

Barcelona Gallery Weekend

18—21
09.
2025

+
THE COLLECTOR IS PRESENT
8 — 11.05.2025

Barcelona Gallery Weekend

Barcelona Gallery Weekend is an annual event promoted by ArtBarcelona.Galleries association. **From September 18th to 21st, 2025, it celebrated its 11th edition.**

Through a special and collective programme focused on the exhibitions presented by the art galleries selected each year, Barcelona Gallery Weekend has been launching the art season since 2015, bringing together a **programme of exhibitions in contemporary and modern art galleries in Barcelona and L'Hospitalet de Llobregat, with extended opening hours, complemented by activities in galleries and collaborating spaces.**

In its 11th edition, the general programme was joined by the new **FLASH programme**, consisting of short-term exhibitions available exclusively during the festival days (from September 18th to 21st), coexisting with exhibitions that would remain open for several weeks after the event.

In addition, from **May 8th to 11th**, Barcelona Gallery Weekend presented the third edition of **The Collector is Present**, a programme resulting from collaboration between collectors and gallerists, who develop a joint project to be presented at the gallery. The result: an agenda of exhibitions and activities aimed at all audiences, in which art collecting plays a leading role.

1. Exhibitions programme

24 galleries

24 exhibitions in the General Programme + 9 FLASH projects

3 Punts Galeria

Gerard Mas

ADN Galeria

Regina José Galindo & Avelino Sala

[FLASH!] Carlos Pazos & Georges Brecht

àngels barcelona

Rogelio López Cuenca

[FLASH!] Rogelio López Cuenca

Bombon Projects

Eva Fàbregas

[FLASH!] Josefa Tolrà,

a cura de Pilar Bonet

Chiquita Room

Mari Chordà & Bruno Munari

a cura d'Àngels de la Mota

Dilalica

Ariadna Guiteras & Lauren Gault

ethall

Julia Spinola

[FLASH!] Itziar Okariz

Fuga

Rosell Meseguer

Galería Alegría

Ken Sortais

Galeria Marc Domènech

Benjamín Palencia & José Luis Serzo

[FLASH!] José Gutiérrez Solana,

Francisco Bores, Manuel Ángeles Ortiz,

Julio González, Joaquín Peinado,

José Caballero, Hernando Viñes,

Joaquín Torres-García

galeria SENDA

Aryz - Octavi Arrizabalaga

House of Chappaz

Raisa Maudit

Mayoral

Jordi Alcaraz, Efrén Álvarez, Barquero, Jean-Michel

Basquiat, Nadjib Ben Ali, Magda Bolumar, Fernando

Botero, Clara Cebrián, Mari Chordà, Salvador Dalí,

Élan d'Orphium, Eulàlia Grau, Victor Jaenada, Marc

Larré, Wifredo Lam, Xavier Mañosa, Joan Miró, José

Pérez Ocaña, El Palomar, Pablo Picasso, Martina Pla,

Lúcia Prancha, Amèlia Riera, Rita Sala, David

Rodríguez Caballero, Antonio Saura, Niki de

Saint-Phalle, Antoni Tàpies, Rachel Valdés.

A cura de Pedro G. Romero

Palmadotze (pop-up a Barcelona)

[FLASH!] Susanna Inglada

Pigment Gallery

Manolo Sierra

[FLASH!] Manolo Sierra

Prats Nogueras Blanchard

Christo i Jeanne-Claude

ProjecteSD

LUCE

[FLASH!] Hans-Peter Feldmann

RocioSantaCruz

Dionis Escorsa

Sala Parés

Carlos Forns

SELTZ by RitterFerrer

Cristina de Middel / Iván Forcadell

Suburbia Contemporary

Giovanni Ozzola

[FLASH!] Giovanni Ozzola

Taché Art Gallery

Javier Pérez

Victor Lope Arte Contemporáneo

Clara Adolphs

Zielinsky

Marcelo Brodsky

***Flash:** on view only from September 18th to 21st.



3 PUNTS GALERÍA

Consell de Cent, 317, 08007 Barcelona
3punts.com

Gerard Mas Pathscope

'Pathscope' is a gentle retrospective, an opportunity to view my recent work alongside previous works, to observe the path I've taken from a distance.

I present new works here, born from the impulse to continue creating, but also from the desire to look back.

I review years of work with a critical and constructive spirit, and I feel satisfied.

I reflect on the materials that have accompanied me —wood, resin, stone, alabaster, etc.— and on the figurative ideology that has shaped my work.

This exhibition is an exercise in synthesis and perspective, an in-depth look that fuels the impulse to continue exploring.



ADN GALERIA

Mallorca 205, 08008 Barcelona
adngaleria.com

Regina José Galindo: Glass Ceiling Avelino Sala: These Machines Kill Fascism

The proposal reflects on inequality and productivity. The notion of work associated with (feminine) labor inequality is explored by the artist Regina José Galindo (Ciudad de Guatemala, 1974) through her research 'Glass Ceiling', which combines performance, video and photography. The inequality and dystopia associated with colonialism and war, very current in a dystopian present where the war industry is once again a horizon to which social needs are subordinated, are the themes that Avelino Sala (Gijón, 1972) deals with with his works that dialogue with the presentation of Regina José Galindo.



ADN GALERIA [FLASH]

Mallorca 205, 08008 Barcelona
adngaleria.com

Carlos Pazos & George Brecht La paradoja del No

The project presents a false retrospective, based on two artists: **Georges Brecht** (New York, 1926 – Cologne, 2008) and **Carlos Pazos** (Barcelona, 1949) who neither formed a tandem in life nor coincided in a common scene. Despite this, the debt and the ability to understand each other allows us to think of them as if they were the same artist or as if, despite being two different people, they were dealing with the same body of work. The first spoke of “Objects-events”, the second of “Climatic pieces”. A way of rethinking the “objet-trouvé”, the “ready-made” but from the scenic character and theatricality. This approach allows not only to vindicate Brecht from Pazos, and Pazos from Brecht, but also to dynamite the concept of retrospective and to rethink the institutionally accepted systems of presentation and commercialization of art. The figure of Robert Filliou will complete the project.



ÀNGELS BARCELONA

Pintor Fortuny 27, 08001 Barcelona
angelsbarcelona.com

Rogelio López Cuenca

PI©A\$\$O™

For years, Rogelio López Cuenca (Málaga, 1959) has been working with an inexhaustible archive: images, documents, objects, and references that show how Picasso's image has circulated through various media, institutions, and campaigns. Through this archive, the artist analyzes how this mythical figure—the genius, the cultural icon, the brand—has been transformed into just another consumer product, perfectly adapted to the logic of spectacle and the cultural tourism market. 'PI©A\$\$O™' is a selection, derivation, and reworking of works that were part of the same-named project carried out in 2023/24 at different state museums to celebrate the Picasso Year, along with some previous works related to the phenomenon. Using a strategy of critical infiltration, Rogelio approaches Picasso's figure as an exaggerated cultural sign, turned into a trademark, a tourist resource, a national icon, and a fetish of global consumption.



ÀNGELS BARCELONA [FLASH]

Pintor Fortuny 27, 08001 Barcelona
angelsbarcelona.com

ROGELIO LÓPEZ CUENCA PI©A\$\$O TV

In the minicinema space, we present a series of video works by Rogelio López Cuenca (Málaga, 1959) that explore the exploitation of the figure and brand of Picasso. These videos are part of a project exhibited in 2023/24 in different Spanish museums in the occasion of the Picasso Year celebration. Some issues in relation of this selected videos are: the romantic roots of the myth of the genius and his popularity, the contradictions of the artist around the advertisements and the role of art, the abuse of the Picasso's name by commercial brands or the use of his name for real estate promotions.



BOMBON PROJECTS

Trafalgar 53, local B, 08010 Barcelona
bombonprojects.com

Eva Fàbregas Swell

The exhibition presents an installation of sculptures by **Eva Fàbregas** (Barcelona, 1988) made of materials that are mostly non-organic. Over time, however, her techniques and knowledge of flexible and elastic matter have almost invented a substance that allows her to create tension and volume in unprecedented forms.

The idea of tension is intensified by the texture of the sculptures: the skin of the works appears cracked, almost eroded, resembling a dense network of blood vessels, forming a surface similar to visceral tissue. For a moment, we wonder if they belong to the space where they are with us—or if they escaped a body and landed in space after numerous adventures. Looking at them, we know that we do not belong to the same realm. They belong to the interior, while the gallery space—and we—are in a dimension that we can call “exterior” or public.



BOMBON PROJECTS [FLASH]

Trafalgar 53, local B, 08010 Barcelona
bombonprojects.com

Josefa Tolrà Let Your Wings Grow

The exhibition 'Let Your Wings Grow' presents a previously unseen selection of drawings by Josefa Tolrà (1880–1959), a Catalan visionary artist and medium who conceived her practice as a channel between the visible and the invisible. Her works, executed in a trance-like state, transcend the mystical to situate themselves in the body as a space for transformation and healing.

Her drawings, executed on paper and recently discovered, are the result of her communication with "beings of light" and the souls of the departed, as she often referred to. Tolrà interweaves images and words in automatically impulse calligrams, where poetic and telegraphic writing becomes a channel for messages from the beyond. Without fitting into any language or style of her time, the drawings are the fruit of her talent and desire for extrasensory communication and invite us to look with new eyes and perceive the energies generated by life and its transformations.

This exhibition is a project curated by Pilar Bonet in collaboration with the Josefa Tolrà-Art Visionari Foundation.



CHIQUITA ROOM

Villarroel 25, 08011 Barcelona
chiquitaroom.com

Mari Chordà & Bruno Munari Lullaby To Wake Up A Baby Girl

Mari Chordà (Amposta, 1942) and Bruno Munari (1907-1998) never met in the real world. Their works may well have drifted along different paths, with barely any conceptual or aesthetic connections. However, the pieces in this exhibition do share a common principle of having been created for play. 'Lullaby to Wake up a Baby Girl' is both an exhibition and a dream: the fantasy of recreating a historical encounter that never took place. As artists, Munari and Chordà took play to be a fundamental aspect of child development and used their works to bring art closer to a much younger audience, fostering their creativity, their emotional universe and their ability to interact with the world. They understood playfulness to be an essential tool for learning, also blurring the lines between childhood and maturity. Their works are interactive materials that encourage us to play, experiment and, hopefully, to create something of their own.

Curated by Àngels de la Mota in collaboration of Galeria Cadaqués.



DILALICA

Trafalgar 53, 08010 Barcelona
dilalica.com

Ariadna Guiteras & Lauren Gault Glossia (some urgencies)

Through a collaborative process that dissolves the boundaries between individual practices, Lauren Gault (Belfast, 1986) and Ariadna Guiteras (Barcelona, 1986) have constructed a space where the visual, historical, and speculative converge. 'glossia (some urgencies)' began with a question: what could collaboration look like? The result is an attempt to merge two practices into a third, something new that emerges through mutual understanding.

Like a word suspended in the air, vibrating in anticipation of being heard or understood, 'glossia (some urgencies)' is a meditation on the Greek concept of *enargeia*—the quality of making the absent present through language—and on the material location of the voice. Here, suspension functions as both form and strategy: a way of holding. From the gallery's ceiling hang undulating metal structures that reach toward the walls, where they hold, press, or sustain sculptures. This configuration forms a chain of supports—a concatenation of materialities that collapse timelines and technologies, amplifying their capacities for interaction and message-making.



ETHALL

Salvadors 24, 08902 L'Hospitalet de Llobregat, Barcelona
ethall.net

Julia Spínola El Vuelto

Each exhibition by Julia Spínola (Madrid, 1979) offers an opportunity to consider space as a perceptual artefact, with pieces and gestures constructed en bloc, in tandem and through interdependent relationships. In this case, 'El vuelto' presents a 'disorientated' space in which pieces accumulate in zones, forming stains that are visible from a distance. Many of these elements, viewed more closely, reveal a surface that has been worked to render a series of images legible or visible, which adapt to the volumes in the manner of rudimentary reading devices.



ETHALL [FLASH]

Salvadors 24, 08902 L'Hospitalet de Llobregat, Barcelona
ethall.net

Itziar Okariz

Hablar En Potencial

A number of people have words of a text written on their skin, hidden under their clothes. They embody it until the word is erased from their body, from their memory. They only know the word they carry, they do not know the totality of the text of which they are part. We don't know who they are, they make and unmake a text that is reconstructed in an infinite number of ways.

In the video we can see a close-up of a fragment of a body, almost abstract, with a sign written in pen or felt-tip. The person tries to remain motionless in front of the camera, and so time runs in the video-image, simulating a still image.



FUGA

Lluís el Piadós 3, 08003 Barcelona
fuga.gallery

Rosell Meseguer Mc City

'Mc City' is the unexpected and speculative construction of the city—in this case, Miami—in contrast to, but also in association with, the construction of the European city. It brings visibility to excess in opposition to the invisible, and also to the modes of speculation, desire, and supply in the capitalist market.

The project begins with the creation of local archives based on the Miami newspaper The Miami Herald, in dialogue with Spanish newspapers. It is the news—the headlines—published in the press that place us in the various neighborhoods that shape the city, marking the society that inhabits it and providing it with layers of visual, numerical, and conceptual information.



GALERÍA ALEGRÍA

Ronda de la vía 7, 08903 L'Hospitalet, Barcelona
galeriaalegria.es

Ken Sortais The Inverse Is Reciprocal

Air has always been essential in Ken Sortais' production. His work predominantly revolves around what he calls 'Sculpt'air' (inflatable sculptures) and involves making molds - with his own self made milky, thin, elastic, and resistant liquid latex - out of different kind of subjects (public statues, engines, doors, tombs). These molds result in detailed, but messy and disfigured, versions of the initial subject, and are furthermore modified by the air filling them.

'The inverse is reciprocal' is a realm where opposites are drawn to one another. Along the path, one might come upon a tomb, friends gathered around a table, a cemetery keeper, and a swarm of flies. Air is the thread connecting it all — a breath both vital and suffocating, macabre and comical. - Ken Sortais.



GALERIA MARC DOMÈNECH

Passatge Mercader 12, 08008 Barcelona
galeriamarcdomenech.com

Palencia Vs Serzo.

Prelude To a III 'Escuela De Vallecas'

Around 1927, Benjamín Palencia (Albacete 1894 - Madrid 1980) and Alberto Sánchez (Toledo, 1895 - Moscow, 1962) founded the School of Vallecas with the aim of renewing Spanish art from within, in contrast to the avant-garde movements established in Paris. To do so, they drew inspiration from the peripheral landscapes of Madrid, exploring the wastelands and suburbs of Vallecas. This school aspired to create an innovative and avant-garde artistic expression yet deeply rooted in its context. Over time, other artists joined the movement, among them Maruja Mallo, who brought a cosmopolitan vision and incorporated elements of Surrealism and Cubism.

Serzo (Albacete, 1977), inspired by the work of his fellow countryman Benjamín Palencia, proposes a creative dialogue that explores the possibility of refounding the School of Vallecas, reviving the spirit of artistic renewal that characterised previous generations. The idea of a Third School of Vallecas has been in Serzo's mind for some time. Through the works selected for this project, the artist speculates and envisions a series of interdisciplinary actions that pay tribute both to Palencia's oeuvre and to the legacy of the historic Vallecas adventure.



GALERIA MARC DOMÈNECH [FLASH]

Passatge Mercader 12, 08008 Barcelona
galeriamarcdomenech.com

Group Show. In The Orbit of 'La Escuela De Vallecas'. From José Guitierrez Solana To Hernando Viñes

The exhibition explores the artistic environment that developed in Spain around the two Schools of Vallecas between 1927 and 1942.

Its aim is to contextualise the artistic scene of that period by presenting works by many of the most prominent artists of the time, including: Manuel Ángeles Ortiz (1895–1984); Francisco Bores (1898–1972); Germán Cueto (1893–1975); Julio González (1876–1942); José Gutiérrez Solana (1886–1945); Alberto Sánchez (1895–1962); Joaquín Torres-García (1874–1949); Hernando Viñes (1904–1993).



HOUSE OF CHAPPAZ

Ca l'Alegre de Dalt 55 baixos c, 08024 Barcelona
houseofchappaz.com

Raisa Maudit

A Sipiralling Ascent. Looking Back From The End

Maudit's work sets out to create a new code for the possibility of breaks in hegemonic dogma, leakages into our hygienically contained environments defined by digital surveillance and democratic rollbacks. The works penetrate the rigidity of institutions through their ethos of subversive fluidity, catalyzing an expanding rifts through the elaborate fabric of the art system. From the Virreina, the symbols of the Beguines spread through Barcelona to the space of House of Chappaz, which sends it further through a wormhole to Paris internationale areas connected through the tangible threads of international personal relations and their subterranean spaces. Two sculptures of Beguines imply each other, one becomes a multitude, and a portal is opened between the two standing gateways of prohibited knowledge. These portals lay bare the social connections that always hang invisibly taut around intellectual, economic, cultural, and institutional relations.



GALERIA SENDA

Trafalgar 32, 08010 Barcelona
galeriasenda.com

Aryz - Octavi Arrizabalaga PRELUDIO

'PRELUDIO' follows the line begun with the Vestigio series, in which the artist Aryz - Octavi Arrizabalaga (Palo Alto, 1988) engages in a dialogue with some of the creators who have influenced his career. On this occasion, he presents a series of large-format oil paintings conceived as small visual dialogues with the great masters of painting. Each work is a tribute to the classical pictorial tradition and some of its fundamental themes.

From a contemporary perspective, Aryz acknowledges the legacy of traditional painting and reivindicates the painter's craft as a legitimate means of expression and cultural transmission. 'PRELUDIO' is essentially configured as a bridge between past and present: a deliberate return to pictorial tradition that functions as an introduction or opening to a more experimental artistic proposal yet to be revealed.



MAYORAL

Consell de Cent 286, 08007 Barcelona
galeriamayoral.com

Group Show: La Monnaie Vivante

'La monnaie vivante' is the title of an essay and a series of performative and photographic works promoted by Pierre Klossowski in 1970. Soon after, Michel Foucault hailed it as the most important book of its time. Excess, energy, dissolution: this is how Maurice Blanchot defines the body of our time after reading its lines. Caught in that contradiction, Pierre Molinier had anticipated it with a series of photographs in which he equated the transvestite, fictionalized, artificial body with the work of art: "L'Oeuvre, le peintre et son fétiche." But then, what can a body do? If everything is reduced to mere merchandise, how can we be a body that does not put exchange value before use value? Or is the problem value, evaluation, examination? Thus, this catalog of organs aspires to be a body and becomes a singularity, a subject, a citizen. What, then, is a body?

With works by: Jordi Alcaraz, Efrén Álvarez, Barquero, Jean-Michel Basquiat, Nadjib Ben Ali, Magda Bolumar, Fernando Botero, Clara Cebrián, Mari Chordà, Salvador Dalí, Élan d'Orphium, Eulàlia Grau, Victor Jaenada, Marc Larré, Wifredo Lam, Xavier Mañosa, Joan Miró, José Pérez Ocaña, El Palomar, Pablo Picasso, Martina Pla, Lúcia Prancha, Amèlia Riera, Rita Sala, David Rodríguez Caballero, Antonio Saura, Niki de Saint-Phalle, Antoni Tàpies, Rachel Valdés.

Pedro G. Romero, curator of the exhibition.



PALMADOTZE [FLASH]

Palmadotze pop-up durante BGW2025: Ptge. Mercader, 18, 08008 Barcelona
palmadotze.com

Susanna Inglada It's You

For the first time, Inglada moves away from the representation of the human body to explore an organic universe, where large plant structures - flowers, roots, stems and bark of monumental dimensions - radically transform the exhibition space. The forms emerge from the ceiling, inverting the usual perception and inviting the viewer to get lost in a setting that questions the limits between earth and sky. The piece is inspired by the testimony of a Wayuu weaver from Colombia, who conceives of nature as a living being with which to maintain a relationship of respect and care. This vision resonates with the artist, who is personally and familiarly connected to the rural world and serves her to reflect on the loss of ancestral knowledge and the need to recover the connection with natural cycles.

Through this installation, Inglada realises how our patriarchal western society has wanted to control nature, as well as women's bodies, trying to dominate and manipulate them at will. The work thus opens up a critical view of the power structures that have repressed that which they cannot control - disorder, the body, nature - and raises the urgent need to rethink these links based on listening and respect.

With 'It's you', Susanna Inglada proposes a visual and emotional experience that challenges the body and the conscience, in a poetic call to re-establish our relationship with nature from a new point of view: more attentive, humble and alive.



PIGMENT GALLERY

Trafalgar, 70, 08010 Barcelona
pigmentgallery.es

Manolo Sierra

The Pencil, The Coordinates, And The Sea

Pencil on paper is the preferred technique in this exhibition. The apparent simplicity of this procedure has been captivating me for years. Graphite may be the second or third oldest mineral in the Universe. The term graphite derives from the Greek «γράφειν» (graphein) which means 'to write', and it is well known that graphite is mainly used to make pencil leads.

In my work, writing is part of the beginning of the pieces, like sketches, and in this line of work I have needed to place myself in the idea of origin. There is always a clear intention to capture moments, places, people and decisive elements of a vital moment. The pencil has allowed me a kind of review or reset of the situation. I have searched within my origins and looked at the present, heavy with salt.

The exhibition is divided into two parts: there are some drawings taken from the family album: grandparents, parents, uncles... and there are others drawn from life, showing people, landscapes and places that are lived, everyday and close. Between origin, distance and the present lies the search that pulses through these drawings.



PIGMENT GALLERY [FLASH]

Trafalgar, 70, 08010 Barcelona
pigmentgallery.es

Manolo Sierra Extraction

Manolo Sierra (Cádiz, 1973) places himself at the very opposite end of his usual way of working and understanding pictorial activity.

The video presents a painter who appears to be immersed in his creative process, although the content suggests a carefully staged performance. From the very first seconds, there is a noticeable aesthetic construction focused more on the image of the artist than on the authenticity of the creative act. The painter arranges materials, mixes colors, and performs calculated gestures in front of the canvas, yet without showing any real development of the work. The brushstrokes seem choreographed and do not produce any significant changes, indicating that the piece was already defined or completed beforehand. Lighting, music, and camera framing reinforce this theatricality, prioritizing form over substance. Rather than documenting a genuine artistic process, the video functions as an idealized representation of the act of painting, aimed at an imagined audience that values visual appeal over content. In this sense, it moves away from art as an expressive search and approaches advertising aesthetics with a critical undertone.



PRATS NOGUERAS BLANCHARD

Méndez Núñez 14, 08003 Barcelona
pratsnoguerasblanchard.com

The Architecture Of The Unbuilt. Christo & Jeanne-Claude's Unrealized Projects

Christo and Jeanne-Claude's unrealized projects were never abandoned dreams—they were fully conceived works that lived through drawings, models, and vision. For them, the process was the artwork: from the first sketch to public hearings, from engineering studies to political negotiations. Each project—whether wrapping a monument, building a mastaba, or veiling walkways in fabric—was imagined with precision, intensity, and independence. They refused commissions and sponsorships, believing that true freedom was their only material. Many proposals were halted by bureaucracy, others by shifting interest or time, but all were pursued with the same devotion as their realized works. The drawings themselves—layered with photographs, fabric samples, pastel, and industrial paint—were not preparations, but manifestations. These projects live on as acts of radical imagination, challenging conventional definitions of sculpture and permanence. Unrealized did not mean incomplete. For Christo and Jeanne-Claude, the idea was already a form. Even without ever being built, these projects exist—with clarity, conviction, and presence.



PROJECTESD

Passatge de Mercader 8, 08008 Barcelona
projectesd.com

LUCE

Searching Where There Is Nothing

LUCE's (Valencia, 1989) artistic practice is born linked to his walks through the city and its periphery. His work mainly translates into subtle site-specific interventions, in photographic compositions that document their actions, in works on paper as well as pieces created from objects he finds along his walks around the city. It is through these objects that he reveals a surprising capacity to detect exceptional traces and shows a profound versatility in working with non-traditional contexts and media. Writing is a fundamental part of LUCE's discourse and extends throughout his work.

In his second solo exhibition at ProjecteSD, Searching where there is nothing, a number of works on paper and small format works are brought together to form a mural space that functions as a cartography, a record of LUCE's practice, an account of his walks around the city. All of this is combined with larger-scale objects, through which the artist reveals a surprising ability to detect exceptional patterns and a profound versatility in working with non-traditional contexts and media.



PROJECTESD [FLASH]

Hans-Peter Feldmann Feldmann: Just Like Home

An extensive exhibition of the work of Hans-Peter Feldmann (1941–2023) will take place at the Kunstpalast Düsseldorf in September 2025. This will be the first retrospective since his death in May 2023, and the last exhibition in which he was actively involved.

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



ROCIO SANTACRUZ

Gran Via de les Corts Catalanes 627, 08010 Barcelona
rociosantacruz.com

Dionis Escorsa

The Cosmic Bell And The Breathing Lake

In 'The cosmic bell and the breathing lake', Dionis Escorsa (Tortosa, 1970) critically recovers the nineteenth-century bourgeois landscape imaginary, to elaborate a fictional autobiography framed in the Catalan patriarchal heritage.

Starting from a painting of the bell tower of Tavèrnoles -a small village near Vic- painted by his grandfather almost a century ago, he has developed -together with Albert Merino- a 3D videomapping that alters in real time the atmosphere of the watercolor and turns it into a clock and a device for meteorological consultation.

This methodology is expanded -through an immersive installation of large oil-painted panels- to the semi-submerged bell tower of Sau -neighbor and brother of that of Tavèrnoles- whose water level is also projected covering the painting.

In these and other pieces, Escorsa performs an exercise of stylistic appropriation that allows him to continue painting as if he were his grandfather, seeking to recognize himself not only in his art but also in the devotion he had for astronomy and to discover his own affinities or repulsions with the mystical-religious culture of that time that may still underlie the present.



SALA PARÉS

Petrítxol 5, 08002 Barcelona
salapares.com

Carlos Forns Liber Naturae

Almost twenty years after his last exhibition in Barcelona, **Carlos Forns** (Madrid, 1956) returns to the Catalan city and presents his first solo show at Sala Parés. 'Liber Naturae' occupies spaces 1 and 3 of the gallery, showcasing the artist's recent works from the last years, combining paintings and sculptures with a selection of objects, books, rarities, and "talking curiosities" from his personal collection. All of them serve as sources of inspiration and bases for the construction of Forns' 'Liber Naturae', for whom painting is both a scientific expedition and an initiatory journey.

Through his painting, Carlos Forns Bada reflects on the concept of constant flux. The universe is a vast system in perpetual transformation, where its parts and the beings inhabiting them shift and interconnect in an endless dance. No form is permanent; all are immersed in infinite metamorphosis.

Forns moves between deep contemplation and playful assembly of elements, specimens, or objects from his collection, found during travels or through research in the garden of the world. He enlarges them, combines them in unthinkable dialogues, and transforms and metamorphoses them through the eyes of an enthusiastic explorer.

Curated by Sergio Fuentes Milá.



SELTZ BY RITTER FERRER

Balmes, 54 08007 Barcelona
seltz.art

Cristina De Middel Cataratas

‘Cataratas’ by renowned photographer and visual artist **Cristina de Middel** (Alicante, 1975), recipient of the National Photography Prize and former president of Magnum Photos.

Cataratas offers a critical reflection on the way we see—or believe we see—the world, particularly in relation to Africa. A cataract clouds vision, blurs outlines, and turns looking into an uncertain act. In a present saturated with images, where photography has lost its aura of truth and now floats between overexposure and suspicion, de Middel embraces blur as part of the creative process.

The exhibition is structured around a selection of works from several of the artist’s iconic series—The Afronauts, Midnight at the Crossroads, Funmilayo, Mirador, and This is What Hatred Did—which challenge colonial imaginaries, dominant media narratives, and the stereotypes that have historically constrained the representation of the African continent.

Far from offering definitive answers, these images act as fragmentary gestures, open visual questions that point to the limits of our perspective. The “cataract” in the title alludes both to cultural opacity and to the relentless torrent of images that shape our perception. In this context, accepting that limit becomes the first step toward seeing—and understanding—differently.



SELTZ BY RITTER FERRER

Iván Forcadell No Título

Iván Forcadell (Alcanar, 1993) positions himself between the autobiographical, the rural, and the symbolically everyday in 'No título'. Far from offering a closed thematic axis, the exhibition is constructed as an open invitation to the viewer. The artist himself defines it as a space without a fixed center, where tradition, the countryside, nature, folklore, community, life, and death coexist. These elements, more than intellectual concepts, are an essential part of his emotional biography and his aesthetic universe.

Forcadell proposes a perspective free of curatorial labels, opting for a direct and intuitive experience with the work. Rather than imposing a specific reading, 'No título' suggests that each visitor complete the void of the title with their own associations, feelings, and memories. The exhibition thus becomes a fertile ground for interpretation, where the personal mixes with the collective, and the popular with the poetic.



SUBURBIA CONTEMPORARY

Carrer de València 345, 08009 Barcelona
suburbiacontemporary.com

Giovanni Ozzola

Life And Death Are Wearing Me Down

Presenting works created through a wide variety of media, including video, photography, performance and sculpture, the exhibition gathers several long-standing interests in Giovanni Ozzola's (Florence, 1982) practice, releasing them into a renewed significance. Temporary Structure, a video work, stands as a visual monument, a tribute to the things destined to vanish. For a few minutes, we are transported to different places around the world. The work unveils both individual and collective reality as a total immersion in a temporary structure—an environment that is as dense and enveloping as it is fragile, shaping and etching our existence only to ultimately fade away. In the absence of any cardinal points, in the dark, what are we left with? During a performance, a woman's hands draw new lines on a slate. Through an instinctive and ancestral language, each scratch traces a new course with an uncertain destination, new paths to follow when the conditions of our habitual reference systems, now depleted, leave us no choice but to leap into the void. All we have is our own tone and the impressions left by time, elements made present by a nautical bell which once marked the position of a ship in the vastness of the sea. In front of us, infinite directions unfold. Immersed in this uncertainty, the urge to move towards a new horizon struggles with the fear of leaving our comfort zone, a duality embodied by the images on the walls.

Text by Giorgia Gigliola.



SUBURBIA CONTEMPORARY [FLASH]

Giovanni Ozzola The Lake Of Unknown

'The Lake of Unknown' by Giovanni Ozzola (Florence, 1982) will give life to an exhibition within the exhibition, a process in transformation where the work is not presented as a finished result but as a search in constant becoming. The exhibited pieces will be complemented by a new work that will emerge from a performance held on Thursday, September 18th at 7:30 pm, in a continuous dialogue between matter, gesture, and time.

In the half-light of a suspended space, outside of time, a man approaches a slate stone. His hands, guided by an awareness of the material, begin to draw signs on the dark surface. Each incision is a luminous wound in the mineral night, each stroke a route into the unknown. The sound of the scraped stone fills the air, a primordial echo resonating in the collective memory.

Like a navigator of the intangible, the performer follows a deep impulse, tracing paths that resemble lost maps, signs of an archaic language that seems to emerge from the earliest expressions of human consciousness. The black stone becomes witness to an obsession, to the ancestral need to leave a mark, to inscribe existence into matter and time.



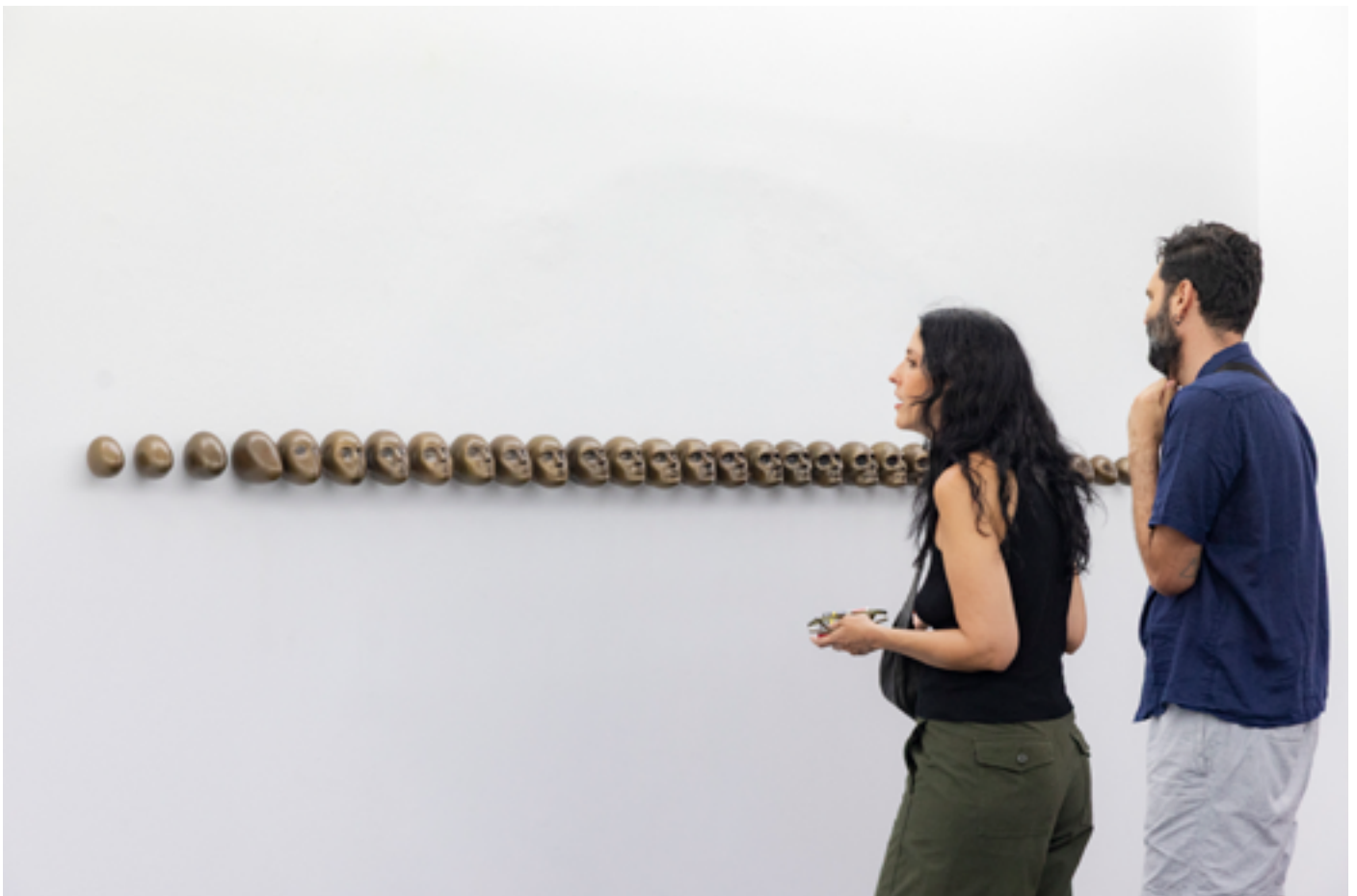
TACHÉ ART GALLERY

Carrer Trafalgar 70 baixos 08010 Barcelona
carlestache.com

Javier Pérez Genometrías

'Genometrías', renowned artist Javier Pérez's (Bilbao, 1968) third exhibition at the gallery and his first as part of the Barcelona Gallery Weekend, reflects on the human obsession with measuring everything: Time, space, identity, emotions. Pérez questions whether it is possible to find more organic and emotional forms of measurement, based not on scientific parameters, but on individual experiences: heartbeats, breathing, or the steps toward what we love or fear. With this proposal, the artist invites us to redefine our perception of the environment from a more subjective and sensorial perspective.

Javier Pérez represented Spain at the Venice Biennale in 2001, and his work is part of prominent international collections such as the Centre Pompidou, Guggenheim Bilbao, and Palais de Tokyo, among many others. The exhibition will be on view at the space at 70 Trafalgar Street from September 18 to November 29.



VICTOR LOPE ARTE CONTEMPORÁNEO

Aribau 75, 08036 Barcelona
victorlope.com

Clara Adolphs Through The Trees

Referencing anonymous found photographs, Clara Adolphs' (Australia, 1985) work explores the notion of time and memory. The artist is fascinated by the question of what remains after a moment has passed, constantly trawling for images and photographs that speak to her. She finds them in bulk online or from deceased estates, usually discarded – she thinks that's because people are unwilling to destroy them. She likes the idea that these moments in time, that are long-forgotten, receive a new life in front of an audience. There is something familiar in these images. They have a universal quality, as though these people are known to her.

Adolphs paints quickly, sometimes making multiple paintings of the same image, attempting to re-create the life of the photograph. Through this process, the life of the recorded moment has been restored, and in a way, still exists. This is what interests her the most. What is the truer evidence of time, the photograph or the painting?



ZIELINSKY

Passatge de Mercader 10, 08008 Barcelona
zielinskyart.com

Marcelo Brodsky Traces Of Violence

This exhibition brings together the artist's most recent work, composed of a series of historical photographs taken in the early 20th century that document the genocide that took place in Namibia, when it was still a German colony in Africa. From these documents, Brodsky (Buenos Aires, 1954) creates a series of appropriations and insertions that invite reflection on the violent colonial past. As in his previous works, the artist enlarges the images and intervenes by hand with crayon and watercolor, also adding short phrases that give voice to victims or witnesses. However, in this particular series, the voice and perspective are those of the colonizers: "We enslaved your children." There is a sense of discomfort in the face of images that depict violence explicitly. Brodsky not only presents the works as visual documents but turns them into vehicles of memory. The exhibition is completed with a piece created in collaboration between the artist and the research group Forensic Architecture.



A rich agenda of **talks and dialogues with artists and professionals from other disciplines, performances, workshops, book presentations, readings and comented visits by artists and curators** complemented the exhibitions throughout four intense days.

BGW also designed three types of itineraries, offering different ways of approaching the galleries:

- **Guided tours: ARCO GalleryWalks**

In collaboration with Fundación ARCO, 16 tours guided by professionals from the local context to the participating galleries, where artists and gallerists presented their exhibitions first-hand, encouraging the general public to engage with contemporary art.

- **BGW FAMILIAR**

Curator Alexandra Laudo [Heroínas de la Cultura] designed and led three active visits aimed at families with children. Through participating activities such as games and dialogues, the little ones —as well as the adults accompanying them— explored the work by Susanna Inglada at Palmadotze pop-up (bottom image), Carlos Pazos and Georges Brecht at ADN Galeria, and Christo y Jeanne-Claude at Prats Nogueras Blanchard.

- **COP DE COR**

Seven relevant voices from the art world shared, before BGW started, the exhibitions they wouldn't want to miss from 2026 programme, those which captured their hearts at first sight. Their recommendations on the following pages.





Above, performance by Regina José Galindo, «Glass Ceiling», at ADN Galeria; below, left: BGW Familiar at Palmadotze pop-up, in the context of the exhibbition 'It's you' by Susanna Inglada; below. right: 'El mundo del arte pódcast', Carmen Corbera and the artist Iván Forcadell at Seltz by Ritter Ferrer. Photos: Cecilia Díaz Betz, BGW2025.



Cop de cor



Imma Prieto, directora del Museu Tàpies.

En **Bombon Projects**, Eva Fàbregas y Josefa Tolrà: interesante diálogo entre pasado y presente a partir de materialización del invisible.

En **àngels barcelona**, Rogelio López Cuenca: uno de los referentes actuales desde una perspectiva crítica del uso del lenguaje.

En **Dilalica**, Ariadna Guiteras: binomio cuerpo y acción, reflexión desde pensar la presencia en relación a la materia y la memoria.

En **Palmadotze**, Susanna Inglada: diálogo entre la huella teatral o escénica y el dibujo como gesto mínimo de representación.

En **ethall**, Julia Spínola e Itziar Okariz: reflexión en torno a la normatividad del espacio en el que se insiere el cuerpo, ya sea humano o escultórico.

En **Chiquita Room**, Bruno Munari y Mari Chordà: dúo no evidente a partir del vínculo entre dos figuras icónicas.

En **ProjecteSD**, LUCE: una de las investigaciones más lúcidas en torno al espacio público y el espacio urbano, y los mecanismos que se activan o desactivan a la hora de atender a la comunicación.

Cop de cor



Claudia Elies, Director of La Fabra.

Bombon Projects – Let Your Wings Grow – Josefa Tolrà – Curated by Pilar Bonet

Pilar Bonet has spent a lifetime observing the work of Josefa Tolrà, and each time she has something more to tell us. I'm always drawn to these figures who, like editors, accompany an artist throughout their entire life. I also sense that the dialogue she will create with the work of Eva Fàbregas will be especially interesting.

Chiquita Room – Lullaby to Wake Up a Baby Girl – Mari Chordà & Bruno Munari – Curated by Àngels de la Mota

Because it not only means getting to see Bruno Munari's work in Barcelona, but we'll also experience it through the eyes of Àngels de la Mota, who is capable of imagining an encounter between the Italian artist and Mari Chordà.

ethall – El vuelto – Julia Spínola

The image of the exhibition, somewhere between delocalized and decentralized, gives me that strange feeling that makes me want to keep looking. I also don't need any excuse to go see whatever Julia Spínola is doing.

Galeria Marc Domènech – Palencia vs. Serzo. Prelude to a III Escuela de Vallecas – Benjamín Palencia & José Luis Serzo

I am very curious to see those open spaces and barren lands that once inspired so many artists. Places that have now become new urban stages, cleared of old warehouses and re-inhabited by contemporary artists.

Prats Nogueras Blanchard – The Architecture of the Unbuilt. Christo & Jeanne Claude Unrealized Projects

It's an opportunity to see what we normally don't see, what remains buried under a pile of papers in a studio, and that often only belongs to the intimacy of the artist or his/her narrowest circle. And also because it's a chance to see -- finally -- the Columbus monument covered.

ProjecteSD – Searching Where There is Nothing – LUCE

Just from the title alone, I imagine we'll be able to discover details of things that have always been there but that we've never known how to stop and truly observe. I sense a journey through what goes unnoticed, as if we could become the camera that sometimes LUCE wears on his helmet.



David Morán Álvarez, art collector and editor of La Dominación Mundial.

Julia Spínola. El vuelto. ethall.

Risk, subtlety, chance, and forcefulness are some of the qualities that connect an artist like Julia Spínola with a space like ethall. Knowing the artist's previous work and the gallery's trajectory, we expect to feel the vertigo of the unseen. The unpredictable is always a condition — and not the least — of desire. The most anticipated exhibition.

Josefa Tolrà. Let Your Wings Grow. Bombon Projects.

Seeing the work by Josefa Tolrà at Bombon Projects is one of those perfect coincidences that promise revelations. The artist, a key figure in mediumistic art in Catalonia, will find in this gallery — known for its ability to offer new readings — the ideal space for us to rediscover the power of her visionary work. One of the unmissable dates in this year's cultural calendar in Barcelona.

Bruno Munari / Mari Chordà. Lullaby to Wake Up a Baby Girl. Chiquita Room.

After Mari Chordà's revelatory exhibition at MACBA, her dialogue with Bruno Munari promises to be fascinating. Chiquita Room's sensitivity in weaving connections between art, design, and poetry makes this encounter one of the most tempting proposals of BCN Gallery Weekend. The conjunction of two artists who have explored creative freedom through pedagogy and visual poetics could not find a better setting.

La paradoja del NO. Carlos Pazos / Georges Brecht. ADN.

The encounter between Carlos Pazos and Georges Brecht at ADN is one of those proposals that spark curiosity from the very premise. It is a meeting as stimulating as it is unexpected. The overlaps and displacements that may arise from this impossible conversation are reason enough not to miss this exhibition.

Searching Where There is Nothing. LUCE. ProjecteSD.

I don't know if LUCE is the most gifted urban artist in our country, but he is certainly the only one who can lay claim to a poetics as broad as it is subtle. His ability to read the city and transform it through interventions as precise as they are lyrical finds the perfect framework for development in this gallery. The promise of seeing how he translates his unique way of understanding urban space into the exhibition context makes this show a key date in the event's agenda.

Photo: Miguel de Guzmán

Cop de cor



Tobias Arndt, art collector.

On the parcours, I would like to propose the work of **Ken Sortais (Galería Alegria)**, that perhaps gets closest to painting. I am familiar with his sculptural works that often have a playful element and research the relationship between colour and shape and evoke confusions about materiality. I am very curious to experience the wall pieces.

This leads me to **Raisa Maudit (House of Chappaz)** that often centres around video (or is it simply my view as a video collector?) interacting with other media performance, scenography, text and 3-dimensional elements and also do not lack playfulness. Her trans-feminist view and different narratives highlight questions that imperatively demand a positioning.

Regina José Galindo and Avelino Sala (ADN Galeria) propose a dialogue where feminism including trans-feminism becomes or better is existential. The unimaginable brutality of femicides in José Galindo's home country Guatemala mark her work. I was recently deeply touched by her performance and photo works *jardins de flores* (2021) where 25 trans women were covered under colourful fabrics and kept motionless virtually forming a flower garden. I am looking forward to her dialogue with Avelino Sala's 'this machine kills fascism'.

Itziar Okariz (Flash/ethall) also manifests motionless in her video work at ethall. It shows a fragment of a body with a pen written sign. The person tries to remain motionless simulating a still image. For me this work constitutes a key piece in Okariz practice producing meaning through emphatic reiterations of signs or language. While not appropriating the label feminism as too tight, her work does research critiques of normative gender constructions.

This inevitably leads to **Eva Fàbregas (Bombon Projects)** who unites gender topics in literally the most playful way. Her oversize sculptural depictions of intercourse devices or remains (used condoms) invite to take a more relaxed approach e.g. by sitting or stretching out on them and getting ready for drinks after a long art day.



Juan Carlos Aguilar, art collector.

Avelino Sala and Regina José Galindo at ADN Galeria:

I love that there is Latin American content in BGW. I've seen a couple of Regina José Galindo's video performances and I really like her strong but delicate approach to a social circumstance..

Eva Fàbregas en Bombon Projects:

One of my favourite artists at the moment, who needs no further presentation or introduction.

She has a very generous capacity to express herself plastically, invading spaces and the imagination. A playful, organic and even erotic proposal, while remaining a serious formal work.

ProjecteSD:

My attention is currently on LUCE, captivated by the wonderful simplicity of his work, where he collects and salvages discarded, forgotten, time-worn objects and gives them new meaning. I wouldn't miss this show.

Silvia, the gallerist, has a very special eye—without fanfare and often without bold colors. She presents wonderful proposals and artists with extraordinary sensitivity and strong, thoughtful concepts.

This is the case with Hans-Peter Feldmann, who, throughout his artistic career, showed the system that a work should be valued for what it is—for the idea it conveys, not the size of its edition. He had a very unique way of approaching memory: rescuing it, laughing at it, and reimagining it.

Giovanni Ozzola at Suburbia Contemporary:

I believe there's something nostalgic that draws me to this show. The combination of the ephemeral nature of the objects presented in the images—taken across different geographies—symbolizes life itself: wear, the passage of time.

Marcelo Brodsky en Zielinsky:

I am passionate about the rescue and research work of these gallerists, as well as the fact that they bring non-traditional artists or those who don't necessarily correspond to their own scene, which is something to be grateful for.

Javier Pérez at Taché Art Gallery I won't miss it for anything,

I'm curious about **Bruno Munari and Mari Chordà's show at Chiquita Room,**

at ethall will be the first show I visit of **Itziar Okariz,**

and it will be a nice opportunity to see the work of the wonderful duo **Christo & Jeanne-Claude** at **Prats Nogueras Blanchard.**

Cop de cor



Ana Ara, Artistic Director at Joan Miró Foundation.

3 interesting artists worth following closely in 3 must-visit galleries in the city:
Julia Spínola at ethall,
Ariadna Guiteras at Dilalica and
Eva Fàbregas at Bombon Projects.

Established artists who continue to surprise, in galleries with a good exhibition programme:
Rogelio López Cuenca at àngels barcelona y
Josefa Tolrà at Bombon Projects.



Ana Mas Salse, gallerist and art collector.

The dreamlike and spiritual world of Josefa Tolrà at Bombon Projects —a singular, visionary artist and medium. A universe unfolded in her notebooks, beautiful embroideries and drawings.

The dialogue between Bruno Munari and Mari Chordà at Chiquita Room — two artists whose work I deeply admire — in a fantastical encounter where playfulness interacts with the world.

Julia Spínola and her sculptural work at ethall: I have no doubt she will develop an intriguing site-specific proposal within the gallery space.

Discovering the unrealized projects of Christo and Jeanne-Claude at Prats Nogueras Blanchard, an expansive display of the meticulous preparation process: models and drawings, engineering studies, bureaucratic documents. Even though they were never built, they still existed, in their own way.

The symbolic representation of nature in the pictorial compositions of Carlos Forns at Sala Parés.

Marcelo Brodsky at Zielinsky and his work as an artist and activist, who unfolds through intervened photographic series an alternative form of visual and conceptual language. From private memory, he tells collective stories rooted in impactful historical events.

2. Activities and itineraries

2.2. In collaboration with other entities

Barcelona Gallery Weekend collaborates every year with organisations and events taking place in Barcelona with the aim of joining forces and generating synergies to enrich the local cultural and artistic fabric together. In 2025:

CaixaForum hosted the official presentation of BGW2025, coinciding with the celebration of the third edition of *The Collector is Present*;

at **Casa Bonay** took place 'Pleasure, Vision, Desire, Necessity... Meanderings for Collecting Art', a conversation on the motives, forms and implications of collecting art. Moderated by **Georgia Taglietti** and featuring **Lorena Pérez-Jácome**, collector and promoter of **Collegium** and the podcast *Arte en diálogo*, **Sara Piccinini**, Director **Collezione Maramotti**, and **Andrea Rodríguez Novoa**, Director of BGW PRO;

Museu Tàpies, **MACBA**, **Fundació Vilacasas**, **Espai13** of **Joan Miró Foundation**, **Museu Habitat**, **Casacuberta Marsans Collection** and **The Social Hub** offered private visits and meeting spaces for art professionals and collectors;

artists **Julia Spínola** —who presented 'El vuelto' at **ethall** —, **Dionis Escorsa** —'La campana cósmica y el lago que respira' at **RocioSantaCruz**— and **Eva Fàbregas** —'Swell' at **Bombon Projects**— opened their studios to share their working processes;

the Escola Superior de Disseny **ESDI** and the artist **LUCE** —represented by **ProjecteSD**— collaborated in the design and production of BGW2026 welcome bags;

BGW designed guided visits to the participating galleries aimed at members of different local entities, and shared with PRO guests the exhibitions agenda from more than twenty partner museums and art centres.



Studio visit with Dionis Escorsa.
Photo: Cecilia Díaz Betz.

3. THE COLLECTOR IS PRESENT

8 — 11 May

The Collector is Present is a programme resulting from the collaboration between art collectors and gallerists of Barcelona Gallery Weekend, who develop a joint project in the gallery for a weekend.

Sixteen of the twenty-four gallerists participating in BGW2025 invited twenty-three collectors to get involved in their galleries' programme. The result was a public agenda that focused on the relations between gallerist-collector-artist, the act of collecting art and the different ways of approaching it, through a programme of exhibitions, dialogues, encounters, commented visits and conversations in the galleries.

[THE COLLECTOR IS PRESENT 2025 PROGRAMME HERE](#)





Above, collectors Tales Tommasini and Manuel Lomas present 'Digital Art Show' at House of Chappaz; below, conversation between the artist Marina Vargas and collector Manuel Expósito, moderated by curator Mariella Franzoni held in the context of the exhibition at ADN Galeria for The Collector is Present: 'Connections, relations revelations', featuring works by Marina Vargas from Manuel Expósito collection, in dialogue with pieces by the same artist exhibited at her solo show at Museo Nacional Thyssen Bornemizsa in Madrid. Photos: Cecilia Díaz Betz.





Above, ethall invites the members of Caniche Editorial to present a piece by Itziar Okariz that is part of their art collection; below, collector Cristina Arribas presents 'Cielito lindo', an exhibition project at Chiquita Room that shows part of her enormous postcard collection. Photos: Cecilia Díaz Betz.





Above, Galería Alegría invites Guillermo de Barnola to talk about the important and heterogeneous collection that his brother, the recognised gallerist Antonio de Barnola (1954-2014), accumulated over the course of his life. Below, conversation between Enric Asensa and Lluís Bassat in the context of the exhibition 'Cap a dalt i cap a baix', in which they present Ansesa's piece acquired by Bassat to invite us to reflect on how collecting has been transformed over the years. Fotos: Cecilia Díaz Betz.



Foundations, private companies and collections commit to incorporating artworks from the galleries participating in Barcelona Gallery Weekend. The Acquisitions Programme contributes to stimulate the market and highlights the importance of art acquisition, which is essential for a sustainable artistic ecosystem. Its ninth edition featured the participation of:

Eurostars Hotel Company: through its hotel chain, Grupo Hotusa demonstrates its cultural sensitivity with various initiatives. The aim is to contribute to society through culture, linking hotels with their destinations. The chain's hotels host exhibitions, cultural events, and artistic activities, establishing themselves as a platform for the promotion and dissemination of the current art scene. Eurostars Hotel Company, which participates for the first time in the programme, has an outstanding art collection, which is enriched by a programme of acquisitions of works by renowned contemporary artists.

Fundació Vila Casas, faithful to this initiative since its first edition in 2017, is a non-profit institution founded by businessman Antoni Vila Casas (Barcelona, 1930-2023) in 1986 to promote Catalan contemporary art, and currently has four exhibition spaces and the programme Punts de Fuga, which takes contemporary art beyond them.

Fundació Úniques, a private organisation dedicated to promoting contemporary art created by women living and working in the Catalan Countries. The aim is to expand their presence on the international scene and to encourage the consolidation of their professional representation through artistic and cultural programmes, the promotion of collecting and the encouragement of social activism.

zardoz.club, a virtual gallery founded by Brazilian-Spanish collector and curator Tales Tommasini, who has been active in digital art since 2020. He has presented more than 30 exhibitions with works from his own collection, as well as curated shows of artists and institutions from around the world. Tommasini has commissioned digital art collections by artists such as Regina Silveira, Ana Maria Tavares, Novíssimo Edgar, Theo Firmo, Yuri Tuma, Pablo Pérez Sanmartín, and Elena Juárez.

Fundació Sorigué, which over the last twenty-five years has built up its renowned collection of contemporary art, is also joining in once again. At its headquarters in Lleida, the Fundació Sorigué organises temporary exhibitions, thus promoting contemporary creation and its dissemination. With the same objective in mind, it works on an active policy of loans, collaborations and co-productions.

Manuel Expósito Collection, which began in 1996 and is characterised by an eclectic approach, both in terms of artistic genres and artist profiles. It brings together mainly pictorial and sculptural works by mid-career national artists, born in the second half of the 20th century, as well as ultra-contemporary emerging creators, with a focus on the new urban avant-garde, hyperrealism, pop and neo-baroque conceptualism, and a strong interest in ironic, paradoxical and critical discursive proposals.

The works acquired through the Acquisitions Programme —on the following pages— are freely selected by each entity and in direct relation with the participating galleries.



EUROSTARS HOTEL COMPANY

ProjecteSD

LUCE: Flamencos Delta del Ebro, 2025

Transfers on paper, 10 x 69,5 cm. Unique piece.



COLECCIÓN MANUEL EXPÓSITO

Bombon Projects

Eva Fàbregas: Exudate #72, 2025

Elastic mesh, polystyrene and plastic

80 x 160 x 170 cm (approx. dimensions)



FUNDACIÓ VILA CASAS

Palmadotze

Susanna Inglada: It's you, 2023-2025.

Charcoal and graphite on paper

Variable dimensions

ZARDOZ.CLUB — TALES TOMMASINI

Chiquita Room

Bruno Munari:

Negativo-positivo, 1973.

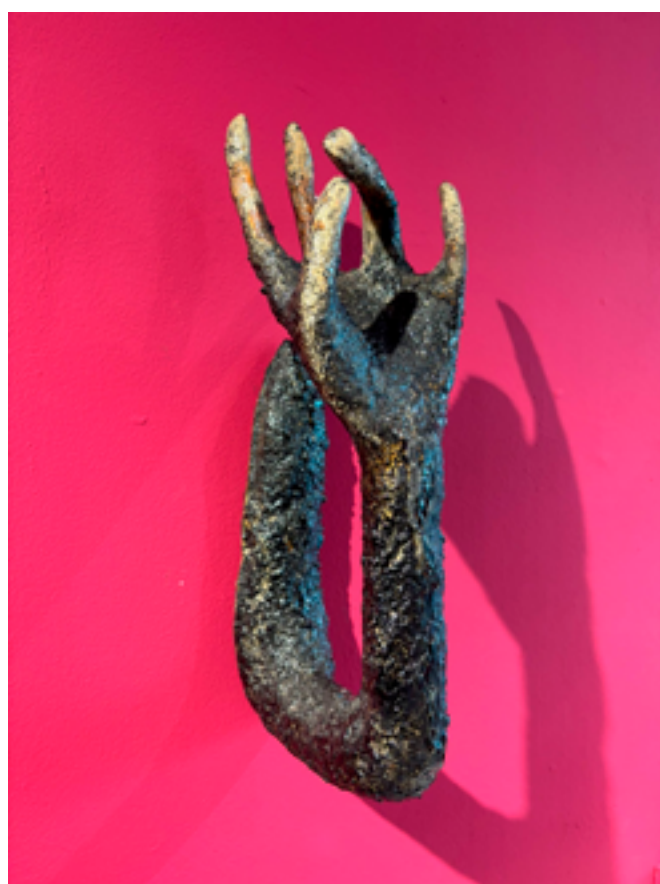
Screenprint on paper

50 x 50 cm

House of Chappaz

Raisa Maudit: La Grieta La Revelación,
2022-2024.

Metal structure, ceramic, volcanic ash from
Tajogaite. Variable dimensions.





FUNDACIÓ ÚNIQUES

ADN Galeria

Laura Llanelli: Secrets

Errant Festival, Solsona. 17 de julio de 2021

VII Foro cultura y ruralidades, Tortosa

POESIA i +, Caldes d'Estrach

Quasiveu, Amposta

2025

MicroSD memory card mounted on printed passe-partout, natural wood frame and museum glass. Frame: 14.8 x 21 cm each.
Edition 2 of 3 plus artist's proof.



FUNDACIÓ SORIGUÉ

ProjecteSD

LUCE: Toldo masías, 2025

Photographic composition and cut of used awning, 3 parts

Total dimensions: ca. 80 x 220 cm

Unique piece

LUCE/PH 8

5 Team and collaborators

Codirection:

Mariña Á. Pino & Andrea Rodríguez Novoa

Guests programme (BGW PRO):

Andrea Rodríguez Novoa

Coordination and communications assistant:

Alessa Alcántara Rosales

Selecion committee - Art Barcelona. Associació de galleries board:

First Vice President: Patrícia de Muga (Prats Nogueras Blanchard)

Second Vice President and Treasurer: Victor Lope (Victor Lope Arte Contemporáneo)

Secretary: Joana Roda (Bombon Projects)

Board Members: Silvia Dauder (ProjecteSD), Marc Domènech (Galeria Marc Domènech), Joan Anton Maragall (Sala Parés), Miguel Ángel Sánchez (ADN Galeria), Jorge Bravo (ethall)

Press:

Teresa Vallbona [press clipping [HERE](#)]

Design:

Todojunto

Documentation:

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Guides:

Sandra Costa, Pilar Cruz, Jordi Garrido, Carla Jaria, Alexandra Laudo, Rosa Lleó, Anna Pahissa, Sofía Williamson, Arantxa Zulema.

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In addition, it has benefited from the collaboration of the following organisations, which have supported the project in various ways: Fundació "la Caixa", Fundación ARCO, Museu Tàpies, MACBA, Casa Bonay, Hotel Catalonia, Hotel Condado, The Social Hub, Eurostars Hotel Company, Fundació Sorigué, Fundació Úniques, Fundació Vila Casas, Colección Manuel Expósito, zardoz.club x Tales Tommasini, Escola Superior de Disseny ESDI, BCN Spirit, Lan, El Águila, Fever Tree, MVIPS, The Spider, La Vanguardia, Exhibart, Betevé, Graf, El Culturista.

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gallery
weekend**

Un
projet de:

AR + B. ArtBarcelona.
Galleries

barcelonagalleryweekend.com