

## ***5994 is just a number***

María María Acha-Kutscher

Carlos Aires

Marcos Ávila-Forero

Virginie Barré

Abdelkader Benchamma

Tobias Bernstrup

Alán Carrasco

Jordi Colomer

DEMOCRACIA

Domènec

Igor Eskinja

mounir fatmi

Daniel & Geo Fuchs

Kendell Geers

Núria Güell

Margaret Harrison

Bouchra Khalili

Adrian Melis

Eugenio Merino

Carlos Pazos

Bruno Peinado

Avelino Sala

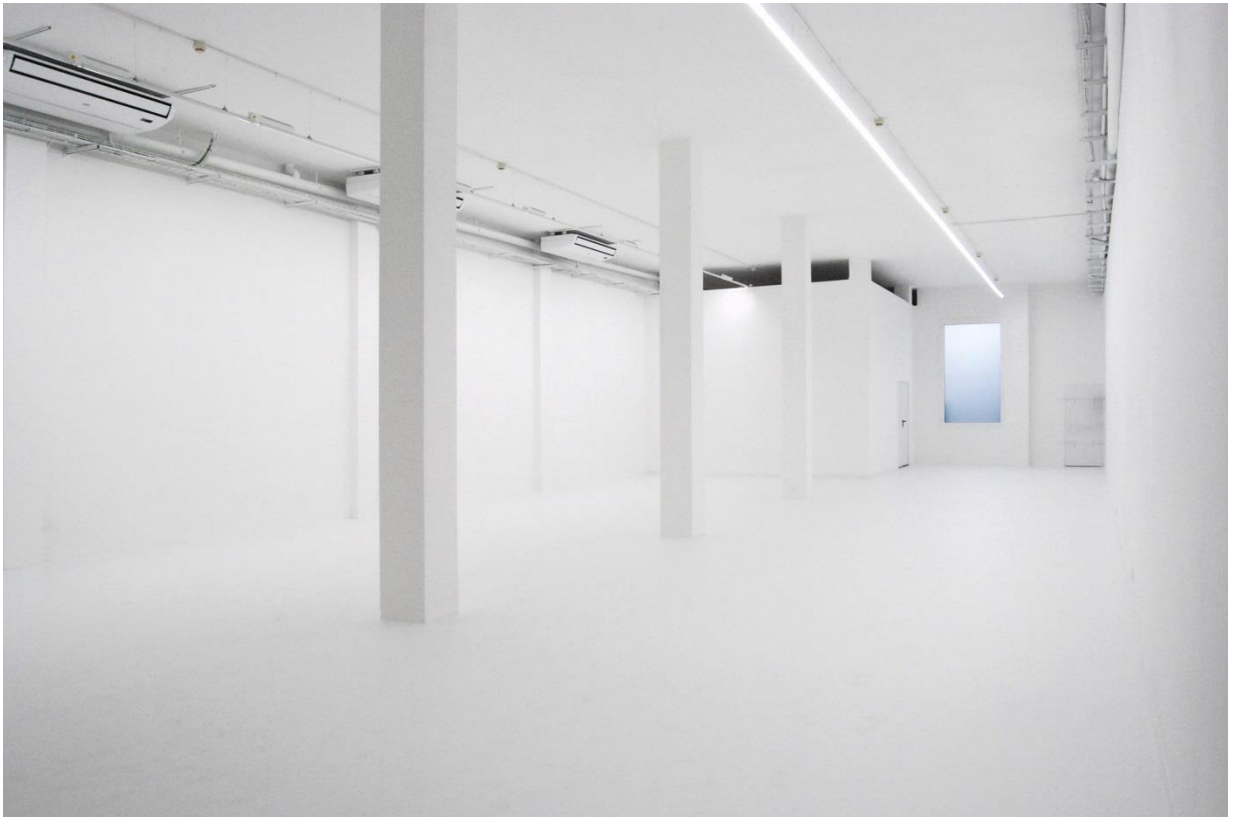
Federico Solmi

Pep Vidal

***5994 is just a number***, the number of days passed by since ADN Galeria first opened its doors on May 13, 2003 at #49 Enric Granados street. Now its doors will remain open at #205 Mallorca street.

Within the framework of **Barcelona Gallery Weekend 2019**, we are presenting a collective exhibition with the artists who we work for; some of them since the beginning, and others who have been incorporated to the program over the years. The new headquarters of ADN Galeria, with more than 500 sqm, will host different exhibition spaces, storage, offices, residence and archive.

This new space underlines the advance of **ADN Galeria** in the direction that has marked its trajectory since its foundation: to function as a hybrid platform between commercial mediation and cultural contribution aiming at promoting current artistic ideas and trends, thus fostering thinking on socio-political current issues.



## MARÍA MARÍA ACHA-KUTSCHER

*Womankind*, 2010 - 2015

Visual artist María María Acha-Kutscher (Lima - Peru, 1968) also co-directs with Tomás Ruiz-Rivas the experimental art project Antimuseo. Lives in Madrid and works globally. The main focus of Acha-Kutscher's work is the woman. Her story, the struggles for emancipation and equality, and the cultural construction of femininity. María María organizes her work in long-term projects, and for each one develops a unique language and methodology. Each of her works is an artistic product in itself, but they are also instruments of social change that contribute to political transformation, especially for women. She defines herself as a feminist artist, seeing art as a powerful political tool.

She has exhibited individually in cities such as Lima, Haifa, Mexico City or Sarajevo. Recently, *Womankind* project was exhibited at La Virreina Centro de la Imagen in Barcelona. She also received the Prize for Contemporary Art Creation by the Madrid City Council in 2017.

*Womankind* consists of several series of digital photographic collages. These were made using found archival images; images from the internet, magazines, books; and photographs taken by the artist. On this occasion we will show the series 3 which won the 16th Biennial of Photography of the Image Center of Mexico in 2014. The series of *Womankind* focus on two of the most important moments in women's history: the British suffrage movement of the early 20th century, and the introduction of the pill in the 1960s, which contributed significantly to the emancipation of women, transforming their relationships with men. *Womankind* seeks to redefine the meaning of the images upon which the history of women has been built since the invention of photography, where traditionally they have been relegated to the background in paternalistic, hegemonic stories. In her collages, Acha-Kutscher rescues a female historical memory, reflecting both their political struggles and the complexity of their private worlds.

Dossier: <https://bit.ly/2nahC1T>

Web: <http://www.acha-kutscher.com/index.html>

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## ***Womankind. Serie 3***

2012  
Fotocollage  
81 x 62,5 cm each  
Edition of 7

## CARLOS AIRES

### *Reflections in a Golden Eye III*, 2019

The work of Carlos Aires (Ronda - Spain, 1974) is inspired by personal experience and obsessions; the collision with a contradictory, and sometimes absurd, existence is transposed into his artworks. Aires depicts an uncomfortable reality through beautiful and attractive productions, leading the spectator to a multi-layered understanding to discover a perturbing and politically incorrect dimension beyond appearance. He gives a semantic turn to established icons and values by re-contextualizing ready-made raw materials, employing fragile and yet charged objects (old vinyl records, paper, currencies), and pointing out a critical position towards contemporary neo-liberal society.

His works were recently presented in group exhibitions as *XXV años de la Colección Alcobendas* at Centro de Arte Alcobendas in Madrid; *A short century: MACBA Collection* at MACBA in Barcelona; *Schilling, mark, dollar, euro and... money in art* at Galerie im Traklhaus in Salzburg; *En plan travesti (y radical)* at Tabacalera in Madrid; *Le Beau, La Belle et La Bête* at Château et Jardins du Rivau in Lémeré; *Extraña Varsovia* at Centro Cultural Maria Victoria Atencia in Málaga; *Abierto-Abierto* at Estudios Los Guayabamos in Guadalajara, México; and *Black Disguises* at MMSU, Museum of Modern and Contemporary Art in Rijeka. Recent major exhibitions: *Cartografías líquidas*, Museo de Arte Carillo Gil, México; *PIGS*, Artium, Vitoria; *Punk. It's traces in Contemporary Art*, CA2M, Artium, MACBA (itinerant), *Les mondes inversés*, B.P.S.22, Charleroi, *Deseos y necesidades*, MACBA, Barcelona, 5th Thessaloniki Biennale; *Carlos Aires*, Centro de Arte Alcobendas, Madrid; *Bilis Negra*, Museo de Bellas Artes de Santander; *Opening Night*, CAC, Centro de Arte Contemporáneo, Málaga; *Idône(s)* - Maison Particulière, Brussels; *Colonia Apocrifa*, MUSAC, León; Bucharest Biennale 6. In a few months time he will open his solo shows *Sweet dreams are made of this* at Museo Cerralbo in Madrid.

The relationship between Carlos Aires and ADN Galeria has last more than ten years. His work has been individually exhibited at the gallery on three occasions and we are already working on the fourth, which we will open in December this year. On this occasion we will exhibit one of his most recent pieces, *Reflections in a Golden Eye III*, showed at Art Brussels 2019. With this piece Aires continues his particular investigation with the material and symbolic qualities of money and gold. In front of this piece the viewer can contemplate his own reflection while being questioned by the gaze of the work. The eyes that return the gaze to the viewer from this metal structure are taken from the effigies that decorate the bills of the richest countries in the world. In this way, the work raises a critique of the power of the economy at a global level and the excessive importance of money in today's society.

Dossier: <https://bit.ly/2094LgG>



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## ***Reflections in a Golden Eye III***

2019

print on inox metal gold finishing, paint, magnets

200 x 200 x 7 cm

Edition of 3

## MARCOS ÁVILA-FORERO

### *Estibas. Desde Riochiquito II, 2018*

Marcos Ávila-Forero (Paris - France, 1983) typically works in challenging terrains or inaccessible places such as remote villages in rural Colombia. His practice is based on research that he conducts within communities and along with their residents, allowing him to bring to light experiences that remain beyond the reach of conventional communication. Instead of documenting the object of his research, Ávila-Forero immerses himself in the worlds he explores. He sees his role as that of an activist fighting for social issues he considers important, not just as an artist but as someone who uses art as simply one vehicle among others. Ávila-Forero's methods present the viewer with an aesthetic, material level – charcoal, wood, parchment, black-and-white photographs, and video footage – that does not depict brutalities directly yet offers them for contemplation and examination, thus avoiding the trap of aestheticizing suffering.

In 2011 he travelled to the Amazon where he produced *A Tarapoto -un manatí*, he displayed said piece in the exhibition *Le Vent d'Après* and won the *Prix Multimédia Des Fondations De Beaux-Arts*. In 2012 he travelled to the Moroccan-Algerian border and worked with several clandestine immigrants to produce the video *Cayuco - Una estela de Oujda a Melilla*. In 2013, after receiving the *Prix Découverte Du Palais de Tokyo*, he travelled to Colombia and worked with communities displaced by the armed conflict, in a shanty town called *Suratoque*; with that name and in the name of the families he met, he produced a piece and an individual exhibition at the *Palais de Tokyo*. Later he received the *Loop Award 2014*. He travelled back to one of the epicentres of the armed conflict in Colombia in order to produce the project *Atrato*, that later would be exhibited in the *Biennale di Venezia 2017* and acquired by the *CNAP (National Centre for Visual Arts)* in France. In 2018 he has produced two significant individual exhibitions at *The Grand Café Art Centre* in France and at *The Pori Art Museum* in Finland.

The series *Estibas* displays several pallets —structures originally conceived for the transport of merchandises— with poetic images carved into their surface. These pallets —halfway between the artisanal object and the industrial object— do not exist anymore as a structure to transport goods, but as the substrate of historical narrative. The engraved representations illustrate the moment of the *FARC* foundation. The object is transformed into a giant stencil. In front of each pallet, the sawdust produced while carving it reproduces its own image, as many times as the available sawdust allows. These stylized representations lay out the account of a unique story, which repeats itself in a mechanical fashion, diluting little by little the image and its original reference, as to suggest an alternative account of their historical roots.

Dossier: <https://bit.ly/2oljUWs>



***Estibas. Desde Riochiquito II***

2018  
Pallets and sawdust  
240 x 240 x 12 cm  
Unique piece



## **VIRGINIE BARRÉ**

### ***Mickey*, 2019**

Artwork by Virginie Barré (Quimper - France, 1970) feeds itself through literary fictions, cinema references and popular culture. She recodifies those influences freely. Childhood is also a recurrent element in her work, which she links to other concepts and formats such as color or games. She works with different techniques as sculpture, film or drawing. Active since the mid-1990s, her practice is deeply influenced by movie directors as Stanley Kubrick, Federico Fellini or Hayao Miyazaki, as well as her interest in graphic novels. She herself has made comic strips from the early 2000s, bringing together real and fictional characters. In recent years and in parallel to her foray in the field of filmmaking, more abstract installations, assemblages of manufactured and handmade objects, arise in her practice where remains visible her interest in Japanese culture. She has exhibited individually in cities around the world such as Paris, New York or London and her work is present in multiple institutional collections in France.

*Mickey*, the work we are presenting on this occasion, is an example of her usual practice with human scale mannequins with which she builds scenes of a children's universe full of colors, costumes and games. Thus, the artist proposes small fictions that reveal only fragments or clues of stories whose narrative must complete by the viewer. Her stories, apparently light and happy, are hiding a sinister element which does not take long to emerge.

Dossier: <https://bit.ly/2o9u7em>



## ***Mickey***

2019  
Resin, clothes, mask, silicon  
100 x 70 x 70 cm  
Unique piece

## ABDELKADER BENCHAMMA

### *Fiction-Rayon Bleu*, 2016

Abdelkader Benchamma (Mazamet - France, 1975) has built throughout the years a corpus of work that oscillates between graphic design and contemporary drawing. His works take as reference classic drawing, scientific modeling and comics, as well as Japanese vignettes, painting and literature. Benchamma's drawings have undergone different transformations as a result of a deep reflection and experimentation on volume, mass and metamorphosis. They are dynamic drawings delicately executed that explore the representation of different states of matter.

He recently exhibited his work at the Collège des Bernardins for the 2018 Nuit Blanche all-night arts event in Paris. Winner of the 2015 Drawing Now prize, the same year the New York Drawing Center invited him to inaugurate a mural drawing program with the Representation of Dark Matter, a monumental piece created on-site (2015-2016) curated by Joanna Kleinberg Romanow. He has participated in numerous solo shows in institutions as the LAM Musée d'Art Moderne d'Art Contemporain and d'Art Brut in Lille, in the Arab Museum of Modern Art in Doha, and the Palais de Tokyo, among others. In 2011 he was part of the exhibition The Future of a Promise, curated by Lina Lazaar, a collateral event of the 54th Venice Biennial. In recent years, his work has been showcased by numerous solo exhibitions, including at the Centquatre in Paris (2018), BlueProject Foundation in Barcelona (2016), FRAC Auvergne in Clermont-Ferrand (2015) and Carré Sainte Anne in Montpellier (2014). In 2017 he has participated in the Sharjah Biennial. Winner of the 1st Prix Occitanie-Médicis 2018, he spent three months in Rome on a residency at Villa Medici from November 2018 to January 2019.

*Fiction-Rayon Bleu* is a good example of his production; in his scenes he reveals the purity and intensity of lines to express powerful and ambiguous atmospheres which probe notions of a stable reality. Benchamma uses varied techniques to explore the constructed aspect of reality, inspired by cosmology, science fiction, literature, and existentialist theatre.

Dossier: <https://bit.ly/2n6uMNC>



***Fiction-Rayon Bleu***

2016  
ink and charcoal on paper  
154 x 130 cm  
Unique piece

## **TOBIAS BERNSTRUP**

***TRUTH*, 2019**

Tobias Bernstrup (Gothenburg - Sweden, 1970) uses his body as a main medium that contributes to critical redefinition and showing muted and hybrid identities. By performing, understanding performance as a practice of resistance, the artists gets an ideal territory for the work's dematerialization. His works takes elements of folklore, videogames and internet to play with digital technology's poetics and its influence over the body. Throughout his career the musical aspect conflues with the space investigation, physical and social, and its indissoluble relationship with the political body. Thus, Bernstrup investigates the tyranny of the image, used as a technology for control and repression, and subverts it to denaturalize sexual difference and at the same time confronts the dominating conventions. In addition to extensive discography, Tobias Bernstrup's work has been exhibited individually in cities such as Stockholm, Berlin or Geneva, and is part of institutional collections in France and Denmark.

Bernstrup, best known for his work in music and performance field, presents *TRUTH* a miniature model of demolished buildings forming the letters TRUTH when seen from above. Thus, Bernstrup refers to death but also to transformation, to war in the past tense and future recreation, placing the viewer outside of a defined time and space. Like in several of Bernstrup's recent works he reminds us about the destructive nature of our civilization in times of war and climate crisis.

Dossier: <https://bit.ly/2pyOX7j>

Web: <http://www.bernstrup.com/>





## **TRUTH**

2019  
Wood, Cardboard, Acrylic paint  
105 x 30 x 29,5 cm  
Edition of 3

## ALÁN CARRASCO

*Edén*, 2018

Alán Carrasco is a visual artist, editor –Situaciones, a magazine focused to history and art critique-, and Ph.D. Associated Researcher. Currently, he is pursuing his Ph.D. thesis within the framework of the University of Barcelona & Brandenburgische Technische Universität, reviewing the concepts of iconoclasm and collective memory, by analyzing the socio-political events that range from the frustrated Spartakusaufstand in 1919, to the fall of the Berlin Wall in 1989. His artwork has been exhibited at MACBA Museum of Contemporary Art of Barcelona, at the 2nd Photography Biennial in Lima, at Ch.ACO Chile Contemporary Art Fair in Santiago, at Fabra i Coats in Barcelona, at the Württembergische Kunstverein in Stuttgart, Germany, at the Cultural Center of Spain in Lima, Peru, at Espacio en Blanco in Monterrey, Mexico, and at Arts Santa Mònica in Barcelona, among others. He won ArtNou prize 2019 for his solo show "A Soviet militiaman eats a McDonald's hamburger in Moscow" exhibited at ADN Galeria.

Eden project is an installation consisting of two original postcards (one from Argentina, and another from Germany). These postcards have been encapsulated in custom-made acrylic boxes engraved with the title and geographical location of the photographs. The installation serves as a narration of the existence of two homonymous hotels separated in space but sharing a common thread that symbolically articulates part of the tragedies of the twentieth century.

Thus, on January 15, 1919, the Spartacist revolutionaries Rosa Luxemburg and Karl Liebknecht were kidnapped and tortured in the Eden Hotel in Berlin, the last space where they would be seen alive before their murder at hands of the Freikorps. At that time, the couple formed by Walter Eichhorn and Ida Bonfert had been running a hotel with the same name for 7 years in La Falda (Córdoba, Argentina), from where they would have generously funded the creation of the NSDAP and the future Sturmabteilung, formed largely by the Freikorps participating in the Munich Putsch, and in the crushing of the revolutionary attempt known as *Spartakusaufstand*.

Web: <http://alancarrasco.com/en/>



## ***Edén***

2018

Original postcards, methacrylate and fabric

16,5 x 14 x 5 cm / 18,5 x 14 x 5 cm

Unique piece

## JORDI COLOMER

### *New Palermo Felicissima*, 2018

Jordi Colomer (Barcelona - Spain, 1962) presently lives and works between Barcelona and Paris. Enjoying a gifted and marked sculptural sense, his work spans many mediums, centring on photography, video and the staging of both in exhibition areas. Often the creation of situations -befitting a kind of "expanded theatre"- allows the spectator to assess his/her relationship with the productions and his/her role in and before these.

Colomer's work has been shown in numerous individual exhibitions. Among others: at the 57th Venice Biennale, at the Matadero Madrid, at the Bronx Museum of the Arts, New York, at the Museo Nacional Centro de Arte Reina Sofía, Madrid, at ECCO, Contemporary Cultural Space, Brasilia. He has participated in several collective exhibitions, such as the MAAT, Lisbon, at the Devos Art Museum at the University of Michigan, USA, at the CA2M. Centro de Arte 2 de Mayo, Madrid, at the Heritage Square Museum, Los Angeles, at Manifesta 10, St. Petersburg.

*New Palermo Felicissima*, results of Colomer's collaboration with students from Centro Sperimentale di Cinematografia of Palermo, the fishermen community of Sant' Erasmo and La Cala. It is composed of a video installation that shows the journey through Palermo's South Coast of a transformed fishing boat. The transformation of the boat renders it an ambiguous object, a hybrid of a tourist ship, an observatory and a discussion parlor. Actress Laura Weissmahr, admits her lack of insight on Palermo's territories, as a text by the Palermitan writer Roberto Alajmo is transmitted to her from a distant location. A constellation of boats accompanies the transformed boat, as a secular version of the annual procession of Santa Rosalia, patron and protector of Palermo. As an alternative heterogeneous Palermitan society, this group of boats and people visit a number of "monuments", as Robert Smithson would refer to found locations recalling past presences and entropy (such as the famous Restaurant « L'approdo da Renato », closed thirty years ago now, the Auto-Salone Zeus and the soccer court « Mondo Jeans », where flowers grow in-between the remaining debris discharged on the site during the so called "sacco di Palermo"), that constitute, not without humour, the focus of this procession as an alternative way to envisioning and relating to Palermo.

Dossier: <https://bit.ly/znWWogl>

Web: <http://www.jordicolomer.com/>

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## ***New Palermo Felicissima***

2018

Video 23'18" min, 16:9, Stereo, master 4K

Video-installation: unique piece

Screening copy: edition of 5



## DEMOCRACIA

*Order 1*, 2018

Since their association in 2006, the art group based in Madrid has developed its artistic production through projects in collaboration with different collectives from inside and outside the art world. The results of these projects are formalized mostly as interventions in public space, which give visibility to the social demands, and films exhibited in festivals and art institutions. For DEMOCRACIA the main purpose of its artistic activity is to trace and expose the corrupted strategies of any State. Promoting an art that goes out to meet the spectator, they carry out a critique of the capitalist system based on the denunciation of a deeply unbalanced contemporary society.

The most recent individual exhibitions of DEMOCRACIA have been *ORDER*, at Station Museum of Contemporary Art in Houston; *ORDER*, at Rua Red in Tallaght, Dublin; *Democracia*, at the Zas Kultur in Vitoria; and *ORDER. Act III. Dinner at The Dorchester*, also at ADN Galeria in Barcelona. Among other centers, their projects have been exhibited at Centre Pompidou in Paris; at BPS22 in Charleroi; at MOCCA in Toronto; at MAXXI Museum in Rome; at Hirshhorn Museum in Washington; and at Frankfurter Kunstverein in Frankfurt.

*ORDER*, which began to be planned in 2014, is an ambitious work both for its sophisticated production and aesthetics and for the large number of agents involved in. The project led the art group to work in the cities of Houston, Dublin and London in their attempt to capture the current political, economic and social orders. For this purpose they have been inspired by a heterogeneous set of references as cases of collective struggle, punk music or the Hesiod poem *Works and Days*. Along with other materials derived from the creative process, *ORDER* is materialized as an opera filmed in three acts: *Eat the Rich - Kill the Poor*; *Konsumentenchor*; and *Dinner at the Dorchester*. Three acts that function as three films that tell the story of oppressed and oppressors under a capitalist system that does not fulfill its promise of social mobility through meritocracy, and that makes the rich richer and the poor poorer.

Dossier: <https://bit.ly/2oQbUCz>

Web: <https://www.democracia.com.es/>

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**Order 1**  
2018

## DOMÈNEC

### *Den Toten Helden der Revolution*, 2018

As a visual artist, Domènec (Mataró - Spain, 1962) has built up a sculptural and photographic body of work, along with installations and interventions in public space, which takes the architectural project as one of the most productive and complex imaginary constructions of the modern tradition. He has taken part in several projects In Situ and international projects of Public Art in different places like Ireland, Mexico, Belgium, France, Italy, USA, Brazil, Argentine, Finland, Slovenia, Japan, India, Philippines, Israel and Palestine. His work have been showed among other places in the New Museum of Contemporary Art of New York, in the Hammer Museum of Los Angeles or in Storefront for Art and Architecture of New York. In addition, he is a coeditor of the art magazine *Roulotte* and member of the board of directors of Can Xalant in Mataró.

*Den toten Helden der Revolution* (To the Dead Heroes of the Revolution) is an artwork made of stainless steel which reproduces the parts of the great five-pointed star designed by Mies van der Rohe for the Rosa Luxemburg and Karl Liebknecht monument. The refusal by the Krupp steelworks to provide a communist symbol made the architect ordered the production of five geometric pieces whom, subsequently assembled, became the star which presided over the monument until it 1933 when was taken down by the Nazis. Domènec recreates this prior moment in which five silent geometric shapes, at rest, can unleash their capacity for political activism.

Dossier: <https://bit.ly/2pvLBSz>

Web: <http://www.domenec.net/es/>

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***Den Toten Helden der Revolution***

2018  
Sandblasted stainless steel  
156 x 156 x 89 cm  
Unique piece

## IGOR ESKINJA

### *Surfaces 4*, 2011

Igor Eškinja (Rijeka - Croatia, 1975) 'performs' the objects and situations, catching them in their intimate and silent transition from two-dimensional to three-dimensional formal appearance. Using simple, inexpensive materials, such as adhesive tape or electric cables, Eškinja defines another quality that goes beyond physical aspects and enters the registers of the imaginative and the imperceptible. The ephemeral nature of the artist's spatial structures manifest a resistance to the dominant narratives of institutional apparatus and socio-political order.

The artist works with photographs, as we see in the *Surfaces* series, to investigate the spatial limits of this language demonstrating its three-dimensional possibilities. This work is also located in the limits between abstraction and figurative, reconstructing a fragment of outside landscape inside the exhibition space.

Dossier: <https://bit.ly/2ngaUYg>

Web: <http://igoreskinja.com/>



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## ***Surfaces 4***

2011

Photograph on paper

100 x 100 cm

Edition of 3

## **MOUNIR FATMI**

***Oil, Oil, Oil, Oil*, 2012**

By using materials such as antenna cable, typewriters and VHS tapes, mounir fatmi (Tangier - Morocco, 1970) elaborates an experimental archeology that questions the world and the role of the artist in a society in crisis. He twists its codes and precepts through the prism of a trinity comprising Architecture, Language and Machine. Thus, he questions the limits of memory, language and communication while reflecting upon these obsolescent materials and their uncertain future. mounir fatmi's artistic research consists in a reflection upon the history of technology and its influence on popular culture. Consequently, one can also view mounir fatmi's current works as future archives in the making. Though they represent key moments in our contemporary history, these technical materials also call into question the transmission of knowledge and the suggestive power of images and criticize the illusory mechanisms that bind us to technology and ideologies.

Since 2000, Mounir fatmi's installations were selected in several biennials, the 52nd and 57th Venice Biennales, the 8th Sharjah Biennale, the 5th and 7th Dakar Biennales, the 2nd Seville Biennale, the 5th Gwangju Biennale, the 10th Lyon Biennale, the 5th Auckland Triennial, the 10th and 11th Bamako Biennales, the 7th Shenzhen Architecture Biennale, the Setouchi Triennial and the Echigo-Tsumari Triennial in Japan. His work has been presented in numerous personal exhibits, at the Migros Museum, Zurich. MAMCO, Geneva. Picasso Museum La Guerre et la Paix, Vallauris. AK Bank Foundation, Istanbul. Museum Kunst Palast, Düsseldorf and at the Gothenburg Konsthall. He also participated in several collective exhibits at the Centre Georges Pompidou, Paris. Brooklyn Museum, New York. Palais de Tokyo, Paris. MAXXI, Rome. Mori Art Museum, Tokyo. MMOMA, Moscow. Mathaf, Doha, Hayward Gallery and the Victoria & Albert Museum, London. Van Abbemuseum, Eindhoven, at Nasher Museum of Art, Durham and Louvre Abu Dhabi. He has received several prizes, including the Uriöt prize, Amsterdam, the Grand Prix Léopold Sédar Senghor at the 7th Dakar Biennale in 2006, as well as the Cairo Biennale Prize in 2010.

In *Oil, Oil, Oil, Oil*, the work at the show, we can see fatmi's ability to achieve the aesthetics of minimalism with symbolism charged elements. The installation of black circles on a white background is composed of *agals*, a traditional Arab clothing accessory. The agals were dipped in black paint before being attached to the wall in the exhibition space, where they leave long trails of black liquid streaming down to the ground. With its title, the work clearly indicates the subject of its purpose: the question of energy resources and the inner workings of an extraction and production apparatus that determines an entire economy and the ways of life that accompany it.

Dossier: <https://bit.ly/2pF9Gqp>

Web: <http://www.mounirfatmi.com/actual.html>

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## ***Oil, Oil, Oil, Oil Suspended***

2012

Painted agals

250 x 300 cm

Edition of 5

## **DANIEL & GEO FUCHS**

***Stasi secret rooms*, 2004 – 2006**

The photographic images by artist duo Daniel Fuchs (Alzenau-Deutschland, 1966) and Geo Fuchs (Frankfurt-Deutschland, 1969) exert their own special attraction. This fascination is particularly noticeable in the large-format framed color photographs. They use their camera to collect. Their approach is downright scientific and their technical brilliance and meticulousness reinforce their innermost intention, to conserve the world as completely as possible in their attention to detail. They have exhibited their projects individually in cities such as Berlin, Luxemburg and Vienna.

On this occasion we are recovering some pieces from *Stasi Secret Rooms*; one of the Fuchs' most recognizable series, which was exhibited at La Virreina Centre de la Imatge in Barcelona in 2007. With this project the artists show the architectural heritage of the extinct German Democratic Republic through images of offices, prisons and archive of the fearsome Stasi. These coldly portrayed interior spaces, full of color and silence, refer us to scenes of maximum conflict by means of absence, emptiness and trail.

Web: <http://www.daniel-geo-fuchs.com/>

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***Grenzübergang Marienborn, Kommandoturm (Stasy series)***

2004

Photograph on paper

170 x 135 cm, Ed. of 4

88 x 70,5 cm, Ed. of 8



## KENDELL GEERS

*Beauty is not enough*, 2019

Describing himself as an 'AniMystikAKtivist', Kendell Geers (Johannesburg - South Africa, 1968) takes a syncretic approach to art that weaves together diverse Afro-European traditions, including animism, alchemy, mysticism, ritual and a socio-political activism, and it is laced with black humor, irony and cultural contradiction. Spiritually charged, politically poignant and socially engaged, the work of Kendell Geers cannot be categorized as either European or African, but is rather a prolonged metaphysical dialogue between cultures, archetypal signs and sacred symbols.

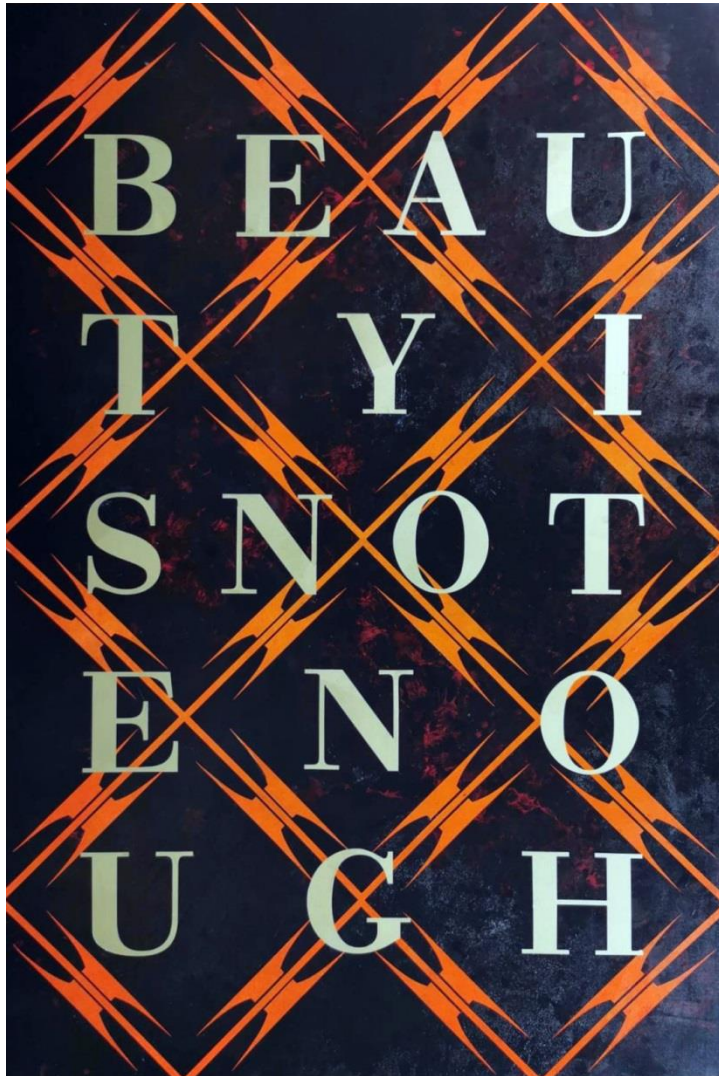
Kendell Geers appeared on the international art scene at the end of the 1980s and since then his work has been presented at biennials and institutions from around the world. He was one of the artists who represented South Africa at the Venice Biennial in 1993, the first multiracial and multicultural international exhibition to mark the end of the Apartheid era. He presented his work in both Okwui Enwezor's Documenta 11 as well as the most recent Documenta 14. He has presented work on the Taipei, Havana, Venice, Johannesburg, Kwang Ju, Sao Paulo, Shanghai, Istanbul and many other Biennials around the world.

Large format painting *Beauty is not enough* shows this sentence with great golden letters on a geometrical structured background. Gold lettering remains to traditional representation of sacred, and creates contrast with the ironic message formed by the letters. The lines at the background of the image, which represented the razor wire used by the army in order to avoid transit, delimit the distance between abstract and tangible. Thus, this work question the notion of frontier from both sides. As the artist himself states: "There are no borders in nature and every fence that keeps immigrants or refugees out, also makes you a prisoner."

Dossier: <https://bit.ly/2oHn1oT>

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***Beauty is not enough***

2019  
Acrylic on canvas  
190 x 120 x 5 cm  
Unique piece

## NÚRIA GÜELL

*Una película de Dios*, 2018-2019

Artistic practice of Núria Güell (Girona - España, 1981) is about the analysis of how power devices affect our subjectivity, subjecting it to law and hegemonic moral. The main resources that she uses in her work are to flirt with the established powers, complicity with different allies and the uses of privileges that artistic institutions she works with have, as well as those socially granted to her for being a Spanish and European. These tactics, diluted into her own life, are developed in specific contexts intending to question commonly-assumed identifications and cause a disruption in power relations.

Graduated in Fine Arts from the University of Barcelona (Spain), she currently studies at the Cátedra Arte de Conducta in Habana, Cuba, under Tania Bruguera's guidance. Her work has been exhibited in biennials, museums and institutions across Europe, Latin America, the Caribbean, Middle East and USA. Her work has also been presented in various solo and group shows, including *The Soul of Money*, at DOX Centre for Contemporary Art, Prague; *Bread and Roses* at MOMA Museum of Modern Art in Warsaw, Poland; *A Certain Urge* (Towards Turmoil) at Elisabeth Foundation Project Space (NY, USA). She has displayed her works individually at Dublin's Project Arts Centre, Ireland; at Brut Konzerthaus in Wien, Austria, and Habana, Cuba. Her presence is common at Spanish centers and institutions. She has won a number of awards and scholarships, such as Premi GAC (2014), creation prize INJUVE (Madrid), Barcelona's Miquel Casablanques and the creation scholarship Guasch Coranty. She has also been a winner of the Generación 2016 prize given by La Casa Encendida, Madrid and earned a residence at the MUAC, México in 2018. Her works can be found in the funds of important collections and institutions among which stand out the MiMA Middlesbrough Institute of Modern Art, United Kingdom; Moderna Museet, Stockholm, Sweden; or Centre d'Art La Panera, Lleida, Spain. Recently her works were exhibited as a solo at MUSAC, León; and CAC, Brittany.

*Una película de Dios* is the result of the collaboration between the artist and a group of minors who had been caught up in sexual exploitation and abuse in Mexico. They selected a group of paintings on religious themes from the colonial period and explains its scenes based on they own experiences. Later, the artist contacted a family of former pimps who had found god and become Christian pastors, and she invited them to add their thoughts, based on their experiences as sex slave traders, to the minor's commentaries on the paintings. This project questioning Catholic education and sexual abuse, women's subordinate status relative to men, and the sexual identities and roles stemming from the concept of family linked to this religious culture.

Dossier: <https://bit.ly/zoKJ8TZ>

Web: <http://www.nuriaguell.net/>

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***Una película de Dios / A Godly Tale***

2018-2019  
Video, 70 min.  
Edition of 5

## MARGARET HARRISON

*These Boots Are Made For Walking*, 2013

*The singing roses*, 2012

Pioneer of British and European feminist art, Margaret Harrison (Wakefield - England, 1940) questions notions of gender, identity, politics, social class, domestic violence and exploitation of women's labor and sexuality. Over her more than 40 years working as an artist, Harrison has reported local and international cultural and political issues throughout a variety of media including drawings, oil paintings, watercolors and large installations. She uses iconography, pop art and consumer brands to reflect upon female, male and transgendered identity, often subverting with humor gender roles that the society has assigned.

She has had solo shows in institutions such as the New Museum in New York, the Middlesbrough Institute of Modern in England and Azkuna Centroa in Bilbao. She has participated in many group shows such as Tate Modern and Victoria & Albert Museum in London, the Museum of Contemporary Art in Los Angeles. In this exhibition we will show some recent works on paper in which we see two of the most used techniques by the artist: collage and drawing.

Dossier: <https://bit.ly/2oQLxMP>



***These Boots Are Made For Walking***

2013

Collage con técnica mixta / mixed media collage

58 x 71 cm

Unique piece



## BOUCHRA KHALILI

***Melilla, Fig. 1: Border Guard Station, 2014***

***Melilla, Fig. 2: Former firing range, 2014***

Bouchra Khalili (Casablanca - Morocco, 1975) is a Moroccan-French artist. Born in Casablanca, she later studied Film at Sorbonne Nouvelle and Visual Arts at the École Nationale Supérieure d'Arts de Paris-Cergy. She lives and works in Berlin and Oslo. Working with film, video, installation, photography and prints, Khalili's practice articulates language, subjectivity, orality, and geographical explorations. Each of her projects investigates strategies and discourses of resistance as elaborated, developed, and narrated by individuals, often members of political minorities.

Khalili's work has been subject to many international solo exhibitions, including recently at the Museum of Fine Arts, Boston (2019); Museum Folkwang (2018); Jeu de Paume National Gallery, Paris (2018); Secession, Vienna (2018), Wexner Center for the Arts (2017); MoMA, Museum of Modern Art, New York (2016); Palais de Tokyo, Paris (2015); MACBA, Barcelona (2015); PAMM, Miami (2014-2013), among others.

The pictures were produced during the shooting of *Garden Conversation* (digital film, 18', Abraaj Art Prize 2014). In *Garden Conversation*, Khalili revisits the heritage of the hero and precursor of anti-colonial struggle Abdelkrim Al Khattabi (Ajdır, Northern Morocco, 1882 - Cairo, 1963). Born in the Rif region and educated in Melilla, Khattabi invented and experimented modern methods of Guerilla warfare that inspired many anti-colonial leaders as Ho Chi Minh and Ernesto Guevara. In this photo dyptic produced parallelly to the film, Khalili combines metonymic details and metaphors to emphasize the haunting spectres of colonialism still haunting our present-time and geography.

Dossier: <https://bit.ly/207yQxk>

Web: <https://www.bouchrakhalili.com/>

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***Melilla, Fig. 1: Border Guard Station.***

2014  
Photograph on paper  
45 x 60 cm  
Edition of 5

## ADRIAN MELIS

*Plan de producción de sueños para las empresas estatales en Cuba*, 2010 – 2012

Adrian Melis (La Havana - Cuba, 1985) is one of the Cuban artists most widely known internationally. His videos, photographs and installations explore the relationship between the frameworks imposed by social, political and economic structures and the countering strategies used by individuals in their attempts to evade or subvert them. The protagonists of his works are the workers of socialist and capitalist economies, especially in Cuba and Spain. Melis analyses two opposing economic systems and their differences regarding the social value of work: the lack of motivation in the Cuban system and the lack of jobs in a neoliberal country such as Spain. Productive models, political regimes and individuals articulate a critical yet poetic body of work.

In *Production plan of dreams for state-run companies in Cuba* the artist focuses on companies that are part of what he designates as “the areas that are most vulnerable to lack of productivity”. The workers received a notebook from Melis with the instruction to record the dreams they have during their working day, when they fell asleep on the post. In opposition with their unaccomplished official job, the dreams become a psychic production, an active time at the service of another employer: the artist himself – even if here, the contribution is not paid. The written narratives are exhibited into wooden boxes that evoke a manufactured product, ready to be sold.

At the same time, we will show part of *Time to Relax* project: a series of photographs the artist taken from inside expropriated houses by banks. The shots were post produced incorporating the eviction date and the bank that owns the apartment.

Dossier completo: <https://bit.ly/2oQO6OX>



***Plan de producción de sueños para las empresas estatales en Cuba***

2010 – 2012

wooden boxes, written paper, photographs

20,5 x 11 x 2 cm each box

## EUGENIO MERINO

*Police*, 2019

Works by Eugenio Merino (Madrid - Spain, 1975) are balanced between beliefs and disbelief, paradox and logics, taste and bad taste, respect and offense. The artist often assumes a cynical role and reveals uncomfortable visions of contemporary societies. Throughout his career, Merino has demonstrated an ability to set a transdisciplinary work, able to merge different means such as neorealist sculpture, paintings, drawings or installations. He finds inspiration in a popular imaginary and mass media which he combines with dialectical, metaphorical and metonymical means to assembly his artworks. The opposition of different realities, as well as disparate referents and symbols, also generate different possible ways of reading his artistic production. Elements coming from 21st century iconography and cultural stereotypes that have shaped Western thought can be found in his artworks with an added sense of acid irony and discursive sarcasm. Among multiple collective exhibitions his work has been recently exhibited in an important solo exhibition at the DA2 Museum in Salamanca.

Dossier completo: <https://bit.ly/2olRxr4>

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## ***Antidisturbios***

2019  
Silicone, glass, hair, steel, clothes  
90 x 37 x 30 cm  
Edition of 3



## CARLOS PAZOS

*Pudo ser peor (Vissio'n Shanghai I)*, 2016

*Pudo ser peor (Vissio'n Shanghai II)*, 2017

Carlos Pazos (Barcelona - Spain, 1949) studied architecture, graphic design and art history at Eina, an art and design school in Barcelona. A heterogeneous creator, his work connects with Neo-Dadaism, Arte Povera, Surrealism and the aesthetics of Marcel Duchamp, Andy Warhol and Marcel Broodthaers. Although formally his work displays a marked sense of humour, it is also deeply dramatic. Pazos reveals the failure of modernity and questions the systems of representation: the image can no longer evoke reality and the self belongs to fiction.

Since 1970, year of his first solo show at the Ateneu de Barcelona, his work has been exhibited in numerous galleries in Barcelona (Ciento, Metrònom, Centre d'Art Santa Mònica, Caixa de Pensions) and Madrid (Buades, Gamarra y Garrigues, Masha Prieto and Juana de Aizpuru). He has also exhibited in other cities in Spain, as well as Paris, 1978, New York, 1989, and Brussels, 1989, among others. In 2004 he was awarded the Spanish Premio Nacional de Artes Plásticas by the Ministry of Education and Culture, and in 2008 received the Catalan Premi Nacional d'Arts Visuals for his exhibition Don't Tell Me Anything at MACBA and the Museo Nacional Centro de Arte Reina Sofía, Madrid, a retrospective of the work of thirty years exploring the subject of identity and the poetics of the object.

The artist hides behind a variety of masks and, through the use of souvenirs and objects, turns the art of collecting into one of the main themes of his artistic practice. With kitsch aesthetic, he combines the poetics of the object with irony and a narcissistic mask. An example of this is the pair of collages that we present on this occasion where the artist plays with influences of the aesthetics of traditional oriental art in large-format compositions full of objects acquired in one dollar stores.

Dossier: <https://bit.ly/2nb9iyN>



***Pudo ser peor (Vissio'n Shanghai I-II)***

2016-2017

Collage

116 x 81 cm each

Unique piece

## BRUNO PEINADO

*Sans titre*, 2011

Like some of the so-called post-productive artists, Bruno Peinado (Montpellier - France, 1970) works with a wide range of materials, formats and techniques, developing an artistic practice that generally dialogues with the environment in which it takes place. His deep interest in the questions of identity, memory, transmission, heritage and community dialogues with a personal insight on popular culture. His artistic practice appropriates, pays homage to and investigates the work of artists that have nurtured him: from Supports-surfaces to suprematism, the Californian minimalists to the Color Field painting.

His practice is a sort of kaleidoscope ligne de fuite, and plays with abstraction as it does with graphic communication, for instance. Peinado has exhibited at Lyon, Sao Paulo and Istanbul biennials, la Force de l'art at Grand Palais, the Swiss Institute of New York, at Migros Museum in Zurich, at Palais de Tokyo in Paris or at the Luxembourg's Casino, among many others.

The piece presented summarizes the chaos-world concept and the aesthetics of the relationship that propitiates the whole-world represented by means of the cosmos silhouette in the center of a spider web. With this apparent signic disparity, the work becomes a poetic allegation of contemporary hyperconnectability in which time is trapped.

Dossier: <https://bit.ly/2pEfhx4>

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***Sans titre***

2011

High pressure water jet cut painted aluminium

150 x 165 cm

Unique piece

## AVELINO SALA

*Sapere Aude!*, 2019

As an artist, Avelino Sala (Gijón - Spain, 1972) questions the cultural and social reality with a critical and uncomfortable gaze in a continuous exploration of the social and political imaginary. His projects exploit the ability of art to generate spaces for experimentation in order to create new realities. Sala is one of the Spanish references of art as political resistance. In his production there is a sort of poetics that contains a reflection on the state powers and the control they exercise. His forceful aesthetic adds strength to a necessary and powerful statement.

Since the 2000s, Sala works in the global context of contemporary art, exhibiting and participating in biennials and institutions such as the Bienal del Fuego in Caracas (2006), VideoZone V Bienal de Arte in Tel Aviv (2010), Nightcomers, 10 Bienal de Estambul (2007), Bienal del Fin del Mundo (2011), Bienal de Istmo Centro Americano de Guatemala (2014) or Bienal Sur, Juntos aparte (2019). In 2020, the Centre del Carmen in Valencia will show his work in a large exhibition about the themes he has been working on for years: migrations, contemporary dislocation, the environmental crisis and the paradoxes of capitalism.

Sala's work is inscribed in the social context of the crisis fostered by late capitalism, where humanity wanders in search of a balance, any response that can make sense of the current global situation. In *Sapere Aude!* the artist built a column of books that have been previously sealed with white resin and locates above a figure that emulates the thousands of young people who star in demonstrations in the squares and streets of our cities.

Dossier completo: <https://bit.ly/2oaUCQC>

Web: <http://avelinosala.es/>

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## ***Sapere Aude!***

2019

Resyn, metal, laquered white books

Edition of 3



## FEDERICO SOLMI

*You are Dick Richman (Douche Bag City)*, 2010-2011

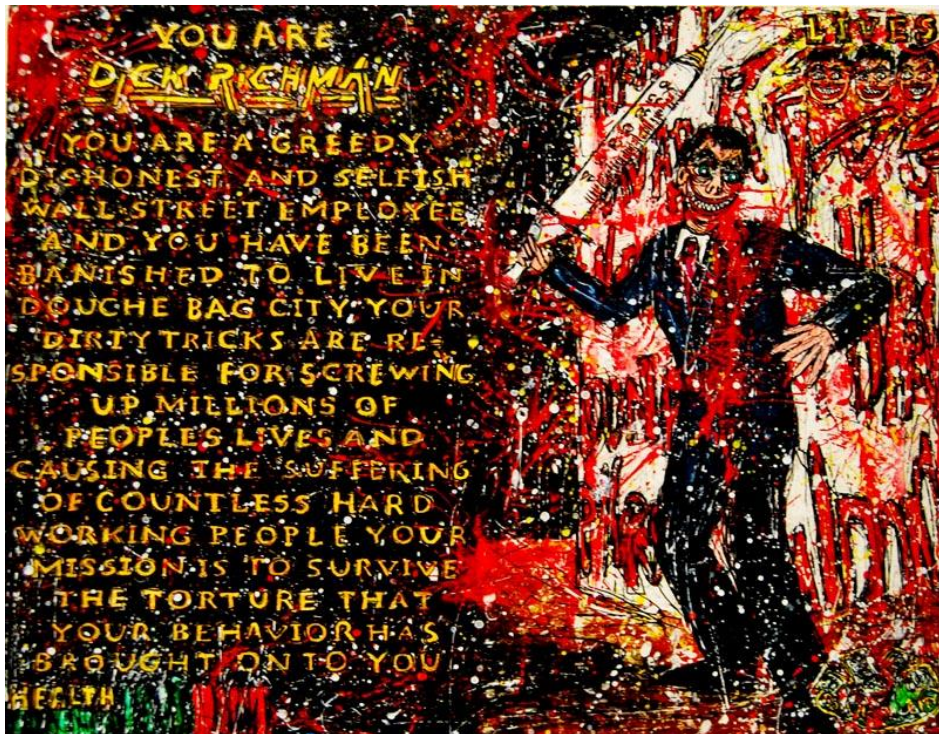
The artwork by Federico Solmi (Bologna - Italia, 1973) investigates the contradictions and inaccuracies of historical narratives that have led society to a chaotic era of misinformation in which the reality of media, celebrity, popular culture and consumerism in Western civilization establish an extreme and absurd world characterized by corruption, and hypocrisy. Solmi exploits emerging technologies to reveal the hypocrisies in contemporary society, making art with political and social commentary as a means to disrupt the power structure of our technological age. Scanning his paintings into a game engine, Solmi confronts the audience with his own absurd rewriting of past and present-day events.

His work has been included in several international Biennials, including: Open Spaces: A Kansa City Arts Experience (2018), the Beijing Media Art Biennale (2016), Frankfurt B3 Biennial of the Moving image (2017-2015), the First Shenzhen Animation Biennial in China (2013), the 54th Venice Biennial (2011), and the SITE Santa Fe Biennial in New Mexico (2010). In 2009, Solmi was awarded the John Simon Guggenheim Memorial Fellowship in the category of Video & Audio. Solmi has been featured in solo museum exhibitions including: Kunstkraftwerk Leipzig, Tarble Art Center, Charleston Illinois, Rochester Contemporary Art Center (2018), Museo de Arte Contemporaneo del Zulia Maracaibo, Venezuela (2017), the Haifa Museum of Art, Israel (2016), the Centro Cultural Matucana 100, Santiago, Chile (2015), The Italian Cultural institute of Madrid.

*You are Dick Rickman* is a part of *Douche Bag City* project; a video-installation conceived as a satire of the 2008 Wall Street financial crisis. The main character, Dick Richman, portrayed in this painting, is a greedy, dishonest, selfish Wall Street employee who was banished to live in Douche Bag City, a hopeless place where the greedy villains of society are imprisoned for the crimes they have committed against their community.

Dossier: <https://bit.ly/2nXmDLL>

Web: <https://www.federicosolmi.com/>



***You are Dick Richman (Douche Bag City)***

2010

Acrylic on paper mounted on wood

35,5 x 27,9 cm

Unique piece

## PEP VIDAL

*Antípodas*, 2019

Artist and mathematician, Pep Vidal (Barcelona - España, 1980) shows a special interest in infinitesimal calculus, topology and infinite series. After completing his thesis on mathematical algorithms to improve the accuracy of the instruments used in particle accelerators, Pep Vidal reached two conclusions: that there are extremely sensitive and complex systems, and he is not interested in research that does not include his own life experience. Since then he has been working on artistic-scientific projects about infinitesimal changes, minimal changes that are constantly everywhere.

He has exhibited solo in different institutions such as Museo de Arte Contemporáneo del Zulia in Venezuela and Museu Nacional d'Art de Catalunya. Vidal has participated in many institutional group shows such as Caixaforum Barcelona, Half House, Fabbrica del Vapore in Italia, EXPO 2015, Generaciones 2015, La Casa Encendida, Madrid and Lisbon, 2015, OTR Madrid. He has won several awards like Fundación Botín Visual Arts Grant 2016-2017 and Miquel Casablanques Award 2015 for publications and the GGAC award to the emerging artist for the best exhibition for his solo show *Who wants to be an impatient gardener?* presented at ADN Galleria in 2018.

On the surface of each of the two cylinders that make up the Antipodes sculpture, Vidal has covered the surface by drawing small arrows that mark the same direction, but these directions are opposite if we compare both parts: in one of the tubes the arrows go in the clockwise and counterclockwise. Thus, the artist reflects on how the movement of water and other atmospheric effects are different in the northern hemisphere and the southern hemisphere due to the effect of the rotation of the earth, the so-called Coriolis force.

Dossier: <https://bit.ly/2pwTqr9>

Web: <http://www.pepvidal.com/>

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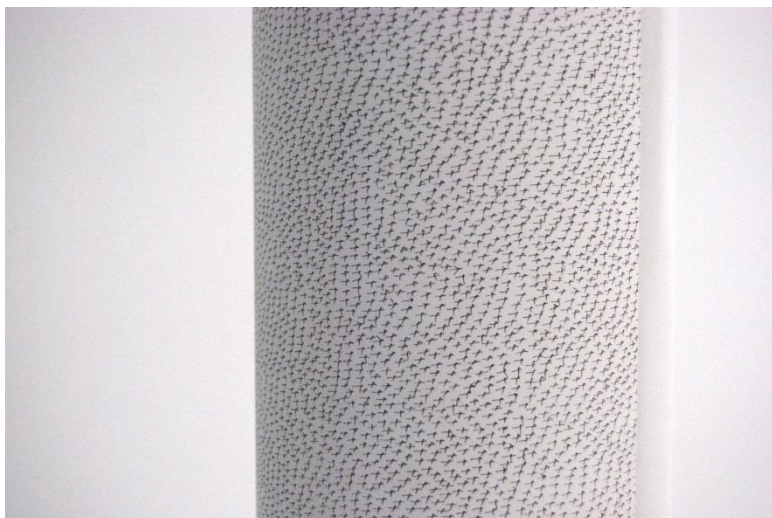
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## ***Antípodas***

2019

Pvc, ink on paper

150 x 12 cm

Unique Piece