#FacesBaluard

FACES

31.01.2019
29.09.2019

Un diàleg
entre la Col·lecció Es Baluard
i la Col·lecció BEEP d'Art Electrònic

Lugán, *Mano térmica de artista*, 1973
Col·lecció Beep d'Art Electrònic
© de l'obra, Luis García Núñez, Lugán, 2018

Dates: 31.01.2019 – 29.09.2019

Place: Floor 1

Opening: January 30, 2019, 1 pm

Aperture and guided tour: January 30, 2019, 7 pm

Curators: Roberta Bosco and Stefano Caldana

Press kit

FACES. A DIALOGUE BETWEEN THE ES BALUARD COLLECTION AND THE BEEP ELECTRONIC ART COLLECTION

Es Baluard Museu d'Art Modern i Contemporani de Palma presents "FACES. A dialogue between the Es Baluard Collection and the BEEP Electronic Art Collection" the next January 30 in 2019, continuing with the exhibition projects where the Collection is linked and collaborates with other public and private collections.

The museum continues with the investigation and diffusion of the advance of the contemporary artistic practices that use the image and the new technologies, reflected, likewise, in the series of exhibitions «Reproductibilitat» started in 2013.

Therefore, by the year 2019, and coinciding with its 15th anniversary, Es Baluard invited the BEEP Electronic Art Collection to dialogue with its Collection on the main floor of the museum, under the curatorship of Roberta Bosco and Stefano Caldana. The exhibition opens on January 30 at 1.00 pm, within the framework of the celebration of the 15th anniversary of the museum, and also offers an opening with a guided tour by the curators at 7.00 p.m. It can be visited from January 31, 2019 to September 29, 2019.

The exhibition includes Works of art by artists such as Jordi Abelló Vilella, Marina Abramović, Pilar Albarracín, Marcel·lí Antúnez, Manu Arregui, Miquel Barceló, Pep Bonet, Christophe Bruno, Daniel Canogar, Toni Catany, Paolo Cirio, Analivia Cordeiro, Evru, FakeShop, Roland Fischer, Anaisa Franco, Alberto García-Alix, Domenico Gnoli, Eduardo Kac, Wifredo Lam, Jana Leo, Solimán López, Rafael Lozano-Hemmer, Lugán, Antoni Miralda, Joan Miró, Amedeo Modigliani, Shirin Neshat, Marina Núñez, Andrés Pachón, Pablo Picasso, Jaume Plensa, Charles Sandison, Christa Sommerer & Laurent Mignonneau, Antonio Saura, Eulàlia Valldosera, Marie-France Veyrat and Darío Villalba.

According to the curators, "FACES" is "a milestone and a unique case so far, because for the first time it raises a dialogue at the same level between works of electronic art and works of traditional disciplines". "Despite the fact that electronic art is already present in many international exhibitions, never like in FACES have works of art on a same level been presented based on techniques as diverse as robotic art, sculpture, painting, collage, net.art, ceramics, installations interactive, photography and video", they add.

In this sense, they point out that, in the show, "the most outstanding artists of new media art dialogue with established creators in the framework of the most traditional contemporary art. All this has been possible because of the background of Es Baluard and the Beep Electronic Art Collection and for having chosen a theme as classic and universal as the portrait".

Curators' text

All that we know is our own impression, and all that we are is an exterior impression.
Fernando Pessoa

The exhibition sets forth a constructive, transversal reading of the creative processes of different generations of artists and their research on the concept of portrait.

The objective is to find common points and unexpected interpretations of works, often including very different ones. On the one hand we have the contemporary art works of the Es Baluard Collection and on the other, the works of the BEEP Electronic Art Collection, the vast majority of which are interactive. The latter represent one of the most innovative expressions of contemporary creation, characterised by introducing new paradigms such as interactivity and participation.

It will be almost impossible to compare such diverse stages and styles and confront works by Picasso, Miró or Barceló with the robotic and electronic art pieces of artists such as Lugán, Marcel.lí Antúnez or Rafael Lozano-Hemmer. Our aim is to approach the portrait from an anthropological perspective, because these faces represent us at a certain moment in history. Moreover, whilst until now in some way, in artistic practice the portrait has been the representation of an absence, with electronic and digital art this absence is reassessed thanks to the constructive, enriching presence of the public during the creative process.

The exhibition seeks to establish a dialogue between works in different media. The dialogues may arise from common interpretations, similitudes, subliminal analogies or be merely alluded dialogues, which can push the public towards a creative reading of the works. We aspire to break the immovable fourth wall between the contemporary art public who are accustomed to touching electronic artworks and make them perceive other nuances of interpretation in traditional works. The route through the exhibition is laid out as a continuum, in which visitors will be able to perceive similitudes or resemblances which, in the exhibition space, unfurl in an open, rhizomatic way.

Our goal is for all the works to engage in dialogue with one another and thus, for the public to be able to circulate freely around the exhibition, exercising crucial analysis and taking part in the proposals for dialogue we suggest to them without any need to define strict parameters of interpretation. It is not a question of confronting electronic art and traditional visual art, it is not about winning a contest between different disciplines; the objective is to offer a creative, participatory narrative, inviting the public to mix and maintain an active attitude, or rather an interactive attitude, coming face-to-face with works which share a single common theme: that of the portrait. In addition, we feel this is an opportunity to inject new life into and activate the more conventional works.

The BEEP Electronic Art Collection is the result of the artistic patronage of Andreu Rodríguez, president of the TICNOVA Group. Over the 13 years of its existence, the primordial objective of the collection has been to act as a witness and agent of the transgression created from the intersection between art, science and technology. Linked from the start to the ARCOmadrid Contemporary Art Fair, through the ARCO BEEP Electronic Art Award, it has gathered together a set of electronic and digital artworks which is extremely important and significant on an international level, summing up the tendencies and evolution of artistic practices related to the new technological media.

Encoding portraits

By **Roberta Bosco** and **Stefano Caldana**
https://arteedadsilicio.com

I and my companions are appearances, we are a new kind of photographs
(Adolfo Bioy Casares. *The Invention of Morel*)

All we know is an impression of ours, and all we are is someone else's impression
Fernando Pessoa

Portraits are the oldest and most essential artistic expression. From the hands in the cave paintings of the Palaeolithic and the art of ancient Egypt with the portraits of the Fayum dynasty, through the Middle Ages, the Renaissance, and the Baroque to the 19th and 20th centuries, we are dealing with an artistic practice whose techniques of representation have changed over the years, but which has never ceased to be present. Not even the arrival of photography has been able to put an end to this traditional form of representation of the individual and the unlimited ability of the artist to visually codify an identity in relation to its own time frame. Its meanings and connotations and its use throughout the centuries keep changing, but portrait is still a timeless classic and a format that allows us to observe ourselves, to let ourselves be seen or even to show off as is currently the case with the phenomenon of social media. A portrait is also a memory for posterity, something like a message in a bottle for future generations — sometimes somewhat cryptic and impenetrable for societies very distant in time. We have been talking about it for centuries, so it is not going to be a revelation but it is indeed a rediscovery in the light of the latest artistic research based on new technologies and the opportunities they offer in the creative realm.

If up until now in artistic practice portraits have been the representation of an absence, with electronic and digital art this absence is redefined thanks to the constructive and enriching presence of the public. Electronic art has proved to be easily comprehensible and understandable for our society and has given the viewer a new prominence, making him an active part of the creative process. The public is no longer a passive and absent subject. We are used to navigating in a world full of technological devices, and therefore we find that an electronic and digital art, capable of subverting the static relationship between the work and the viewer, is close and empathetic. The members of the public quickly lose their fear and overcome their natural distrust, unreservedly accepting the invitation of some artists who ask them to come closer to their works and interact with them. In fact, one of the foundational principles governing interactive art says that the work does not exist without the presence of its natural interlocutor: the public.

Under these perspectives, the use of new technologies has provided unprecedented opportunities for creation. It is not only a process of codification of the work in terms of the computer programming language used by the artists, but also a surreptitious level of coding related to a language that the public can finally understand. One of the inescapable factors of information technologies is their emancipatory power in every aspect of everyday life. As the British theologian, philosopher and scientist William Whewell (*The history of scientific ideas*, 1858) pointed out, our ideas envelop perceptions and shape and regulate our sensations, giving them coherence and meaning within the daily experience of reality. All knowledge has both a subjective dimension (or opinion) and an objective dimension (or sensation) and consequently we appreciate things for what we know of them.

There is no doubt that the contemporary viewer has a perfect understanding of their role in relation to electronic works of art. Faced with devices, sensors, screens and digital elements, people instinctively accept to become a responsive and participative subject. Digital natives are now adults and the rest of us have adapted to the digital society, which is why the works in the BEEP Electronic Art Collection connect so well and so quickly with the public. In recent years we have realised that never before have visitors to electronic art exhibitions been more aware of what they are observing. There is no denying that art has always been an exclusive environment, whose interpretation seems reserved for the initiated and privileged. Nowadays perhaps not everyone understands art history, brushes, chisels, pigments and

artistic techniques, but they undoubtedly know the meaning of broadband, virtual reality, cloud, hashtag, open source, webcams, streaming and Bluetooth.

Portraits and the interpretation of images have changed radically with the emergence of the Internet and the new technologies. There is no longer any talk of photography, cameras, reels, development, diaphragm, lenses, lighting or posing. The terms are now social networks, post-photography, ubiquity, self-representation, reproducibility, memetic processes, social media, mashups, selfies, retouching and virality. The very way in which we express ourselves has evolved and our writing has condensed, replacing the traditional syntax with stickers and emoticons, whose stylised faces and expressions have imposed themselves as a new universal and transnational language of immediate interpretation.

Attitudes towards how we represent ourselves have changed. Now we tend to flaunt ourselves and adopt hitherto unseen postures in front of mobile devices that are infinitely more complex than a simple laptop. We usually get to know ourselves through the other in a continuous process of exteriorization, where the eyes of others and how they look at us define who we are.

Based on these premises, the exhibition "Faces. Un diálogo entre la Colección de Es Baluard y la Colección BEEP de Arte Electrónico" [Faces. A dialogue between Es Baluard's Collection and the BEEP Electronic Art Collection] proposes a constructive and transversal reading of the creative processes of different generations of artists and their research into the concept of portrait. Our aim is to find common ground and unexpected readings of the contents of works that are often very different in their artistic genesis. On the one hand, we have the traditional and contemplative works of Es Baluard, the Museum of Modern and Contemporary Art of Palma, and on the other, the interactive works of the BEEP Collection of Electronic Art.

It is almost impossible to compare such diverse stages and styles and to compare works by Picasso, Miró or Barceló with the robotic and electronic art pieces of artists such as Lugán, Marcel.lí Antúnez or Daniel Canogar. Therefore, we want to approach portraiture from an anthropological perspective, because, as we have said, through the approximately sixty works that cover more than one hundred years of our most recent history, these faces represent and define us.

Faces aims to establish a dialogue between works in different media. Dialogues can arise from common interpretations, similarities, subliminal or only alluded analogies that can inspire the public, favouring a creative interpretation of the works. We aim to knock down the unmovable fourth wall of contemporary art museums and open it to an audience accustomed to touching the pieces of electronic art, making them perceive other interpretative nuances in the works created with traditional disciplines. The exhibition itinerary is conceived as a continuum, where the visitor will be able to perceive similarities or differences that unfold in the exhibition space in an open and rhizomatic way.

We are talking about connections that can be more or less perceptible or that merely constitute an evocation of an atavistic reflection. How can we forget the hand prints in the Palaeolithic cave paintings and not get emotional in front of Lugán's *Mano térmica de artista*? This 1973 thermal sculpture, something like the Palaeolithic of the Silicon Age, is a pioneering piece of electronic art that establishes an obvious empathic interactivity with the viewer. With it Lugán was two decades ahead of his time, anticipating the creative boom associated with the interactivity model, which flourished in the mid-1990s. Suddenly, and perhaps for the first time in Spain, in 1973 the viewer had the opportunity to touch a work of art, an unusual portrait of the artist and the very metaphor of the interactivity implicit in the piece, which manages to convey some of it without any apparent reading codes other than sensory stimuli.

At present, Lugán's *Mano térmica de artista* and *M3X3* by Brazilian artist Analivia Cordeiro (1973) are the two oldest works in the BEEP Collection, while Sommerer and Mignonneau's *Portrait on the fly* (2015) and Solimán López's *Bioma* (2017) interactive installations are two of the most recent. In the exhibition itinerary they share space with works of Es Baluard Collection, which range from a drawing by Modigliani from 1910 to photographs by Marina Abramović and Pilar Albarracín, from 2008 and 2009 respectively.

As we have said, the exhibition "Faces" aims to articulate a rhizomatic dialogue between the artworks while at the same time remaining fluid, a key feature that helps us to emphasise the very nature of electronic and digital artworks, which are not usually unchanging and immutable, but often evolve through the presence and intervention of the public. We find it more interesting that the proposals operate in the same common space, without limits or barriers. For the same reason we have tried to select pieces that mostly do not require separate architectural spaces. We want the works to dialogue with each other, to break down barriers and for the public to be able to take in new perspectives at a glance and to develop transversal readings.

We have chosen not to delimit any areas or sections and instead place the works in a continuum, in spite of the fact that along the way the visitor will find thematic groupings such as identity, gender and post-photography (Daniel Canogar, Eduardo Kac, Eulàlia Valldosera, Shirin Neshat, Marina Núñez, and Solimán López), together with common iconographic approaches such as the series of hands (Lugán, Marina Abramović and, Manu Arregui), the faces (Rafael Lozano-Hemmer, Jordi Abelló Vilella, Alberto García-Alix, Amedeo Modigliani, Christa Sommerer and Laurent Mignonneau, and Antonio Saura), the eyes (Miquel Barceló, Evru, Picasso, and Anaisa Franco) and the bodies (Antoni Miralda, Marcel.lí Antúnez, Joan Miró, and Jaume Plensa). In this way we hope that the exhibition itinerary appears as a visual flow as close as possible to a harmonic, evolving and never static narrative, just as we want the visitor's experience to be when interacting with electronic and digital art. It also seems to us that this is an opportunity to enliven and give new life to the more traditional works.

Since this is an exhibition that has an element of kinetics in it, we are curious to see what synergies can be generated with the public and between the works themselves. It will be interesting to discover the relationships that will emerge between the brutalist body by Marcel.lí Antúnez, the hieratic presence of the sculpture by Jaume Plensa and the puppet-like *ninots* by Joan Miró, as well as what dynamics can the visitors' faces transformed by the pieces of Sommerer and Mignonneau and Rafael Lozano-Hemmer generate when confronted to the disturbing faces of Jordi Abelló, Antonio Saura and Picasso. We like to think of *Faces* as a living exhibition, a sort of organism, in which the works establish a certain degree of symbiosis.

We would like the works to establish links among themselves and challenge each other, and we invite the public to move freely around the exhibition, carrying out a critical analysis and participating in the dialogue proposals that are suggested without the need to define strict reading parameters. It is not about comparing electronic art and traditional plastic art, it is not about winning a match between different disciplines, the aim is to offer a creative and participatory narrative inviting the public to relate to the works and to maintain an active, or better put, an interactive attitude.

Works of art

Jordi Abelló

Mantis
2015
Video. Colour, silent
Duration: 4' 23''
Dimensions variable
Collection of the artist

Bank
2012
Video. Colour, sound
Duration: 3' 52''
Collection of the artist

Marina Abramović

The Family A. «Eight Lessons on Emptiness with a Happy End» Series
2008
C-print on dibond
150 x120 cm
Edition: 2/9
Es Baluard Museu d'Art Modern i Contemporani de Palma

Pilar Albarracín

Mentira nº3. «300 Mentiras» Series
2009
Black and white photograph
125 x 187 cm
Edition: 5/5
Es Baluard Museu d'Art Modern i Contemporani de Palma

Marcel·lí Antúnez

Alfabeto
2015
Installation. A wooden construction with speakers and tactile sensors controlled by a Rapsberry Pi
140x40 cm diameter (column) 150 x 150 x 18 cm (platform)
Beep Electronic Art Collection

Réquiem
1999
Installation. Exo-skeleton pneumatic robot with measures 190 x 90 x 90 cm, iron support (270 x 175 x 175 cm), system control box (PLC, relays, solenoid valves), cables and different tubes
Collection of the artist

JoAn, l'Home de Carn
1992
Installation. Interactive robot (masculine figure covered with pigskin, mechanically articulated, computer, microphone, electronic device and cables)
Collection of the artist

Manu Arregui

Ejercicios de medición sobre el movimiento amanerado de las manos
2014
Multimedia installation. HD video, single-channel, loop
Duration: 6'30"
Beep Electronic Art Collection

Miquel Barceló

Untitled
1981
Mixed media on paper
49,5 x 35,5 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma, Col·lecció Serra deposit

Pep Bonet

«OneGoal», Sierra Leona Series
2002-2007
Archival pigment print on Hahnemühle Giclée Fine Art barite fibre-based photo paper
60 x 90 cm
Edition: 1/3
Es Baluard Museu d'Art Modern i Contemporani de Palma

Christophe Bruno

Fascinum
2001
Multimedia installation. Net Art. Computer, Java, HTML code, power cable, TV screen
Dimensions variable
Beep Electronic Art Collection

Daniel Canogar

QWERTY
2014
Video installation. Keyboard discarded, wood, metallic screen, mini projector and micro SD memory card
22,5 x 60 x 38 cm
Beep Electronic Art Collection

Toni Catany

Perfil
1997
Giclée print from 2004
112x112 cm
Edition: 1/3
Es Baluard Museu d'Art Modern i Contemporani de Palma

Bodegó n. 078
2008
Giclée print from 2008
50x60 cm
Edition: 1/5
Es Baluard Museu d'Art Modern i Contemporani de Palma

Paolo Cirio

Michael Rogers
2015
Acrylic spray on paper, canvas and photographic paper
110x96 cm
Beep Electronic Art Collection

Analivia Cordeiro

M3X3
1973
Video installation. Three projections, colour, sound, loop
Dimensions variable
Beep Electronic Art Collection

Evru/Zush

Tecura
2008
Digital print
130x94 cm
Beep Electronic Art Collection

FakeShop

HUHB 387 & HUHB 492
2000
Two framed screenshots
140x170 cm each one
Beep Electronic Art Collection

Roland Fischer

Zhu Zhu #4088. «Chinese Pool Portraits» Series
2007
C-print
141x162 cm
Edition: 5/5
Es Baluard Museu d'Art Modern i Contemporani de Palma

Anaisa Franco

Expanded Eye
2008
Interactive installation. Transparent street lamp globe, computer, projector, software
Variable dimensions
Beep Electronic Art Collection

Alberto García-Alix

La China
2007
Gelatin silver bromide and selenium coating on barite paper
110x110 cm
Edition: 1/3
Es Baluard Museu d'Art Modern i Contemporani de Palma

Morbella
1998
Gelatin silver bromide and selenium coating on barite paper
110x110 cm
Edition:1/3
Es Baluard Museu d'Art Modern i Contemporani de Palma

Lisa en Buenos Aires
2005
Gelatin silver bromide and selenium coating on barite paper
110x110 cm
Edition: 2/3
Es Baluard Museu d'Art Modern i Contemporani de Palma

Domenico Gnoli

Pistolero
1963
Mixed media on canvas
65x45 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma, Col·lecció Serra deposit

Eduardo Kac

Time Capsule
1997
Multimedia installation. Photographs, radiographic film, X-ray film viewing device with fluorescent lamps, wooden frames, TV screen, microchip, needle, DVD player
Dimensions variable
Beep Electronic Art Collection

Wifredo Lam

Les frères, III
1974
Oil on canvas
50 x 60 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma, Fundació d'Art Serra donation

Jana Leo

Fotografiar sin ver. Visiones del cuerpo humano
1994
Analogue photograph, 35 mm, black and white. Composition formed by 5 panels in black foam board measuring 50 x 70 cm. each, 122 black-and-white photos (7 x 5 cm. each) and a wooden box lined with black material
56 x 80 x 10 cm
Edition: 1/3
Es Baluard Museu d'Art Modern i Contemporani de Palma, donation of the artist

Solimán López

Bioma
2017
Aluminium sculpture, interface with camera, microphone, CPU, screen and thermal printer
95 x 95 x 20 cm
Private Collection

Rafael Lozano-Hemmer

Level of Confidence
2015
Face-recognition algorithms, computer, screen, webcam
Dimensions variable
Edition: 12 +1A.P.
Courtesy of the artist

Lugán (Luis García Núñez)

Mano térmica de artista
1973
Mixed media on aluminium, iron and resistors
30x16x8.5 cm
Edition: 31/125
Beep Electronic Art Collection

Antoni Miralda

Untitled
1973
Treated plaster
92x57x54.5 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma

Joan Miró

Le Chien d'Ubu
ca.1977
Paint, fabric and diverse materials
184x80x22 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma, Col·lecció Serra deposit

El Abanderado
ca.1977
Paint, fabric and diverse materials
198,5x154x45 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma, Col·lecció Serra deposit

Amedeo Modigliani

Tête de face
1910-1911
Pencil on paper
31,2x24.2 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma, Col·lecció Serra deposit

Shirin Neshat

«Fervor» (Couple at Intersection) Series
2000
Silver gelatine print
119.5x152.5 cm c/u (triptych)
Edition: 5/5
Es Baluard Museu d'Art Modern i Contemporani de Palma, private collection deposit

Marina Núñez

Sin título (Ciencia ficción)
2003
Infography on light box
130x130x35 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma, donation of the artist

Sin título (Ciencia ficción)
2003
Infography on lightbox
130x130x20 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma, donation of the artist

Sin título (Ciencia ficción)
2003
Infography on lightbox
130x130x30 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma, donation of the artist

Andrés Pachón

Tropologías II (del archivo del Dr. Ripoche)
2014
Multimedia installation. Two wooden frames with passe-partout measuring 90 x 90 cm, twenty-four digital prints measuring 13 x 19.5 cm, one 7" tablet
Beep Electronic Art Collection

Pablo Picasso

Visage dans un ovale
1955
Oval dish. White earthenware clay, engobe ground engraved by knife under glaze
33x40 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma, Col·lecció Serra deposit

Visage de faune tormentée
1956
Round dish. White earthenware clay, engobe decoration, glaze and patina
42 cm diameter
Es Baluard Museu d'Art Modern i Contemporani de Palma, Col·lecció Serra deposit

Visage patiné
1959
Round-square plate. White earthenware clay, engobe and patina decoration, scraped relief. Bluish grey
25 cm diameter
Es Baluard Museu d'Art Modern i Contemporani de Palma, Col·lecció Serra deposit

Vallauris
1953
Round plate. White earthenware clay, decoration with oxidized paraffin under white enamel
20,5 cm diameter
Es Baluard Museu d'Art Modern i Contemporani de Palma, Col·lecció Serra deposit

Dormeur
1956
Round plate. White earthenware clay
42 cm diameter
Edition: 62/100
Es Baluard Museu d'Art Modern i Contemporani de Palma, Col·lecció Serra deposit

Visage aux tachés. Revers: Visage mat
1956
Round plate. White earthenware clay. Reverse: engobe decoration under partial brushed glaze
42 cm diameter
Edition: 45/100
Es Baluard Museu d'Art Modern i Contemporani de Palma, Col·lecció Serra deposit

Jaume Plensa

Self-portrait in the Mountains of Venus
2006
White marble fusion
83x48x77 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma

Charles Sandison

Natura morte
2013
Generative audiovisual installation
70x70 cm
Beep Electronic Art Collection

Antonio Saura

Doña Jerónima de la Fuente
1972
Mixed media on paper
100x70 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma, Fundació d'Art Serra donation

Christa Sommerer& Laurent Mignonneau

Portrait on the Fly
2015
Interactive installation. Television screen, camera, computer and software
Dimensions variable
Beep Electronic Art Collection

Eulàlia Valldosera

El jacent: la nit
2000
Colour photograph
120x150 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma

Marie-France Veyrat

Carregat i descarregat
2012
Installation. Expanded polystyrene, painted cardboard and wood
160x120x100 cm
Beep Electronic Art Collection

Castellers de Vilafranca II
2018
UV ink print on dibond
60x90 cm
Beep Electronic Art Collection

Darío Villalba

Kiss Munich
1995
Photographic emulsion and mixed media on canvas
145x111 cm
Es Baluard Museu d'Art Modern i Contemporani de Palma, Col·lecció Serra deposit

Captions

Jordi Abelló, *Mantis*, 2015 (video still). Video, colour, silent. Duration: 4' 23''. Dimensions variable. Collection of the artist. © of the work of art, Jordi Abelló, 2019

Marina Abramović, *The Family A*, Serie «8 Lessons on Emptiness with a Happy End», 2008. C-Print on dibond, 150 X 120 cm. Edition: 2/9. Es Baluard Museu d'art Modern i Contemporani de Palma. © of the work of art, Marina Abramović, VEGAP, Palma, 2019

Analivia Cordeiro, *M3X3*, 1973 (video still). Video installation. Three projections, colour, sound, loop, dimensions variable. Beep Electronic Art Collection. © of the work of art, Analivia Cordeiro, 2019

Roland Fischer, *Zhu Zhu #4088*. «Chinese Pool Portraits» Series, 2007. C-print, 141x162 cm. Edition: 5/5. Es Baluard Museu d'Art Modern i Contemporani de Palma. © of the work of art, Roland Fischer, 2019

Alberto García-Álix, *La China*, 2007. Gelatin silver bromide and selenium coating on barite paper, 110 x 110 cm. Edition: 1/3. Es Baluard Museu d'Art Modern i Contemporani de Palma. © of the work of art, Alberto García-Álix, VEGAP, 2019

Solimán López, *Bioma,* 2017. Aluminium sculpture, interface with camera, microphone, CPU, screen and thermal print, 95 x 95 x 20 cm. Private Collection. © of the work of art, Solimán López, 2019

Rafael Lozano-Hemmer, *Level of Confidence,* 2015 (fragment of the work of art). Face-recognition algorithms, computer, screen, webcam. Dimensions variable. Edition: 12 + 1 A.P. Courtesy of the artist. © of the work of art, Rafael Lozano-Hemmer, 2019

Lugán, *Mano térmica de artista*, 1973. Mixed media in aluminium, iron and resistors, 30 x 16 x 8.5 cm. Edition: 31/125. Beep Electronic Art Collection © of the work of art, Luis García Núñez, Lugán, 2019

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