

PROJECTESD
ART BASEL 2025

Hall 2.1 - Booth K3
17 - 21.06.2025

IÑAKI BONILLAS
PATRICIA DAUDER
KOENRAAD DEDOBBELEER
DORA GARCÍA
ANA JOTTA & JORGE NESBITT
JOCHEN LEMPERT
LUCE
ASIER MENDIZABAL
MATT MULLICAN

ProjecteSD's booth is conceived as a continuous space where each work will be connected and composed according to the next. The aim is to emphasize the notion of fluidity and free-association. A dynamic group exhibition presenting a diverse range of contemporary artworks to orchestrate a rich, polymorphic and intuitive vocabulary of artworks that reflects the gallery's approach to showing art.

El stand de ProjecteSD se concibe como un espacio continuo donde cada obra se conecta y se articula en función de la siguiente. El objetivo es enfatizar la noción de fluidez y libre asociación. Una exposición colectiva dinámica y completa que presenta una diversa gama de obras de arte contemporáneo para orquestar un vocabulario rico, polimórfico e intuitivo que refleja la forma de mostrar el arte de la galería.

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IÑAKI BONILLAS

Trout Fishing in America, 2023

This series originates from images found in the Farm Security Administration / Office of War Information Photograph Collection, held at The Library of Congress in Washington D.C. Established as part of the New Deal, the Farm Security Administration (FSA) gained recognition for its influential photography program, which vividly depicted the challenges of rural poverty between 1935 and 1944.

Iñaki Bonillas was drawn to a specific subset within this archive, comprising “hole punch negatives” discarded due to technical errors or subject matters not aligning with the FSA’s agenda. These negatives were intentionally perforated in a central area to prevent subsequent use. In *Trout Fishing in America*, Bonillas strategically employs the holes in the negatives as focal points, creating new images by merging and overlaying two negatives aligned at their perforation point. By celebrating the archive’s accidental gestures, he introduces viewers to a novel perspective for interpreting unseen images from a historically revered archive.

The series’s title, *Trout Fishing in America*, is borrowed from Richard Brautigan’s 1967 novella of the same name, recognized as one of the earliest examples of surrealist literature in America. The deliberate juxtaposition and overlay of two seemingly incongruous images pay homage to the dreamlike imagery inherent in surrealism. Embracing the translucence of the negatives, Bonillas creates collages that mimic double exposures—formerly a common technical error, now intentionally crafted. Through the reexamination of discarded images once dismissed as devoid of value, Bonillas prompts viewers to consider the criteria and individuals responsible for determining where value resides.

Iñaki Bonillas (Mexico City, 1981), lives and works in Mexico City.

Since the late 1990s, Bonillas' work has been closely linked to the field of photography. With approaches close to the conceptual practices of the 1960s and 1970s, the artist has gradually isolated the constituent elements of photography by relating them to other processes.

Since 2003, when he incorporated the vast photographic archive of his grandfather J.R. Plaza into his work, Bonillas has developed various projects that link elements that seem a priori incompatible: on the one hand a personal, biographical narrative that consists of private anecdotes and emotions, and on the other a quasi-scientific element of compilation, classifying and archiving.

He has participated in the National Gallery of Victoria Triennial, Melbourne, Australia (2023); *The Imminence of Poetics*, São Paulo Biennial, Brazil (2012); *The Honeycomb*, San Juan Polygraphic Triennial, Puerto Rico (2009); *Double Vision*, Prague Biennial, Czech Republic (2005); *Utopia Station*, Venice Biennale, Italy (2003); *Locus Focus*, Sonsbeek, Arnhem, Netherlands (2001); *Scape*, Tirana Biennial, Albania (2001).

Selected solo exhibitions: *Two Spaces*, Espacio artkunstarte, Madrid, Spain (2022); *La larga exposición*, Biquini Wax, Mexico City (2017); *Secretos*, Estancia Femsal/Casa Luís Barragán, Mexico City (2016); *Archivo J.R. Plaza*, La Virreina Centre de la Imatge, Barcelona, Spain (2012); *Doble claroscuro*, Les Rencontres d'Arles, France (2011); *La expresión de las emociones en los hombres y animales*, Hermes und der Pfau, Stuttgart, Germany (2010); *Pensamiento circular: Una antología*, Museo de Arte Moderno, Mexico City (2009); *El topoanalista*, Matadero, Madrid, Spain (2007); *Intervención al pabellón*, Mies van der Rohe Pavillion, Barcelona, Spain (2005); *Little History of Photography*, MUHKA, Antwerp, Belgium (2003); *Sala de proyectos*, Museo de Arte Carrillo Gil, Mexico City (2000).

Selected group exhibitions: Museo Amparo, Puebla, Mexico (2022); CAPC Bordeaux, France (2020); MoMA, New York, USA (2020); MARCO, Monterrey and ESPAC, Mexico City (2019); Cantor Arts Center, Stanford, California, USA (2018); Arts Santa Mònica, Barcelona, Spain (2018); MOPA, San Diego, California, USA (2017); MUSAC, León, Spain (2025 y 2017); Pori Art Museum, Finland (2016); The Galleries at Moore, Philadelphia, Pennsylvania, USA (2015); MACBA, Barcelona, Spain (2015); Kunstmuseum Basel, Switzerland; Malmö Konsthall, Sweden (2015), Fabra i Coats, Centre d'Art Contemporani, Barcelona, Spain (2015), CA2M, Móstoles, Spain (both in 2015); Frac Lorraine, Metz, France (2014), Salzburger Kunstverein, Austria (2014), among many others

Works in collections: Museo Amparo, Colección Gelman, Museo Tamayo, Fundación Televisa, MUAC, La Colección Jumex, Colección Coppel, FEMSA, all in Mexico; CGAC de Santiago de Compostela, MUSAC de León, MACBA de Barcelona, all in Spain; MoMA New York, MOPA, San Diego, SFMOMA, San Francisco, Nevada Museum of Art, Reno, all in the USA; Musée Départemental d'Art Contemporain de Rochechouart, FRAC Lorraine de Metz, FRAC Île-de-FRANCE/Le Plateau and CNAP, all in France.

IÑAKI BONILLAS

Trout Fishing in America, 2023

Esta serie se origina a partir de imágenes encontradas en la Colección de Fotografías de la Administración de Seguridad Agrícola/Oficina de Información de Guerra, conservada en la Biblioteca del Congreso en Washington D.C. Establecida como parte del New Deal, la Administración de Seguridad Agrícola (FSA) obtuvo reconocimiento por su influyente programa de fotografía, que describía vívidamente los desafíos de la pobreza rural entre 1935 y 1944.

Iñaki Bonillas se sintió atraído por un conjunto específico dentro de este archivo, que comprende “negativos perforados” descartados debido a errores técnicos o temas que no se alinean con la agenda de la FSA. Estos negativos fueron perforados intencionadamente en una zona central para impedir su uso posterior. En *Trout Fishing in America*, Bonillas emplea estratégicamente los agujeros de los negativos como puntos focales, creando nuevas imágenes fusionando y superponiendo dos negativos alineados en su punto de perforación. Al celebrar los gestos accidentales del archivo, presenta a los espectadores una perspectiva novedosa para interpretar imágenes invisibles de un archivo históricamente venerado.

El título de la serie, *Trout Fishing in America*, está tomado de la novela homónima de 1967 de Richard Brautigan, reconocida como uno de los primeros ejemplos de literatura surrealista en Estados Unidos. La yuxtaposición deliberada y la superposición de dos imágenes aparentemente incongruentes rinden homenaje a las imágenes oníricas inherentes al surrealismo. Aprovechando la translucidez de los negativos, Bonillas crea collages que imitan exposiciones dobles, lo que antes era un error técnico común y ahora está elaborado intencionalmente. A través del reexamen de imágenes que alguna vez fueron descartadas por carecer de valor, Bonillas incita a los espectadores a considerar los criterios y los individuos responsables de determinar dónde reside el valor.

Iñaki Bonillas (1981, Ciudad de México) vive y trabaja en Ciudad de México.

Desde finales de los años noventa, el trabajo de Bonillas ha estado estrechamente vinculado al campo de la fotografía. Con planteamientos próximos a las prácticas conceptuales de los años 60 y 70, el artista ha ido aislando gradualmente los elementos constitutivos de la fotografía relacionándolos con otros procedimientos.

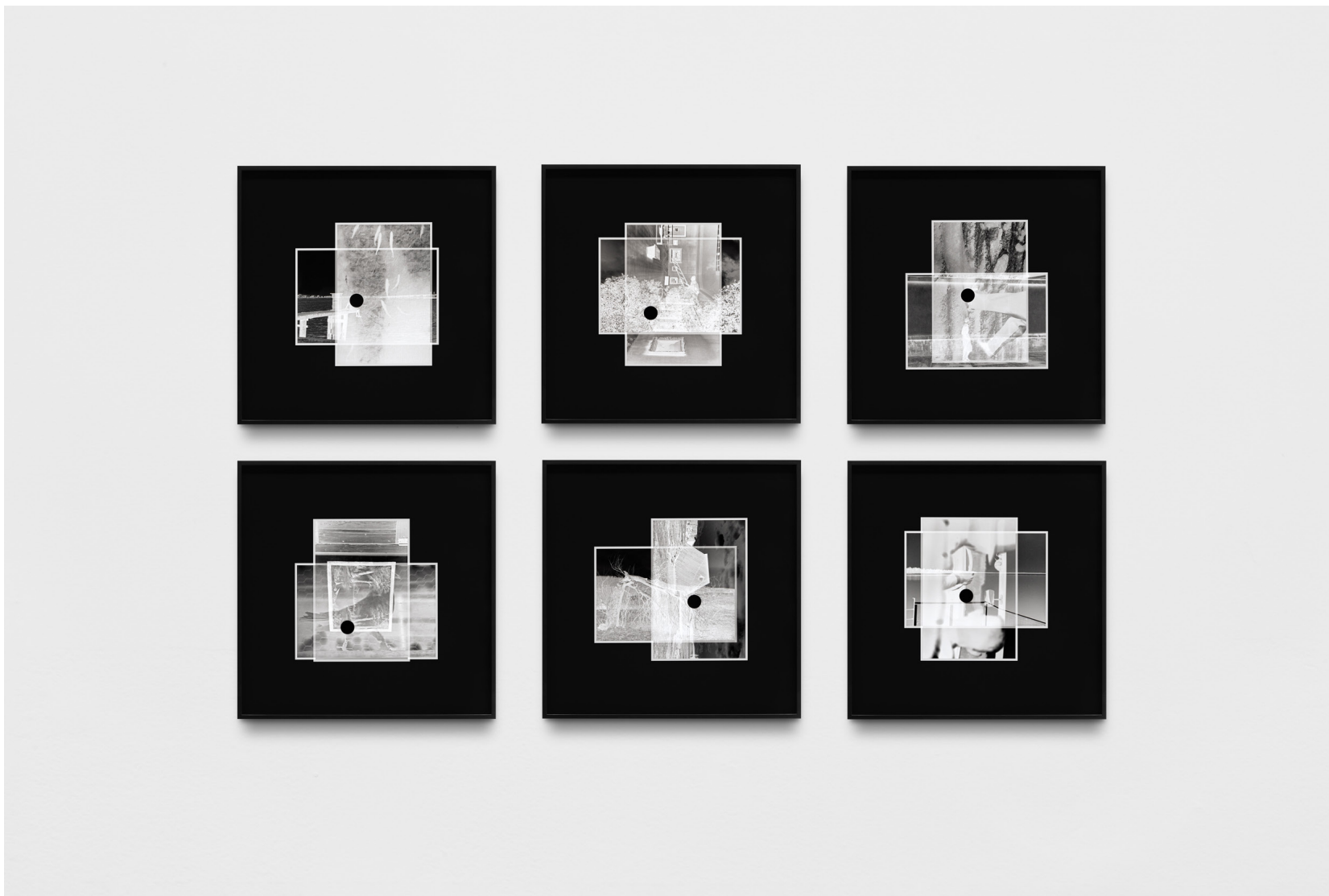
Desde 2003, cuando introdujo en su obra el vasto archivo fotográfico de su abuelo J.R. Plaza, Bonillas ha desarrollado diferentes proyectos que enlazan elementos que pueden parecer incompatibles a priori: por un lado, una narrativa personal y biográfica que consiste en anécdotas y emociones privadas y, por otro, un elemento cuasi-científico de compilación, clasificación y archivo.

Ha participado en la Trienal de la Galería Nacional de Victoria, Melbourne, Australia (2023); *La inminencia de las poéticas*, Bienal de São Paulo, Brasil (2012); *El panal*, Trienal Poligráfica de San Juan, Puerto Rico (2009); *Double Vision*, Bienal de Praga, República Checa (2005); *Utopia Station*, Bienal de Venecia, Italia (2003); *Locus Focus*, Sonsbeek, Arnhem, Holanda (2001) *Scape*, Bienal de Tirana, Albania (2001).

Selección de exposiciones individuales: *Two Spaces*, Espacio artkunstarte, Madrid, España (2022); *La larga exposición*, Biquini Wax, Ciudad de México (2017); *Secretos*, Estancia Femsal/Casa Luís Barragán, Ciudad de México (2016); *Archivo J.R. Plaza*, La Virreina Centre de la Imatge, Barcelona, España (2012); *Doble claroscuro*, Les Rencontres d'Arles, Francia (2011); *La expresión de las emociones en los hombres y animales*, Hermes und der Pfau, Stuttgart, Alemania (2010); *Pensamiento circular: Una antología*, Museo de Arte Moderno, Ciudad de México (2009); *El topoanalista*, Matadero, Madrid, España (2007); *Intervención al pabellón*, Pabellón Mies van der Rohe, Barcelona, España (2005); *Pequeña historia de la fotografía*, MUHKA, Amberes, Bélgica (2003); *Sala de proyectos*, Museo de Arte Carrillo Gil, Ciudad de México (2000).

Selección de exposiciones colectivas: Museo Amparo, Puebla, México (2022); CAPC Burdeos, Francia (2020); MoMA, Nueva York, EE.UU. (2020); MARCO, Monterrey y ESPAC, Ciudad de México (2019); Cantor Arts Center, Stanford, California, EE.UU. (2018); Arts Santa Mònica, Barcelona, España (2018); MOPA, San Diego, California, EE.UU. (2017); MUSAC, León, España (2025 y 2017); Museo de Arte de Pori, Finlandia (2016); The Galleries at Moore, Filadelfia, Pensilvania, EE.UU. (2015); MACBA, Barcelona, España (2015); Kunstmuseum Basilea, Suiza; Malmö Konsthall, Suecia (ambos en 2015), Fabra i Coats, Centre d'Art Contemporani, Barcelona, España (2015) y CA2M, Móstoles, España (ambos en 2015); Frac Lorraine, Metz, Francia (2014), Salzburger Kunstverein, Austria (2014), entre muchos otros.

Obra en colecciones: Museo Amparo, Colección Gelman, Museo Tamayo, Fundación Televisa, MUAC, La Colección Jumex, Colección Coppel, FEMSA, todos en México; CGAC de Santiago de Compostela, MUSAC de León, MACBA de Barcelona, todos en España; MoMA de Nueva York, MOPA de San Diego, SFMOMA de San Francisco, Museo de Arte de Nevada de Reno, todos en EE.UU.; Musée Départemental d'Art Contemporain de Rochechouart, FRAC Lorraine de Metz, FRAC Île-de-France/Le Plateau y CNAF, todos en Francia.



Iñaki Bonillas *Trout Fishing in America*, 2023

Impresión pigmentada con tintas de carbón sobre papel de algodón (Hahnemühle Photo Rag, 308 gr)

Pigmented print with carbon inks on cotton paper (Hahnemühle Photo Rag, 308 gr)

c-u / each: 60 x 60 cm. c-u enmarcada / each framed: 60,7 x 60,7 x 3,5 cm. Ed. 5 +1 AP (AP 1)



Iñaki Bonillas *Trout Fishing in America 1*, 2023
 Detalle / Detail
 Ed. 5 +1 AP



Iñaki Bonillas *Trout Fishing in America 2*, 2023
 Detalle / Detail
 Ed. 5 +1 AP



Iñaki Bonillas *Trout Fishing in America 3*, 2023
 Detalle / Detail
 Ed. 5 +1 AP



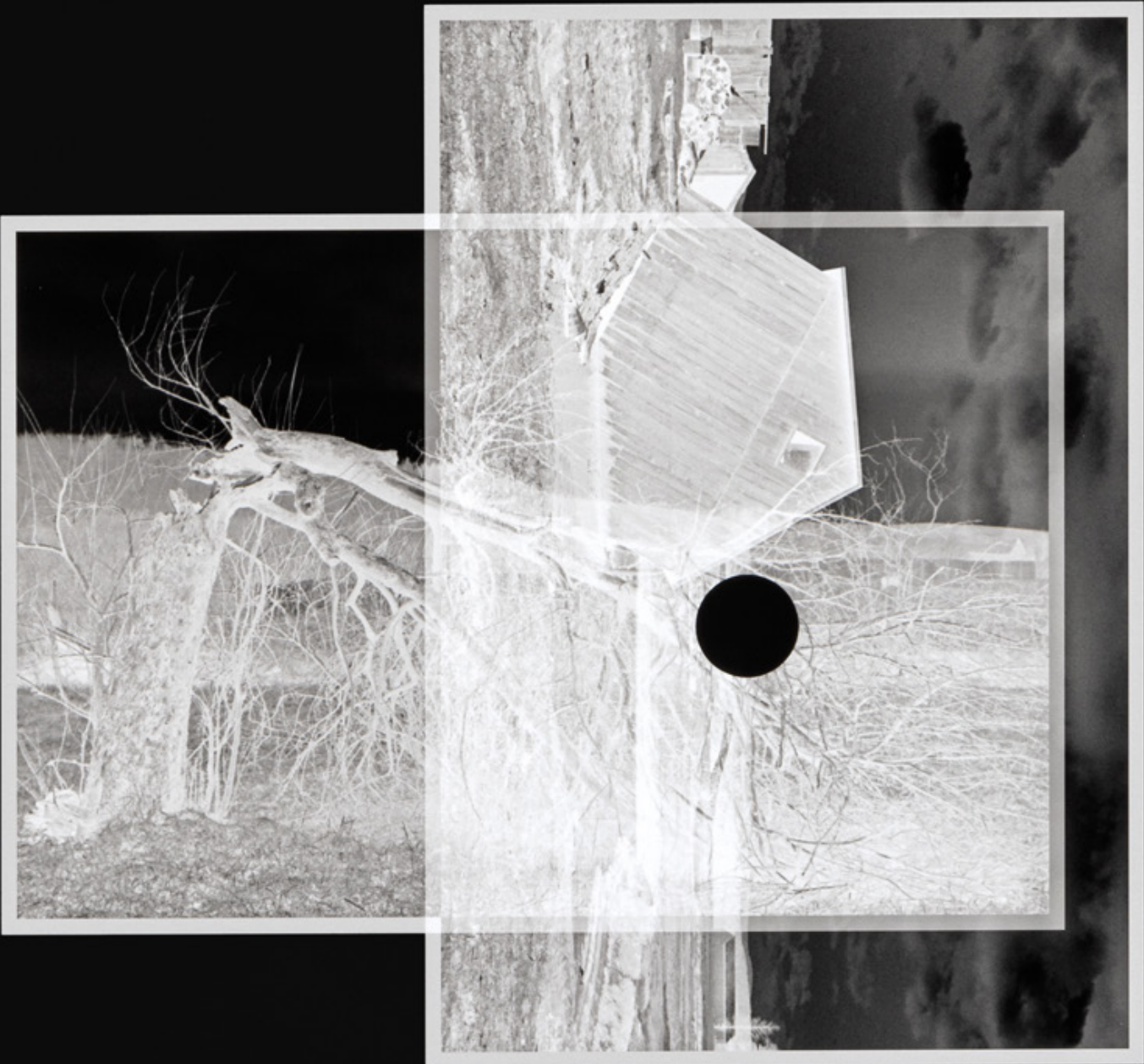
Iñaki Bonillas *Trout Fishing in America 4*, 2023
 Detalle / Detail
 Ed. 5 +1 AP



Iñaki Bonillas *Trout Fishing in America 5*, 2023
 Detalle / Detail
 Ed. 5 +1 AP



Iñaki Bonillas *Trout Fishing in America 6*, 2023
 Detalle / Detail
 Ed. 5 +1 AP



PATRICIA DAUDER

Patricia Dauder's artistic practice establishes links between tangible or immaterial notions, namely time, history, the material entities provided by nature... giving rise to an organic, cohesive body of work. She uses a variety of media, from sculptures, objects and drawings to films. Her subjects generally always refer to the lightness or disappearance that takes place in a temporal dimension that is always dilated, slow, constantly worked and eroded, and occasionally illuminated.

Two recent works on paper are presented at Art Basel, *Darrere* (Behind) and *Night visions*. Both works, rich in its pictorial qualities, are endowed with an evocative capacity that is both intense and delicate, are firmly anchored in the sensitive. Being the result of long processes both works unfold sensorial, intellectual, and emotional stimuli, activating numerous channels of perception in those who view them.

Patricia Dauder (1973, Barcelona) lives and works in Barcelona.

She studied at the Fine Arts School in Barcelona and was resident at Ateliers Arnhem, Holland (1997-98); ISCP in New York (2011); Terra incógnita, El Arquipélago – Contemporary Art Center, San Miguel, Azores (2017); KUB BREGENZ / LAND VORARLBERG, Bregenz, Austria (2020).

Selected solo exhibitions: *Unform*, ARTIUM, Vitoria-Gasteiz; *Ground and Underground*, La Virreina Centre de la Imatge, Barcelona (2021); *Nadala*, Fundació Joan Miró, Barcelona (2018); *Introducing Patricia Dauder: Surface*, National Gallery, Prague (2018); *The Second Image*, Museu de Serralves, Porto (2012); *Horitzontal – Orbital*, Espai Zero, Fundació Suñol, Barcelona (2009).

Selected group exhibitions: *Horizonte y límite. Visiones del paisaje*, CaixaForum (Madrid, Barcelona and Sevilla) (2024-2025); *El árbol de lo que aún no sabes*, CaixaForum Barcelona (2023); *Bajo la superficie (miedos, monstruos, sombras)*, Centro de Cultura Contemporánea Condeduque, Madrid (2022); *Collecting Practices: 25 years of Itinerarios*, Centro Botín, Santander (2019); *Una dimensión ulterior*, Patio Herreriano Museo de Arte Contemporáneo Español, Valladolid (2019); *1979, un monumento a instantes radicales* at La Virreina Centre de la imatge, Barcelona (2011); *Test Transmission* at Artspace, Auckland (2011).

Her works are part of public collections such as: Artium Museoa, Vitoria-Gasteiz (ES); Colección “La Caixa”, Barcelona (ES); Ministerio de Cultura de España (ES); Fundació Banc de Sabadell (ES); Museu d'Art Contemporani de Barcelona, MACBA, Barcelona (ES); Fundación Caja Madrid (ES); Banco de España (ES); CGAC, Cento Galego de Arte Contemporanea, Santiago de Compostela (ES); CAAC, Cento Andaluz de Arte Contemporáneo, Sevilla (ES); Fundación Marcelino Botín (ES); Coleção Fundação Serralves, Oporto (PT); Chartwell Collection, Auckland Art Gallery (NZ).

PATRICIA DAUDER

La práctica artística de Patricia Dauder establece vínculos entre nociones tangibles o inmateriales, a saber, el tiempo, la historia, las entidades materiales que proporciona la naturaleza... dando lugar a una obra orgánica y cohesionada. Utiliza diversos medios, desde esculturas, objetos y dibujos hasta películas. Por lo general, sus temas se refieren siempre a la levedad o desaparición que tiene lugar en una dimensión temporal siempre dilatada, lenta, constantemente trabajada y erosionada, y también ocasionalmente iluminada.

Dos obras recientes se presentan en Art Basel, *Darrere* (Detrás) y *Night visions*. Ambas obras, ricas en su cualidad pictórica y dotadas de una capacidad evocadora que es a la vez intensa y delicada, están firmemente anclados en lo sensible. Resultado de largos procesos de trabajo, las dos obras despliegan estímulos sensoriales, intelectuales y emocionales que logran activar otros tantos canales de percepción en quienes las observan.

Patricia Dauder (Barcelona, 1973) vive y trabaja en Barcelona.

Estudió en la Escuela de Bellas Artes de Barcelona y fue residente en Ateliers Arnhem, Holanda (1997-98); ISCP en Nueva York (2011); Terra incógnita, El Arquipélago - Centro de Arte Contemporáneo, San Miguel, Azores (2017); KUB BREGENZ / LAND VORARLBERG, Bregenz, Austria (2020).

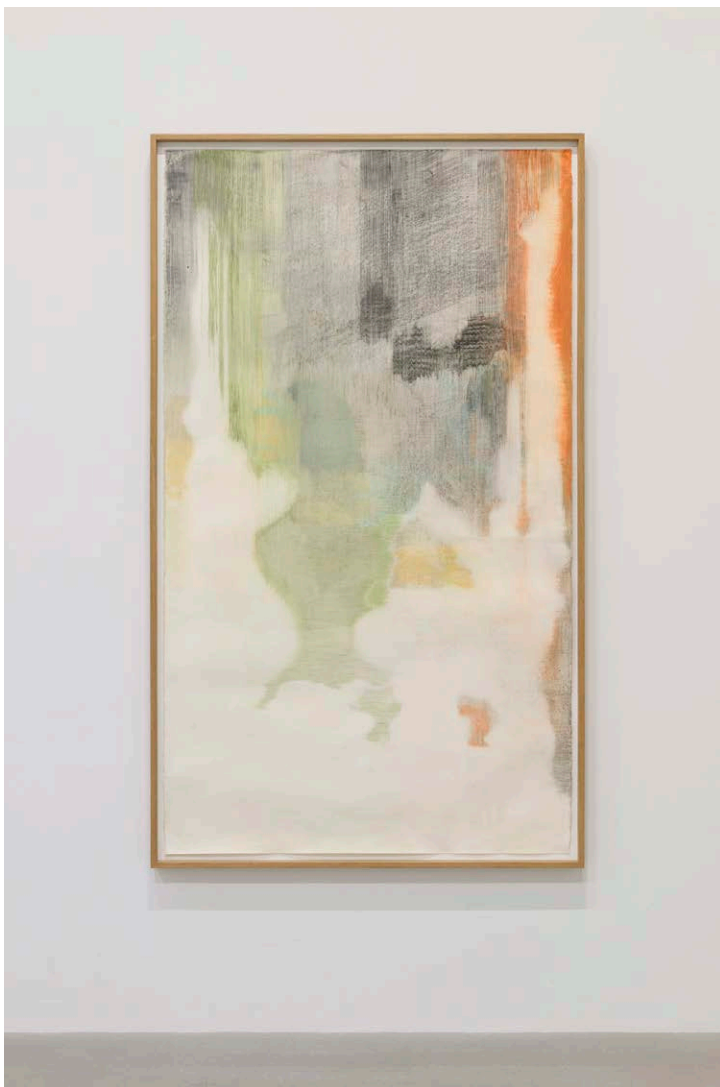
Selección de exposiciones individuales: *Unform*, ARTIUM, Vitoria-Gasteiz (2024); *Suelo y Subsuelo*, La Virreina Centre de la Imatge, Barcelona (2021); *Nadala*, Fundació Joan Miró, Barcelona, España (2018); *Introducing Patricia Dauder: Surface*, National Gallery, Praga, República Checa (2018); *The Second Image*, Museu de Serralves, Oporto (2012); y *Horitzontal - Orbital*, Espai Zero, Fundació Suñol, Barcelona (2009).

Selección de exposiciones colectivas: *Horizonte y límite. Visiones del paisaje*, CaixaForum (Madrid, Barcelona and Sevilla) (2024-2025); *El árbol de lo que aún no sabes*, CaixaForum Barcelona, (2023); *Bajo la superficie (miedos, monstruos, sombras)*, Centro de Cultura Contemporánea Condado, Madrid (2022); *Collecting Practices: 25 years of Itinerarios*, Centro Botín, Santander (2019); *Una dimensión ulterior*, Patio Herreriano Museo de Arte Contemporáneo Español, Valladolid (2019); *1979, un monumento a instantes radicales*, La Virreina Centre de la Imatge, Barcelona (2011); *Test Transmission*, Artspace, Auckland (2011).

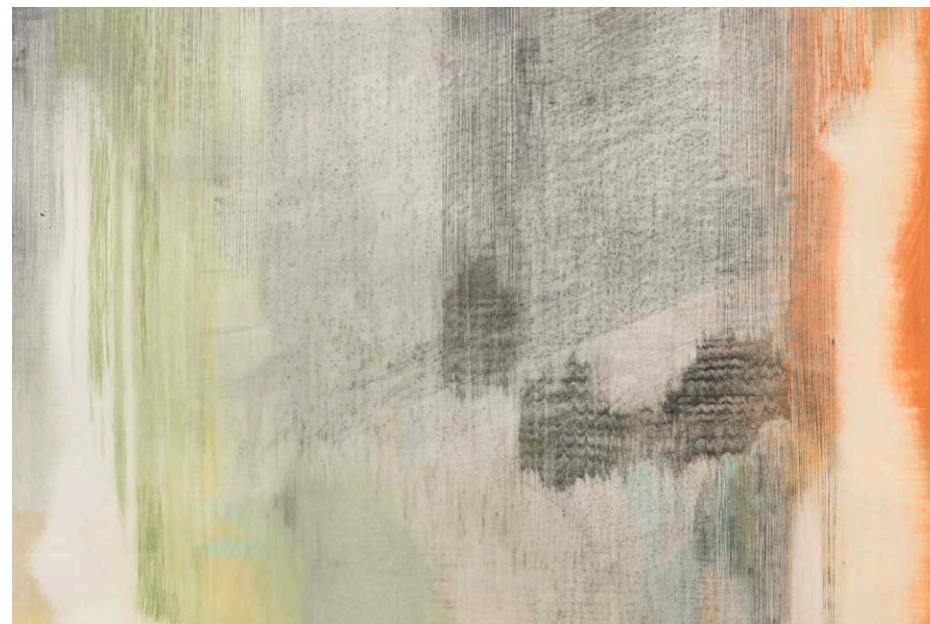
Obra en colecciones institucionales: Artium Museoa, Vitoria-Gasteiz (ES); Colección “La Caixa”, Barcelona (ES); Ministerio de Cultura de España (ES); Fundació Banc de Sabadell (ES); Museu d’Art Contemporani de Barcelona, MACBA, Barcelona (ES); Fundación Caja Madrid, España; Banco de España (ES); CGAC, Centro Galego de Arte Contemporanea, Santiago de Compostela (ES); CAAC, Centro Andaluz de Arte Contemporáneo, Sevilla (ES); Fundación Marcelino Botín (ES); Coleção Fundação Serralves, Oporto (PT); Chartwell Collection, Auckland Art Gallery (NZ).



Patricia Dauder *Night visions*, 2025
Óleo y carbón sobre papel / Oil and charcoal on paper
100 x 70 cm. Única / Unique



Patricia Dauder *Darrere*, 2023
Carbón y pastel sobre papel / Charcoal and pastel on paper
205 x 121,5 x 5,5 cm. Única / Unique



Patricia Dauder *Darrere*, 2023
Detalle / Detail

KOENRAAD DEDOBBELEER

A Consensus-based, Consumer-driven service, 2008

Koenraad Dedobbeleer creates sculptures, objects, in-situ installations and photographs teeming with associations, tongue-in-cheek commentaries and art historical references. The artist places the focus firmly on everyday objects, which he modifies and recontextualises. He does this by means of methods such as deconstruction and manipulation, so that the contextual shifts and transformations of these everyday objects and motifs prompt the viewer to question the essential quality of things and their existence within newly created frames of reference. Koenraad Dedobbeleer describes his work as a multifaceted, open-ended experiment in both form and content, involving non-scientific inquiry into options.

A Consensus-based, Consumer-driven service, can be read as a sort of assemblage. A tall and elegant wooden structure is covered with a black and white image taken from a found photograph of a tree trunk in a forest. The same image is duplicated and divided into two, one at the top and the other, turned upside down, at the bottom of this long, narrow of this sort of long, narrow trapezoidal screen which is balanced by two quite visible weights at the back of the work. A good example of Dedobbeleer's lightness of touch or understated sense of humour.

Koenraad Dedobbeleer (Halle, Belgium, 1975) lives and works in Brussels, Belgium.

Since the late 1990s he has been producing sculptures, installations, photographs, and editions. Winner of the Mies van der Rohe Award in 2009, he also curates exhibitions and co-edits the fanzine UP.

Selected solo shows: *Emi e dames messieur*, La Verrière, Fondation d'entreprise Hermès, Brussels, Belgium (2024); Kunstverein Hannover, Hannover, Germany (2019); CAC Vilnius, Vilnius, Lithuania (2019); La Salle de Bains, Lyon, France (2019); Kunstmuseum Winterthur, Switzerland (2019); WIELS, Brussels, Belgium, (2018); Extra City Kunsthall, Antwerp, Belgium (2014); Gesellschaft Aktueller Kunst, Bremen, Germany (2014); De Vleeshal, Middelburg, The Netherlands (2013); Le Crédac: Centre d'art contemporain d'Ivry, Ivry-sur-Seine, France (2013); castillo/corrales, Paris, France (2012); Lok/ Kunstmuseum, St. Gallen, Switzerland (2012); Culturgest, Lisbon, Portugal (2010); Museum Haus Esters, Krefeld, Germany (2009); Kunsthalle Bern, Switzerland (with Rita McBride) in 2008, Museum Abteiberg, Mönchengladbach, Germany (2007).

Selected recent group exhibitions: Fondation Boghossian, Brussels, Belgium (2023); Frac Île-de-France, Les Réserves, Romainville, France (2022); Frac à Carquefou, Carquefou, France (2022); Centre National de l'Estampe et de l'Art imprimé, Paris, France (2022); *The Luxembourg Pavilion*, 17th Architecture Biennale, Venice, Italy (2021); CREDAC, Ivry-sur-Seine, France (2020); Musée de la Faïence et de la Céramique, Malicorne-sur-Sarthe (2020); *Lisbon Architecture Triennial - What Is Ornament*, Culturgest, Lisbon, Portugal (2019); Moscow museum of modern Art MMOMA, Moscow, Russia (2018); Centre Pompidou, Paris, France (2017).

His works are included in public collections such Centre Pompidou, Paris, France; Museo Reina Sofia, Madrid, Spain; Kunstmuseum St. Gallen, Switzerland; Kunstmuseum Winterthur, Switzerland; Mu.ZEE, Ostend, Belgium; S.M.A.K, Gent, Belgium; Extra City Kunsthall, Antwerpen, Belgium; Lafayette Anticipation / Fonds de dotation Famille Moulin, Paris, France; Fonds national d'art contemporain, Paris, France; FRAC (Bourgogne / Pays de la Loire / Basse-Normandie / Îles-de-France), France; Centre National des Arts Plastiques, Paris, France; V-A-C Foundation, Moscow, Russia.

KOENRAAD DEDOBBELEER

A Consensus-based, Consumer-driven service, 2008

Koenraad Dedobbeleer crea esculturas, objetos, instalaciones in situ y fotografías repletas de asociaciones, comentarios irónicos y referencias a la historia del arte. El artista se centra en los objetos cotidianos, que modifica y recontextualiza. Lo hace mediante métodos como la deconstrucción y la manipulación, de modo que los cambios y transformaciones contextuales de estos objetos y motivos cotidianos incitan al espectador a cuestionar la esencia de las cosas y su existencia dentro de nuevos marcos de referencia. Koenraad Dedobbeleer describe su obra como un experimento multifacético y abierto, tanto en la forma como en el contenido, que implica una indagación no científica sobre las opciones.

A Consensus-based, Consumer-driven service, puede interpretarse como una especie de ensamblaje. Una estructura de madera alta y elegante está cubierta con una imagen en blanco y negro sacada de una fotografía encontrada de un tronco de árbol en un bosque. La misma imagen se duplica y se divide en dos, una situada en la parte superior y la otra, puesta al revés, en la parte inferior de esta especie de mampara trapezoidal larga y estrecha, equilibrada por dos pesos bien visibles en la parte trasera de la pieza. Un buen ejemplo de la ligereza y el discreto sentido del humor de Dedobbeleer.

Koenraad Dedobbeleer (Halle, Bélgica, 1975) vive y trabaja en Bruselas, Bélgica.

Desde finales de la década de 1990 produce esculturas, instalaciones, fotografías y ediciones. Ganador del Premio Mies van der Rohe en 2009, también comisaría exposiciones y coedita el fanzine UP.

Selección de exposiciones individuales: *Emi e dames messeur*, La Verrière, Fondation d'entreprise Hermès, Bruselas, Bélgica (2024); Kunstverein Hannover, Hannover, Alemania (2019); CAC Vilnius, Vilnius, Lituania (2019); La Salle de Bains, Lyon, Francia (2019); Kunstmuseum Winterthur, Suiza (2019); WIELS, Bruselas, Bélgica, (2018); Extra City Kunsthall, Amberes, Bélgica (2014); Gesellschaft Aktueller Kunst, Bremen, Alemania (2014); De Vleeshal, Middelburg, Países Bajos (2013); Le Crédac: Centre d'art contemporain d'Ivry, Ivry-sur-Seine, Francia (2013); castillo/corrales, París, Francia (2012); Lok/Kunstmuseum, St. Gallen, Suiza (2012); Culturgest, Lisboa, Portugal (2010); Museum Haus Esters, Krefeld, Alemania (2009); Kunsthalle Bern, Suiza (con Rita McBride) en 2008, Museum Abteiberg, Mönchengladbach, Alemania (2007).

Selección de exposiciones de exposiciones colectivas: Fondation Boghossian, Bruselas, Bélgica (2023); Frac Île-de-France, Les Réserves, Romainville, Francia (2022); Frac à Carquefou, Carquefou, Francia (2022); Centre National de l'Estampe et de l'Art imprimé, París, Francia (2022); *Pabellón de Luxemburgo*, 17ª Bienal de Arquitectura, Venecia, Italia (2021); CREDAC, Ivry-sur-Seine, Francia (2020); Musée de la Faïence et de la Céramique, Malicorne-sur-Sarthe (2020); *Lisbon Architecture Triennial - What Is Ornament*, Culturgest, Lisboa, Portugal (2019); Moscow museum of modern Art MMOMA, Moscú, Rusia (2018); Centre Pompidou, París, Francia (2017).

Sus obras forman parte de colecciones públicas como las del Centro Pompidou, París, Francia; Museo Reina Sofía, Madrid, España; Kunstmuseum St. Gallen, Suiza; Kunstmuseum Winterthur, Suiza; Mu.ZEE, Ostende, Bélgica; S.M.A. K, Gante, Bélgica; Extra City Kunsthall, Amberes, Bélgica; Lafayette Anticipation / Fonds de dotation Famille Moulin, París, Francia; Fonds national d'art contemporain, París, Francia; FRAC (Bourgogne / Pays de la Loire / Basse-Normandie / Îles-de-France), Francia; Centre National des Arts Plastiques, París, Francia; V-A-C Foundation, Moscú, Rusia.



Koenraad Dedobbeleer *A Consensus-based, Consumer-driven service*, 2012
Madera, metal y plástico / Wood, metal, plastic
195 x 30 x 30 cm. Única / Unique



Koenraad Dedobbeleer *A Consensus-based, Consumer-driven service*, 2012



Koenraad Dedobbeleer *A Consensus-based, Consumer-driven service*, 2012
Detalle / Detail



Koenraad Dedobbeleer *A Consensus-based, Consumer-driven service*, 2012
Detalle / Detail

DORA GARCÍA

The Crowd (Sydney): What a fucking wonderful audience, 2008

What A Fucking Wonderful Audience (2008), was the project by Dora García at MCA (Museum of Contemporary Art Sidney) for the Sidney Biennial, 2008. A series of performances in the form of guided tours of the exhibition. The work compiles the original scripts used by the performer and one photograph of the event. The performer acts as a traditional museum guide and offers visitors a guided tour that comments on several controversial works from art and film history like “Cosmococa” by Oiticica, “Kunst Kick” by Chris Burden, “The Society of Spectacle” by Guy Debord. In the guided tour script, García makes connections between these works and various authors whose approach was to question the position of the viewer and the artist within the institution. Included in the work are annotated index cards originating from one of the performances in Sydney. The printed text was entirely written by Dora García, while the handwritten annotations stem from the performer, who clarifies or contradicts the discourse of the artist and uses it for her tour. The photograph documents one moment of the performance.

Dora García (Valladolid, 1965) lives and works in Oslo.

Since 2014 she has been teaching at Kunsthøgskolen Oslo. She has been part of the PEI Macba Barcelona (2015-2020) and has been a guest lecturer at numerous educational institutions such as ENSBA Lyon, HEAD Geneva, and Le Fresnoy, Studio national des arts contemporains, France. In 2021 she received the Premio Nacional de Artes Plásticas from the Ministry of Culture.

Dora García has participated in important international exhibitions: Manifesta (1998), Istanbul Biennial (2003), Münster Sculpture Projects (2007), Venice Biennial (2013, 2015), Biennial of Sydney (2008), São Paulo Biennial (2010), DOCUMENTA 13 (2012), Gwangju Biennial (2016) and AICHI Triennial, Japan (2019). She represented Spain at the Venice Biennial in 2011. In 2021 he developed projects at Fotogalleriet Oslo, Netwerk Aalst (Belgium) and at the Colomboskope festival, Sri Lanka.

Selected solo shows: Es Baluard, Palma de Mallorca (2023), MUHKA, Museum of Contemporary Art, Antwerp (2023); Amant Foundation, New York (2022 and 2023); Patio Herreriano, Valladolid (2021); Rose Art Museum, Waltham (2020); Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid (2018); Trondheim Kunstmuseum, Trondheim (2018); Bonniers Konsthall, Stockholm (2018); IVAM, Valencia (2016); The Power Plant Contemporary Art Gallery, Toronto (2015); PunktØ, Moss (2015); KUB Arena, Kunsthauz Bregenz, Bregenz (2013), entre otras.

Selected group shows in 2015 and 2024: Museo de arte de Zapopan, Guadalajara; Musée d'Art moderne et contemporain Strasbourg; Museo Madre di Napoli, Naples; Musée Rath, Geneva in collaboration with la Fundació la Caixa – Col·lecció d'Art Contemporani, Barcelona; Centro Cultural de España in Mexico; Jeu de Paume, Paris; Fondazione Antonio Dalle Nogare, Bolzano; MAXXI Rome; *[contra]panorama*, MACBA, Barcelona; Hamburger Kunsthalle, Hamburg; Palais de Tokyo, Paris; MUSAC, León; Museum of Modern Art in Warsaw.

Work in collections: Museo Nacional Centro de Arte Reina Sofía, (Madrid); MACBA, (Barcelona); MoMA, San Francisco; Centro Andaluz de Arte Contemporáneo (Sevilla); MUSAC Museo de Arte Contemporáneo de Castilla y León; Artium, CGAC, Centro Galego de Arte contemporáneo, Santiago de Compostela; Centro-Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz (Álava); Patio Herreriano - Museo de Arte Contemporáneo Español (Valladolid); Colección de Arte Contemporáneo la Caixa (Barcelona); CNAP (Paris); Musée National d'Art Moderne - Centre Georges-Pompidou, Paris; FRAC's: (Bourgogne / Franche- Comté / Ile-de-France Le Plateau / Languedoc-Rousillon / Lorraine / Occitaine); Musée départemental d'art contemporain de Rochechouart; Galerie Fur Zeitgenössische Kunst, Leipzig; Hamburger Kunsthalle collection, Hamburg; Henry Art Foundation (Seattle); Kadist Foundation (Paris, San Francisco), among many others.

DORA GARCÍA

The Crowd (Sydney): What a fucking wonderful audience, 2008

What A Fucking Wonderful Audience (2008) fue el proyecto de Dora García en el MCA (Museo de Arte Contemporáneo de Sídney) para la Bienal de Sídney de 2008. Se trata de una serie de performances en forma de visitas guiadas a la exposición. La obra recopila los guiones originales utilizados por la artista y una fotografía del evento. La performer actúa como una guía tradicional de museo y ofrece a los visitantes una visita guiada que comenta varias obras controvertidas de la historia del arte y el cine, como “Cosmococa” de Oiticica, “Kunst Kick” de Chris Burden y “The Society of Spectacle” de Guy Debord. En el guión de la visita guiada, García establece conexiones entre estas obras y diversos autores cuyo enfoque fue cuestionar la posición del espectador y del artista dentro de la institución. La obra incluye fichas anotadas usadas en una de las performances en Sídney. El texto fue escrito íntegramente por Dora García, mientras que las anotaciones manuscritas provienen de la performer, quien aclara o contradice el discurso del artista y lo utiliza para su visita. La fotografía documenta un momento de la performance.

Dora García (Valladolid, 1965) vive y trabaja en Oslo.

Desde 2014 es profesora en la Kunsthøgskolen de Oslo. Ha formado parte del PEI Macba Barcelona (2015-2020) y ha sido profesora invitada en numerosas instituciones educativas como ENSBA Lyon, HEAD Ginebra, y Le Fresnoy, Studio national des arts contemporains, Francia. En 2021 recibió el Premio Nacional de Artes Plásticas del Ministerio de Cultura.

Dora García ha participado en importantes exposiciones internacionales: Manifesta (1998), Bienal de Estambul (2003), Münster Sculpture Projects (2007), Bienal de Venecia (2013, 2015), Bienal de Sidney (2008), Bienal de São Paulo (2010), DOCUMENTA 13 (2012), Gwangju Bienal (2016) y AICHI Triennale, Japón (2019). Representó a España en la Bienal de Venecia de 2011. En 2021 desarrolló proyectos en la Fotogalleriet Oslo, Netwerk Aalst (B) y en el festival Colomboskope, Sri Lanka.

Selección de exposiciones individuales: Es Baluard, Palma de Mallorca (2023), MUHKA, Museum of Contemporary Art, Amberes (2023); Amant Foundation, Nueva York (2022 y 2023); Patio Herreriano, Valladolid (2021); Rose Art Museum, Waltham (2020); Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid (2018); Trondheim Kunstmuseum, Trondheim (2018) Bonniers Konsthall, Stockholm (2018); IVAM, Valencia (2016); The Power Plant Contemporary Art Gallery, Toronto (2015); PunktØ, Moss (2015); KUB Arena, Kunsthau Bregenz, Bregenz (2013), entre otras.

Selección de exposiciones colectivas en 2025 y 2024: Museo de arte de Zapopan, Guadalajara; Musée d'Art moderne et contemporain Strasbourg, Estrasburgo; Museo Madre di Napoli, Nápoles; Musée Rath, Ginebra en colaboración con la Fundació la Caixa – Col·lecció d'Art Contemporani, Barcelona; Centro Cultural de España en México; Jeu de Paume, París; Fondazione Antonio Dalle Nogare, Bolzano; MAXXI Roma; *[contra] panorama*, MACBA, Barcelona; Hamburger Kunsthalle, Hamburgo; Palais de Tokyo, París; MUSAC, León; Museum of Modern Art in Warsaw, Varsovia.

Obra en colecciones: Museo Nacional Centro de Arte Reina Sofía, (Madrid); MACBA, (Barcelona); MoMA de San Francisco; Centro Andaluz de Arte Contemporáneo (Sevilla); MUSAC Museo de Arte Contemporáneo de Castilla y León; Centro Galego de Arte contemporáneo, Santiago de Compostela; Artium, Centro-Museo Vasco de Arte Contemporáneo de Vitoria-Gasteiz (Álava); Patio Herreriano - Museo de Arte Contemporáneo Español (Valladolid); Colección de Arte Contemporáneo la Caixa (Barcelona); CNAP (París); Musée National d'Art Moderne - Centre Georges-Pompidou, París; FRAC's: (Bourgogne / Franche- Comté / Ile-de-France Le Plateau / Languedoc-Rousillon / Lorraine / Occitaine); Musée départemental d'art contemporain de Rochechouart; Galerie Fur Zeitgenössische Kunst, Leipzig; Hamburger Kunsthalle collection, Hamburgo; Henry Art Foundation (Seattle); Kadist Foundation (París, San Francisco), entre muchas otras.



Dora García *The Crowd (Sydney): What a fucking wonderful audience*, 2008

Guión original con notas de la performance *What a fucking wonderful audience* en la Bienal de Sydney de 2008,

5 partes:

16 documentos impresos intervenidos, lápiz sobre papel: c/u 10 x 20 cm. Enmarcados: 41,7 x 75,5 x 3,5 cm

1 fotografía color: 40 x 60 cm. Enmarcada: 50 x 69,7 x 3,5 cm. Única

Original annotated script from the performance *What a fucking wonderful audience* at the 2008 Sydney Biennale

5 parts:

16 printed documents, pencil on paper: each 10 x 20 cm. Framed: 41,7 x 75,5 x 3,5 cm

1 colour photograph: 40 x 60 cm. Framed: 50 x 69,7 x 3,5 cm. Unique

Why tours? Why not her?
already scripted or not?
academic

INTRO: What a fucking wonderful audience

Hello to all and thanks for walking with me in this *What a Fucking Wonderful Audience* tour. I believe a little introduction is necessary, especially about the word "fucking" accompanying the word "wonderful." The word "fucking" in this context is not offensive. It is a popular way of saying "very," "extremely," "exceedingly." In some contexts, the word "fucking" loses all possible edge, becomes, so to say, "desensitized." Sidesteps its original meaning, related to sexual intercourse. (This is one of these contexts. "What a fucking wonderful audience" just means "What an exceedingly wonderful audience.") But, of course, it does not sound as cheesy. According to legend, the sentence "What a fucking wonderful audience" was the only sentence comedian Leeny Bruce was able to deliver in his one-time, one-sentence performance in Sydney in 1962; he was arrested immediately after uttering it. Apparently, the word "fucking" kept its full meaning in that context.

loses its meaning
emphatic

So we use this troubled sentence, so much more tame now than then, to indicate the complex nature of the relation between artist and audience: say fucking audience in Australia in 1962 and you'll be jailed; say it now and you'll get a cough and a leer, if that.

Shock the audience! Shocking the audience is not an artistic amusement, but a legitimate artistic strategy. An artist meets an audience and just wants to shake it. Shake it awake! (Shouts)

This guided tour discusses only three of the works in this exhibition, all of them highlights of audience shaking. Please feel free to interrupt the tour at any time if you have a question or wish to make a comment.



1. The Society Of Spectacle by Guy Debord

She walks to the film La société du spectacle by Guy Debord, looks intently at the audience, and says, hissing with hate:

"You was figures. You impersonators. You bad-hats. You troupers. You tear-jerkers. You potboilers. You foul mouths. You sell-outs. You deadbeats. You phonies. You educated gasbags. You cultivated classes. You befuddled aristocrats. You rotten middle class. You lowbrows. You people of your time."

She smiles and quotes poevily: "Peter Handke, Offending the audience, 1970." Han-Ke

"The audience, these poor wage-earners who see themselves as property owners, these mystified ignoramuses who think they're educated, these zombies with the delusion that their votes mean something."

¹ Is it a projection? In that case, the performer steps just outside the projection room, gives her spiel about the piece, ushers the audience in, and waits for them outside.

She smiles and quotes: Guy Debord, *In girum imus nocte et consumimur igni* (We turn in the night, consumed by fire) 1978.

Insulting the audience is a good way of describing the work of Guy Debord, core artist of the Situationist movement. The film shown here, *The Society of the Spectacle*, is barely more than a series of Marxist deliriums in monologue form delivered over found TV footage and excerpts from movies as (fundamental as) Johnny Guitar, Rio Grande, Shanghai Gesture, or They Died with Their Boots On. Intoxicated by Marx and Lukács, Debord's monotone voice carries on for 87 minutes, during which time he reads passages from his 1967 book *The Society of the Spectacle*. This is a summary of the thesis proposed by Debord: the reduction of reality to images, to a spectacle to be contemplated by a passive audience is part of the strategy of capitalism to annihilate any possible opposition. The spectacle is a "language without answer," a unilateral communication, a monologue (smile). According to Debord, the specialists in the power of the spectacle find the spectacle a despicable creature. But so does he.

Debord's first book, *Mémoires*, had covers made of sandpaper, so that it would destroy other books placed next to it. → relevance of this? *transformation (Before the term existed) PUNK!*

"There is no film. Cinema is dead. No more films are possible." In such statements we recognize the beauty of the "no future." A sort of PUNK avant la lettre. Debord despises his public and despises his medium, film. He tries to place his films above and beyond any possible cinematic criticism (they are indifferent to the opinion of the public and the critics: "I pride myself on having made a film out of whatever rubbish was at hand; and I find it amusing that people will complain about it who have allowed their entire lives to be dominated by every kind of rubbish." If the public does not understand Debord's work, so much the better: this is a proof of the work's quality and of Debord being outside general mediocrity. What a Fucking Wonderful Audience: in Debord's words, "nothing of importance has ever been communicated by being gentle with the public."

First in his 1978 film *We turn in the night, consumed by fire*, Debord describes the only audience he was ready to accept, the other Situationists, as: "We few, we happy few, we band of brothers." The few, the happy few, the band of brothers, they were people quite

sincerely ready to set the world on fire just to make it shine. This civilization is on fire: the whole thing is capsize and sinking. What splendid torpedoing! — is this a comment about contemporary culture?

"It was a pleasure to burn." Ray Bradbury, first sentence of *Fahrenheit 451*, 1951.

Not only does Debord despise film and audience; he identifies himself with the criminal, the outlaw, the marginal (here we have PUNK again), and takes great pride in it: "I have merited the universal hatred of the society of my time, and I would have been annoyed to have any other merits in the eyes of such a society." He fancies himself as a disciple of the Assassin Sect (or Hashishin, because of their addiction to hashish), whose motto was: "Nothing is true, everything is permitted." The Assassin Sect, which is at the origin of the word assassin and pioneer of what is known today as suicide terrorism, shared Debord's pantheon, along with people like Arthur Cravan, murderer of seventeen nations, and the cultivated bandit Lacenaire. He took pride in having as friends "a certain number of thieves and occasionally a few murderers." But crime is not the activity they were proudest of, but indolence. "We few, we happy few, we band of brothers" did no

productive work whatsoever, and Debord was probably right in this: nothing could offend the establishment more than that.

Ne travailler jamais. Never work. Debord's milieu was not only opposed to any form of paid work, but regarded even unpaid work as undesirable. They even said they made revolution in their spare time. What are your hobbies? Revolution is my hobby.

Please have a look at the movie. I'll wait for you till you're ready?

¹ The guide waits for the audience. When the audience stops watching the film and while they walk to the second piece, she has an animated chat with them about how they liked it.



2. Helio Oiticica and Neville D'Almeida, *Quasi-cinemas / Cosmococa 5, Hendrix War*, 1973

Carla de Cavallo (Portuguese for "horse face") was 22 years old when they shot him dead in a shower of over a hundred bullets. His body was then covered with a sort of flag with a skull and two shinbones, the symbol of the death squads. Carla de Cavallo was a friend of Helio Oiticica, and also a friend of many people in the favelas of Rio. Helio Oiticica said that, apart from their personal friendship, Carla de Cavallo represented for him an "ethical moment." He was the symbol of the individual rebellion against the system of repression and oppression, he was the bandit/crime is, like art, a desperate search for happiness and completeness, a defiance of the destiny embossed upon someone by society. By those lights, the artist is a criminal as well, someone who must take distance from their expected audience of correct leftists and compassionate right-wingers, someone who has to push the limits of the audience's paternalist tolerance towards what cannot be tolerated any more. Audiences are tolerant with artists—to a point, anyway. And this tolerance irritates artists: "I don't want any break in the world, I want justice," said Lenny Bruce to the judge, justice! Probably that word was in Helio's mind when he made the *Box Bolide 18* (1966), "a homage to Horse Face." Helio Oiticica wrote about this work: "this homage reflects upon individual rebellion against social conditions. Violence is legitimate as a means of revolt, but never as a means of

control! ze!
he was shot
Dalm-e-i-da
oi-ti-ci-ca

A-ke-e-Asta E-e Fi-ca-ra
Contemp-lai se-u

oppression." *Box Bolide 18*, which is not exhibited in the Biennale, contains several images of the outlaw's corpse and a sealed bag, filled with the red soil of Brazil bearing a text that reads: "AQUI ESTÁ E FICARÁ! (Here he is and will remain!)." CONTEMPLAI SEU SILENCIO HERÓICO... (Contemplate his heroic silence).
A 1968 concert in Rio featuring Caetano Veloso, Gilberto Gil and the radical group Os Mutantes was censored by the authorities because of the inclusion of a banner, made by Oiticica, reading "Be an outlaw / Be a hero". Subsequently, Veloso and Gil went into exile in London. The banner bore an image of the shot down corpse of Carla de Cavallo.
Waiting for the musicians in London was Helio himself, who was preparing his exhibition at the Whitechapel Gallery. From there he went to New York with a Guggenheim Fellowship. Although a well-established artist, he had a lot of difficulties surviving in the New York art circuit, and, whether out of necessity or out of conviction, he decided to abandon the art world and go underground. He was living from translation work and, according to some sources, selling cocaine.

Box-Bolide
Bo-lee-de

The story goes that the Cosmococas were invented when Helio was sniffing cocaine in his New York apartment and using as a surface for the spreading of the lines a record by Frank Zappa and The Mothers of Invention (curiously, this group shared the stage with Lenny Bruce during his last performance, organized by Phil Spector in 1966). In any case, the record was called: *Weasel Ripped My Flesh*. The beauty of the pattern made by the lines of cocaine on the record sleeve suddenly struck him.
The Cosmococas were created together with film director Neville D'Almeida. D'Almeida embellished the bodies and faces of the original printed images—the portraits of Monroe, Hendrix, Buñuel and others—with generous tracings of cocaine. Oiticica took the pictures. He treated cocaine as a pigment, and therefore the drawings made with cocaine were, above all, drawings. The cocaine medium progressively vanished from the surfaces, presumably by being snorted, and was therefore regarded by Oiticica also as a radical expression of the dematerialization of the object of art (already back then a widely-shared concern of the art world). Next to that, the white cocaine on the white cover of John Cage's *Notations* is obviously also an explicit and sarcastic reference to Malevich.

DALMEIDA
Dal-may-da

However sublimated, the substance Oiticica had chosen as his transgressive medium remained illegal, and consequently the Cosmococas languished, actually unknown, until the advent of an important catalogue and touring exhibition in 1992, but even in their first public show, the word "cocaine" was nowhere to be found.

The Cosmococas were a logical outcome of previous works celebrating pleasure and leisure. As is the case with Debord, Oiticica considered pleasure, leisure, and creative indolence as forms of political stance, of resistance. But the Cosmococas were also part of a darker desire to disappear, go underground, and become a poet mourner. As in his homage to Carla de Cavallo, Oiticica vindicated the marginal position as the only honest one. Criminals and loafers, as Debord says, were the only ones in the position of doing the revolution, of resisting and hitting where it hurts the most. In his writings, Oiticica made fun of the figure of the artist, as mainstream audiences understood it: a hard-working, sweaty heterosexual male, a careerist dying to see his work hanging in museums. To this figure Oiticica opposed the bandit, the addict, the idler, the sexually complex underground hero.

which one?

po-c
now-dee

not sure
what this
means
obsure



3. Epilogue

The performer walks to the photograph by Chris Burden Kunst Kick, 1974

Audience, be reassured, the great men we have discussed in this short guided tour paid for their insults to the audience. Lenry Bruce committed suicide—or died of an overdose—in 1966. Guy Debord shot himself when alcoholism made his life hell. Otticica died of a stroke when he was 43 years old.

Chris Burden's 1973 performance 747 – "At about 8am at a beach near the Los Angeles International Airport, I fired several shots with a pistol at a Boeing 747" – seems to revive the poet André Breton's definition of "the simplest Surrealist act" in his *Second Manifesto of Surrealism*: "going into the street, revolver in hand, and shooting at random into the crowd."³

³ The performer mimics Burden shooting the plane, then Breton shooting the audience.

Although 747 is not exhibited at this Biennale, I'd like to end this tour paying my respects to *Kunst Kick*, a performance by Chris Burden from 1974. The performance consists of the artist being kicked down the stairs of the Basel Art Fair, two or three steps at a time.

4 sec. → conclusion?

This is the end of our tour. Thanks for listening to this performance, What A Fucking Wonderful Audience. Good bye.

In the beginning
says is tour
not performance?
?



ANA JOTTA

Over the course of the past five decades, Ana Jotta has developed a deeply personal artistic vocabulary that rejects and even antagonizes all forms of classification and identification. Thus, her work is heterogenic in terms of medium, technique, and materials. For Jotta, everything fits into daily life, without hierarchy. She is interested in “les petits morceaux”, the small pieces that are cut out of the vastness of the everyday, making no distinction between whether those pieces relate to “work”, “play”, “art”, “decoration”, or anything else in between.

The works presented at Art Basel Paris are the result of a special collaboration between Ana Jotta and also Portuguese artist Jorge Nesbitt. As an omnivorous appropriationist who recycles and transforms the most disparate things, Jotta engaged Nesbitt to create a quite idiosyncratic repertoire glazed ceramic objects.

Using as a starting point parts of broken ceramic objects, through a simple economy of means, with great sense of intelligence and insight, the result is a number of objects laid on a table, most of them made in a common structure, a sort of round base resembling in shape and size a cake, ornated with smaller pieces of ceramic objects on top that do not necessarily have any specific meaning, but that suggest a kind of nonsensical landscape of fantasy. A colourful vocabulary of clumsy forms that may seem to be taken from a children's universe, in an interesting combination of humour and strangeness.

Ana Jotta (1946, Lisbon) lives and works in Lisbon. In the 1960s,

Ana Jotta studied at the Escola Superior de Belas-Artes in Lisbon and at the École d'Architecture et d'Arts Visuels de l'Abbaye de la Cambre in Brussels. In the following decade she worked in theatre and cinema, as an actress and set designer. It was not until the 1980s that Jotta began to devote herself exclusively to the visual arts, quickly making a name for herself on the Portuguese art scene. She has received awards such as the Grande Prémio Amadeo de Souza-Cardoso, Amarante, Portugal (2023); Rosa Schapire Art Prize, Freunde der Hamburger Kunsthalle, Hamburg, Germany (2017); the Prémio AICA (2015) or the Grande Prémio EDP, Portugal (2013).

His work has been the subject of major retrospectives at the Serralves Museum, Oporto, Portugal (*Rua Ana Jotta*, 2005); at Culturgest Lisbon, Portugal (*A conclusão da precedente*, 2014); and at the Centre d'art contemporain d'Ivry - le Crédac, France (*Ti Re Li Re*, 2016). His recent solo exhibitions include *Cassandra* at Culturgest Porto, Portugal (2016); *DAS - IST - DAS?*, Temporary Gallery, Cologne, Germany (2018); *Inventória*, Casa São Roque - Centro de Arte, Oporto, Portugal (2019); *Ana Jotta: A Comme Encre*, Immanence, Espace d'Art Contemporain, Paris, France (2022); *Une chambre en ville*, Festival d'Automne à Paris, Cité Internationale des Arts, Paris, France (2022); *Never the Less*, CCA Wattis Institute, San Francisco (2023); *Composition*, Kunsthalle Zürich (2024) and *On peut... On peut encore...*, Wiels Contemporary Art Centre, Brussels (2024).

His works are part of the following collections: Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; Col·lecció Banc de Sabadell, Barcelona, Spain; Caixa Geral de Depósitos, Lisbon, Portugal; Centro de Arte Moderna - Fundação Calouste Gulbenkian, Lisbon, Portugal; Fundação Luso-Americana para o Desenvolvimento, Lisbon, Portugal; Fundação de Serralves, Oporto, Portugal; Fundación ARCO, Madrid, Spain; FRAC Corse, Corse, France and FRAC Ile-de-France, France, among others.

ANA JOTTA

A lo largo de las últimas cinco décadas Ana Jotta ha desarrollado un vocabulario artístico profundamente personal que rechaza e incluso antagoniza toda forma de clasificación e identificación. Así, su obra es heterogénea en cuanto a soporte, técnica y materiales. Para Jotta, todo encaja en la vida cotidiana, sin jerarquías. Le interesan “les petits morceaux”, las pequeñas piezas que se recortan en la inmensidad de la cotidianidad, sin distinguir si esas piezas están relacionadas con el “trabajo”, el “juego”, el “arte”, la “decoración” o cualquier otra cosa.

Las obras presentadas en Art Basel Paris son el resultado de una colaboración especial entre Ana Jotta y el también artista portugués Jorge Nesbitt. Como apropiacionista omnívora que recicla y transforma las cosas más dispares, Jotta se unió a Nesbitt en la creación de un repertorio bastante idiosincrático de objetos de cerámica esmaltada.

Utilizando como punto de partida partes de objetos cerámicos rotos, mediante una sencilla economía de medios, con gran sentido de la inteligencia y la perspicacia, el resultado son una serie de objetos colocados sobre una mesa, la mayoría elaborados en una estructura común, una especie de base redonda que recuerda en forma y tamaño a una tarta, adornada con piezas más pequeñas de objetos cerámicos en la parte superior que no necesariamente tienen un significado específico, pero que sugieren una especie de paisaje de fantasía sin sentido. Un vocabulario colorido de formas torpes que puede parecer sacado de un universo infantil, en una interesante combinación de humor y extrañeza.

Ana Jotta (1946, Lisboa) vive y trabaja en Lisboa.

En los años sesenta, Ana Jotta estudió en la Escola Superior de Belas-Artes de Lisboa y en la École d'Architecture et d'Arts Visuels de l'Abbaye de la Cambre, en Bruselas. En la década siguiente trabajó en teatro y cine, como actriz y escenógrafa. No fue hasta la década de 1980 cuando Jotta comenzó a dedicarse exclusivamente a las artes visuales, destacando rápidamente en la escena artística portuguesa. Ha recibido premios como el Grande Prémio Amadeo de Souza-Cardoso, Amarante, Portugal (2023); Rosa Schapire Art Prize, Freunde der Hamburger Kunsthalle, Hamburgo, Alemania (2017); el Prémio AICA (2015) o el Grande Prémio EDP, Portugal (2013).

Su trabajo ha sido objeto de grandes retrospectivas en el Museu de Serralves, Oporto (*Rua Ana Jotta*, 2005); en Culturgest Lisboa (*A conclusão da precedente*, 2014); y en el Centre d'art contemporain d'Ivry - le Crédac, Francia (*Ti Re Li Re*, 2016). Entre sus exposiciones individuales recientes cabe destacar *Cassandra* en Culturgest Oporto (2016); *DAS - IST - DAS?*, Temporary Gallery, Colonia (2018); *Inventória*, Casa São Roque - Centro de Arte, Oporto (2019); *Ana Jotta: A Comme Encre*, Immanence, Espace d'Art Contemporain, París (2022); *Une chambre en ville*, Festival d'Automne à París, Cité Internationale des Arts, París (2022); *Never the Less*, CCA Wattis Institute, San Francisco (2023); *Composição*, Kunsthalle Zürich (2024) y *On peut... On peut encore...*, Wiels Contemporary Art Center, Bruselas (2024).

Sus obras forman parte de las siguientes colecciones: Museo Nacional Centro de Arte Reina Sofía, Madrid, España; Col·lecció Banc de Sabadell, Barcelona, España; Caixa Geral de Depósitos, Lisboa, Portugal; Centro de Arte Moderna – Fundação Calouste Gulbenkian, Lisboa, Portugal; Fundação Luso-Americana para o Desenvolvimento, Lisboa, Portugal; Fundação de Serralves, Oporto, Portugal; Fundación ARCO, Madrid, España; FRAC Corse, Corse, Francia y FRAC Île-de-France, Francia, entre otras.



Ana Jotta & Jorge Nesbitt *Untitled*, 2023
 Cerámica esmaltada y reflejo dorado / Glazed ceramics and gold lustre
 1 x 27,5 x 36 cm. Única / Unique



Ana Jotta & Jorge Nesbitt *Untitled*, 2023
 Cerámica esmaltada / Glazed ceramics
 7,5 x 27 x 25 cm. Única / Unique





Ana Jotta & Jorge Nesbitt *Untitled*, 2023
 Cerámica esmaltada / Glazed ceramics
 10 x 33 Ø cm. Única / Unique



Ana Jotta & Jorge Nesbitt *Untitled*, 2023
 Cerámica esmaltada / Glazed ceramics
 13 x 30 Ø cm. Única / Unique



Ana Jotta & Jorge Nesbitt *Untitled*, 2023
Cerámica esmaltada y reflejo metálico de platino / glazed ceramics and platinum lustre
1 x 32 x 28 cm. Única / Unique

JOCHEN LEMPERT

Lempert's analogue photography captures natural phenomena in every sense, in every place, in every situation. The artist's profound knowledge of the natural sciences, his sensitivity and keen eye, together with his awareness of art and culture, overlap so organically that it is impossible to limit the content of his work to a single idea.

As Brian Sholis says: “[Jochen Lempert's work] suggests that nature is not defined by a place, or even by particular environmental characteristics. Instead, nature is a quality of attention.”¹ And it is in this way that our attention, usually directed towards very specific inertia, can be redirected in search of another sense. In Lempert, there is also a sense of wonder for the everyday and the ephemeral. Thus, his photographs drive us to create a different relationship with the world around us.

¹ *Sholis, Brian. Two fields brought together in Relación. CA2M Centro de Arte Dos de Mayo, Comunidad de Madrid & Verlag der Buchhandlung Walther König, Köln. 2018.*

Jochen Lempert (1958, Moers, Germany) lives and works in Hamburg.

In 1995, he received the Ars Viva 95/96 Photography Prize. He was a guest professor at the HFK in Hamburg and won a residency at the German Academy Villa Massimo in Rome (2009-2010). In 2014, he was nominated for the Deutsche Börse Photography Foundation Prize, and in 2017, he was awarded with the prestigious Camera Austria Award for Contemporary Photography.

Selected solo exhibitions: Culturgest Lisboa, Lisbon, Portugal (2009); Ludwig Museum in Cologne, Germany (2010); Rochester Art Center, Rochester; Midway Contemporary Art Center in Minneapolis, USA (2012); Hamburger Kunsthalle, Germany (2013); Cincinnati Art Museum, USA (2015); Contemporary Art Gallery in Vancouver, Canada (2016); Izu Photomuseum in Japan (2016-2017); Sprengel Museum in Hannover, Germany (2017); Musée départemental d'art contemporain de Rochechouart, France (2018); Bildmuseet, Umea University, Umea, Sweden (2018); CA2M, Centro de Arte dos de Mayo, Madrid, Spain (2018); Kunsthau Wien, Vienna, Austria (2018); Camera Austria, Graz, Austria (2019); Le Crédac, Centre d'Art Contemporain d'Ivry, Ivry-sur-Seine, France (2020); Portikus, Frankfurt, Germany (2022); Centre Pompidou, Paris, France (2022); Huis Marseille, Amsterdam, Netherlands (2022); C/O Berlin, Berlin, Germany (2023); Kunstmuseum, Liechtenstein, Liechtenstein (2023); MAC's Musée des Arts Contemporains Grand-Hornu, Boussu, Belgium (2023-2024).

Works in public collections: MoMA in New York and the Cincinnati Art Museum (USA), “La Caixa” Collection in Barcelona, Comunidad de Madrid Collection, Fundación Arco in Madrid, Banco de España Collection in Madrid, Helga de Alvear Collection in Cáceres, Col·lecció per Amor a l'Art in Valencia (Spain); Museum Ludwig in Cologne, Museum Folkwang in Essen, Kunstmuseum Bonn; Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland Collection (Germany); Centre National des Arts Plastiques Centre Pompidou in Paris, Kadist Art Foundation in Paris, FRAC Bretagne in Rennes, Frac Île-de-France in Paris, Frac Haute-Normandie, Sotteville-Lès-Rouen (France); Huis Marseille, Museum voor Fotografie (Netherlands); the Nouveau Musée National de Monaco, among others.

JOCHEN LEMPERT

La fotografía analógica de Lempert capta los fenómenos naturales en todos los sentidos, en cualquier lugar, en cualquier situación. El profundo conocimiento del artista de las ciencias naturales, su sensibilidad y su ojo agudo, junto con su conciencia por el arte y la cultura, se cruzan de manera tan orgánica que es imposible restringir el contenido de su obra a una sola idea.

Como escribió Brian Sholis: “[La obra de Jochen Lempert] sugiere que la naturaleza no está definida por un lugar, ni siquiera por unas características ambientales concretas. Al contrario, la naturaleza tiene que ver con la calidad de la atención”¹. Y es así como nuestra atención, normalmente dirigida hacia unas inercias muy concretas, puede desviarse en busca de otro sentido, a mirar de otra forma. En Lempert, también existe un asombro por lo cotidiano y lo fugaz. Así, sus fotografías nos impulsan a crear otra relación con el mundo que nos rodea.

¹ Sholis, Brian. *Dos campos unidos en Relación*. CA2M Centro de Arte Dos de Mayo, Comunidad de Madrid & Verlag der Buchhandlung Walther König, Köln. 2018.

Jochen Lempert (1958, Moers, Alemania) vive y trabaja en Hamburgo.

En 1995 recibió el Ars Viva 95/96 Photographie Prize. Fue profesor invitado en la HFK de Hamburgo y ganó una residencia en la Academia Alemana Villa Massimo en Roma (2009-2010). En 2014, fue nominado para el Deutsche Börse Photography Foundation Prize y en 2017 fue galardonado con el prestigioso premio Camera Austria Award for Contemporary Photography.

Selección exposiciones individuales: Culturgest Lisboa, Portugal (2009); Ludwig Museum en Colonia, Alemania (2010); Rochester Art Center, Rochester y Midway Contemporary art Center en Minneapolis, Estados Unidos (2012); la Hamburger Kunsthalle, Alemania (2013); el Cincinnati Art Museum, Estados Unidos (2015); la Contemporary Art Gallery en Vancouver, Canada (2016); el Izu Photomuseum en Japón (2016-2017); el Sprengel Museum en Hannover, Alemania (2017); el Musée départemental d'art contemporain de Rochechouart, Francia (2018); el Bildmuseet, Umea University, Umea, Suecia (2018); el CA2M, Centro de Arte dos de Mayo, Madrid, España (2018); la Kunsthaus Wien, Viena, Austria (2018); Camera Austria, Graz, Austria (2019); y Le Crédac, Centre d'Art Contemporain d'Ivry, en Ivry-sur Seine, Francia (2020); Portikus, Frankfurt, Alemania (2022); Centre Pompidou, París, Francia (2022). Huis Marseille, Amsterdam, Holanda (2022); C/O Berlin, Berlín, Alemania (2023); Kunstmuseum, Liechtenstein, Liechtenstein (2023); MAC's Musée des Arts Contemporains Grand-Hornu, Boussu, Bélgica (2023-2024).

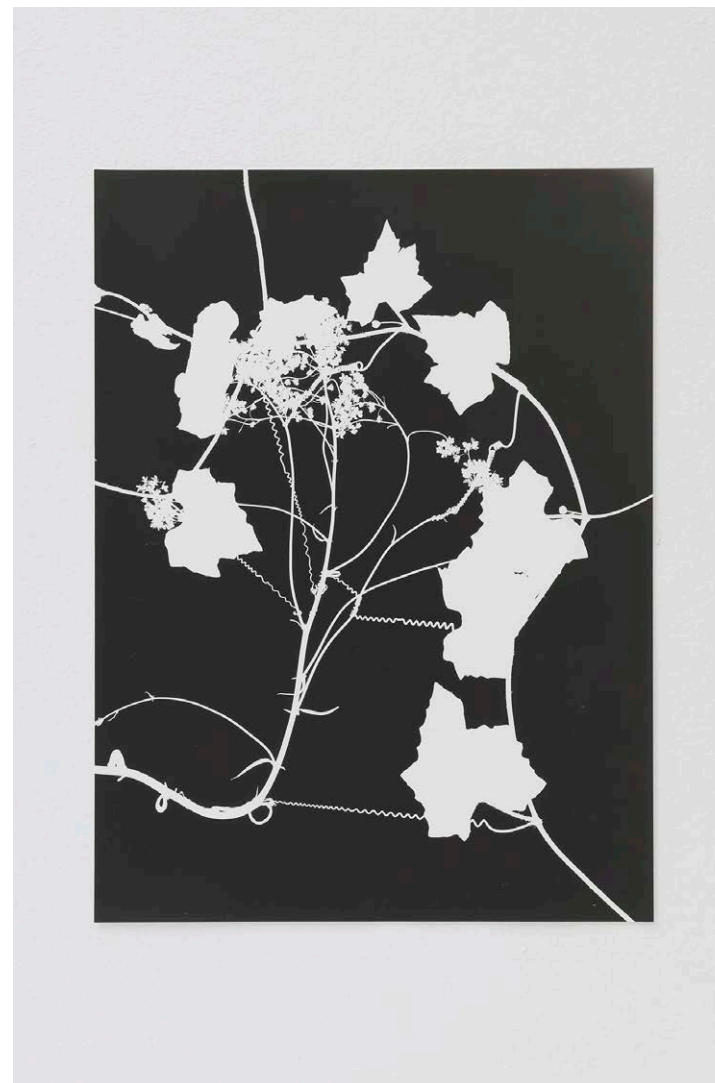
Obra en colecciones públicas: MOMA de Nueva York y el Cincinnati Art Museum (E.E.U.U.), la Colección de “la Caixa” en Barcelona, Colección de la Comunidad de Madrid, Fundación Arco en Madrid, Colección Banco de España en Madrid, Colección Helga de Alvear en Cáceres y Col·lecció per Amor a l'Art, Valencia (España); el Museum Ludwig en Colonia, el Museum Folkwang en Essen, el Kunstmuseum Bonn y la colección Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland (Alemania); el Centre National des Arts Plastiques Centre Pompidou en París, la Kadist Art Foundation en París, el FRAC Bretagne en Rennes, el Frac Île-de-France en París y el Frac Haute-Normandie, Sotteville-Lès-Rouen (Francia); el Huis Marseille, Museum voor Fotografie (Países Bajos), y el Nouveau Musée National de Monaco, entre otros.



Jochen Lempert *Scheinbockkäufer*, 2024
Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
22,5 x 17 cm. Ed. 5



Jochen Lempert 1.09.2024 (*Oxalis*), 2024
Luminograma y fotograma, copia a la gelatina de plata / Luminogram and photogram, gelatin silver print
39 x 29,3 cm. Única / Unique



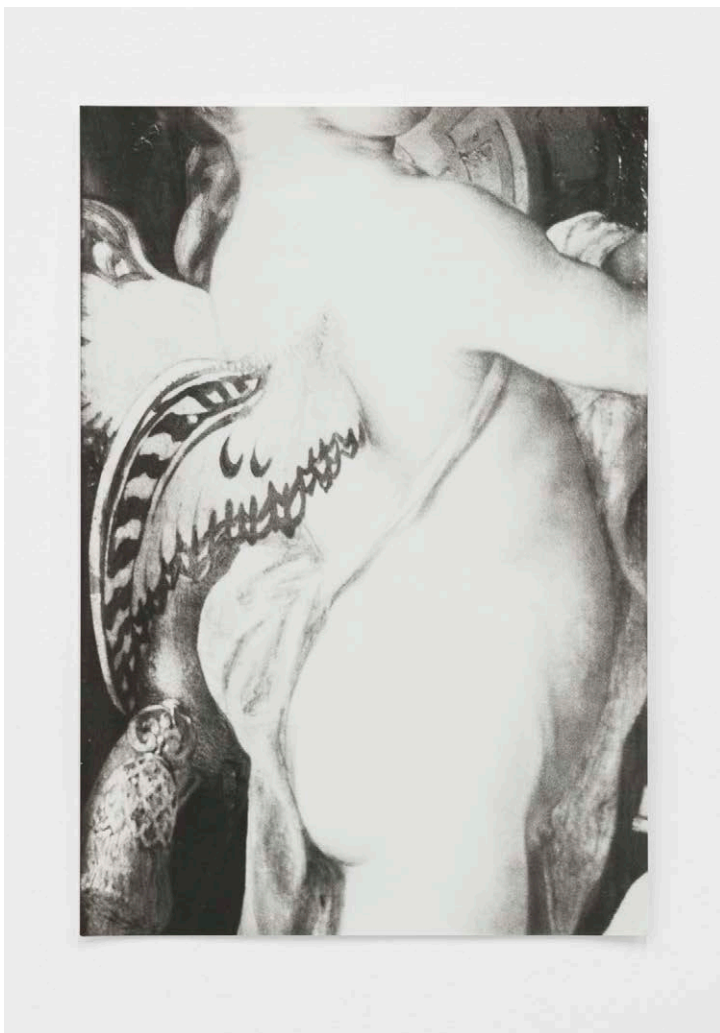
Jochen Lempert *Bryonia + Isakia*, 1.05.2024
Fotograma, copia a la gelatina de plata / Photogram, gelatin silver print
39 x 29 cm. Obra única / Unique



Jochen Lempert *Schnecke*, 2024
 Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
 21,5 x 28,5 cm. Ed. 5



Jochen Lempert *Sand*, 2024
 Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
 39 x 29,5 cm. Ed. 5



Jochen Lempert *Schwalbenschwanz*, 2022
 Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
 27,8 x 19 cm. Ed. 2/5



Jochen Lempert *Schwalbenschwanz*, 2024
 Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
 10,3 x 14,6 cm. Ed. 1/5



Jochen Lempert *Scharbockskraut*, 26.03.2024
Luminograma y fotograma, copia a la gelatina de plata / Luminogram and photogram, gelatin silver print
39,5 x 29,5 cm. Obra única / Unique



Jochen Lempert *Erigeron*, 25.08.2024
Luminograma y fotograma, copia a la gelatina de plata / Luminogram and photogram, gelatin silver print
39 x 29,5 cm cada parte / each part. Medida total / Overall: 80,3 x 31,5 cm. Obra única / Unique



Jochen Lempert *Flamingo (Shadow and Reflection)*, 2024
Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
22,5 x 29 cm. Ed. 5



Jochen Lempert *Hund*, 2024
Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
29,7 x 39,2 cm. Ed. 5



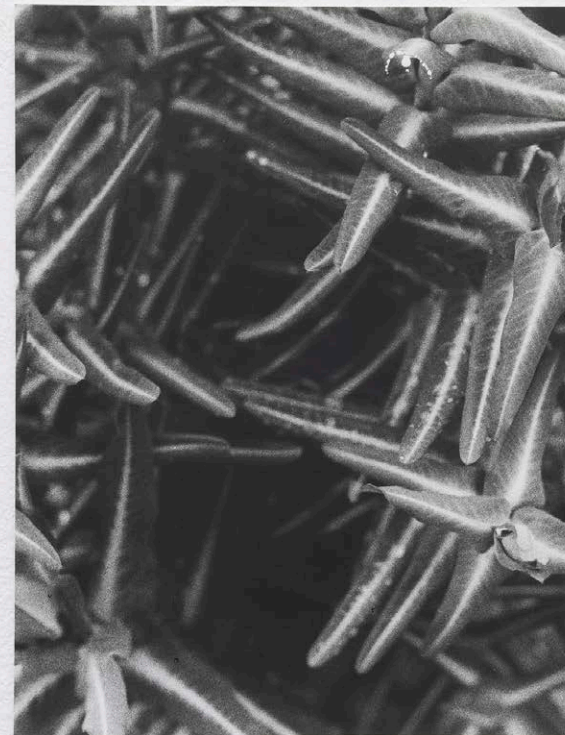
Jochen Lempert *Bumble Bee's Work*, 2024
Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
23,4 x 16,8 cm. Ed. 5



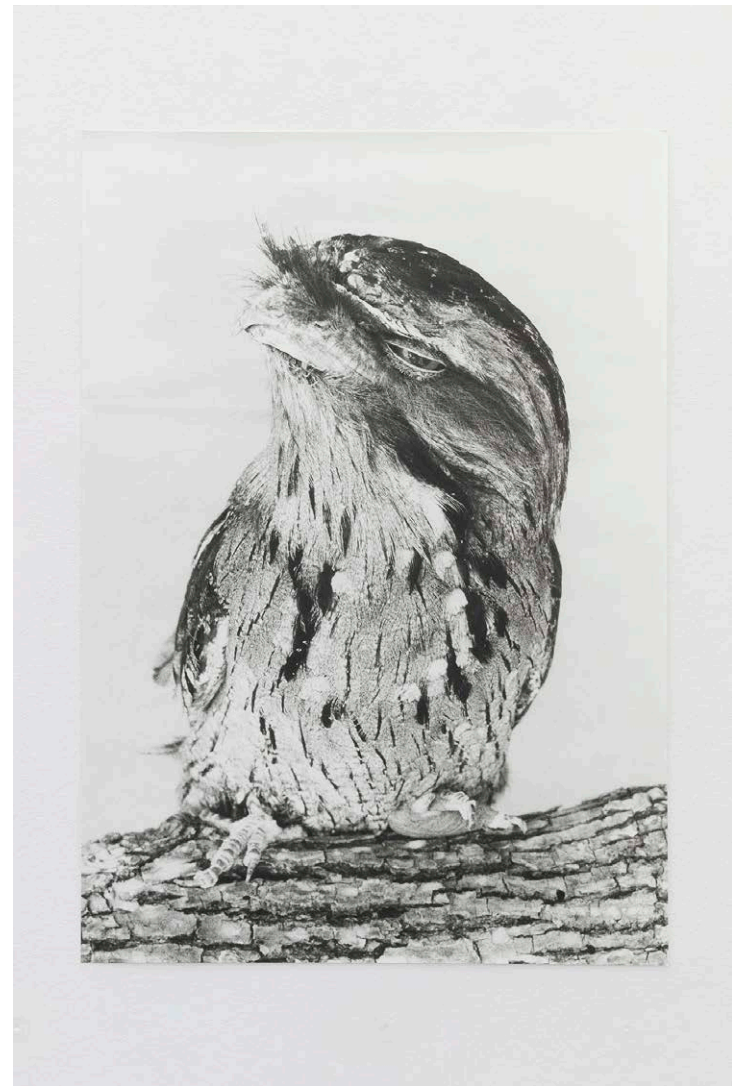
Jochen Lempert *Moon (Oman)*, 2024
Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
28,5 x 23 cm. Ed. 1/5



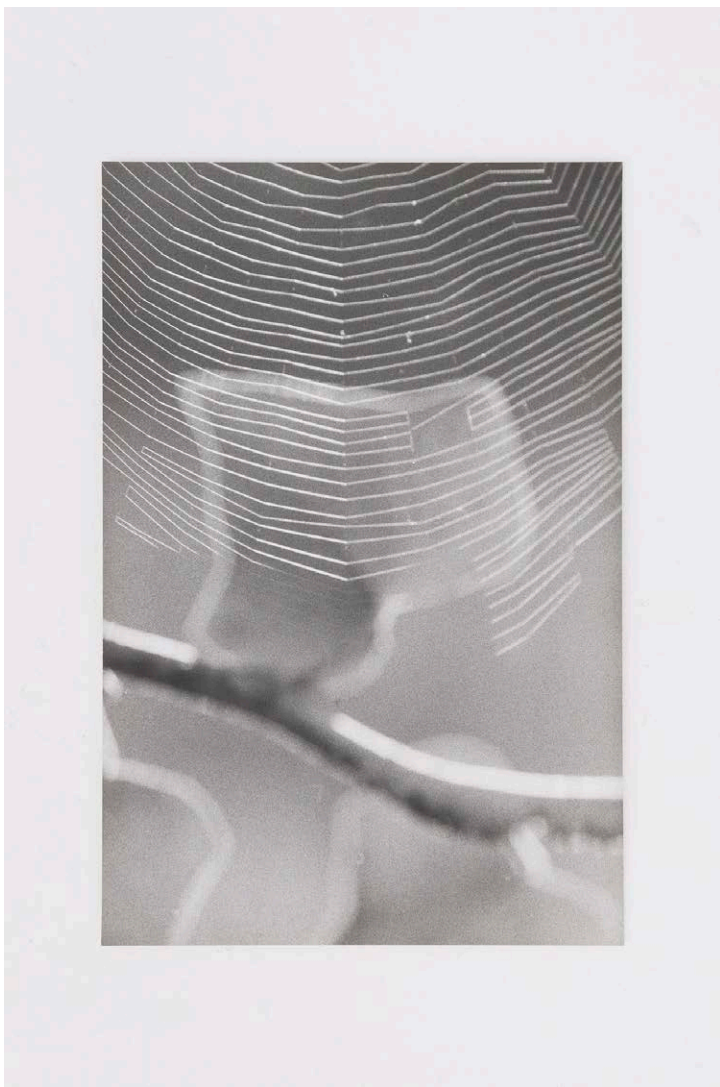
Jochen Lempert *Rote Beete*, 2024
Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
26 x 20,5 cm . Ed. 1/5



Jochen Lempert *Euphorbia Drops*, 2024
Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
30 x 23,5 cm. Ed. 2/5



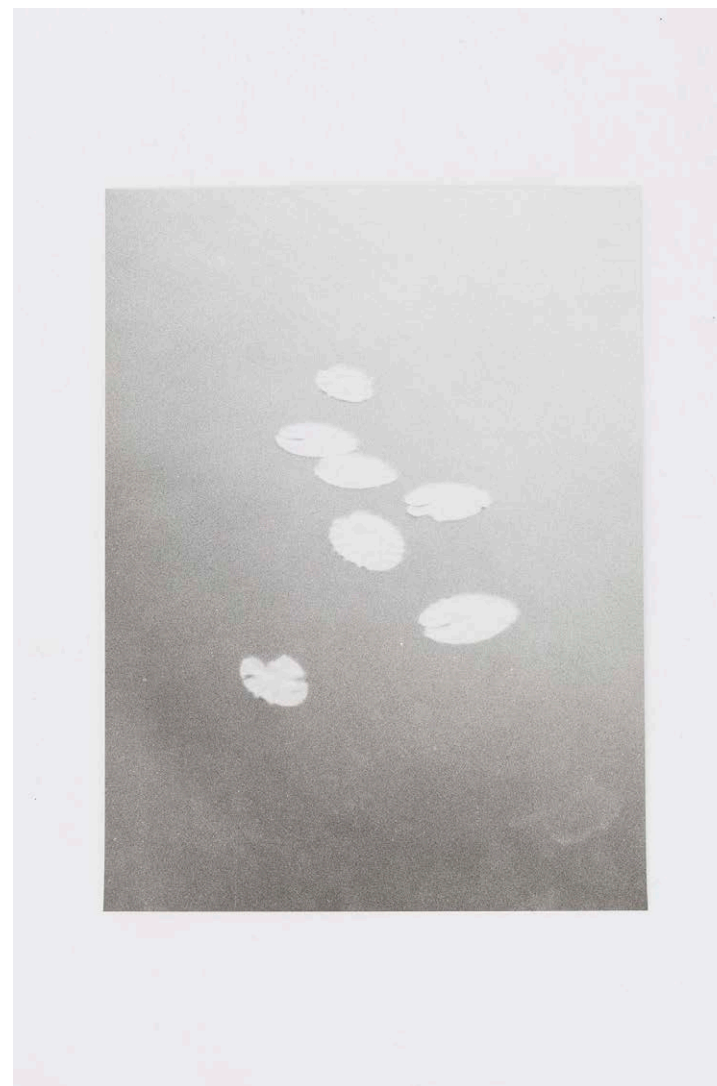
Jochen Lempert *Eulenschwalm II*, 2024
Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
90,5 x 64,2 cm. Ed. 5



Jochen Lempert *Light on spidernet and ivy*, 2024
Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
27,9 x 18,6 cm. Ed. 1/5



Jochen Lempert *Drawing with Light (Blesshühner)*, 2022
 Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
 37,5 x 46,5 cm. Ed. 2/5



Jochen Lempert *Floating leaves*, 2024
 Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
 29 x 38,5 cm. Ed. 1/5



Jochen Lempert *Pilz*, 2023
 Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
 29,5 x 23 cm. Ed. 2/5



Jochen Lempert *Calla - Leuchten*, 2023
 Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
 36,8 x 46 cm. Ed. 5/5



Jochen Lempert *Moon & Leaf*, 2022
Fotografía, copia a la gelatina de plata / Photograph, gelatin silver print
23,5 x 17,5 cm. Ed. 2/5

LUCE

LUCE's artistic practice is born linked to his walks through the city and its periphery. His work mainly translates into subtle site-specific interventions, in photographic compositions that document their actions, in works on paper as well as pieces created from objects he finds along his walks around the city. It is through these objects that he reveals a surprising capacity to detect exceptional traces and shows a profound versatility in working with non-traditional contexts and media. Writing, as a fundamental part of LUCE's discourse and extends throughout his work.

Made on recycled paper, found and often used notebook's paper, LUCE's works on paper are, at the same time, cartographies and diaries, annotations and guides. Fragmented accounts of his wanderings around the city and its outskirts, together with some reflections of a more introspective nature. The dark blurred images of the *Transfers*, come from photographic snapshots that LUCE captures of what he encounters and experiences on his tours and that are then transferred onto the paper. Places, walks, natural elements, industrial ruins. A way of observing and recording the environment carefully and without prejudice, of thinking about it, understanding it and sharing it.

At Art Basel we will feature a selection of new works on paper, drawings and transfers, that show LUCE's versatile vocabulary and one sculptural object, *Caja pájaro 2* (Bird Box 2), a found rusty electrical installation box found in an area near the Valencian orchard, on which the artist has inscribed two bird silhouettes by perforating the metal door on the box.

LUCE (1989, Valencia) lives and works in Valencia.

Selected solo exhibitions: *Nuevos Centros*, 1MiraMadrid (2025); *Settantaveintidue*, Milan (2024); *Creuant Llocs (Cruzando lugares)*, ProjecteSD (2023); *Sobrepintar (Overpainting)* with Daniel Muñoz. Espacio LAS NAVES, Valencia (2023); *En distintos lugares*, OTR, Madrid (2022); *Estudio abierto. Un diálogo con Pinazo en el espacio público. (Open studio. A dialogue with Pinazo in the public space)* IVAM, Valencia (2022); *Estudio de verano (Summer study)*, Galería Alegría (2022) presented for the first time in gallery 2 Mira Valencia, Valencia (2021); *La Primera Década. (The First Decade)* C. Gray and LUCE, Espai Visor, Valencia (2019); *Lugar (Place)*, El Convent, Castellón (2019).

Selected group exhibitions: *Confluències (Confluences)*, IVAM, Valencia (2024); *Malas Hierbas*, Casabanchel, Madrid (2024); *Escena I. Hacer paisaje (Scene I. Making landscape)*, IVAM, Valencia (2024); *The Collector Is Present*, ProjecteSD, Barcelona (2023), *Discurso de Incertidumbres (Discourse of Uncertainties)*, 1 Mira Madrid, Madrid (2020).

Work in collections: IVAM, DKV, INELCOM, Bassat, UPV and A2.

LUCE

La práctica artística de LUCE nace ligada a sus paseos por la ciudad y su periferia. Su trabajo se traduce, mayormente, en intervenciones site-specific, en composiciones fotográficas que documentan sus acciones, en obra sobre papel, así como en piezas creadas a partir de objetos que encuentra en sus paseos por la ciudad. A través de estos objetos, revela una sorprendente capacidad para detectar rastros excepcionales y muestra una profunda versatilidad al trabajar con contextos y medios no tradicionales. La escritura es parte fundamental de su discurso y se extiende en toda su obra.

Realizados sobre papeles reciclados, en papel de libretas encontradas y, a menudo, usadas, las obras sobre papel de LUCE son, a la vez, cartografías y diarios, apuntes y guías. Relatos fragmentados de sus derivas por la ciudad y sus afueras, junto con algunas reflexiones de naturaleza más introspectiva. Las imágenes oscuras y desdibujadas de los *Transfers*, son traspasadas al papel a partir de instantáneas fotográficas que LUCE capta de aquello que encuentra y vive en sus recorridos. Lugares, caminatas, elementos naturales, ruinas industriales.

En Art Basel presentaremos una selección de nuevas obras en papel, dibujos y transfers, que muestran el vocabulario versátil de LUCE además de un objeto escultórico, *Caja pájaro 2*, una caja de instalación eléctrica oxidada encontrada en una zona cercana a la huerta valenciana, sobre la que el artista ha inscrito dos siluetas de pájaros perforando la puerta metálica de la misma.

LUCE (1989, Valencia) vive y trabaja en Valencia.

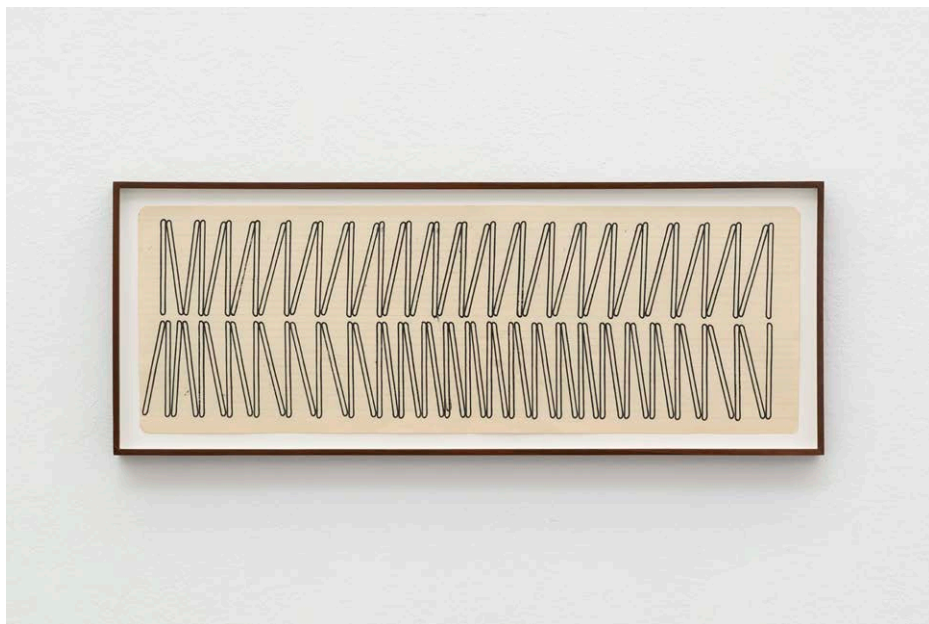
Selección de exposiciones individuales: *Nuevos Centros*, 1MiraMadrid (2025); *Settantaveintidue*, Milan (2024); *Creuant Llocs (Cruzando lugares)*, ProjecteSD (2023); *Sobrepintar* (con Daniel Muñoz). Espacio LAS NAVES, Valencia (2023); *En distintos lugares*, OTR, Madrid (2022); *Estudio abierto. Un diálogo con Pinazo en el espacio público*. IVAM, Valencia (2022); *Estudio de verano*, Galería Alegría (2022) presentado por primera vez en la galería 2 Mira Valencia, Valencia (2021); *La Primera Década*. C. Gray and LUCE, Espai Visor, Valencia (2019); *Lugar*, El Convent, Castellón (2019).

Selección de exposiciones colectivas: *Confluències*, IVAM, Valencia (2024); *Malas Hierbas*, Casabanchel, Madrid (2024); *Escena I. Hacer paisaje*, IVAM, Valencia (2024); *The Collector Is Present*, ProjecteSD, Barcelona (2023), *Discurso de Incertidumbres*, 1 Mira Madrid, Madrid (2020). En 2016 fue uno de los artistas premiados en la Bienal de Mislata Miquel Navarro y en ese mismo año participó en la Bienal Internacional de Casablanca.

La obra de LUCE forma parte de las colecciones del IVAM, DKV, IINELCOM, Bassat, UPV y A2.

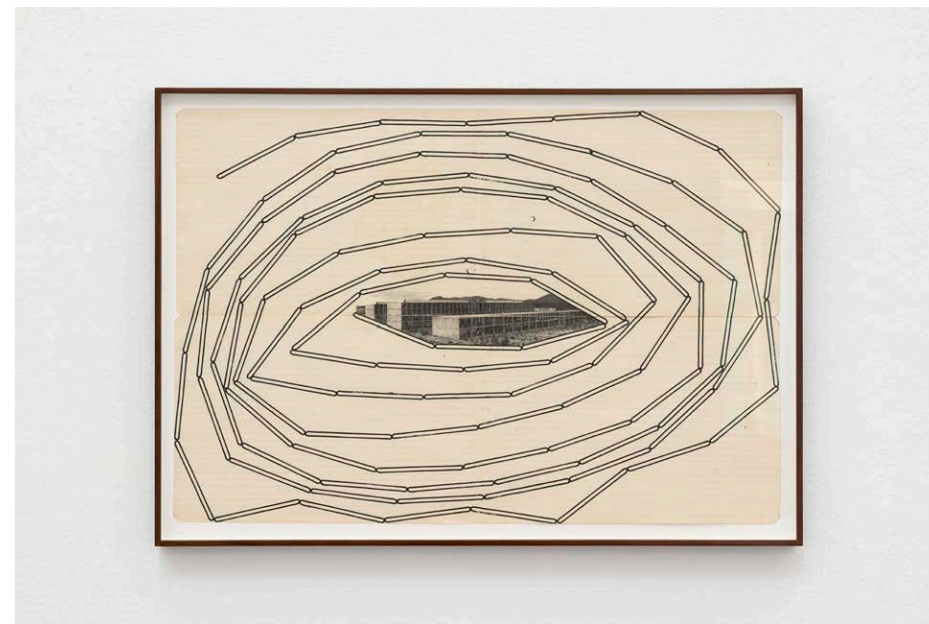


LUCE *Transfer Recorrido en Canoa*, 2024
Transfer y máquina de escribir sobre papel / Transfer and typewriter on paper
9,5 x 69,5 cm. Enmarcado / framed: 13,6 x 73,7 x 3 cm. Única / Unique



LUCE *Gomas Ritmo Triángulo 1*, 2022

Dibujo con tinta estampada por una goma sobre papel de libreta
 Drawing with ink stamped by a rubber band on notebook paper
 21,5 x 62 cm. Enmarcado / framed: 25,7 x 67 x 3 cm. Única / Unique

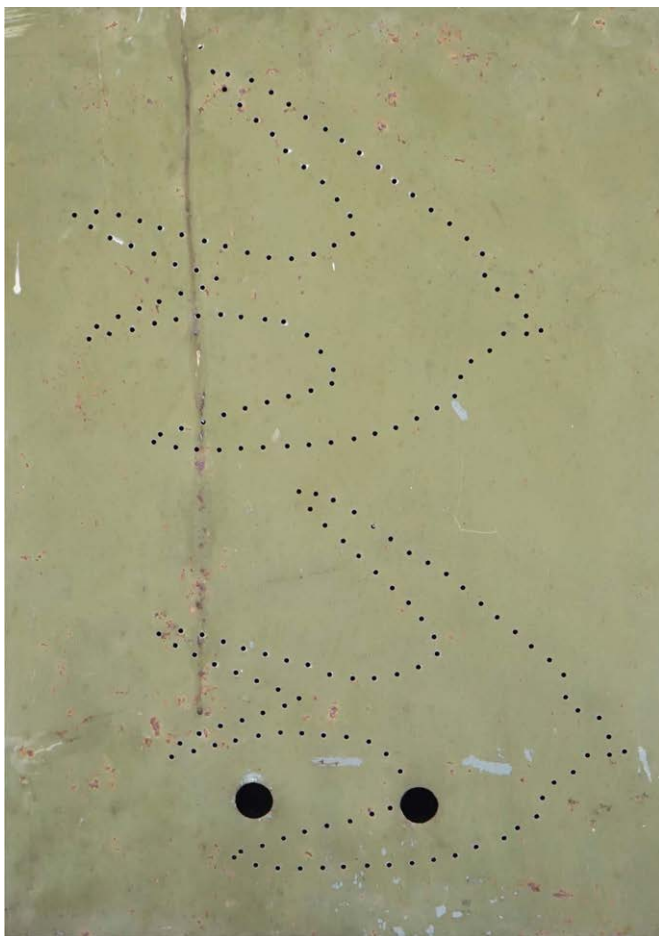


LUCE *Transfer espiral 1*, 2025

Dibujo con tinta estampada por una goma sobre papel de libreta y transfer
 Drawing with ink stamped by a rubber band on notebook paper and transfer
 43 x 63 cm. Enmarcado / framed: 47,2 x 67,2 x 3 cm. Única / Unique



LUCE *Caja Pájaro 2*, 2025
Caja metálica perforada con forma de pájaro / Perforated metal box in the shape of a bird
60 x 50 x 14 cm. Única / Unique



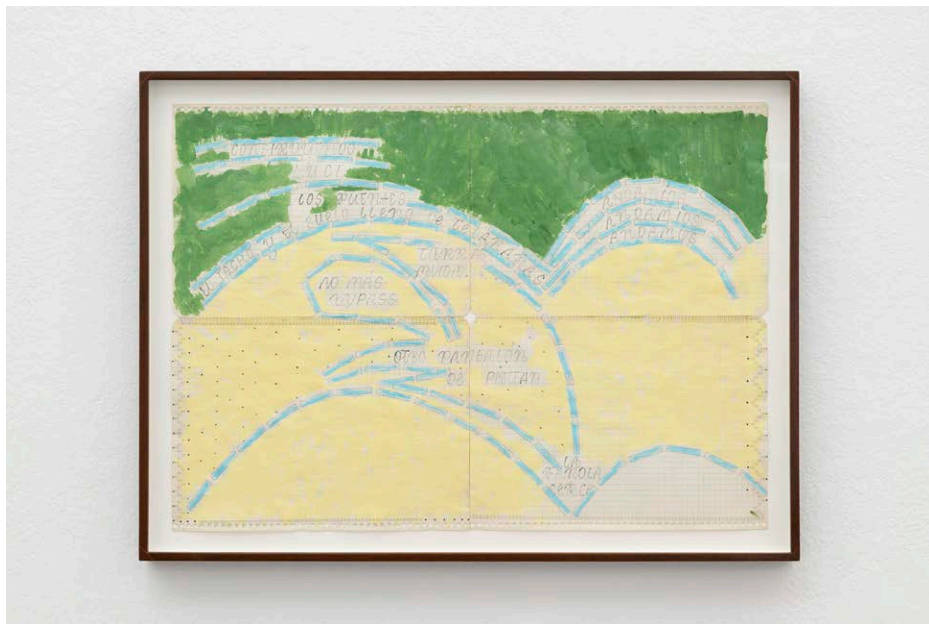
LUCE *Caja Pájaro 2*, 2025
Detalles / details



LUCE *Frottages Naranja* #7, 2024
 Máquina de escribir y frottage sobre papel, 2 partes / Typewriter and rubbing on paper, 2 parts
 c/u-each: 24,3 x 16,5 cm. Enmarcado / framed: 29,2 x 38 x 3 cm. Única / Unique



LUCE *Frottages Naranja* #8, 2024
 Máquina de escribir y frottage sobre papel, 2 partes / Typewriter and rubbing on paper, 2 parts
 c/u-each: 24,3 x 16,5 cm. Enmarcado / framed: 29,2 x 38 x 3 cm. Única / Unique



LUCE *Andamios*, 2023
 Pintura acrílica, rotulador y máquina de escribir sobre papel de libreta, 4 partes
 Acrylic paint, marker and typewriter on notebook paper, 4 parts
 30,2 x 42,4 cm. Única / Unique



LUCE *Dos lugares*, 2023
 Frottage sobre papel, 2 partes / Rubbing on paper, 2 parts
 c/u-each: 19,8 x 9,3. Enmarcado / framed: 24,5 x 23,5 x 3 cm. Única / Unique



LUCE *Planta Cabina / Milan 3, 2024*
Transfer y máquina de escribir sobre papel, 2 partes / Transfer and typewriter on paper, 2 parts
c/u - each: 21,3 x 15,8 cm. Única / Unique

ASIER MENDIZABAL

The works presented at Art Basel stem from the research carried out in the context of the project *Zarigüeya/Alabado Contemporáneo* which concluded with his solo show *Problems of style and clay vases* presented at the Museo de Arte Precolombino Casa del Alabado in Quito in April 2016.

Mendizabal continues with his analysis on the relationship between form, discourse and ideology throughout the history of modernity. On this occasion, Mendizabal focused in the origins of archaeological and ethnographic collections developed during the colonial and post-colonial period in the XIX and XX centuries, in the Latin American territory.

In the collage of the series *Geodesia y antropometría (vasijas)*, Mendizabal uses as source the findings of French scientist Paul Rivet in the expedition known as the Second French Geodesic Mission in Ecuador at the beginning of the XX century, that were later published in *Ethnographie Ancienne de l'Equateur* in 1922. In Rivet's gravures hundreds of pre-Colombian ceramic vases were classified according to their formal resemblances rather than origin or date. 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, docking the individual vase silhouettes onto each other. Mendizabal uses some of these prints to create the collages. He uses one print as it was composed by Rivet as background and on top of it layers a different one where he has cut out the vases images. With this exercise, he decomposes and disarranges the original images, to underline the inefficacy of these forms of classification and representation as indicative of cultural evidences.

Together with this work on paper a new sculpture of the series *Stilfragen** is displayed. A small sculpture in concrete that can either resemble a head or a vase, a container or a recipient. Mendizabal has imprinted on its surface the traces of basketry warp. Here again the artist questions the Western historic account of technologies as significant vehicles that have favoured gestures and technical abilities associated to the expression of the individual (carving, cutting, moulding, casting) over the rudimentary weft of flexible fibers, a technique that seems to be rather linked to a social act, a collective knowledge.

Asier Mendizabal (Ordizia, 1973, Spain) lives and works in Bilbao and Stockholm.

Mendizabal graduated from the Facultad de Bellas Artes of the Universidad del País Vasco in 1997. He did post-graduate studies at the Byam Shaw School of Art in London. After doing a workshop at Arteleku, he participated between 1997 and 1999 in the Ateliers program in Amsterdam and in the Platform Garanti residency program in Istanbul in 2006. He was a co-founder and member of the faculty of the Kalostra art school in San Sebastián and since 2017 he is Professor of Sculpture and Installation at the Royal Institute of Art in Stockholm. In 2017 he received the Premio Arte y Mecenazgo Award awarded by La Caixa.

Selected solo exhibitions: *Sismógrafo*, Porto, PT (2024); Fundación-Museo Jorge Oteiza, Alzuza, ES (2018); *Zarigüeya/Alabado contemporáneo*, Quito, EC (2016); Museo San Telmo, Donostia-San Sebastián, ES (2014); Hordaland Kunstsenter, Bergen, NO (2011); Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, ES (2011); Raven Row, London, UK (2011); Galerie Miroslav Kraljevic, Zagreb, HR (2011); Culturgest, Lisbon, PT (2009); MACBA, Barcelona, ES (2008).

Selected group shows: *Vasos comunicantes, Colección 1881 – 2021*, MNCARS, Madrid, ES (2021); *A Fire in my Belly*, Julia Stoscheck Foundation, Berlin, DE (2021); *Una dimensión ulterior*, Patio Herrerriano Museo de Arte Contemporáneo Español, Valladolid, ES (2019); *A desire for archeology: Outlook on the future*, Carré de Art-Musée d'art contemporain, Nîmes, FR (2018); *El arte y el espacio*, Guggenheim Bilbao Museoa, Bilbao, ES (2017); 31st São Paulo Biennial, BR (2014); Biennial of in Limerick, IR (2014); *A Singular Form*, Secession, Vienna, AT (2014); *Camera of Wonders*, Centro de la imagen, Mexico City, MX (2016); *Tension and Liberty*, Fundação Calouste Gulbenkian, Lisboa, PT (2015); *Whose Subject am I?*, Kunstverein, Düsseldorf, DE (2015); *Scenarios about Europe*, GFZK, Leipzig, DE (2012); *IllumiNATIONS*, 54th Venice Biennial, IT (2011); In the First Circle, Fundació Tàpies, Barcelona, ES (2011); *Às Artes, Cidadãos*, Museo Serralves, Porto, PT (2010); Bucharest Biennale 4 (2010); Manifesta 5, Donostia-San Sebastián, ES (2004); *Después de la noticia*, CCCB Barcelona, ES (2003); Taipei Biennial (2002).

Work in collections: Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid; MACBA, Barcelona; ARTIUM, Vitoria; Centro Galego de Arte Contemporanea (CGAC), Santiago de Compostela; Museo Guggenheim Bilbao; Fundació Banc de Sabadell, Barcelona; Collection “La Caixa”, Barcelona; Museo de San Telmo, San Sebastián; Colección Meaná-Larrucea, Madrid; Fundación Iberdrola, Madrid; Colección Banco de España, Madrid; Fondation Kadist, Paris; Frac des Pays de la Loire, Carquefou; Julia Stoschek collection, Düsseldorf; Schröder Collection, Berlin, among others.

ASIER MENDIZABAL

Las obras en Art Basel surgen de la investigación que Asier Mendizabal desarrolló en el contexto del proyecto Zarigüeya/Alabado Contemporáneo que concluyó con su exposición individual *Problemas de estilo y vasijas de barro* presentada en el Museo de Arte Precolombino Casa del Alabado en Quito en abril de 2016.

Mendizabal continúa con el proceso de análisis de las relaciones entre forma, discurso e ideología a través de la historia de la modernidad. En esta ocasión el autor se centra en los orígenes de colecciones arqueológicas y etnográficas desarrolladas durante el periodo colonial y poscolonial en los siglos XIX y XX, en territorio latinoamericano.

En el collage de la serie *Geodesia y antropometría (vasijas)*, Mendizabal utiliza como fuente los trabajos realizados por el científico francés Paul Rivet en la expedición conocida como la Segunda Misión Geodésica Francesa a lo largo de Ecuador en los inicios del siglo XX, posteriormente compilados en la *Ethnographie Ancienne de l'Equateur* de 1922. Los fotograbados de Rivet reunían cientos de restos de vasijas cerámicas precolombinas que eran clasificadas, no tanto por origen o datación, sino por sus similitudes formales. Las imágenes se disponían sobre el fondo blanco de la plancha configurando constelaciones arbitrarias, producto de aprovechar el formato de la lámina para su impresión. Mendizabal utiliza algunos de estos fotograbados para crear sus collages. Utiliza una impresión, tal como fue compuesta por Rivet, como fondo y, sobre ella, superpone otra, donde ha recortado las imágenes de las vasijas. Con este ejercicio, descompone y desordena las imágenes originales para subrayar la ineficacia de estas formas de clasificación y representación como indicios de evidencias culturales.

El collage se presenta con una escultura de la serie *Stilfragen**. Una pieza realizada en hormigón, de pequeño formato, que tanto pueden parecer una cabeza como una vasija, un contenedor o un recipiente. Mendizabal ha imprimido a la superficie del hormigón la huella del entrelazado de la urdimbre de cestos. Una vez más el artista cuestiona la narración histórica occidental de las tecnologías como vehículos significantes, que ha privilegiado los gestos y habilidades técnicas asociados a la expresión del individuo (la talla, el corte, el vaciado, el moldeado, el fundido) para dejar en un segundo plano el rudimentario entrelazado de fibras flexibles, técnica que parece asociarse más a un acto social, a un saber colectivo

Asier Mendizabal (Ordizia, España, 1973) vive y trabaja entre Bilbao y Estocolmo.

Formado en la Facultad de Bellas Artes de la Universidad del País Vasco y en la Byam Shaw School of Art de Londres. Tras su paso por un taller en Arteleku, participó entre 1997 y 1999 en el programa de Ateliers de Amsterdam y en el programa de residencias Platform Garanti de Estambul en 2006. Fue cofundador y miembro del claustro de la escuela de arte Kalostra de San Sebastián y desde el año 2017 Profesor de Escultura e Instalación en el Royal Institute of Art en Estocolmo. En 2017 recibió el Premio Arte y Mecenazgo otorgado por La Caixa.

Exposiciones individuales: Sismógrafo, Oporto, PT (2024); Fundación-Museo Jorge Oteiza, Alzuza, ES (2018); Zarigüeya/Alabado contemporáneo, Quito, EC (2016); Museo San Telmo, Donostia-San Sebastián, ES (2014); Hordaland Kunstsenter, Bergen, NO (2011); Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, ES (2011); Raven Row, Londres, UK (2011); Galería Miroslav Kraljevic, Zagreb, HR (2011); Culturgest, Lisboa, PT (2009); MACBA, Barcelona, ES (2008).

Selección exposiciones colectivas: *Vasos comunicantes, Colección 1881 – 2021*, MNCARS, Madrid, ES (2021); *A Fire in my Belly*, Julia Stoscheck Foundation, Berlin, DE (2021); *Una dimensión ulterior*, Patio Herrariano Museo de Arte Contemporáneo Español, Valladolid, ES (2019); *A desire for archeology: Outlook on the future*, Carré de Art-Musée d'art contemporain, Nîmes, FR (2018); *El arte y el espacio*, Guggenheim Bilbao Museoa, Bilbao, ES (2017); *31 Bienal de São Paulo*, BR (2014); Biennial de Limerick, IR (2014); *A Singular Form*, Secession, Viena, AT (2014); *Camera of Wonders*, Centro de la imagen, Ciudad de Mexico. MX (2016); *Tension and Liberty*, Fundação Calouste Gulbenkian, Lisboa, PT (2015); *Whose Subject am I?*, Kunstverein, Düsseldorf, DE (2015); *Scenarios about Europe*, GFZK, Leipzig, DE (2012); *IllumiNATIONS*, 54 Bienal de Venecia, IT (2011); *En el Primer Cercle*, Fundació Tàpies, Barcelona, ES (2011); *Às Artes, Cidadãos*, Museo Serralves, Oporto, PT (2010); 4ª Bienal de Bucharest, RU (2010); Manifesta 5, Donostia-San Sebastián, ES (2004); *Después de la noticia*, CCCB Barcelona, ES (2003); Bienal de Taipei (2002).

Obra en colecciones: Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid; MACBA, Barcelona; ARTIUM, Vitoria; Centro Galego de Arte Contemporanea (CGAC), Santiago de Compostela; Museo Guggenheim Bilbao; Museo de San Telmo, San Sebastián; Colección Meana-Larrucea, Madrid; Fundación Iberdrola, Madrid; Colección Banco de España, Madrid; Col·lecció Banc de Sabadell, Barcelona; Colección “La Caixa”, Barcelona; Comunidad de Madrid, Madrid; Fondation Kadist, París; Frac des Pays de la Loire, Carquefou; Julia Stoscheck collection, Düsseldorf; Schröder Collection, Berlin, entre otras.



Asier Mendizabal *Stilfragen (Glossopalatine)*, 2025
Hormigón / Concrete
22 x 21 x 18 cm. Obra única / Unique



Asier Mendizabal *Stilfragen (Glossopalatine)*, 2025



Asier Mendizabal *Geodesia y antropometría (vasijas)*, 2016
Collage
Enmarcado / framed: 92 x 74 x 3 cm. Obra única / Unique



Asier Mendizabal *Stilfragen (Trepano)*, 2025
Hormigón / Concrete
21 x 22.5 x 16 cm. Obra única / Unique



Asier Mendizabal *Stilfragen (Trepano)*, 2025

MATT MULLICAN

Since the 1970s, Matt Mullican's multimedia art practice has focused on signification, representation and knowledge systems. Mullican investigates how processes of signification work and how objects become charged with meaning. This has led him to develop his own subjective five-part classification system, which he calls his "Five Worlds Theory". In this cosmology, each colour corresponds to different levels of perception: green represents the material, blue the everyday world, yellow ideas, black and white language and red the subjective. This non-verbal language system of signs and pictograms is the common thread of his work, which ranges from painting, sculpture, drawing and photography to cinema, neon, stained glass, decals, installation and performance.

The works selected for Art Basel are from his recent exhibition at ProjecteSD, THE SIGN IS THE CIRCLE, which explored Mullican's work and worldview through the figure of the "circle".

Matt Mullican (Santa Monica, USA, 1951) lives and works in Berlin and New York.

Matt Mullican studied fine art at the California Institute of the Arts in Los Angeles, graduating in 1974. Since then, his work has been exhibited in major international museums and art centres. Throughout his career, Mullican has combined artistic practice with teaching, most recently as a professor at the Hochschule für bildende Künste Hamburg, Germany, until his retirement in 2018.

Selected recent solo exhibitions: Kunsthalle St. Annen, Lübeck, Germany (2022); MAC's-Musée des Arts Contemporains, Grand-Hornu, Belgium (2020); Thomas Schütte Foundation, Neuss/Holzheim, Germany (2019); de Young Museum, San Francisco (2019); Pirelli HangarBicocca, Milan (2018); Kunstmuseum Winterthur (2016); Camden Arts Centre, London (2016); Museo Tamayo, Mexico City (2013); Haus der Kunst, Munich (2011); Museum Ludwig, Cologne (2005); Neue Nationalgalerie, Berlin (1997), among others.

He took part in Documenta IX, Kassel (1992) and the 55th Venice Biennale (2013). Venice Biennale (2013).

His work is represented in numerous public and private collections around the world, including MoMA, New York; MOCA, Los Angeles; San Francisco Museum of Modern Art, California; The Art Institute of Chicago; Tate Modern, London; Stedelijk Museum, Amsterdam; Kunstmuseum Luzern, Switzerland; Museum Ludwig, Cologne, Germany; MACBA, Barcelona; MNCARS, Madrid; and Centre Pompidou, Paris.

MATT MULLICAN

Desde la década de 1970, la práctica artística multimedia de Matt Mullican se ha centrado en la significación, la representación y los sistemas de conocimiento. Mullican investiga cómo funcionan los procesos de significación y cómo los objetos se cargan de significado. Esto le ha llevado a establecer su propio sistema subjetivo de clasificación en cinco partes, al que llama su “teoría de los cinco mundos”. En esta cosmología, cada color corresponde a diferentes niveles de percepción: el verde representa lo material, el azul el mundo cotidiano, el amarillo las ideas, el blanco y el negro el lenguaje y el rojo lo subjetivo. Este sistema de lenguaje no verbal de signos y pictogramas es el hilo conductor de su obra, que abarca desde la pintura, la escultura, el dibujo y la fotografía hasta el cine, el neón, los vitrales, las calcas, la instalación y también la performance.

Las obras seleccionadas para Art Basel vienen de su recién concluída exposición en ProjecteSD, *THE SIGN IS THE CIRCLE*, en la que a través de la figura del “círculo” se ha recorrido la obra de Mullican y de su visión del mundo.

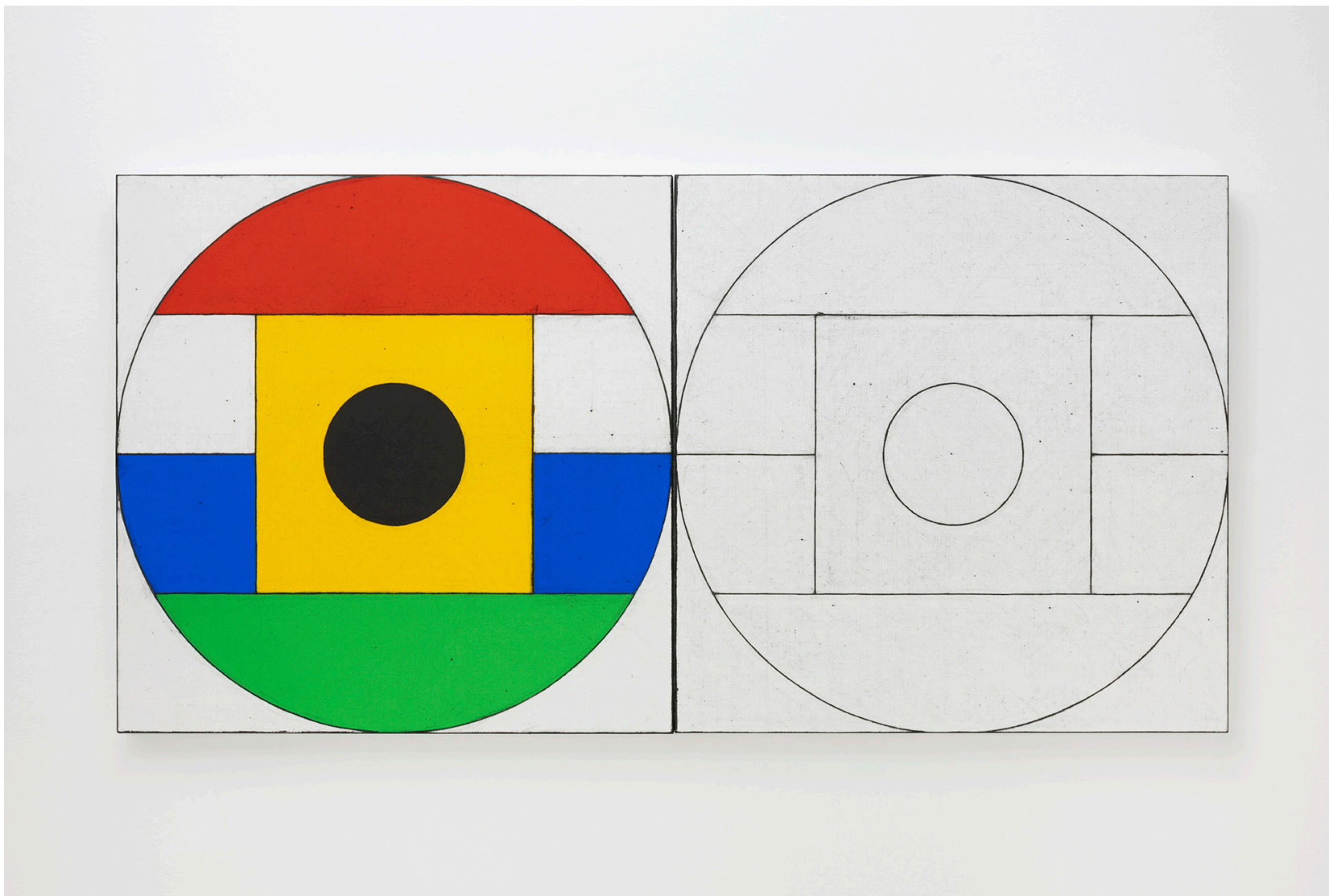
Matt Mullican (Santa Monica, USA, 1951) vive y trabaja en Berlín y Nueva York.

Matt Mullican estudió Bellas Artes en el California Institute of the Arts de Los Angeles, donde se licenció en 1974. Desde entonces, su obra ha sido expuesta en los principales museos y centros de arte internacionales. A lo largo de su carrera, Mullican ha combinado la práctica artística con la enseñanza, ejerciendo, en los últimos tiempos, como profesor en la Hochschule für bildende Künste Hamburgo, Alemania, hasta retirarse en 2018.

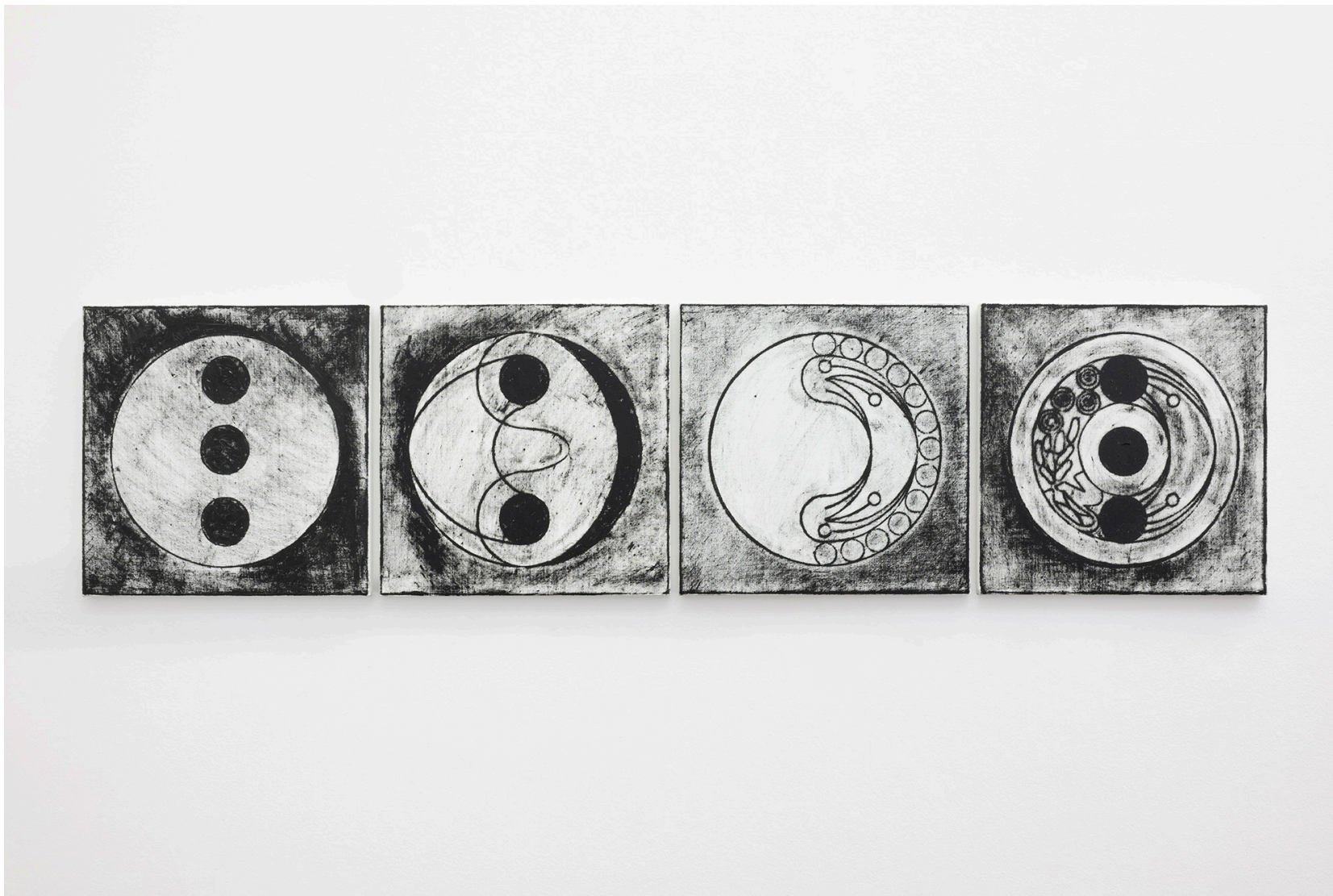
Selección de exposiciones individuales recientes: Kunsthalle St. Annen, Lübeck, Germany (2022); MAC's - Musée des Arts Contemporains, Grand-Hornu, en Bélgica (2020); Thomas Schütte Stiftung, Neuss/ Holzheim, Alemania (2019); de Young Museum, San Francisco (2019); Pirelli HangarBicocca, Milán (2018); Kunstmuseum Winterthur (2016); Camden Arts Centre, Londres (2016); Museo Tamayo, Ciudad de México (2013); Haus der Kunst, Múnich (2011); Museum Ludwig, Colonia (2005); Neue Nationalgalerie, Berlín (1997), entre muchas otras.

Destacamos su participación en la Documenta IX, Kassel, Alemania (1992) y en la 55ª Bienal de Venecia (2013).

Sus obras forma parte de un gran número de colecciones públicas y privadas a nivel internacional, entre las que destacan MoMA, Nueva York; MOCA, Los Angeles; San Francisco Museum of Modern Art, California; The Art Institute of Chicago; Tate Modern, Londres; Stedelijk Museum, Amsterdam; Kunstmuseum Luzern, Suiza; Museum Ludwig, Cologne, Alemania; MACBA, Barcelona; MNCARS, Madrid y Centre Pompidou, París.



Matt Mullican *Untitled (Round Lübeck Chart / Color and Line)*, 2023
Pastel de óleo sobre lienzo, frottage, 2 partes / Oilstick on canvas, rubbing, 2 parts
c/u - each: 100 x 100 x 4,5 cm. Total: 100 x 200 x 4,5 cm. Única / Unique

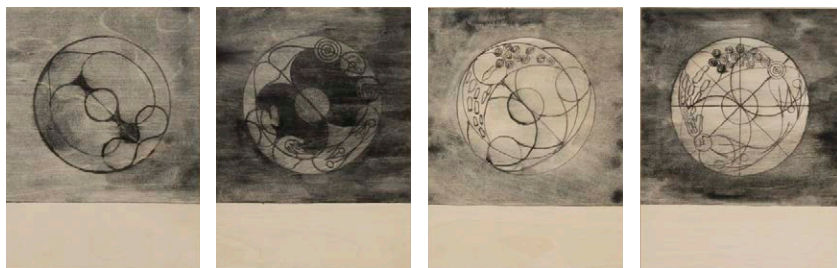


Matt Mullican *Untitled (Things change in Heaven)*, 2024

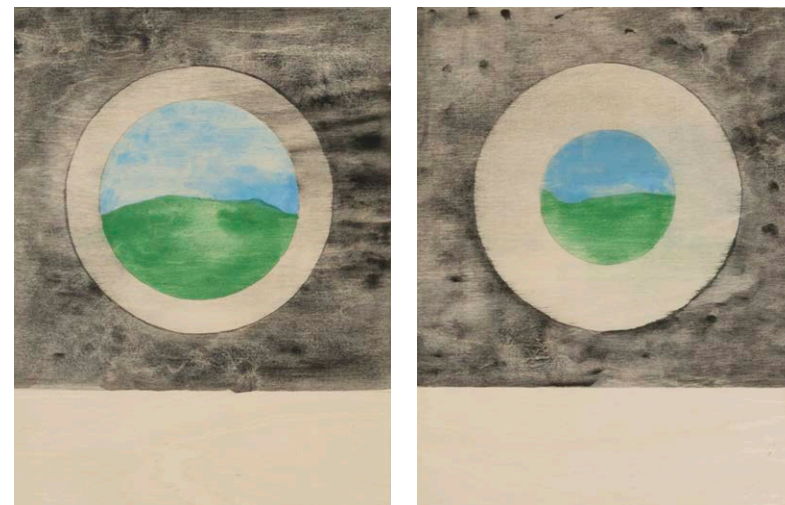
Gouache y pastel de oleo sobre lienzo, 4 partes / Gouache and oilstick rubbing on canvas, 4 parts
c/u - each: 50 x 50 x 2,5 cm. Única / Unique



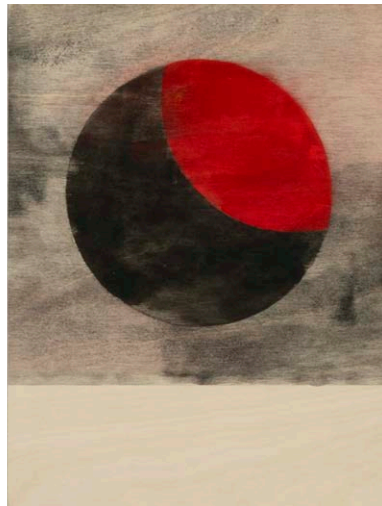
Matt Mullican *Untitled (Cosmology)*, 2022
Acuarela sobre madera, 2 partes / Watercolor on wood, 2 parts
c-u / each: 50.2 x 40.6 x 3.8 cm. Única / Unique



Matt Mullican *Untitled (Change in Heaven)*, 2024
Gouache sobre madera, 4 partes / Gouache on wood, 4 parts
c/u - each: 30,5 x 22,9 x 1,8 cm. Única / Unique



Matt Mullican *Untitled (Change in Heaven)*, 2024
Gouache sobre madera, 2 partes / Gouache on wood, 2 parts
c/u - each: 30,5 x 22,9 x 1,8 cm. Única / Unique



Matt Mullican *Untitled (Change in Heaven)*, 2024
Gouache sobre madera, 2 partes / Gouache on wood, 2 parts
c/u - each: 30,5 x 22,9 x 1,8 cm. Única / Unique



Matt Mullican *Untitled (Change in Heaven)*, 2024
Gouache sobre madera, 2 partes / Gouache on wood, 2 parts
c/u - each: 30,5 x 22,9 x 1,8 cm. Única / Unique



Matt Mullican *Untitled (Fictional - The Sun)*, 1975
Rotring y lápiz sobre papel / Rapidograph and pencil on paper
57,4 x 72,5 cm. Enmarcado / framed: 61 x 76 x 3,5 cm. Única / Unique

Créditos fotográficos / Photo credits: Roberto Ruiz

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