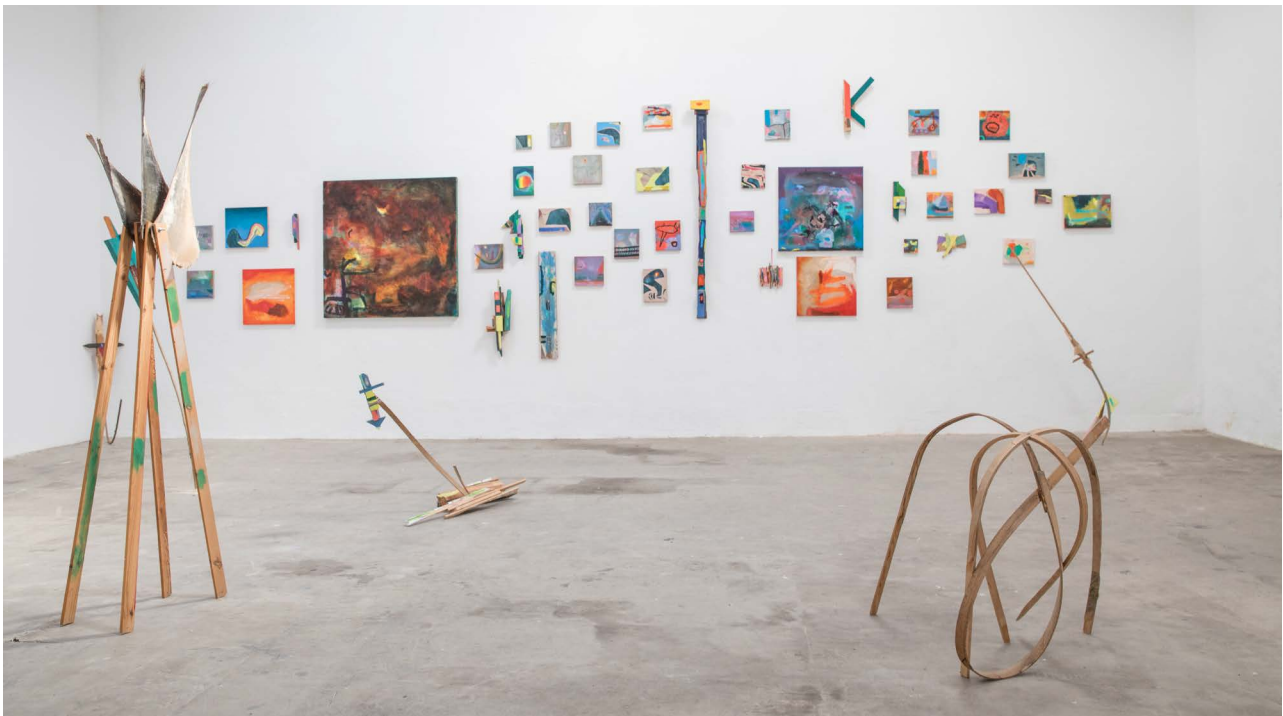
Besides the division, the exhibition „Who Are You? Who Am I?“ focuses on the fear-ridden images both countries suffer from internationally. India is most commonly associated with gruesome rape cases since 2012. Pakistan has been labeled the „most dangerous country in the world“ by widespread Western media. But what about daily life in these countries, beyond these extremes? The gentle and touching aspects thereof? The human aspects? These, too, are part of everyday reality.

Focusing on these aspects can build bridges, instead of digging trenches –

and it is on these aspects that Döker's gaze settles.

In mathematics and computer science an algorithm is an unambiguous specification of how to solve a class of tasks. Mark Redden operates on the border of the abstract and the figurative and the tasks he has to solve are of an aesthetic kind. As the French painter Maurice Denis once said "A painting is a surface covered by paint in a certain order. Nothing more and nothing less."

A painting - even a figurative one - is always abstract in the first place. It contains information on sizes, shapes and color. The beauty and difficulty of painting lies in the skillful organization of these elements. And Mark Redden masterfully explores the tension between them. His paintings are playful diagrams that are based on visual phenomena and human experiences. And even though you can't often see obvious objects on these canvases you can feel a whole universe that is in them.

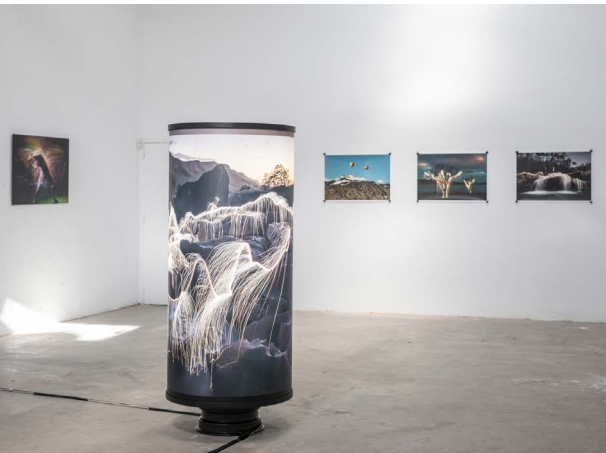




Just like a musical piece Redden's complex works are perfectly orchestrated. Every dot is in the right spot, the brush strokes create rhythm and the colors become sounds like notes that you can almost hear when you look at them. He constructs fascinating visual resonance spaces and invites the viewer to wander through his paintings.

The wooden sculptures however speak to the viewer in a quieter way. They are more reduced. Here the artist achieves the unachievable, he captures movements into static wooden objects, gestures become form. Redden's objects move and undulate gracefully like a cosine curve after a pint of Guinness. They vibrate, dance and twist through the exhibition space and activate the space around them. Generally one could say that with his paintings and sculptures Mark Redden involves the viewer into a very creative and stimulating way of perception. What more can one ask for? Task completed.





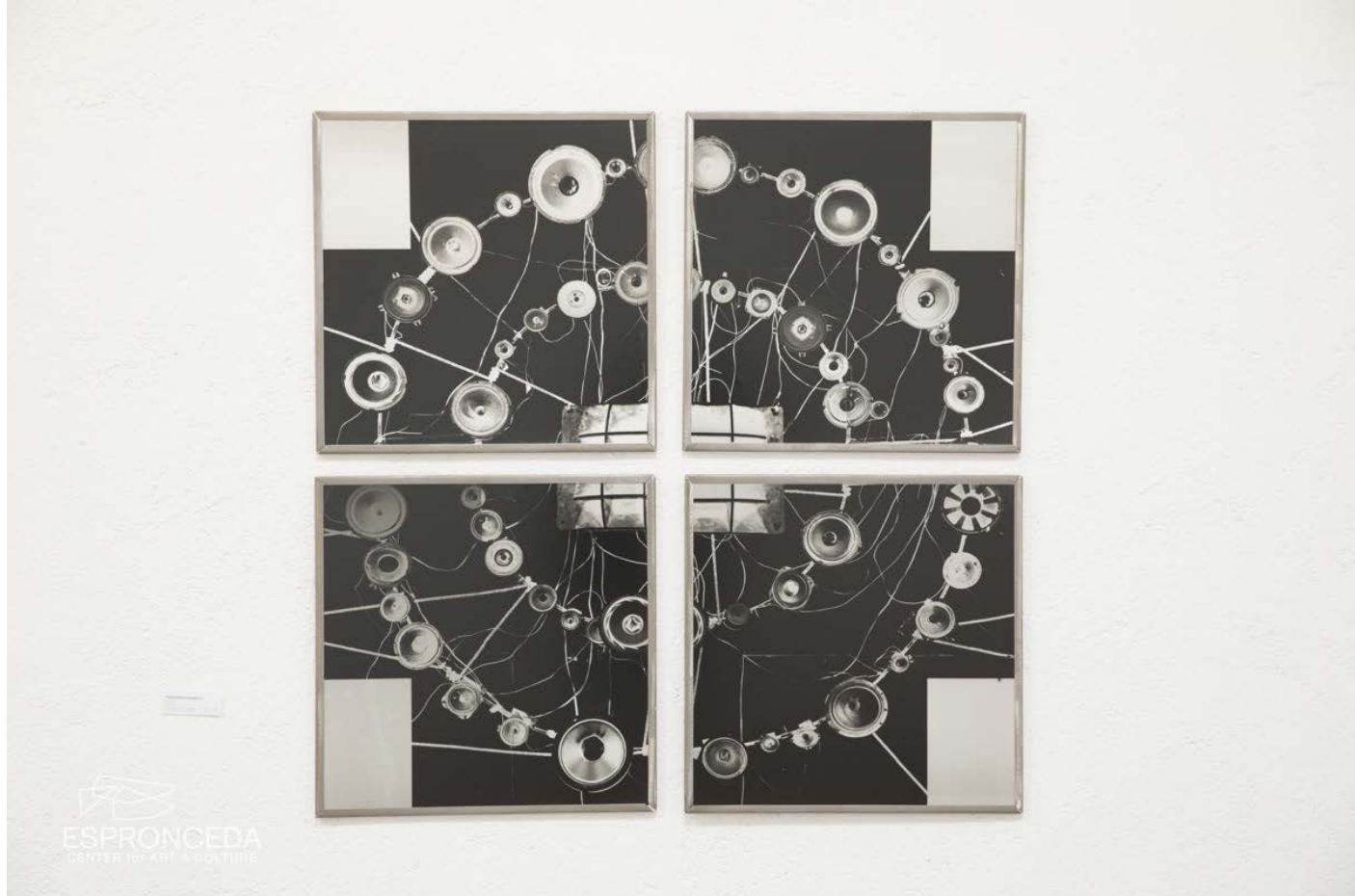
For his first retrospective, *Dreamscape*, in the spaces of Espronceda Center for Arts and Culture, Barcelona, Vitor Schietti features a series of large works: *From the Unreal to the Real*, *Extended Moments* and *Impermanent Sculpture*, immersive screenings taken from his many travels around the world and captured by the technique of multiple and long exposure. The space is drawn like a geographic map encouraging the viewer to board the trip.

Schietti's photographic constructions are based on two apparently similar terms, "time" and "duration", which the author's gaze cross, dismantle and manipulate in a constant process of complex thought. The photographic image presents itself as the consequence of a long meditation by staging the different mental nuances that have contributed to the perception of reality at a given moment, expanding it in the space. Manipulation is here not digital, yet built with layers and layers of shots, therefore a writing with light.

The exhibition is built as a landscape itself, through the path of inner perception as well as the idea that the viewer will flow into it. Architecture is the limit we need to face in order to give reference to the senses and throughout the show it belongs both to Nature than to Universe. Photography as well as video are here means to open up, they are tools for feelings not descriptions. The image, although sometimes undergoing the constraints of the technique, is here completely restored to the original imaginative and cognitive processes. Schietti's attempt puts on the same level and in full empathy, author, spectator and environment. The landscape is not interior, but universal and hyperreal. The inside and the outside speak, and in front of us. *Dreamscape* suggests an ancient, never solved discovery: reality perhaps exists only in our perception.







Espronceda Centre for Art and Culture is pleased to present the retrospective exhibition “Motors & So” of the sculptor and photographer Guilhem Senges, in which the artist experiments with different mediums in order to create a harmonious interplay between vision and hearing by bringing together analog photography, sound installations and interactive installations.

Senges translates the analog process into a contemporary visual language, similarly to analog technology where information is converted into electric pulses of varying amplitude. Breaking out from a melancholic approach of the past or obsolete technologies, he recycles and reinterprets their use presenting them in a «Minimalism-Brutalism» playful manner.

As interactivity plays an important role in Senges’ creative process, he brings in front of the viewer not just the final artworks, but also the rudimental

‘tools’ used during his creative process which are transformed into artworks on their own. For this reason, the exhibition features the negatives along with the positives, thus the subjects photographed are showcased together with the series of real – size single print analog photographs. Likewise, as Senges is fascinated by experimentation, he turns a van into a camera obscura, where the van plays a double role, the one of ‘tool’ as well as of an interactive installation. The camera obscura is turned into a public space where the viewer has access by immersing into Senges’ captivating universe.

“Motors & So” is in many ways an ironical reflection on current ecological discourses revolving around the promotion of new energy and broadens this debate by instead approaching the topic of the overconsumption of resources.



We live in an era that draws on a neologism –Anthropocene– in order to define itself; a geological period determined by the impact of human intervention upon the planet’s different ecosystems. In the last few centuries, we have been lead by a persistent polarization between science and humanities evolving thus, towards a fragmentation and specialization of the first, and a loss of limits of the latter, falling into a drift that relegates the essential in pursuit of a techno-scientific capitalism.

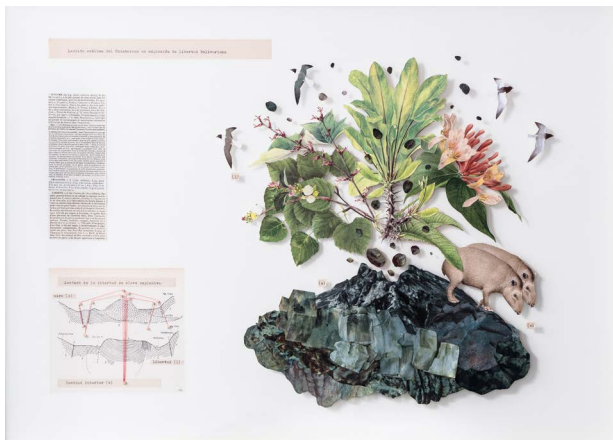
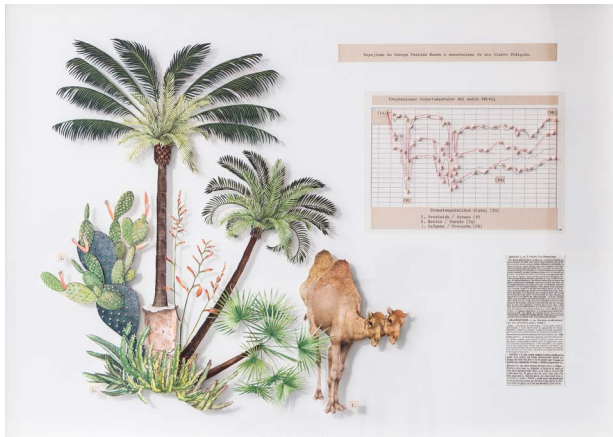
This particular present demands an urgent conscious awakening concerning our planet’s health and the life it hosts, as well as a new approach regarding the increasingly exhausted and individualistic environment we belong to.

Before this lack of perspective regarding the destructive relationship we have adopted with nature, which could even end up in a sixth mass (or human) extinction, we are in need of bringing

back *Naturgemälde*. An untranslatable German concept that Alexander von Humboldt’s visionary mind would deliver to the entire world in the late Eighteenth Century. This term means ‘painting of nature’ but also implies a sense of unity understanding nature as an interconnected whole where all its elements are equally essential.

This exhibition aims to become a space for narration, reencounter and reflection throughout the art of collage that bridges Humboldt’s vast lyrical-scientific cosmos and *De los Pájaros*’ creative interpretation of it.

Capsuled samples that take us back to the origin of natural history museums or *wunderkammers*; formal paradoxes; aesthetical compositions that can be empirically experienced; Humboldt’s influences on other wonderful minds. They altogether bring up, from an intense and sublime viewpoint, a necessary walkthrough that enhances offers an approach to *Naturgemälde*.



A Visual Ultimatum! An opportunity to face a shameless hypothetical Sixth Extinction induced by an excess of egocentrism, as well as a possibility to achieve an even perspective regarding the

liaison nature-humankind, returning the first to its rightful place and understanding the latter as a common species amongst many others.



Nebot reveals, through his works, the desire to stand against the wealthy society with its luxuries and its unbridled consumerism, to go back to a pre-industrialized world, to the roots of the human being, to the purity of the primitive.

Nevertheless, this desire often goes into conflict with the present historical moment. This conflict between utopia and reality is presented in the space of Espronceda.

The first room is occupied by a site-specific installation that reflects the artist's utopia: Nebot manages to transform this part of the old industrial warehouse into a more natural space.

The second part of the exhibition highlights the inner conflict of Nebot: to base its creation on the values of Ecoethics in spite of being a child of contemporary society.

Is it possible to find a compromise between utopia and reality? The answer is intrinsic in the works of Nebot who, with his creative practices, proposes alternatives to the capitalist economy and its devastating effect on the planet. The well-being to which we all aspire can be achieved without necessarily damaging and polluting the planet. Small individual actions can make a huge difference. We all leave an imprint on the world: what's yours?





What according to many thinkers today is one of the greatest crises in modern Europe does not lie upon economic terms, rather on its difficult relationship with the past. The only place where the past can live is the present, and if the present no longer feels its past as alive we find it difficult to eventually move forward. Past and Present have more and more become categories of a horizontal flat imagery where social media celebrations of ordinary actions mix with violence, nonsense, dangerous politics, hate.

As a small contribution to a wider reflection towards narration engaged in a long term discussion still ongoing, Bruno Marrapodi presents here a series of sketches coming from his series of "Sea painting", where beaches and sea design a new symbolic vocabulary crossing different times and moods. The installation is conceived as palimpsest of drawings and projected original images.





SUMA is collaborative project by American sculptor Mia Pearlman and her husband, Catalan jazz pianist Albert Marquès. SUMA, or “sum” in English, means both the aggregate of two or more quantities, and the substantive meaning of a matter. As a title, it refers to the way every culture and landscape contains the entire complex history of how it came to be: all of the peoples and cultures who lived there, their stories, identities, political systems, art forms, languages, religions, built structures and use of the earth. There are no pure cultures, lands or peoples: we are all the product of countless ingredients, often forgotten by history.

Mia Pearlman created a new site specific installation using cut paper pieces that contain reimagined Islamic, Japanese, and other patterns, as well as hand cut and painted paper, plastic garbage bags,

found objects and incandescent lights. This installation will hang from the ceiling beams in the main gallery space and trail out onto the floor. <http://miapearlman.com>

Albert Marquès created a series of discussions and concerts with musicians from Barcelona and New York City to explore new ideas in improvised music and whether music is influenced by one’s cultural identity. When three jazz drummers, an Afro-Catalan, a Spanish Jew and an Afro-Latino New Yorker get together, do they see percussion differently? Does it affect their playing? What does it mean to play this music today for musicians of different backgrounds? The concerts and discussions will be experiments in what this music can be and what it becomes when inspired by Mia’s site specific installation.







In *Performing Mechanisms* Netai Halup explores the performative quality of sculpture and how it can be manifested through poetic forms with an emphasis on the medium's innate theatricality. The different installations and site-specific sculptures are consciously placed within the space to create a narrative that can be interpreted as consisting of different 'acts', as in a theatrical play these 'acts' are defined by elements such as rising action, climax and resolution. Through this narrative of space the artist's aim is to create a journey between three acts beginning with its the prologue at the entrance gallery space where the artist presents the bodies and the materials as they are, un-activated.

Halup achieves this narrative by exploring the characteristics, possibilities and potentialities of the materials he finds in both natural and urban environments and by turning them into bodies that, through poetic gestures and sculptural assemblages, find their balance between states of calm and tension, fragility and solidity, together inhabiting a common space. It is a space where Halup seeks to produce physical encounters between the spectators and his sculptures, making the viewer

become an active participant in his production, and proposing a scenario in which nothing seems to happen but different acts and encounters take place simultaneously, where the materials provoke each other to act, touch and activate.

As the journey comes to an end, Halup places his "final act" in an installation where, by using ice in a solid state, he keeps the tension and balance between the materials, but as the ice is melting, it breaks the balance and therefore activates the final act, giving life to the sculpture.

Halup's sculptures result from a process of searching, placing, manipulating and acting. By exploring the limits of materiality, physical forces, structural construction, mass and balance, he juxtaposes the materials in a literal and metaphorical moment of tension where the works create a powerful interplay of fragility and strength, balance and disequilibrium. In essence, *Performing Mechanisms* explores performative situations in which the encounter between different materials and bodies breach through the gallery space as poetic manifestations.



On stage is a project by Manuel Canelles. It reflects on language matter, the identity of the perception and on the construction of perceived reality: what we enjoy does not necessarily correspond to (our idea of) reality. The project investigates the relationship between reality and its representation by exploring the language as an expressive matter through the different phases of the work.

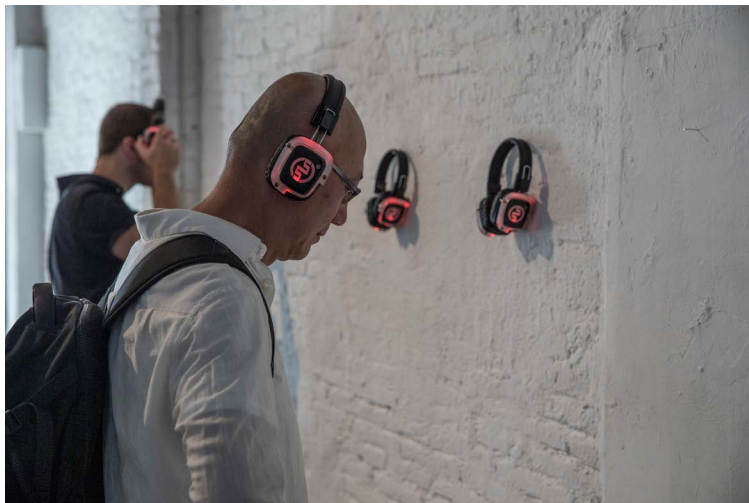
What are we led to believe every day? Are we sure that what we give credit to every day in various areas – political, economic, personal – corresponds to a conscious choice? Or perhaps, rather, the process of building reality is one of the highest forms of control?



On stage is, then, a project that will be developed in various phases involving several international partners. The final outcome will be the representation of a radio drama, accessible through audio speakers.

The first phase was held in Rome (Italy) at Officine Nove, involving artists, sociologists, writers and directors who have worked on the construction of a dramaturgy where the line is weak and thin between what is fiction and what is reality.

During the second phase in Barcelona (Spain), at Espronceda, the project will be transformed into an experiential laboratory, directly involving the territory and its inhabitants, in order to capture all the sounds of everyday life.



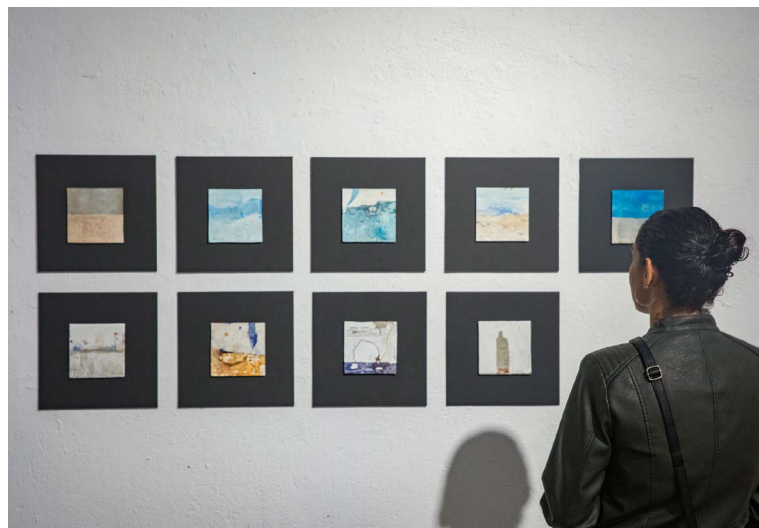
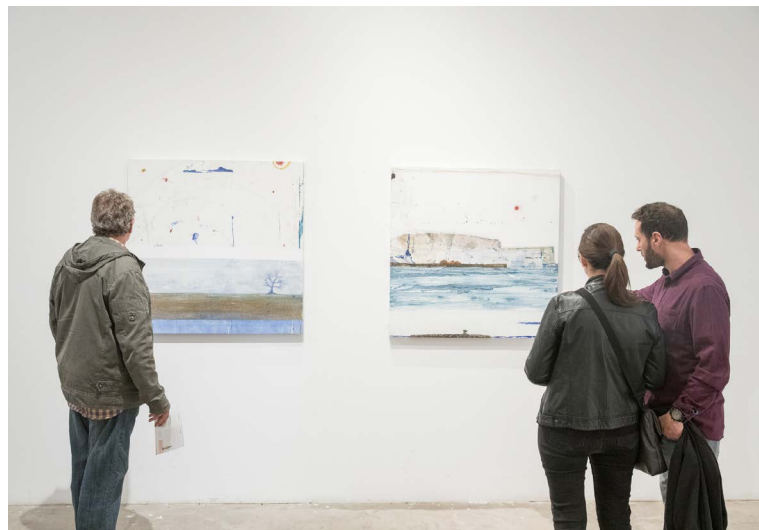
During the opening, audio speakers will transmit the sounds produced during the workshop and in doing so, create a sound carpet that will give the feeling of participating in the lives of others. The Audience will also be able to enter inside the “control room” where they tell, in an anonymous form, the imagined story, and the surfaced images. Therefore, the audience can build their own personal dramaturgy by engaging in a dialogue between their own imagination – their own historical experience – and what the sound speakers transmit objectively.

The third phase will be defined in the future. It will combine the data and experiences produced in Italy and Spain, and be accompanied by an editorial publishing that will interactively narrate the artistic process.

Siuro is an artist of sensations and messages whose references include literature and, especially, poetry, from which he is inspired to create imagined worlds that appeal to the essence of human beings and their primary needs: that which is inexplicable but explains ourselves as humans and our relationship with nature and the cosmos.

The exhibition presented at Espronceda covers his journey over the last two years, where Siuro shows the dialogue resulting between the themes of his paintings. This tension is the common thread that crosses the body of his work, where beauty, spirit and harmony meet on the canvas with opposed and, at the same time, complementary themes such as darkness, matter and death. The exhibition asks for silence to ponder over an artistic work that elaborates ideas that materialize and relate to each other. For the artist, art is a way to approach his inner being.

Recently installed in Barcelona from his native Mallorca, Siuro exhibits his latest works in Espronceda where he expresses his need for beauty and explores, through pigments, emotions and constant transformation



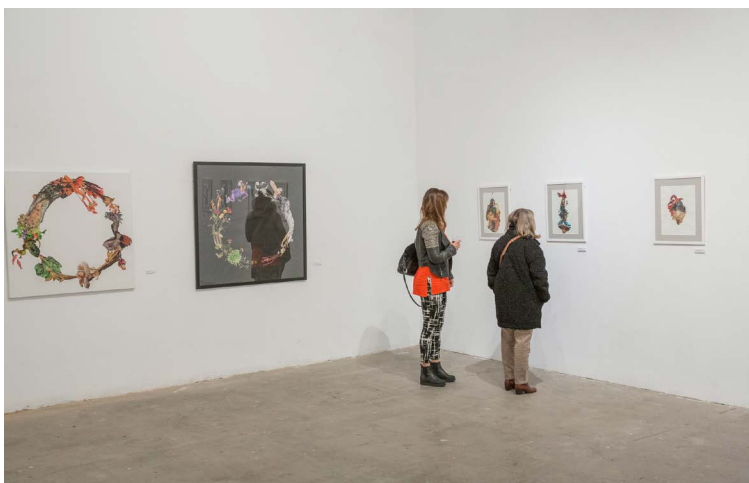






“Lisa’s work attempts to raise dead matter, to raise the indifferent images we’re surrounded with into the status of myth. To gather bits of ephemera and with them coddle together the shape of a soul. “ - D.C.Conrad

The Seed Song is an exhibit by artist Lisa Rubin of intricate and multi-layered hand made collages. This show traces the progress of several recent series, inspired by cycles of the natural world, powerful divine female figures, and the hidden life potential contained within the seed.



Lisa’s highly symbolic work, made from collections of hundreds of recycled magazine images, mixes autobiography, ancient history, sensuality, humor and references both sacred and irreverent. With images ranging from animal fur, roots, red fruits, masks, body parts, artifacts, sea-life, and art history, she attempts to map the joys and mysteries that are the human condition, and place us, rightfully, within the ephemeral physical world from which all life stems.

Collective exhibitions



This group show presents works by contemporary German artists who are interested in obscure, absurd and dark imagery. It is rooted in a tradition that goes back all the way to Hans Baldung Grien, Otto Dix and Gerog Baselitz.

We invite the audience of the Mediterranean metropolis of Barcelona the opportunity to see what is going in German studios and confront them with a new visual experience.



Everyone knows what we are referring to.

"Lemons, pots, notes, intensities, trees, tiles, forgotten."

7 perceptions 7 everyday motifs.

"The everyday is an unconscious ritual that when interrupted causes an emotional reaction." Anna Bussot

"That which is common and ordinary, that restricts the direction of women's lives."

Clara Rossy

"Quotidian: Anything that remains static - immutable or not- while around it time circulates at high speed." Joan Sorolla

"The daily life is paradigms" Marta Juvanteny

"The everyday, what our eyes tend to avoid by believing it to be known." Mireia Cifuentes

"The ordinary are those imperceptible things in our everyday routine, with an important emotional baggage which shows our way of life." Montserrat Artés

"The everyday is where the desire for change emerges, where we hide and what we wish to escape" Teresa Segu







The exhibition is presenting the art works by Artem Mirolevich, Paul Pretzer and Felix Rodewaldt. The artists come from New York, Berlin, and Munich and created most of the art while staying at the espronceda residency in Barcelona.

The group exhibition titled “It rains diamonds on Saturn” will feature works on paper, canvas, tape art, video and photography. Some of the art works was created individually by each artist and some in collaboration.

Crosstalk is the first Espronceda's private and collective exhibition representing work of its artists, where multiple and different artistic languages: video, sculptures and paintings, come together to give life a parallel and imaginary world. The exhibition has been realized in occasion of the ENCATC's HAPPY CULTURE HOUR (the leading European network on Cultural Management and Cultural Policy education).

From Brussels and around of the world, high profile ENCATC's members come to ESPRONCEDA - Center for Art and Culture to discover its activities, artists and to talk on "towards new art centers models", and to discover and enjoy the Crosstalk exhibition.





The International Weird Collage Show, curated by Max-o-matic and Ruben B, is an itinerant exhibition that connects artists with international careers to local artists using as well the collage medium in their creation.

The exhibition shows the most relevant of the international scene collage, seeking to make a contemporary reading on a practice that has been giving a new meaning since the early twentieth century.

Organized in Barcelona by “me & the curiosity” in the space of ESPRONCEDA|CENTER for ART and CULTURE, it has become the most important world traveling exhibition of collage. Already 10 editions have taken place in New York, Berlin, Montreal, Netherlands, Peru, Ecuador, Costa Rica, Madrid... In all of them, the curators and founders of the project, Max-o-matic and Ruben B collaborate with one local artist / commissioner.





Alan Ganev (Canada), André Bergamin
 (Brasil) Anna Taratiel (Spain)
 Anthony Zinonos (USA)
 April Gertler (Germany)) Ashkan Honarvar
 (Norway)
 B.D. Graft (Netherlands)
 Bill Noir (France)
 Chang Gang Lee (Japan)
 Charles WilkiWn (USA), Cless (Spain)
 Dennis Busch (Germany)
 François Ares (Canada),
 Franco Fasoli (Argentina)

Fred Free (USA) Gloria Vilches (Spain)
 Goster (Peru), Grande (Sweden)
 James Gallagher (USA)
 Jon Legere (USA) John Whitlock (USA)
 Julia Busch (Germany) Mario Zoots
 (USA) Marta de los Pájaros (Spain) Max-
 o-matic (Spain), Mike de Sutter (USA)
 Niko Vartiainen (Finland),
 Rubén B (Spain) Sergi Lacambra (Spain)
 Sylvia Stolan (Norway)
 Tamar Cohen (USA)
 Vincent Pacheco (USA).

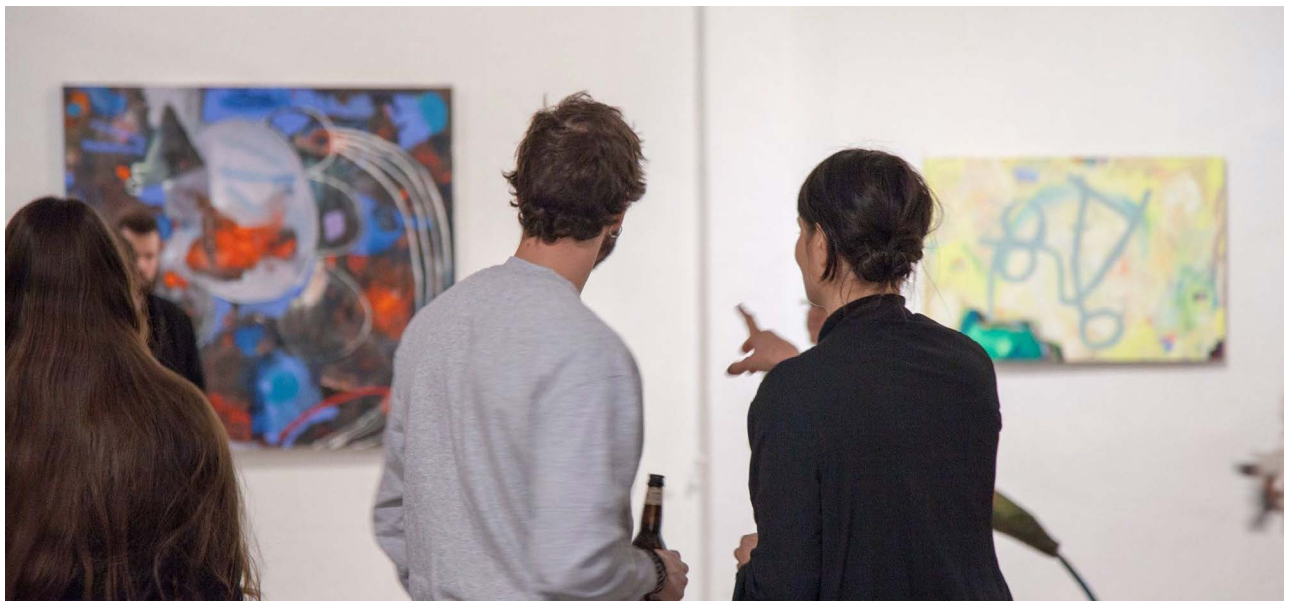


On the occasion of St Patrick's Day, Espronceda Center for Art presents "lomramh", an exhibition consisting of the work by three Contemporary Irish artists, who are pleased to invite you to celebrate this special day of Irish culture. An lomramh is a type of Old Irish tales concerning a hero's sea journey to the Otherworld. Written in the Christian era, they preserve elements of Irish mythology.

Richard Hearn, Johnny Fitzsimons and Mark Redden all attended the Dunlaoghaire College of Art and Design, Dublin, graduating at the turn of the millennium. Their relationship was forged in 2006 while they worked in a remote studio residency in Roscommon, Ireland. It was almost monastical how they worked – living quietly, spending long hours in their studios and laying the foundation for

their future practices. Ever since then, all of them have travelled far and wide, in search of greater knowledge; in a relentless quest for making art and finding a unique pictorial ideal. A triangle of disparate visual results from a similar context of place and time, coming together once again to explore their creativity.

Like the medieval Irish monks who preserved the techniques for illustrating illuminated manuscripts during the Dark Ages, these three artists from the edge of Europe have a vocation to maintain the medium of paint. Their body of work ranges from abstraction to figuration, and is both allegorical and intuitive. Although they will always be somewhat inspired by their upbringing on the Emerald Isle, their practice takes place in a universal context.





The title of the exhibition ¿Qué Dices? (What do you say? in English and originally Was sagst Du? in German) wants to condense the experience on which the works are based: the FUSION FESTIVAL in Lärz, which is held every summer in an old military airport and the artists have been attending since 2012.





It is an independent, non-commercial music festival, clearly expressing an era of freedom and of the overcoming of European history in the second half of the 20th century, and which has continued to the beginning of the present century.

Thousands of young people gather to celebrate life for a few days, in a community atmosphere, artistic creation and party around techno music.

Nina and Torsten actively live the contemporary world and they are actors and spectators of it: festivals, demonstrations, celebrations, rituals, and other events that bring people together in this globalized and yet so diverse world.

The ultimate product of their work is painting, however based on the photographic records taken by them at the events and happenings that they visit in their travels all over the world: Germany, China, Korea, India, Brazil, etc.

In the exhibition “¿Qué Dices?” the paintings on display want to convey this festive and very free event that is the Fusion Festival to us.

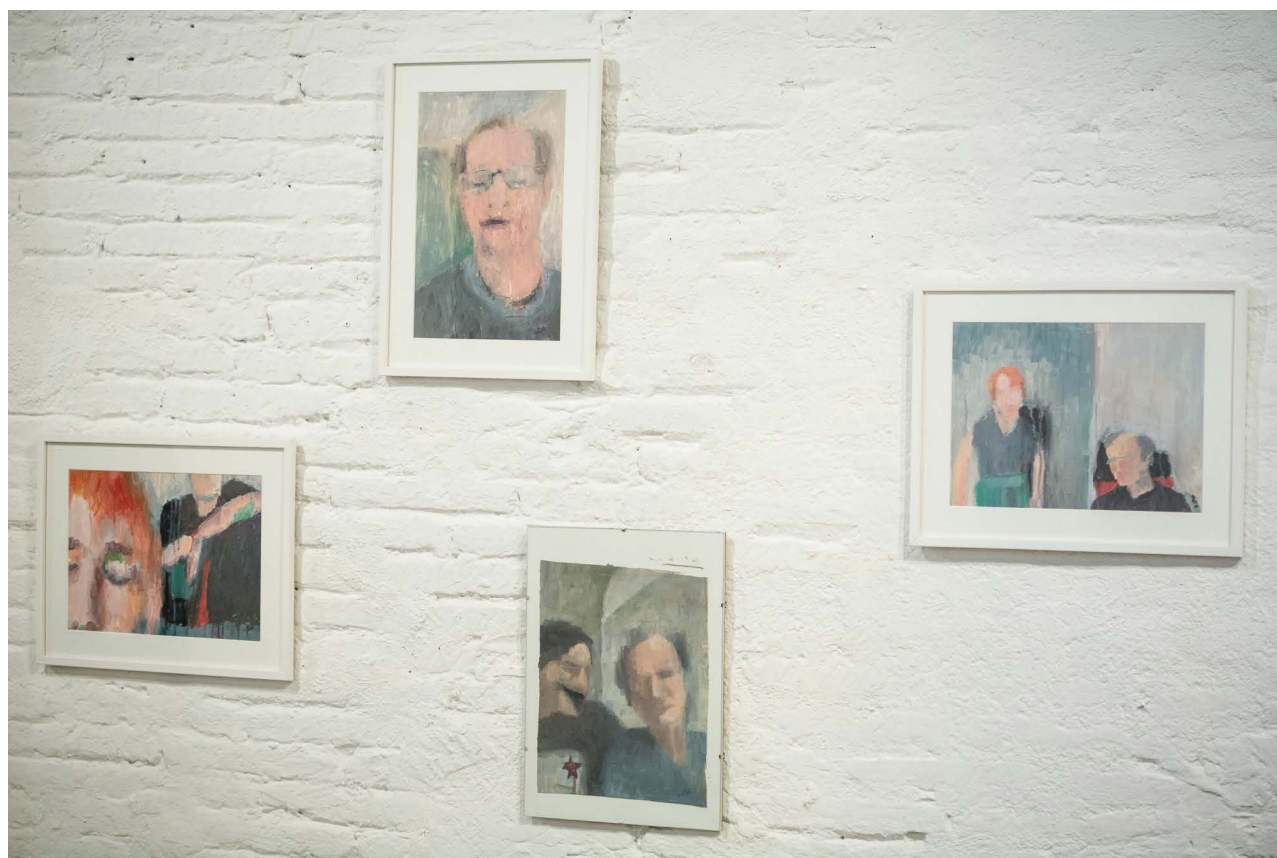
The formats of the pictures are unusual, they play with verticality or horizontality, creating a dynamic and lightweight exhibition. The works bring to us the energy of the festival, the youth of the people that are attending, the philosophy of transgression and no rules and the sense of community.

These specific groups of people, the meeting of individuals with a common hobby or purpose, is hypnotizing the artists in a powerful way and they document these themes and experiences in their paintings.

The main piece of the exhibition “Was sagst Du?” (What do you say?) is a 5 meter triptych that immerses us in the festive and communal atmosphere of the festival. The pictorial technique used by artists, the color points, speaks of the digital, of the immediate image, but in their case it is a meditated image, computer processed and then elaborated minutely, painted with four hands that put on the canvas thousands of dots of color, vibrating independently as the musical notes of the concert.

The exhibition in Espronceda, curated by Alejandro Martín, transmits the playful energy of the event, the concept of community and freedom. It welcomes a large photographic mural of the audience of the Festival Fusion and with a vertical and horizontal dynamism shows us the vibrant paintings of Römer + Römer.

It is Europe, it is the force of union, freedom, culture, transverse communities, celebration, life... a message that must continue more than ever in our contemporary world.





Marta Juvanteny, Lucia Royo, Juano Ortiz, Monica Plans, Teresa Pera, Hannah Berestizhevsky, Yosman Botero, Alejandro Palacín, Irene Bou and Mireia de Juan, we are a group of artists that coincided at the Master's Degree in Artistic Production and Research in the Faculty of Fine Arts of Barcelona. During this period we had the opportunity to share spaces, experiences and concerns.

The exhibition that we present at the Espronceda Center for Art and Culture is born from the desire to keep this dialogue open between research and interests. In a certain way, Crosswords could be explained as a curating exercise shared from within the artistic praxis. With it we highlight those meeting points from which heterogeneous lines of research and artistic creation flee, based on the game of multiple and unlimited relationships of a crossword puzzle.



Art has always been a profession with difficulties to adapt to the market. Artists, traditionally, have had a conflict with money. In this round table we want to reflect, critically, on the challenges and possibilities that await future artists. Our goal is that students who want to study art know what landscape influencers in the art world foresee and how they think the artists of this 21st century should be.



A collective exhibition of young artists residents of Barcelona, curated by young artists themselves in a body of work that surrounds the theme of gender, sexuality and feminist ideals for a changing society.





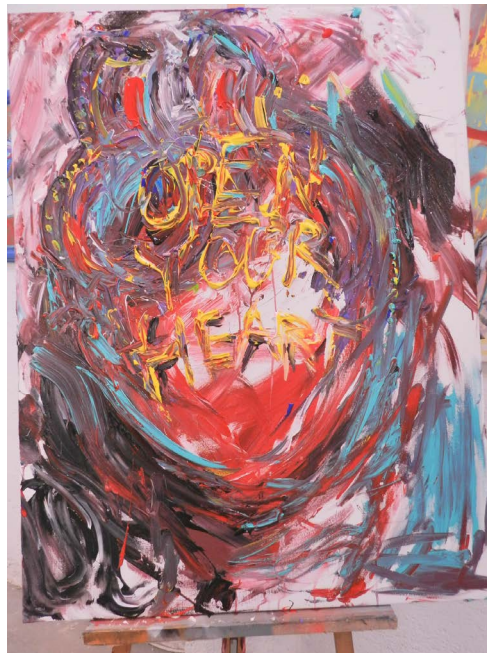
The two artists residents of Barcelona, Rocío Maldonado and Mercedes Roglá establish a dialogue between their works in a daring joint exhibition in which the past and present trajectories of the artists are mixed in a powerful artistic experience, full of meanings and sensations.

On the part of Rocío, we are invited to appreciate “La Ruptura”, the second part of the “La Búsqueda” project.

In contrast to the first part of “Las Influencias”, “La Ruptura” is immersed in the human being’s process of detaching himself from all those aspects of the past that condition and limit him. The artist puts the focus on “leaving behind and breaking” with the ties that each one acquires with the experiences and influences accumulated in the first stages of his life. This new beginning is personal and artistic. The growth of the person gives birth to a new artistic stage and, at the same time, the artistic maturity contributes to the evolution of the person. The Rupture gives birth to a new being and artist, more secure and free, once he has shed his fears, insecurities and limitations.

Mercedes, in turn, presents us her part, “La Emoción”, with a pictorial universe based on a poetic of sensation: her painting expresses different states of the soul, sadness or death, as well as passion and emotion or fragility and beauty. Her style is easily recognizable as it is a work close to Abstract Expressionism. The works represent emotions, they are material paintings of intense colors, with figurative tints, which are usually accompanied by an energetic stroke at the service of emotion.

Roglá: “I let myself be invaded by what surrounds me, I let it fascinate me and saturate me. It is such a physical process, which possesses me almost involuntarily, forcing me to turn it over in each work through painting or the medium that suits me best. Then I draw conclusions. ”



Born in London in 2015, Art Lover Ground regularly runs live performances and art events mainly in London, Barcelona, and recently adding a new city: Madrid. Our event has hosted between 500 and 700 attendees per edition. The next Art Lover Ground of May 25 will be held in an industrial building, using several of its spaces: from the galleries to the lobby.

For its eighteenth edition in Barcelona, Art Lover Ground will exhibit 50 international artists and art lovers through a 1-day event in Espronceda! The space, from the lobby space to the galleries will be flooded by creativity, live music acts and artistic shows. Photographers, painters, illustrators, musicians and dancers from all over the world will show and exhibit their talent.

Art Lover Ground is about experiencing art in 360 degrees. Participants can meet and chat with artists, share with a drink and know the history behind their art.

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Exhibition

Carolina Marzo (aka CortoPego) | Collage
Ines Rojo | Mixed Media
Julia Pantkowska | Collage
Anamaria Cepoi | Painting
DiPinto | Live Painting
Fabio Bisutti | Live Painting
MOFUTA | Live Painting
Hasnaa El Gadari | Painting
Kaoru Shibuta | Live Painting
Lou Jimenez | Painting
Mark Redden | Painting
Natalia Politowa | Painting
Pol Gorezje | Painting
Randomlovers | Painting
Sergi Muñoz Lozano | Painting
Xavi Ceerre
Cynthia Grow | Mixed Media & Illustration
Vivian Bortolotti | Mixed Media & Illustration
Eliya Akbaş | Photography
Lucie Delavay | Photography
Oğuz Meriç | Photography
Paola Idrontino Art (aka Papayapie) | Photography

Paraskevi Papagianni | Photography
Solene Milcent & Lena Weber | Photography
Vitor Schietti | Photography + Live performance
Dreamedolls | Live Painting
Nadja Sky | Sculpture & Installation
Raimon Guarro i Nogués | Sculpture & Installation
Pol Ballonga Art | Sculpture & Installation

Live Performances

Filippo Ioco | Body Painting + Live Performance
Marie-Lou Desmeules | Life Performance Video
Mago | Life Performance Video
Wide Mike | Live Band
Ema Jean | Live Band
Júlia BeatLoop | Live Band
Pieceszx | Experimental
Nahuel Mijal | Experimental
*Alexia C, Paraskevi Papagianni
& Marina Papagianni Kronyk | Audiovisual*
VJ Maxitek | Visual DJ
Imogen Mansfield | Dance
Las absurdas | Dance



In the course of industrialisation, urbanisation and technologisation, human impact on the environment has been increasing. Humans have used nature and its resources to destroy the ecosystem, damage the ozone layer, cause climate change and endanger various species to the brink of extinction. New techniques have even changed DNA, affecting the whole system. These human interventions inevitably affect global ecology. Yet until recently, humanity has not been perceived as a significant influencing factor on the environment. Contemporary scientists and thinkers have proposed a new epoch—the Anthropocene—to describe and deal with the man-made geological changes.

Art reflecting current affairs also addresses these topics by using new technologies such as Virtual Reality. Employing the experimental possibilities of the virtual space, artists consider characteristics and future developments of this new era of human interference on the environment and its creatures. The works ask about how living conditions of flora and fauna change. What kind of interrelation between humans and their environment will occur?

The artists engage with the interconnections between humans and their fellow living creatures in futuristic settings. This speculative approach transfers into the immersive virtual space for the viewer.

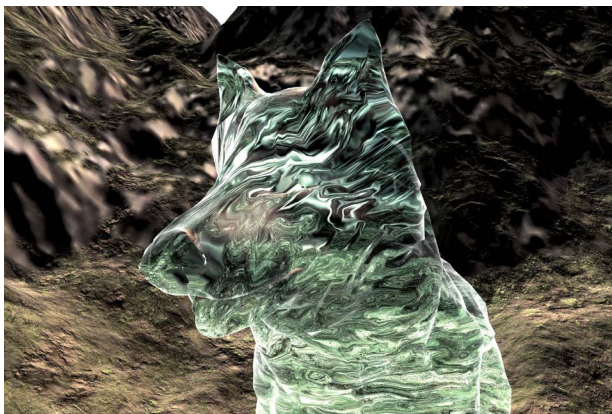
Bianca Kennedy and The Swan Collective propose insects as alternative nutrition causing future genetic modifications.

Juan Le Parc reveals an ancient temple built with meat products as a theatrical animal tragedy to discuss the duality of mass consumption and religious symbolism.

With REANIMATED Jakob Kudsk Steensen resurrects an extinct bird from recordings of its mating call in a world inhabited by algorithmically grown digital plants.

Lara Torrance draws attention to endangered species in New England by placing their glassy versions into the virtual space.

Invited by the Goethe-Institut and Studio XX in Montréal, Erandy Vergara and Tina Sauerlaender developed the concept of their exhibition series Critical Approaches in Virtual Reality Art of which this exhibition is part.



This series combines the passion and expertise of two curators: Erandy Vergara's engagement with postcolonial and feminist perspectives on media art and theory (Mexico/Montreal) and Tina Sauerlaender's curatorial engagement with digital technologies and Virtual Reality (Berlin). Together with peer to space's curator Peggy Schoenegge, they curate the exhibition *Speculative Species*.

Cultural events



This is a printmaking process, but does not require a printing press. We will trace over existing images, drawings or photographs to create textured drawings.

Then we will add color with watercolor, gouache, or colored pencil for more interesting artwork. You can work in a series, or each piece can be unique.

Jennifer Ghormley is an independent artist who employs a variety of techniques in the translation of ideas through works of art. She is a mixed-media printmaker who specializes in screenprint, wood & linocut, installations, and handmade recycled books.



As a visual artist, Jennifer is inspired by many things, ranging from patterns and colors in nature to exploring the figure and emotional dynamics. She aims to connect to her viewers through their experiences, eliciting an emotional response.

In her teaching style, Jennifer sees art making as a tool to engage student's self-expression, creative thinking, and problem solving skills. Ms. Ghormley enjoys working with students of all ages, cultivating self-expression and connection through art. Her teaching focuses on the excitement of the process of making art, and encourages students to create without fear or judgment.

Her workshops emphasize a D-I-Y approach and creative problem solving, to empower students with a spark of entrepreneurial mindset.



The PSP (Performance Shooting Protocole) performance wants to connect the world of startups with artists, both creative and emerging. Creating this photograph where the artist defends the company logo metaphorically becomes sets him as its protector. The performance is an ongoing event that takes place every day of the Festival in cooperation with artists and startups of Barcelona. (Throughout the Festival).



The work OPS (Ode Protection Start) is a sound performance built at the image of our society, fast and fluctuating, unwilling to be familiar nor pleasant; it is “electropost-punk psycho-bordélique”. The video projection is accompanied by a choreographic performance, while a sound composition of voice and analog and digital instruments is played.

In September 2017, Espronceda hosted three very fruitful round tables:

New tendencies in the art world: towards new models of artistic residences and cooperation. Partnering up with the International Project Artist in Residence TV, First World Wide Web – TV and the Art Laguna Prize, this debate wants to analyze the new role of art and culture nowadays towards new alliances. In particular, how the artist residence programs support and influence the artist's career, which structures or models are used and if we are in the presence of new kinds of relationships between Art Centers, Galleries, Institutions, Museums, Private sectors and so on. We could affirm that nowadays the art sector is changing and moving in a different way by exploring a new way to collaborate? Which impacts have a new cooperation on the art field? Do we need a new creative and cultural strategy? What structure would be able to support and extend the reach and impact of creativity and art policy in not only Europe, but worldwide? How can we interact with the art market in maintaining a high quality and freedom?

During the last two years Espronceda has developed a new project on the best contemporary practice between Fine Arts University and art centers. The main idea is to create a platform where students/young artists can have the possibility to research, reflect and create new artistic projects. They will also learn how to work on pressure, freedom, quality and responsibility in creating a

bridge among the art market and galleries. This round table is part of a series of debates started last year in collaboration with Art Nou. Thanks to the experience with the Royal Academy of Arts, London, RUFA – Rome University of Fine Arts, and the Royal Academy of Fine Arts of Brussels, we experienced the importance of the best contemporary practices for the best quality of art. One of the most significant results has been the creation of the Prize for an Espronceda residence-ArBA-EsA (Académie Royale des Beaux-Arts de la Ville de Bruxelles- École supérieure des Arts). The debate is in cooperation with RUFA – Rome University of Fine Arts, Académie Royale des Beaux-Arts de la Ville de Bruxelles - École supérieure des Arts and Art Laguna Prize of Venice. This debates aims to underline the importance of the role of art for a responsible change in society. In particular, the analysis is on the Rebirth/ Third paradise project of Michelangelo Pistoletto and Cittadellarte in connection with the International children's project, Kids'-Guernica, inspired by the work of Pablo Picasso, and his hopes for a peaceful world. Nowadays it is important to create cooperation between the economic, political, and social worlds to create and elaborate new solutions for a better world.

"The Third Paradise is the new world. The symbol of the Third Paradise unites the human community. It is the fusion between the first and second paradise. The first is the paradise in which humans were fully integrated into nature.



The second is the artificial paradise, developed by human intelligence to globalizing proportions through science and technology. This paradise is made of artificial needs, artificial products, artificial comforts, artificial pleasures, and every other form of artifice. Humankind has created a truly artificial world which has triggered, in an exponential manner and in parallel with beneficial effects, irreversible processes of decline and consumption of the natural world.



The Third Paradise is the third phase of humanity, realized as a balanced connection between artifice and nature. The Third Paradise is the passage to a new level of planetary civilization, essential to ensure the survival of the human race. To this purpose we first of all need to re-form the principles and the ethical behaviors guiding our common life. The Third Paradise is the great myth that leads everyone to take personal responsibility in the global vision. The term 'paradise' comes from the Ancient Persian and means 'protected garden'. We are the gardeners who must protect this planet and heal the human society inhabiting it. The symbol of the Third Paradise, a reconfiguration of the mathematical infinity sign, is made of three consecutive circles. The two external circles represent all the diversities and antinomies, among which nature and artifice. The central one is given by the compenetration of the opposite circles and represents the generative womb of a new humanity.» Michelangelo Pistoletto, 2003.



The debate is in cooperation with Kids'-Guernica (www.kidsguernica.org), Third Paradise project (www.thirdparadise.org), and Art Bike Barcelona.

Panel speakers:

Quico Peinado. Curator at Angels Barcelona. Bill Jimenez. Art critic, writing for Lecool Magazine. Valentina Cassachia. Curator at APT. Roman Martín. Artist and member of patronate MACBA. Renato Della Poeta. Artistic co-director at Blueproject Foundation. Alejandro Martín. Gallerist and Curator at Espronceda.



This panel is the first of a serie programmed at Espronceda during 2016. One of the missions of Espronceda is contribute to the education and the exchange of cultural knowledge, share with all the publics his passion with the human creativity in Arts and Culture.

Painting since the end of the nineteenth century is a history of the perpetual cycle of its deaths and rebirths in the face of photography, conceptual art, installation, digital imaging technologies, the world wide web, or plain lack of interest.

This Panel will discuss with experts what is his vision of the Contemporary Painting: is interesting enough, there is a conceptual and a formal research? What are the key artists nowadays?



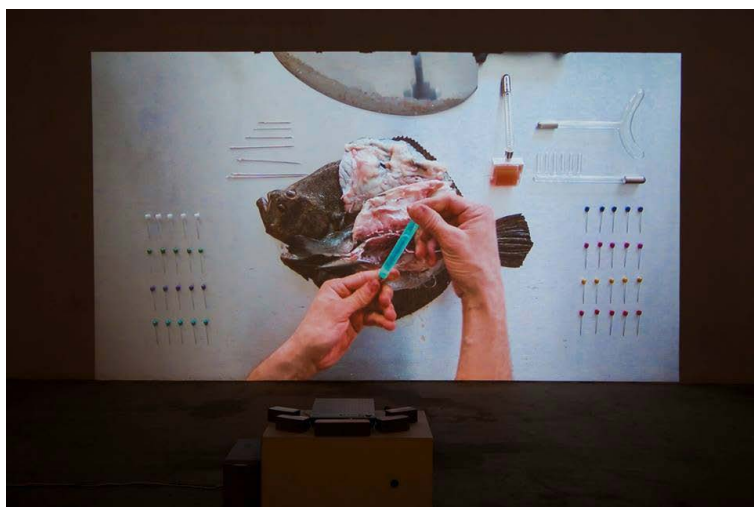


Songs From A Room offers artists and music lovers the unique opportunity to experience and perform intimate concerts in unusual places like flats and private homes. The movement, based in London, is present in over 250 cities: New York, Paris, Sydney, Los Angeles and now finally in Barcelona!



How the human being evolves in culture and how he shows the need to have a story told not only about his Future, but also about his Past. Storytelling can be seen from very different approaches, depending on the country, the political and geographic situation, and the traditions and religions of the country. Nowadays, contemporary artists work more and more on this theme, like Bianca Kennedy and Felix Kraus, invited for a residency in Espronceda, which yielded the exhibit, "The Lives Beneath".

The roundtable on "Art at the digital era" has been a real success. With themes such as "How has the digital world influenced the creation of the contemporary artists, nowadays?" How has the Internet become a key in the reflection of their career? How has the digital creation evolved since the works of John Whitney in the 1960's? Where are we leading contemporary creation in the time of the digital era?" As has been discussed by Fortunata Calabro (Independent curator and Production director of Art Marbella Fair and Crossroad Fair London), Roman Martin (artist sculptor, entrepreneur), Narcís Díaz Pujol (Contemporary artist), and of course Alejandro Martín (Galerist, curator and Art Director at Espronceda).





The debate aims, on one hand, to examine the role of the university, in particular the impact of the European programs, as Erasmus mobility on the professional career of an emergent artist, on the other side the role played by galleries, art foundations, and art centres in connection with artist mobility.

The main question will focus on if nowadays the Universities are playing a new and more active role than in the past? Mobility, whether for work, study, research, co-production, or participation in a residency or exchange programme, is becoming an integral part of the regular practice and career of artists and culture professionals.



Also, the role of the European Commission is to support and complement the actions of the Member States in order to reduce the amount of barriers to mobility, provide the right environment for it, and ensure that information and advice on mobility-related issues is accurate, easy to obtain, and comprehensive. But the question is, how will galleries, art foundations, art centers, and universities face this new challenge? Are we facing a new alliance? How will artists react to that? This debate is in cooperation with Visual Art University RUFA in connection with Art Nou festival for emerging artists.

AUPA is a string quartet, composing and interpreting modern music while giving pride of place to improvisation in their pieces. With their different origins, cultures and musical tastes, they have been inspired by Jazz, Funk, Cuban Son and Flamenco. This has allowed them to develop their own, increasingly recognisable style. Their music aims to be an interjection, raising the audience's energy levels and encouraging them to join in the fun. From their very first gigs until now, they have played at the most important venues in Barcelona, the city where they live: Jamboree, Apolo, Luz de Gas and the Palau de la Música. In 2012 they played at the Jazzaldia (San Sebastian Jazz Festival). They have toured in Spain, Italy, France and China, where they played at the Shanghai Grand Theatre. In January, 2014, they won the first Made in Shasta competition. Thanks to this award they are releasing their first album, "UP" (Self-published in 2015).





The remodeled studio of Espronceda, now better prepared to receive both resident and local artists, is inaugurated through a pocket exhibition of Michael Rozen, a young Canadian artist who spent a couple of weeks producing in our new space. The event was also marked by a talk by Pep Montoya about his current exhibition and the present state of art in Catalonia. Brazilian DJ Kaly made sure guests were musically entertained right after Montoya's speech.





Presentation of the video project from the artist Carles Congost, awarded in the XXI Grants of the Botín Foundation. Sonido Sabadell is a musical phenomenon that took place in Catalonia during the decade of the eighties, closely linked to the Italodisco, an important dance music industry that was produced and marketed mainly from Italy. In an attempt to subvert the conventions of the musical documentary, the video presents a series of interventions of a

symbolic nature, by different characters of Catalan culture, both current and belonging to the era in which this phenomenon took place. These interventions outline an unfocused and unstable picture of the ideals and aspirations of the context that favored its creation and subsequent extinction. The video features a poet, Eduard Escoffet; A journalist, Àngel Casas; A musician, Josep Xortó; Some choreographers, Les Filles Föllén, and a comedian, ReEugenio..



The duo comprised of César Bernal and Sebastián Tapia landed in the old continent from the Port City of Valparaíso, Chile, to start a musical journey where free improvisation and sound exploration are the tonic of the journey. Buenos Aires musicians arrive with luggage loaded with new sensations from traditional sound sources, such as the contrabass, played by César Bernal, or everyday objects such as cans, metals, woods and stones manipulated by Sebastián Tapia. Thus, there are two worlds that are related and complementary, but can also be freely disintegrated. And that's when magic is produced.



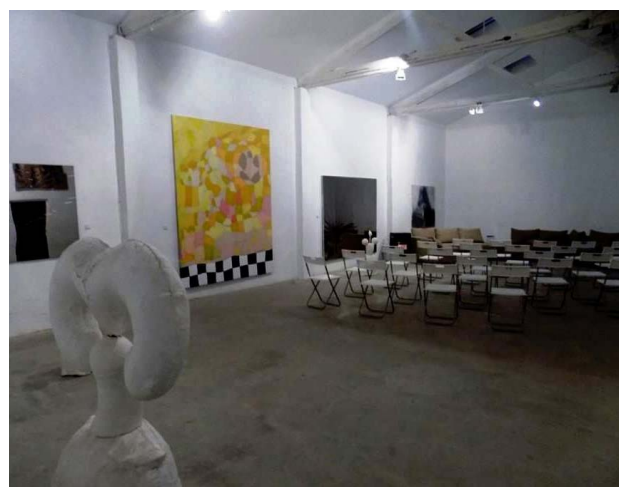
This public talk follows up a project that came to life last January with the exhibition “The Way You Move” curated by Valentina Casacchia where two emerging artists, Remy Uno (Marseille, 1978) and Manuel O. Leyva (Madrid, 1983), reflected on anamorphosis and the power of ocular vision within figurative paintings.

Later on, Remy Uno was selected to build a site specific installation at the showroom of Emilio Pucci in Milano, representing the Pucci 2017 campaign. On the occasion of Fabian Vogler’s exhibition “Liquid Gender” curated by Caterina Tomeo in cooperation with RUFA – Rome University on Fine Art, currently displaying, Espronceda gave us the chance to create a debate around three terms that cross each other in the above mentioned experiences: art, fashion and gender. An audience of experts coming from diverse fields will actively animate the discussion. At the end of the debate, Emmanuel Beyens, current artist in residency, will open the doors of his studio to the audience guided by Savina Tarsitano.





Espronceda is very proud to cooperate with and to host for the first time in Spain: the Happy Culture Hours organised by ENCATC, the leading European Network on Cultural Management and Cultural Policy Education. Happy Culture Hours is an initiative of ENCATC, launched in early 2013, in partnership with the Creative Europe Desks Wallonie-Bruxelles and Vlaanderen. Cultural Happy Hours aims to catalyse international partnerships, and cross sectorial exchanges, collaborations and knowledge transfers among networks and organisations acting in the field of arts and culture based in Brussels. They also aim to strengthen the Belgian artistic and cultural scene and its European projects by enlarging their audience, connect with a variety of stakeholders based in Brussels through culture; and create innovative partnerships among cultural, business and education sectors.



After Paris in 2014, ENCATC's Cultural Happy Hour is going abroad once again! For the first time, ENCATC is organising its popular Brussels initiative in Spain. Hosted by Espronceda|Center for Art and Culture, this Happy Hour is an excellent opportunity to discover a new innovative and contemporary art home, providing a platform and a multidisciplinary environment for artists, curators, and everybody else who believes in the importance of art, culture and education for more creativity and a better world. Espronceda fosters established and aspiring international artists to develop their work and creativity, and to spread their inspiration beyond their physical stay in the space.



Coinciding with the Diada Sant Jordi, the artist Antonio Caro, recognized as a pillar of Colombian conceptualism, presented his free book “El Lobo”, Grants & Comissions 2013 of the Cisneros Fontanals Art Foundation.

The publication, which was presented together with the critic, curator and writer José Luis Corazón, is an anecdotalary of his “Comprehensive Workshops on Visual Creativity” that he has dictated since 1990 and has earned him the Guggenheim Scholarship.



In addition, the attendees took an original copy of this author’s book and as a surprise they recieved a rose as well, as a symbol of one of the most representative traditions of Catalan culture: the Diada de Sant Jordi.



Shakespeare, the nurse and her dog, tells us about the complexity of the filial relationship, the contradictions of adolescence, the discovery of love as well as errors, the need for forgiveness and its condition: to be forgiven, one must be able to forgive.

Angélica, the nurse, accompanied by her dog Gulliver, his faithful companion, will take us from Verona, the city of Montescos and Capuletos to the castle of Hamlet in Denmark.

Always with a frank look at life, with humor when possible and especially celebrating the joy of being alive!





MECENET Talk is the first conference organized by Espronceda and Naranjo Projects with the aim of expanding the patronage of the visual arts.

This first event will be held in Barcelona, in Espronceda, Center for Art and Culture, on May 30, 2017 from 6pm to 8 pm.

MECENET emerges as a need to promote the breadth of patronage, which should not only be requested from the Administration, large companies or very wealthy people, but an action that can be done with a small contribution. Being a patron of the Arts contributes to strengthening the values of freedom, democracy, and contemporary society: generosity, empathy and the common good, and creates wealth and culture by making possible the production of contemporary art, the existence of Art Centers, the organization of artistic events, etc.

Our lecturers will provide current information on the tax advantages of making donations for the Patronage of the Arts, the creation of networks of people committed to the support of Contemporary Art, the value of the experience of contributing to this cause, the need to the emerging artists to have platforms that accompany them in their professional career, to make possible the dissemination of Contemporary Art through Art Centers and Foundations.

The target audience of this first event is the civil society of Barcelona and counties. It will be disseminated through professional colleges, associations of entrepreneurs, associations of collectors, universities, and colleges, etc. Every person is a potential patron, it is a transversal message and directed to the common good.

Sessió de Nit. Poemes Escènics is a cultural project that wants to reinforce the concept of Scenic Poetry in the city of Barcelona. We've carried out investigations to stage a total of seven scenic poems in the Espronceda Center for Art and Culture exhibition hall. These scenic poems of diverse authors have in common the fact of being short and of being thought outside the logic of the conventional theatrical language. On the contrary, they are thought with the logic of poetry, translated in a genuine way on stage. Sessió de Nit is designed so that, once each of the scenic poems has been completed, the audience will go out to the lobby – where there is an exhibition of photographs and paintings by the artist Savina Tarsitano specific to this project – and then return to see the next scenic poem.





Bringing the theater to a space of art means exploring the limits between the world of literature, poetry, theater and the visual arts to feel and underline the importance of the interdisciplinarity of the arts. The philosophy of Espronceda is based on the importance of opening new horizons and cooperating to create new synergies between artistic disciplines, where the public can immerse themselves not only in experimental theater but also in the world of visual arts. After the success of last year, we are pleased to include in the program the second season of the theater with new surprises and emotions.

The project is part of the European Year of Cultural Heritage.









The cooperation with the Catalan artist, theatre director Albert Mestres began three years ago on his idea to bring theatre in a contemporary art space to dialogue with visual art, performance and food.

The artistic research has been realized in cooperation with the Italian artist Savina Tarsitano in connecting the audience into the visual art and theatre world and vice versa. The project wants to investigate on the importance of a multidisciplinary approach to the arts, a dialogue among artists and public. This innovative projects wants underline also the indirect participation of the

public and the centrality of food in the creative process as an incubator of emotions, attractions, where the public is also called to interact. It is a innovative project that during the last three years has demonstrated the necessity to create a bridge among public and the different artistic languages. The project has been also presented in theatre where the public confronted himself with the worlds of visual arts, in this case contemporary art was brought to the theatre. For the first time the new theatre work Big Bang will present at Espronceda, a show not only theatrical, artistic but also gastronomic.

Festivals

This project, realized in Barcelona with local actors and musicians, shows a world in the years 4000. Everything in the nature has merged into one mind. Plants, animals and hybrid human beings form one super-network of awareness. The few remaining non-hybrid are forced to live underwater on the floating cities and try to convince nature they are still valuable. "The lives beneath" examines the fall of a society that refuses to live in harmony with nature. On another side is a planet self-conscious that suffers from the burden of having to think for eternity.



Mujeres no identificadas

by Lucia Pizzani

curated by Fortunata Calabro



What happens when a face is removed from a woman's body? What happens when this face can no longer be recognized? Unidentified women was born through the personal investigation of the artist Lucia Pizzani, on the pictures representing women of the Victorian era. On those photographs was expressively written: Unidentified women. In fact, at the time there were almost no photographic portrait of women wearing name, contrary to those of men. Pizzani develops a sensitive and vigorous work at the same time, collecting these anonymous images, putting them together and finally glorify them with a video. With this gesture, not only Lucia decides to shape a project, but also to give a voice. In the audio piece that accompanies the video, the artist searched in the current news the phrase Unidentified woman in Spanish and English, exploring the stereotypes associated with this image of the invisible woman, the missing, dead or hidden.



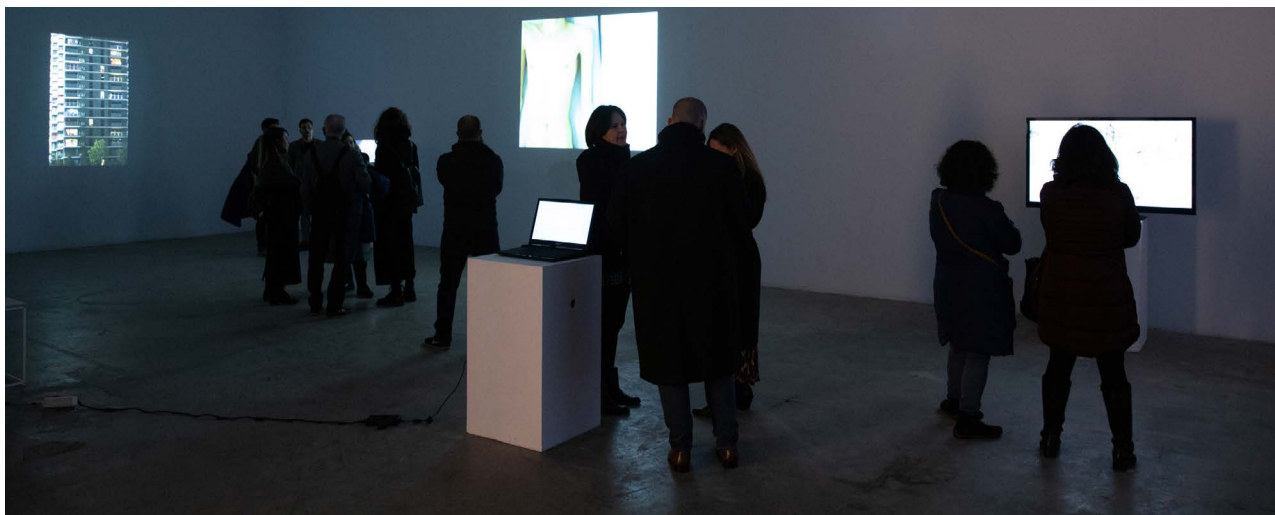


On the occasion of the sixteenth edition of the LOOP festival in Barcelona (12th – 22th November 2018) Espronceda Center for Arts and Culture presents “The Voice of Places” project curated by Valentina Casacchia related to places as architecture of emotions. The latest research of the artist and photographer Savina Tarsitano in collaboration with the composer Maya Barsacq is accompanied by two film screenings produced by Davide Gambino: *Maredolce-La Favara*. The International Carlo Scarpa Prize for Gardens 2015, realized with and for Benetton Foundation and



Pietra Pesante, winner of Best Documentary of New York Film Academy in 2013.

Following the theme of LOOP, which this year focuses on “production” here intended as the relationship between the producer and the product, the works of the three artists build a narrative on identity. By embodying different perspectives and variations, the meeting point of the artists’ research is the familiar glance they look through and to the past.



As part of the Loop City Screen program of 2019, Espronceda Institute of Arts and Culture presents November 19-23 “A black line across the page” a project curated by Valentina Casacchia, including artists: Francesca Banchelli, Carlos Caballero, Keren Cytter, Alice Guareschi, Annika Larsson, Bruno Marrapodi, Lorenzo Montanini, Sharon Paz, Beatrice Scaccia. In November 2018 a group of four artists (A.Guareschi, B. Marrapodi, L.Montanini, B. Scaccia) along with the curator attended the residency of Espronceda Institute of Arts and Culture in Barcelona, reading out loud the novel by George Simenon “The Snow was Dirty” (1950). This debate led to a reflection on mode of storytelling and throughout the whole year they have been dialoguing among them to propose a perspective on how to narrate a story.

Within the wider topic of the Loop Festival 2019’s edition “Even Outer Space” this project reflects on being “outside”, either formally than intimately, of narration. Some of the works have been specifically made for this exhibition, some other have been selected as relevant to the subject. The title recalls the gesture of underlining a page, as well as highlighting something substantial, or yet erasing, while quoting the major emotional color (grey to black) used by Simenon in his novel. While living

our days, we currently spend a good portion of time in the attempt to circumscribe, channel and orient, according to the maximum sharing, the experience in its unfolding. As we move along a never-ending search towards the perfect label, we have crafted a personal language that often embodies a very large spectrum of feelings. Although we might have reduced this whole vocabulary first to captions than images and ultimately to little graphics (i.e.emoji) we still embrace the need of telling a story. Inspired by a re-reading the novel “The Snow was Dirty” (1950) by Georges Simenon the project gathers together a small anthology of video and animation by international artists that investigate modes of storytelling.

Some of them put their effort into the structure and formal nature of language, others, arguing weather narration is possible or not, digs into the imperfection of subjectivity, the resistance of feelings and the limit of communication when it comes to representation. While it pays tribute to one of the greatest writers who existed, the novel focuses on the themes of human imperfection, discomfort, and failure lived through addiction and coldness, eternal topics offering an active chance of reasoning. In addition, the need to consider how we can really build a narration today.

The idea to realize this Symposium was born thanks to the collaboration and cooperation between Espronceda Institute of Arts & Culture, On Mediation Platform on Curatorship and Research from the Universitat de Barcelona, in a common reflection on the current role of the curator and its value along with Barcelona Gallery Weekend.

The main objective of the Symposium under the title “Towards a new role of the curator: challenges and limits”, is to analyse the role of the curator in our current times, the new trends, challenges, limits, it’s innovation and to question if this figure is still valid and necessary. How indicates the Latin etymology of “Curarae” or “to take care of”, nowadays it seems that the role of contemporary curator rests between two interpretations: one is more linked in taking care and the other is in

being proactive in the artistic process becoming almost an “artist” themselves. Much of the literature on curating today focuses on the institute of the biennial. The renowned Venice Biennale was first established in 1895 when the first International Art Exhibition was organized. Biennials since then have become one of the most obvious manifestations of the art world’s globalization and often feature artists who, until recently, were unlikely to be represented or exhibited in great metropolitan cities or museums of the art world. At biennials, a visitor can see works that spur new and novel thoughts about globalization and different cultures. The rise of the modern biennial coincides with rise of the independent celebrity curator. We could go as far to say that the role of the curator is trending towards a more privileged title than that of the creator.



Since the mid-1990s, curating has come to be a creative activity, with more overlap between the artist and the curator than before—they are increasingly engaged in similar activities.

The curator is, more and more, an auteur who experiments with different formats and ways of experiencing the art by creating different meanings and approaches. Like an artist, the contemporary curator tests old formats and invents new ones.



This Symposium aims to go deeper into this analysis by inviting curators, artists, collectors, gallerists, and art historians to come together and discuss if we are facing a new challenge and how globalisation, the art market, new technologies and big institutions have influenced the change of the curator's role. This Symposium also intends to analyse the figures of artists who transform themselves into curators and gallery owners who become curators, while also diving into the art scene and questioning how a curator is chosen because he represents a celebrity or the opposite, how an artist is chosen for the celebrity of the curator. If we are faced with a change, then, what is the true role of the curator today? And what is the responsibility of an art center or a gallery owner towards the public?



2016

exhibition and international project 'Liquid Gender'
by Fabian Vogler, performance by Carlos Pina

In "Liquid Gender" the artist explores the topics of intersexuality, gender and diversity, paying attention to the complexity of the issues that surround it, trying to accentuate the positions of normalization and even more those of censorship. Vogler investigates these issues by creating pieces that reflect the idea of change and transformation into something else. An international art project supported by Espronceda and RUFA (Rome University of Fine Arts), which will be presented on September 23rd at the University of Surrey and will be exhibited in Sala, Espronceda, as the first European destination in Barcelona during the Young Gallery Weekend.



2017

exhibition by Ingvar Björn performance
by Voc Dat and interactive instalation by Iglor



The Icelandic artist Ingvar Björn lands in Barcelona for the first time and performs during the Festival of La Mercé at the Ciutadella Park's Cascada. A couple of nights after his performance it is time to head to Espronceda for the second edition of the Young Gallery Weekend, to welcome him in our gallery for his latest work: Terra Forma, in which he portrays Iceland landscapes and cultural heritage in a provocative and colorful way.

The warm summer night was also marked by the poetic performance of Voc Dat, including a live tattooing and lastly by the instalation of Iglor, that used snapshots from webcams to create real time interaction through a twitter account.

2018

exhibition by Georg Pinteritsch
arte sonoro y Ether and DJ Tropical Terror





In a global and changing world, creativity is key to developing new professions, products and forms of interaction. Human knowledge in other times was holistic, but it became specialized with the industrial revolution. Artists, scientists and technologists work in their different creative areas, but without constant communication and synergy. The European Commission, in the Horizon 2020 program, STARTS, points out that these areas must interact in order to produce crosscutting creative thinking and that scientific and technological developers, as well as artists, ought to leave their comfort zones and dare to undertake Ideas that are not common or initially seem too utopian.

It is the contribution to this utopia that drives ESPRONCEDA - Center for Art &

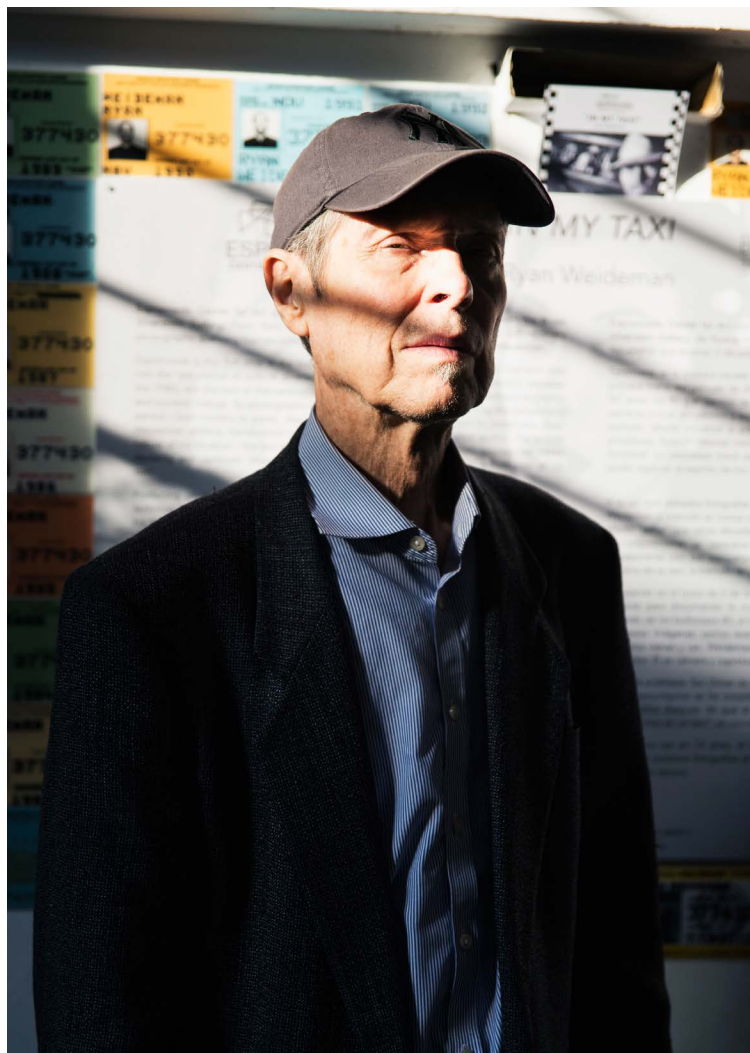
Culture to launch ACT UTOPIA LAB. Arte, Science and Technology.
OBJECTIVES:

- To promote the creation of new creative companies in the city of Barcelona, equipping them with the tools and knowledge necessary for their correct implementation.
- Foster innovation within the cultural and creative industries of Barcelona through the synergies between art, science and technology.
- Stimulate cooperation between professionals and companies in the cultural and technological field, contributing to the development of projects and interdisciplinary industries.
- Promote the internationalization of the creative industries of Barcelona, facilitating the dialogue and cooperation with cultural agents on a international level.



participation of artist Ryan Weideman

The Revela'T festival was born in Vilassar de Dalt in 2013 and is positioned as an international benchmark in contemporary analog photography. 2017 extends its area of influence in Barcelona, organizing the Revela'T OFF and in 2018 the first winter edition of Revela'T Winter Madrid. Espronceda participated providing photos from the exhibition of Ryan Weideman, In My Taxi.









The focus of the arts symposium is the Liquidity of Gender and the work on current developments in German legislation changes to add a third gender to the traditional two options of fe|male. Intersexual people, i.e. people who have both male and female chromosomes, are part of our society in a ratio 1 : 500, so statistically each one of us should know a intersexual person. However, there is very little knowledge on this in society. The existence of intersex people is proof of the falsity of the binary gender construct. It is a society changing topic for every human living. Questioning the bipolar gender construct, it questions any gender debate in general. If we stop dividing people into man and women and just start thinking of humans, there is no more gender debate. We have stopped marking race and religion in the passport... erasing gender from the passport should be the next step.

Individuation primarily results from orientation towards suitable role models. Fine Art has always

had a superior capacity in reflecting a contemporary vision of the prevailing conception of the human being.

Can Intersex people find their place in today's dichotomizing world, where hardly any depictions of in-between paragons can be found in our museums?

How can "allegedly unaffected" gender- conforming people build up an understanding for alternative concepts of gender classification system, if predominant gender representations of the human being throughout the centuries are binary. Intersex is physical proof for the falsehood of the binary gender construct. It is proof of the grace of gender variety – a diversity that must be seen as a gift.

This symposium will become an annual event engaging and encouraging crossover of different subjects.

International Collaborations





The Third Paradise is the fusion between the first and second paradise. The first is the paradise in which humans were fully integrated into nature. The second is the artificial paradise, developed by human intelligence to globalizing proportions through science and technology. This paradise is made of artificial needs, artificial products, artificial comforts, artificial pleasures, and every other form of artifice. Humankind has created a truly artificial world which has triggered, in an exponential manner and in parallel with beneficial effects, irreversible processes of decline and consumption of the natural world. The Third Paradise is the third phase of humanity, realized as a balanced connection between artifice and nature.

The Third Paradise is the passage to a new level of planetary civilization, essential to ensure the survival of the human race. To this purpose we first of



all need to re-form the principles and the ethical behaviours guiding our common life.

The Third Paradise is the great myth that leads everyone to take personal responsibility in the global vision. The term “paradise” comes from the Ancient Persian and means “protected garden”. We are the gardeners who must protect this planet and heal the human society inhabiting it.

The symbol of the Third Paradise, a reconfiguration of the mathematical infinity sign, is made of three consecutive circles. The two external circles represent all the diversities and antinomies, among which nature and the compenetration of the opposite circles and represents the generative womb of a new humanity.

Co-founder of Espronceda and artist Savian Tarsitano is ambassador of Third Paradise and is constantly developing projects where both entities collaborate.





The Sun Princess world cruise ship is spreading a peace message of children and adults from Japan, Africa, Italy, Cuba, Switzerland, USA in 31 harbors in 20 countries with the Kids-Guernica project in collaboration with the Third Paradise project thanks to Mayumi Oki, the Representative of Minato-no-Kaze IN THE OFF-ING (ITO) and the cooperation of the artist and Ambassador of Third Paradise Savina Tarsitano.

Kids' Guernica, created in 1995 with the aim of promoting the creation of paintings with the same dimensions of the work «Guernica» by Pablo Picasso (3.50 x 7.80 m), containing messages of peace issued by children around the world, through the plastic arts. Savina brought this project to Cuba. Kids guernica is also in Japan, Italy, and Greece.



In occasion of the European Year of Culture Heritage Espronceda has the pleasure to present the first of a series of round tables linked with the culture heritage. The project is in cooperation with the artist Savina Tarsitano who is developing since more than 10 years an artistic research on the relation between contemporary art and culture heritage. The round table wants to explore and debate how it is important our culture, heritage, traditions, nature for our

future, and how we can create this link in valorising our heritage through contemporary art? What it is the best practice to cooperate with artists, museums, institutions, centre for art, public spaces and more to approach a widely audience.

Eemotional architerture project of Savina Tarsitano in cooperation with Espronceda, in occassion of European Year of Culture Heritage.





Espronceda – Center for Art & Culture – on the occasion of the European Year of Cultural Heritage – invites you to the round table:

Create, Think, Transform: the Third Paradise experience in Cuba of the Rebirth project by Michelangelo Pistoletto and Cittadellarte.

A space for the dialogue developed and organized by Savina Tarsitano, artist, member of the European Parliament of Culture and Ambassador of the Rebirth Project, and by Laura Salas Redondo, curator and Ambassador of Rebirth Third Paradise to Cuba.

The Round table proposes mutual learning between the participants, a pretext to distinguish between all, areas where culture and society suggest questioning practices, new challenges and experiences that create knowledge.

Exhibition of the great canvases (7.50 x 3.30) of the international Kids-Guernica project inspired by the work “Guernica” by Pablo Picasso with the collaboration of the Third Paradise of Michelangelo Pistoletto. Intercultural cooperation with Japan, Cuba, Italy, Brussels, India, the USA, Cambodia, Bali and other countries of the world.



Partners

Partners

In collaboration with ENCATC (European Network on Cultural Management and Policy) hosting Happy Culture Hour and round tables for the first time in Barcelona, Spain.

Cooperation with the project, Creativity in Motion of Savina Tarsitano, ambassador of the Rebirth project of Michelangelo Pistoletto and Cittadellarte and representative of the International project for children and peace Kids-Guernica to support the project on education, art and social change in the south of Italy, Calabria, hosted by the Italian school Istituto Comprensivo Perri Pitagora in

occasion of the 20th anniversary of the Kids-Guernica project and to present the Rebirth project of Michelangelo Pistoletto. Final performance with the local community.

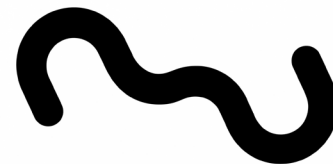
In collaboration with the International project, Kids-Guernica inspired to Pablo Picasso in occasion on the 20th anniversary of the project. Exhibitions in Italy.

With the support of the Ministry of Education, Culture and Sport and the Ajuntament de Barcelona With the patronage for specific exhibitions by:

peer to space



GARAGE STORIES



creative paradigm shift



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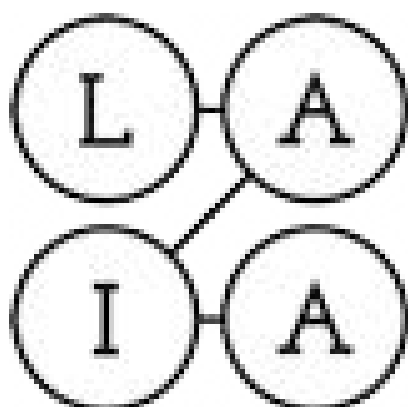


starts



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GALLERY



YouTube for
Nonprofits



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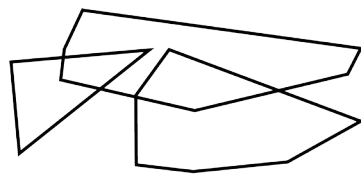
HALCYON GALLERY



SYNTHEA
AMATUS

MOBILE
WORLD CENTRE



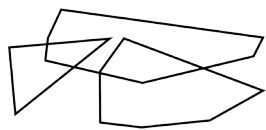


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Layout By

Victor de Ladonchamps



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