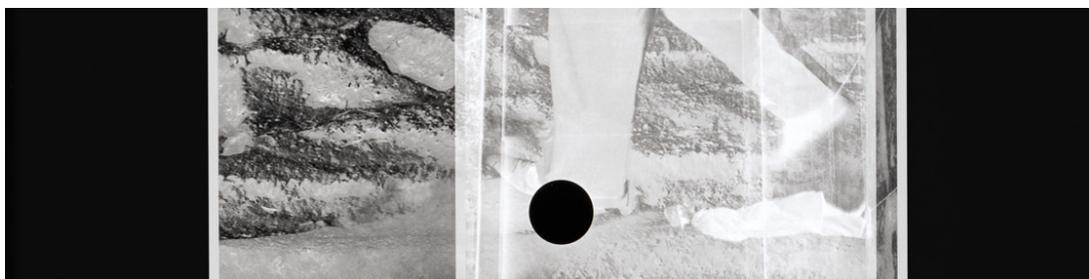
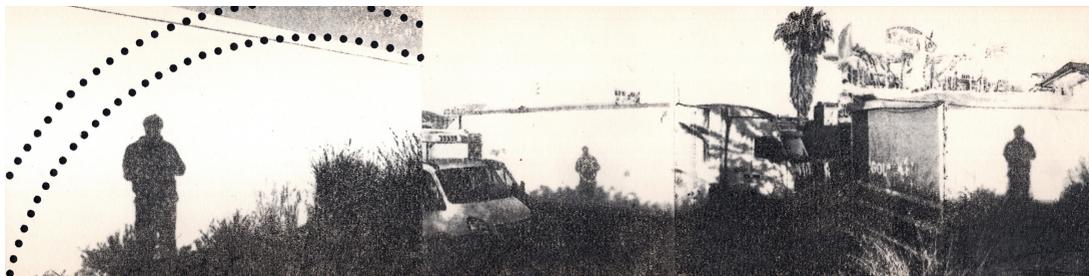


CAMINAR [WALKING]

FRANCIS ALÿS, IÑAKI BONILLAS
PEPE ESPALIÚ, DORA GARCÍA, JOCHEN LEMPERT
LUCE, HENDL HELEN MIRRA, PETER PILLER



PROJECTESD

T +34 934 881 360

WWW.PROJECTESD.COM

PASSATGE MERCADER, 8 BAIXOS 1

08008 BARCELONA

CAMINAR [WALKING]

FRANCIS ALÿS, IÑAKI BONILLAS, PEPE ESPALIÚ, DORA GARCÍA,
JOCHEN LEMPERT, LUCE, HENDL HELEN MIRRA, PETER PILLER

Opening: 19.02.2026, 19:00h

Exhibition: 19.02 > 30.04.2026

+info: gallery@projectesd.com

Cover images:

LUCE *Díptico Sombra y Feria*, 2025. Detail

Dora García *El viaje del heroe*, 2026. Detail

Iñaki Bonillas *Trout Fishing in America*, 2023. Detail

“[...] it is being discovered that walking, the most natural and primitive way of moving, can become the most luminous and creative activity, because it has human speed; it seems to produce a mental syntax and a narrative of its own”.

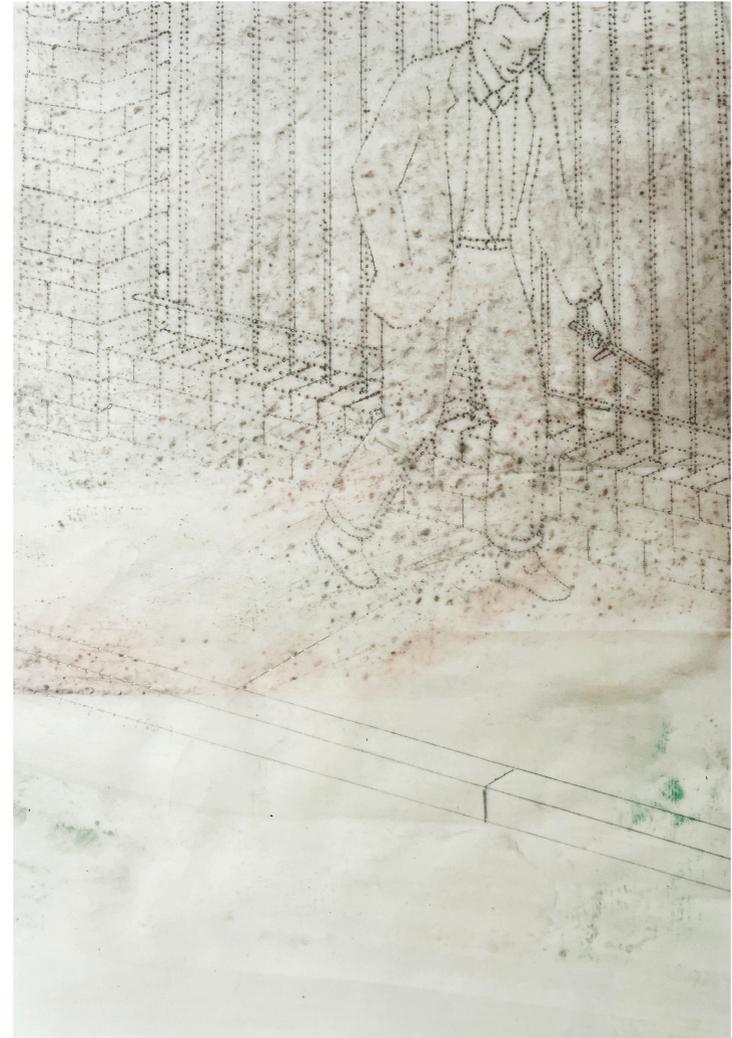
Enrique Vila-Matas, *El País*²

Caminar [Walking] is a group exhibition that brings together works by very different artists in which the notion of “walking” is either directly addressed, is an intrinsic part of their practise, or is used symbolically or metaphorically to express the artists' concerns.

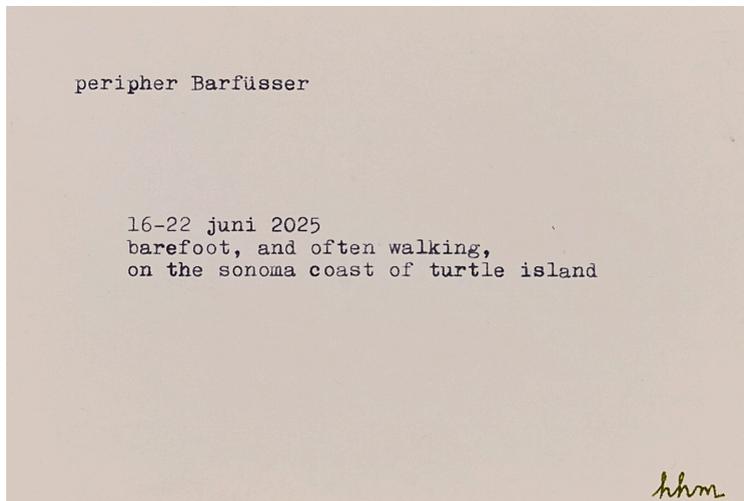
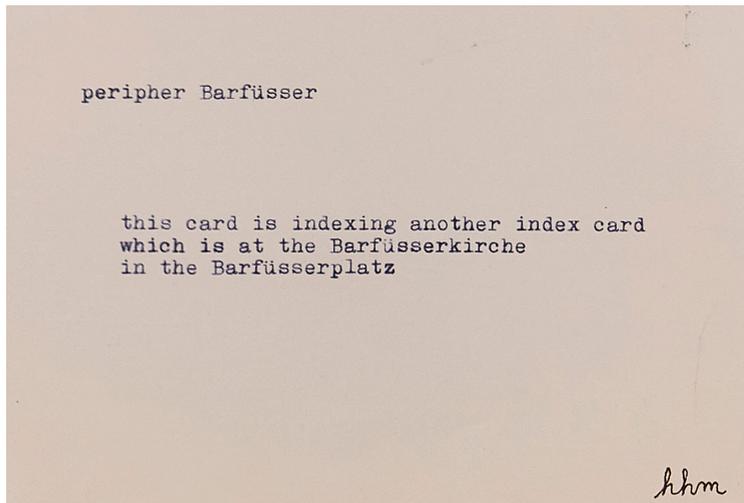
The act of walking is central in **Francis Alÿs'** work. “Walking”, he offered, “in particular drifting, or strolling, is already—within the speed culture of our time—a kind of resistance. But it also happens to be a very immediate method for unfolding stories. It's an easy, cheap act to perform”.¹ The drawing *Untitled* (1999) depicts a man walking and holding a drumstick, striking the bars of a fence. Made on tracing paper, a medium closely connected to Alÿs' background in architecture (traditionally used for drafting and copying plans) it carries connotations of planning, layering, and conceptual thinking. Its semi-transparent and fragile quality reflects the iterative and exploratory nature of his process, in which ideas remain provisional and in dialogue with other media such as performance, video, and painting.

The figure of the solitary man is captured in a simple, slightly surreal gesture or performative movement. This motif recurs across Alÿs' practice in drawings, paintings, and later in films, such as *Railings* (2004), where the same figure makes sounds with a drumstick on the railings in the city of London.

Hendl Helen Mirra's works are linked chains of somatic experience and language play. Walking has formed an integral, defining part of her practice since 2006. Her experience is collected, often, in the form of small texts that are a record and a trace of her own actions.



Francis Alÿs *Untitled*, 1999
Detail. Mixed media on tracing paper. 27,5 x 35,5 cm. Unique



Hendl Helen Mirra *Peripher Barfüsser [Peripheral Barefoot]*, 2025
Details. 2 parts, ink on paper. Each: 23,8 x 28,3 cm. Unique

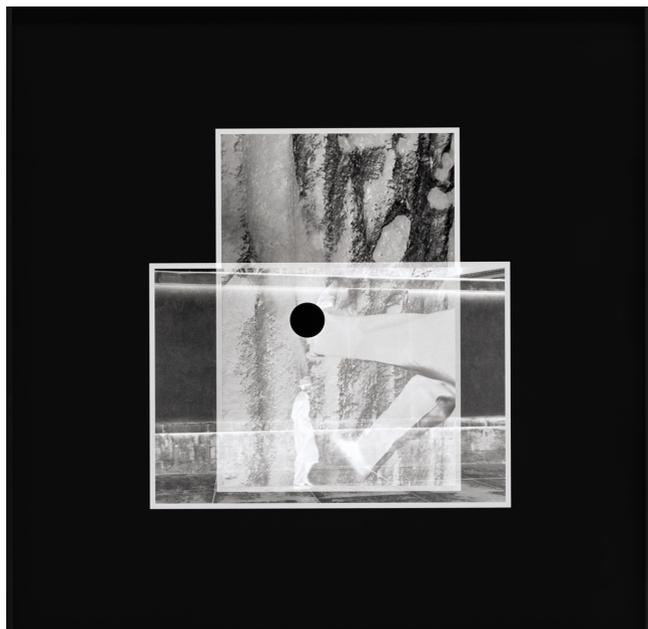
Peripheral Barefoot (2025) was first presented in June 2025 in the *Parcours* section of Art Basel. It is a work composed of two short typed texts, which refer to a much larger project. The text in the first index card, points to a second one shown at a different location, the Barfüsserkirche (literal translation: Church of the Barefooted), a building originally erected by the Franciscan mendicant order in the 13th century and now housing the Basel Historical Museum. In this second text, Mirra reveals the true development of the piece, which in turn refers to a distant-spatio-present-temporal situation, of the artist walking barefoot in the coast of Sonoma, California, from June 15 to 22, the period of the *Parcours* exhibition in Basel. *Peripheral Barefoot* connects the artist's practice of walking aimlessness to medieval contemplative itinerant Franciscan antecedents, known for their austerity and humility and often walking barefoot.

To make the series *Trout Fishing in America* (2023), **Iñaki Bonillas** had access to images found in the Farm Security Administration / Office of War Information Photograph Collection, held at The Library of Congress in Washington D.C., recognised for its influential photography program, which vividly depicted the challenges of rural poverty between 1935 and 1944. The artist 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.

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. Embracing the translucence of the negatives, he creates collages through the overlay of two seemingly incongruous images that pay homage to the dreamlike imagery inherent in surrealism. In the photograph chosen for the exhibition, the silhouette of a man walking alone is juxtaposed to a close-up detail of two walking legs.

In July 2011, **Peter Piller** walked the perimeter of the Barcelona metropolitan area. His stroll along the city's border resulted in more than forty photographs and fifteen pencil and ink drawings: *Periphery Walk Barcelona*. The drawings oscillate between representational sketches and cartographic notes or illustrations, associative measurements of space, and abstract recordings. The photographs show unspectacular places on the city outskirts where the ordinary eye would notice hardly anything worth shooting. As in one of his earliest works, *Wanderings through the Periphery of Hamburg* (1994-95), the series that we now present complete for the first time in ProjecteSD shows the artist's interest in archival and documentation practices, as well as his predilection for spaces where, apparently, there is nothing to see.

In the well-known performance *Carrying Project* (1992), **Pepe Espaliú** was carried barefoot by a chain of people who, in groups of two, held him up while walking through the streets of San Sebastián and Madrid (the performance took place in these two cities). As the artist himself says in the voice-over of the video of the performance, "keep walking without touching the ground". The symbolic power of the work is compelling. Espaliú, who was suffering from AIDS, used the idea of his previous sculptures of the *Carrying*

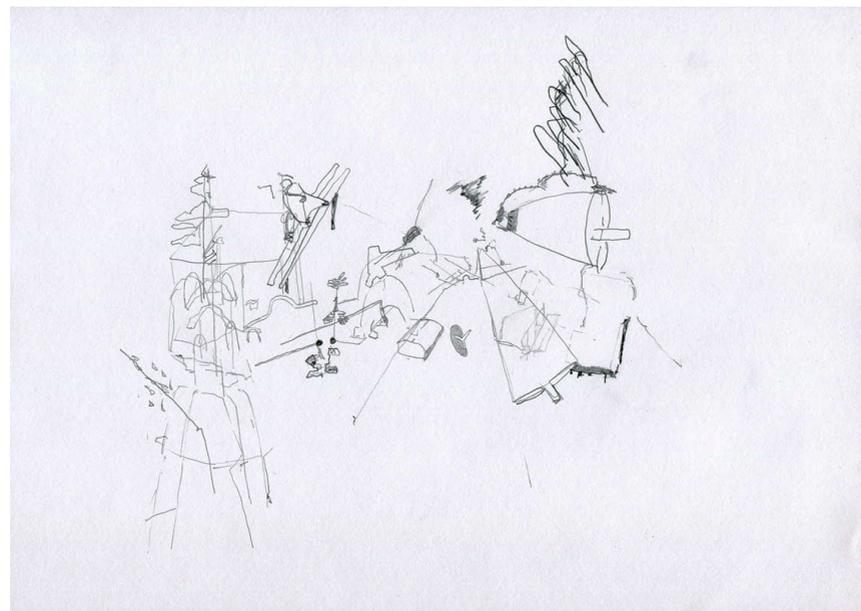


series to highlight the personal and social problems that suffering from the disease entailed in those years. The sick man moves through the city without ever touching the ground. It is, therefore, the inability to walk, the denial of contact (of contagion). The people who hold him bear the weight of the artist's suffering in order to extrapolate it to a universal order shared by all. Deeply emotional, the spiritual, even religious, connotations of this exceptional document are evident. Pepe Espaliú died on November 3rd, 1993, in Córdoba.

El viaje del héroe [The Hero's Journey] (2026) belongs to the generic series *Mad Marginal Charts*, that **Dora García** started in 2014, after her reflections on various topics, through diagrams, photographs, lists, schematic drawings, material that she first compiled in her notebooks and then transferred to drawings.

In this drawing, the author draws on, among other sources, the readings of Jacques Lacan and Robert Walser, the “walking man”, who can be identified with the walker from the novel *The Walk* (*Der Spaziergang*, 1917) by the Swiss writer. García delineates a cyclical transition between the real world and the imagined world in which she not only alludes directly to Walser, but also to other characters, real or mythological (Ulysses, Lacan, Joyce, Aeneas or Dido), in a linguistic drift that moves from one to another.

Solitary walks, transits, movements and actions in the city are origin and resource in **LUCE's** work. In the new works presented in the exhibition, *Díptico Sombra y Feria*

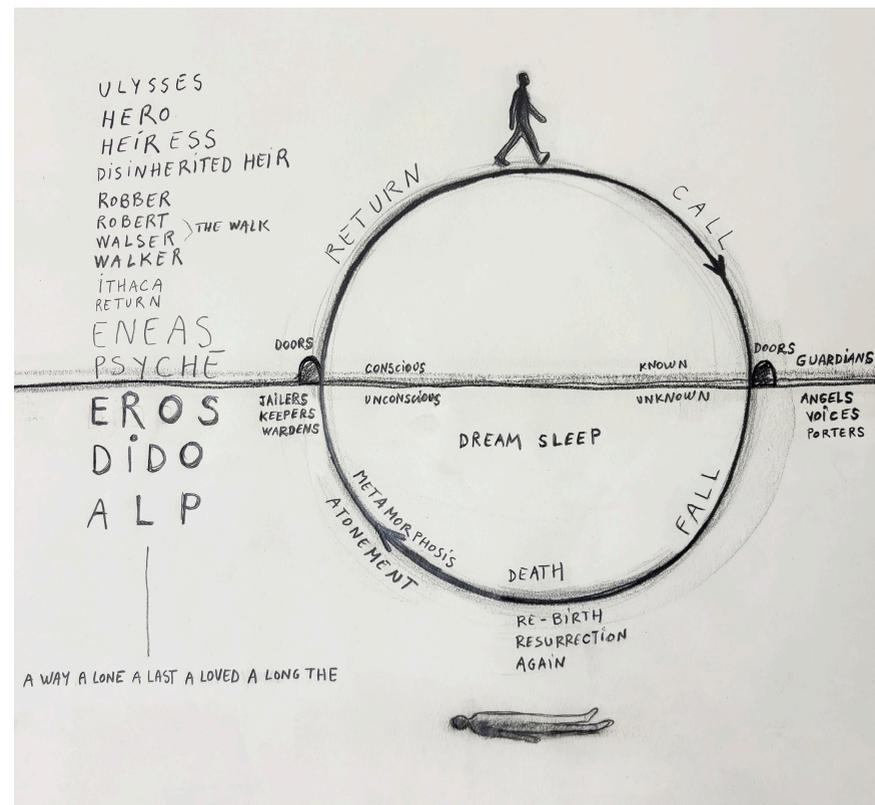


(left) **Iñaki Bonillas** *Trout Fishing in America*, 2023
Detail. Pigmented print with carbon inks on cotton paper. 60,7 x 60,7 x 3,5 cm. Ed. 5

Peter Piller *Untitled (Periphery Walk Barcelona)*, 2011
Details. Photograph, silver gelatin print. 23,6 x 32,5 cm. Ed. 3
Pencil on paper. 21 x 29,6 cm. Unique



Pepe Espaliú *Carrying San Sebastián*, 1992
 3 stills. Video, sound. Length: 21m 27s. Ed. 10
 (right) Dora García *El viaje del héroe*, 2026
 Detail. Graphite on paper. 42 x 57,5 cm. Unique

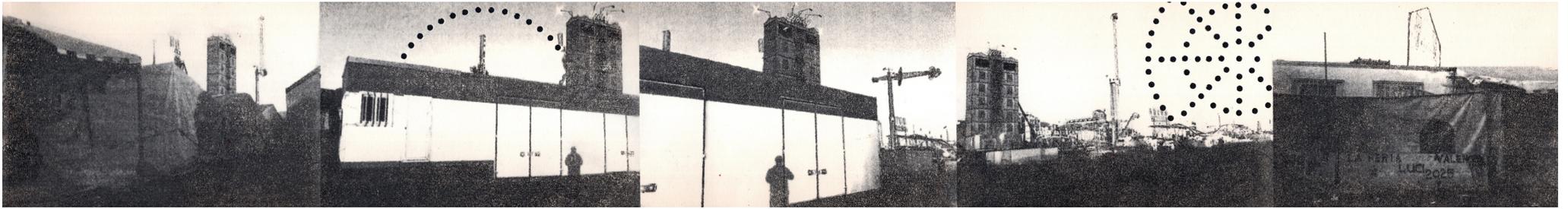
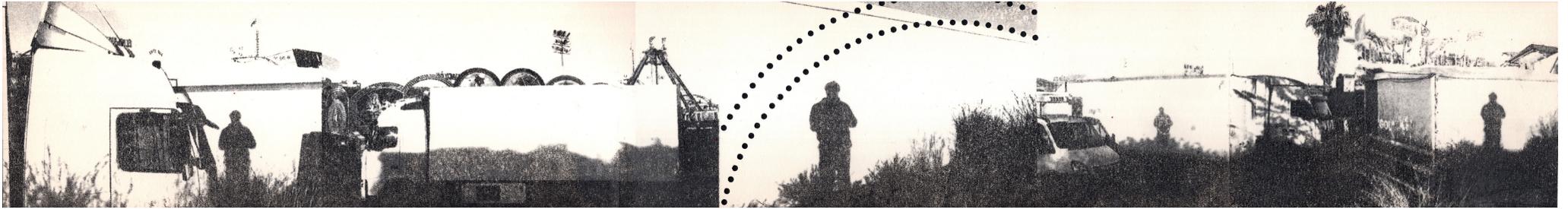


[Diptych *Shadow and fair*], *Surcos* [Furrows] and *Rodeado* [Surrounded], all from 2026, the artist turns to his usual formats, used or found papers, to intertwine images transferred from his photo-videographic records, with short texts, handwritten or typed, which allude to the experience of walking itself. Linear or circular outlines, which are nothing more than abstract and synthetic representations of the artist's own wandering.

Finally, a singular allusion to perhaps the most primal form of “walking”, the most deeply rooted in nature, but no less evocative for that, in **Jochen Lempert**'s simple work, *Walking Half a Mile in Northern Germany* (2004). A sequence of four photographs of a group of cows walking slowly and gradually approaching the viewer. Walking to be nourished, to move around, walking to explore the environment, the fields or the streets. Walking, something undoubtedly linked to independence and freedom.

¹ Russell Ferguson, *Francis Alÿs: Politics of Rehearsal*, p. 63. Hammer museum, Los Angeles – Steidl, 2007

² William Hazlitt, Robert Louis Stevenson, *Caminar*. Nórdica Libros, 2018. Quote on the back cover.



LUCE *Díptico Sombra y Feria*, 2026
Transfer and perforations on paper. 19 x 68,5 cm. Unique

Jochen Lempert *Walking Half a Mile in Northern Germany*, 2004
4 photographs, gelatin silver prints. Each: 18 x 24 cm. Ed. 5

SHORT BIOGRAPHIES

Francys Alÿs (Antwerp, BE, 1959). Lives in Mexico City. In his work, Alÿs directs his distinctive poetic and imaginative sensibility towards anthropological and geopolitical concerns centred on observation and interaction with everyday life. His work spans a variety of media, including performance, video/film, painting and drawing, the latter two of which remain central. The artist himself has described his work as “a kind of discursive argument composed of episodes, metaphors, or parables”.

Hendl Helen Mirra (Rochester, USA, 1970). Lives on the Pacific coast, near San Francisco. Her work combines photography, film, sound, language and textiles to create a conceptual dialogue with classical genres such as sculpture and drawing. Using found natural objects, she redefines their meaning by incorporating them into narrative contexts. Nature and walking are at the heart of her practice: the landscapes traveled determine the materials, structure and form of her work.

Iñaki Bonillas (Mexico City, MX, 1981) lives in Mexico City. Since the late 1990s, he has developed a photographic practice with a conceptual approach. He analyses and isolates the fundamental elements of the medium, relating them to other processes. Since 2003, the photographic archive of his grandfather, J.R. Plaza, has been a central focus of his work. He articulates projects from this archive that combine personal narratives with almost scientific archiving and classification processes.

Peter Piller (Fritzlar, DE, 1968). Lives in Hamburg. Since the late 1990s, Piller has been interested in the interaction between images from different sources. These photographs and drawings form a body of work that provides a space for gathering ideas and generating questions, sometimes leading to answers and sometimes simply opening up more questions. Piller's idea of a collection has therefore never been intended to be complete. His approach is an ongoing process, which he believes makes it more dynamic.

Pepe Espaliú (Córdoba, ES, 1955 - Córdoba, ES, 1993). Espaliú was one of the most significant Spanish artists of the 1980s and 1990s. His highly distinctive body of work was characterised by strong political content and a vital commitment to his era. Linked to themes of life and death, and characterised by a constant questioning of identity, Espaliú's work is now widely recognised as an important reference point in the Spanish and European art scene.

Dora García (Valladolid, ES, 1965). Lives in Oslo. García's work conceives knowledge as artistic material, the product of in-depth research into the irrational and subconscious aspects of history and the mind. Her work engages with literary references. Her practice encompasses writing, film, installation and performance, creating situations that engage visitors and generate introspective experiences. This multidisciplinary approach establishes a conceptual discourse that explores fiction, resistance through marginality, and the symbolic logics of cultural spaces.

Jochen Lempert (Moers, DE, 1958). Lives in Hamburg. Lempert's photography captures the natural world in all its forms and in all situations. His deep knowledge of the natural sciences, sensitivity, keen eye and awareness of art and culture intersect so organically that it is impossible to restrict the content of his work to a single idea.

LUCE (Valencia, ES, 1989). Lives in Valencia. LUCE's artistic practice stems from her travels around the city and its outskirts. His work takes the form of site-specific interventions, photography, works on paper and pieces created with found objects. Through these, he reveals an exceptional ability to use non-traditional contexts and media with great versatility.