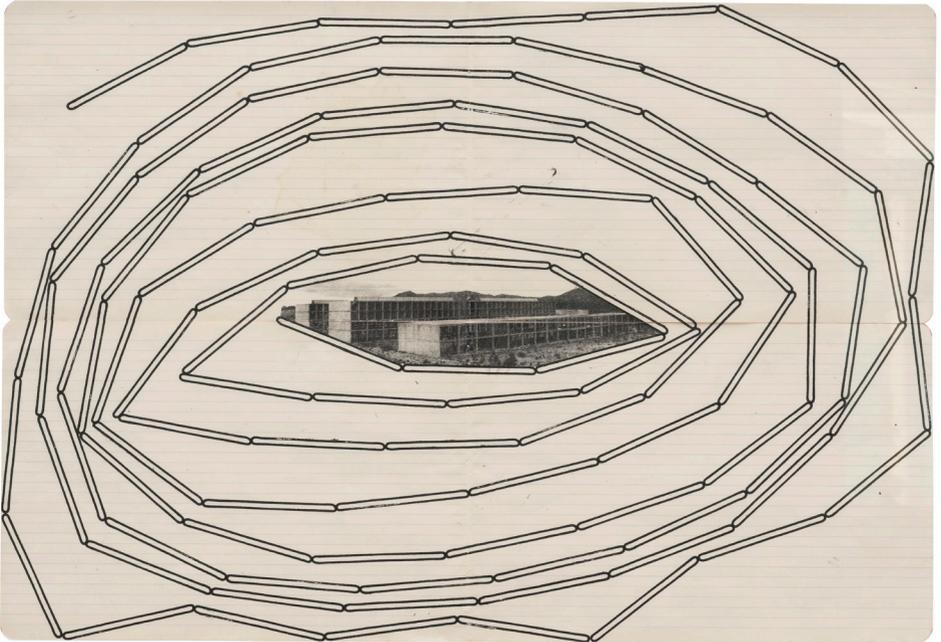


LUCE
SEARCHING WHERE THERE IS NOTHING



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LUCE: SEARCHING WHERE THERE IS NOTHING

Opening: 18.09.2025, 18:00h

Exhibition: 18.09 > 22.11.2025

Guided tour with the artist: 20.09.2025, 13:00h (in Spanish)

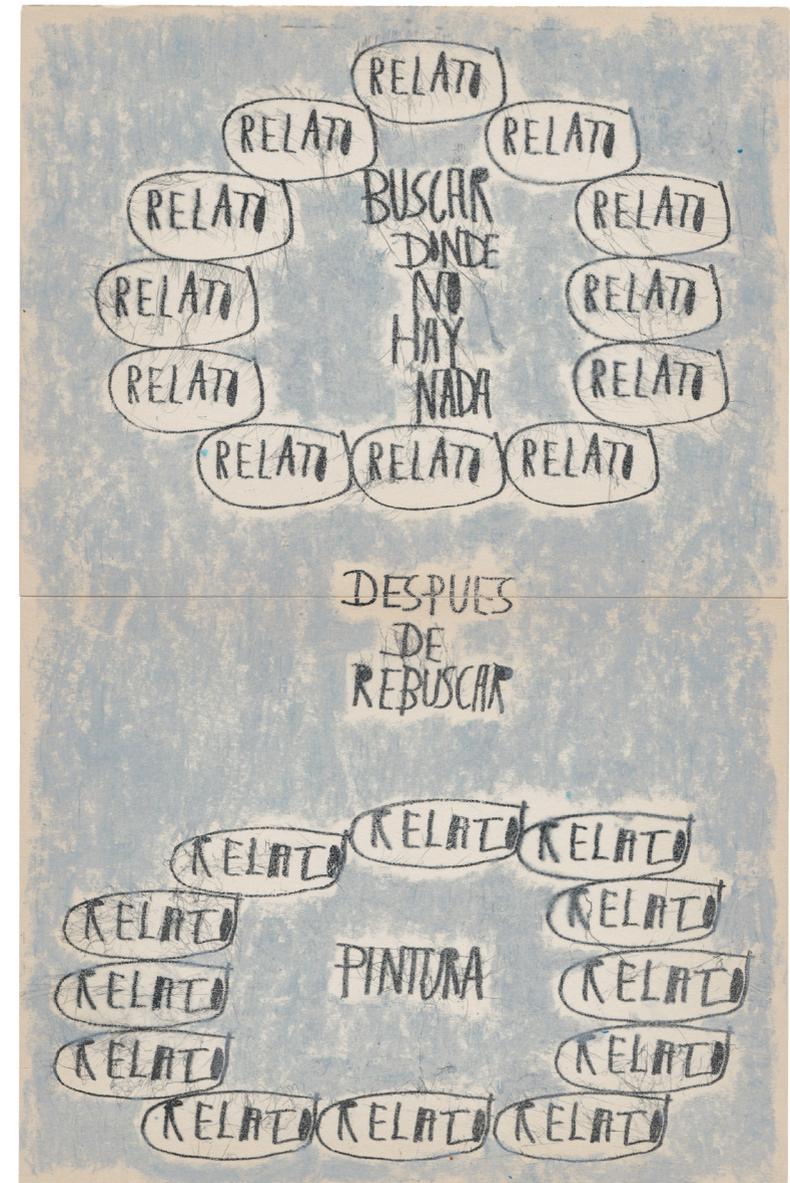
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One of LUCE's small-format works on paper reads: "Relato. Buscar donde no hay nada. Después de rebuscar. Relato. Pintura". (Story. Searching where there is nothing. After searching. Story. Painting). An almost telegraphic message that serves to begin this brief text about his second solo exhibition at ProjecteSD, and which will help us delve into his artistic practice and discuss some of the works in the exhibition.

The first thing that catches our attention in this small piece titled *Después de rebuscar* (After searching again) is the text, which is, without a doubt, an essential element in LUCE's work. Writing, "his writing", appears in this and in a multitude of works on paper. But it is also found in large-scale interventions in public spaces in the form of perforated texts inscribed on billboards or on the surfaces of neglected structures in industrial areas. In objects he finds and routinely recycles, byproducts generated by the city itself and its use, which the artist incorporates into his practice. Or in sentences "painted" on urban walls, which LUCE seeks out and finds in his constant transits throughout the city. Ephemeral walls that are here today, but may not be tomorrow, and which silently speak of how urban landscape is disfigured, how it transforms day by day. Something LUCE knows very well and which informs his artistic practice. This continued exploration of everything that exists and mutates in the city. And that we do not see but that he has learned to observe and record silently, carefully and without prejudice.

The second thing we can highlight about this drawing (if this seemingly insignificant work can be categorized solely as a drawing) is the way the message is written. A quick, handwritten text, imprecise or unclear, which leads us to the notion of "automatic drawing", the hand flowing freely and rapidly as if disconnected from the mind. There is a certain lack of clarity in the stroke, which makes it difficult to identify the instrument used to make it. In reality, what we see written is a "transfer", an image transferred to paper from a photograph of an original drawing, which before being one, was an action. And at this point we come to another of the fundamental aspects of LUCE's work: his need to record what he observes, but also to mark his passage, to leave his trace. This drawing exists outside of this paper; it has another place and was done with a marker, without permission and quickly, in a small corner of one of the many urban artifacts the artist encounters along the way. Drawing on the street, to keep on drawing at home and combining the two states in a "transfer". Drawings used to draw.

It's well known that LUCE didn't train as an artist and that in his adolescence and early youth he created graffiti. Far from approaching the typical "paintings" used in this practise, this idea of continuing to insert his subtle messages persists. They are usually short sentences, sometimes related to the specific context of the place, some other times coming from more personal reflections. And there they remain until they vanish.



LUCE *Después de rebuscar*, 2025
Transfer and waxes on paper
26,2 x 17 cm. Unique



LUCE *Flamencos Delta del Ebro*, 2025
Transfer on paper, 2 parts
Each one: 10 x 69,5 cm. Unique

However, this idea of marking his passing is not limited to text, it expands to other methods. His now iconic interventions on the awnings of abandoned premises are nothing more than a trace inscribed through elimination. LUCE literally “cuts” the surface of the tarp and collects the clippings that he presents alongside photographic compositions that function on two levels. On the one hand, they are a document on the action itself, and on the other, they convey a sense of preservation, almost an archaeological interest in urban life and in rescuing small pieces of that which is about to disappear. In many of the geometric compositions of textile scraps that LUCE arranges, we are inevitably reminded of more pictorial forms of expression, something of which the artist is well aware. In fact, “paint” as a stain has been and is used by LUCE in “frottages” on paper, in alterations on buildings, or on dividing walls of half-destroyed buildings on urban plots. A way to make more visible through color, the not always correct transformation of the city’s urban planning, and to draw attention to these places facing demolition. The word “painting”, the reference to color, and its use appear in *Después de rebuscar* and in other LUCE’s works in the exhibition.

Another striking feature of this piece is the almost exaggerated repetition of the word “relato” (narrative). Could LUCE’s comings and goings, his wanderings and explorations throughout the city, constitute a narrative? It has been already suggested¹, that the artist, through his practice, seems to act as a chronicler of a place whose existence and evolution he knows and delineates with his own vocabulary, as if drawing a map. In fact, when one looks at the works in the exhibition as a whole, especially the section that groups works on paper in unconventional formats and small objects (black and white “transfers” of houses in rural areas, natural elements, tiny drawings of buildings on narrow strips of paper, sprinkled colored stains, stamped rectangles that are linked or intertwined in infinite spirals, numbers and circles perforated in old pigeonholes), this notion of cartography emerges.

All of LUCE’s works, certainly, are imbued with reality in a given space and time; they are records of the urban and social landscape of the present with remnants of the past. They are, therefore, an account of a moment that is not frozen in an accidental snapshot, that never stops, and that continues to explore the urban machinery, stripping away the city’s cosmetic surface to reveal the hidden mechanisms lurking beneath.

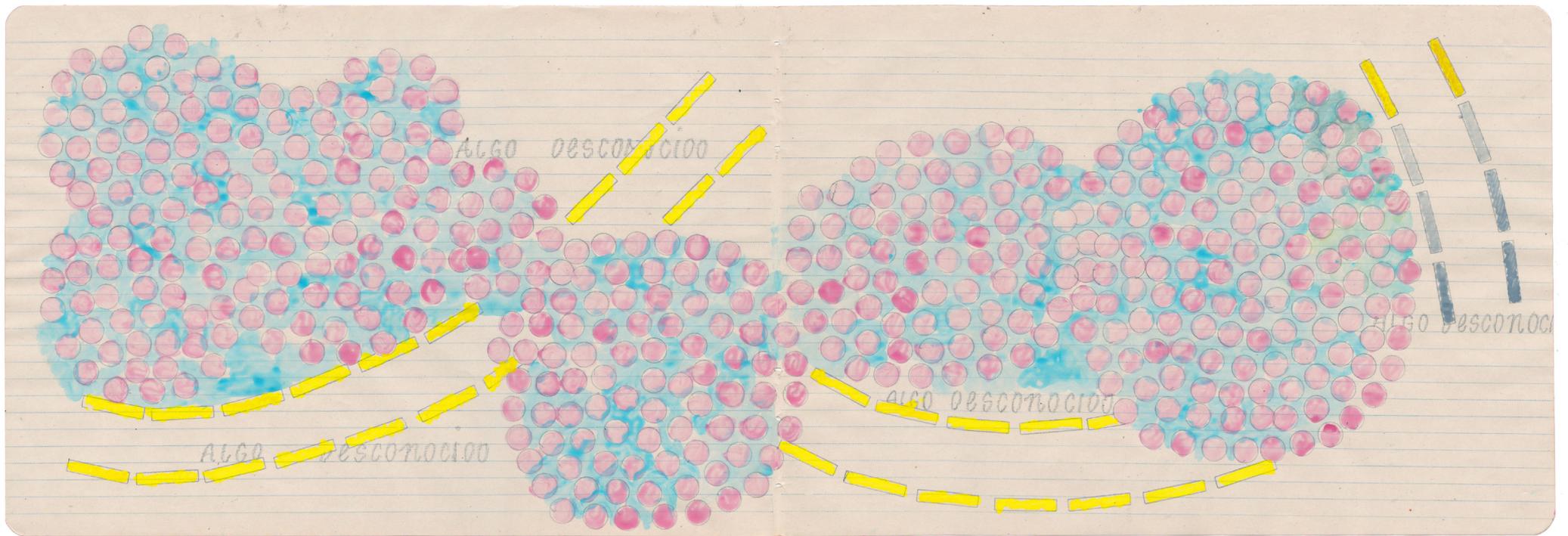
But above all, LUCE’s artistic practice is experience. In this sense, it seems appropriate to conclude by recalling Guy Debord’s 1967’s extraordinary prophetic work, “Society of the Spectacle”², which analyzed the way in which life was being changed from something directly experienced to something mediated. Increasingly, we inhabitants of the city are passive observers, mesmerized by “The Spectacle” that never ends. This is not the case for LUCE, whose compelling need to explore his surroundings through direct contact and interact with them almost in a tactile way remains unbreakable.



LUCE *Casilleros Círculos*, 2025
3 pigeonholes and 72 perforated papers
24 x 94 cm. Unique

¹ As expressed by Sofía Fernández on the opening day of LUCE’s *Nuevos Centros* exhibition at 1 Mira Madrid gallery, March 29, 2025.

² *Society of the Spectacle (La société du spectacle)* is a philosophical work published in 1967 by the Situationist and political theorist Guy Debord.



LUCE *Algo desconocido*, 2025
Watercolor and pencil on notebook paper
21,5 x 62,5 cm. Unique

BGW 2025 | FLASH PROGRAMME
HANS-PETER FELDMANN: JUST LIKE HOME

Exhibition: 18.09 > 21.09.2025

Opening hours: 18 & 19.09, 11-19h | 20 & 21.09, 11-15h

An extensive exhibition of Hans-Peter Feldmann's work will take place at the Kunstpalast Düsseldorf in September 2025. This will be the first retrospective since his death in May 2023, and the last exhibition in which he was actively involved.

To mark this posthumous tribute to the renowned artist, all the galleries that worked with Feldmann will come together in September, coinciding with the exhibition's opening date at the Kunstpalast, to showcase his work. As part of the FLASH programme of the Barcelona Gallery Weekend 2025, ProjecteSD proposes to pay homage to the artist. The idea is to create an intimate area in the entrance space of the gallery in which some of the artist's works will be displayed in an unconventional way, showcasing his distinctive, unusual and personal style. The area will attempt to recreate a small, cosy domestic space. Just like home.



Hans-Peter Feldmann *5 Kinderporträts*, 1970
Set of 5 coloured photocopies
Each framed: 17,5 x 12,5 cm

BIOGRAPHIES

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

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

Selected group exhibitions: *Confluències (Confluences)*, IVAM, Valencia, ES (2024); *Malas Hierbas*, Casabanchel, Madrid, ES (2024); *Escena I. Hacer paisaje (Scene I. Making landscape)*, IVAM, Valencia, ES (2024); *The Collector Is Present*, ProjecteSD, Barcelona, ES (2023); *Discurso de Incertidumbres (Discourse of Uncertainties)*, 1 Mira Madrid, Madrid, ES (2020). In 2016, he was one of the prize-winning artists at the Mislata Miquel Navarro Biennial, and he also took part in the Casablanca International Biennial that same year.

LUCE's work is included in the following collections: IVAM (Institut Valencià d'Art Modern), ES; DKV, ES; INELCOM, ES; Bassat, ES; UPV (Universitat Politècnica de València), ES; A2, ES and the EIB (European Investment Bank), LU.

Hans-Peter Feldmann (1941, Hilden – 2023, Düsseldorf, DE). He lived and worked in Düsseldorf.

Feldmann's work has been exhibited widely. At Documenta 5 and Documenta 6, Kassel, DE (1972, 1976); Portikus, Frankfurt, DE (1989); Guggenheim Museum Soho, New York, USA (1993, 2011); Musée d'Art Moderne de la Ville de Paris, FR (1992); Museum Ludwig, Cologne, DE (2003); Venice Biennale (2003, 2005); Contemporary Art gallery, Vancouver, CA (2006); Hamburger Bahnhof, Berlin, DE (2006); Kunsthalle Wien, Vienna, AT (2007); Sculptur Project, Münster, DE (2007); monographic exhibitions at the Sprengel Museum in Hannover, DE; Arnolfini gallery, Bristol, UK; Landesgalerie, Linz, AT. (2007-2008); Serpentine Gallery, London, UK (2012); São Paulo Biennale, BZ (2012); Museum of Modern Art, New York, US (2017); Louisiana Museum of Modern Art, Humlebaek, DK (2019), and many other prestigious institutions and art centres.

His first exhibition in Spain was held at the Fundació Tàpies, Barcelona (2001-2002) curated by Helena Tatay. In 2011, the Museo Nacional Centro de Arte Reina Sofía, Madrid dedicated a major exhibition to him entitled *Hans Peter Feldmann. An Art Exhibition* also curated by Helena Tatay. The same exhibition project was presented at Malmö Ko and Parasol Unit, London also in 2011.

Hans-Peter Feldmann received the Hugo Boss Award in 2010 with a complementary exhibition at the Guggenheim Museum, New York, US and the Otazu Foundation Award, ES (2020).