

**THE COLLECTOR IS PRESENT. 19.05 - 20.05.2023**

Guided visits: Friday, May 19, 18.30h / Saturday, May 20, 11.30h

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*The Collector is Present* is an initiative of Art Barcelona that is presented this year for the first time linked to the annual Barcelona Gallery Weekend event that will be held once again from September 14 to 17. The program is the result of the collaboration between collectors and gallerists.

Our proposal has been possible with the invaluable complicity of collectors **Marisa Cortell** and **José Ángel Sanz Esquide**, **Aurèlia** and **Carlos Usandizaga** and **Gerardo van Waalwijk van Doorn**. The result is a group show conceived as a game of associations between works by the collectors and works proposed by ProjecteSD. With artworks by:

**HANNE DARBOVEN · PATRICIA DAUDER · MIRTHA DERMISACHE · DORA GARCÍA · ANA JOTTA · JOCHEN LEMPERT · LUCE · ASIER MENDIZABAL · ANRI SALA**

Along a continuous sequence, the works are linked to each other in an organic, fluid way. The path through each work leads us to notions that have to do, on the one hand, with writing, the repetition of graphics and characters, the text, legible or illegible. This is the case of the work *Attempts to Forge a Letter from Joyce to Ibsen in 1901 Nº 11* by **Dora García** (Valladolid, 1965). The artist researched Joyce's relationship to Norway and its language. A young James Joyce, who had studied Norwegian with the sole purpose of reading Ibsen in the original, wrote a letter to Ibsen on his seventy-third birthday in 1901, to manifest his admiration. While the original letter is lost and only the English draft remains, García has revived the lost communication string between the literary giants by her own forged version of the letter. The three works by Argentinian artist **Mirtha Dermisache** (Buenos Aires 1940 - 2012) are also texts, which do not pretend to "tell anything". With great freedom and a spirit of investigation, her works are conceived as an expressive language that rebels against the logos or the reflected word. The same could be said of the work by German artist **Hanne Darboven** (1941, Munich - 2009, Hamburg). A great figure of European conceptual art, her work is also "a way of writing without describing". The artist developed her characteristic meticulously choreographed lines, producing the rhythmic cadence visible in the work *Untitled*, a letter, made in the 70s. Cadences that are also in the two drawings by young artist **LUCE** (Valencia, 1989). Intertwined numbers stamped on the space of the small paper, as if one wanted to follow the movement of something or someone in walking around, the artist himself? Movement that looks like writing and that is also outlined in the luminogram by **Jochen Lempert** (Moers, 1958). In this case, it is the light produced by a firefly, that, in its natural wandering exposes the photographic paper. Chains of signs, lines, some linked to others in a certain order or in disorder are counteracted by the sculpture by **Asier Mendizabal** (Ordizia, 1973) *Condensar #1*. Work made with industrial metal chains and plastic zip ties that seems to go against the supposed mobility of a chain, the linearity of a graphic or linguistic sequence.

On the other hand, works, such as the diptych of the series *Untitled (Maps/Species)* by **Anri Sala** (Tirana, 1974) question the forms of representation based on old zoological engravings or cartographic drawings of countries. Representations that used to be distorted to fall within the limits of the sheet. The artist expresses in this series the artificiality of the notions of Nature and Nation, as well as their standardized way to be depicted. A similar approach can be found in the collage *Geodesia y antropometría (vasijas)* and the drawings of the series *Crania* by Asier Mendizabal. The artist used photogravures of vessels and skulls from the 19th century where the images were laid out on the white background of the sheet configuring arbitrary constellations, the result of optimising the surface of the print sheet. Mendizabal decomposes and disarranges the images, redraws and distorts the contours of the "skulls" to accentuate the inefficacy of these forms of classification and representation as indicative of cultural evidences. Curved and concave shapes that appear also in the photograph by Lempert *Untitled (Zoophonie 3)* and in the ceramics sculpture by **Patricia Dauder** (Barcelona, 1973) *Hollow*. Both works

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curiously related to cultures manifestations of other times and places, both with a certain approach to archaeology.

To end this brief tour, three also curvilinear found objects, three “J’s” from the large collection of objects in the shape of this letter. It is the work by Portuguese artist **Ana Jotta** (Lisbon, 1946). Three more graphic elements, which, under a playful spirit, not devoid of irony, refer to the artist's signature.

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Our deepest gratitude to Marisa Cortell, José Ángel Sanz Esquide, Aurèlia and Carlos Usandizaga and to Gerardo van Waalwijk van Doorn for accepting to be part of this stimulating and suggestive game. For always being present, like so many other collectors whose names are not revealed today, but who are also present in our daily activities.

Thank you to the gallery 1 Mira Madrid for its collaboration.

The event coincides with the solo show *Never Never Land* by Ana Jotta, on display at the main gallery room.

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