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Joan Pallé

Alphaville's song

At least we are young

The work based on the song For ever young from the German New wave band, Alphaville.

The work proposes a humorous/critical look at how the feelings of teenage depression are exploding from the entertainment industry to build romantic mythology around the idea of youth that clashes with the precarious reality of the young ones.



Alphaville's song

2019

Luminous sign, steel chain and carabiners

120 x 25 x 70 cm

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Alphaville's song

2019

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At least we are young

2019

Luminous sign

100 x 20 cm x 55 cm

Enough space:

Barnhill

2018

This project presents a look at the natural environment as a place on the margins and explores the figure of the theorist or writer isolated in a cabin lost in nature. Pointing to the need for an antisocial attitude of the intellectual to ultimately create an hipersocial product.

Barnhill shows a miniature reproduction of Barnhill, the house in which George Orwell was working on his novel Nineteen Eighty-Four. Barnhill is an isolated house on the island of Jura in Scotland. Orwell used the house as a refuge to write his novel when he was deeply affected by tuberculosis. The reproduction of the house seeks to evoke, the experience of isolation and tension between the destruction of the author's body by his illness and the production of what would end up being his greatest book.



Barnhill

2018

Fusta, cartolina i pintura acrílica

60 x 160 x 100 cm

Enough space:

Lowry's letter

A magnificent place to live, work, or commit suicide

2018

A magnificent place to live, work, or commit suicide is a phrase taken from the book "The Letters of Malcolm Lowry and Gerald Noxon, 1940-1952", which collects letters that the writer Malcom Lowry sent his editor Gerald Noxon. In the letter, Malcolm invites his friend to visit him in the cabin in the town where the author lived for years on the Canadian coast. The sculpture shows the moment where Lowry's cabin was set on fire destroying the only copy he had of the unpublished book In ballast to the white sea.



Lowry's letter

2019

Pencil on paper and book page in frame

I

Dollarton P. O.
 Dollarton, B. C.
 August 26, 1940

My very dear old Gerald Noxon, by God!

Throw that highly important letter you are writing straight out of the window and drop me a line instantly.

I heard from Conrad, who seems in marvellous form, that you were in Toronto, where we'd been planning, this summer, to go, incidentally, though we were frustrated. Wonderful news. How are you, man? For heaven's sake tell me quick? I haven't seen a human face it seems in a decade, have snarled at no human beast in a year. And how are John Davenport, Julian Trevelyan, Hugh Sykes, Michael Redgrave? Do you know, and if you do, how are Tom Harrison, Tom Forman, Arthur Calder-Marshall? Who is dead, or imprisoned, or interned and what kind of hope do any of them or us hold out if any of anything?

I came here to Canada from U. S. just before the war, couldn't get back to the States when it broke out, probably, now, can never go back. My MSS etc. were all on the other side of the border, not to say money, and a wife, who has since divorced me. I volunteered, however, to go to England and enlist and was told to stay here, which I did, that is, stay: as for enlisting, I shall probably hear from the Canadian navy circa 1960, just in time to help blockade the Doukhobors. Meantime, I have been and am on, as someone said, the horns of a Domelia. Perhaps you can make matters a bit clearer to me, the Domelia less uncomfortable: the war, that is! I can't hew my way through the sanctifications into any kind of daylight. I do not care, I tell myself at present, to live in a world where everyone cheats, so do not live in it, but rather, like Timon of Athens, on the edge of it: a shack on the sea in a deserted village. Once this was a place where they built ships (Dollar liners): only evidence of this now are the slipways overgrown with meadowsweet and blackberries and the forest. It is a fine wet ruin of a forest full of snakes and snails and terrific trees blasted with hail and fire. We dive from our front porch into a wild sea troughing with whales and seals. We have a boat, now diving at anchor. Everywhere there is a good smell of sea and timber and life and death and crabs.

"We" are Margerie Bonner, the ex movie (child, silent) star and I. We plan to marry in October. If this looks like cradle snatching I ought to point out that the said child film star is now of age. Since November '39 I've written two novels: there is a book of poems: am hoping Lippincott

and Story Press will take the whole bolus of my work—approx. 5 tomes in all, excluding early plagiarations, beginning with *Under the Volcano*, a novel about Mexico. (Where I spent a vexing Christmas cooling my heels in a fascist dungeon, expecting to be shot.) So that you see, or if you don't see, I should point out, that with me, in spite of the Timonesque surroundings, it is going well. But one cannot live forever in peace of mind without knowing what is happening to those one loves and respects in the ex-world.

Do you recollect that you are my first editor? Ten years ago we took a Camber train, walked Camber beach: Hugh Sykes was going to be married. We drank much beer, and smoked Balkan (it's like eatin') Sobranie. You told me then about the economic situation in Canada in terms I now comprehend somewhat better. Now, will you please tell me the truth about this bleeding war and what you imagine is going to happen? It may be, if one is really needed in England, I should go there on my own hook: should I? No one can say but myself, who has just discovered it's really very good to be alive. But you can tell me, so far as you are able, what I cannot read, and may not wholly deduce, the truth: the truth, at least, as you see it. So, let's have it, please, unvarnished, and unsurrounded by loud gregarious lies as it must be. For one thing, how long do you think it (the war) is going to go on, at least in its present outward form?

Conrad tells me you may go to the States. I don't think I can, but still hope. But I do look forward to some opportunity of seeing you. If you are broke though, or in need of sanctuary, or somewhere to invite the soul where you will be insulated from the current pandemonium in everything but intellect, or all of these things, or none, why not come here? We have about enough money, if all our projects fail, to last till December: I have this *Volcano* book boiling; Margie is on the point of selling a detective novel. We pay \$10 a month (!) for our shack: there are lots of other shacks, creaking "live here" in the southwest wind. It would be swell to see you. It is a magnificent place to live, work, or commit suicide. Julian (*Midnight*) Green may make a dark journey here. Count on us, if you need to count: and bear us, you and your wife, to whom all the best, in mind, anyhow.

The baked oysters are calling! *And every night the supper wine*; not forgetting, either, the Balkan (it's like eatin'), Sobranie.

In reply to yours of July, 1930, inst. etc., I am

Very respectfully yours etc.,
 Malcolm Lowry

Lowry's letter

2019

Pencil on paper and book page in frame



A magnificent place to live, work, or commit suicide

2018

Wood, cardboard and tripod

50 x 40 x 135 cm



A magnificent place to live, work, or commit suicide

2018

Wood, cartboard and tripod

50 x 40 x 135 cm

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***Enough space:
Cabins collection***
2018

These works are part of the project Enough space. The work presents reproductions of the cabins where the following have lived: H. D. Thoreau, Theodore Kaczyinski "Unabomber", Virginia Wolf and Le Corbusier.

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Cabins collection

2018

Wood and cardboard

25 x 150 x 130 cm

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Christmas tree ecstasy pill

2018

This piece is a small tribute to the psychedelic experiences of the artist teenage years. It remembers the rave parties made secretly in the forests around his hometown, Lleida, to which he used to go.

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Christmas tree ecstasy pill

2018

Polystyrene, acrylic resin, fiberglass, enamel and speaker stand

220 x 80 cm x 23 cm

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Christmas tree ecstasy pill

2018

Polystyrene, acrylic resin, fiberglass, enamel and speaker stand

220 x 80 cm x 23 cm

Negativeland

2018

This project is an artistic meditation on the idea of negativity and an exploration of the effects of this concept in the public space. The artist produced different formal exercises using drawing and sculpture. Working with an accumulation of images from the media that represents intensity, violence and negativity in public space.

Joan Pallé is interested in exploring the ritual and symbolic forms that emerge from conflicts in the public space as a result of the introduction of the civilizing urban model. These are phenomena that Pallé's generation is familiar with due to the density of the crises they have witnessed in the streets over the last decade (11-M, Can Vies, separatist demonstrations). The main symbol with which he identifies is fire, emerging from buses and cars by set aflame by urban communities defending themselves against the advance of the authority that champions order and business.

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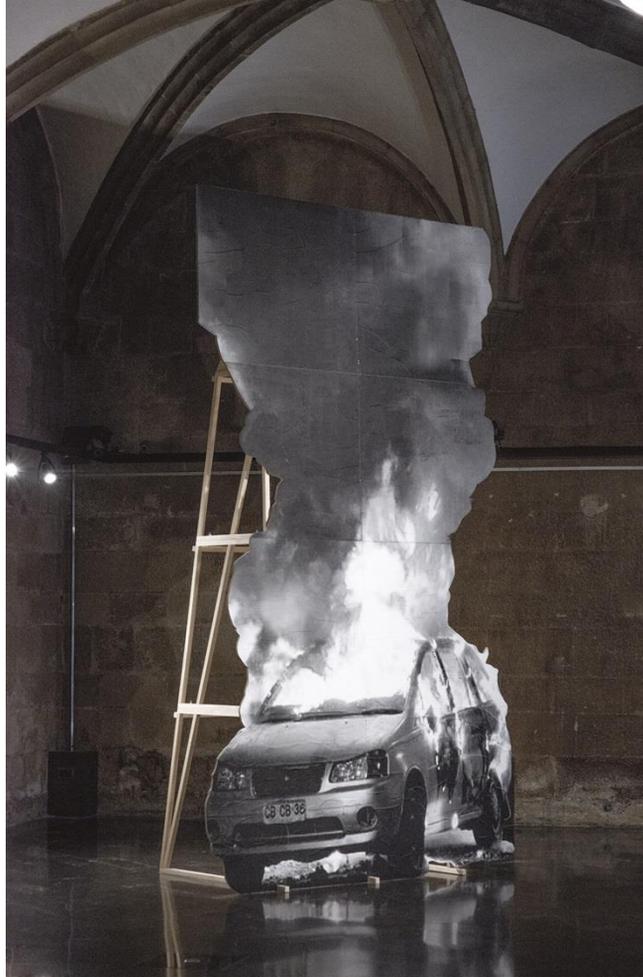
Negativland

2018

Exhibition view at Fundació Arranz Bravo

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Negativeland

2018

Exhibition view at IEI Lleida

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Negativland

2018

Exhibition view at Fundació Arranz Bravo

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Negativland. 63 repetidors passius

2018

Gouache and pencil on paper

150 x 110 cm

Unique piece

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Negativland
2018



Negativland

2018

Exhibition view at IEI Lleida

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Negativland. El espectador contra el espectáculo

2018

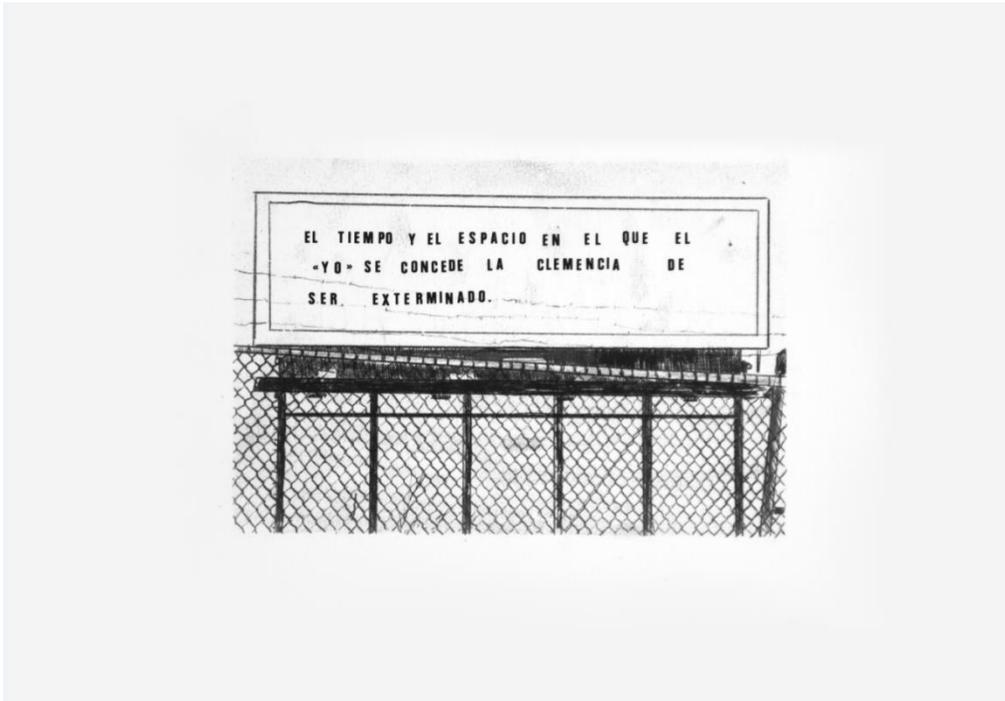
Tracing paper and typeface sheets on paper

43 x 30 cm

Unique piece

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Negativeland. El tiempo y el espacio

2018

Tracing paper and typeface sheets on paper

22 x 30 cm

Unique piece

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Negativland. Waves billboard

2018

Tracing paper and typeface sheets on paper

44 x 31 cm

Unique piece

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Negativland. A hole in the air

2018

Tracing paper and typeface sheets on paper

44 x 31 cm

Unique piece

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Negativland. Victory billboard

2018

Tracing paper and typeface sheets on paper

44 x 31 cm

Unique piece

Okupes vs. TV3

2018

The work is based on the events that took place in Barcelona on May 26 2014, in the context of the protests linked to the eviction of the occupied social center Can Vies where the protesters set fire to a TV3 television van. The work combines the image of two forces operating in the public space from different positions and proposes a reflection around the idea of representation. On the one hand the media as the producers of legitimate speech. On the other hand, the protesters acting as a counter power with their own bodies, blocking the public space: rebelling against the representation that the media makes of them. The work is conceived as a formal and visual essay that seeks to question the production of legitimacy through the distribution of images and is conceived as an exercise in critique of representation.



Okupes vs. TV3

2018

Pottery and silkscreen on steel plate

Pottery: 18 x 30 x 20 cm

Silkscreen: 65 x 90 cm



Okupes vs. TV3

2018

Pottery and silkscreen on steel plate

Pottery: 18 x 30 x 20 cm

Silkscreen: 65 x 90 cm



Graves disturbios en Sants después del desalojo de los okupas de Can Vies

La violencia en la calle estalló una vez acabada la manifestación de la tarde

LUIS SUÑER

Durante el día de ayer ha ocurrido lo que se ha bautizado como el 'cambio de guardia' en el barrio de Sants, tras el desalojo de los okupas de Can Vies. El barrio ha pasado de ser un espacio de conflicto a un espacio de normalidad, pero la violencia en la calle estalló una vez acabada la manifestación pacífica de la tarde de ayer.

Por un momento cuando un grupo de unos cincuenta o sesenta personas, algunos a lo largo de la tarde, se dirigieron a la zona de Can Vies para celebrar una manifestación pacífica, se produjeron graves disturbios en la zona. Los manifestantes se dirigieron hacia la zona de Can Vies, donde se produjeron graves disturbios. Los manifestantes se dirigieron hacia la zona de Can Vies, donde se produjeron graves disturbios. Los manifestantes se dirigieron hacia la zona de Can Vies, donde se produjeron graves disturbios.



Algunos grupos de personas se dirigieron a la zona de Can Vies y se produjeron graves disturbios.



Un grupo de personas se dirigieron a la zona de Can Vies y se produjeron graves disturbios.

El resultado se inició sobre las 18. Los grupos se dirigieron a la zona de Can Vies, donde se produjeron graves disturbios. Los manifestantes se dirigieron hacia la zona de Can Vies, donde se produjeron graves disturbios.

LOS ALBERTINOS Los Moneos detuvieron a dos de los encapuchados más violentos

Los Moneos detuvieron a dos de los encapuchados más violentos durante el día, ya hubo tensión ante la resistencia a dejar el edificio.

De administradores de obra a referentes okupa

Los administradores de obra se convirtieron en referentes okupa. Los administradores de obra se convirtieron en referentes okupa. Los administradores de obra se convirtieron en referentes okupa.

Los okupas de Can Vies se enfrentaron a la policía

Los okupas de Can Vies se enfrentaron a la policía. Los okupas de Can Vies se enfrentaron a la policía. Los okupas de Can Vies se enfrentaron a la policía.

Okupes vs. TV3
2018
Pottery and silkscreen on steel plate
Pottery: 18 x 30 x 20 cm
Silkscreen: 65 x 90 cm

Postfordism & seduction

2018

Taking as starting point the book Preliminary Materials for a Theory of the Young-Girl from TIQQUN, this project investigates phenomena related to sex-effective relationships in contemporary western urban societies; drawing links between the model of relations that we find in any European metropolis and the neoliberal economic model. In both cases, market freedom leads to excessive commercialism and a spirit of accumulation, both in the monetary aspect and in the accumulation of bodies.

The fact that mobile applications such as Job-today or Tinder use the same type of geolocation technology and the same business model points to a close relationship between productive work and intimate relationships. With any of these applications, a job or a sporadic sexual relationship can be easily achieved; In both cases, the result is often just as precarious.

Applying the use of financial language to the affections and bodies, the drawings show a schematization of the processes that lead to this terrible condition of the body as a commodity.

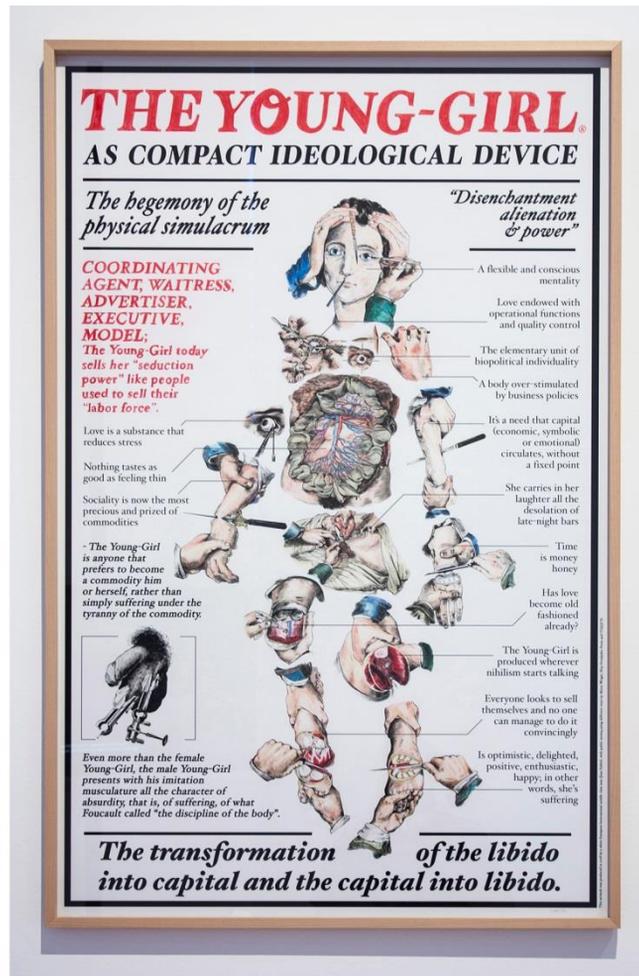


Postfordism & seduction

2018

Inkjet print, ink and coloured pencils on paper 130 g/m²

Variable dimensions



Biopolitical dissection 1, the Young girl as compact ideological device.

2018

Inkjet print, ink and coloured pencils on paper 130 g/m2

84 x 129 cm

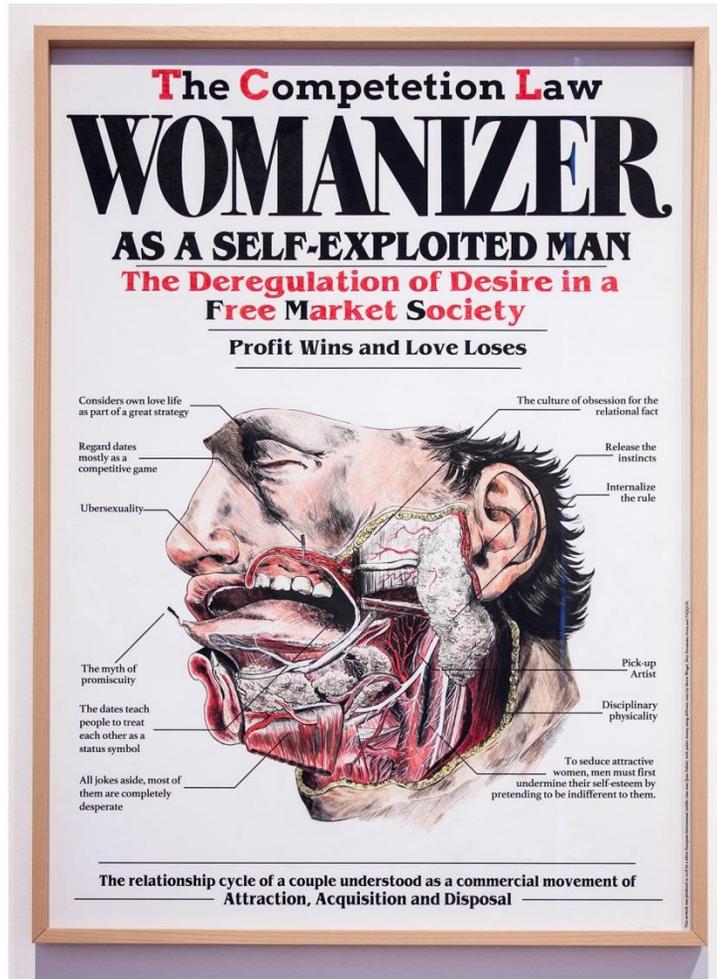


Biopolitical dissection 2, the freelance lover.

2018

Inkjet print, ink and coloured pencils on paper 130 g/m2

76 x 120 cm

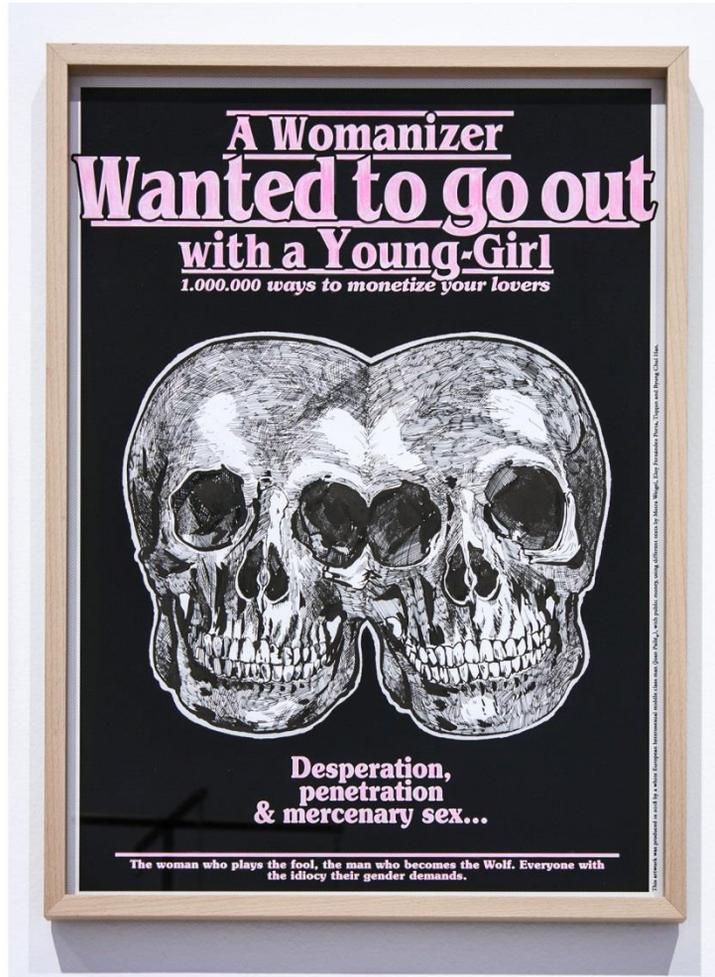


Biopolitical dissection 4, the womanizer as a selfexploited man.

2018

Inkjet print, ink and coloured pencils on paper 130 g/m2

70 x 97 cm

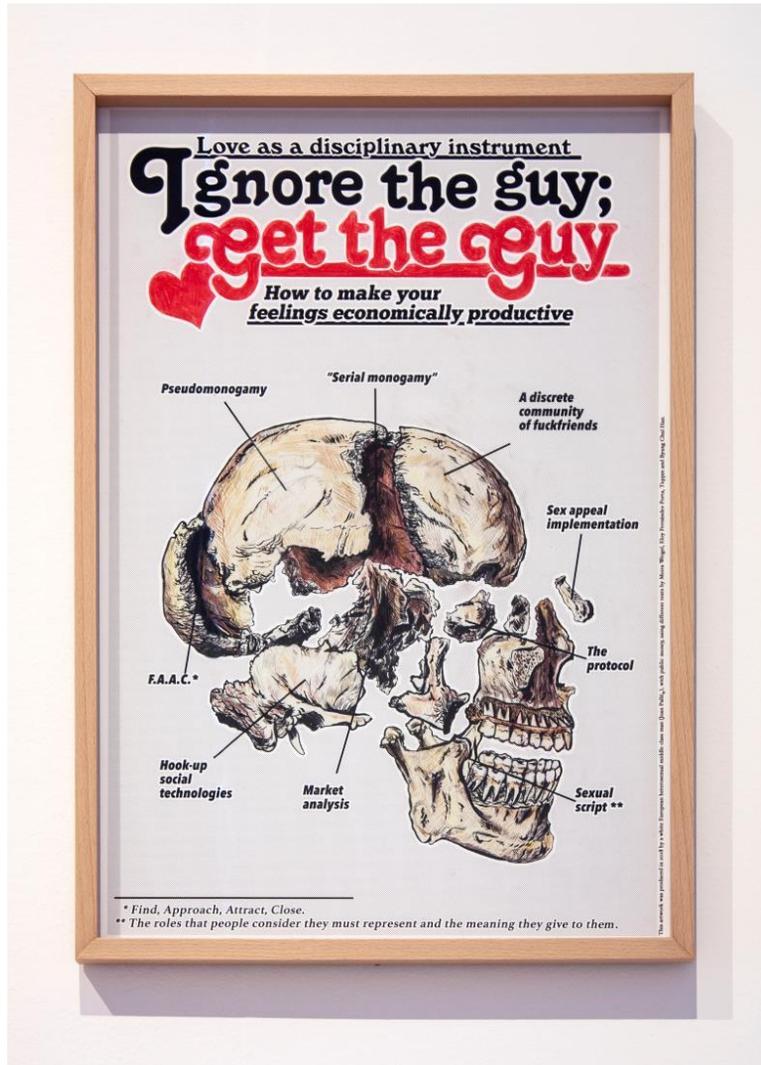


Biopolitical dissection 5, a womanizer wanted to go out with a Young girl.

2018

Inkjet print, ink and coloured pencils on paper 130 g/m2

45 x 61 cm



Biopolitical dissection 6, ignore the guy get the guy.

2018

Inkjet print, ink and coloured pencils on paper 130 g/m2

42 x 61 cm

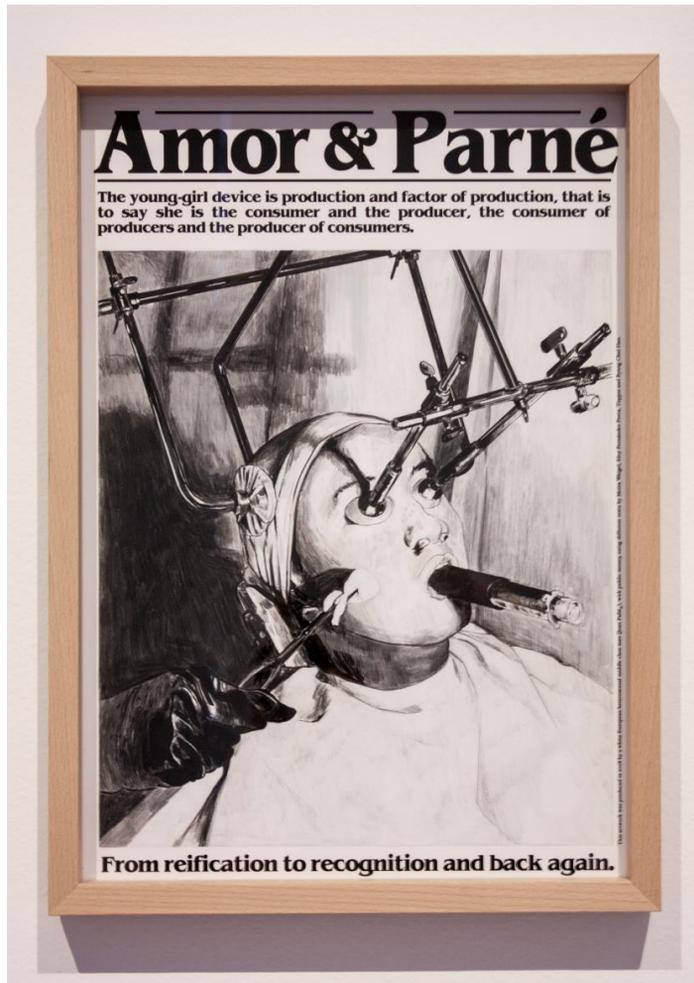


Biopolitical dissection 7, crisis in the emotional market.

2018

Inkjet print, ink and coloured pencils on paper 130 g/m²

32 x 48,5 cm



Biopolitical dissection 8, amor & parné.

2018

Inkjet print, ink and coloured pencils on paper 130 g/m²

41,5 x 29 cm

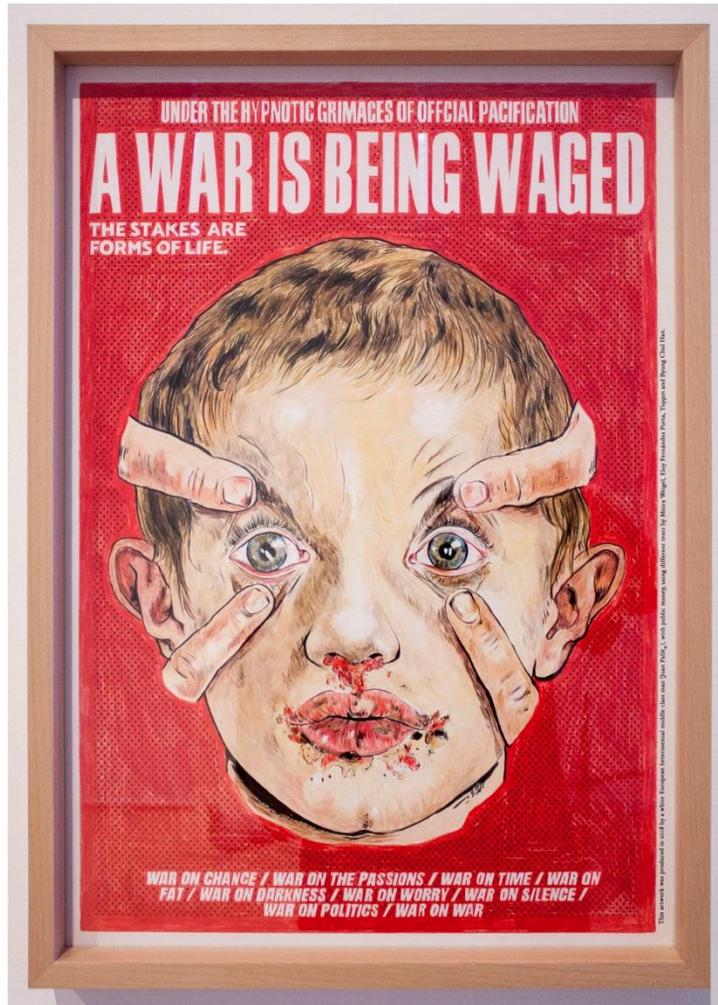


Biopolitical dissection 9, the Young girl as a war Machine.

2018

Inkjet print, ink and coloured pencils on paper 130 g/m2

45 x 70 cm

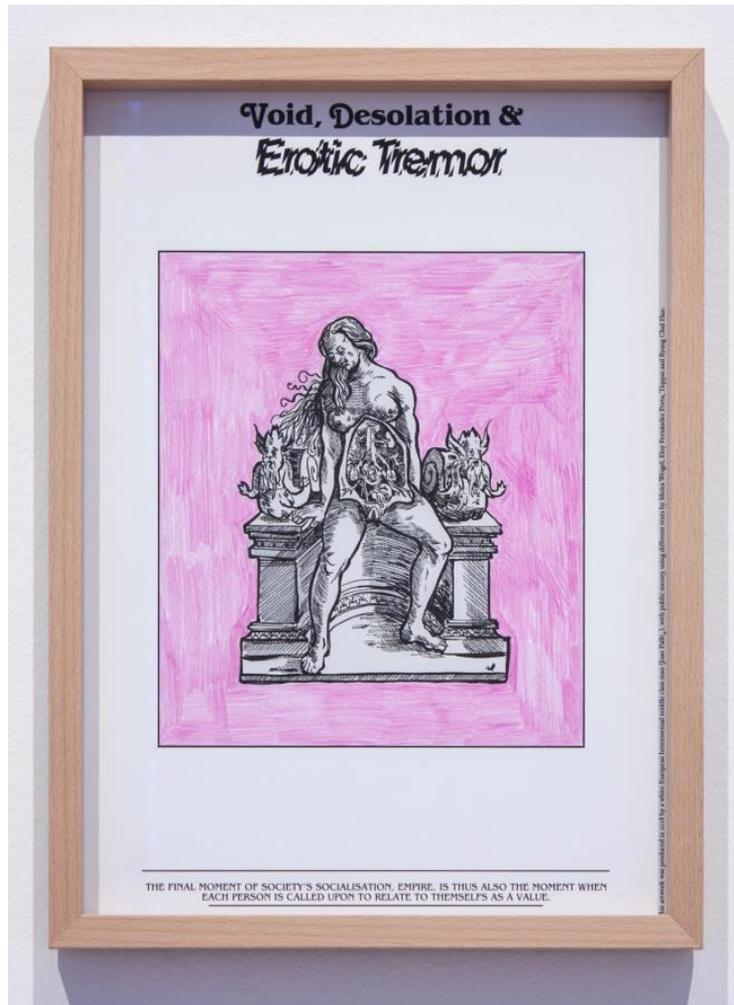


Biopolitical dissection 10, a war is being waged.

2018

Inkjet print, ink and coloured pencils on paper 130 g/m²

37 x 52 cm



Biopolitical dissection 11, erotic tremor

2018

Inkjet print, ink and coloured pencils on paper 130 g/m²

28 x 40 cm

JOAN PALLÉ

Joan Pallé (Lleida, Espanya, 1989) Viu i treballa a Basilea. Llicenciat en Belles arts (2017) per la Universitat de Barcelona. El seu treball es relaciona amb la teoria crítica, utilitzant irònicament l'imaginari visual hegemònic i introduint referències de la contracultura. En 2017 es converteix en artista resident en Fabra i Coats (Barcelona) a través del Programa de residències Sant Andreu Contemporani. Ha estat guardonat amb el premi art <35 art de Banc Sabadell i Galeria Trama. Ha rebut una beca Erasmus per a estudiar en la Middlesex University de Londres (2017).

En els últims anys ha rebut una beca de producció del Centre d'art la Panera (2017), el premi de Rocaumbert Fabrica de Creació (2019), la beca de residència i producció de Homessesions en col·laboració amb art 3 (2018), i una beca de recerca de la Sala d'Art Jove (Generalitat de Catalunya) i Macba (2018). També ha estat guardonat amb el Premi Biennal Larva al millor artista jove de Lleida (2017). El seu treball ha estat seleccionat per a la Biennal Europea Jove JCE (2017).

Les seves obres han estat exposades en Biennale Jeune Creation Européene. Le Beffroi, Ville de Montrouge, París (2017); Biennale Jeune Creation Européene at kunst bygningen i vrå, Dinamarca (2018); No es lo que aparece, Fabra i Coats, Barcelona; Mostra d'Art Urbà, Rocaumbert, Granollers (2017); Embarrat. La Gran Màquina IV, Tarrega; Centre d'Art la Panera, Lleida. Recientment, ha exposat individualment a la Fundació Arranz Bravo, Barcelona i al Institut d'Estudi Ilerdencs, Lleida.

Des de setembre de 2020, viu a Basilea, Suïssa, estudiant el programa de Màster del Institut Kunst en HGK, FHNW. Des del seu trasllat a Suïssa, s'ha unit al projecte d'habitatges col·lectius i espais oberts PALAZZINA a Basilea. Forma part de l'equip de comissariat de les exposicions de l'espai. La seva primera exposició a Suïssa ha estat en Giullietta, Basilea, on va ser convidat el mes de febrer passat a participar en una mostra col·lectiva.

JOAN PALLÉ

Joan Pallé (Lleida, España, 1989) Vive y trabaja en Basilea. Licenciado en Bellas Artes (2017) por la Universidad de Barcelona. Su trabajo se relaciona con la teoría crítica, utilizando irónicamente el imaginario visual hegemónico e introduciendo referencias de la contracultura. En 2017 se convierte en artista residente en Fabra i Coats (Barcelona) a través del Programa de residencias Sant Andreu Contemporani. Ha sido galardonado con el premio art <35 art de Banc Sabadell y Galeria Trama. Ha recibido una beca Erasmus para estudiar en la Middlesex University de Londres (2017).

En los últimos años ha recibido una beca de producción del Centre d'art la Panera (2017), el premio de Rocaumbert Fabrica de Creació (2019), la beca de residencia y producción de Homessesions en colaboración con art 3 (2018), y una beca de investigación de la Sala d'Art Jove (Generalitat de Catalunya) y Macba (2018). También ha sido galardonado con el Premio Biennial Larva al mejor artista joven de Lleida (2017). Su trabajo ha sido seleccionado para la Bienal Europea Joven JCE (2017).

Sus obras han sido expuestas en Biennale Jeune Creation Européene. Le Beffroi, Ville de Montrouge, París (2017); Biennale Jeune Creation Européene at kunst bygningen i vrå, Dinamarca (2018); No es lo que aparece, Fabra i Coats, Barcelona; Mostra d'Art Urbá, Rocaumbert, Granollers (2017); Embarrat. La Gran Màquina IV, Tarrega; Centre d'Art la Panera, Lleida. Recientemente, ha expuesto individualmente en la Fundació Arranz Bravo, Barcelona y en el Institut d'Estudi Ilerdencs, Lleida.

Desde septiembre de 2020, vive en Basilea, Suiza, estudiando el programa de Máster del Institut Kunst en HGK, FHNW. Desde su traslado a Suiza, se ha unido al proyecto de viviendas colectivas y espacios abiertos PALAZZINA en Basilea. Forma parte del equipo de comisariado de las exposiciones del espacio. Su primera exposición en Suiza ha sido en Giullieta, Basilea, donde fue invitado el pasado mes de febrero a participar en una muestra colectiva.

JOAN PALLÉ

Joan Pallé (Lleida, Spain, 1989) Lives and works in Basel. He obtained a BA in Fine Arts (2017) from the University of Barcelona. His work relates to critic theory, ironically using the hegemonic visual imaginary and introducing references from the counterculture. In 2017 he became artist-in-residence at Fabra i Coats (Barcelona) through the Sant Andreu Contemporani residency Program. He has been awarded art <35 art Price from Banc Sabadell and Galeria Trama. He has received an Erasmus scholarship to study at Middlesex University in London (2017).

In recent years he has received a production grant from Centre d'art la Panera (2017), an award from Rocaumbert Fabrica de Creació (2019), Residency and production grant from Homessesions in collaboration with art 3 (2018), and an investigation grant from the Sala d'Art Jove (Generalitat de Catalunya) and Macba (2018). He has also been awarded the Biennial Larva Award for the best Young artist from Lleida (2017). His work has been selected for the JCE Young European Biennale (2017).

His works has been exhibited at Biennale Jeune Creation Européene. Le Beffroi, Ville de Montrouge, Paris (2017); Biennale Jeune Creation Européene at kunst bygningen i vrå, Danmark (2018); No es lo que aparece, Fabra i Coats, Barcelona; Mostra d'Art Urbá, Rocaumbert, Granollers (2017); Embarrat. La Gran Màquina IV, Tarrega; Centre d'Art la Panera, Lleida. In recent years he had solo exhibitions in Fundació Arranz Bravo, Barcelona and Institut d'Estudi Ilerdencs, Lleida.

Since September 2020, he lives in Basel, Switzerland, studying the Institut Kunst Masters program at HGK, FHNW. Since he is established in Switzerland, he has joined the off space and collective housing project PALAZZINA in Basel. He is taking part in the curating team of the exhibitions at the space. His first exhibition in Switzerland has been at Giullietta, Basel where he was invited last February to participate in a group show.

SOLO EXHIBITIONS

2022

Inmoral tales, Rocaumbert, Granollers.

2021

L'amor altre, ADN Galeria, Barcelona.

2020

Negativeland 2, Tecla Sala, L'Hospitalet.

2019

The glorious tragedy of youth, Sala Soler i Palet, Terrassa.

2018

A magnificent place to live, work, or commit suicide, Art 3, Valence.
Negativeland, Sala gòtica del Institut d'Estudis Ilerdencs, Lleida.

2016

Una velada romántica, Sala usurpada, Barcelona.

SELECTED GROUP EXHIBITIONS

2022

Narcohumanisme, Bòlit, Girona.
ARCO, ADN Galeria, Madrid.

2021

Guanyar-se el pa, Fabra i Coats, Barcelona.
ArxiuRAR, Espai Casinet, El Masnou.

2020

Panorama 4, Galería Fran Reus, Palma.

2019

Pas 3: Irrupció, Sala d'Art Jove, Barcelona.
Toute minute intermédiaire, Le Pupitre, Alger.
Beques art i natura 2017-2018, Centre d'art La Panera, Lleida.
Futuros cancelados. Galería Lucía Mendoza, Madrid.

2018

The whole world is watching, Festival Panoramic. Rocaumbert, Granollers.
Biennale Jeune Creation Européene. Centrul de interes, Cluj-Napoca. Rumania.
Biennial d'art català, Centre d'art Maristany, Sant Cugat.
Biennale Jeune Creation Européene. Science and art center. Lithuania.
Patrim 2017, Museu can Framis. Barcelona.
No es lo que aparece, Fabra i Coats. Barcelona.
Biennale Jeune Creation Européene, Kunstbygningen i Vrå, Højskolevej.
Premi fundació Reddis, Museu de Reus.

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2017

Biennial LARVA. IEI. Lleida.

Biennale Jeune Creation Européene, Le Beffroi, Ville de Montrouge. Paris.

MAU, Rocaumbert. Granollers.

Seismes. Fabra i Coats. Barcelona.

Sense títol, Universitat de Barcelona.

Art<35, Sala Parés. Barcelona.

Embarrat. La Gran Màquina IV. Tàrrrega.

2016

Distribución perturbadora, Barcelona.

Jornades de portes obertes. Centre d'art La Panera, Lleida.

Hacer sitio, Sala Usurpada. Barcelona.

Flash sessions 2, Universitat de Barcelona.

Flash Sessions, Universitat de Barcelona.

COLLECTIONS

Fundació Patrim, Universitat de Barcelona.

Diezy7, Barcelona.

MACBA Museu d'Art Contemporani de Barcelona.

AWARDS, GRANTS & RESIDENCIES

2019

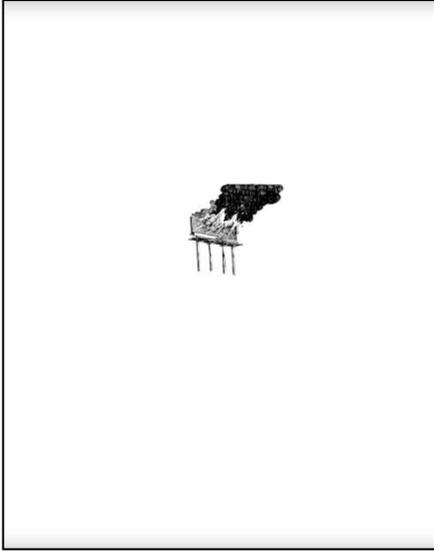
Art residence and production grant, Fundació Jiser, Algiers.
Jeune Creation Européenne, Montoruge, Paris.

2018

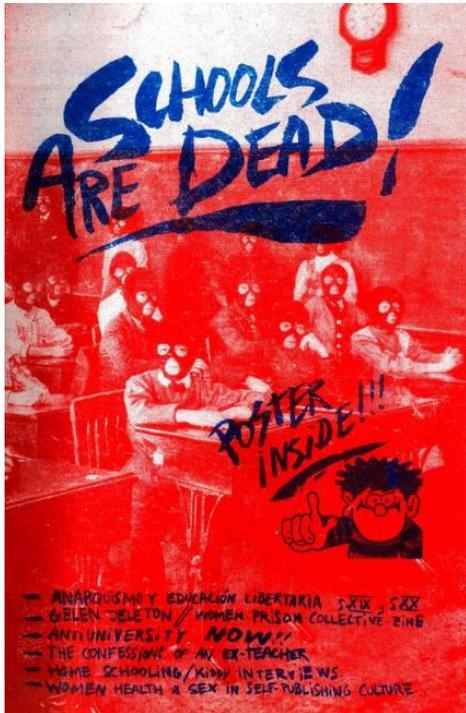
Production grant, Sala d'art jove, Barcelona.
Art residency and production grant, Art 3 in collaboration with Homesessions, Valence.
Art residency at Roca Umbert fàbrica de creació, Granollers.
Research grant, la Escocesa, Barcelona.

2017

Selected project and production grant, Baumannlab, Terrassa.
Research grant, Sala d'art jove in collaboration with MACBA, Barcelona.
Biennial Larva Price, IEL, Lleida.
Centre d'art i natura de Farrera and La Panera. Artist Residency and production grant, Lleida.
Sant Andreu Contemporani – Fabra i Coats. Artist Residency and production grant. Barcelona.
Art >35. Selected Artist and production grant. Galeria Trama. Barcelona.
Mostra d'Art Urbà. Roca Umbert Fàbrica de les arts. Selected artist and production grant.
Granollers.
Bienal LARVA. Institut d'Estudis Ilerdencs. Selected Artist. Lleida.



Joan Pallé. Negativland 2
Fundació Arranz-Bravo
2020



Schools Are Dead!
Dorothy Spencer and Joan Pallé
2018

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