

barcelona gallery weekend

**8^a EDITION
15 - 18 SEPTEMBER 2022**

ÍNDEX

1. BARCELONA GALLERY WEEKEND

2. GENERAL PROGRAMME

- 2.1 EXHIBITIONS AT GALLERIES
- 2.2 PARALLEL ACTIVITIES AT THE GALLERIES
- 2.3 SPECIAL ACTIVITIES

3. PROGRAMS AIMED TO SPECIFIC PUBLICS

- 3.1 PUBLIC PROGRAMME
- 3.2 PROFESSIONAL PROGRAMME PROGRAMA
- 3.3 ACQUISITIONS PROGRAMME

4. TEAM AND COLLABORATORS

1. BARCELONA GALLERY WEEKEND

Barcelona Gallery Weekend, an annual event promoted by [Art Barcelona](#), galleries association, held its **8th edition from September 15th to 18th, 2022.**

Barcelona Gallery Weekend brings together a **general programme of exhibitions at contemporary and modern art galleries in Barcelona, L'Hospitalet de Llobregat and Santa Margarida i els Monjos** (at the Penedès region). At the same time, it includes specific programmes **different publics** and a full **agenda of activities in the galleries and collaborating spaces.**

Through a special agenda that opens the art season, Barcelona Gallery Weekend **highlights the work of galleries as promoters of contemporary heritage**, both in their role as intermediaries between art production and collecting and in their contribution to the cultural scene of the latest trends and artistic languages. It also promotes the coordinated work of the local art scene to boost the art market, stimulating the participation of the general public, collectors, professionals and representatives of local and foreign art institutions, and potential new buyers.



2.

GENERAL PROGRAMME

2.1

EXHIBITIONS AT THE GALLERIES

32 GALLERIES AND MORE THAN 60 PARTICIPATING ARTISTS:

3 Punts Galeria

Alejandro Monge

ADN Galeria

Nicolas Daubanes & Domènec

Alalimón Galeria

Varvara & Mar

Ana Mas Projects

Damaris Pan

àngels barcelona

Esther Ferrer

Artur Ramon Art

Susana Solano

Bombon Projects

Joana Escoval

Chiquita Room

Phillip Maisel

Dilalica

Ariadna Guiteras

ethall

Francesc Ruiz

Galería Alegría

Matthew Musgrave

Galeria Contrast

Luis Gaspar & Íñigo Navarro

Galería Cortina

Alberto Biasi, Alexander Calder, Toni Costa, Carlos Cruz-Díez, Julio Le Parc, Jesús Rafael Soto, Victor Vasarely

Galería Joan Prats

Homenatge a Joan de Muga amb Borrell, Brossa, Cabrita, Calder, Caro, Christo, Civera, Collins, Guinovart, Hernández Pijuan, Gordillo, Miralda, Miró, Muntadas, Perejaume, Fernando Prats, Ponç, Ràfols Casamada, Sarmento, Sicilia, Tàpies, Uslé, and more

Galería Marc Domènech

Ana Peters

Galería Marlborough

Irving Penn

Galería Uxval Gochez

Daniel Orson Ybarra

House Of Chappaz

Aggtelek, Antoine Et Manuel, Ovidi Benet, Mit Borrás, Christto & Andrew, Fito Conesa, Pablo Durango, Antonio Fernández Alvira, Natacha Lesueur, Momu & No Es, Diego Del Pozo Barriuso, Andrew Roberts, Michael Roy, Carlos Sáez, Vicky Uslé

Lab 36

Miguel Ángel Madrigal

L&B gallery

Joan Ill

L21 Factory

Lydia Gifford (room 1)
Hunter Potter (room 2)

Mayoral

Salvador Dalí

NoguerasBlanchard

Lugán

N2 Galería

Salustiano

Palmadotze

Pere Noguera

Pigment Gallery

Juan Escudero & Edouard Cabay

ProjecteSD

Isidoro Valcárcel Medina

RocioSantaCruz

Jean Denant

Sala Parés

Guillermo Pérez Villalta

Suburbia Contemporary

Robert Pettena

Victor Lope Arte

Contemporáneo

Carsten Beck

Zielinsky

Vera Chaves Barcellos



3 PUNTS GALERIA

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

ALEJANDRO MONGE **INVERSE SHAPE**

As a starting point, Alejandro Monge presents a reflection on destruction as a form of creation. The classical busts are invaded and assaulted by contemporary elements, the deceased Baroque natures are painted in flames, and the everyday objects are portrayed damaged and juxtaposed in such a way that current affairs are discussed.

The artist presents his particular language without fear: hyperrealism influenced by urban art, or Baroque classics reinterpreted with a conceptual approach make his original and irreverent works difficult to label. Monge uses a variety of techniques and styles to create a careful and detailed work where not everything looks like it. Alabaster, lacquered steel, porcelain and resins are used homogeneously, leading to technically and aesthetically complex pieces.



ADN GALERÍA

Mallorca 205, 08008 Barcelona
adngaleria.com
Instagram

NICOLAS DAUBANEC, DOMÈNEC **ACT OF GRACE - CAN OUR CITIES** **SURVIVE?**

ADN Galeria presents the first exhibition of French artist Nicolas Daubanes in the gallery, accompanied by artist Domènec on this occasion. The exhibition, entitled Act of Grace, brings together drawings, sculptures and installations which reviews different historical moments where architecture has served to project and respond to human needs that goes beyond the refuge. Examples of mythological and fictional architecture, idealistic projects for working class housing, or prison buildings in where the space is adapted in order to subdue not only the bodies of prisoners but also their minds, will appear referenced in the works that we'll present during the Barcelona Gallery Weekend 2022.



ALALIMÓN

Carrer Mèxic 15, 08004 Barcelona
alalimon.org
[Instagram](#)

VARVARA & MAR PSYCHEDELIC TRIPS

Psychedelic Forms és is a series of experiments that generate 3D objects with an AI model using text input. The algorithm deconstructs an existing mesh (neural stylization of the model), the artists fed the algorithm with various models of ancient sculptures and molded them with words. The irregular mutations generated give rise to new creations that would not otherwise occur. In addition, there was an additional transformation that was introduced by the 3D printing process and the material itself, which can be seen as a negotiation between the material and the digital and physical forces. *Synthetic Landscapes* He speaks of synthetic landscapes through landscape images, which emerge from neural networks and algorithmic dimensions. Artists' curiosity about synthetic landscapes is demonstrated in these works. His interest lies in exploring the identity of a place through its digital shadow, which often repaints reality. Images surpass the nature of viewing without the mediation of the screen.



ANA MAS PROJECTS

Isaac Peral 7, 08902 L'Hospitalet de Llobregat, Barcelona
anamasprojects.com
[Instagram](#)

DAMARIS PAN UN MARTILLO EN LA CABEZA

'Un martillo en la cabeza' [A hammer in the head], the first exhibition in the gallery by the artist Damaris Pan that brings together a selection of recent paintings inhabited by the characteristic language of forms, textures, and color palette of the Basque author and that is framed within the artistic programming of the Barcelona Gallery Weekend 2022. Un martillo en la cabeza [A Hammer in the head] arises from an extirpation that Damaris Pan makes of the title of the third episode of the series Berlin Alexanderplatz, by Rainer Werner Fassbinder. A Hammer Blow To The Head Can Injure The Soul is the title of Fassbinder to which Damaris Pan refers, and brings to mind the onomatopoeic Franz Biberkopf, a grotesque character, representative image of the interwar lumpen.



àngels barcelona

Pintor Fortuny 27, 08001 Barcelona
angelsbarcelona.com
Instagram

ESTHER FERRER POEMAS

At a time when it is becoming increasingly evident that mathematics and algorithms control many aspects of our lives, Esther Ferrer's work on prime numbers takes on new meanings. The common thread of the artist's work is performance, but her interest in space, time and rhythm takes another form in the meticulous and mental work she has been doing with prime numbers since the 1970s. Through different visual systems she invents, the artist generates constellations that unfold on wood, paper or canvas, revealing a possible internal rhythm of the prime numbers, a geometric harmony. An exercise in which Esther seems to ally herself with numbers to give form to chance, to chaos and to leave open new questions about the contemporary world.

This exhibition invites us to approach a selection of works from her series Poema de los números primos, exploring the poetry and rhythm of these numbers.



ARTUR RAMON ART

Bailen 19, 08010 Barcelona
arturamon.com
Instagram

SUSANA SOLANO SMALL AND BIG THINGS: LIGHTNESS AND STRENGTH IN THE WORK OF SUSANA SOLANO

A century ago, Rainer Maria Rilke referred to Rodin's sculptures merely as "things". The poet intended to bring art objects presence closer to the ordinary world, an affectionate one, the world of tangible things. Thus, appealing to the memory of what had belonged to us in order to announce art creations in a different way. At Artur Ramon gallery, the works designed and manufactured by Susana Solano are felt familiar and close, as if been at home. Despite the fact that they are diverse in their materials, shapes and dimensions, a dialogue is created between them. A specific space within the shared space is suggested by every selected piece. Small scale pieces *raison d'être* such as the jewels or sculptural miniatures is exposed by the large ones. The author's own memories and experiences tie all them together: they belong to the same world, her world, "a world of things".



BOMBON PROJECTS

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

JOANA ESCOVAL WORDLESS AND EARTHEN

Once more the harvest had been done before my arrival Even though every right moment had been secreted away, I continued hoping to be part of it— My mother told me be patient The dry brown mountain had a strong solar appetite and thus could never be left un-nourished in order to heal As the sun rose again, pressure points were calling to harmonize the Qi*

Also this spring, our earthen wet bodies would melt together while embracing the motion of the wheel So, very soon, warm air currents would accelerate time and forms Overturning our touch But we knew then, evaporation was rhythm and revolution our everyday medicine with a romantic twist

* Concept of traditional Chinese medicine that refers to the energy or vital force that keeps in balance the spiritual, emotional, mental and physical health of a person.



CHIQUITA ROOM

Villarroel 25, 08011 Barcelona
chiquitaroom.com
Instagram

PHILLIP MAISEL PARABOLIC STRUCTURES

With Parabolic Structures, Phillip Maisel addresses family's histories and broader notions of displacement, belonging, and what remains in our absence. Through an intertwining of personal experiences and historical events, Maisel became interested in the old Jewish cemetery in Montjuïc and the gravestones that were later used as building material in Barcelona, taking pictures and making frottage in situ. He collects old pictures of groups and families in Catalunya, which invite speculation about their lineage, pulling them into dialogue with photos of family gatherings from his own archive, as well as sound structures encountered during his time in Montjuïc. These acoustic mirrors resonate with the artist, formally and metaphorically, with their promise of the possibility for connection over spatial and temporal distances. Weaving various stories and histories, Maisel combines and collages the materials to present a fragmented visual world with a non-hierarchical associative flow, where many readings are possible.



DILALICA

Trafalgar 53, 08010 Barcelona
dilalica.com
[Instagram](#)

ARIADNA GUITERAS

TWO CLAUS THAT MAKE AN EGG

Since Ariadna Guiteras became a mother, the IG algorithm shows her construction games for building children's forts. Inspired by those games, Two Claws That Make an Egg is based on a modular structure that can convert into both a refuge and a trap.

This structure – that is simultaneously both house and body – is topped by a patchwork fabric roof made of second-hand clothing. This Frankenstein covering is sewn according to traditional patchwork patterns and transforms the clothing (which formerly protected a single body) into a collective coat made of many scraps, generating a tense coexistence of the violence of cutting and the tenderness of mending.



ethall

Salvador 24, 08902 L'Hospitalet de Llobregat, Barcelona
ethall.net
[Instagram](#)

FRANCESC RUIZ

DIVERSION

Francesc Ruiz presents a new body of work that delves into the imaginary of contemporary distribution and logistics and that manifests itself in the materiality of large-format printing, corporate signage, video and detourned comics.

"Diversion" 2022, is a new installation where he reconstructs in the gallery space the entire information conglomerate used to manage and maintain the flow of users of the public transport network during an exceptional cut due to improvement works.

"Asoul", 2021, is a video where, from a set of found footage, it evokes different forms of movement and circulation of human and non-human beings, interspersed with images that show us an overflowing nature on the verge of collapse. Finally, "Tired" 2022, is a set of drawings where comics and ubiquity intersect from the claim of the mascot of a well-known tire brand.



GALERÍA ALEGRÍA

Ronda de la vía 7, 08903 L'Hospitalet, Barcelona
galeriaalegria.es
[Instagram](#)

MATTHEW MUSGRAVE **YEARS WENT**

Matthew Musgrave is interested in thinking through painting. How painting has a tendency to infer figuration, and builds upon the past, the future and the now. Being attentive to this changeable and expansive nature of painting is an important aspect of his practice, Musgrave's subjects begin with things in the local surrounding or close to hand; trees, grass, chairs, windows, people gathering, dancing, communicating. Through the synthesis of different types of marks, densities, surfaces and sizes Musgrave thinks through their space, flatness, light and representation.



GALERIA CONTRAST

Consell de Cent 281, 08011 Barcelona
galeriacontrast.com
[Instagram](#)

IÑIGO NAVARR, LUIS GASPAR **ALL THE EXILES OF SUMMER**

The immeasurable. So hot, I'm very thirsty, I slept short, how hungry are you. It's curious, we understand each other with these expressions. We usually don't think about the measure for each other. This show explores the poetic measure in art: How long is a sunset? How far does a sigh go? How much distance is there between two gazes? Poetry approaches us when we get out of our position. There's the idea of exile where the senses sharpen irruptions occur, for example, once we see a different sun falling on a foreign horizon, at all cost we want to catch it. Or when we meet a new gaze, penetrating and attractive, what's the distance to get closer... Vacations are joyful exiles, popular abdications, which contain the sorrow of not being someone important enough, to not be able to afford to rest - Navarro -... We tried to constantly investigate the immeasurable.



GALERIA CORTINA

València 248, 08007 Barcelona
galeriacortina.com
[Instagram](#)

COLLECTIVE THE AESTHETICS OF MOVEMENT

The exhibition brings together a selection of works by the leading figures of an international artistic revolution that swept through Europe in the 1950s and 60s. The works revolve around the concepts of openness, movement and space, distancing themselves from the traditional categories of painting and sculpture and the conventional artwork through experimentation and research into new materials and supports, and the openness of the artistic space. The new ideas went beyond the boundaries of a purist aesthetic, and artists appropriated the materials and technologies of science and industry that enabled them to explore the space, light and movement.

The exhibition presents works by artists with different sensibilities, among them Alberto Biasi, Toni Costa, Alexander Calder, Carlos Cruz-Diez, Julio Le Parc, Jesús Rafael Soto, and Victor Vasarely.



GALERIA JOAN PRATS

Balmes 54, 08007 Barcelona
galeriajoanprats.com
[Instagram](#)

COLLECTIVE THE MAGIC CARPET FOR JOAN DE MUGA

The exhibition is a tribute to Joan de Muga, founder and director of the Joan Prats Gallery since 1976, when it opened, until 2020. The exhibition will bring together the work of artists who have been part of the gallery since the beginning to the present, together with photographs, letters, videos and documentation, to explain the history of the gallery and also Polígrafa Edition and other projects by Joan de Muga such as the Fundació Espai Poblenou. We will show works by Miró, Calder, Brossa, Tàpies, Christo, Hannah Collins, Anthony Caro, Ràfols Casamada, Hernández Pijuan, Perejaume, Fernando Prats, Julião Sarmento, Juan Uslé and Victoria Civera among many others. The title of the exhibition is inspired by a drawing by Joan Ponç dedicated to Joan de Muga, in which he portrayed him on a flying carpet. This sketch refers to his enterprising and visionary character, his passion for traveling and for imagining new projects.



GALERIA MARC DOMÈNECH

Passatge Mercader 12, 08008 Barcelona
galeriamarcdomech.com
[Instagram](#)

ANA PETERS

ANA PETERS. THE 1960s. THE ARTISTIC AVANT-GARDE AND SOCIAL REALISME

The exhibition "Ana Peters. The 1960s. The Artistic Avant-garde and Social Realism" presents a survey of the early and most figurative period of the work of the artist Ana Peters. The display features a selection of some twenty pieces, among them works on paper and canvases, some produced using techniques such as frottage, collage and transfer, framed within the context of the political mythologies and female stereotypes that held sway in Franco's Spain. This group of works was shown in the exhibition "The Image of Women in Consumer Society" (Galería Eburne, 1966), the first to be held in Spain with a clear and unequivocal feminist discourse.

This project has been designed exclusively for the Barcelona Gallery Weekend



MARLBOROUGH BARCELONA

Enric Granados 68, 08008 Barcelona
galeriamarlborough.com
[Instagram](#)

IRVING PENN

IRVING PENN

The selection of works to be presented at the gallery includes some of the most representative themes of Irving Penn (New Jersey, 1917 - New York, 2009) career, such as fashion photography, tribal portraits or still lifes.

In the early 1970s, Penn closed his Manhattan studio and immersed himself in platinum printing in the laboratory he built on the family farm in Long Island, New York. This resulted in three major series, Cigarettes (1972, shown at the Museum of Modern Art in 1975), Street Material (1975-76, shown at the Metropolitan Museum of Art in 1977), and Archaeology 1979-80, shown at the Marlborough Gallery in 1982, cementing his relationship with the Gallery, which retains a collection of historic photographs, part of which will be shown in the exhibition



GALERÍA UXVAL GOCHEZ

Sicília, 382, 08025 Barcelona
uxvalgochez.com
[Instagram](#)

DANIEL ORSON YBARRA ALLEGRA

ALLEGRA, the recent works of Daniel Orson Ybarra arise, from the beginning, from the observation of nature and the dynamics that surround it: the process of growth, generation, inflorescence, which goes from the retained intensity (of the potential, of the future) to the expanded, relaxed and specialized expression of its form, fruits, flowers, leaves, roots.

These paintings, collages and assemblages share the logic of the previous paintings: games of colored shadows, of iridescent lights passing through the foliage that Ybarra restores with a slight blur on which the painting will be deposited in an attempt to mitigate the naturalistic reference and transfer it. , carefully and slowly, to the field of abstraction.



HOUSE OF CHAPPAZ

Ca l'Alegre de Dalt 55 baixos c, 08024 Barcelona
houseofchappaz.com
[Instagram](#)

COLLECTIVE MIXTAPE VOL.1

The compiling desire, linked to the desire to collect, finds its first examples in Sumeria, in the fourth millennium before Christ. These first glossaries sought to organize the seasoning of the world, an activity that would continue in different cultures until the emergence of encyclopedic thought in the eighteenth century.

With this spirit of compilation made to share musical tastes and passions with others, House of Chappaz shows the work of the gallery's entire list of artists conformed by Aggtelek, Andrew Roberts, Antoine Et Manuel, Antonio Fernández Alvira, Carlos Sáez, Carmen Ortiz Blanco, Christto & Andrew, Diego Del Pozo Barriuso, Fito Conesa, Michael Roy, Mit Borrás, Momu & No Es, Natacha Lesueur, Octavi Serra, Ovidi Benet, Pablo Durango, Sarah & Charles, and Vicky Uslé.



L21 FACTORY

ROOM 1

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

LYDIA GIFFORD **SINK IN SINK DOWN**

Lydia Gifford impregnates her artworks with a lot more than paint, dye or glue. The whole process is meaningful, from the choice of the cloths or fabrics to the different elements that integrate the works. These, fixed on the wall or hanging from the ceiling, exude a sense of calm, inviting the viewer to come closer and concentrate on their forms, colors, or textures. Before the stillness they were twisted, moved, squeezed until they found their final shapes. These artworks are connected to the earth, but they also have a vaporous quality. You can sometimes see through the layers and with their imperfect shapes they seem to be moving, at times even floating. The three-dimensional pieces are meant to be a trigger for our senses, allowing us to absorb the atmosphere they create and continue our own search for meaning.



ROOM 2

HUNTER POTTER **HONEY I'M HOME**

Whimsy ball in cage is an entertainment game that occurred while waiting for trains in the United States in the early 20th century. This folk art tradition was performed by carving a ball into a structure without breaking it, so that the ball could move without popping out. In the exhibition "Honey I'm home", Hunter Potter speaks to us through this relationship of being trapped without knowing when to get out, or even if he should have gotten out by now. A key reference is the verse from Pink Floyd's "Time": "Waiting for someone or something to show you the way. Tired of lying in the sunshine, staying home to watch the rain. You are young and life is long, and there is time to kill today. And then one day you find ten years have got behind you. No one told you when to run, you missed the starting gun".



L&B GALLERY

Àlaba, 58, 08005, Barcelona
lbcontemporaryart.com
Instagram

JOAN ILL TIMELESS DREAM

“Always within the admirable sense of coherence that shows throughout his career, his recent production shows a splendid maturity, an increasingly subtle and refined use of his characteristic tools: transparency, hybridization with the photographic language, the combination of the manual with the technological... so that he manages, -especially in his diptychs and triptychs- to transmit, to communicate something new, a deep sense of purity, an atmosphere impregnated with spirituality and transcendence.” Text by Raquel Medina de Vargas



LAB 36

Trafalgar 36, 08010 Barcelona
lab36.org
Instagram

MIGUEL ÁNGEL MADRIGAL ESPACIOS DE BARCELONA

Walking through the space of a city allows us to understand its nature, its dimension, its character and its culture; and with this we invariably create moments and live histories that we want to keep in our memory. This project arises from the need to refrain from these sensations and emotions generated in walking the streets of Barcelona, in finding ourselves in architectural spaces that envelop us physically and mentally, the gaze is filled with intimate spaces that we want to appropriate every second and with every step. “Espacios de Barcelona” pretends to take possession of places, streets and passages that offer us an enormous range of balconies, doors, arches, columns and walls that tell unmentionable stories of this great city. - Miguel Ángel Madrigal



MAYORAL

Consell de Cent 286, 08007 Barcelona
galeriamayoral.com
[Instagram](#)

SALVADOR DALÍ ULTRALOCAL / ULTRAGLOBAL

Mayoral presents a solo exhibition devoted to Salvador Dalí (Figueres, 1904 – 1989) and containing a careful selection of almost 30 drawings by the artist. The works bear witness to his links to the Cadaqués landscape and to local traditions, leading to the creation of new ideas and new shapes. The exhibition includes the collaboration of Chus Martínez, who wrote the essay.



N2 GALERÍA

Enric Granados, 61, 08008, Barcelona
n2galeria.com
[Instagram](#)

SALUSTIANO L'AMOR QUE TOT HO CLARIFICA

Salustiano's painting is reductionist. He works with only three elements: background (empty), figure and composition. It does not even have a specific theme or meaning, it is open reading. Like a Japanese haiku in which, with a few words, the poet creates a universe where it is the viewer who has to put them together, actively becoming co-author of the work.

These three elements are at the service of Beauty, whose laws that govern it are discovered, not invented. And of Spirituality in the most primitive sense of the concept. One of the first religious manifestations has to do with art and magic.

Salustiano represents an ideal and serene world, where Beauty is spoken of as a synonym of Absolute Good.



NoguerasBlanchard

Isaac Peral 7, 08902 L'Hospitalet de Llobregat, Barcelona
noguerasblanchard.com
[Instagram](#)

LUGÁN
3× 5K6

For the 2022-23 season, our space in l'Hospitalet de Llobregat hosts a new series of exhibitions in which we involve some of our artists, whom we invite to select other artists with whom they are linked, either through their practice or personal bonds. For the opening of the program, the artist Rubén Grilo has selected Lugán (Madrid, 1929-2021), one of the most heterodox and interesting names of the Spanish art scene of the second half of the last century.

The exhibition focuses on the artist's "Mano térmica de artista" (1975), a modest but iconic cast aluminum sculpture in the shape of a hand that is heated with the help of two small resistors. Grilo's proposal consists of raising the temperature of the piece just a few degrees, a subtle intervention but one that establishes a radical relationship with the piece, hyper-corporeal, speculating on the infectious nature of exhibiting the work of others.



PALMADOTZE

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

PERE NOGUERA
ARXIU - ELEMENTS CLASSIFICATS

The exhibition that Pere Noguera presents at the Galeria Palmadotze shows a collection of works that span more than 50 years of trajectory. From early tampon work on paper and smoked soil to work done expressly as the frame in action La deessa de les Gavarres. The nearby landscape and the elements that make up it are a constant in Noguera's thinking. In El plat que es desfà, he experimentes with the transformation of matter with primary objects such as the bowl and the dish into a subtle and shocking action.



PIGMENT GALLERY

Trafalgar 70, 8010 Barcelona
pigmentgallery.es
[Instagram](#)

EDOUARD CABAY, JUAN ESCUDERO DESDOBLAMIENTO

Around the line and the notions of repetition and variation, Edouard Cabay and Juan Escudero meet to propose a collaboration that seeks to question the usual dichotomy between the hand and the machine to explore their possible interactions. Desdoblamiento presents a collaborative work between two artists whose practices may seem very distant -one draws by hand, the other builds and codes machines- but their approaches share plastic similarities and common themes such as, for example, the appreciation of imprecision, the fascination with repetition, the unpredictability of the result, the emergence of form, the importance of time in the drawing process...



PROJECTESD

Ptge. de Mercader, 8, 08008, Barcelona
projectesd.com
[Instagram](#)

ISIDORO VALCÁRCEL MEDINA SIN DISTANCIAS

La muestra presenta una buena selección de obras que han vertebrado su recorrido como artista, desde trabajos muy iniciales (Pintura 77 y Pintura 78, 1963-65) hasta piezas producidas recientemente (Media Hora en la Media Noche, 2022). Trabajos inéditos o poco conocidos, recuperados después de un proceso de revisión llevado a cabo conjuntamente con el artista, se combinan con piezas muy icónicas del autor. Obras sobre papel, documentación de acciones históricas, textos, planos, obras sonoras. No se trata, sin embargo, de hacer una exposición retrospectiva al uso, sino de hacer convivir "sin distancias" una constelación rica, diversa y precisa de obras que sin duda configuran la idiosincrática trayectoria y actitud hacia el arte de Valcárcel Medina, en un conjunto nunca antes presentado en ninguna galería ni muestra institucional.



ROCIO SANTACRUZ

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

JEAN DENANT ÉTATS LIMITES

With États limites(1) Jean Denant alludes to the organization of those territories that, being imagined or real, nourish each other, highlighting the porous fragility of borders, be they psychological, geographical or political. Borders that are essentially turning points where flows change direction, social constructions - fences, passports, maps... - that are not meant to prevent things from moving, but act as symbols of movement itself.

Denant returns to architecture and its materials (cement, brick, stone) to bring us closer to those enclaves, in which the exchanges function as a metaphor of the poetics that emerges out of the concrete and heads towards the symbolic, navigating between subjectivity and that which is common to us.

(1) Borderline states



SALA PARÉS

Peritxol 5, 08002 Barcelona
salapares.com
Instagram

GUILLERMO PÉREZ VILLALTA THESE LAST YEARS

After two decades without exhibiting in Barcelona, Guillermo Pérez Villalta returns to Barcelona and presents his first solo exhibition at Sala Parés. The exhibition will occupy several spaces in the gallery and will show works from the last ten years of the artist's production. Following the conceptual line of Pérez Villalta's latest exhibitions in Madrid, the show revolves around the idea of "classicism", a concept present in Western culture from antiquity to the present day and an object of study, revision and analysis by the artist.



SUBURBIA CONTEMPORARY

València, 345, 08009, Barcelona
suburbiacontemporary.com
[Instagram](#)

ROBERT PETTENA **GUERRA DE RÊVES** **(THE WAR OF DREAMS)**

War creates ruins, over and over again, ruins that are sometimes rebuilt and sometimes disappear. We continue to cancel the history of the war, although traces remain, which do not represent what was before or what will be in the future.

With the exhibition "Guerre des rêves", Robert Pettena investigates fictional regimes and how they affect social life to the point of making us doubt reality. Television reports take on the appearance of fiction and mimic reality, and the vision of planetary disasters is now subject to the whim of remote control. These new divisions between reality and fiction also condition the circulation between the individual imaginary (dreams), the collective imaginary (myths, rites, symbols), and the work of fiction.



VICTOR LOPE ARTE CONTEMPORÁNEO

Aribau 75, 08036 Barcelona
victorlope.com
[Instagram](#)

CARSTEN BECK **RAW**

If anything characterises the works of Carsten Beck (Denmark, 1986), it is his ability to turn something simple into something interesting. Based on a minimalist aesthetic true to the basis of concrete art, Beck creates his work through meticulously outlined geometries which are detached from any symbolic association. In RAW, the artist's first exhibition in Spain, we attend to the display of an ordered, sober art, devoid of ornamentation, which seems to deal with forms and figures in their rawest state.

Carsten Beck's work echoes the legacy of concrete artists such as Max Bill and Carmen Herrera, her being one of his greatest influences. Although Beck is not graduated in architecture, he takes architecture, its angles and perspectives as a source of inspiration for the sketches that later articulate his canvases.



ZIELINSKY

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

VERA CHAVES BARCELLOS **70's I ALTRES COSES**

Zielinsky presents "70's i altres coses" a solo exhibition by Vera Chaves Barcellos (Porto Alegre, Brazil, 1938). Her first solo show at the gallery includes a selection of videos, photographs and documents that have been produced by the artist in the 1970s and 1990s. Chaves Barcellos's research takes as its starting point the relationship between the body and time: performing characters and narratives from the past and the future, focusing on stories that have remained on the margins of historiography, documenting and collecting archive materials from local events or personal memory



2.2.

SPECIAL ACTIVITIES IN COLLABORATION WITH OTHER ENTITIES

BGW collaborates each edition with entities and events that take place in Barcelona with the aim of creating synergies and joining forces to enrich together the cultural and artistic fabric of the city. In 2022 edition:

- **Exibart**, art magazine that dedicated its second Spanish issue in paper to Barcelona Gallery Weekend 2022 and the Barcelona gallery scene (the first one was dedicated to ARCO Madrid);
- the online platform **GRAF**, which brings together the agenda of contemporary creation in Catalonia, and has dedicated a special edition of APROPOS to BGW2022;
- the online editorial project **Site Specific Conversations**, by local curators Beatriz Escudero and Zaida Trallero, published "I see / you mean": a series of conversations between gallerists and their artists in which they highlight their affective affinities;
- the artists' workshops **SALAMINA** and **Fase Espai de creació i pensament**, both located in L'Hospitalet de Llobregat, which have opened their doors for us to visit the studios of artists Laura Llanelli, Lucía C. Pino and Phillip Maisel, all of them represented by participating galleries (ADN Galeria, Ana Mas Projects and Chiquita Room respectively).



2.3. SPECIAL ACTIVITIES AT THE GALLERIES

The participating galleries organized **special activities** in their spaces to deepen into the exhibitions' contents.

BGW2022 agenda included **talks and dialogues with artists and curators, presentations of publications, guided tours, screenings, tastings and aperitifs among other events**, in addition to the guided tours for different audiences organized by BGW.

Below: walking tour of the exhibition *Sin distancias* with artist **Isidoro Valcárcel Medina** and curator **Juan de Nieves** at **ProjecteSD**; right, above: conversation with **Susana Solano** and the architect **Marta Llorente** to **Artur Ramon Art**; below, conversation between artist **Esther Ferrer** and **Claudia Segura**, curator of exhibitions and collection at **MACBA at àngels barcelona** [[vídeo de la conversación here](#)]. Pics: Cecilia Díaz.



3. 3.1

PUBLIC PUBLIC PROGRAMME

The **exhibitions and parallel activities in the galleries** are aimed at all citizens of Barcelona and its surroundings. BGW2022 also offered the following for general public:

- **ARCO Gallery Walks**

In collaboration with the **ARCO Foundation**, **ARCO GalleryWalks** took place during the weekend: 16 guided itineraries through the galleries. Gallerists, artists and curators from each gallery presented the exhibitions first hand to the attendees.

- **Special visit to Palmadotze**

Guided visit by **Pere Noguera** to his exhibition *Arxiu - Elements classificats*, followed by a tasting of wines and local products in front of the gallery's vineyards.

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

Six independent curators from the local context proposed, from their particular curatorial point of view, six trails to visit the participating galleries. The resulting texts are six different walks to discover the exhibition proposals according to **Caterina Almirall, Carolina Ciuti, Claudia Elies, Beatriz Escudero, Carolina Jiménez and Rosa Lleó.**

Find their particular guides on the following pages.

- **BGW FAMILIAR**

The independent curator **Alexandra Laudo** designed and conducted several visits specially designed to be enjoyed with the little ones during the weekend.

- **Loop City Screen routes with Barcelona Gallery Weekend**

Five guided tours to BGW2022 galleries that also participated in the Barcelona videoart circuit Loop City Screen in November.



Above, guided visit to Psychedelic Trips, by Varvara & Mar, at Alalimón (pic: Cecilia Díaz); below, group of visiting families, with curator Alexandra Laudo, at Isidoro Valcárcel Medina's exhibition at ProjecteSD (pic: Alessa Alcántara).



A walk by curator Caterina Almirall L'Hospitalet de Llobregat *The Distance*

When you arrive in L'Hospitalet, you realise we are all very close together here. I often think about how things affect us in proximity or at a distance. It reminds me of that text by Karen Barad¹ about two hands touching. It is a monstrous image because you cannot know whether or not both hands belong to the same person, whether or not they are really touching, whether or not they are the same hand. Barad tells us that contact (and the absence thereof) produces forms of alterity; it recognises an other. This leads me to think about all sorts of relationships that, through distance or through contact, shape alterities: relationships between neighbours, between neighbours and artists, between painting and sculpture, and between painting and the world.

First, **Francesc Ruiz** invites us to discover «Diver-sion». To talk about distance, we usually need two things or two points. But when there are many of these two points, a distribution system, a network is formed to connect the points, sometimes without contact, hands-free.

I am not sure whether I already had Barad's text in mind or if I was reminded of it when I discovered [this sculpture](#) by **Lugán**². They say that when you touch it, your hand feels warm. It is as though the artist wanted to be present in what, for me, is a tender gesture, as though he wanted to get closer to an audience he will never see, not driven by ego, but rather so that we could extend a hand to him. Us to him.

Damaris Pan [discusses](#) the work process during a residency and shows us the part we do not see: what is concealed in earlier layers. She tells us she started off by 'thinking something to do with a union between two figures'. What joins two figures? She speaks about his preoccupation with colour and about the relationship between pink and blue. She says the magic of painting lies in the contact.

Lydia Gifford 'mines the hazy divide between painting and sculpture' and explores the binary nature of painting as a foreign body with two faces. I also think about how bodies inhabit the world, but we are blind to bodies, we do not see them. Her pieces are like 'body catchers': they make them visible. When a body touches one of the pieces, it soaks up its qualities.

A parallel could be drawn between **Lugán** and his past job at the Spanish Telephone Company, and **Hunter Potter** and his work as a billboard painter. How much distance is there between 'life' and 'art'? I would like to assert that there is no distance, that life and art are not a binomial, but I cannot, because being a telephone engineer and being an artist can be the same thing, but they can also not be the same thing.

To understand how to write about or with something that really permeates you, I read what Mari Luz Esteban said about writing with and without distance. She calls for 'an understanding of the world that is aware of the emotional interaction with the object of study, with the other, in which emotions are much more than mere feelings', and she 'rejects any distance between the author, the subjects to whom the text refers, and the reader'³. Now, if there is no distance between them, can they be (part of) the same thing?

They say that **Matthew Musgrave**'s paintings are based on things that are 'close to hand'. The list of things he supposedly has to hand seems funny to me: trees, grass, chairs, windows, people gathering, dancing, communicating. I wonder whether a gathering of people dancing is something 'within arm's reach', or if it is something one can find in his paintings. Perhaps there are people dancing in a very small painting of his called ['night lights'](#).

¹ Karen Barad, On touching. *The Inhuman That Therefore I Am*, 2012

² Lugán- Luis García Núñez (1972), *Mano térmica de artista*. [Sculpture, Aluminium and electrical components. Dimensions: Base: 9 × 9 × 9 cm / 21 × 15 × 5.5 cm] Madrid: MNCARS.

³ Mari Luz Esteban (2011), *Crítica del pensamiento amoroso*, Eds. Bellaterra (p. 24-25).

A walk by curator Carolina Ciuti Eixample · Gràcia *A counterTime walk*

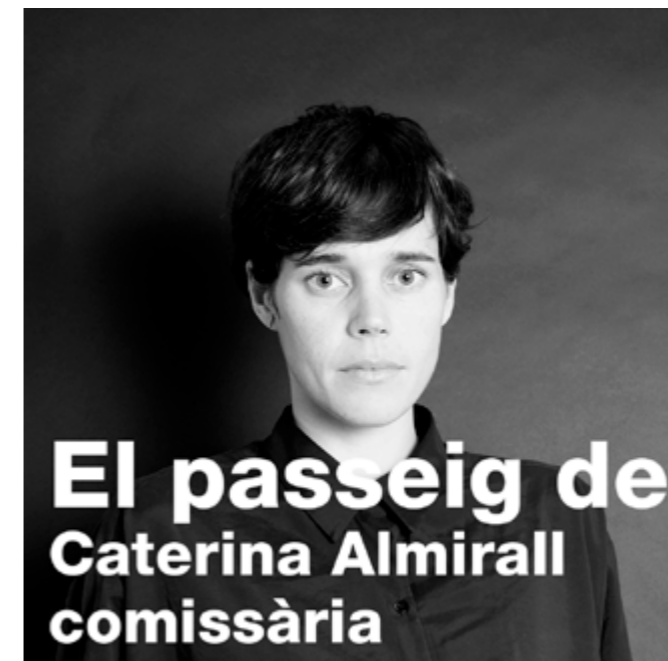
The International Meridian Conference was held in October 1884 in Washington D.C., United States. As summarised in the Proceedings Protocols, the meeting was organised for the purpose of choosing "a meridian to be employed as a common zero of longitude and standard of time reckoning throughout the world." Among the participants, there were only 26 countries, mostly proceeding from Europe, the United States and Latin America. The "common meridian" to be adopted was that of Greenwich, England, responding once again to a Eurocentric and westernized vision of the world.

From that moment –and with some technological evolutions–, the Coordinated Universal Time (UTC) dictates the rhythm of neoliberal productivity, regulating our clocks and conditioning our habits and movements. However, this claim to standardization perpetuates a system of oppression that denies certain groups access to temporal domains. At the same time, it clashes with the conclusion of quantum mechanics that "time does not exist" and with the previous Einsteinian discoveries about the relativity of its perception by individuals.

Starting at **Artur Ramon Art** –an antiquarian with a gallery vocation, whose beginnings date back to 1911–, and ending at **House of Chappaz** –a very modern space inaugurated in 2021 that evokes the spirit of the ballroom–, this walk, thus, proposes a reflection on time and its perception, claiming the existence of multiple temporal experiences in the face of neoliberal homologation.

In this way, **Susano Solano** acts as a silent archivist and invites us to discover the memory of things (big or small) and to inhabit the suspended time and space that occur between them; **Jean Denant** presents us with the time of 'displacement' and 'journey', taking us to the borders, where the history(histories) of a non-existent present are stratified; **Robert Pettena** questions the (im)possibility of representing the time of war and catastrophe, evoking dreams and the mythology of fiction; finally, the artists of **House of Chappaz** conclude this tour by inviting us to listen to a mixtape made of different temporal, physical, biological, historical, biographical, emotional dimensions. Wrapping up this series of comings and goings between the so-called 'past', 'present' and 'future', and through l'Eixample, Gràcia and some latitude beyond...

*According to the clock, it takes approximately 50 minutes on foot, 25 minutes by car and 23 minutes by metro to travel between the 5 points on this map...



A walk by curator **Claudia Elies** Poblenou · Trafalgar *Closing yourself off out in the open*

Painting time and its phenomenology. Seeking the pure and the not-so-pure state of things. Thinking about transcendence, if it exists, with the «Timeless Dream» exhibition by **Joan III** at **L&B Gallery**. Transferring, gifting, giving, thinking, feeling. Sowing the land, waiting for fruit to grow. Looking at the colours of the countryside: greens, yellows, and browns. Listening to your mother, who knows how they change. Looking at what **Joana Escoval** thinks in the «Wordless and Earthen» exhibition at **Bombon Projects**. Building on purpose or because you have no choice. Being a shelter and protecting. Trying to cocoon, to care, to love. Like the structure made by **Ariadna Guiteras** for «Two Claws That Make an Egg», to be found at **Dilalica**. Like the sea, which manages not to overflow. Repetition, cycle. As though everything were a loop, both what we do and what machines do. As though it were already written in the stars. Working with your hands, whether that be typing out code or drawing, like **Edouard Cabay and Juan Escudero** in «Desdoblamiento», at **Pigment Gallery**. Sitting down to see how storms form, how roots get tangled, or how leaves grow. Looking at your surroundings as a radical gesture. Because of the time it takes, how far away it is sometimes. Looking at it as a privilege. Looking at it like **Daniel Orson Ybarra** does in «Allegra» at **Galería Uxval Gochez**. Thinking about limits, physical ones and imposed ones, that we cannot get past, that we have to jump over. The ones we impose on ourselves, voluntarily, by force, or through fear. Representing them and giving them new lives. Doing balancing acts and thinking about them. Putting ourselves against the ropes, putting ourselves against the wall. Pondering the city in «Espacios de Barcelona» by **Miguel Ángel Madrigal** at **Lab36**.

These are some of the hidden details open to us from Poblenou to Carrer de Trafalgar. You can chart them without distinction, in any order. It is a journey that takes on meaning through shelters and exteriors, through natures and machines, through cocoons and solitudes. Together, accidentally.



A walk by curator **Beatriz Escudero** Eixample, around Consell de Cent street *Endless conversations*

The conversation begins before a single word is uttered. It precedes us. We are inside it, whether we want to be or not. Once it starts, it is a meeting point in a vague progression marked by sounds and silences.

This proposed route joins various points on the journey offered by BGW, in an attempt to string together a conversation between the different projects.

The tour begins with a look back. We live in a time of immersion in archives, of exploration of geological depths, and even of archaeological excavations. We live in the 're' era (re-do, re-make, re-cycle), in which originality is no longer the priority and the acts of copying, sampling, and remixing enable us to approach aesthetic and theoretical concerns, to continue in the conversation, and to add new commentaries. You will see this in the work of **Carsten Beck** at **Víctor Lope Galeria**, **Alejandro Monge** at **3 Punts Galeria**, and **Luis Gaspar** at **Galeria Contrast**, all of which is packed with references to the past.

We then take a step back into other spacetimes and creative universes. **Galeria Joan Prats** offers an exhibition that pays tribute to its founder, Joan de Muga, with artists like **Joan Hernández Pijuan**, **Albert Ràfols-Casamada**, **Perejaume**, **Fernando Prats**, **Juan Uslé**, **Victoria Civera**, **Joan Miró**, **Joan Brossa**, **Alexander Calder** and **Christo**. The conversation scatters into multiple criss-crossing dialogues and mutual understandings, giving us a glimpse of the constant communication between those who run the gallery and the artists they interact with.

Next, we head to **Galería Cortina**. Inside, you will find work by representatives of the most revolutionary trends of the '50s and '60s in Europe. Here, our itinerary becomes brilliant, enlightened, even enlightening, thanks to the examples of optical experimentation and connection to scientific experimentation created by **Alberto Biasi**, **Alexander Calder**, **Toni Costa**, **Carlos Cruz-Diez**, **Julio Le Parc**, **Jesús Rafael Soto**, and **Victor Vasarely**.

When your retinas are happy and exhausted from so much optical stimulation, digesting what they have seen after a visual Bacchanal, I strongly suggest you move onto **Galeria Mayoral**, where the final round awaits. There, let yourself be swept away by **Salvador Dalí's** exuberant fantasies. Feel the range of sensations his work stirs up, from absolute fascination to nauseating repulsion. At that point between the heavy slumber of a summer siesta in Cadaqués, acidic nightmares, and monstrous shapelessness, a dialogue with the artist opens up. Don't let that sensation elude you. Embrace it.

And as though this were the sight of an apocalyptic nightfall that dissolves the sun into the sea in just a few seconds, I will leave you here, at this crucial, ecstatic point. It is up to you to carry on with this unfinished conversation. Now it is me following you in total silence.



A walk by curator Carolina Jiménez From Montjuïc to Sant Antoni & Ciutat Vella *Walking to stand still*

Walking – like writing, rewriting, and editing – involves making sense of things that evade or resist sense. Making reality take up time and form. A gesture that does not mark time or form, but that makes time and form. Feeling what it makes you feel. Walking involves paying attention to forks in the road, to diversions, to dead ends, in order to chase away straight lines. Going on a return journey that does not dodge or transform its own origin. A journey without expectation of arrival. An encounter with the feeling of being in the middle of the journey. A feeling of immobility within mobility. Stand still to keep walking. Keep walking to stand still.

I like to think that Henri Lefebvre was referring to something like this with his notion of rhythmanalysis. At least for a moment, and to a certain extent. But what this walk is not just about the rhythms that keep in time with the structures of the everyday and their effects. It is also intended to be a sort of rhythmanalysis of a disturbance, recognising the alteration introduced by the presence of repetitive and iterative configurations in combination with their variations into an exhibition's composition. An exhibition that is one and others. From one towards another. Of one with another. Of one and another. Of one among another.

vara & Mar's software/hardware continuum, dealing with issues like machine learning, digital life, and the digitalisation of life in an exhibition that ponders over the potential of artificial intelligence as a creative asset. We then move on to **Chiquita Room** to connect the space-time intervals of absence, belonging, and movement that permeate **Phillip Maisel's** «Parabolic Structures». In a coming together of personal experiences and historical events, Maisel took an interest in the old Jewish cemetery on Montjuïc and the headstones that were later used as a construction material in Barcelona. The artist has gathered old photos of Catalan families and groups, which he has mounted with photos of family reunions from his own archive and with images of the structures he found in Montjuïc. *Bonus track: the gallery texts accompanying the exhibition, which were put together by artist Pedro Torres and link the repetition and variation in (Maisel's) present artistic practice with multiple pasts. The route continues at **àngels barcelona** with a rhythmanalytical approach to a series of essential pieces by **Esther Ferrer**, such as her work with prime numbers. This journey ends – or starts again – in **Sala Parés**. The exhibition «Estos últimos años» [«These Last Years»] encourages dialogue between some of the repetition effects, alliterations, and techniques that flood **Guillermo Pérez Villalta's** labyrinthine paintings.



A walk by curator Rosa Lleó Eixample district, around Passatge Mercader & Enric Granados streets

This route includes various artists that have been working on more or less conceptual art since the seventies. This term can refer to practices where the material and technique are not as important as the concept or reference. **Isidoro Valcárcel Medina** is one of the key figures in the Spanish context. For him, conceptual art is just a tendency of conceptual art: it is the concept that holds up the whole piece. His work constantly challenges systems of representation and power in contemporary art, so it is no accident that his work had never been found on the commercial circuit until now. On top of that, he does not usually produce objects, but rather situations and projects that incorporate everyday gestures and chance, with a focus on what he calls 'inhabitable art' or 'art to be experienced'. **ProjecteSD** gallery is showing a 'retrospective' of some of his situations and actions, which seem hard to grasp at first but eventually become extremely poetic.

Vera Chaves Barcellos, an artist from southern Brazil who spends some of her life in Barcelona, has been using variables and permutations for decades to dematerialise women's bodies, which are so often turned into objects. She was one of the founders of **Nervo Óptico**, a group of artists active in the late seventies in Porto Alegre (Brazil) that promoted formats like mail art, performance, dance, and installations.

In a similar vein, the work of **Ana Peters** questions stereotypes associated with women in Spain under Franco, according to which women always had to be beautiful and smiling for men's approval. A sensibility she shares with the work of Esther Ferrer, shown outside the Eixample circuit at **àngels barcelona**.

Staying in the seventies, and from the perspective of advertising, photographer **Irving Penn** produces iconic fashion photographs and portraits, while **Salustiano** uses red – the colour of power according to the Aztecs – for his disturbing figures, depicting people who, in contrast, look rather fragile. Through bodies, both allude to the concept of class and power.

The most activist aspect of conceptual art is at the basis of the work of **Domènec and Nicolas Daubanes at ADN Galeria**. Both operate from a critical viewpoint, following Foucault's principles, to deal with the mechanisms of control that operate both in public spaces and in the private sphere. They refer precisely to a questioning of the historical moment in which terms were coined and the trend Valcárcel Medina talked about took root: the project of Modernity, which now seems so full of contradictions and injustices.



3.2

PROFESSIONAL PROGRAMME

The Professional Programme is aimed at **collectors, art advisors, curators, art critics and representatives of local and international art institutions.** We design **personalized tours, professionals meetings, social events and exclusive activities** for them to discover Barcelona's artistic scene and to **build synergies between our guests.**

PREVIEW DAY AND PROFESSIONAL MEETINGS

Four meeting spaces for local and international art professionals, gathered in small groups around four themes of debate (details on the next page).

A WALK BY...

The local curators **Caterina Almirall, Carolina Ciuti, Claudia Elies, Beatriz Escudero, Carolina Jiménez and Rosa Lleó** proposed, from their particular points of view, walks to visit the participating galleries, and they also accompanied six groups of professionals in their trails (find their texts on the previous pages).

VISIT TO MACBA COLLECTION with **Claudia Segura**, conservator of exhibitions and MACBA collection.

GUIDED VISIT TO FUNDACIÓ VILA CASAS - ESPAIS VOLART's exhibition *Homenatge a Picasso. Vallauris, 1972*, curated by Nadia Hernández.

VISIT TO PALMADOTZE GALLERY, exclusively for professionals.

STUDIO VISITS TO L'HOSPITALET DE LLOBREGAT: **Phillip Maisel**, artist represented by **Chiquita Room**, at **FASE Espai de Creació i Pensament**; **Laura Llaneli (ADN Galeria)** and **Lucía C. Pino (Ana Mas Projects)** at **SA-LAMINA.**



Above: visit with curator Rosa Lleó to Zielinsky gallery; below, guided visit for professionals to the exhibition *Homenatge a Picasso. Vallauris, 1972* at Fundació Vila Casas.



3.2.1. Professional meetings, pre-BGW

Four encounters between local and international art professionals, gathered in small groups in four galleries. Each discussion table revolved around a theme proposed by the organization, generating a space for knowledge exchange and networking among agents participating in the BGW professional programme.

1. Economy of art events. When public meets private.

Moderator: Eva Soria, director of Innovation, Knowledge and Visual Arts at l'ICUB, Ajuntament de Barcelona.

Khanya Mashabela, Curator at [A4 Arts Foundation](#), MTN/ UJ New Contemporaries Award, Cape Town, Sudáfrica;

María Victoria Mahecha Tascón, Director and founder partner of [Paralelo 10. Promoción de coleccionismo y asesoría de arte](#). Bogotá, Colombia.

Anna Manubens, Curator and Director of [HANGAR](#), Barcelona.

Silvia Escorcio, Co-Founder and Director of Flamingo Circuit and PARTE Portugal Art Encounters and Founder and Curator of *Communication* a [CUCO](#). Lisboa, Portugal.

2. Sharpening Art critic: blabbing, comment or serious critique?

The replacement of paper art magazines by digital format has meant that the arguments on which good criticism is traditionally based (?) have changed have mutated into more or less brilliant, witty and easy-to-read opinions, footnotes, glosses or disqualifying for quick consumption or also in accurate reflections that, according to the way we see life passing through the RRSS and the flow of information that competes with the internet, are forced to approach art from only one side of its prism.

Moderator: [Frederic Montornés](#), curator, Barcelona.

Miguel Mesquita, curator and co-founder of [PARTE - Portugal Art Encounters](#).

Yasmil Raymond, directora de [Portikus](#), Frankfurt, Alemania.

[Pedro Torres](#), curator and artist, Barcelona.

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

3. Non-profits and market: some reasons to become allies.

This meeting proposes to reflect on and demystify a large number of concepts that are always in the air when we talk about the categories of “non-profit” and “market”. Thinking from the post-covid present, in an increasingly liquid and porous framework where from the museum to the artist-run space must coexist with the precariousness of a system based on an economic model that no longer exists, we can think about how to collaborate and join forces?

Moderator: Rosa Lleó, Curator and Director of [The Green Parrot](#), Barcelona.

Leonie Bremser, Curator, Barcelona.

Àngels de la Mota, *art advisor*, [Estrany de la Mota](#), Barcelona.

Marc Vives, artist and Cultural Manager, Barcelona.

Samuel Gross, Curator at [Musée d'Art et d'Histoire de Genève](#), Switzerland.

Aurélien Le Genissel, Curator, Barcelona.

Renato Dellapoeta, Curator and Artistic Director at [Blueproject Foundation](#), Barcelona.

4. NFT's: New media or property right?

Due to its technical nature and its declared financial character, the imprint of the non-fungible token is intricate and challenging to define. It is possible that in different settings we may encounter the question “What’s a NFT?” followed by a very pragmatic answer, which nevertheless presents us with cultural and political connotations.

Definitely, it is a phenomenon that produces changes in the art ecosystem, opening up questions about collecting, intellectual property and authorship rights, which may even affect that may even have repercussions on traditional circuits. During this conversation, we will aim to approach this phenomenon from the perspective of different professionals, experts involved with this technology, to bring us closer to its meaning and inscription within the art world.

Moderator: [Merlina Rañi](#), Independent Curator, Barcelona.

[Julián Manzelli](#), Artist, Barcelona.

Gabriel Rolt, [curator](#) and Collector, Barcelona.

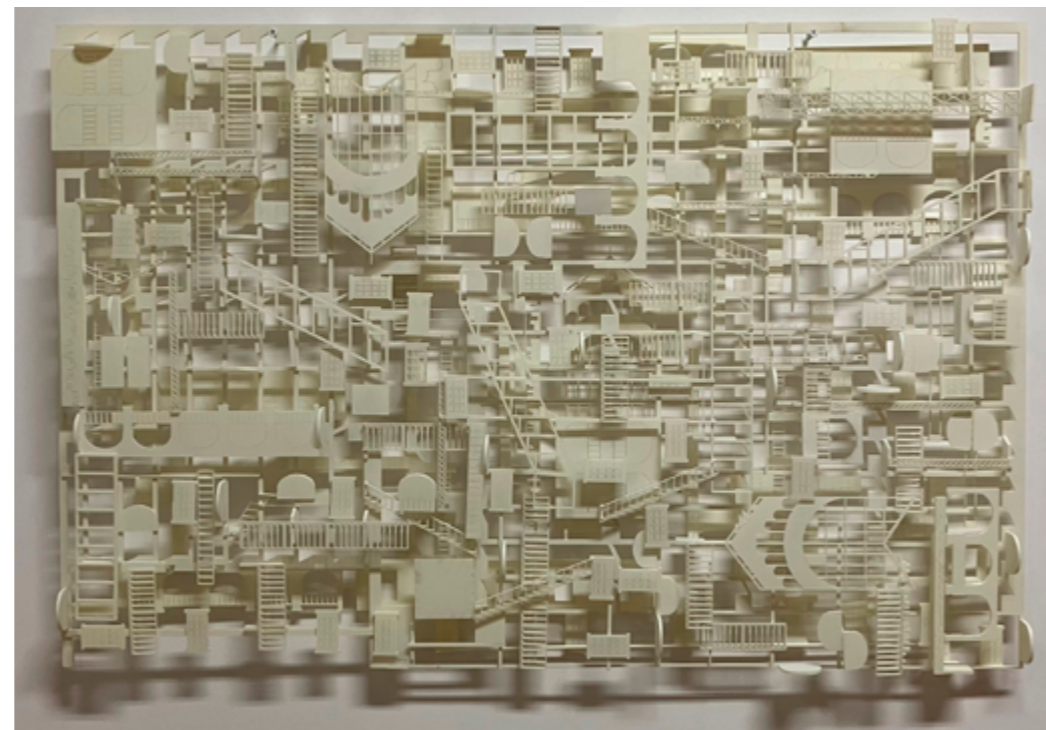
3.3

ACQUISITIONS PROGRAMME

The Acquisitions Programme is aimed at **foundations and private companies that undertake to incorporate works from among those exhibited in the participating galleries** into their collections. It contributes to the **dynamization of the art market in Barcelona and its metropolitan area and, therefore, the relationship between collectors and galleries**, essential agents in the promotion of the represented artists.



FUNDACIÓ VILA CASAS
Artur Ramon Art
Susana Solano: *Anomabu*, 2000
Iron
59 × 134 × 117 cm



LA ROCA VILLAGE
Lab 36
Miguel Ángel Madrigal: *Ciudad en el recuerdo 3*, 2021
Acrylic and enamel, unique piece.
95 × 65 × 6 cm



COSENTINO CITY BARCELONA
Lab 36
Bea Sarrias: *Oriol Bohigas tribute*, 2022
Acrylic on wood
30 × 30 cm

On its sixth edition, the Acquisitions Programme has once again counted with the participation of **Fundació Vila Casas**, an institution dedicated to contemporary Catalan art with four exhibition spaces in Catalonia, which has remained faithful to this initiative since the first edition.

Joining us for the first time is **Cosentino City Barcelona**, a meeting point for architecture and interior design professionals from which the organization supports culture and promotes art, creativity and inspiration through a powerful social agenda of events, meetings, round tables and professional networking.

Also becoming part of Acquisitions Programme, **La Roca Village**, a destination for fashion, gastronomy and art experiences with more than 150 boutiques that hosts artistic initiatives that showcase local talent for their visitors to discover. Supporting art and creative talent made in Barcelona is part of the company's DNA and, with its involvement in Barcelona Gallery Weekend, it confirms its commitment to culture and creativity by accompanying artistic initiatives from the city.

The participating institutions freely choose the artworks without limitation of value and in direct relation with the galleries.

4. TEAM AND COLLABORATIONS

Co-direction and Coordination:

Mariña Álvarez Pino

Co-direction and Professional Programme:

Andrea Rodríguez Novoa

Coordination and Communications Assistant:

Alessa Alcántara

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

President: Quico Peinado (àngels barcelona)

First Vicepresident: Patrícia de Muga (Galeria Joan Prats)

Second Vicepresident: Ana Mas (Ana Mas Projects)

Secretary: Àlex Nogueras (NoguerasBlanchard)

Vocals:

Silvia Dauder (ProjecteSD)

Victor Lope (Victor Lope Arte Contemporáneo)

Joan Anton Maragall (Sala Parés)

Joana Roda (Bombon Projects)

Mercedes Ros (Marlborough)

Miguel Ángel Sánchez (ADN Galeria)

barcelona
gallery
weekend

Amb el suport de



Un projecte d'



weekend. RedCollectors*

Programa d'Adquisicions



COSENTINO CITY Barcelona



Media



BARCELONA GALLERY WEEKEND 2022

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