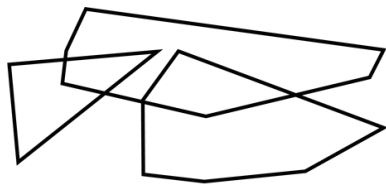


CATALOGUE 2026

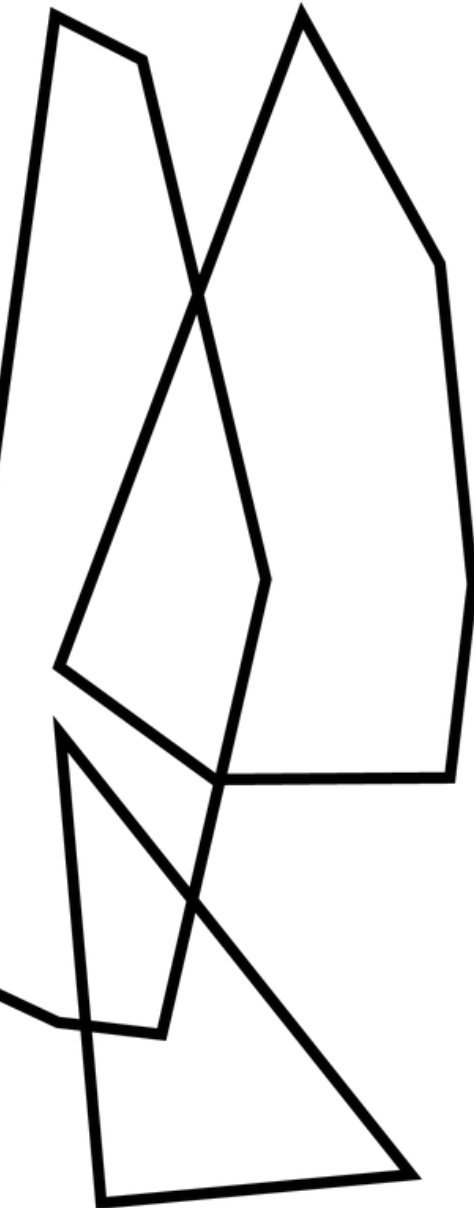


# ESPRONCEDA INSTITUTE OF ART & CULTURE

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 **presigious 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 Brusseles (**ENCATC**).

# CONTENTS

# 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.

# NUBIA

INUBIA is an incubation and residency platform developed by Espronceda – Institute of Art & Culture, focused on innovation through immersive technologies such as XR, AI, Web3, and the Metaverse. It supports both local and international artists in the development of cutting-edge digital projects, offering mentoring, technical resources, and creative guidance. NUBIA fosters experimentation and interdisciplinary collaboration, culminating in public exhibitions and opportunities for international showcasing at events like Venice Immersive and Cannes XR.

# PARTNERS

# 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.

# OTHER PROJECTS

# **EUROPEAN PROJECTS**



# CRAFTWORK 4.0.ALL



Empowering the cultural and creative sectors involves promoting careers in craft, encouraging new models of creation, showcasing, and learning. **Ensuring equal opportunities and fair working conditions** for craft practitioners is essential in fostering a more inclusive and sustainable sector.

**Enhancing cultural participation and recognizing the role of culture** in society includes increasing environmental sustainability within the craft sector. Encouraging **eco-friendly practices, responsible sourcing of materials, and raising awareness about sustainability** are fundamental in shaping a more conscious creative industry.

**CRAFTWORK 4.0**, supported by Creative Europe, supports emerging European craft artists by increasing their visibility and fostering international networks. ESPRONCEDA organizes academies, festivals, and residencies that help artists build professional connections and showcase their work.

The economic sustainability of craft practitioners can be strengthened by providing more representation opportunities, ensuring they gain visibility and recognition. This involves creating platforms that support their work, facilitating market access, and fostering networks that connect artisans with buyers, institutions, and cultural organizations.

**Involving emerging craft artists** in cooperation models such as residencies—whether digital, blended, or physical—fosters collaboration, skill development, and artistic growth. Transnational residencies, the creation of repositories, community engagement initiatives, festivals, European Craft Labs, roadshows, and creative movements offer diverse approaches to cooperation and co-creation across Europe. By exploring these opportunities, the craft sector can thrive in an interconnected and dynamic cultural landscape.

# Craft Happening:

## Wood, Paint & Living Forms — Equilibrium in Practice



**Wood, Paint & Living Forms** is a one-day Craft Happening as part of the European project **Craftwork 4.0 ALL**.

The workshop forms part of the public and participatory programme of **HOMEOSTASIS**, the solo exhibition by artist **Mark Redden**, on view at ESPRONCEDA from the 15th until 25th of January.

Designed as a **temporary laboratory for collective making**, the workshop invites participants to explore concepts of **balance, transformation, and material intelligence** through hands-on sculptural experimentation. **Natural, recycled, and living materials** become the basis for shared creation, intuition, and dialogue.





#### WORKSHOP DESCRIPTION

Bringing together **20 artists** and craft practitioners, ***Equilibrium in Practice*** extends the conceptual and material research of the **HOMEOSTASIS** exhibition into a collective, embodied process. Participants will collaboratively create a **temporary sculptural installation** within the exhibition space, responding to themes of adaptation, instability, and equilibrium.

Working with **wood, fibre, pigment, clay, plant matter, found fragments, and reclaimed structural elements**, participants will engage with hybrid material processes that echo Mark Redden's sculptural language. Digital or experimental elements may also be introduced, drawing on ESPRONCEDA's experience with interdisciplinary and research-driven formats.

The installation will evolve continuously throughout the session: elements will be assembled, dismantled, and reconfigured in response to each other. This process enacts **homeostasis as a living condition**—a state where balance is constantly negotiated through change, collaboration, and intuition.



# CRAFT Happening:

## Aluminium, Transfers, and Ghostly Presences

**CRAFT Happening: Aluminium, Transfers, and Ghostly Presences** was an exclusive one-day Craft Happening led by visual artist **Guillermo del Valle**. This temporary laboratory invites creators to experiment with aluminum and image transfers to reflect on ecological fragility and climate displacement.

It was a co-creation process, where participants created together a large-scale installation and they learned how to source and invert digital imagery to transfer it directly onto metallic surfaces, creating a visual language of transparencies and ghostly forms.

The collective artwork created during this session will be selected to be showcased at the **ESPRONCEDA CRAFT Festival** (from the 2th to the 4th of December), held within the prestigious framework of the 30th Anniversary of **Drap-Art at ESPRONCEDA**.

Designed as a collective temporary laboratory, this initiative invites creators to explore ecological fragility, climate displacement, and material transformation.

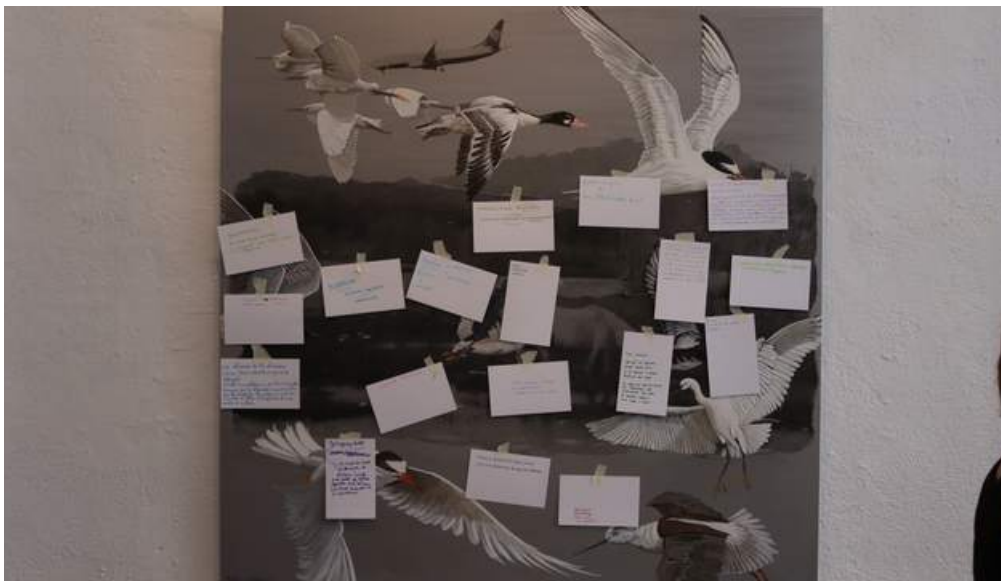
The physical production phase heavily focused on manipulating metals and aluminium, echoing the material language used in Guillermo del Valle's solo exhibition, to reflect on our interdependence with the environment.

### About the mentor – Guillermo del Valle

Guillermo del Valle is a Chilean visual artist whose practice focuses on sustainability, the defense of threatened ecosystems, and the relationship between territory, memory, and displacement. His current research centers on the ecological vulnerability of wetlands, bridging the gap between natural ecosystems and urban industrial expansion. He currently resides part of the year in Barcelona.

[www.guillermodelvalle.com](http://www.guillermodelvalle.com)





# TIME FOR (S)HEROES



**Time for (S) Heroes** is a European collaboration project led by South-Eastern Finland University of Applied Sciences, **Xamk**. Bringing together six partner organizations from across Europe, the initiative supports creative talents through design innovation, residencies, business incubation, and cultural exchange.

Over the coming years, Time for (S) Heroes will build capacity, foster cross-border partnerships, and celebrate design excellence through the **Design Wave Festival, Residencies**, and an **international Symposium**.

The project merges sustainability, art installations and digital process with co-design, empowering emerging professionals, recent graduates and students to collaborate internationally. A design challenge where you can win a residency in Finland or Spain with mentoring, business incubation and project development.

## Espronceda's Role in Time for(S) Heroes

Espronceda, Institute of Art & Culture plays a key role in the development of the Time for (S) Heroes project in Spain and strongly believes in this initiative dedicated to emerging creative talent. Thanks to its deep knowledge of the local cultural ecosystem, ESPRONCEDA facilitates communication with organizations, universities, and independent practitioners, helping to build strong bridges between local and international contexts. Beyond existing networks, ESPRONCEDA actively seeks new partnerships to expand the scope and impact of the project, contributing to a more solid and diverse European creative network. As part of its commitment, ESPRONCEDA will host the project residencies in Spain during 2026–2027, providing a space for experimentation, collaboration, and professional growth at the intersection of art, design, and digital innovation.

### Key themes of the project

Time for (S) Heroes is built around a set of shared values and forward-looking themes:

- Sustainable design & circular economy
- Cross-disciplinary international collaboration
- Digital innovation and new technologies
- Mentoring & professional growth
- Inclusive storytelling and cultural exchange

# Time For (S)Heroes

## (S) Kick off event



On March 26th, ESPRONCEDA joined the (S) Kick-off event, streamed live from Xamk University, to celebrate the launch of the open call and the digital platform. While many participants connected online, the Barcelona space also hosted an in-person gathering with creatives including Simone Garcia, Serena Budelli, Eleonora Ballario, and Pia Behmuaras, among others.

The session opened a valuable dialogue around the core themes of Time for (S) Heroes: sustainability in design, circular economy, and the evolving relationship between creativity and emerging technologies such as AI. Participants had the opportunity to hear from leading professionals and learn from their personal journeys.

Among the speakers were Kerry Murphy, founder and CEO of The Fabricant, and Lauri Järvinen, Head of Design at Pispala Clothing, whose insights helped bring the project's vision closer to real-world practice.

### Inside the Workshop: Redefining the “Hero”

During the second part of the event, participants gathered at ESPRONCEDA for a hands-on workshop. Starting individually and then working in groups, they explored the concept of the “hero” through a contemporary lens.

Rather than focusing on extraordinary figures, participants reflected on everyday individuals whose small, consistent actions contribute to sustainability—redefining heroism as something accessible and collective.

This reflection led to the development of design concepts: each group imagined a material or digital object that could support their chosen “hero” and amplify their values.



# HANDS ACROSS GENERATIONS

## Preservando el patrimonio inmaterial mediante el intercambio intergeneracional de artesanía

**Hands Across Generations (H.A.G.)**, co-funded by the Erasmus+ Programme, is a European cooperation project dedicated to preserving and revitalising Europe's intangible cultural heritage through intergenerational exchange, sustainability, and digital innovation.

By connecting experienced artisans with younger generations, the project fosters the transmission of traditional craft knowledge while equipping participants with new skills and tools adapted to contemporary social, environmental, and technological realities.

Through **mentorship, collaborative learning, and international cooperation**, H.A.G. promotes environmentally responsible and inclusive craft practices across Europe.



The project brings together seven partner organisations from **Ireland, Greece, Italy, Finland, Cyprus, Spain, and Lithuania**, working collectively to ensure that Europe's rich artisanal traditions continue to inspire and evolve—from traditional workshops to digital environments.

As part of the project, **ESPRONCEDA – Institute of Art & Culture** contributes to research, capacity-building activities, and knowledge exchange initiatives aimed at understanding the current needs, challenges, and opportunities facing artisans.

The programme encourages dialogue between generations, exploring how traditional craftsmanship can be preserved while embracing innovation, sustainability, and new technologies. Running across Europe through a series of **collaborative activities, workshops, and focus groups**, H.A.G. seeks to strengthen the future of the craft sector by creating meaningful connections between heritage, creativity, and contemporary practice.

# From Pigment to Work:

## Tradition, Materials and Contemporary Expression



As part of the European project Hands Across Generations (H.A.G.), ESPRONCEDA – Institute of Art & Culture hosted ***From Pigment to Work***, an intergenerational mentorship workshop exploring the relationship between traditional craft knowledge and contemporary artistic practice.

Led by artist and musician **Clara Lotta Dittmer**, the workshop invited participants to return to the origins of painting by learning how to create their own colours from raw powder pigments and acrylic binders.

Through a hands-on process rooted in historical techniques, artists and creative professionals engaged with the material foundations of artistic production while reflecting on how these methods can inform contemporary forms of expression.



More than a technical workshop, the session became a space for **dialogue and exchange**, where knowledge was shared through practice, conversation, and collective experimentation. Participants explored questions of **materiality, sustainability, and artistic process**, considering the origins of pigments and the value of slower, more conscious approaches to making.

## About the Mentor

**Clara Lotta Dittmer** (Hamburg, 1992) is a painter and cellist whose interdisciplinary practice explores the relationship between sound, colour, and space. Educated at HAW Hamburg and the Accademia di Belle Arti di Bologna, she has exhibited internationally, including at the Hamburger Kunsthalle and Kunstmuseum Bonn. Following her participation in ESPRONCEDA's residency programme in 2019, she continues to develop projects between Hamburg and Barcelona, investigating the sensory connections between music and visual art.



**EUROPEAN PROJECTS - HANDS  
ACROSS GENERATIONS**



**FROM PIGMENT TO WORK | Tradition, Materials and Contemporary Expression | by  
Clara Lotta Dittmer**

**Watch the full experience on Youtube.**

# EXHIBITIONS

# I have been changed. You change me. Do not take me for granite.

A collective landscape of change. In collaboration with ELISAVA – Barcelona School of Design and Engineering.

ESPRONCEDA – Institute of Art & Culture the **16th of January 2026** presented ***I have been changed. You change me. Do not take me for granite***, an ephemeral collective exhibition developed in collaboration with **ELISAVA – Barcelona School of Design and Engineering**, as part of the final presentation of the 3rd year of the **Degree in Design and Engineering**.

The exhibition is part of **NEB & Inclusió**, a program developed by ESPRONCEDA – Institute of Art & Culture as an official partner of the **New European Bauhaus (NEB)**. The initiative fosters new forms of creativity at the intersection of sustainability, aesthetics, accessibility and cultural inclusion, promoting collaborative artistic practices that respond to contemporary social and environmental challenges.



Under the subtitle **A collective landscape of change**, the exhibition proposes a sensitive ecosystem in which eighteen intimacies intertwine, shaping an intersubjective landscape of continuous transformation. Inspired by *Being Taken for Granite* by Ursula K. Le Guin, the project challenges the idea of identity as something fixed or immutable, proposing instead a state of constant becoming.

Each project forms part of a larger landscape of change. Some works return to childhood and the traces it leaves behind, while others explore intimacy, perception, projection, or the forces that shape how we see ourselves and others. Together, the works move through different states: from solidity to fracture, from fracture to openness, and from openness to mud.

## "I have been changed. You change me. Do not take me for granite"

Visitors are invited to move through the exhibition space at their own pace: to wander, to pause, to look again. To change the works and allow themselves to be changed in return. Light shifts, images blur, reflections appear and disappear.

Bodies move through space and, in doing so, become part of the work—sometimes visible, sometimes not.



This ephemeral exploration is inscribed within the ongoing exhibition **HOMEOSTASIS** by **Mark Redden**, functioning as an act of resonance. The students' works echo homeostasis as a lived condition—fragile, unstable, and continuously negotiated through vulnerability and change. The exhibition becomes a temporary system of indeterminacy and shared becoming, an open process of dematerialisation. From granite to mud.

## Credits

### Created by:

18 students from the 3rd year of the Bachelor's Degree in Design and Engineering  
ELISAVA – Barcelona School of Design and Engineering  
Valentina Annese, Jessica Caiza, Jan Cañadas, Adriana Coca, Floella Freeman, Hug Maideu, Mayline Martin, Patricia Martínez, Martina Murillo, Bianca Oonk, Joanna Padilla, Judit Prats, Jana Rousaud, Ellie Schoorens, Zhiyi Shen, Ella Slachmuylders, Maya Yeretsian

### Directed by:

Manuela Valtchanova  
Jordi Canudas  
Pänta (Daia Serra & Marta Corredor)  
Elia Torres & Sara Bago

## Artworks (From granite to mud)

Jan Cañadas, From Clay to Virtue  
Ella Slachmuylders, Prejudices Between Us  
Hug Maideu, Topographies of Life  
Judit Prats, 28 Acts of Sitting  
Jessica Caiza, 1000 Gazes of Dana  
Maya Yeretsian, Transformation in Motion  
Laura Sierra, Sardanyola  
Bianca Oonk, Fleeting Impressions  
Ellie Schoorens, Empty Bed  
Martina Murillo, Time in Bloom  
Zhiyi Shen, Flux  
Jana Rousaud, Growing Up w/ a Twin Sister  
Patricia Martínez, Feminine Purity  
Joanna Padilla, From Notebook to World  
Floella Freeman, Childhood Uncovered  
Adriana Coca, Intimacy of Becoming  
Valentina Annese, Young Minds  
Mayline Martin, The Unseen of the Unresolved



# HOMEOSTASIS

Solo exhibition by  
**Mark Redden**

ESPRONCEDA – Institute of Art & Culture has hosted **HOMEOSTASIS**, a solo exhibition by Irish artist **Mark Redden**, opening the 15th of January 2026 and on view from 15 to 23 January 2026.

**HOMEOSTASIS** forms part of **NEB & Inclusió**, a programme developed by ESPRONCEDA as an official partner of the **New European Bauhaus (NEB)**. The initiative fosters new forms of creativity at the intersection of sustainability, aesthetics, accessibility, and cultural inclusion.

**HOMEOSTASIS**  
exploring equilibrium through material,  
intuition, and change

**HOMEOSTASIS** refers to the capacity of living organisms to self-regulate and adapt to changing external conditions. This dynamic equilibrium—never static, always evolving—lies at the core of Redden's artistic inquiry.

Through paintings, sculptures, and material experiments, Redden explores the tension between opposing yet interdependent forces: stability and change, harmony and disruption, intuition and uncertainty. His works echo natural processes, where balance emerges through cycles of transformation rather than stasis.

A conceptual thread connects the exhibition to Voltaire's *Candide*, where the protagonist traverses a world shaped by both fortune and misfortune.

Similarly, Redden invites visitors to reflect on their own assumptions about order, chaos, and the pursuit of equilibrium within an unstable world.





Redden's approach is deeply informed by his experience building traditional Irish boats—**currachs**. The craft's ancestral knowledge, its material intelligence, and its ecological sensibility permeate his practice. Abstract forms, raw textures, and a vivid use of colour evoke emotional landscapes, cycles of decay and renewal, and the adaptive behavior of living systems.

**HOMEOSTASIS** ultimately offers a contemplative space, encouraging heightened awareness of the relationships between people, materials, painting and craft traditions, and the broader ecologies we inhabit.

#### **IOMRAMH – Film presentation by Rachel Heavey**

Alongside the exhibition, ESPRONCEDA will present **IOMRAMH**, a new film work by Irish artist and researcher **Rachel Heavey**. The film stems from Heavey's encounter with Redden's contemporary currach—reconstructed in pink nylon and rowed across the Mediterranean—becoming a poetic meditation on home, tradition, migration, and relationality. Through learning currach-building and rowing at sea, Heavey enters the embodied dimension of this Atlantic heritage. **IOMRAMH** documents the revival of indigenous knowledge and the fragile relationships linking communities, materials, and ecosystems shaped by colonial histories and postcolonial movement. For over 15 years, Redden has built and taught currach rowing in Barcelona, integrating this living tradition into his socially engaged artistic practice. Heavey collaborates as part of this relational and regenerative process.

#### **About the Artist – Mark Redden**

Born in Dublin in 1979, **Mark Redden** is an Irish visual artist based in Barcelona. Working across painting, sculpture, and drawing, he uses oil paint, wood, canvas, paper, and ink to create abstract works centered on perception, emotional response, and intuitive interpretation. Redden's practice focuses on colour, balance, and surface, generating symbolic and ambiguous forms that intertwine and mutate, opening pathways to memory, affect, and sensory reflection.

# SILENCI EN TEMPS DE SOROLL

Exhibition by Regina Saura and Rita Roqueta



ESPRONCEDA – Institute of Art & Culture proudly presents **Silenci en temps de soroll** (Silence in Times of Noise), an immersive exhibition by **Regina Saura** and **Rita Roqueta** that invites audiences to experience the transformation of urban space into nature through perception, attention, and interaction with the artwork.

The exhibition continues and deepens the artistic research initiated with the intervention presented in November 2025 at the **Mies van der Rohe Pavilion**, now translating that reflection into an exhibition setting where the experience becomes more intimate and sensorial.

The exhibition opened on February 17, 2026, and continued until February 22, from 17:00 to 19:00. Additionally, a colloquium was held on February 18 at 6:00 PM.

## Space as living matter

**Silenci en temps de soroll** (Silence in Times of Noise) proposes an **immersive journey** in which the exhibition space progressively transforms from city to forest. Through **movement, attention, and bodily presence**, each visitor alters their perception of the environment and activates a shared sensory experience. Silence appears here not as absence, but as a collective state, constructed between people and the artwork.



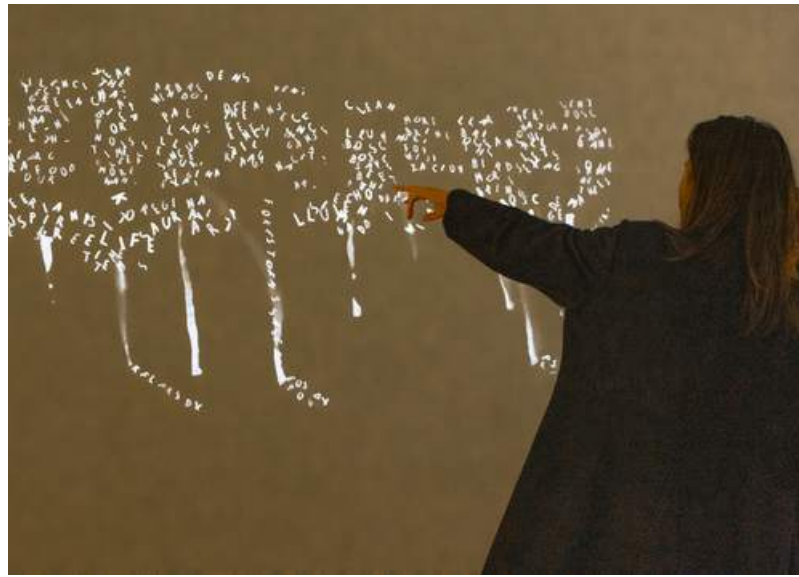
The **paintings, screen prints, and illuminated transparencies** by Regina Saura evoke fragments of the urban landscape that blur and dissolve throughout the exhibition route. Some of these works are presented as hanging elements and lightweight sculptures, generating floating visual layers that engage in dialogue with light, architecture, and the movement of bodies, creating an ever-changing perception of space.

The screen prints on paper, produced through manual processes, are the result of **individualized work in numbered editions of 25**, in which each piece is unique. Throughout the exhibition, these works accompany the conceptual journey between city and nature, incorporating subtle variations of color and layering that evoke the transition from urban landscapes toward more organic forms. Hand-finished, they reinforce the processual and unrepeatable nature of the work, distancing it from the notion of serial reproduction and bringing it closer to a singular visual experience.



## An artistic and technological project

Within this context emerges **Bosc de Missatges** (Forest of Messages), an **interactive projection mapping installation** that transforms the architecture of the exhibition space into a responsive visual ecosystem. Through the use of **LiDAR sensors** and real-time systems developed with **TouchDesigner**, the work translates the artist's landscapes into a living environment where organic forms emerge within an urban framework. **Light, data, and movement** converge in a constantly evolving composition, shaped by both algorithmic processes and human presence.



The project was first developed by **Ariadna Cortés** and **Lluís Sentís** for the intervention presented at the Mies van der Rohe Pavilion in November 2025. The collaboration with Lluís Sentís—researcher and professor specializing in humanoid robotics, artificial intelligence, and human-centered technologies—represents a singular and expert contribution to the conceptual and technological development of the work. Subsequently, Bosc de Missatges has been expanded within the NUBIA LABS program, deepening the dialogue between art, architecture, nature, and technology, and proposing immersive media as a shared space where emotion, ecology, and digital systems converge.

## EXHIBITIONS

The exhibition also presents **Cercle dels Desitjos** (Circle of Wishes), an **immersive** mixed-reality environment in which sound, space, and interaction are articulated as a speculative ecosystem. Set within a virtual forest of messages, the work invites visitors to traverse a sensitive landscape composed of **digital matter, symbolic objects, and spatialized sound**.

Through real-time interaction, the piece dissolves the boundaries between physical presence and virtual narration, activating a multilayered dialogue between body, technology, nature, and urbanism.

**Cercle dels Desitjos** explores how extended reality, interactive systems, and sonic architecture can function as tools for collective reflection. The forest becomes a living interface: an archive of signals, resonances, and encoded meanings, where sound operates both as material and as language. The first version of the work was conceived by **Kat Pegeler** and later developed within the **NUBIA LABS** incubation program (2025 edition).

Both projects are developed within the research framework of **NUBIA LABS**, the laboratory of **ESPRONCEDA – Institute of Art & Culture** dedicated to exploring new relationships between art, technology, and artificial intelligence from a critical and sensorial perspective.

Both **Bosc de Missatges** and **Cercle dels Desitjos** allow the public to submit digital wishes through a web interface, which are incorporated into the artworks as dynamic messages in constant movement and transformation, creating a living archive of collective desires and dreams.



## Artwork availability

The silkscreen prints and a selection of Regina Saura's original works presented in *Silenci en temps de soroll* were available for acquisition through ESPRONCEDA – Institute of Art & Culture.

Accompanying the exhibition, a **video** was produced documenting the creative process and the artworks of ***Silenci en temps de soroll | Art, Technology at ESPRONCEDA, Institute of Art & Culture.***



✦ **Silenci en temps de soroll | Art, Technology at ESPRONCEDA, Institute of Art & Culture** ✦

**Watch the full experience on Youtube.**

# Colloquium • Silenci en temps de soroll

Dialogues with nature: art, architecture and technology

On **February 18th at 18.00** ESPRONCEDA – Institute of Art & Culture presented the **public colloquium** of the exhibition **Silenci en temps de soroll**, bringing together **Regina Saura, Rita Roqueta, Henrik Sprengel, Kris Pilcher** and **Daniel González** to explore the intersection of art, nature, architecture and artificial intelligence. Conceived as a transdisciplinary space for reflection and exchange, the session will examine the conceptual and technological processes behind **Bosc de Missatges** and **Cercle dels Desitjos**, immersive projects developed within the research programme **NUBIA LABS**.

The discussion will address how painting, spatial design, real-time systems and human-centred technologies converge to generate new forms of ecological awareness, participation and collective imagination.



At the core of the dialogue is **Bosc de Missatges**, an interactive **projection mapping installation** that transforms the exhibition architecture into a responsive visual ecosystem. Using **LiDAR sensors** and real-time systems developed with **TouchDesigner**, the work translates painted landscapes into a living environment shaped by algorithmic processes and human presence.

The project was first developed by **Ariadna Cortés** and **Lluís Sentís** for the intervention presented at the Mies van der Rohe Pavilion in November 2025.

The collaboration with Lluís Sentís — researcher and professor specialising in humanoid robotics, artificial intelligence and human-centred technologies — represents a singular and expert contribution to the conceptual and technological development of the installation. Subsequently expanded within **NUBIA LABS**, **Bosc de Missatges** deepens the dialogue between art, architecture, ecology and digital systems, positioning immersive media as a shared space where emotion, environmental consciousness and algorithmic processes intersect.

## About the artists

**Regina Saura** is a contemporary artist whose practice moves between painting, design, and graphic language. Her work reflects on the transformation of nature and landscape as emotional and symbolic spaces, exploring environmental fragility and the relationship between color, emotion, and perception. With an established international career, she combines mixed media, collage, and large-scale works that invite viewers into a deep sensory experience.



**Rita Roqueta Saura** is an illusionist architect, designer, and interdisciplinary creator who integrates architecture, scenography, art, and technology in projects developed across Europe and the Americas. Specialized in spatial narratives and immersive experiences, she has worked on projects such as Bosc Cremat for CosmoCaixa and Cuques de Llum at the Palau de la Música, collaborating with international artists and companies to create spaces where perception, body, and architecture engage in dialogue.

# SOMEWHERE EVERYWHERE

Individual exhibition of **Paola  
López-Guerra**



**An abstract exploration of the line as a territory of belonging, identity and displacement**

Barcelona, April 2026 – ESPRONCEDA – Institute of Art & Culture presents **Somewhere Everywhere**, a solo exhibition by the artist and architect **Paola López-Guerra**. The exhibition opened on **24 April 2026**.



### The line as territory of belonging

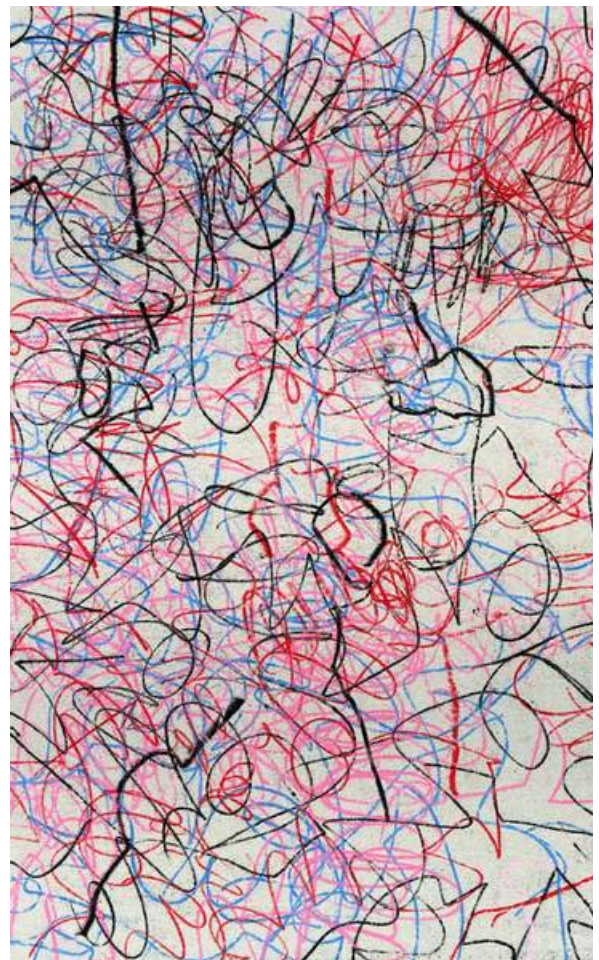
The exhibition proposes a reflection on the act of living in a world marked by displacement, multiplicity of identities and constant transformation. In this context, the practice of Paola López-Guerra is articulated around the line as a fundamental element: not as a boundary, but as a living structure that shapes a symbolic territory.

Beyond a physical geography, the works invite to experience the “place” as an inner construction, a space that emerges in pause, observation and presence.

Through painting and material exploration, López-Guerra develops a research where the line is unfolded as gesture, energy and registration. Surfaces are constructed by layers, stresses and displacements that evoke **organic dynamics and processes of continuous transformation.**

Inspired by the **Mediterranean light of Sanary-sur-Mer**, the works establish a dialogue between his previous series *A place to be* (2019) and his current research. Through techniques such as soak-stain and the use of acrylic on canvas, the artist generates compositions that oscillate between density and dissolution, between control and intuition.

In this sense, the exhibition is set in a contemporary context where notions of territory, identity and belonging are constantly redefined.



## Displacement, identity and ways of living

López-Guerra's practice is deeply linked to his life experience between Spain and Colombia, two territories that coexist as home. This duality is not solved, but articulated as a space of productive tension from which emerges a form of self-knowledge.

The works also incorporate the stories of those who transit between geographies, configuring a sensitive cartography where the line acts as a record of encounters, trajectories and shared experiences. In this context, Somewhere Everywhere dialogues with the principles of NEB & Inclusió by approaching living from a sensitive dimension, where aesthetic experience is intertwined with issues of identity, mobility and belonging.



### About the artist – Paola López-Guerra

Paola López-Guerra (Bogotá, 1974) lives and works in Madrid. She is an architect for the Autonomous University of Barranquilla and interior designer for EINA/UPC Barcelona. Her practice focuses on the exploration of abstraction, with line as a structural and conceptual axis. Through research that combines gesture, matter and thought, her work explores the boundaries between structure and emotion, as well as the expanded concept of "home".

# CONEXIÓN — A Live Dialogue

**Òscar Alabau and Clara Lotta Dittmer**

*A live encounter between music and painting by Òscar Alabau and Clara Lotta Dittmer, presented within the framework of Conexión, the artist's solo exhibition.*

ESPRONCEDA – Institute of Art & Culture presents a special concert intervention as part of **Conexión**, the solo exhibition by **Clara Lotta Dittmer**. This live event brings together music and painting in a shared temporal space, where sound unfolds alongside visual works, creating a dialogue between disciplines and senses.

The concert feature renowned Catalan cellist Òscar Alabau, principal cellist of the Gran Teatre del Liceu Orchestra, performing the Suite for Cello Solo of the Barcelona born composer Gaspar Cassadó. The paintings by Clara Lotta Dittmer will be presented sequentially in dialogue with the music, offering audiences a rare synesthetic experience.



CONEXIÓN — A Live Dialogue Between Painting and Music | Clara Lotta Dittmer & Òscar Alabau

Conceived as a Sunday cultural plan, the event invites families, opera and music enthusiasts, as well as interested art lovers in Barcelona to experience a unique and close encounter between tradition and contemporary artistic practice. More than a concert, this intervention proposes a new way of engaging with art—where time, sound, and image converge, encouraging deeper attention and personal connection.

**Watch the full experience on Youtube.**

# CONEXIÓN —

**Solo exhibition by Clara Lotta Dittmer**



***A synesthetic exploration of the relationship between sound, color, and perception.***

ESPRONCEDA – Institute of Art & Culture is proud to present *Conexión*, a solo exhibition by artist Clara Lotta Dittmer, as part of the **ESPRONCEDA residency programme**. This marks her second exhibition at ESPRONCEDA following her residency in 2019, when she was invited as the winner of the Arte Laguna Prize in Venice.

The exhibition is framed within a series of special events, including a pre-opening concert on **May 10** and the official **opening on May 14**, activating the dialogue between painting and music. The exhibition explores the intersection between painting and music, where sound becomes image and visual composition unfolds as a temporal, sensory experience.

## **Sound as image, image as experience**

In Clara Lotta Dittmer's practice, every image, sensory impression, and energy is deeply connected to sound. Having grown up in a musical environment and trained as a cellist from an early age, she develops a language in which **painting and music are inseparably intertwined**.

*Conexión* unfolds as a dialogue between figuration and abstraction, between reality and imagination, and between external perception and internal visualization. The works emerge from synesthetic experiences, where sounds translate into color, rhythm, and spatial composition. Rather than representing music, the paintings function as its visual counterpart. Color, material, and gesture become equivalents of vibration, intensity, and tempo, transforming the act of painting into an extension of musical expression.

## Duration, perception, and the act of viewing

The exhibition is also rooted in the artist's reflections on art reception and the dynamics of gallery spaces. Observing how viewers often feel uncertain about how long to engage with a work, Dittmer introduces music as a temporal framework—offering a duration for viewing.

This is not a constraint, but an invitation: to remain longer, to observe more deeply, and to move beyond intuitive habits of looking. Through this approach, the experience of painting becomes extended in time, allowing new associations and inner responses to emerge.

Atmosphere, duration, and perception become central elements. The works activate rather than illustrate, opening a space where each viewer forms a personal connection—a *conexión*.



## Programme — Music, space, and live activation

The exhibition is accompanied by a performative program that reinforces the connection between painting and music, rooted in the legacy of the cello in Barcelona and inspired by composer Gaspar Cassadó.

### Concert — May 10 from 12:30 to 14:00

Cellist Òscar Alabau, principal cellist of the Gran Teatre del Liceu Orchestra, will perform the Suite for Cello Solo of the Barcelona born composer Gaspar Cassadó. The paintings will be presented sequentially in dialogue with the music, creating a real-time synesthetic experience.

### Performative opening — May 14 from 19:00 to 21:30

During the opening, Clara Lotta Dittmer will perform 2 pieces, activating the relationship between sound and image in a live setting. The musicians will perform behind a translucent curtain, creating a subtle shadow play that emphasizes gesture, presence, and the essence of the connection between disciplines.

### About the exhibition — *Conexión*

ESPRONCEDA – Institute of Art & Culture is proud to present *Conexión*, a solo exhibition by Clara Lotta Dittmer, as part of the ESPRONCEDA residency programme. This marks her second exhibition at ESPRONCEDA, following her residency in 2019, when she was invited as the winner of the Arte Laguna Special Prize in Venice.

*Conexión* explores the deep relationship between sound and image, where painting becomes a space for translating musical experience into color, rhythm, and atmosphere. Moving between abstraction and figuration, the exhibition invites viewers into a synesthetic field in which perception expands beyond the visual, engaging memory, sensation, and time.



### About Clara Lotta Dittmer

Clara Lotta Dittmer (Hamburg, 1992) is a painter and cellist whose practice lies at the intersection of music and visual arts. Her work explores the translation of sound into color, form, and space, creating dense, immersive visual compositions. She studied at HAW Hamburg and the Accademia di Belle Arti in Bologna, and has exhibited in institutions including Hamburger Kunsthalle and Kunstmuseum Bonn. After receiving the Arte Laguna Special Prize in Venice, she developed part of her research at ESPRONCEDA in 2019. She currently lives and works between Hamburg and Barcelona.



### About Òscar Alabau

Òscar Alabau (Barcelona, 1988) is an outstanding Catalan cellist, principal cellist of the Gran Teatre del Liceu Orchestra, and professor at the Conservatori Superior de Música del Liceu. His practice bridges performance and interpretation, engaging closely with the expressive tradition of the cello. He has performed internationally in venues such as Wigmore Hall (London), Palau de la Música Catalana, and Barbican Hall, and has appeared at major festivals including Gstaad, Aspen, and Santander. In *Conexión*, he performs the three movements of Gaspar Cassadó's Suite for Cello Solo in front of the paintings.,



# DESPLAZADOS II

Guillermo del Valle

**An Exhibition Defending  
Threatened Ecosystems and the  
Memory of Wetlands**

From **9 to 12 June 2026**, ESPRONCEDA – Institute of Art & Culture presented **Desplazados II**, a solo exhibition by Chilean visual artist **Guillermo del Valle**, developed in collaboration with the **Asociación de Arte Sostenible** and selected as an official satellite event of the **New European Bauhaus Festival 2026**.



Through a multidisciplinary installation combining **photography, painting, sound, video**, and **site-specific elements**, the exhibition explored the ecological fragility of wetlands and their essential role in sustaining biodiversity.

Focusing on the threatened ecosystem of the **Llobregat Delta**, the project reflected on displacement as both an environmental and human condition, drawing parallels between the forced migration of bird species and contemporary experiences of vulnerability, mobility, and coexistence.

Working with **photographs transferred onto aluminium surfaces** and intervened with **enamel paint**, Del Valle created a visual language of transparency, absence, and transformation. The use of **aluminium**—a material closely associated with the aeronautical industry—reinforced the exhibition’s reflection on the impact of infrastructure and urban expansion on natural landscapes.

A central component of the exhibition was the artist’s research into the progressive degradation of the **Llobregat Delta**, an ecosystem increasingly threatened by decades of industrial development and the expansion of transport infrastructures. Through the symbolic question **“What if we were birds?”**, the project invited visitors to consider environmental displacement from a new perspective, transforming ecological loss into a powerful metaphor for our shared future.



Beyond the exhibition itself, *Desplazados II* became a platform for **public discussion and environmental awareness**. The opening programme included a colloquium with representatives from **SEO/BirdLife Catalunya, DEPANA, and Zeroport**, who addressed the current challenges facing the Llobregat Delta and the urgent need to protect its ecosystems. Through artistic research and civic engagement, *Desplazados II* highlighted the interconnected relationship between **territory, memory, and environmental responsibility**, inviting audiences to reflect on the ecological transformations shaping contemporary society.

The exhibition also highlighted Guillermo del Valle's participation in the international project ***Colaboraciones Culturales: Tejiendo el Futuro***, promoted by the **Pergamon Museum in Berlin**. Working from **Fragment 86** of a 17th-century Caucasian carpet partially destroyed during World War II, Del Valle established a sensitive dialogue between cultural heritage, historical memory, and ecosystems threatened by human action. You can have more information [here](#).



The project also received institutional recognition through the visit of **Dr. Wolfram Weimer, German Minister of State and Federal Government Commissioner for Culture and the Media**, accompanied by his **delegation of the German Consulate from Barcelona**. The visit became part of a broader series of international exchanges hosted by Espronceda, reinforcing a conviction that has guided the institution for many years: culture must play an active role in shaping the digital future.



During the visit, participants engaged in a **dialogue on the evolving relationship between culture, technology, and society**. Discussions addressed increasingly relevant questions across Europe, including the impact of artificial intelligence, extended reality (XR), and immersive technologies on cultural production; the role of artists in debates around digital sovereignty, democracy, participation, and identity; and the need for new institutional models capable of supporting emerging forms of artistic and cultural practice.



### About the artist

**Guillermo del Valle** is a Chilean visual artist whose practice focuses on sustainability, environmental memory, and the protection of threatened ecosystems. Through photography, installation, and interdisciplinary research, his work investigates the relationships between territory, displacement, and ecological transformation.

### Institutional Partners

**Asociación de Arte Sostenible:** Founded in 2008 in Barcelona, this platform is dedicated to the research, promotion, and dissemination of artistic practices linked to environmental sustainability and territorial awareness. [www.artesostenible.org](http://www.artesostenible.org)

**SEO/BirdLife:** SEO/BirdLife is Spain's leading ornithological society and one of the country's most influential environmental organizations. Its work focuses on the study and conservation of birds and their habitats, with particular attention to threatened ecosystems such as wetlands, deltas, and migratory corridors. [www.seo.org](http://www.seo.org)

**DEPANA**(Liga para la Defensa del Patrimonio Natural): DEPANA is one of Catalonia's pioneering environmental organizations. It works for the protection of natural heritage and biodiversity through legal advocacy, scientific research, and public awareness, with a long track record of defending threatened ecosystems in the Barcelona metropolitan area, including the Llobregat Delta. [www.depana.org](http://www.depana.org)

**ZeroPort:** ZeroPort is a civil society platform advocating against the expansion of Barcelona's port and El Prat airport, and for the protection of the natural, social, and cultural heritage of the Llobregat Delta. It brings together residents, environmental groups, and experts to defend the territory from the impacts of large infrastructure projects. [www.zeroport.cat](http://www.zeroport.cat)



### About the speakers

**Cristina Sánchez** (SEO/BirdLife) She's a biologist from the University of Barcelona, focused on nature conservation in Catalonia. She's the director of the SEO/BirdLife office in Catalonia, and she's the president of the Nature Conservation Network of Catalonia.

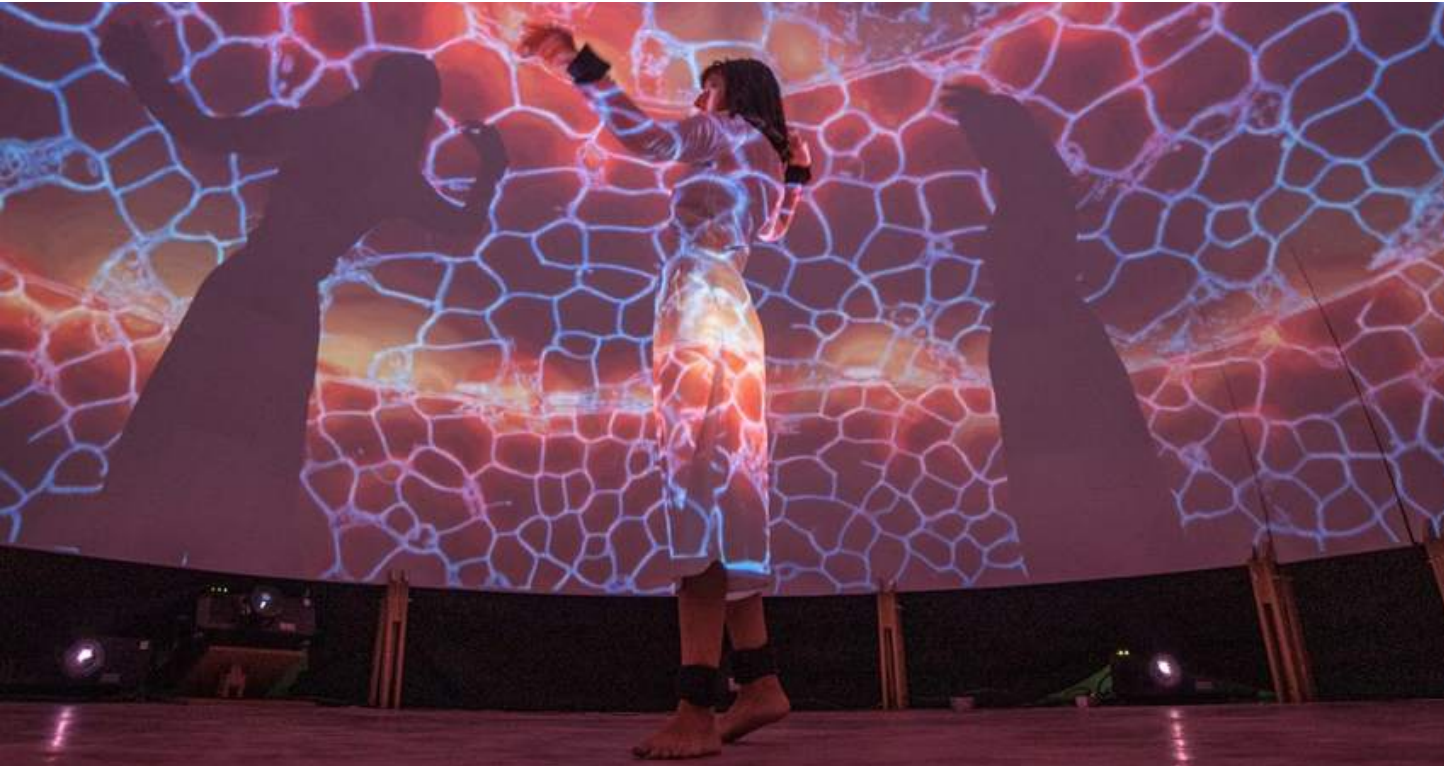
**Jose García Moreno** (DEPANA) Vice president of DEPANA, conservationist, and environmental activist, is connected to the Llobregat Delta. He led the complaint filed with the European Commission regarding the degradation of the Llobregat Delta.

**Ariadna Cotén** (Zeroport) Member of Zeroport, a platform that opposes the expansion of the port and the airport. She is also a member of the Assemblea de barris pel decreixement turístic (ABDT) and Ecologistes en Acció.



# 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.

# IMMENSIVA



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](http://www.immensiva.com)



# IMMENSIVA FESTIVAL 2026

CARTOGRAFIES COL·LECTIVES

**IMMENSIVA 2026 – Collective Cartographies** transforms Catalonia's tangible and intangible heritage into shared, multi-user XR experiences powered by AI. From February to November 2026, six interdisciplinary teams will co-create immersive, location-based projects that explore memory, territory, and collective meaning.

The residency combines **online production, mentoring, and masterclasses** with onsite integration and exhibition at Espronceda – Institute of Art & Culture, Barcelona, and regional showcases in Vilanova i la Geltrú, Tarragona, and Reus. Using cutting-edge tools like **XRoam Solutions** and **STYLY**, participants design scalable, adaptable, and accessible experiences for cultural and educational contexts.

Through collective journeys, AI-enhanced narratives, and spatially synchronized interactions, IMMENSIVA 2026 reimagines heritage as a living, shared experience—strengthening professional skills, knowledge transfer, and Catalonia's digital culture ecosystem.



# NUBIA

# NUBIA



**NUBIA** is a cutting-edge creative platform and incubation ecosystem that supports the development of innovative, tech-driven art projects. Rooted in Barcelona and powered by ESPRONCEDA – Institute of Art and Culture, IMMENSIVA, and a growing network of international partners, NUBIA bridges the gap between art, technology, and society through immersive, interactive, and socially engaged practices.

## **NUBIA LAB INCUBACIÓ: Where Art Meets Innovation**

At the heart of NUBIA is NUBIA LAB INCUBACIÓ, an incubation program designed for local artists and creatives. Over several weeks, participants receive mentorship from leading figures in digital art and technology, participate in hands-on workshops, and develop their own experimental projects that often blend physical and digital realities. Technologies explored include Virtual Reality (VR), Extended Reality (XR), Artificial Intelligence (AI), 3D sound, robotics, sensors, and more.

At the end of the program, participants showcase their work in a public exhibition. Selected projects are curated for further development and integration into the NUBIA.World platform, expanding their global visibility and engagement.



## **Who Makes NUBIA Possible?**

**ESPRONCEDA – Institute of Art and Culture:** A multidisciplinary hub for cultural research and production. It offers artists access to workspaces, exhibition areas, and residency accommodations, creating an environment where creative innovation flourishes.

**IMMENSIVA:** A visionary platform managed by Espronceda, IMMENSIVA fosters interdisciplinary collaboration and technological experimentation. It supports art-driven teams working with immersive technologies and gamified environments to generate community impact and potential startup creation.

**NUBIA Platform (NFTs Universe in the Blockchain for International Artists):** An extension of IMMENSIVA, NUBIA explores the creation of Metaverses where digital and physical artistic experiences converge. Artists use blockchain technologies and NFTs to build immersive worlds that invite interaction, social engagement, and creative exploration. These environments often feature custom avatars, curated digital artworks, and gamified systems that transform how audiences connect with contemporary art.



# NUBIA LABS 2026

**NUBIA Labs 2026** is an incubation and professional support program aimed at digital art and space computing projects, including technologies such as XR (AR/VR/MR), creative artificial intelligence, interactive real-time installations and immersive environments.

In its 4th edition, it focuses on the incubation of digital art projects working with space computing (XR/AR/MR, creative AI, interactive real-time installations, immersive environments and participatory practices), keeping the program deliberately open to accommodate a wide variety of languages and formats.

As a vertical created by **ESPRONCEDA – Institute of Art & Culture**, NUBIA Labs connects artistic creation, technology and professional development, making it easier for emerging projects to evolve from prototypes to consolidated cultural proposals prepared for circulation in festivals, museums and other cultural circuits.

## Open Call

In **March 2026**, NUBIA Labs launches an international public open call to incorporate between 6 and 10 additional projects into the incubation programme.

The call will be disseminated through local cultural platforms, with special attention to projects connected to the Catalan creative ecosystem, as well as through international networks (such as XR4Europe). As a novelty of this edition, the selection process will be continuous, allowing projects to be progressively incorporated into the programme between March and June 2026. Selected projects will participate in the same initial diagnosis process, improvement sprints and 360° mentorship as the rest of the incubated proposals.

## ARTISTS



### **Lena Trapp**

Lena Trapp is a visual artist based in Gothenburg, Sweden who works with sculpture, installation and moving image. Her practice explores identity, corporeality and relationships through immersive environments where the physical and digital converge. By combining organic forms and industrial materials, it reflects on perception, memory and our relationship with an increasingly technologised world.

### **Love Antell**

Love Antell is a multimedia artist, illustrator and musician based in Stockholm, Sweden. Her work explores the relationship between digital media, collective memory and cultural heritage, developing digital experiences for public spaces and museums. Through artistic research, she examines how historical narratives are reinterpreted and transformed in contemporary digital environments.



### **Ailin Bars**

Ailin Bars is an interdisciplinary creative director born in Buenos Aires, specializing in immersive works, software development, film and audiovisual media. Her practice adopts a dreamlike and surreal aesthetic to explore issues related to identity, gender, sociology and the environment. His multidisciplinary background integrates music, dance, theater and visual arts into hybrid narrative experiences.

### Matías De la Sierra

Matías De la Sierra es un artista visual y fotógrafo argentino cuya práctica se desarrolla entre la fotografía y el arte contemporáneo. Su trabajo investiga la construcción de la imagen, la identidad y la cultura visual contemporánea desde una perspectiva conceptual. Combinando referencias del arte y la moda, crea narrativas visuales que exploran las dinámicas de representación y percepción.



### Nicole Chufi

Nicole Chufi is a choreographer, interdisciplinary researcher and creative Brazilian with Italian and Lebanese roots. Her practice is situated between the visible and the intangible, developing immersive experiences, audiovisual art and experimental projects that connect the physical and digital worlds. Through tools such as artificial intelligence, sound and interactive technologies, he explores new forms of perception and relationship.

### Pol Ros

Pol Ros develops a multidisciplinary practice that integrates audiovisual art, music, visual arts and critical thinking. Her work investigates the relationship between technology and nature through interactive systems and real-time generative processes. Through immersive experiences, it invites audiences to actively participate in ever-changing artistic ecosystems.



### Asia Herz

Asia Herz is a cello player trained at the Professional Conservatory of Vila-seca and at the Conservatory of the Liceu de Barcelona. His practice combines classical performance with contemporary experimentation, exploring new expressive possibilities for the instrument. Through interdisciplinary projects, he establishes dialogues between music, technology and performance.



### Paola López-Guerra

Paola López-Guerra is an artist and architect born in Bogotá and based in Madrid. Her practice focuses on abstraction, using line as a structural and conceptual element to explore the relationship between form, emotion and space. Through painting and material research, she reflects on the concepts of territory, memory and home.

### Nacoca Ko

Nacoca Ko is a Geneva-based artist and curator who works between sculpture, the moving image, performance and virtual environments. Her practice explores how emerging technologies and non-human intelligences transform perception, collective consciousness, and our relationship with the environment. Through immersive experiences and speculative processes, he investigates the boundaries between the natural, the artificial and the unknown.



### Leonardo Cincinelli

Leonardo Cincinelli es pianista, productor y compositor italiano cuya práctica se sitúa en la intersección entre el jazz, la música electrónica y la improvisación. Su trabajo combina exploración sonora, experimentación tecnológica y creación en tiempo real, desarrollando propuestas que trascienden las fronteras entre géneros musicales. Desde Barcelona, participa en proyectos colaborativos que conectan música, performance y cultura contemporánea.

# MIT REALITY HACK 2026

## Barcelona Node



Projects developed during the hackathon may rethink the hackathon format itself, **address social and cultural challenges**, or result in **interactive, performative, or experiential works**. Traditionally, the hackathon unfolds across three main thematic directions:

- **Hack the Hack** – designing new, more inclusive and accessible hackathon models
- **Hack the Community** – creating technologies that strengthen communities or foster positive social impact
- **Hack the Party** – developing playful, interactive installations and shared experiences

Alongside these, participants are also free to pursue any idea without thematic constraints.

ESPRONCEDA from the 22th of January to the 26th host the Barcelona official node of **MIT Reality Hack 2026**, one of the **world's leading hackathons dedicated to immersive technologies**.

Taking place simultaneously in **Boston** (MIT) and at selected nodes worldwide, MIT Reality Hack brings together artists, technologists, designers, researchers, and curious minds to explore new forms of creation through **extended reality (XR), collective experimentation, and playful invention**.

During five days, the Barcelona node will be connected live with the MIT campus, forming part of the official global framework of the hackathon and welcoming local participation from the XR and creative communities.

**MIT Reality Hack** is conceived as an open and inclusive hackathon that challenges conventional formats. Rather than focusing solely on technical outcomes, it emphasizes learning, collaboration, and experimentation across disciplines and levels of experience. The event is designed for first-time participants, seasoned hackers, and those who wish to engage in alternative or exploratory ways.



### The Barcelona Node at ESPRONCEDA

The Barcelona node will take place at **Nau 10**, offering a dedicated and focused space for collaborative work, experimentation, and exchange. Participation is limited, and those interested in actively taking part are invited to register through the official link.

As host of the Barcelona node, ESPRONCEDA provides the working space, access to technological resources, logistical support, and an environment conducive to experimentation and collaboration.

Throughout the hackathon, a live webcam portal will maintain a continuous connection with the MIT campus, reinforcing a shared sense of presence and exchange across locations.

Hosting the MIT Reality Hack Barcelona node aligns with Espronceda's ongoing commitment to immersive practices, cultural innovation, and international collaboration, while strengthening ties with the MIT ecosystem and the local XR community.



# LOVE VIBES

At SPARKS | ISE Fair 2026



During **ISE Fair 2026** in Barcelona, one of the world's leading exhibitions for audiovisual and integrated systems, in the framework of Nubia Labs was present **Love Vibes** as a highlight of the **SPARKS Conference Happy Hour**.

This immersive XR experience served as a crossroads where Virtual Reality, contemporary dance, and Artificial Intelligence converged to foster a shared space of empathy, presence, and deep human connection.

*Love Vibes* uses **dance as a universal language** to explore how we relate to one another in virtual environments. The activation was a participatory journey where movement and technology blurred. Participants, equipped with XR headsets provided by ESPRONCEDA, entered a dynamic digital realm that reacted in real-time to the live music of @pharxohg.

*Love Vibes* merges **Virtual Reality, dance, and subjective perception** into a **participatory immersive experience**. Reacting to live music, it dynamically adapts through visual environments synchronized with rhythm, tempo, and genre, offering participants a shared space of empathy, presence, and emotional resonance.



Designed for festivals, cultural events, and collective gatherings, the experience fosters connection, inclusion, and freedom of expression. It creates a psychedelic, sensorial environment using color filters, particles, and generative visuals, celebrating human movement and embodied expression. Beyond spectacle, Love Vibes explores **truth, perception, consciousness, and empathy**, envisioning a non-judgmental digital space that transcends labels and separation. It invites participants into a transformative collective experience, grounded in presence, connection, and shared humanity.

Love Vibes envisions a future where digital spaces are not isolating, but rather transformative collective experiences grounded in shared humanity and consciousness.



**LoveVibes, an innovative project by Nubia Labs/ ESPRONCEDA Institute of Art & Culture.**

To complement your understanding of Love Vibes, we invite you to watch the official video of the project on **YouTube**.

This video offers an immersive look at how virtual reality, dance, live music and generative visuals interact within the Love Vibes environment - capturing the dynamic interaction of movement, sound and collective presence that defines the experience.

# DIGITAL MONUMENTS

Exhibition by Lena Trapp  
and Love Antell



ESPRONCEDA – Institute of Art & Culture, the 5<sup>th</sup> of March presents **Digital Monuments**, a dialogue between artists **Lena Trapp** and **Love Antell** (SE). Their respective visual universes converge in video projections that propose what digital monuments could become.

This field relates not only to the monuments we have already inherited, but also to the process of constructing the **next generation of digital monuments**. Cultural memory through digital monuments implies a profound shift: from the idea of permanence and a tangible work that rises above us, towards the conception of monuments that are not static, in constant transformation and flux.

**Digital Monuments** responds to both the official and the unofficial, to the marked and the untold stories that constitute the ideas of a place. At this intersection of memory, technology, and representation, the exhibition raises a reflection on how collective narratives are configured in the digital age.

The event is part of the NUBIA Labs 2026 program, ESPRONCEDA's incubation platform for digital and interdisciplinary art projects.





**About the artists:**

**Lena Trapp** (1974) is a visual artist based in Gothenburg, Sweden. She works primarily with sculptures, installations, and moving images, creating immersive environments where physical and digital elements intersect. Through themes such as identity, embodiment, and relationships, Trapp moves between the human and the artificial, the material and the virtual. Her works are characterized by a strong physical presence in which organic forms merge with industrial materials. Her practice explores interior and exterior spaces where layers of time, memory, and perception intersect, raising questions about how, in times of increasing technologization, we perceive ourselves and our place in the world.

**Love Antell** (1980) is a multimedia artist, illustrator, and musician based in Stockholm, Sweden. She creates digital experiences as public art for urban development projects and museums, exploring the relationship between digital media and cultural memory. She leads an art research project affiliated with the Institute for Future Studies that addresses the digitization of existing monuments with a dissonant cultural heritage, questioning how historical narratives are reinterpreted and reshaped in contemporary digital contexts.

# SIMBIOTICA

Performance and interactive audiovisual installation by Pol Ros and cellist Asia Herz



ESPRONCEDA, Institute of Art and Culture presented on the 15<sup>th</sup> of May, **Simbiòtica**, a project by artist **Pol Ros** developed within the framework of NUBIA Labs 2026, which explores the relationship between humans, technology and the plant world through an audiovisual performance and an interactive installation.

The piece proposes a dialogue between species through the capture of plant bioelectricity, translated into sound and generative visuals in real time.

Accompanied by cellist **Asia Herz**, the project articulates an immersive experience in which sound, image and living matter interact, generating a poetic narrative about consciousness, nature and the limits between the organic and the artificial.

Through a system based on sensors, algorithms and tools such as TouchDesigner and Ableton, Simbiòtica transforms plants into active agents within an audiovisual ecosystem, inviting the audience to interact and become part of the process. The work unfolds as a modular structure combining live performance and installation, exploring concepts such as culture, nature, consciousness and the unconscious. The project is part of a line of research that connects art, science and technology from an ecological and critical perspective, proposing a reflection on technology not as a tool of domination, but as a means to **reconnect with the plant world and generate new forms of perception and relationship**.





### About the artists

**Pol Ros** develops a multidisciplinary practice that integrates audiovisual languages, music, visual arts and critical thinking. His work investigates the relationship between technology and nature, exploring new forms of interaction between the human and the non-human. Through interactive systems and real-time generative processes, he creates immersive experiences that position the viewer as an active part of the artistic ecosystem.



**Asia Herz** is a cellist trained at the Conservatory of Vila-seca and the Conservatori del Liceu in Barcelona, with experience performing on national and international stages. Her practice combines classical performance with contemporary experimentation. In *Simbiòtica*, her live intervention establishes a dialogue between instrument, technology and living organism, expanding the performative dimension of the work.

# EXUVIA

interdisciplinary performative installation by  
Ailin Bars and Matias De la Sierra  
Directed by Kris Pilcher



ESPRONCEDA – Institute of Art & Culture presented the 15th of May, **EXUVIA**, an interdisciplinary performative installation directed by artist **Ailin Bars**, proposing an immersive experience where body, technology, and matter intertwine in real time. The work merges visual arts, digital art, contemporary dance, and live sound, creating a performative ecosystem in which each gesture is simultaneously transformed into image, sound, and trace. Through the use of motion sensors, capture and digital generation systems, and the interaction between performers and visual artists, the piece explores **new forms of perception at the intersection of the physical and the digital**.

EXUVIA unfolds across multiple simultaneous layers — stage space, visual environment, and digital dimension — where performative action, visual intervention, and real-time audiovisual generation continuously interact, giving rise to an ephemeral and constantly evolving composition.

In line with Bars' artistic research, the body is understood as a sensitive interface capable of activating sound, light, and image, revealing how movement can expand into multiple perceptual layers and generate a shared experience between performer, technology, and audience.

The project is part of the NUBIA Labs 2026 program, ESPRONCEDA's incubation platform dedicated to the development of digital and interdisciplinary art projects, where it has received guidance and mentorship from the center's team, including Kris Pilcher in the field of interactive systems and digital technologies.



## About the artists

**Ailin Bars** is an interdisciplinary artist whose practice lies at the intersection of body, technology, and performative experimentation. Her work investigates the relationship between movement, perception, and digital systems, developing immersive environments where live action is translated into visual and sonic language, exploring new forms of collective creation and expanded narrative.

**Nicole Chufi** is an audiovisual artist and experience designer who explores the relationship between sound, image, and immersive technologies. Her practice combines creative direction, interactive media, and artificial intelligence, creating sensory experiences that connect emotion, narrative, and technology in both stage and digital contexts. She has collaborated with international institutions and festivals such as Sónar Barcelona, TUMO, and CYENS.



**Matías De la Sierra** is an Argentine visual artist and photographer whose practice develops between photography and contemporary art, with a focus on image construction, aesthetics, and visual narrative. His work explores identity and contemporary visual culture from a conceptual perspective, combining languages of art and fashion.

# SPINNING IN FLUID DREAMS

## A Collaborative VR Installation exploring water, energy and the Digital World

**ESPRONCEDA** – Institute of Art & Culture presented on the 9th of July, Spinning in Fluid Dreams, an immersive VR installation directed by artist and curator **Nacoca Ko**, proposing an experience where physical sculpture, virtual reality, and soundscape intertwine in real time.



The work merges physical sculpture, 360° capture, 3D digital scanning, and interactive virtual reality, creating an immersive ecosystem in which each sculptural form is simultaneously transformed into landscape, sound, and digital twin. Nacoca Ko's own contributions span the installation's central video works — Main Wall Video and Floor Video — alongside sculptural pieces such as *The Girl*, *the Queen*, and *Everything in Between* and the video installation *Neopelagic Drift*, exploring the technological materials humanity leaves behind.



**Jan Steenman's** Entrance Video frames the visitor's arrival into the piece, while Antoine Félix Bürcher's sculpture *Climat Maintenance* — a recycled computer fan fused with glass — grounds the installation's dialogue between electronic matter and organic form.

**Spinning in Fluid Dreams** unfolds across multiple simultaneous layers — physical sculpture, hydroelectric landscape, and virtual environment — where original sculptures, their digitized twins, and a navigable VR world continuously interact, giving rise to a fluid and constantly evolving composition. The installation brings together an expanded constellation of works: **Paul Fritz's** *Athazagoraphobia*, a serial sculpture in painted steel and felt; *River Oracle* (Cyanotype), a collective textile piece by **Paloma Ayala**, **Melody Chua**, **Anne-Laure Franchette**, **Riikka Tauriainen**, and **Kay Zhang**; **Paulo Wirz's** cast-brass sculpture *Apanhador* (Catcher); **Lea Sblandano's** wall sculpture *Bodies of Water* and her sculptural series *ABLOOM*; **Hugo Langlade's** photographic installation *CONGRATULATIONS!*; and **Ricardo Meli's** sculptures *For the Rain* and *C-28*.



In line with Ko's artistic research, water is understood as a living current capable of connecting ecological life and digital existence, revealing how energy can expand into multiple perceptual layers and generate a shared experience between sculpture, technology, and audience — situated at the threshold of the Singularity, where prediction gives way to uncertainty.

The project is part of the NUBIA Labs 2026 program, ESPRONCEDA's incubation platform dedicated to the development of digital and interdisciplinary art projects, where it has received guidance and mentorship from the center's team, including Kris Pilcher in the field of interactive systems and digital technologies.





### About the Curators

Nacoca Ko is an artist and curator based in Geneva, Switzerland, working across sculpture, moving image, performance, and virtual environments. Engaging with non-human and artificial intelligence, her work explores how technological systems reshape the personal psyche, collective consciousness, and the environment. Through her virtual worlding practice, she creates immersive environments where digital and physical realities intersect, sculpting with polymers and concrete to examine the materials humans leave behind. Her recent projects include exhibitions at Museu Futuros – Arte e Tecnologia (Rio de Janeiro, 2025), Museu Eva Klabin (Rio de Janeiro), Art Genève, and Photo Basel.

Antoine Félix Bürcher is a Swiss sculptor working with fused glass and altered materials to construct layered temporal strata. He has participated in the Werkschau at Museum Haus Konstruktiv (Zurich) and the Swiss Triennial of Sculpture, Bad RagARTz (2024), and is recipient of the Prix Arts Visuels Vaud (2025).

Monic Unser is a Swiss curator and art historian whose recent institutional projects include Plattform25 at CAN Centre d'art Neuchâtel (2025) and prior editions at Kunstmuseum Appenzell. She is Assistant Curator at Cabaret Voltaire Zurich, where she develops research-driven exhibitions and performance-based programmes engaging feminist histories, archival practices, and contemporary experimental art.

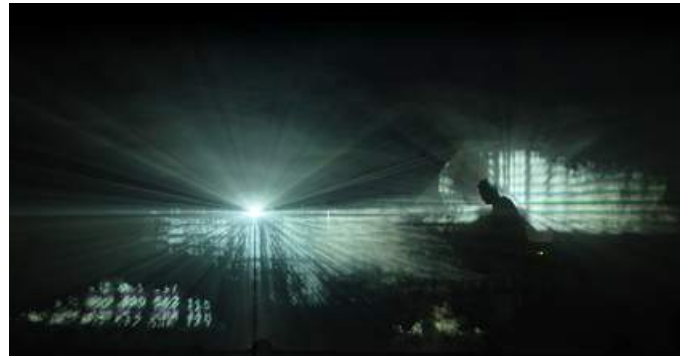
# PER ARIA

## Performance for light and sound

ESPRONCEDA – Institute of Art & Culture presented, on July 23 and 24, Per Aria, an immersive audiovisual performance for piano and light directed by pianist and composer Leonardo Cincinelli in collaboration with digital artist Diego Suárez Bárcena !ME(NOTme), proposing an experience in which acoustic music, generative visual environments, and spatial perception intertwine in real time.



The work merges live piano performance, generative projection, and interactive light design, creating an immersive ecosystem in which sound and image continuously shape one another. At the center of the piece is the piano — not only as instrument, but as symbolic and physical presence — while light acts as an active performer, responding to the musical composition through projections, atmospheres, and spatial interventions unfolding across the architecture of the room. Sequences such as *Da Lontanissimo* and *Riflesso* trace this dialogue between data, light, and the human form, giving rise to a series of evolving states that emerge, transform, and dissolve before the audience.



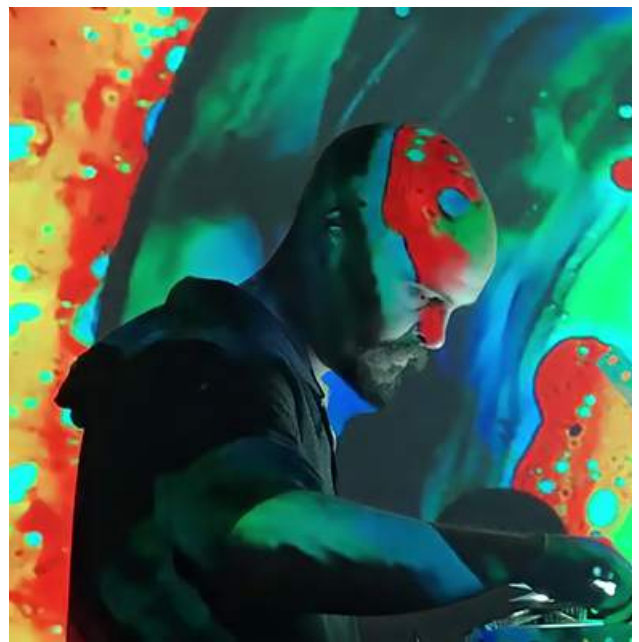
Per Aria unfolds as a meditation on the cycles of creation, transformation, and renewal, exploring themes of emergence, impermanence, and interconnection. Its title — Italian for "through the air" — refers to the invisible medium through which both sound and light travel, evoking a state of suspension between presence and absence, matter and immateriality, reality and possibility. Both performances played to full capacity, with audiences responding to the work with enthusiasm across the two nights.

The project is presented within Constellation Lab, a collaborative infrastructure connecting professionals, researchers, cultural institutions, and technology organizations across Catalonia, and forms part of NUBIA Labs 2026, ESPRONCEDA's incubation platform dedicated to the development of digital and interdisciplinary art projects.

### About the Artists

Leonardo Cincinelli is an Italian pianist, composer, and producer based in Barcelona. His practice explores the intersection of live instrumental performance, electronic production, and improvisation, creating hybrid formats that bridge contemporary music and immersive experience. He is the founder of the Art.eria Acoustic Electronic Ensemble and La Otra Jam, and has developed numerous interdisciplinary collaborations integrating sound, visual arts, and spatial design.

Diego Suárez Bárcena !ME(NOTme) is a Spanish digital artist, creative technologist, and visual designer based in Barcelona. Through generative art, real-time audiovisual systems, and interactive media, his practice investigates the evolving relationship between technology, perception, and human experience. Alongside his artistic work, he teaches audiovisual disciplines at BAU, Escola Superior de Disseny de Barcelona.



# OTHER PROJECTS

# NEW EUROPEAN BAUHAUS



New European Bauhaus  
beautiful | sustainable | together



**ESPRONCEDA – Institute of Art & Culture** is a proud official partner of the New **European Bauhaus (NEB)**, a visionary initiative by the European Commission that merges creativity, technology, sustainability, and social inclusion. The NEB aims to shape a better future by fostering environments and practices that are not only functional and green, but also inclusive and aesthetically inspiring.

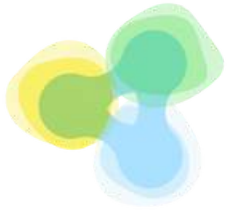
Through its dedicated program **NEB & Inclusion**, ESPRONCEDA brings this vision to life by placing art at the center of interdisciplinary collaboration. The initiative explores how cultural practices and digital innovation can work together to address pressing societal challenges and create new social narratives. It encourages participation from diverse communities and fosters dialogue between artists, scientists, technologists, and citizens.

Since 2022, ESPRONCEDA has activated the **NEB** framework through impactful events and programs. It began with the NEB LAB Symposium, which explored strategies for sustainable cultural ecosystems. In 2023, the focus shifted to immersive technologies, with artistic residencies centered on virtual reality, Web3, and blockchain. These efforts were amplified through participation in key international events like **Ars Electronica (Austria)**, **the NEB Festival (Brussels)**, and **the MEET Center (Milan)**.

In 2024, the program deepened its social mission, emphasizing decentralization and broader cultural access. Key initiatives included **RISE UP – Voices of Community**, a residency connecting artists with marginalized groups; **KEILI**, a digital identity project presented at **Sónar Festival**; and **IMMENSIVA**, an international platform for XR, AI, and metaverse-based art. The Hackathon Metavers Navas further demonstrated the power of local, inclusive innovation by engaging the Navas neighborhood in creative tech experimentation.

Looking toward 2025, ESPRONCEDA continues to align with the NEB's goals, reinforcing its commitment to cultural innovation, sustainability, and inclusion. Through art and interdisciplinary practice, ESPRONCEDA contributes to rethinking how we live, build, and connect—placing people and the planet at the center of transformation.

# NEB & Inclusió program



New European Bauhaus  
beautiful | sustainable | together



The **NEB & Inclusió** program, framed within ESPRONCEDA's artistic residencies, promotes essential values such as tolerance, respect for cultural diversity, creative collaboration, inclusion, and democracy.

Through **art and creativity**, this program seeks to foster synergies among local, national, and international communities, with a strong commitment to the **Sustainable Development Goals** (SDGs). The main objective is to position art and culture as key drivers for addressing social issues, breaking down barriers, and promoting an inclusive and innovative society.

- **Participants:** artists from communities with minority languages such as Aranese, Seto, Cornish, Burgenland Croatian, and Aromanian.
- **Activities:** creative workshops, collaborations with Felicia Trouvenot and Alidé Sans, and the creation of the joint piece "Woodpeckers," inspired by natural sounds.

# “IN BETWEEN”

## Joseph Beuys: A talk with Martin Müller



ESPRONCEDA – Institute of Art & Culture is pleased to present **“In Between” – Joseph Beuys: A talk with Martin Müller**, a gathering that explores the legacy of one of the most influential artists of post-war Germany.

The event is held in collaboration with the **Goethe Foundation**, strengthening cultural dialogue between Germany and Barcelona through contemporary artistic practices and critical thought.

The activity is part of **NEB & Inclusió**, a program developed by ESPRONCEDA as an official partner of the **New European Bauhaus (NEB)**. This initiative fosters new forms of creativity at the intersection of sustainability, aesthetics, accessibility, and cultural inclusion, promoting spaces where art is activated as a tool for social reflection and collective transformation.

### About the artist – Anne Müller

Born in 1978, **Anne Müller** studied Musicology at the Free University of Berlin and Audiovisual Media Studies at the Konrad Wolf Film University in Potsdam-Babelsberg. Her practice is defined by experimentation with sound as material, combined with performative presence and spatial awareness, creating experiences that invite attentive listening and reflection.



## Between thought and sound: a dialogue on Beuys



**Joseph Beuys** remains a fundamental figure in contemporary art, whose ideas continue to resonate across generations. **Martin Müller**, art historian, curator and artist, offers a vision of Beuys' work and thinking. He completed his doctorate on Beuys in 1993 under the supervision of the collector and museum founder Peter Ludwig and has since developed transdisciplinary projects in international contexts. As Müller emphasizes, *"If one wants to understand Beuys, one must pay attention to the difference between understanding and explaining."*

The event begins with an initial impulse and unfolds as a conversation with the audience. Beuys' belief that "thinking is plastic art" frames the dialogue, inviting reflection on the boundaries between thought, material and experience.



### Sound and space: Heu Anne Müller

The musician and artist **Heu Anne Müller**, who activated the **Mies van der Rohe Pavilion** in Barcelona in 2025, transforms the space and the audience through **live-created sound environments**, using instruments, voice, everyday objects and language. Her practice seamlessly combines sound **art, concert performance, installation and audiovisual composition**, exploring states of transition, atmospheres and subtle transformations of perception.

Anne Müller's performances create **immersive situations** where sound, image, space and memory converge. She combines electronic music, voice, text, video, photography and live performances **in site-specific constellations**, producing works characterized by sensitivity, reduction and an intuitive yet conceptually grounded approach. Her installations and concerts have been presented internationally in concert halls, museums, galleries, festivals and public spaces.

# NATURETALES LIVE

## Alva in the Land of Shadows



ESPRONCEDA – Institute of Art & Culture presents **Naturetales Live** in Barcelona, a **free immersive experience** designed for families with children ages 4 to 10.

The event will take place in the gardens of the **Fundació Julio Muñoz Ramonet**, an iconic city landmark that will be transformed into a magical outdoor setting, where nature, technology, and storytelling come together to create a unique experience.

Through the **Naturetales mobile app**, participants embark on an outdoor journey where nature becomes the setting for a magical story.

Following in the footsteps of “**Alva in the Land of Shadows**” children and families will discover a world inhabited by witches and fantastical creatures, solving riddles and completing challenges that foster environmental awareness in a fun and interactive way.

Over the course of a roughly **40-minute tour**, participants become the protagonists of an epic adventure that combines nature, magic, and digital elements. This free event introduces families in Barcelona to Norse mythology and sustainability through an innovative, high-quality cultural experience.



### **Alva in the Land of Shadows:**

An 8-Season Adventure

In this completely free activity, children and families will have the chance to find the three pieces of the magical talisman, where they'll discover:

- More than 8 interactive stations
- Challenges, puzzles, and exploration
- A story that unfolds as you walk

An experience where play, learning, and discovery go hand in hand, all outdoors!

The experience takes place in the gardens of the Fundació Julio Muñoz Ramonet, an iconic Barcelona landmark that will be transformed into a magical outdoor setting. This iconic public space will become a small open-air theater, where nature and fantasy come together.



### **A European project that connects nature, technology, and culture**

Naturetales Live is part of the European Playstories initiative, a project that explores new forms of learning through digital storytelling and interaction in public spaces. Co-funded by the European Union under the Creative Europe program, it brings together various European partners with the aim of connecting culture, technology, and environmental education through innovative experiences.

In this context, ESPRONCEDA – Institute of Art & Culture, as the lead partner in Spain, is driving the project's implementation in Barcelona, acting as a bridge between digital innovation and the local cultural ecosystem. Thanks to its track record, it brings these new forms of storytelling to families and new audiences, fostering a more conscious relationship between childhood, culture, and nature.



