

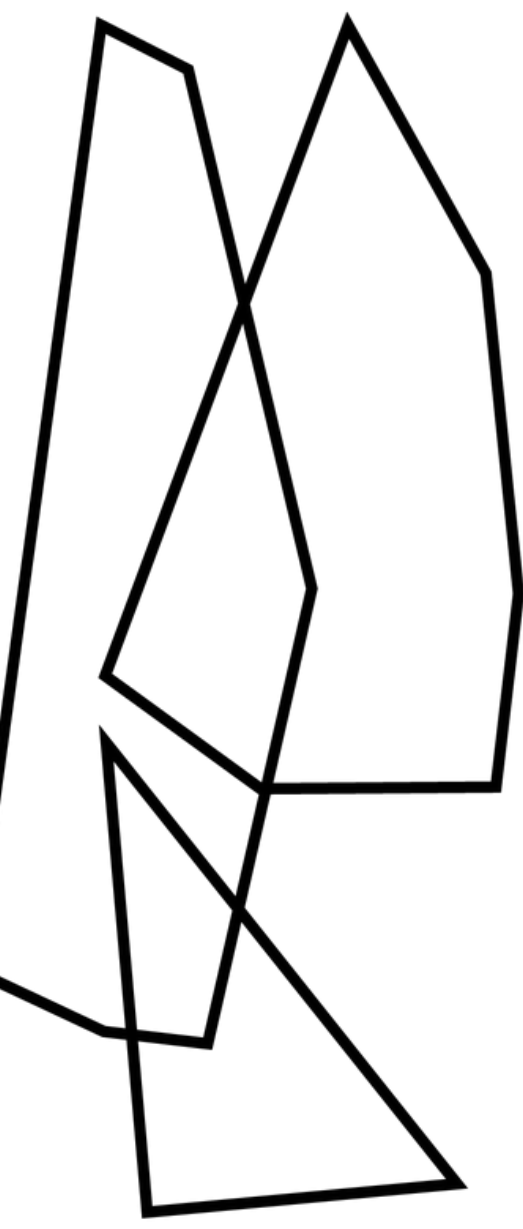
Catalogue 2020-2021

ESPRONCEDA INSTITUTE OF ART & CULTURE

ESPRONCEDA.NET



ESPRONCEDA
INSTITUTE of ART & CULTURE



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

EUROPEAN PROJECTS

Espronceda has participated in European projects since 2018, from HORIZON 2020 projects (including a S+T+Arts Horizon 2020 project) to CREATIVE EUROPE, CREATIVE MEDIA projects, as well as ERASMUS+ and projects within the CERV (Citizens, Equality, Rights, and Values) program

IMMENSIVA

IMMENSIVA is Espronceda's flagship platform for research, experimentation, and creation at the intersection of art, science, and immersive technologies. Through residencies, exhibitions, and public programs, IMMENSIVA supports artists and creators working with XR, AI, haptics, and other emerging media, fostering new forms of storytelling and sensorial experience.

RESIDENCIES & EXHIBITIONS

Espronceda hosts both local and international artists for residencies that culminate in exhibitions or public presentations. Whether site-specific or part of an ongoing research process, these exhibitions reflect strong conceptual depth and visual innovation. Espronceda also supports curated group shows and festival-linked exhibitions, fostering dialogue among artists and audiences.

CULTURAL EVENTS

Espronceda regularly organizes and hosts a variety of cultural events including performances, installations, artist talks, lectures, and debates. These events are designed to foster public engagement, encourage dialogue across sectors, and support innovative and experimental forms of cultural expression.

PARTNERS

EUROPEAN PROJECTS

Mind Spaces

2019 - 2021



MindSpaces, launched in 2019 under the European HORIZON initiative, is an innovative interdisciplinary project that brings together art, science, and advanced technology to explore the future of urban design.

The project aims to address contemporary challenges in the design of spaces, particularly in the context of workplaces, by integrating cutting-edge tools such as virtual reality (VR) and artificial intelligence (AI). The initiative delves into the possibilities of how digital innovations can shape physical spaces, offering new insights and approaches to the way we design and interact with our environments.

In 2021, MindSpaces was prominently featured at the prestigious Ars Electronica festival in Thessaloniki, showcasing its forward-thinking research and the potential of art and science collaboration. The exhibition, MindSpaces Garden, provided a preview of the research conducted by artists selected through an Open Call. It was a unique opportunity to see how creative minds and technical experts worked together to tackle the future of urban spaces.

The exhibition was further enhanced by collaborations with technical partners, including the interactive ZHA Workplaces, which showcased an AI app designed for custom workplace design.



The objectives of Espronceda within this project is to ensure the achievement of the project objectives on time, within budget and with a high degree of success. Project management will monitor task and WP progress and revise reports and deliverables. Periodic management and financial reporting will demonstrate that the project is proceeding as planned, and that contingencies are mitigated. A quality assurance plan will be set in place to specify and guarantee correct completion of project objectives. Innovation management will keep track of exploitable outcomes and guide them towards marketable technological solutions or services

ARS ELECTRONICA

FESTIVAL THESSALONIKI MindSpaces Garden



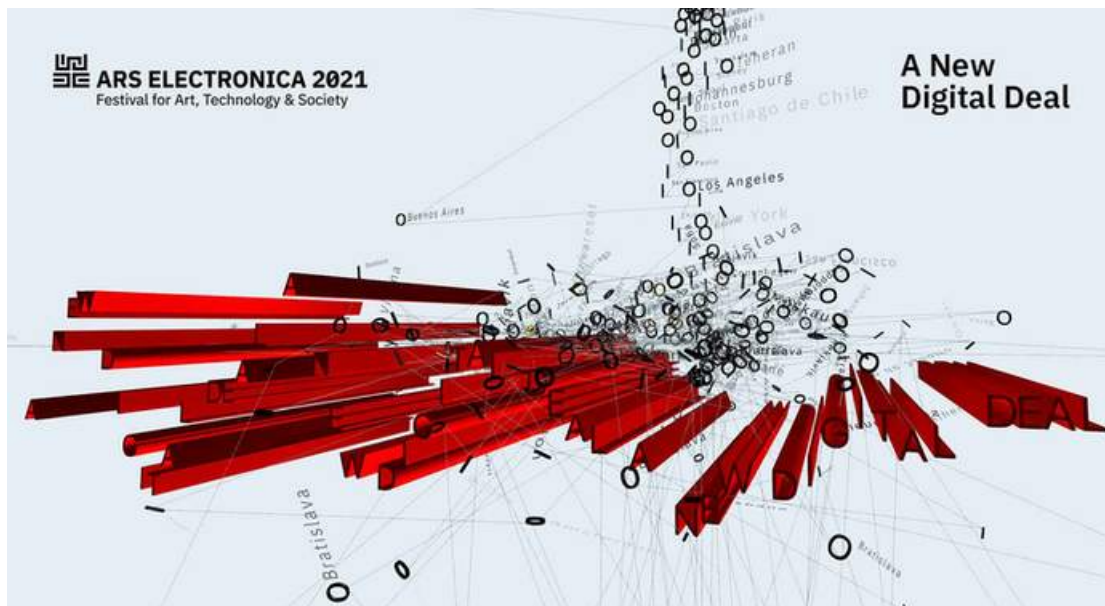
The Ars Electronica Festival in Thessaloniki offered a vibrant platform for MindSpaces to showcase its forward-thinking research and the transformative potential of collaboration between art, science, and technology. The exhibition, titled MindSpaces Garden, was part of the Ars Electronica 2021 Gardens program, an international constellation of hybrid exhibitions developed during the pandemic to bring local creativity into a global conversation.

MindSpaces Garden served as an immersive demonstration of how digital innovation, artistic exploration, and human-centered design can come together to address pressing urban and societal challenges. Hosted in Thessaloniki and led by the European Horizon 2020 STARTS initiative, MindSpaces brought together artists, architects, technologists, and researchers to rethink the ways we interact with and shape our environments. At the core of the exhibition was a preview of works from the MindSpaces Open Call artists, developed in collaboration with the project's scientific and industrial partners. These pieces harnessed technologies like virtual and augmented reality, biosensors, and AI to create emotionally engaging, adaptable spaces, spaces that respond to how people feel, move, and interact.

Another highlight was the ZHA Workplaces.AI interactive application, developed by Zaha Hadid Architects, allowing users to generate and explore dynamic workplace designs. By adjusting design parameters, participants could simulate how virtual agents, representing workers, navigate and behave in the environment, offering insights into the spatial and social dynamics of future workspaces.

A key facilitator of this artistic and research synergy was ESPRONCEDA, which played a central role in organizing the Thessaloniki Garden. As the leader of Work Package 2: Definition of Societal Design Needs, ESPRONCEDA ensured that the installations were deeply rooted in real human experiences and inclusive values. Through residencies, workshops, and public engagement activities, ESPRONCEDA brought together artists and technologists to explore how emotions, memory, identity, and culture can shape responsive, digital architectures.

In a world where our relationship with physical space is rapidly changing, accelerated by climate crises, public health shifts, and digital transformation, MindSpaces Garden at Ars Electronica offered a glimpse into a more empathetic and interactive future. It revealed how the convergence of art and technology can lead to spaces that not only serve but truly understand the people who inhabit them.





REAL-IN

REAL-IN was an ambitious Creative Europe project (2021–2022) that delved into the intersections of cultural, audiovisual, and creative sectors to develop immersive and interactive proposals by integrating 3D scanning and XR technologies. Espronceda – Institute of Art and Culture in Barcelona played a key role in organizing this initiative, working alongside leading European institutions, including La Manufacture in Avignon, VRHAM! Festival in Hamburg, MEET Digital Culture Center in Milan, and the award-winning production company Dark Euphoria in Marseille.

The project aimed to break traditional silos within the Creative and Cultural Industries (CCIs) by fostering multidisciplinary collaboration between creatives, coders, and industry professionals. REAL-IN created a dynamic playground for co-creation, enabling innovative participatory approaches and cutting-edge user experiences for diverse audiences.

As part of its roadmap, REAL-IN organized international open calls targeting sectors like performing arts, music, interactive arts, and fashion & design, while also hosting webinars, residencies, prototyping labs, and conventions.

The project culminated in the release of a comprehensive impact study and explored new business models for the CCIs. Espronceda's leadership in this initiative highlighted its commitment to advancing cultural innovation and collaboration, positioning it as a pivotal hub for creative experimentation and technological integration in Europe.

2021 - 2022

Verlatour's “Immersion Live Tour”

Completed REAL-IN
Residency at Espronceda



As a proud partner of the REAL-IN project, Espronceda | Institute of Art & Culture in Barcelona successfully hosted one of the three selected residencies aimed at advancing immersive storytelling, audience interaction, and digital experimentation. In the Music Festivals category, the winning project, **“Immersion Live Tour” by Verlatour**, embodied the bold, participatory vision central to the REAL-IN initiative.

Created by French drummer, composer, and producer **Jocelyn Soler** and his multidisciplinary team of engineers, “Immersion Live Tour” was a groundbreaking audiovisual performance that allowed audiences to influence the sound, visuals, and lighting in real time. The performance featured an original scenographic system composed of interactive terminals and 3D cameras, turning each audience member into an active participant in the creation of the live show.

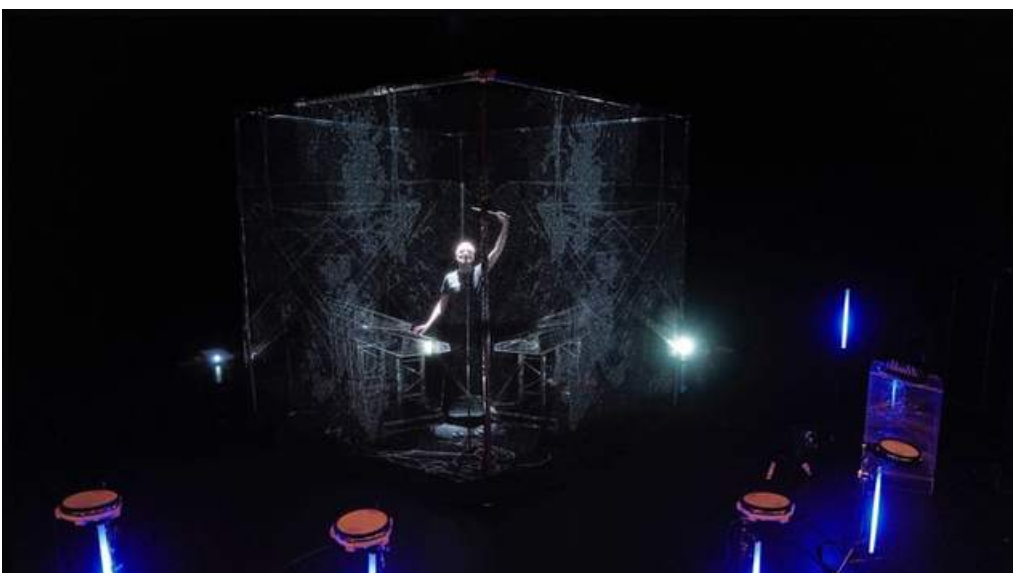
Through the use of volumetric capture and real-time interaction technology developed by Dark Euphoria and Inlum.in, the performance redefined how audiences engaged with music. Without the need for headsets or handheld devices, spectators became part of the immersive environment through natural movement and presence alone.

Before arriving at Espronceda, Verlatour and his team held an intensive week-long residency at Friche la Belle de Mai in Marseille, from January 24 to January 30, where they worked closely with the team at Inlum.in to prototype and refine the performance's technological backbone. This residency phase allowed for the development of an adaptive, interactive system that would later be implemented and showcased in Barcelona. During their time at Espronceda, the project continued to evolve, aligning with the institute's mission to support creative innovation, technological experimentation, and social inclusion. The residency provided a space for interdisciplinary collaboration, technical refinement, and artistic exploration.

A key strength of “Immersion Live Tour” was its inclusive social focus. Designed in collaboration with a medical and social institution association, the project was tailored to offer accessible experiences for individuals with mental disabilities. This inclusive approach reflected Espronceda's long-standing commitment to social responsibility within the arts.

A Culmination at Sónar Festival

The final iteration of Verlatour's project was presented during Sónar Festival in Barcelona, one of the most important international events for music, creativity, and technology. This presentation offered a unique opportunity to engage with global audiences and experts, contributing meaningfully to the conversation on the future of immersive and participatory cultural experiences.



AI4Future

2020 - 2022

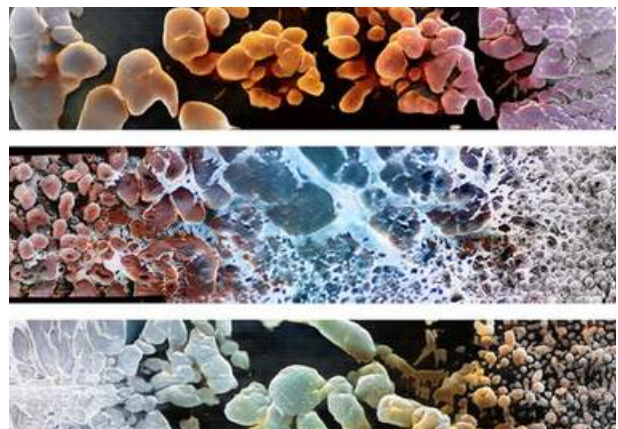
AI4Future, a **Creative Europe** project involving Italy, Spain, and the Netherlands, designed to empower young activists by integrating artificial intelligence (AI) into community-focused creative practices. The initiative aimed to enhance understanding of AI technologies while promoting their use in cultural and social activism.

The core of the project was the collaboration between young people and artists around the theme of mobility—interpreted in various ways, including mental, social, political, and digital mobility. Through workshops, residencies, and international meetings, participants explored how AI can be more than just a tool, but a driver of social awareness and transformation.

ESPRONCEDA, one of the host institutions, provided space and support for these activities, helping participants develop AI-driven creative solutions to address local and societal challenges. By combining activism, technology, and artistic expression, AI4Future aimed to create a new generation of socially conscious creators equipped with the knowledge and tools to enact meaningful change.

Main objectives included:

- Educating youth on the role of AI in activism
- Providing hands-on experience with AI tools
- Encouraging creative, community-based AI applications for social impact



AI4Future DAYS

hybrid workshop

The AI4Future project hosted a two-day hybrid workshop on June 3rd and 4th, focused on the intersection of artificial intelligence and worldbuilding—a concept traditionally linked to the creation of immersive environments in video games, narratives, filmmaking, and other storytelling forms.

The workshop explored how AI technologies—such as generative neural networks, evolutionary algorithms, deep learning, and natural language generation—are increasingly being used to support creative processes in character development, plot structure, landscape design, and interactive storytelling. It aimed to bridge the gap between technical experts and creative practitioners, acknowledging that those who understand both domains can create the most impactful tools and imaginative worlds.



Goals of the event included:

- Sharing the current state of research and practical applications of AI in worldbuilding.
- Discussing achievements, challenges, and ethical concerns surrounding AI in creative industries.
- Identifying future research directions and collaborative opportunities.
- Establishing a roadmap for further development and contributions to the broader AI and culture community.
- Engaging the general public to raise awareness, collect feedback, and broaden participation.

The event featured:

Invited and short presentations by experts in AI, gaming, storytelling, and virtual production. Panel discussions tackling technical and philosophical dimensions of AI-generated worlds. Lab sessions and performances to demonstrate innovative uses of AI in artistic creation. Participants included members of the AI4Future consortium, researchers, artists, technologists, and activists, alongside a curious and engaged general audience. Together, they reflected on what AI has already made possible in worldbuilding—and imagined what could be next.

AI4FUTURE ARTIST RESIDENCY

Bernat Cuní



As Espronceda Institute of Art & Culture, we are proud to be a core partner of **AI4Future**, a Creative Europe project that connects artists, young activists, and technologists across Europe to explore how artificial intelligence can be a tool for social awareness and urban transformation.

Throughout the residency, we hosted one of the four selected artists, **Bernat Cuní**, here in Barcelona, where he collaborated closely with local activists to develop the project PANORAMAI. His work delved into the intersection of AI, digital barriers, and mobility, using community-collected image data to train AI models that generated immersive, panoramic video experiences. This project invited reflection on how we move through and perceive our cities, especially in the post-COVID era, while questioning digital inclusion and accessibility in the AI age.

The AI4Future residency was a shared journey with our partners — Sineglossa, MEET Digital Culture Center, V2_ Lab for the Unstable Media, and Sardegna Teatro — who each hosted artists tackling different but interconnected social challenges through AI.

From over 90 applications from 36 countries, these four artists were selected to co-create works with local communities and activist networks. Their projects exemplified how AI can be reclaimed as a creative, inclusive medium — not just a technological tool, but a way to imagine new civic realities.

For Espronceda, AI4Future reaffirmed our commitment to promoting socially engaged art and experimental research, fostering dialogue between art, technology, and activism. We are excited to continue working on this front, empowering the next generation of artists and citizens to build more conscious, equitable urban futures.

Bernat Cuní at Espronceda

AI4Future Residency

EXPOSING
TECHWASHING
TO RECLAIM A
SOCIAL
NARRATIVE FOR
DIGITAL RIGHTS
AND
EMPOWERMENT



Espronceda Institute of Art & Culture proudly hosted Barcelona-based artist and designer **Bernat Cuní** in collaboration with EXO and Canòdrom – Center for Digital and Democratic Innovation. AI4Future brought together artists, young activists, and technologists across Europe to explore how artificial intelligence can be used to spark civic engagement and rethink urban life. Cuní's work focused on digital inequality—a core issue in our increasingly digitized societies. In Barcelona, many communities continue to face unequal access to the internet due to economic, infrastructural, or political barriers. This disparity reveals a growing digital divide that is often masked by dominant institutional and corporate narratives claiming universal digital progress.

The Artwork – DIVIDE

DIVIDE is an AI-driven, mixed-media artwork that visualizes the conflicting narratives around internet access and digital rights. Using images from under-connected districts in Barcelona, Cuní employed text-to-image machine learning algorithms to generate new visual interpretations based on both official and grassroots perspectives of digital access.

The resulting artwork is a series of lenticular prints that shift visually depending on the viewer's angle—symbolizing how different social groups experience the same issue from radically different points of view. While institutions promote a vision of seamless digital transition, activists highlight the exclusion and control embedded in these systems.

In collaboration with EXO, a local tech-activist group piloting free internet initiatives in marginalized neighborhoods, DIVIDE becomes not only a critique of techwashing but also a tool for reclaiming a social narrative. It amplifies the urgency of reframing digital infrastructure as a matter of human rights and equity.

Through this residency, Espronceda reaffirms its commitment to using art as a medium for social reflection and action, and to empowering artists who challenge prevailing narratives with technological and civic insight.

PALKONNECT

2021 - 2023



PPALkonnnect is European Erasmus+ project initiative dedicated to supporting artists from socially inclusive backgrounds, such as migrants, refugees, Romani people, and individuals with disabilities—who were especially impacted by the COVID-19 pandemic. The project addresses the challenges these artists face due to disruptions in cultural activities and limited access to digital platforms, particularly in sectors marked by precarious employment.



The main goals of PALkonnnect are to support these artists in promoting and presenting their work in the post-pandemic landscape, empower their creativity and innovation through skills development and non-formal learning, and advance digital transformation in the arts with initiatives like the Digital Open Art Studio. Additionally, the project aims to promote cultural diversity by raising public awareness about the histories and personal stories of marginalized communities. PALkonnnect also fosters cross-sectoral and international cooperation across seven EU countries—Czech Republic, Greece, Italy, Spain, Sweden, Croatia, and Romania—and develops a digital and resilient recovery plan for the cultural sector.

Specifically, PALkonnnect seeks to analyze the post-COVID situation of socially excluded artists, enhance their artistic skills, and promote recognition of their work. It provides training to empower these artists both socially and professionally, pilots and assesses skills gained through non-formal education, and employs digital tools to adapt and share cultural products. The project also strengthens cross-border collaboration and networking while addressing issues of equity, diversity, and inclusion in cultural education. Ultimately, PALkonnnect aims to build a more inclusive, innovative, and digitally connected European cultural landscape.

WESTEAM



The WeSTEAM project, funded by Erasmus+ and running from January 2022 to January 2024, aims to empower women in STEM (Science, Technology, Engineering, and Mathematics) by integrating Art Thinking into STEM education. By fostering creativity and soft skills, the project seeks to make STEM careers more inclusive and appealing for female students.

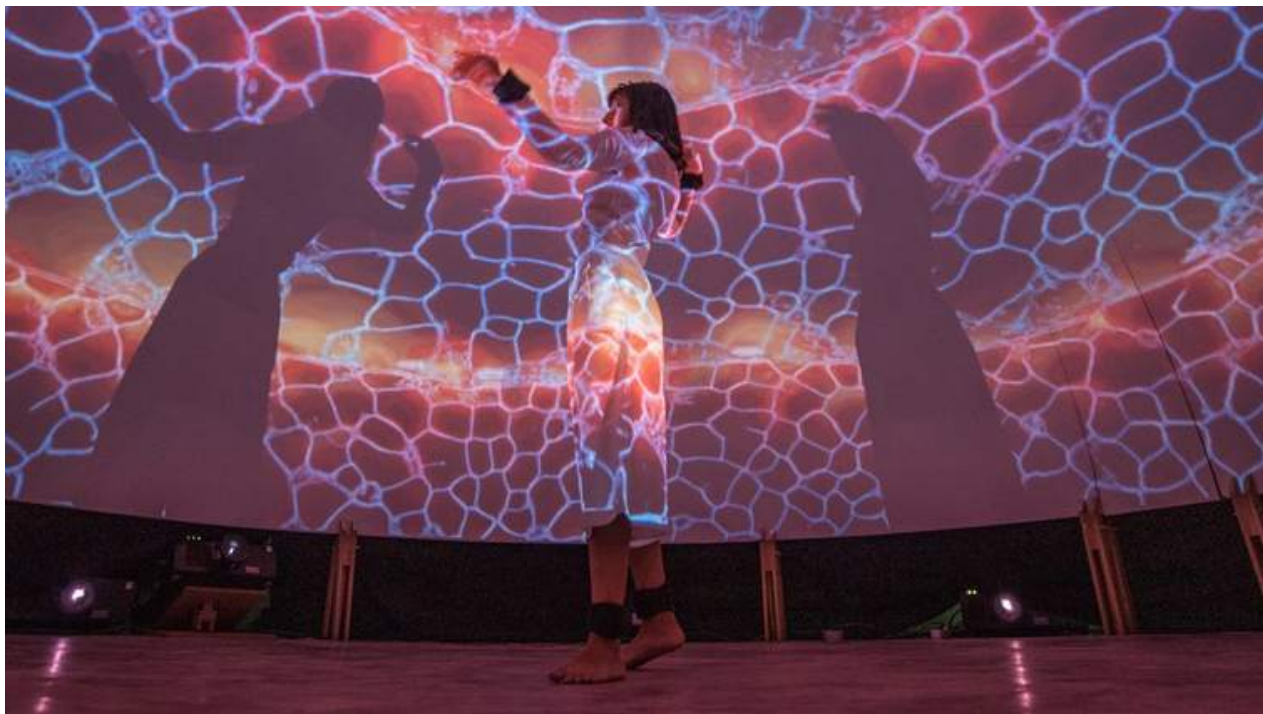
Key activities include developing a comprehensive Art Thinking Skills Framework, creating innovative training modules, piloting a VR-based educational game, and establishing a certification system aligned with the European Qualifications Framework. The project is a collaborative effort among international partners, including the Espronceda Institute of Art & Culture, Ars Electronica, and several universities and organizations across Europe.

WeSTEAM's outputs equip women with creative, analytical, and collaborative competencies, helping bridge gender gaps in STEM fields and promoting a more inclusive, innovative future.

2021 - 2023

IMMENSIVA

IMMENSIVA



IMMENSIVA is an international platform and artist residency program that brings together artists and creatives working with advanced technologies such as Virtual Reality (VR), Augmented Reality (AR), Artificial Intelligence (AI), sensors, and more. It is a project of Lemongrass Communication, supported by **ESPRONCEDA – Institute of Art & Culture** in Barcelona, Spain. IMMENSIVA aims to foster innovation at the intersection of art and technology. By promoting interdisciplinary collaboration, it seeks to expand the boundaries of artistic expression and explore new perceptions of reality. The platform emphasizes "Art Thinking," encouraging artists to critically engage with technological tools to create immersive and thought-provoking experiences.

One of IMMENSIVA's flagship programs is its annual VR/AI artist residency held in Barcelona. Each year, up to 12 artists are selected—through open calls or by nomination—to participate in a 2 to 4-week residency. During this time, artists collaborate to develop innovative artworks utilizing cutting-edge technologies. The residency provides access to state-of-the-art equipment, mentorship from experts, and opportunities to engage with the local and international art community. The program culminates in a public exhibition showcasing the works created during the residency.

Activities and Collaborations

Beyond the residency, IMMENSIVA organizes various activities, including festivals, workshops, and conferences, to promote the dissemination of digital art and foster a global network of artists, curators, and technologists. The platform collaborates with international universities, research institutions, art centers, and digital festivals to support and showcase innovative projects.

For more information about IMMENSIVA and its programs, visit their official website:
www.immensiva.com

IMMENSIVA VR Festival 2020

Where Art and Advanced Tech Collide in Barcelona

The IMMENSIVA VR Festival 2020

was a groundbreaking fusion of art, immersive technology, and international collaboration, hosted in Barcelona by Espronceda Institute of Art & Culture as part of its continuous IMMENSIVA



Festival Highlights

A Showcase of VR, AR & XR

The event spotlighted pioneering works in virtual reality, augmented reality, 360° projection, 3D sound, interactive installations, and more—illustrating how artists and technologists blend cutting-edge tools into immersive experiences.

Residencies and Collaborative Labs

Artists participated in residencies and co-creation labs such as the **VR / AI Residency 2020** and the Quintessence Dome Lab, experimenting with sensors, satellite data, fulldome structures, and emergent tech in a communal environment

International Speaker Sessions

Keynotes and workshops featured global thought leaders in immersive media and digital art. The program included multi-day labs, technical demos, and panel discussions with curators and technologists.

Public Exhibition & Live Shows

The festival culminated in a showcase where attendees experienced live VR performances, **interactive dome projections**, and AI-powered visual art—bringing immersive prototypes to life and engaging the public in multisensory environments.

A Festival of Cultural Innovation

IMMENSIVA VR Festival 2020 wasn't just a tech demo—it embodied Espronceda's mission to foster interdisciplinary creativity and community-driven innovation. It aligned with Europe's New European Bauhaus values, promoting inclusion, sustainability, and participatory culture through digital creation

IMMENSIVA FESTIVAL VR/AI RESIDENCY 2020

A Groundbreaking Celebration of Art
and Technology in Barcelona



In February 2020, the Espronceda Institute of Art and Culture, in collaboration with IMMENSIVA, launched the **first edition of the IMMENSIVE VR/AI Residency** in Barcelona. Bringing together twelve international artists working at the intersection of art and emerging technologies, the residency offered a unique opportunity to explore the creative potential of virtual reality (VR), artificial intelligence (AI), augmented reality (AR), sensors, big data, and immersive storytelling. Over the course of three intense and collaborative weeks, participants co-created new artworks in an experimental, interdisciplinary environment supported by international curators, technologists, and cultural institutions.

The residency was structured to foster both individual exploration and collective innovation. Artists were selected through an open call or nominated by Espronceda and IMMENSIVA advisors, ensuring a rich diversity of perspectives and practices. Throughout the program, participants engaged in a series of talks, workshops, and studio visits, deepening their knowledge of the local ecosystem and establishing meaningful connections within Barcelona's vibrant tech-art scene. Highlights included keynote sessions with Dr. Camille Baker (University for the Creative Arts), Santeri Suominen (Helsinki XR Centre), and Ulrich Schrauth (VHRAM Festival), as well as workshops led by Nuromedia and visits to CCCB, Fab Lab IAAC, and Hangar, where they encountered pioneering projects such as Be Another Lab, TOPLAP, and HAMACA. Artist and curator Maria Almena (Kimatika Studio) and cultural producer Oriol Pastor (Mira Festival, Llum Festival, IDEAL) also provided insight and guidance, while the internationally renowned artist Refik Anadol joined via webinar to share his vision of AI-driven aesthetics.

The residency culminated in the **IMMENSIVE VR/AI Residency Show 2020**, a major public event and exhibition that presented the results of the artists' collaborative work alongside selected individual pieces. Modeled after prestigious degree shows such as those of Goldsmiths University and the Open Rijksakademie Amsterdam, the event aimed to showcase the creative prototypes developed during the residency while offering visitors a glimpse into the artists' ongoing explorations in immersive media.

Opening night featured a keynote panel with distinguished voices in the field of digital art: Kay Watson, Digital Curator at Serpentine Galleries (London); Louise Enjalbert, Curator of the STARTS Residencies at IRCAM – Centre Pompidou; and Ulrich Schrauth, Artistic Director of the VHRAM Festival. Their conversation explored the growing relevance of immersive media in contemporary culture, highlighting how co-creation and technological experimentation are reshaping the boundaries of artistic practice.

The IMMENSIVE VR/AI Residency Show 2020 served not only as a showcase of technological and artistic innovation but also as a testament to the power of collaboration and shared inquiry. By bringing together artists from different disciplines and cultures, the residency fostered a truly interdisciplinary and humanistic space for experimentation, driven by curiosity and a shared desire to expand the boundaries of contemporary art.

Four collaborative group projects were unveiled as the centerpiece of the exhibition

SKNXSYTNH, created by Cenk Güzelis, Mohsen Hazrati, and Josecarlos Florez, is a speculative and performative work exploring the theme of xenotransplantation—extending human skin across the digital and physical realm. By integrating kinetic sensors, VR, and sound-generating algorithms, the artists created a multisensory installation that merges analog performance with virtual presence.



Invisible Universe, developed by Kris Pilcher, Lauren Moffatt, and Mohsen Hazrati, invites viewers into a cosmic VR experience shaped by real-time big data gathered from the Charles Allen Telescope. Through interactive projections and shifting environments, this project reflects on the scale of human perception in the context of universal observation.



Occultation, by Uwe Brunner, Bettina Katja Lange, Chiara Passa, and Joan Soler-Adillon, presents a hybrid VR and performance piece where physical objects are manipulated in real space, triggering responsive transformations in a virtual environment. The result is a sensory and spatial choreography that blurs the lines between the digital and material.



Frictional Forces, by Shivani Hassard and Clarice Hilton, is a visceral VR experience where the body encounters resistance, vibration, and sound. Engaging the viewer in an embodied dialogue with virtual materials, the project challenges traditional divisions between sensory experience and digital abstraction.



In addition to these collaborative works, the exhibition included a curated selection of the artists' previous individual projects. Highlights included Tey-AI-Tool Interactive, a psychedelic VR experience by Mohsen Hazrati, and Beyond the Rubicon by Lauren Moffatt, an emotionally charged volumetric narrative that explores memory and embodiment. These solo works provided context for each artist's practice and demonstrated the depth and diversity of their approaches to immersive art.

Participating Artists:

Mohsen Hazrati, Kris Pilcher, Bettina Katja Lange, Josecarlos Florez, Joan Soler-Adillon, Shivani Hassard, Clarice Hilton, Lauren Moffatt, Chiara Passa, Uwe Brunner, Cenk Güzelis



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.

Output:TargetDisplay:Display

01-VR Live Stream

by Mohsen Hazrati

Mohsen shared his experience at Espronceda during the IMMENSIVA VR/AR Residency 2020. After the COVID-19 lockdown in Spain, Espronceda provided him with a space to continue his research and artistic projects in Barcelona.

During the LIVE Show, Mohsen will discuss his virtual talk at IAM weekend 2020, focusing on reflections and mirrors in Iranian literature and how RTT technique in 3D game engines translates this concept into interactive experiences. He will also explore his art game project SOKHON, where the player's voice influences the game's progression. The live stream will be available on Facebook.



Transcendence

talk by Maria Almena

Kimatica Studio presented the talk “Transcendence” at Nave 10 of Espronceda Institute of Art & Culture, as part of the Immensiva VR/AI Residency.

The talk explored how live performance art, combined with interactive technology, can induce altered states of consciousness aimed at transcendence.

It examined the recontextualization of transcendence within new media art performances and discussed whether a transcendental art movement existed in contemporary media, potentially in response to the emotional and spiritual disconnect in Western society. The talk also addressed how contemporary mediums could create transformative experiences with positive impacts for artists, audiences, and society.





IMMENSIVE VR/AI RESIDENCY 2020

QUINTESSENCE

DOME LAB

Immersive
Innovation with
IMMENSIVA in
Barcelona

2020



From August 17 to September 13, 2020, Espronceda Institute of Art and Culture in Barcelona hosted the **Quintessence Dome Lab**, a creative residency exploring the intersection of immersive technology, interactive storytelling, and artistic experimentation. Organized in collaboration with MIRA Festival, Helsinki XR Center, MEET Digital Culture Center (Milan), ./studio3 (Innsbruck), and UCA (UK), the lab was part of the broader IMMENSIVA platform—an international network supporting cutting-edge, interdisciplinary art driven by XR, AI, and immersive tools.

The Quintessence Dome Lab offered five residency grants to artists, technologists, and curious minds interested in working with fulldome projection, VR, 3D sound, sensors, and other advanced tools. Residents received free accommodation, access to equipment, and participation in professional workshops led by Eyesberg Studio, Garage Stories, and BeAnotherLab—covering everything from dome content creation to embodied VR narratives.

A unique 6x6m modular dome was constructed on-site with students from ./studio3 and Azcon Studio, becoming the central venue for final presentations.

The residency culminated in a public showcase (Sept 11–13) and live-streamed participation in the Ars Electronica Festival 2020 via the IMMENSIVA Garden Barcelona. Projects explored themes from quantum perception to ecological microcosms, featuring works like Schrödinger's Cat (Cenk Güzelis, Mohsen Hazrati, Raïsa Pimentel), WONDERS (Moon Ribas, Felix Schoeller), and Golden Microcosmos (Agustina Palazzo, Anja Calas, Raïsa Pimentel).

Through the IMMENSIVA network, participating artists gained international visibility and continued access to research, exhibitions, and future residencies focused on art + advanced tech.

Quintessence Dome Lab was more than a residency—it was a collaborative launchpad for immersive futures, where technology served not as a tool, but as a medium for shared creativity, innovation, and sensory exploration.

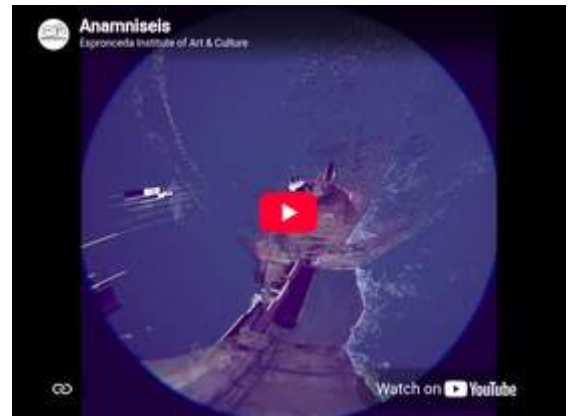


The dome was created to give artists in residence the opportunity to develop 360 immersive and interactive projection projects. The artists in residence, thanks to a period of training on immersive technologies, worked in groups, to develop various artistic projects which were showcased at the end of the residence on the occasion of IMMENSIVA Quintessence Prize, on 13th September 2020, and streamed live to Ars Electronica Festival.

ANAMNÍSEIS

Project by Ursula Pfligersdorffer

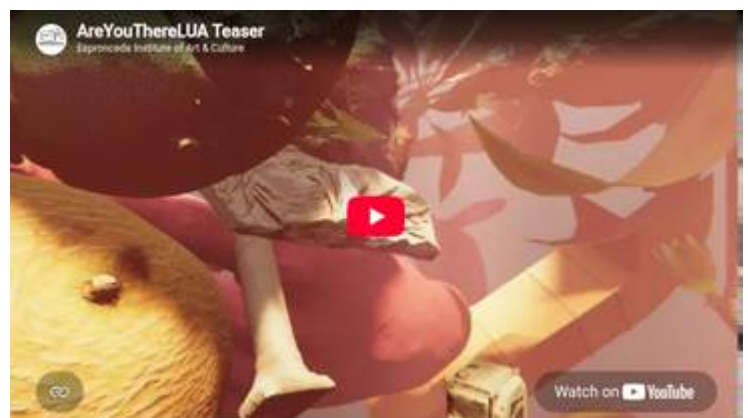
A journey through a memory about the ocean that shows three connected main aspects of remembering, and the fragmentation through memory loss.



ARE YOU THERE LUA?

Project by Anna Pompermaier, Stefan Maier, and Martin Romeo

"Are You There LUA?" is a playful, combinatory extended reality installation. It offers the users the unique experience of being, though separated by physical distance, simultaneously present and active in the same phigital environment.



WONDERS

Project by Moon Ribas, Felix Schoeller and Ferran Belda
WONDERS is a journey across natural phenomena beyond human perception aiming to generate primordial aesthetic emotions such as wonder, admiration, awe, and the sublime. Pioneer cyborg artist Moon Ribas is equipped with a system of sensors and actuators allowing her to translate natural events into movement. A system of wearable sensors developed by Felix Schoeller captures Moon Ribas' gestures and transforms them into sounds, which modulate Ferran Belda's interactive visuals projected on the surface of the dome.



HIERONYMOUS GARDEN OF DIGITAL DELIGHT

Project by Lukas Kochendörfer

Hieronymus Garden Of Digital Delight – interpretations of agis, works with the beauty and complexity of Hieronymus Bosche's most known work: The Garden Of Earthly Delights. A triptych painted as a parallel world bound to sphere, that had people emerge in it for centuries as well as being a major well of inspiration for Salvador Dalí and the expressionist movement. By depicting the the Garden of Earthly Delights into layers of percetion, the full dome experience manages to create an spatial journey into abstracted sceneries of the painting connected to its initial narrative. It highlights parts of the painting whilst translating them into the medium of the digital.



SPECTRUM

Project by Agustina Palazzo, Radiorator Project with Betiana Pavón and Mateus Sartori & VPM collective: Joan Nieto and Javier Cañal

Spectrum is an Audio/Visual live performance result from the first collaboration between Agustina Palazzo and VPM collective, and aims to represent the invisible energy that surrounds us, more specifically the artificial and invisible energy of information and communication transmitted through radio frequencies.

GOLDEN MICROCOSMOS

Project by Raisa Pimentel, Anja Calas and Agustina Palazzo

In a poetic almost abstract act, we are going to listen, feel, see the aura, our consciousness, feel the frequency in which we vibrate and experience an audiovisual Dome story, of simple “balms for sore souls”. Every human being is a microcosmos within himself. It is a universe of cells, each with its own individual intelligence. The health of our cells depends on the vibrations it receives from us in the form of thoughts, emotions and feelings.

ABVXHMN ABOVE HUMAN / EPIDEMIC-SPHERES

Project by Anna Pompermaier, Cenk Güzelis, Burkart Schwaighofer

The pandemic generates a diffuse feeling of affiliation. The virus spreads, take territories, and leaves traces. It pulsates, vibrates, interacts in and with the various spheres: private-sphere, public-sphere, economic-sphere, techno-capital sphere, info-sphere, psycho-sphere. ABVXHMN is an interactive projection mapping installation that displays the real-time data of COVID-19 inside an epidemic-sphere.

An Interactive Spherical Projection Mapping Installation

Text: Marco Russo

Voice Over: Will Stafford

Sound Design: YAMAN, Kristaps Austers

SCHRÖDINGER'S CAT

Project by Raisa Pimentel, Cenk Guzelis, Mohsen Hazrati
Schrödinger's cat is a thought experiment, sometimes described as a paradox, devised by Austrian-Irish physicist Erwin Schrödinger in 1935. The scenario presents a hypothetical cat that may be simultaneously both alive and dead, a state known as a quantum superposition. In quantum mechanics lingo, the cat's ability to be both alive and dead until it is observed is referred to as quantum indeterminacy or the observer's paradox. The logic behind the observer's paradox is the proven ability of observation to influence outcomes. In this interpretation, the observer and the cat simply exist in two realities — one in which the cat is dead, and one in which the cat is alive.

RTT

Project by Mohsen Hazrati

This project is about reflections and mirrors in the context of the Iranian literature and how RTT technique in 3D game engines could translate this concept into experiences.



QUINTESSENCE DOME LAB

Workshops and Other performances

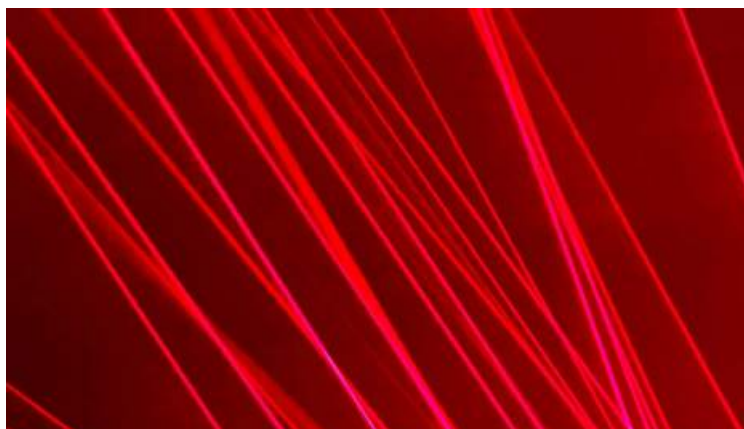


Hands-on workshop that follows Garage Stories' own methodology based on the principles of design thinking to provide creators with tools to design their first VR experiences.

During the workshop, participants will explore the unique characteristics of the medium so as to build projects with a clear message and a strong value proposition; and the outcome will be a first draft of their narrative and the audience journey



Eyesberg Studio is a Barcelona-based multimedia art studio specializing in immersive and interactive digital experiences, including videomapping, fulldome projections, and light installations. Known for transforming spaces into audiovisual environments, they've collaborated with brands like Adidas, FC Barcelona, and Audi, and have exhibited at festivals such as MIRA, Sónar, and Llum BCN. Jordi Massó, co-founder and audiovisual artist at Eyesberg, brings a background in fine arts, 3D animation, and live visuals. His work spans from interactive mappings to fulldome films like Smartzombies and BETA 2120, combining technical precision with creative storytelling.



ELEMENTS

project by:

Ferran Belda

ELEMENTS is an audiovisual immersive performance that explores about the perception of the environment and the creation of three-dimensional shapes using projected light beams and lasers.

The performance was presented for the first time during the Quintessence dome Lab residency.



"Dome the Portal – Inside Your Soul" by Ovidiu Valeriu Bojor is an immersive projection mapping project that blends art, technology, and spirituality to guide audiences into meditative, introspective states. Designed for a fulldome environment, the work transforms a VR scene into a multi-sensory experience, using advanced software and audio-visual effects to evoke both physical and emotional responses. It's a continuation of Bojor's earlier project, YOU ARE IMMERSIVE, reimagined as a transformative dome journey.

IMMENSIVA FESTIVAL

2021

Bridging Art,
Technology, and
Humanism in a
Global
Celebration



IMMENSIVA FESTIVAL 2021

In 2021, ESPRONCEDA – Institute of Art & Culture, through its forward-thinking platform IMMENSIVA, brought together a diverse ecosystem of artists, technologists, designers, and thinkers for a months-long festival in Barcelona. From May to November, IMMENSIVA Festival 2021 unfolded as a celebration of immersive art, interdisciplinary collaboration, and human-centered innovation—despite the continued presence of the global pandemic.

This edition of the festival expanded across formats and continents. It began with **IMMENSATHON**, a two-week co-creation lab where artists, coders, makers, and citizens built immersive physical spaces inspired by human values and the New European Bauhaus initiative. The event blended artistic practice and embodied experience, featuring contributions from Andreu Belsunces, Teatro de los Sentidos, Garage Stories, and Be Another Lab.

The heart of the festival lay in its international **residency program**, which spanned twelve cities including Barcelona, New York, Istanbul, and Helsinki. Selected artists took part in virtual workshops with leading institutions like IRCAM (Centre Pompidou), Sussex University, and Kimatica Studios, exploring themes such as immersive sound, AI, and real-time interactivity. Each artist was supported by a local mentor, fostering a global yet locally rooted creative process.

From mid-May to June, the residency continued in Barcelona, where artists engaged in further training, collaborations, and exhibitions. They took part in the AI4Future Days, a series of workshops and panels on artificial intelligence, digital culture, and activism. One highlight was Refik Anadol's "Melting Memories", an AI-generated installation visualizing brainwave data—a powerful bridge between art, science, and the subconscious.

IMMENSIVA also became a satellite venue for prestigious international VR festivals, including XR3 (Cannes XR, Tribeca, and NewImages), the Venice VR Expanded program of the Venice Biennale, and the Galaxy Festival. Visitors experienced groundbreaking works in virtual reality, as well as performances like Gilles Jobin's "La Comédie Virtuelle", a real-time dance production connecting audiences across cities in VR.

The festival's collaborative spirit continued with the **Summer Sessions residency** in partnership with V2_ Rotterdam and culminated in IMMENSIVA's contribution to Ars Electronica 2021. As part of the Barcelona "Garden," Espronceda presented projects developed throughout the year in dialogue with local and international partners such as Institut Ramon Llull, Hangar, and La Caldera.

IMMENSIVA Festival 2021 was more than a showcase of immersive experiences—it was a living laboratory for creativity, connection, and cultural exchange, redefining the role of art and technology in shaping the human experience.

IMMENSATHON

Humans, technology and the future: what do they have in common?



What does it mean to be human in a world increasingly shaped by technology? This spring, IMMENSIVA, in collaboration with Garage Stories, Be Another Lab, and Distributed Design/IAAC, invites creatives from around the world to explore this very question through a groundbreaking initiative that merges art, design, emerging media, and human values.

From May 3rd to 16th, Barcelona's Espronceda Institute of Art & Culture will host the IMMENSIVA HackLab, a unique co-creation event where 25 selected creatives will be grouped into interdisciplinary teams to create experimental pieces that delve into the emotional, ethical, and psychological layers of human relationships. Participants are encouraged to reflect on five deeply relevant themes: power and privilege, love, family, self-esteem, and biases. The result will be showcased in a collective exhibition entitled "Into the Human Labyrinth", open to the public after the event.

The HackLab takes place from May 14th to 16th, with a strong emphasis on the integration of traditional artistic forms—such as photography, video, music, and live performance—with digital and interactive media, including 360° video, augmented reality, VR, sensors, and scanners. Espronceda will provide technological resources and equipment to support the development of these hybrid works. One selected team will be awarded an extended residency at Espronceda to continue developing their project, which will also be featured in a major exhibition during June 2021.

In parallel, the festival is also calling for makers and designers interested in constructing the actual structure of the exhibition—a labyrinthine space where visitors will physically and emotionally navigate the themes explored by the artists. Participants will work with KUKA industrial robots and other digital fabrication technologies, guided by a local Fab Lab. This part of the initiative runs from May 3rd to 16th, with a design phase beginning April 20th. Selected applicants will receive support for materials and production costs. The winning project will be presented in the main IMMENSIVA exhibition and promoted through Distributed Design and Espronceda's international networks.

Both calls are now open to creatives of all disciplines: coders, writers, architects, psychologists, philosophers, designers, musicians, visual artists, performers, gamers, and more. This cross-disciplinary approach is at the heart of IMMENSIVA's mission—to foster new narratives and visions at the intersection of technology, humanism, and cultural experimentation.

IMMENSIVA RESIDENCY 2021

A Celebration of Immersive
and Collaborative Innovation in
Art and Technology



The **IMMENSIVA International Residency 2021**, hosted by Espronceda – Institute of Art & Culture, brought together a global network of artists and creatives to explore the intersection of art, immersive technologies, and interdisciplinary collaboration. Running from May 1 to June 20, the residency unfolded in two phases: an initial local and virtual pre-residency, followed by an intensive onsite residency in Barcelona.

From May 1 to 15, selected artists participated in **pre-residencies** across 12 cities, Barcelona, Paris, London, Milan, Istanbul, Innsbruck, Helsinki, Rotterdam, Montreal, New York City, Atlanta, and Los Angeles. In this phase, participants took part in online workshops led by renowned institutions: IRCAM (Centre Pompidou) offered training in Creative/3D Sound; Sussex University led sessions on AI and sound; and Kimatica Studios introduced techniques in immersive and interactive technologies. Artists also collaborated through IMMENSIVA's custom-built VR platform, engaging in a virtual residency experience and receiving guidance from local mentors who helped shape early-stage concepts.

From May 17 to June 20, the artists gathered in Barcelona to **develop their projects** further in a fully equipped, collaborative environment at Espronceda. They attended hands-on workshops with experts in immersive media, artificial intelligence, and sound design. This period included special events such as AI4Future Days, organized with the Polytechnic University of Catalonia, which featured discussions on artificial intelligence and world-building. One day was dedicated to the New European Bauhaus initiative, with artists, institutional leaders, and researchers coming together for collaborative think tanks focused on activism and creative responses to social challenges. During this time, Refik Anadol's data-driven AI installation *Melting Memories* was exhibited in Espronceda's gallery, offering a powerful example of memory visualized through neural data.

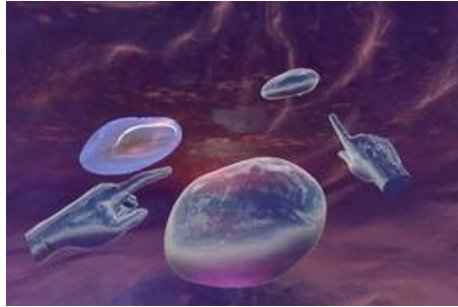
The residency culminated in a **public exhibition**, inaugurated on June 22 and on display until June 30, showcasing the collaborative works developed by the residents. Each team—comprising two to four members—combined disciplines like visual art, coding, sound design, architecture, and performance to produce original immersive installations. Among the highlights were *Oxytocin Machina*, a VR piece exploring connection and empathy between strangers; *XHALE*, an AI-based interface translating breath into interactive XR environments; and *ENTARIUM*, a spatial memory installation that responds to its surroundings like a living organism. Other works included *Nonlinear Causality*, which blurred boundaries between real and virtual actions; *CILIA*, a perceptual journey through scanned gallery space; *VIMANA*, an interactive ritual installation; and *ALGORYTHMIC*, which explored swarm behavior in immersive environments. The exhibition also featured *Science of Happiness*, inspired by color and breath therapy, and *Theater of Inconveniences*, a psychogeographic journey through fragmented, reimagined urban spaces of Barcelona.

In a year still marked by the **global pandemic**, IMMENSIVA demonstrated the power of resilience, innovation, and international collaboration. The 2021 edition affirmed Espronceda's ongoing commitment to fostering cutting-edge artistic research and creating new narratives through immersive technology and collective experimentation.

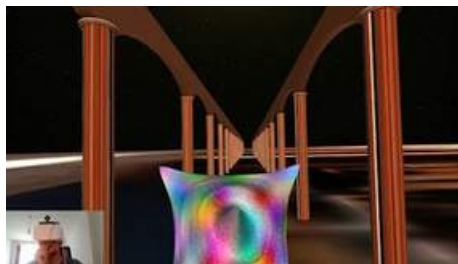
The residency show presented a series of innovative projects developed collaboratively by the residents. Working in teams of two to four, the artists blended diverse practices—including visual arts, coding, sound design, architecture, and performance—to create immersive, interactive installations that pushed the boundaries of digital expression and collective creativity.

Oxitocina Machina

A shared VR experience demonstrating how digital connection can stimulate empathy and oxytocin release—challenging the isolation stereotype of VR.

**XHALE**

A novel breath-based human-computer interface for meditation and emotional awareness, using AI and sound recognition.

**ENTARIUM**

A real-time audiovisual mirror that records and responds to its environment like a sentient memory archive.

**Nonlinear Causality**

An interactive VR space where physical and digital actions generate cascading, non-linear outcomes—exploring cause, effect, and collective agency.

**CILIA**

A site-specific 6DoF installation based on 3D scans of the Espronceda gallery, mutating user perception and sense of spatial identity.



VIMANA – The Transmission

A ritualistic virtual world where users pass an illuminated torch—a symbol of presence and continuity.



ALGORYTHMIC

A performative XR installation simulating swarm behavior and the complexities of collective intelligence.



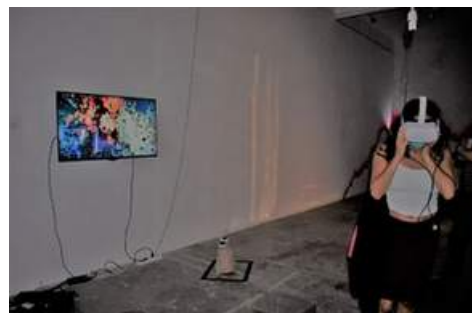
Science of Happiness: Breath and Color

An installation integrating neuroscience and meditative traditions, guiding users through chromatic and acoustic harmony.



Theater of Inconveniences

A psychogeographic VR journey through fragmented scans of Barcelona, turning the city into a dramatic actor and stage.





Melting Memories

by Refik Anadol



Melting Memories by Refik Anadol is a captivating and immersive project that explores the intricate relationship between art, technology, and the human mind. By utilizing state-of-the-art machine learning algorithms, Anadol transforms complex brainwave data into mesmerizing visualizations, creating a digital representation of the fluid and ever-changing nature of human memory. This project captures the essence of memories as they constantly evolve, fade, and merge with time. Anadol's work acts as a bridge between the scientific understanding of memory and the emotional resonance it holds for individuals, highlighting how our recollections shape our perceptions of reality.

Through this dynamic visual experience, Melting Memories offers viewers a chance to engage with the subconscious mind in a way that is both innovative and thought-provoking. By translating the neural patterns associated with memory into stunning digital art, Anadol invites audiences to reflect on the fragility of memory and the impact it has on our identities. The project not only showcases the power of technology to unlock new dimensions of artistic expression but also delves into philosophical questions about the nature of memory, consciousness, and the passage of time. This profound exploration of the human experience encourages us to think critically about how we perceive and retain our most personal experiences in a digital age.



MELTING MEMORIES DE REFIK ANADOL

CAT

Esplançada - Institute of Art & Culture presenta el projecte de Refik Anadol "Melting Memories", que ofereix noves idees sobre les possibilitats de representació que sorgien de la intersecció de la tecnologia avançada i l'art contemporani. En mostrar diversos projectes interdisciplinaris que tradueixen el procés elusiu de recuperació de memòria en col·leccions de dades, l'exposició submergeix els visitants en la visió creativa d'Anadol de la "recollida". "La ciència exposa significats; l'art els expressa", escriu el filòsof nord-americà John Dewey i dibuixa una distinció curiosa entre el que ell veu com els principals modes de comunicació en ambdues disciplines. A Melting Memories, les declaracions expressives de Refik Anadol proporcionen a l'espectador obres d'art reveladores i contemplatives que generaran respostes a la tesi de Dewey.

Inclouent pintures de dades, escultures de dades augmentades i projeccions de llum, el projecte en el seu conjunt estrena nous avenços tecnològics que permeten als visitants experimentar interpretacions estètiques dels moviments motoris dins d'un cervell humà. Cada obra creix a partir dels impressionants experiments de l'artista amb les eines de tecnologia avançada proporcionades pel Laboratori Neuroscape de la Universitat de Califòrnia, San Francisco. Neuroscape és un centre de neurociència centrat en la creació de tecnologia i la investigació científica sobre la funció cerebral dels individus sans i deteriorats. Anadol recopila dades sobre els mecanismes neurals del control cognitiu d'un EEG (electroencefalograma) que mesura els canvis en l'activitat d'ona cerebral i proporciona evidència de com funciona el cervell amb el pas del temps. Aquests conjunts de dades constitueixen els blocs de construcció dels algorismes únics que l'artista necessita per a les estructures visuals multidimensionals que es mostren.

Les instal·lacions d'Anadol no només es refereixen a una adopció productiva de tecnologia i art d'avantguarda, sinó també a una forta preocupació per l'estudi de la memòria humana des dels antics egipcis fins a Blade Runner 2049. El títol de l'exposició, "Melting Memories", es refereix a l'experiència de l'artista amb interconnexions inesperades entre obres filosòfiques cabdals, investigacions acadèmiques i obres d'art que prenen la memòria com els seus principals temes. El títol també ressalta la fusió de la neurociència i la tecnologia en aquests debats filosòfics al llarg dels segles, qüestionant l'aparició d'un nou espai on la intel·ligència artificial no està en conflicte amb la individualitat i la intimitat.

ENG

Esplançada - Institute of Art & Culture presents Refik Anadol's project "Melting Memories", that offers new insights into the representational possibilities emerging from the intersection of advanced technology and contemporary art. By showcasing several interdisciplinary projects that translate the elusive process of memory retrieval into data collections, the exhibition will immerse visitors in Anadol's creative vision of "recollection."

"Science states meanings; art expresses them," writes American philosopher John Dewey and draws a curious distinction between what he sees as the principal modes of communication in both disciplines. In Melting Memories, Refik Anadol's expressive statements provide the viewer with revealing and contemplative artworks that will generate responses to Dewey's thesis.

Comprising data paintings, augmented data sculptures and light projections, the project as a whole debuts new advances in technology that enable visitors to experience aesthetic interpretations of motor movements inside a human brain. Each work grows out of the artist's impressive experiments with the advanced technology tools provided by the Neuroscape Laboratory at the University of California, San Francisco. Neuroscape is a neuroscience center focusing on technology creation and scientific research on brain function of both healthy and impaired individuals. Anadol gathers data on the neural mechanisms of cognitive control from an EEG (electroencephalogram) that measures changes in brain wave activity and provides evidence of how the brain functions over time. These data sets constitute the building blocks for the unique algorithms that the artist needs for the multi-dimensional visual structures on display.

Anadol's installations do not only address a productive espousal of cutting-edge technology and art but also a strong preoccupation with the study of human memory from Ancient Egyptians to Blade Runner 2049. The exhibition's title, Melting Memories, refers to the artist's experience with unexpected interconnections among seminal philosophical works, academic inquiries and artworks that take memory as their principal themes. The title further draws attention to the melting of neuroscience and technology into these centuries-long philosophical debates, questioning the emergence of a new space where artificial intelligence is not in conflict with individuality and intimacy.

XR3

Virtual Exhibition



From June 9 to 20, 2021, Espronceda – Institute of Art & Culture proudly hosted XR3, one of the most groundbreaking international showcases of immersive digital art. As part of an unprecedented alliance between **NewImages Festival (Paris), Cannes XR (France), and the Tribeca Festival (New York)**, this initiative brought to Barcelona an extraordinary selection of VR experiences, uniting innovation, accessibility, and artistic excellence.

Espronceda stood as the exclusive venue in Barcelona where audiences experienced XR3 onsite. The gallery welcomed visitors Monday through Friday, from 11 a.m. to 8 p.m., offering free access to a diverse collection of virtual reality artworks curated by the three festivals. These selections were simultaneously exhibited in the Museum of Other Realities (MOR) — a dynamic virtual gallery space accessible worldwide via VR headsets and the MOR app on Steam and Viveport.

In this collaborative edition, over fifty VR works — including several world premieres — were featured, each selected to reflect the unique vision of its respective festival. Audiences explored immersive narratives, experimental storytelling, and interactive environments, making XR3 a true celebration of virtual creation on a global scale.

As part of Espronceda's programming, the IMMENSIVA residency and La Comédie Virtuelle by Cie Gilles Jobin were also highlights. Presented on June 12, 13, 19, and 20, La Comédie Virtuelle allowed participants to explore the future Comédie de Genève in VR, engaging with a stunning digital recreation of the space and interacting with other users in real-time. The piece exemplified how virtual reality can transcend passive viewing, evolving into a fully participatory and socially connected art form.

This landmark event reaffirmed Espronceda's position as a leader in contemporary and digital arts. Over recent years, the institution has become a hub for artistic experimentation, particularly in immersive media. By hosting XR3, Espronceda continued to push boundaries, not only showcasing cutting-edge technology but also fostering meaningful access to cultural innovation.

NewImages Festival

A Hub of Digital Innovation in Barcelona



From June 9 to 20, 2025, Espronceda – Institute of Art & Culture proudly hosted the **NewImages Festival**, further cementing its reputation as one of Barcelona's leading platforms for digital and immersive art. Following the success of previous editions and the acclaimed IMMENSIVA residency, Espronceda continued to push the boundaries of artistic experimentation and technological innovation.

This special collaboration brought to Barcelona one of the most revolutionary showcases of virtual reality experiences in Europe, offering visitors a chance to explore new forms of storytelling and immersive narrative techniques. The program was open to the public Monday to Friday, from 11 AM to 8 PM, and invited audiences into a world where art, technology, and imagination collided.

The initiative formed part of **XR3 Edition**, a strategic alliance between three of the most influential international festivals in the audiovisual and immersive arts landscape: NewImages Festival (France), Cannes XR, and the Tribeca Film Festival (USA). Each festival curated a selection of groundbreaking VR works, which were exhibited in the Museum of Other Realities (MOR)—a spectacular virtual gallery space uniquely designed for this unprecedented partnership.

At Espronceda, visitors had access to this collective XR experience, allowing them to explore curated virtual rooms that showcased the latest in immersive creativity. Each environment was crafted with bespoke scenography, reflecting the distinct visions of participating artists and offering an imaginative, thought-provoking journey through the frontiers of digital art.

Among the featured highlights were two notable virtual reality experiences: **the NewImages Festival VR selection** and **La Comédie Virtuelle** by the Gilles Jobin Company, both of which demonstrated the capacity of virtual worlds to challenge traditional modes of performance and visual storytelling.

Espronceda's programming this spring confirmed its place not merely as an innovative gallery, but as a true incubator of transdisciplinary collaboration—bringing together art, science, and technology under one roof. In a post-pandemic world, where digital interaction has become more crucial than ever, this initiative exemplified how creativity can thrive in hybrid and virtual formats.

Through this collaboration, Espronceda continued to redefine the cultural landscape of Barcelona, offering audiences a rare opportunity to engage with some of the most revolutionary immersive experiences available to date.



VENICE VR EXPANDED

A Gateway into the Future of Immersive Art



Barcelona, September 2021 — For the second consecutive year, ESPRONCEDA – Institute of Art & Culture proudly participated in Venice VR Expanded, the virtual reality section of the prestigious 78th Venice International Film Festival (VIFF). As one of the global satellite venues, Espronceda brought this groundbreaking immersive experience to Barcelona, opening its doors to the public from September 1 to 19, with daily access from 11:00 a.m. to 8:00 p.m., including weekends.

In collaboration with the Venice Biennale, Espronceda transformed its space into a portal to new virtual worlds, offering visitors a curated selection of more than 40 immersive VR projects, spread across eight dedicated viewing stations. The result was an artistic journey that blended cutting-edge technology with storytelling, philosophy, and visual innovation—redefining the boundaries of contemporary culture.

A Global Network of Immersive Culture

Venice VR Expanded is part of the Biennale's forward-looking initiative to embrace extended reality (XR) and showcase the most compelling immersive works from around the world. While the main event took place in Venice, the program was simultaneously hosted by select institutions across the globe.

This international network allowed the Venice VR Expanded program to reach broader audiences and build cultural bridges between artists, institutions, and the public—both in-person and online.

The 2021 VR Selection: A Showcase of Global Creativity

This year's edition of Venice VR Expanded featured:

- 30 projects in competition
- 10 titles in the "Best Of VR" section
- A curated collection from the Biennale College Cinema – VR program

The selection explored a wide range of themes—from memory and identity to climate change, social justice, and speculative futures. Works such as *GOLIATH: Playing with Reality* (UK, France), *Samsara* (Taipei), *Le Bal de Paris* de Blanca Li (France, Germany, Luxembourg), and *End of Night* (Denmark, France) pushed the limits of narrative and artistic form.

The "Best Of" section also featured audience favorites such as:

Kusunda (Germany, Nepal, Sweden, Switzerland, Taipei)

Maskmaker (France)

Myst (USA) – a VR reimagining of the legendary video game

Micro Monsters with David Attenborough (UK, USA)

All experiences were available at Espronceda through PCVR and Oculus Quest headsets, and for accredited viewers online via HTC Viveport and Oculus (Facebook) platforms.

At Espronceda — Institute of Art & Culture in Barcelona, the Venice VR Expanded program was brought to life as a vibrant satellite venue for the 78th Venice International Film Festival's virtual reality showcase. The institute transformed its space into an immersive portal, offering visitors a curated selection of over 40 VR projects, all accessible across eight dedicated viewing stations equipped with PCVR and Oculus Quest headsets.

END OF NIGHT
de DAVID ADLER



LA PLAGE DE SABLE ÉTOILÉ
(THE STARRY SAND BEACH)
de NINA BARBIER, HSIN-
CHIEN HUANG



CAVES
de CARLOS ISABEL GARCÍA



GENESIS
de JOERG COURTIAL



SPIRIT OF PLACE
de DALE DEACON



TEARLESS
de KIM GINA



**LUN HUI (SAMSARA) COMPLETE
PART 1 AND 2 VERSION**
de HSIN-CHIEN HUANG

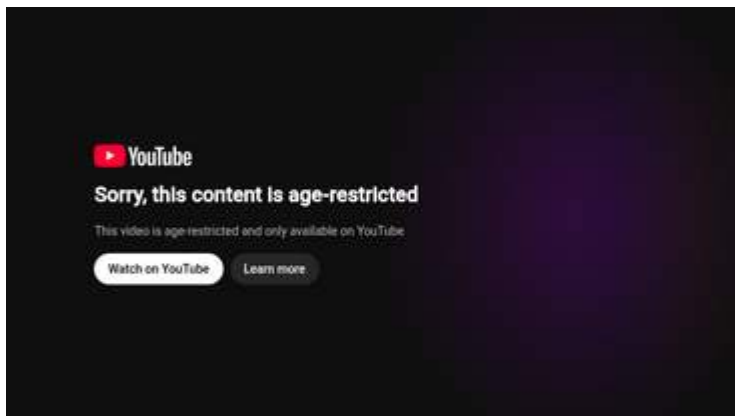




**ENGELN VAN AMSTERDAM
(ANGELS IN AMSTERDAM)**
de ANNA ABRAHAMS,
AVINASH CHANGA



CONTAINER
de MEGHNA SINGH, SIMON WOOD



LE BAL DE PARIS DE BLANCA LI
de BLANCA LI



ANANDALA
de KEVIN MACK

BEING CORPOREAL AGAIN

Ars Electronica Gardens,

In its second consecutive year participating in Ars Electronica Gardens, Espronceda – Institute of Art & Culture presents "Being Corporeal Again", a curated journey through the intersection of digital and physical experience. This exhibition responds to two guiding principles: the Ars Electronica Festival's call for innovative, inclusive digital formats, and the vision of the New European Bauhaus initiative, of which Espronceda is an official partner. The result is a dynamic constellation of projects that bridge technological innovation with artistic, ecological, and human concerns.

At the heart of the exhibition is **OLEA** by Solimán López—a poetic convergence of blockchain technology and organic life. In this work, olive oil becomes more than a cultural artifact; it is transformed into a living archive, infused with DNA encoded with the molecular structure of a cryptocurrency. Olive oil, long associated with health, myth, and abundance, here becomes a conduit for exploring hybrid ecosystems—melding the spiritual, the biological, and the digital. López, whose work spans digital archives and photogrammetry, invites us to consider an unexpected future where cryptography and life forms coexist in fluid synergy.



From this fluidity, we are taken into **Perception of Wine** by Mohsen Hazrati, a multimedia installation rooted in Persian literary and scientific heritage. Drawing from ancient Iranian experiments in generating electricity from wine, Hazrati imagines a ritual for the digital age—where wine once again becomes a medium of transformation. In this installation, wine powers a facial recognition device, linking electrochemical processes to poetic expression and augmented reality. The result is an intimate meditation on memory, mysticism, and our digital reflections.



This sense of embodied connection expands in **Oxytocina Machina**, a collaborative VR experience developed during the Immensiva residency. Contrary to the belief that virtual reality isolates us, this installation connects strangers across continents—from Barcelona to Rotterdam and Milan—through shared play in inflatable cocoon-like structures. Participants remove their shoes and step into a soft, tactile environment that becomes a portal into another world. Guided by a live performer manifesting as a virtual particle, visitors are invited to move, interact, and share emotions—eliciting the real-world hormone oxytocin. This project dissolves distances, making digital space a ground for empathy and connection.



Urban space becomes the canvas in **Theater of Inconveniences**, an immersive VR work that reconstructs and reimagines the city of Barcelona. Through 3D scans of facades, streets, shops, and human encounters, the project becomes a living psychogeography. The installation doesn't seek to represent the city as it is, but rather as it is experienced—layered, unpredictable, diverse. It asks how we might perceive our environments more richly and humanely, through an appreciation of complexity and presence.



Finally, **TesserIce** offers a deeply immersive, four-dimensional landscape that confronts the melting of Earth's polar regions. Created through interdisciplinary collaboration, this "hyper-documentary poem" presents climate change not as abstract data, but as an experiential reality. Navigating through virtual hyperspace, viewers encounter glacial ice through sound and spatial architecture—engaging not only the intellect but the senses. TesserIce challenges us to contemplate the fragility of our world in ways only immersive media can evoke.



All of these projects—installations, videos, and VR experiences—are also accessible in a digital format via Mozilla Hubs and Ars Electronica's Swapcard platform. With "Being Corporeal Again", Espronceda not only reaffirms its commitment to cross-disciplinary innovation, but also to an art that is participatory, sustainable, and deeply human.

MOZILLA HUBS – VIRTUAL GALLERY

IMMENSIVA, in collaboration with the Espronceda Institute of Art & Culture, launched their new Virtual Gallery through Mozilla Hubs, offering an innovative space for remote and hybrid art experiences. The launch featured two major digital exhibitions: Ars Electronica Garden Barcelona: Being Corporeal and Venice VR, bringing immersive content to audiences worldwide.

The initiative aimed to make exhibitions more accessible, allowing visitors to attend virtually via smartphones, computers, or VR headsets—bridging the gap for those unable to visit the physical gallery. True to Espronceda and IMMENSIVA's inclusive vision, the gallery ensured equal opportunity to engage with contemporary art and emerging technologies.

Ars Electronica Garden Barcelona: Being Corporeal showcased highlights from the Immensiva 2021 Residency, alongside impactful invited works, focusing on embodiment and digital identity. Meanwhile, Venice VR presented a selection of award-winning virtual reality projects from international festivals, originally exhibited at the Venice Biennale.

Built with Spoke, using tools like Blender, the virtual gallery offered immersive interaction, including avatar customization, real-time chat, and screen-sharing functions. More than just an exhibition space, it served as a collaborative platform for global networking, marking a significant step in the evolution of digital art presentation.



Galaxy Network VR Exhibition

Beyond the Metaverse

The Galaxy Network VR Exhibition – Beyond the Metaverse, held on October 26, 2021, presented a thought-provoking exploration of the expanding role of virtual reality in art and culture. The exhibition featured innovative VR experiences that pushed the boundaries of the Metaverse, inviting participants to immerse themselves in digitally crafted environments that challenge traditional artistic forms. Through these immersive artworks, the event aimed to demonstrate how virtual reality technologies can reshape our perceptions of space, identity, and interaction, offering a glimpse into the future of digital engagement and the evolving connection between the virtual and physical worlds.



The Line
by Ricardo Laganaro
Brazil – 2019 – 15 min – PC-VR / Quest



Vestige
by Aaron Bradbury
France, UK – 2018 – 12 min – PC-VR –
Quest



Gravity VR
by Fabio Rychter & Amir
Admoni
Brazil, Perou – 2020 -15 min –
PC-VR



Ayahuasca – Kosmik Journey
by Jan Kounen
France, Luxembourg – 2019 – 18 min – PC-VR



African Space Makers
by The Nrb Bus Collective
Kenya, Germany – 2020- 50 min – PC-
VR/Quest



Planet ∞
by Momoko Seto
France – 2017- 6 min – VR 360

Home
by Hsu Chih Yen
Taiwan – 2019 – 18 min – VR 360



Everest VR
by Jon Griffith
USA – 2019 – 10 min



Space Explorers – The ISS Experience Ep. 1
by Félix Lajeunesse & Paul Raphaël
Canada, USA – 2021 – 12 min – VR 360



Rebuilding Notre-Dame
by Targo
France – 2020 – 10 min – VR 360



Conscious Existence
by Marc Zimmermann
Germany – 2018 – 12 min – VR 360

Lockdown 2020
by Omar Rashid
Italy – 2020 – 20 min – VR 360



RESIDENCIES & EXHIBITIONS

Vivmos cercanos a un paraíso by Berto Martínez Tello

2020



In his recent exhibition at Espronceda – Institute of Art & Culture, artist Berto Martínez presented a series of painted paradises that appeared lush, theatrical, and strangely vacant. Against fields of lemon yellow and phthalo green, vegetation emerged as symbols of idyllic gardens. In one painting, silhouettes of women floated inside a lake—echoes of a paradise imagined but never inhabited.

The absence of bodies, animals, or narrative presence lingered in many of the works. Unlike the crowded vitality of Bosch's *Garden of Earthly Delights*, Berto's gardens seemed post-performance: stage-like, decorated, but deserted. Citing the influence of medieval mystery plays, as suggested by José Luis Alcaine in relation to Bosch, Martínez's painted spaces felt like settings left behind once the spectacle had ended. The theater machines were gone. The actors had exited. The work was done.



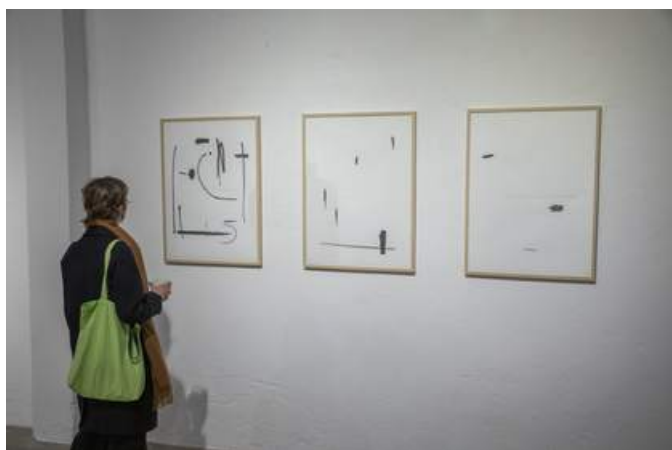
Smooth, white roads appeared across several canvases—untouched and free of obstacles. They invited the viewer to move through, but not remain. Like digital spaces, these gardens were constructed for circulation, not habitation. Female silhouettes, sourced from Google or Instagram, lacked mass or presence; their weight was no more than that of titanium white. Vegetation, rendered from photographic shadows, resisted permanence—painted as fast as memories fade.

In Martínez's visual universe, the image of the garden, the dream of paradise, and the promise of utopia were repeated as a defense against forgetting. Faith, life, and the body, once central to meaning, had receded into the past. What remained was beauty without presence—a haunting meditation on memory, desire, and the thin line between abundance and absence.



OBSERVATIONS

by Mirthé Blussé



In her recent exhibition at Espronceda – Institute of Art & Culture, artist Mirthé Blussé opened a quiet yet profound space for reflection through a body of work that bridged abstraction, memory, and emotion. The show featured a selection of paintings, drawings, prints, collages, and assemblages, each piece functioning as a tactile trace of experience and an invitation to engage imagination.

Blussé's work explored the balance between opposites—gesture and control, subtlety and clarity. Her minimal compositions were punctuated by spontaneous marks, each a response to personal emotions and universal rhythms. Viewers were encouraged to insert their own interpretations into the work, becoming co-authors in a visual dialogue that transcended language.



Inspired by nature, poetry, music, and everyday “found treasures,” Blussé approached art-making as a method of distillation—stripping her experiences to their essential elements. Through an extensive sketching process, she uncovered new color palettes, rhythms, and insights, constructing a visual language that was both intimate and expansive.

The exhibition offered more than a display of technique—it was an open-ended gesture, a call to slow down and observe not just with the eyes, but with full presence. Blussé's subtle narratives of feeling and perception left lasting impressions on all who stepped into her quiet yet emotionally rich world.

OPTICAL SYLLABARY

Poetic Journey Through Language and Vision at Espronceda

The exhibition Optical Syllabary, held at Espronceda – Institute of Art & Culture, presented a compelling fusion of typewriter poetry and collage, inviting audiences to explore the fragile and fascinating connection between language, perception, and image. Through various mediums—paper, sound, virtual reality, and installation—the exhibition navigated how words shape images and how images reconfigure meaning. Each artwork in the show functioned as a speculative trace—an introspective musing left behind like footprints by a silent protagonist traversing the gallery space. The works were grouped thematically, guiding visitors through a conceptual path where personal reflection met collective consciousness.



In the front room, collage pieces mimicked ephemeral thoughts and quiet moments of interaction—postcards and questionnaires suggested dialogue, though only one side of the conversation was visible. This introduction grounded the visitor in the inner landscape of the artist, who used a single typewriter not only as a tool but as a voice.

e feel, and how we translate both into language.

Within the main gallery, the series Ideagraphs arranged simple words alphabetically, paired with corresponding imagery, echoing the visual learning processes of childhood. These pieces prompted the audience to revisit and reexamine their personal “visual dictionaries”—how pictures and meanings are stored, reshaped, and reimagined over time.

The series We Are Standing Right Here presented collaged and poetic observations on social displacement and collective identity. In contrast, The String Is Your Reality—a balloon installation—celebrated the individual mind and body, emphasizing uniqueness over unity. Pushing into the immersive, the installation Experiencing Visual Poetry employed virtual reality, allowing viewers to step inside typewritten verses and manipulate hand-drawn symbols within a digital environment. This interactive experience deepened the exploration of perception and invited playful, yet meaningful reinterpretations of text and form.

Closing the exhibition on an intimate note, Notes to (some of) My Lovers offered deeply personal typewritten poems and audio, unfolding fragments of romantic memories, tender regrets, and ironic reflections. These lyrical letters revealed the emotional undercurrent of the show, turning linguistic abstraction into heartfelt confession.

Accompanied by a custom soundscape composed by Matt Part, Optical Syllabary resonated as both a sensory and intellectual journey—an invitation to rethink how we see, how w



I'm OK

By Mr. Zen



The exhibition I'm OK by Mr. Zen explored the concept of acceptance as the key to happiness. Through his works, Mr. Zen conveyed the idea that life, much like art, is a journey where both positive and negative experiences should be embraced.

The exhibition emphasized that happiness is found not only in the destination but also during the journey, as long as we remain open to accepting all experiences.



In the context of creating art, the feedback—whether positive or negative—was also part of the process to be accepted.

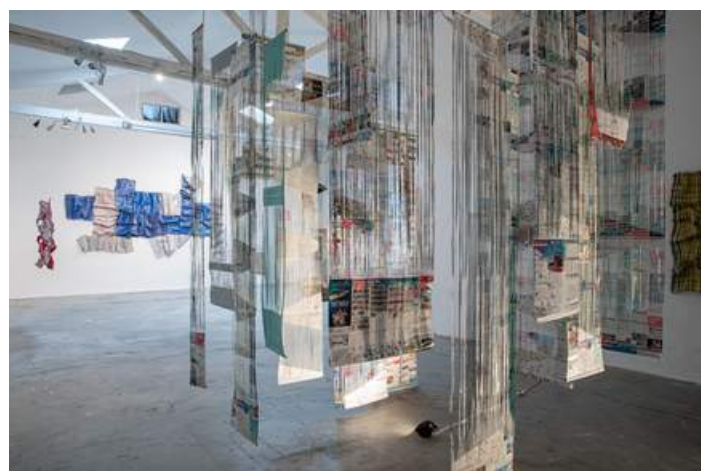
The works in I'm OK reflected this philosophy, inviting viewers to embrace acceptance as a path to peace and fulfillment, both in life and in the creative process.

2020



Reconfiguraciones

by Andrea Siervo



In her exhibition *Reconfiguraciones*, presented at Espronceda – Institute of Art & Culture, artist Andrea explored the breaking of boundaries—between line and canvas, art and architecture, body and space. The project was conceived as a symbolic act of challenging the rigidity of conventional forms and artistic limitations, inviting viewers into a mutable, evolving dialogue between the self and the surrounding environment.

Throughout the exhibition, Andrea investigated how linear forms, when constrained by the canvas, become agents of contradiction. By refusing to remain confined within expected conventions, these lines instead offered new possibilities through play, balance, and experimentation. Her process dismantled the frame—both literally and conceptually—transforming it into a permeable membrane through which space, identity, and movement could pass.

Developed during a time of societal transformation, *Reconfiguraciones* reflected the broader turn toward interdisciplinarity in the arts. Andrea embraced this shift, weaving together elements from fine art, architecture, and lived experience. Her work did not remain static or fixed in repetition, but rather moved fluidly through evolving interpretations and interactions, echoing the way contemporary life no longer adheres to a singular reality, but embraces multiplicity.

In a series of spatial installations and woven elements, Andrea softened borders and dissolved walls—both material and symbolic. These structures, built from representative fragments of the city, the environment, and community life, invited audiences to reflect on how our surroundings shape us more deeply than we often realize.

Reconfiguraciones ultimately stood as a poetic meditation on identity, proposing a vision of the self as nomadic, flexible, and greater than the sum of its parts—a body in constant redefinition through space, time, and connection.



ENTANGLED

Mackowski's
Poetic
Mapping of
Memory and
Space at
Espronceda



In 2020, during a time marked by quarantine and restricted movement, artist Mackowski presented *Entangled* at Espronceda – Institute of Art & Culture. The installation emerged from her residency in Barcelona, where the COVID-19 lockdown dramatically reshaped the course of her original project.

Initially envisioned as an exploration of the Gràcia district's network of washing lines, phone wires, and cables—symbols of everyday connection and urban history—the project was meant to involve direct interaction with the local community and its architectural textures. However, the restrictions imposed by the pandemic redirected Mackowski's attention inward, sparking a profound re-engagement with memory, isolation, and perception.

Confined indoors and limited in materials, she was forced to adapt her creative process. With deliveries halted, she worked primarily with crayons, markers, and coffee. These constraints, rather than hindering her, became central to the evolution of *Entangled*. What began as a material study of physical structures evolved into an introspective investigation of memory—how we remember places, how visual recollection shifts over time, and how limited perspectives shape our understanding of space.

Her drawings and installations wove together visual memories and improvised techniques. Tangled wires from Barcelona's 19th-century façades became abstractions rendered in thread and pigment. Scribbled photos turned into meditative paintings. The result was a poetic reconstruction of a city seen not through physical wandering, but through emotional and mnemonic navigation.

Presented by Espronceda as part of its commitment to supporting artists during global crisis, *Entangled* became a compelling reflection on adaptation, resilience, and the ways in which art can rethread our relationship with space and memory.

2020

“A Task of Wonders”

Almeida's
Poetic
Encounter with
Landscape and
Isolation at
Espronceda



A TASK OF WONDERS

by David Almeida

LIVE STREAMING

21/05 @ 19h

on our instagram & facebook:

@esproncedabcn

The gallery is closed to visits

partners:



In 2021, Brazilian artist Almeida presented *A Task of Wonders* at Espronceda – Institute of Art & Culture, a solo exhibition shaped by personal displacement, global disruption, and poetic introspection. The show marked the culmination of his residency in Barcelona, where his planned journey through Spain was unexpectedly altered by the outbreak of the COVID-19 pandemic.

Trained in visual arts at the University of Brasília, Almeida brought to the residency a multidisciplinary practice rooted in painting, performance, installation, and drawing. His work revolved around themes of presence and absence, the drifting body in space, and the layered narratives embedded within architecture and the natural environment. Confined in a foreign country during lockdown, Almeida turned inward, drawing on both his physical surroundings and philosophical reflections. The exhibition drew conceptual inspiration from the chapter “Wonders” in *Natural:Mind* by Vilém Flusser. Confronted by Flusser’s idea that we perceive landscapes only through the cultural filters we bring with us, Almeida responded by embracing the impossibility of “pure” discovery. Instead, he celebrated the act of seeing and constructing meaning as a form of wonder.

The exhibition featured paintings in a variety of formats that evoked the Catalan landscape, the visual rhythm of daily life at Espronceda, and symbolic fragments from his pre-pandemic travels across Spain. Blending abstraction with glimpses of the familiar, the works became a visual diary of a journey interrupted, transformed by stillness and imagination.

A Task of Wonders invited viewers into a reflective space, where the act of painting became both a response to confinement and a way of re-enchanting a world in flux. Espronceda’s support provided the platform for this intimate and intellectually rich exploration—underscoring its commitment to fostering artistic voices navigating the complexities of contemporary life.

Image Technology Echoes

by Lauren Moffatt

In Lauren Moffatt's immersive experimental fiction *Image Technology Echoes*, visitors entered a quiet gallery where an older man and a younger woman engaged in a repetitive conversation about a stormy ocean painting. The dialogue seemed endless until the audience stepped into one of the figures' minds, where chaotic rooms and their doppelgängers, generated by a neural network, revealed a different version of the painting, altering the viewer's perception entirely.

2020







SUPER LAB: "Energy"



The Super Project was a dynamic collective exhibition that took place from November 5th to 9th, 2020, at the Espronceda Institute of Art and Culture in Barcelona.

The event centered around the theme of "Energy," inviting a wide range of interpretations and mediums, including illustration, painting, photography, digital art, performance, and more.

It was a celebration of collaboration and participation, where artists and creators came together to explore the concept of energy in its many forms.



In addition to the physical exhibition, the event featured interactive experiments, a Virtual Gallery that allowed visitors to explore the artwork both online and in Virtual Reality, and a variety of performances and installations.

A DJ set added an immersive element to the experience, further enhancing the creative atmosphere.

Super Project provided a unique platform for both artists and audiences to engage with the theme of energy through diverse artistic expressions, bridging the physical and digital worlds in an innovative way.



HYELTW?

by Ovidiu-
Valeriu Bojor



Between November 12 and 15, 2020, the ESPRONCEDA Institute of Art and Culture in Barcelona hosted “HYELTW?”—an immersive and thought-provoking exhibition by multidisciplinary artist Ovidiu-Valeriu Bojor. The exhibition served as an artistic X-ray of Bojor’s creative journey, offering visitors a multifaceted experience that challenged the boundaries between art and audience, form and meaning, the visible and the spiritual.

The opening of the exhibition was a remarkable success. Despite the ongoing pandemic, a large number of visitors joined the event, demonstrating their continued support for the arts during uncertain times. The atmosphere was filled with curiosity, dialogue, and collective reflection—an energy that resonated with the core themes of Bojor’s work.

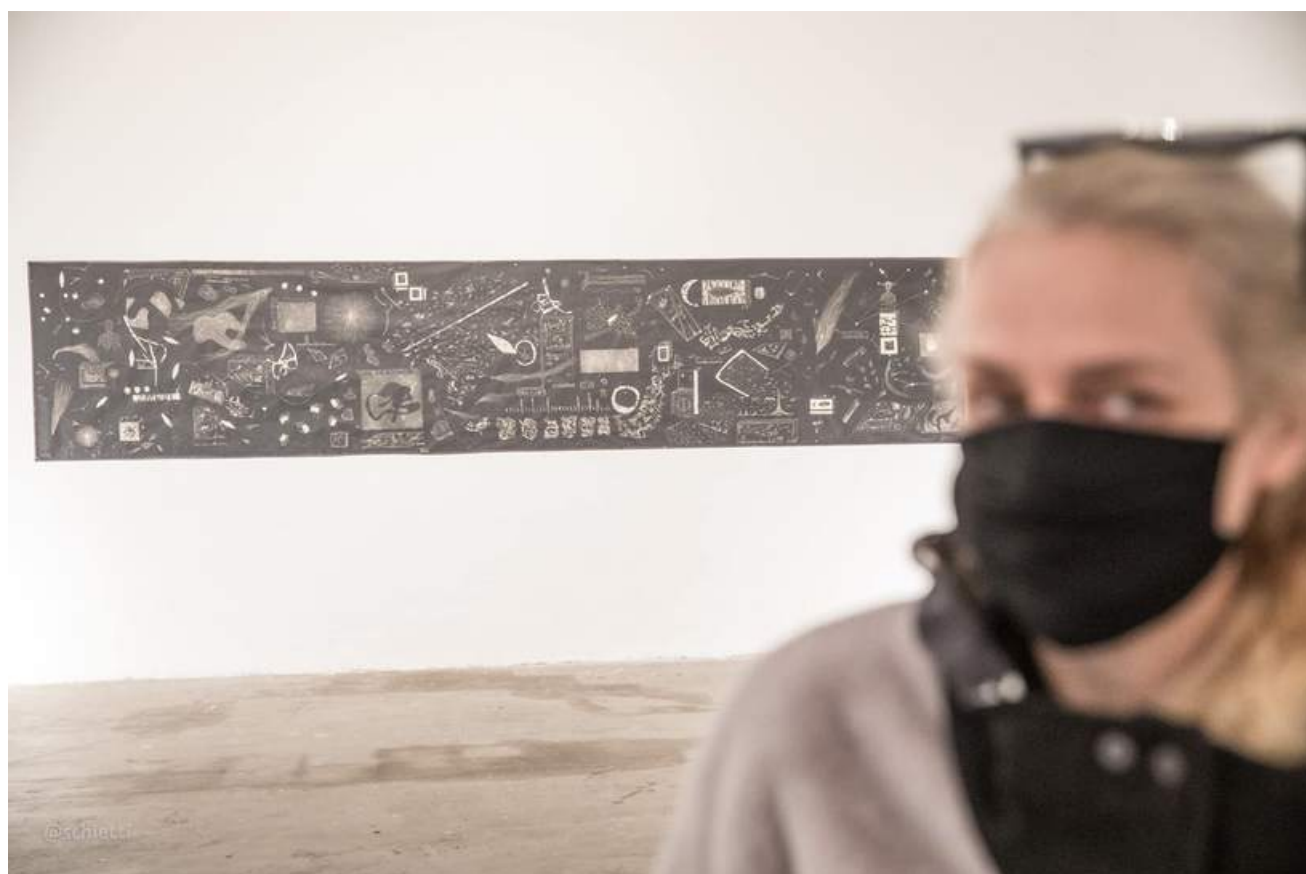
2020



“HYELTW?” was not simply an art show—it was an experience. Bojor’s installations invited the public to go beyond passive observation. Through interactive pieces, video projections, paintings, and virtual reality, he transformed the spectator into an active participant, emphasizing the importance of collaboration and co-creation in the artistic process.

The works presented in the exhibition, created between 2016 and 2020, reflected Bojor’s ongoing investigation into how art takes form and how it shapes the world around us. He explored the intersection of the physical and spiritual, aiming to evoke deep emotional and intellectual responses in the viewer. His goal was clear: to open new perspectives, trigger reflection, and spark new connections within the mind and spirit.

Bojor’s artistic language spoke of diversity, exploration, creativity, education, and the unknown. It moved fluidly through past, present, and future, encouraging a holistic view of the human experience through art. The exhibition was received with enthusiasm, marking a high point in ESPRONCEDA’s 2020 calendar. Visitors left with a sense of having participated in something intimate yet universal—an artistic call to feel, think, and engage more deeply with both the world and themselves. As “HYELTW?” came to a close on Sunday, it left behind not only images and memories, but also the kind of questions and sensations that linger—true to Bojor’s belief that art should awaken new synapses and open unseen doors.



ART OF CONFINEMENT

by the Astillero Espacio Cultural



The exhibition The Art of the Confinement, held from December 10th to 19th, 2020, with an opening on November 10th, explored the emotions and experiences shaped by the global lockdown.

The event featured works from a diverse group of artists, including Pere L. Campins, Mariana Mizarela, Pablo Peñalba, Eva Alonso, Eduard Anta, Esteban Cornacchia, Raúl González, Arturo Lacal, Margherita Albanesi, Susanne Wehmer, and Carles Guitart.

The exhibition conveyed a powerful message about the emotional and creative struggles during the pandemic, reflecting on the trapped energies, delayed expressions, and suppressed needs that artists and individuals faced in the absence of normal life.

It highlighted a period of pause—of waiting, questioning, and hoping for a return to freedom and expression.



The works on display symbolized the desire to break free from confinement, to reopen the windows to the world, and to transform the feelings of impotence into a powerful creative force.

The Art of the Lockdown was more than just a display of artwork; it was an emotional reflection on the state of the world during a time of uncertainty and isolation.

The artists captured the essence of this shared experience, using their work to process the silenced emotions and to create a space for potential renewal and transformation.

EL MAR/ LA MER

By Nathalie Rey



In her exhibition *el mar / la mer*, Nathalie Rey explored the sea as both subject and symbol—a powerful, nurturing force and a witness to human-made tragedy. Drawing on the double meaning of *la mer* (the sea) and *la mère* (the mother) in French, Rey reflected on childhood, memory, war, environmental collapse, and consumer culture.

Personal experiences, especially from her childhood visits to Belle-Île-en-Mer, shaped much of the work. In *La Danza de Los Ahogados* (2020), life jackets from her grandfather's ship evoked the migrant crisis, while *Tas No.10* (2014) transformed penguin-shaped toys into a grim reminder of torture, referencing the Abu Ghraib prison images.

Environmental themes took center stage in Rey's long-running *Naufragio* series (2012–2020), inspired by news of plastic toys lost at sea. Works like *Shipwreck I* (2012) and its 2019 variant used rubber ducks to highlight plastic pollution and overconsumption. In *Shipwreck II* (2017), Rey replaced natural sand with pink artificial sand, underscoring the contrast between nature and synthetic waste. With *Shipwreck III*, she began actively intervening in landscapes by scattering and later removing plastic waste—acts captured in photographs and video.

Rey's work extended into education, involving children in creating art from plastic waste in participatory workshops. Other pieces, like *Plastic Sea* (2019–2020), used stitched plastic beads to map ocean pollution, while *Noticias 2* altered press images of global tragedies to question media narratives.

Through playful yet unsettling installations, Rey presented a deeply personal yet universal message. In *el mar / la mer*, the sea became a metaphor for both the wounds we inflict on the planet and the hope for healing through awareness, empathy, and collective action.

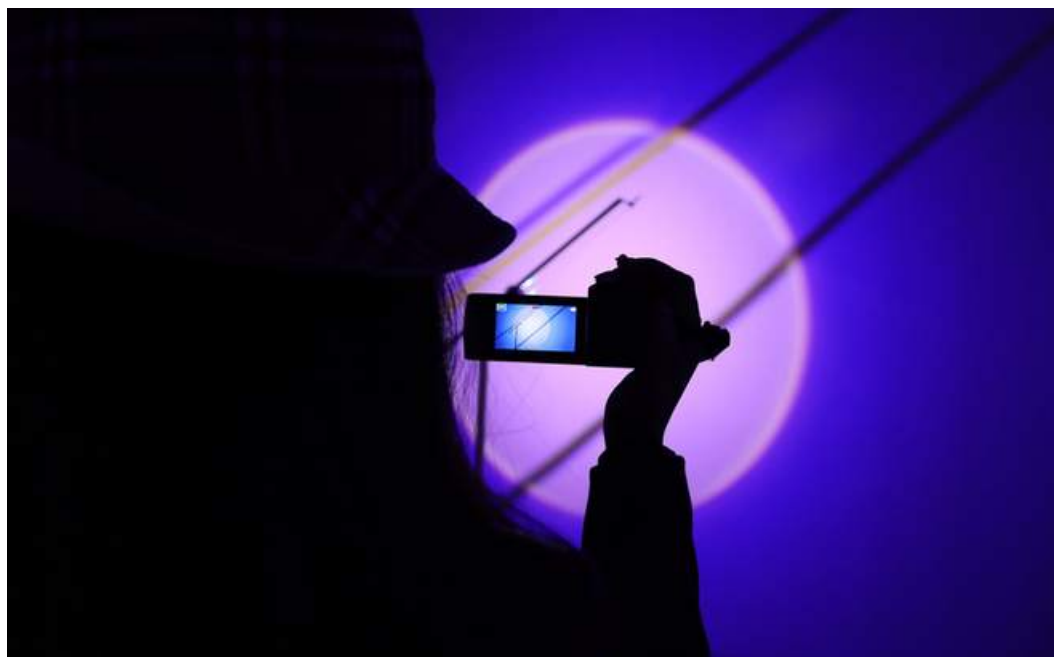


JOURNEY OF LIGHT

by Al-Tiba9 Contemporary Art
/Massimiliano Moro

In opening the site-specific solo exhibition “JOURNEY OF LIGHT” of the artist **Massimiliano Moro** in Espronceda, the curator Mohamed Benhadj is welcoming everyone to come aboard for a journey in perception. Perception is essential to our capacity to respond to the present moment, to determine what is real and also what is possible—this experience re-defines and re-constructs the relationship of light and shadow to the spectator and existing structures. The viewer is propelled into a mode of reflection with the use of simple elements in their interaction with light, shadow, and the spectator, space, time, and movement.

“Journey of Light” takes the spectator through two stages, moving from the familiar into a space where the use of light as dynamic sculpture creates a transformative energy. Dark areas are giving way to precise illuminations, casting color and shape against the architecture of the gallery. Just as visitors begin to question and understand this new dimension, they are thrust into a heightened state of awareness upon entering the second space, where even bigger sculptures and more dynamic use of color, shadow, and shapes await. The viewer is liberated from trying to analyze and is free at last to simply see.



El Pajonar

by Josechu Tercero



Josechu Tercero presents under the title *El Pajonar*, an approach in the form of homage to the world of dry stone constructions in rural areas, from different spaces of plastic and visual creation. His natural restlessness and curiosity lead him to investigate the half-abandoned rural environments of the land of his ancestors, La Mancha, to find symbols, icons, traces of a not too distant past with respect to the uses that, of the stones and the land, made its ancient inhabitants. Also, to discover other expressive possibilities that until now were kept in the background within his artistic production. And it is at this moment that the artist feels the need to expand creative horizons and show them without complexes.

Oil paintings on large format black and white canvas, graphite drawings of different hardnesses, 6 analog photographs in B / W, a large format digital photograph, a video installation in relation to some of the paintings with 4 small projected videos on the back of the walls literally turned into wall sculptures.

This time also has the participation of two works by the artist Nathalie Rey with whom he has been collaborating regularly for some time, documenting photographically and videographically the performance *Shipwreck III* made by herself in the geographical location of the walls, as indicated the title of the exhibition, in the Arroyo del Pajonar in the province of Albacete. In turn, the main elements of the performance are shown in the form of installation in dialogue with the paint, small plastic containers cause for environmental concern. A poetic critique of the polluting action of human beings around vestiges of the past.

**RESIDENCIES &
EXHIBITIONS**



Zeitgeber

by Jessica von Helholt 2021

In chronobiology, the German term Zeitgeber refers to any external influence that can act as a component on the biorhythm in a living being, synchronizing it with the environment. Among the most powerful Zeitgeber are light, ambient temperatures, noises and food consumption.

In this exhibition, the artist Jessica von Helholt deals with external influences that affect living beings and their growth and behaviour.

Her art is developed in the awareness of interaction between the experience of momentary situations and the impact of long-term environmental effects, leading to the formation of survival mechanisms and the continuous adaptation of the individual on his living space.

Attentive to the world that surrounds her, Jessica creates an organic universe which seems to be in a constant progress and evolution. Roots extend in all directions in search of nourishment and support, leaves grow everywhere and mysterious seed pods tell us about their hidden potential.





Flores de Plutón

by Jessica Moroni

curated by Olga Sureda

In Flores de Plutón, Jessica Moroni creates a profound cosmic space that transcends societal taboos, delving into themes such as generational crisis, sacredness, fertility, sexuality, and transformation. The work invites viewers into a world where personal and global changes are examined through the lens of cycles in nature and human existence. Moroni's large-scale sculptural pieces and intense, fragile drawings highlight the delicate balance between destruction and regeneration, symbolizing the transformation and rebirth inherent in both nature and human life.

Moroni's art is a response to the collective challenges of our time, particularly the disconnection from natural processes and the alarming deterioration of the environment. Her pieces, created from a process of collecting, manipulating, and transforming both organic and inorganic residual materials, embody the dynamic, regenerative nature of life.

These sculptures are in a constant state of flux, reflecting the continuous cycles of death and rebirth found in nature. Through her intimate exploration of these materials, Moroni emphasizes the potential for recycling and renewal, drawing inspiration from the interconnectedness of all living things.

In this work, Moroni confronts the contemporary crisis of environmental and societal degradation, drawing parallels between the cycles of nature and human experiences. Her exploration of feminine and environmental themes introduces eco-feminist ideas, questioning the gendered roles that shape our relationship with nature. She connects the nurturing aspects of nature to the maternal roles of women, considering how these dynamics contribute to our understanding of the climate crisis. Through her art, Moroni advocates for a deeper, empathetic reconnection with nature, urging a collective shift in consciousness.

Flores de Plutón is a call to transform not only ourselves but also the way we interact with the Earth and its ecosystems. Moroni's work proposes a path of healing and renewal, rooted in empathy and awareness, offering a vision of a future where humanity and nature coexist harmoniously. Through her art, she seeks to awaken a collective reflection on our role in the ongoing cycle of transformation, encouraging a more mindful, sustainable relationship with the Earth and its cosmos.



Fuera(de)forma

Espronceda hosted the opening of Fuera(de)forma in July 2021. This group exhibition showcased the projects developed by artists Victor Gonçalves (Brazil), Josephine Lau Jessen (Denmark), Patricio Tejedo (Mexico), and Lena Wurz (Germany) during the Nectar Artist-in-Residence Program.

The exhibition invited viewers to explore, question, and reconsider materials, values, and pathways for a new era.

Drawing from their cultural identities and personal motivations, the artists presented works inspired by Nectar's environment, addressing themes of ecology, sustainability, human consciousness, and the value of the earth in current and future contexts.

Fuera(de)forma engaged audiences in a critical reflection on the interconnectedness of art, nature, and societal values.



Sustainable Views



The Sustainable Views exhibition was hosted by Espronceda – Institute of Art & Culture from July 20 to 24, 2021, showcasing video art projects addressing environmental and social sustainability

.Curated by IF – Imagine the Future (Alessia Gervasone, Alice Porasso, Roberta Petrone, Noemi Givone Toro, Elain Carmen Bonsangue) the event featured works by winning artists Giacomo Graziano & Riccardo Grando and Marta Ciolkowska, with a special mention for Giovanni Chiamenti, alongside selected artists exploring themes of climate change, recycling, and ecofeminism.

The exhibition emphasized art's role in fostering awareness and inspiring change in response to ecological crises. This collaboration with international institutions, including Cittadellarte – Fondazione Pistoletto and PAV – Living Art Park, highlighted Espronceda's commitment to promoting artistic projects with a social and environmental focus.

The Sustainable Views exhibition celebrated remarkable works of video art addressing sustainability.

The winning piece *Against the Tide* by Giacomo Graziano and Riccardo Grando documented the Environmental Foundation for Africa's resilience in Sierra Leone amid civil war and epidemics. Marta Ciolkowska's *Bottlefield* depicted plastic pollution as a destructive force, likening it to a battlefield.

Giovanni Chiamenti received a special mention for *Overlayed Symbiosis*, exploring humanity's interdependence with ecosystems through Donna Haraway's concept of "sympoiesis."

These works highlighted critical ecological and social issues, urging reflection and action.

CONVERSATIONS



In 2021, Espronceda – Institute of Art & Culture hosted *Conversations*, a powerful interdisciplinary exhibition featuring emerging artists from the Royal Academy of Fine Arts in Brussels (ARBA-ESA) in partnership with Espronceda. The exhibition brought together the winners of the ARBA-ESA/Espronceda Prize in a collective reflection on identity, borders—both physical and emotional—and the role of the artist in society.

Each artist engaged in an introspective journey while simultaneously entering into conversation with the city of Barcelona, its history, its spaces, and its people. The show was a deeply reflective and poetic response to the world around them, where the aesthetic of thought became the language through which to provoke, not solve, questions.

Adrien Cavallin explored the fragile boundaries between the self and societal expectations. His sculptural works posed existential questions about the commodification of the artist's identity in a world obsessed with image and success. Rather than offering answers, Cavallin's installations invited viewers into moments of stillness and contemplation, drawing attention to the silences and uncertainties we often suppress.

Marina Amaral used her time in Barcelona as a walking meditation, transforming the act of moving through the city into a profound emotional mapping. Her installations examined the tension between internal and external geographies—how architecture and public space intersect with personal memory and psychological territory. Her works, full of light, structure, and ephemeral emotion, spoke to a process of intimate reconnection with the world. Elise Vlamincq offered quiet yet powerful paintings that invited viewers to pause and observe the unnoticed. Framed by the metaphor of a window, her work captured fleeting human moments, distant gazes, and the subtle choreography of everyday life. Through layers of shadow, glass, and suggestion, Vlamincq revealed what modern life too often hides: presence within absence.

Maria E André brought a spiritual and corporeal dimension to the show. Her ritualistic use of natural materials gathered during her stay in Barcelona—woven nets, organic textures, tactile fragments—reflected a search for grounding in unfamiliar terrain. Her delicate structures, imbued with emptiness and tension, questioned our relationship with nature, time, and survival. Through gestures that seemed to disappear, she asked: What remains when the motion ends?

The exhibition stood as a testament to Espronceda's ongoing commitment to providing space for artistic inquiry, experimentation, and cultural exchange. *Conversations* offered more than just an exhibition—it became a process of collective reflection, where the boundaries between the self, the environment, and the viewer were continuously redrawn. In challenging both material and existential limits, these young artists carried forward the tradition of art as a mirror, a provocation, and a space for freedom of thought.

NATIONAL IDENTITY

curated by
THECOART



The exhibition Identity and Transformation explored the multifaceted nature of personal and collective identity through contemporary South African art. It invited viewers to contemplate how identity is shaped by both inherent characteristics, such as ethnicity and gender, and by the dynamic forces of life experiences.

The exhibition engaged with the societal changes following the end of Apartheid in South Africa, particularly focusing on how the quest for a new national identity has been reflected in the country's visual art. Artists in this exhibition used their work to express, challenge, and question the complexities of identity, not just as a visual phenomenon but as a deeply spiritual and introspective concept.

The artworks, ranging from photography to painting, sculpture, and performance, explored the fluidity of identity and its connection to societal structures, politics, and history. The exhibition showcased works by renowned artists like Zanele Muholi, Roger Ballen, Anton Karstel, Mia Chaplin, Brett Murray, and Steven Cohen, each of whom addressed themes of transformation, belonging, and the evolving understanding of self in the post-Apartheid context.

The exhibition not only displayed the vibrant and diverse expressions of contemporary South African art but also served as a platform for dialogue about the role of art in societal healing and the ongoing process of forging a new, inclusive national identity.

**RESIDENCIES &
EXHIBITIONS**



En horas bajas an exhibition

by Juan Antonio Cerezuela



The exhibition *en horas bajas* by Juan Antonio Cerezuela was presented at the Espronceda in 2021. Curated by Alterdúo, the collective formed by Arianna Esposito and Marco Tondello, this thought-provoking exhibition delved into the transformative power of language and its dual role as both a force of creation and destruction.

Drawing inspiration from theoretical frameworks, including the works of Walter Benjamin and Karl Kraus, the exhibition explored themes of decay, redemption, and the cyclical nature of discourse. The title, derived from a maritime expression, metaphorically underscored moments of stagnation and decline.

En horas bajas culminated in a performative action, *Guided tour by books*, conceived by the artist and Alterdúo, which offered a reinterpretation of the exhibition through curated quotes and texts.

Through its compelling narrative, the exhibition invited visitors to confront the remnants of the past, question the present, and envision the possibilities of the future.





CULTURAL EVENTS

B-Murals & Espronceda collaboration

In early 2020, B-Murals, the Center for Urban Art in Barcelona, launched the collaborative project Change is a Team Sport, supported by Adidas and co-curated with Urvanity-Arte. The initiative brought together international urban artists Nicolás Romero Ever (@eversiempre), Octavio Sierra (@ooss_ooss_ooss), Colectivo Licuado, and MurOne for a creative residency aimed at artistic production and community engagement.

Despite setbacks caused by the Covid-19 pandemic, the project successfully resumed in June and July. The artists completed vibrant murals across the Sant Andreu district and transformed B-Murals' space at Nau Bostik into a dynamic workshop. The resulting exhibition, inaugurated on May 6, 2020, featured artworks, murals, and documentary images of their participatory work with local schools and groups.

In collaboration with the Espronceda Institute of Art & Culture, La Llotja Design School, and IES Joan Fuster, the artists led talks, workshops, and community meetings that explored public art, identity, and social transformation.

This project highlighted the power of street art to connect people, share stories, and inspire change together.

Here's an **interview** with the participant artists, in order of appearance:

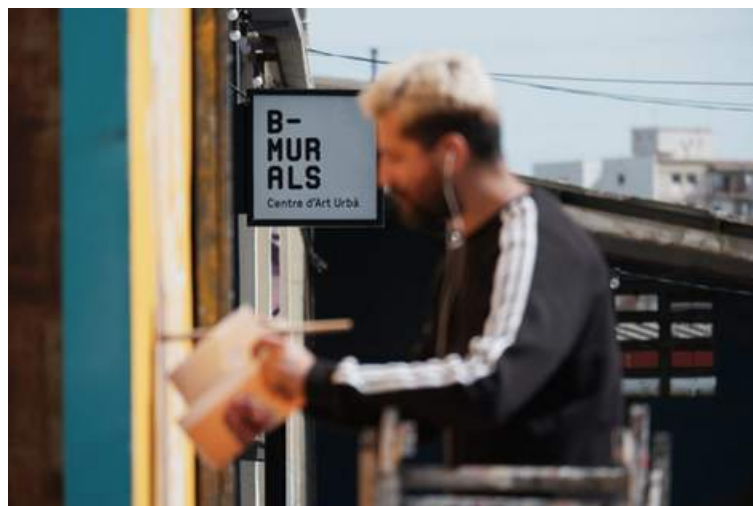
Katharina Arndt

Vitor Schietti

Juan Ortiz

Nicolas Romero

Hannah Berestizhevsky



LAVS

On Saturday, June 27, 2020, the first edition of the LAVS Festival took place in Mataró, Barcelona—a groundbreaking event exploring the relationship between image, sound, and new technologies. Hosted in the historic Can Palauet building, the festival offered a dynamic mix of experimental video, multimedia installations, virtual reality experiences, and electronic music performances.

Espronceda Institute of Art & Culture played a key role in the audiovisual section with the presentation of *Inmensiva*, a documentary clip produced by Vibbra. The short film provided a glimpse into Espronceda's innovative platform combining art, science, and immersive technology, underscoring the institute's commitment to interdisciplinary creation and international collaboration.

The festival was accessible both in-person and online, with global audiences able to experience the program through VR on the Sansar platform and via live video and radio streaming. Espronceda's involvement contributed to LAVS' mission of pushing creative boundaries and promoting forward-thinking cultural practices.

This successful first edition served as a preview of the full-scale LAVS Festival planned for spring 2021, reinforcing Espronceda's position as a leading hub for contemporary and experimental art in Europe.

27 - jun - 2020
can palauet - mataró

LAVS Laboratori d'Art Visual i Sonor

segueix el festival en streaming a:
lavs.cat
lvr.fm
sansar.com

més informació a:
lavs.cat

noir noir & scmute art sonor 18h. live	LAVS / laboratori d'art visual i sonor presentació vibbra	oso videoclip marc latorre
linalab ambient 19h. live	totes les finestres video experimental oscar fernández	impetu: idea, narrative and process presentació felipe l. navarro
catalina productions electrònica ètnica 20h. live	memòria videoclip niet!	disseny d'un espai de realitat virtual clip documental VRNRG i post-norm new york
soltyk electro 21h. live	inmensiva clip documental vibbra	immersió a la realitat virtual instal·lació interactiva VRNRG
creació visual amb càmera endoscòpica oscar fernández 18.30h workshop	hator dansa i projeccions interactives cristina borriàs	so i llum instal·lació interactiva luca saavedra
	la serp video experimental raül de los ríos	

AIGUAMOLL MÚSICA
 M/A/C
 VRNRG
 VIBBRA

 TecnoCampus Mataró-Maresme

Kids Guernica & Third Paradise : Art for Change and Peace



The Art Webinar "Art for Change and Peace: Before, During, and After Coronavirus" was held to mark the opening of the Kids-Guernica and Peace International Project exhibition. Organized by Espronceda – Institute of Art & Culture, in collaboration with the Peace International Project, Kids-Guernica, and Michelangelo Pistoletto's Third Paradise initiative, the webinar brought together voices from around the globe to reflect on the transformative power of art in society.

The event showcased the experience of the Rebirth project by Michelangelo Pistoletto and Cittadellarte, emphasizing the role of art in fostering global change through best practices. Discussions included insights into the Cuban Embassy of the Third Paradise's engagement with local communities and their Rebirth Forum.

The webinar also highlighted the Kids-Guernica Children's Peace Project from Tokyo and a sustainable initiative in Nepal in partnership with Third Paradise. Additionally, participants explored the social impact of the Guernica Remaking project.

The webinar, curated by Takuya Kaneda and Savina Tarsitano, showcased their collaboration on Third Paradise cooperative canvases, symbolizing unity through art. Supported by the European Culture Parliament and global partners, it launched "Hearts of Earth," a project promoting solidarity and creativity during the pandemic. The event emphasized art's vital role in fostering peace and sustainability.

TeyAlTool, a project by Mohsen Hazrati at Burning Man 2020



In 2020, Espronceda – Institute of Art & Culture, together with co-founder Holger Sprengel, proudly supported resident artist Mohsen Hazrati in his participation in the first-ever virtual edition of Burning Man. As the iconic festival shifted online due to the global COVID-19 pandemic, artists from around the world were invited to reimagine their contributions in the digital realm.

Hazrati joined the event through BRCvr, one of the recognized universes within the Burning Man Multiverse. He created a virtual camp and installation, in collaboration with Espronceda, offering visitors an immersive and exploratory experience. Participants were able to enter his space by installing the Altspace VR platform and navigating through Black Rock City digitally.

His project, TeyAlTool برنینگ من, was virtually parked in front of the DMV and stood out for its unique blend of futuristic art, cultural heritage, and interactive design. The work reflected Hazrati's continued exploration of technology and tradition, themes often central to his artistic practice.

This digital venture was also supported by Isabelle Naud and marked a significant milestone in Espronceda's ongoing mission to foster experimental, boundary-pushing art, even amid the constraints of a global crisis.

Ars Electronica Garden

Barcelona Solar Orchard Garden



The opening of the Solar Orchard Garden at Ars Electronica 2020, held on Thursday evening, featured the Stargazer project in the Dome, an immersive experience blending art, technology, and societal inquiry. This year's festival, running from September 9 to 13, adapted to the global pandemic by asking "What to do now?" and expanded to 120 locations worldwide.

The Solar Orchard Garden explored two central concepts: quintessence, the fifth alchemical element, and the Gaia Hypothesis, which views Earth as a self-regulating system.



Visitors interacted with two key installations: Stargazer, a 360° immersive environment that combined virtual and physical interaction to evoke a sense of wonder about the cosmos, and Amazonia, a participatory experience highlighting the delicate balance of Earth's ecological systems, emphasizing nature's dominance over human technology.

These projects engaged participants in a global dialogue about autonomy, ecology, technology, humanity, and uncertainty in the Anthropocene. The festival mapped a new world, where ideas, rather than individuals, embark on a journey of collective reflection and action.

Culture as a Link Between Business and Society



Holger Sprengel, co-founder of the ESPRONCEDA Institute of Art & Culture, participated in a meeting at the Goethe-Institut of Barcelona to discuss the relationship between culture and business, a dynamic shaping the artistic landscape of nations.

The event organized by the Goethe-Institut highlighted the complementary nature of these two spheres, exploring how sponsorship, patronage, and collaborative models benefit society. Participants analyzed the German and Spanish approaches to culture's role as a bridge between businesses and communities, fostering mutual enrichment and dialogue.

The discussion featured insights from prominent figures in culture and business, emphasizing the value of partnerships in driving cultural and societal progress.



CRISIS OF NOW

CONTEMPORARY ASIAN PHOTOGRAPHY

Crisis of Now – Contemporary Asian Photography – Part III was an exhibition that premiered in Barcelona, continuing the exploration of contemporary Asian art and culture through the lens of modern issues faced by individuals and societies. Curated by Chun-Chi Wang, a Taiwanese curator based in Berlin, this exhibition brought together the works of three influential Asian photographers: Wei-Li Yeh, Liu Ho-Jang, and Ting-Ting Chen. The show featured 45 photographs, including large-format pieces that narrated personal experiences and collective histories shaped by political, social, and technological forces.



The Crisis of Now series, which started in 2018 with Part I traveling to various cities in Germany, continued with Part II in the United States in 2019. Each installment explores the relationship between humans and technology, particularly in the context of the excesses of mechanization and virtualization in today's world. The photographs in Part III provided an in-depth view of how globalization, cultural displacement, and identity intersect with technological advancements.

Wei-Li Yeh, born in Taiwan and later emigrating to the U.S., explores themes of assimilation, racial politics, and cultural identity in his photography. His work is widely exhibited, and he remains active in Taiwan's art and curatorial scenes.

Ting-Ting Chen, a Taiwanese artist trained in London, examines personal and collective consciousness, often reflecting on how history shapes contemporary experiences. Her work has been shown globally, including at the Taipei Fine Arts Museum and ARCO Madrid. Liu Ho-Jang, a Taipei-born photographer, reflects on identity and photography's role in modern society. His work has been exhibited at institutions like the Taipei Fine Arts Museum and Ujazdowski Castle in Warsaw.

Crisis of Now – Part III provided a platform for these artists to explore the complexities of modern life, where technology, speed, and control shape human relationships and society.





LOOP

CityScreen

curated by Savina Tarsitano

Art For Social Change Towards the Art of Demopraxia

During the 2020 edition of the Loop CityScreen Festival in Barcelona, Espronceda Institute of Art & Culture proudly presented an exhibition inspired by Third Paradise/Rebirth by Michelangelo Pistoletto and Cittadellarte. The project focused on the transformative power of art and its essential role in building a more just and sustainable society.

The exhibition brought together powerful examples of socially engaged artistic practices, aligned with the values of the Third Paradise and the philosophy of Demopraxia. Espronceda invited contributions from artists affiliated with the Visible Project—an initiative by Cittadellarte – Fondazione Pistoletto and Fondazione Zegna—that supports socially impactful art on a global scale.

Following its participation in the 2019 Visible Award Temporary Parliament in Paris, Espronceda reaffirmed its commitment to critical reflection on the role of art and artists, especially during the challenges posed by the COVID-19 pandemic. The exhibition served as a platform for collaboration, dialogue, and collective reimagining of a future where art plays a central role in social transformation.





Art, Rural Culture: Relationship between memory and Sustainability

Talk with the artist **Josechu Tercero** and **Nathalie Rey**
Moderated by Savina Tarsitano



Among the characteristics of contemporary art is how establishing relationships between individuals, cultures, civilizations, thoughts, traditions and populations, in a dialogue of reciprocity and respect. We live in a chaotic, technological society that goes fast, runs almost never slowing down or stopping, but it is also true as Albert Camus said: "If the world were clear, art would not exist".

The talk "Art, Rural Culture: Relation between memory and sustainability" aims to open a dialogue between rural culture, memory, tradition and art. Questioning, exploring, wondering, reflecting How much contemporary exists in peasant memory? What happens when an artist stops, travels through the time to re-dialogue with his own territory, tradition and memory? What happens when contemporary art transforms rural culture in an artistic work, in terms of study and exchange?

With Josechu Tercero and his exhibition entitled "Pajonar", we begin our journey into the beauty of these stone sculptures made by peasants, present in different ways in many countries and cultures, used in the mountains as shelters from rain, for animals, to rest.

In this difficult era, where time has stopped, art must question itself more than before, it must transform itself into a time machine to remember, to lead us back to the very essence of creation, which has always been nature.

2021

Workshop: Temporary states – zeitgeber exhibition



In this workshop, German visual artist and art educator Jessica von Helholt led an activity designed for families interested in exploring momentary impressions within a particular environment. The workshop provided participants with a unique opportunity to engage with their surroundings through multiple sensory experiences.

By interacting with various external agents such as light, music, rhythms, fragrances, flavors, and textures, participants were encouraged to experiment with how these influences shaped their perception of the environment.



The experiences derived from these sensory interactions were then translated into vibrant, diverse collages, reflecting a wide range of chromatic and formal variations. This process allowed the participants to explore the relationship between sensory perception and creative expression, engaging them in a dynamic and multisensory artistic journey.

The Salon of Espronceda – Urban Art and Society – Presentation of B- Murales/Espronceda Art Prize



The B-Murales project, in collaboration with the Espronceda Institute of Arts and Culture, hosted an insightful talk reflecting on the intersection of urban art and society, and how it engages with local communities in the context of social change projects.

This event showcased Emily Jo Eldridge, the winner of the 1st edition of the Espronceda / B-Murales Award and an artist in residence at Espronceda. The discussion highlighted the significance of both local and international collaborations, the necessity of forming new alliances, and the vital role that artists play in fostering change, particularly in the wake of the Covid-19 pandemic.

Between September 20th and October 23rd, 2021, B-Murales welcomed Emily Eldridge as part of their MICRO-RESIDENCY program. This initiative, located at the cultural hub Nau Bostik, offered support to artists working in public spaces.



The program, which hosts short to medium-term projects, provided artists with a space to develop their work and engage in creative exchanges.

Xavier Ballaz, a manager and curator deeply committed to transformative artistic creation, was also part of the event. As a co-founder of Difusor, a pioneering entity in Barcelona focused on public space interventions, Ballaz played an essential role in advancing the conversation on urban art, its impact on public spaces, and the development of municipal policies regarding this discipline. His projects have brought internationally recognized creators to Barcelona, encouraging reflection and dialogue on urban art within artistic, academic, and institutional circles.

2021

Episode 1 – The Salon of Espronceda –Talk with a Special Guest

by Savina Tarsitano



The first episode of the SALON OF ESPRONCEDA featured Savina Tarsitano in conversation with Alexandra Christev and Vladimir de Vaumas, founders of Artists In Residence Television (AIRTV), the first audiovisual platform dedicated to global art residencies.



During the discussion, they explored the shifting paradigm of art residencies, examining how these programs have evolved and their impact on communities and society at large. They highlighted the importance of residencies in shaping artistic careers and shared insights from their research in Latin America, where they interviewed professionals and artists from over 300 residency programs. T

he episode also touched on AIRTV's future mission to expand into Africa and the Middle East, offering guidance to artists seeking suitable residency programs worldwide.

Episode 2 – The Salon of Espronceda –Talk with a Special Guest

by Savina Tarsitano

The discussion explored the impact of Covid-19 on art galleries, contemporary art, and the significance of residencies for both emerging and established artists. The focus was on understanding the effects of the pandemic on the art world, not only in Europe but also in Tokyo and Taipei. The conversation featured Sachiko Iwase, gallery director at NCA/Nichido Contemporary Art in Tokyo and Taipei, and Japanese artist Kazuya Sakamoto.

they shared their perspectives on how the pandemic affected the art scene in these cities. Kazuya Sakamoto, who was set to be in residence at Espronceda in Barcelona in collaboration with the NCA/Nichido gallery, represents a new collaboration between Barcelona and Tokyo, which the Salon was excited to present.

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THE SALON OF ESPRONCEDA

Talk with a Special Guest

07.07.21
2pm CET

Facebook Livestream
facebook.com/esproncedabcn

Sachiko Iwase
Gallery Director at noa | nichido contemporary art, Tokyo, and galerie nichido Taipei

Kazuya Sakamoto
Artist / Painter

Savina Tarsitano
Co-founder ESPRONCEDA Institute of Art & Culture

Webminar: Towards Contemporary Art for Sustainable Villages

The debate focused on the role of artists and the value of the arts during times of crisis, emphasizing cultural collaboration in line with the 17 Sustainable Development Goals of Agenda 2030. The project, born during the Covid-19 pandemic, aimed to connect cultures, offer hope, and find creative solutions for villages in Asia and Europe.

Artists from both regions collaborated to explore sustainable solutions for rural communities through research and artistic interventions. The project emphasized the importance of dialogue with local communities, onsite and virtual exhibitions, and webinars to share knowledge and best practices for sustainable development. The initiative highlighted the need for collaboration between developed and developing countries, as well as between urban and rural areas.

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webminar

TOWARDS CONTEMPORARY ART FOR SUSTAINABLE VILLAGES

Monday 21.06.21 12:00h CEST

Facebook Livestream
facebook.com/esproncedabcn

FONDAZIONE PISTOLETTO CITTADELLARTE BIELLA

KIDS' GUERNICA

Hearts for the Earth

Ajuntament de Barcelona

Generalitat de Catalunya Departament de Cultura

GOBIERNO DE ESPAÑA MINISTERIO DE EDUCACIÓN, CULTURA Y DEPORTE

Speakers & Founders



Savina Tarsitano
Artist, co-founder
Espronceda Institute of
Art & Culture



Gilles Dusabe
Visual artist, art
professor



Fuka Shiga
Ceramic artist, culture
manager



Saverio Teruzzi
Curator, advisor,
artivator



Kaori Sato
Visual artist



Takuya Kaneda
Visual artist and
Professor of art
education

SWAB / ESPRONCEDA Art Prize

by Paula Cortazar & Luke Kelsey



The exhibition featuring Paula Cortazar (Monterrey, Mexico, 1991) and Luke Kelsey (Wales, UK, 1985), winners of the second edition of the SWAB / ESPRONCEDA Art Prize, was held after their artistic residency at Espronceda. The exhibition presented a joint narrative centered around the figure of the line, with both artists merging pictorial and sculptural elements in their work. Cortazar's sculptures, created from alabaster, reflect her exploration of nature's drawings and the minimal intervention of stone, while Kelsey's abstract paintings delve into form, color, and light, using drawing as the foundation of his artistic process. The SWAB / ESPRONCEDA Art Prize, a collaboration with Swab, aims to support artists through residencies, fostering creativity and research, while promoting alliances within the art world. The exhibition also highlighted the previous year's winners, Gillian King and Andrés Weissman, whose work was presented through detailed dossiers.



HUMAN SIGNS LOOP BARCELONA: CITY SCREEN 2021

by Yuval Avital



For the first time since its creation, HUMAN SIGNS, the monumental participatory artwork by multimedia artist Yuval Avital, was presented at Espronceda Institute of Art & Culture during LOOP Barcelona: City Screen 2021. The installation marked a major moment in the festival, which is one of Europe's most important video art events.

Conceived during the COVID-19 lockdown, HUMAN SIGNS united over 200 artists from more than 50 countries. Each participant contributed an intimate, self-filmed performance, combining voice and gesture, guided by Avital's own 12-minute vocal piece. Inspired by the Renaissance concept of Cantus Firmus, this foundational layer allowed participants to create layered, interconnected expressions—resulting in a powerful, global multimedia fresco.



The exhibition unfolded across three immersive chapters. Visitors were surrounded by seven parallel video projections forming a polyptych of ongoing performances, had the opportunity to explore the emotions of participating artists through a digital archive, and could interact with the work in an experience room using their own voices and movements. The exhibition also featured a new LIVE GRID performance with artists from Barcelona responding to the surrounding video artworks.

Curated by Savina Tarsitano and supported by a large international creative team, HUMAN SIGNS at Espronceda offered a poetic, collaborative reflection on isolation, connection, and the universal language of art during a historic moment of global stillness. The exhibition ran from November 13 to 22, 2021.



Episode 5 – Guernica Remakings, connecting through making

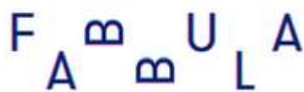


Dr. Nicola Ashmore, a researcher at the University of Brighton, has led significant investigations into the global remakings of Pablo Picasso's Guernica, particularly through the lens of activism and art. Her post-doctoral research has reshaped understandings of the painting's value by analyzing its collective reinterpretations in the 21st century. This work, supported by three awards from the UK's Arts and Humanities Research Council (AHRC) and the Global Challenges Research Fund, has contributed to a deeper dialogue between art and activism, revealing how global artworks, such as Guernica, reflect local and global political experiences.

Ashmore's research has culminated in the creation of an international network of knowledge and understanding, focusing on the role of collaborative activist art practices. The impact of this work has been particularly evident in communities affected by political conflict, such as in South Africa, the UK, Spain, Afghanistan, Iraq, and Syria. Through documentary films, touring exhibitions, and publications, the project has promoted healing and solidarity, particularly through the lens of Guernica's remakings.

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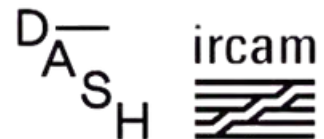


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