



**On the Outside Looking in  
Exhibition**

**Barcelona. 01-12.09>2010**

**Casa Àsia, Jardins Palau Robert, Nivell Zero Fundació Suñol, La Casa  
Elizalde, Museu d'Art Contemporani de Barcelona – MACBA, Palau  
de la Virreina, Art Santa Mònica, Hospital del Mar, Espai Ubú**

## The ArtAids Foundation:

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The ArtAids Foundation is a non-profit organisation that employs art in the fight against AIDS by inviting leading artists to create pieces that deal with AIDS and related issues. These art works are then used to increase public awareness and to improve society's attitude to HIV-positive persons. ArtAids initiates and supports projects aimed at preventing and fighting AIDS in Thailand and Catalonia.

ArtAids was created by Dutch writer and art collector Han Nefkens, owner of the H+F collection. Nefken's discovery in 1987 that he was HIV-positive brought about a radical change in his life. Han Nefkens sees the intensity of that experience reflected in the world of art, and has decided to use it to increase awareness of the AIDS problem and to improve the lives of those who live with HIV.

Nefkens has established separate ArtAids foundations in Holland, Thailand and Spain.

### Objectives:

- To promote and financially support projects aimed at preventing and fight AIDS.
- To fight the stigma surrounding HIV, through contemporary art and educational projects.
- To promote artistic creation in Barcelona and Spain.

### ArtAids beneficiaries in Catalonia:

**HIVACAT (Catalonia)** A research project run by Doctors Clotet and Gatell that works towards developing a vaccine (for treatment and prevention) through the HIVACAT program.

### Fundació Lluita contra la SIDA [www.fl sida.org](http://www.fl sida.org)

A Foundation based at the Hospital Germans Trias i Pujol (Can Ruti) developing research projects to optimise treatment against HIV and related illnesses.



## The Exhibition:

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A project organised by ArtAids with the participation of twenty artists from Barcelona or with a special link to the city. The project is driven by a desire to increase awareness of the need for prevention and to reflect on the feelings of people living with HIV. The curator of the exhibition, Miquel Bardagil, sees it as the culmination of a project that began in 2008 and encompasses a very wide range of activities, some in collaboration with other institutions. In general, most of the artists participating in the project had not previously worked with the subject of Aids in any significant way, and thus the exhibition avoids predictable approaches and opens up new ways of seeing.

The idea of the exterior – the "outside" in the exhibition's title-- is linked to that of being outdoors. This concept is the starting point for the exhibition, allowing us an insight into the experience of HIV-positive people, and also structures the exhibition and the work of the artists. It is a starting point - even if it leads us elsewhere in the end.

This particular vision on the outside in, from several generations of artists and from different disciplines such as installation, photography, painting and video, is the concept that underlies the works presented by the artists. Each artist was given production budget and an artist's fee, and will then transfer ownership of the work to ArtAids. Thus, the artists are involved on two fronts: by transferring ownership of the work, and by making an AIDS-related work.

In parallel to the exhibition 'On the Outside Looking In', ArtAids is also organising Educational Workshops at La Casa Elizalde and an Educational Project in the neighbourhood of La Mina.

'On the Outside Looking In' is the first project carried out by the ArtAids Foundation in Barcelona. After its Barcelona season, 'On the Outside Looking In' will be presented in Oviedo (Banco Herrero Head Office) from September to November, 2010, and then at MuVM in Valencia from December 16th to February 27th, 2011.

Casa Àsia will host the exhibition 'More to Love', A showcase of 20 Thai and European artists presented by ArtAids in Bangkok and Chiang Mai (Thailand) in the summer of 2008.

“Any disease whose causality is murky, and for which treatment is ineffectual, tends to be awash in significance”. S. Sontag

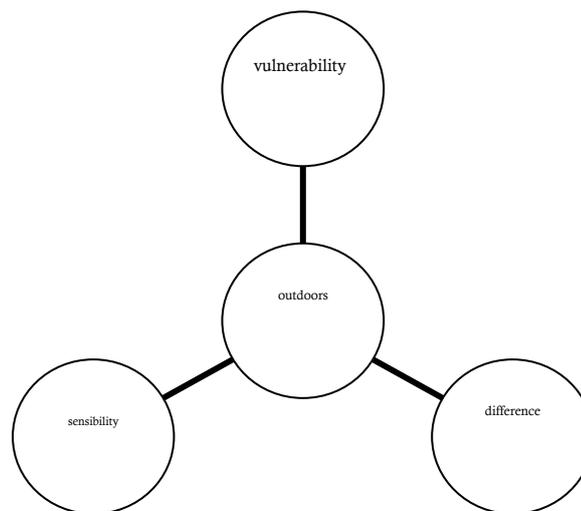
“Processes of marginalization exist to the extent that society defines a certain form of dominant subjectivity”. (F. Guattari )

This is an exhibition about AIDS. Art can play a very important role in awareness-raising because of its power to affect areas of people’s lives and minds that are difficult to reach through other means, and develop an alternative to the dominant social discourse.

The gaze, the act of looking at something, indicates a desire to learn about our surroundings, to set up links that connect our own experience to those of others.

Georg Gadamer writes that illness is, above all, the experience of the ill person. There are obviously many ways to talk about an illness, (a patient’s medical record, a list of its effects on society, an epidemiological report, graphs and statistics, a list of those affected etc), but its essence ultimately lies at this final, individual level – personal experience. *The illness is, in the last analysis, not the established result which scientific medicine declares as illness but, rather, the experience of the person suffering it. It is the experience which, just like every other disturbance, the individual seeks to bring to an end.*

This aspect of illness as experience is expressed through the fight to overcome it, and through its bodily nature. Firstly, the experience of an illness –more specifically, HIV-- entails a struggle on many fronts: against the virus, against fears and against discrimination. Secondly, we have to take into account *the degree to which the illness, this disturbance, makes us insistently aware of our bodily nature, which we are almost unaware of when no disturbance is experienced.* In terms of a certain mood or personal experience, this "disturbance" that is the illness can be associated to the idea of being exposed to the elements. Being HIV-positive is like finding yourself outdoors, in the triple sense of vulnerability, sensibility and difference.



Miquel Bardagil  
Curator, ‘On the Outside Looking In’

## Artists and Exhibition Venues

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CASA ÀSIA

*More to Love*

JARDINS PALAU ROBERT

**Antonio Ortega**

NIVELL ZERO FUNDACIÓ SUÑOL

**Biel Capllonch** (outdoor area)

**Francesc Abad**

**Ignasi Aballí**

**Josep-Maria Martín**

**L. A. Raeven**

LA CASA ELIZALDE

**Alícia Framis**

**Pep Dardanyà**

**Job Ramos**

**Iñaki Álvarez**

**Santiago Ortiz**

**Javier Peñafiel**

MACBA

**Erich Weiss**

PALAU DE LA VIRREINA

**Jordi Canudas**

ART SANTA MÒNICA

**Núria Güell**

ESPAI UBÚ

**Roger Bernat**

**Jean-Charles Hue**

**Anna Marín**

**Marina Núñez**

HOSPITAL DEL MAR

**Cova Macías**

## The works:

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**Francesc Abad** (Terrassa, 1944)

***LEBENSWELT***

*Culture is a Knife that Plunges into the Future Thought Diaries 6.*

*Notes 2002.* (2009)

Installation with video (4'12'')

Francesc Abad is a multimedia artist whose work has evolved from conceptual origins in the seventies towards the use of audiovisual media. He explores personal and collective memory, its fragile nature and its recovery in the present. He brings to light the processes through which history is reconstructed and manipulated at different historical moments.

*'Lebenswelt' invites us to see a house in ruins as a symbol of the body. Its collapsed walls allow us to see remains altered by time. The relentless process of deterioration is a one-way road to the eventual disappearance of the house, along with the material and symbolic world that it formed part of... the work transcends the personal and explores society as a whole.*



**Ignasi Aballí** (Barcelona, 1958)

***Red Line*** (2009)

Installation. Variable dimensions.

Ignasi Aballí uses painting, photography and installation to explore the limits of art, from a material and formal point of view, its relation to reality, and also conceptual aspects. His interest in analysis is expressed in the serial images, classifications, lists and archives that often structure his works.

*Red Line is a collection of AIDS-related headlines published in one newspaper over a period of almost a year... The use of the colour red emphasises the fact that the headlines are a representation of reality... It is also a reference to the red line that indicates danger, the line we must not cross. A critical account of reality, in an interplay that seeks the complicity of the audience.*



**Iñaki Àlvarez** (Vic, 1974)

*Life Could be This (Now it Turns out I'm a Hero)* (2009)

Photographic installation

Dimensions 356 cm x 50 cm (large photographs 120 cm x 50 cm, small photographs 18 cm x 48 cm)

Pigment Print RC and needles

After starting out in the field of performance, Iñaki Àlvarez works in the areas of video, photography, CD-Rom and, more recently, theatre. Two of his recurring themes are the body and words. The first is the source of pain, loss and wounds, while the second brings poetry, the voice, text and a reflection on the expressive capacities and limitations of words.

*“Life Could be This...” talks about the ability to confront pain, about the specific, everyday heroism entailed by simply living with the threat of HIV. A restrained exploration of illness, pain, fear and absence that avoids excess, in images that invite reflection, mixed with emotion.*



**Roger Bernat** (Barcelona, 1968)

*Vosaltres (You-Plural)* (2009)

Installation

Photography by Roger Bernat.

Roger Bernat is a prominent figure among the younger generation of theatre directors in Catalonia, and has contributed to revitalising the Catalan scene since his time as co-founder of the company General Elèctrica. He studied architecture, which eventually led him to theatre. He has made several forays into experimental and independent video. He is particularly interested in ways of integrating real experience into the artistic process.

*‘Vosaltres’ explores the relation between experience, representation and discourse. The work consists of two separate spaces, a dark room which is the experiential space, where visitors enter... And a representational space, where visitors can see themselves in the false privacy of the dark room they have just stepped out of.*



**Jordi Canudas** (Vic, 1963)

***Màcula. La vida en blanc*** (2009)

The Raval, Barcelona. 2009

With the collaboration of Isabel Banal and the project Hospital 106, 4t 1a.

Table, benches, blackboard paint and chalk.

Model E 1:20 / real dimensions of the table 76 x 120 x 500 cm, benches 46 x 30 x 500 cm

Photographs: Jordi Canudas

Jordi Canudas is a visual artist who began as a sculptor, and moved on to photography and installations and then to interventions in public spaces, specially in Barcelona and more specifically, the Raval area. His work looks to everyday reality in order to preserve the memory and experiences that remain outside of official records.

*'Màcula. La vida en blanc' is a large table with benches, in which the surfaces are blackboards where people can write things and rub them out. Working with AIDS-related groups and associations from Barcelona's Raval, writing can be a way of giving a voice to everyday experiences, to the day-to-day lives of people living with HIV, who are not so different to the "others", in spite of the problems they face. And also a way of overturning the stigmatising vision of the Raval neighbourhood that is often transmitted by the media.*



Acknowledgements: Sida Studi, ACASC (Associació Ciutadana Anti-Sida de Catalunya), APIP (Associació per a la Promoció i la Inserció Professional) and Genera-Associació en defensa dels drets de les dones. HIV-AIDS associations based in Barcelona's Raval.

**Biel Capllonch** (Majorca, 1964)

***Where the clouds are far behind me*** (2008)

Vinyl print, 300 x 300 cm.

Biel Capllonch is an artist who works with photography using many different media and formats. His work incorporates elements from advertising and fashion in a powerful and subtle mix, whether in portraits, landscapes or carefully constructed scenes. His images tend towards the narrative and always include an unexpected element that arouses surprise or confusion in observers.

*'Where the Clouds are Far Behind Me' shows a clear horizon, gently defined by a few rows of trees. A sheet carried by the wind reminds us of the things we have freed ourselves from, in a landscape that seems to suggest the*

*possibility of balance between humans and the environment. The presence of water suggests movement and shifting, in a reference to the dynamism of liquids, but also the ever-changing nature of existence.*



**Pep Dardanyà** (Caldes d'Estrac, 1961)

**Lab. 50** (2008-09)

Photo/Video installation.

Pep Dardanyà is a visual artist, anthropologist and cultural administrator. He is currently director of Can Xalant, Centre for Creation and Contemporary Art. Pep Dardanyà uses video, photography and installations to create interventions that disrupt the viewer's awareness in some way. His works initially refer us to the gaze and the nature of the artistic process, and then to the complexity of the social processes involved in phenomena like illegal migration, exploitation (social, sexual, etc.) and the marginalisation of others.

**'Lab. 50'** takes the form of a peculiar kind of travel diary, in the mode of an ex-voto offering. The destination is the city of Kisangani in the Democratic Republic of Congo– a former Belgian colony– which once housed a cutting-edge laboratory for research into the polio vaccine... *Lab.50* explores the destitution of Africa and its vulnerability to AIDS, which is seriously affecting the continent's already-weakened economic and social structures.



Acknowledgements: Carme Altayo, Veterinaris sense Fronteres, Barcelona. Oliver Maloba, Espace Culturel Ngoma, Kisangani. Miguel Ángel Martínez, Fundació IrsiCaixa at Hospital Germans Trias i Pujol, Barcelona. Juana Díez, Virology Group, DCEXS, Universitat Pompeu Fabra, Barcelona.

**Alícia Framis** (Barcelona, 1967)  
*Forbidden Places (Framis for Men)* (2007-09)

The work of Alícia Framis fluctuates through a very wide range of media and styles, from architecture, photography and video to performance and interventions in public space. What they all share is the artist's commitment to social issues, such as gender discrimination, gender-based violence, the labour crisis and unemployment, the trade in children, racism, giving blood, etc. Alicia approaches these issues through poetic elements, which in no way dilute the force of the denunciation.

*'Tacones para hombres' looks at the issue of gender. The work consists of actions generated through a pair of men's shoes that have the shape and high heels of women's shoes. A series of people will photograph themselves carrying out an action wearing these shoes. The action can be as simple as putting them on, a gesture which here entails crossing one of the boundaries through which society separates the genders.*



**Núria Güell** (Girona, 1981)  
*Sender: Sanatorio de los Cocos, Rural Havana. Cuba* (2008-9)  
Shipment by sea, cactus, graphic documentation.

Núria Güell studied plastic arts in Barcelona and Havana. She works with photography, video and installations, and has carried out several projects involving interventions in urban and non-urban public spaces. Many of her works are based on specific experiences, which may be individual, collective or her own, or are channelled towards the audience.

*The title 'Sender: Sanatorio de los Cocos' makes reference to the hospital in Cuba where people affected by HIV are admitted... As we can see, the work consists of a cactus plant, but even more so it consists of the activity of writing that led it to become a physical and symbolic testimony of lives disrupted by HIV. A few words or numbers to evoke a whole life, to refer to something that cannot easily be explained through language.*

Acknowledgements: Susana Pilar Delahante, Mandy, Emilio (from C. C.), María Julia, Alexander, Levi, Centro de Atención Integral a Pacientes con VIH-sida (LOGO), Viveros Mas de Valero (LOGO), Contre.



**Jean-Charles Hue** (Eaubonne, 1968)

*Live Flesh* (2009)

Video (12')

Jean Charles Hue is an artist who works in the field of video, currently based in Tijuana, Mexico. Whether they explore his own family universe or are framed in wider or urban or personal contexts, his works all explore the status of human beings today. His films can be understood as fragments taken from life, sometimes with more poetic components, others with more realistic ingredients.

*'Live Flesh' is chain of interlinked short stories about a knife made from the bone of a dog, which is passed from hand to hand. Stories from everyday life in the city of Tijuana that talk about our relationship to life and death and the will to live or survive, and set up a link between the knife that forms the narrative thread and HIV.*



**Cova Macías** (Oviedo, 1976)

*The Appointment* (Work-in-progress)

Video

Cova Macías is a visual artist who works mainly with video and photography. Her works focus on young people in Western society, and she seeks their involvement through the use of documentary-like techniques or by inviting them to participate in the creation process. Her interest lies in processes of identity construction, ways of relating to society, individuality in the face of socialisation, etc.

*Often, the worst thing for people affected by HIV is the silence, having to live with the secret knowledge of ones own illness. Fear of discrimination or rejection are one the social effects that define the drama of an illness that goes beyond the strictly medical realm. This work gives HIV-positive people a voice, a presence, while protecting their own image...*



**Anna Marín** (Figueres, 1965)

*dar T* (2009)

Installation

Variable dimensions.

Photography on fabric, silver, acetate, ink, video.

Anna Marín is a visual artist who works with photography, video and installation. Her work reflects her interest in using different media to draw near to vulnerable social sectors, such as childhood, immigration, women, “other cultures”, etc. This “drawing-near” takes place through a wide range of media, based on a thoughtful attitude that combines poetic elements with the necessary tenderness and rawness.

*‘dar T’, by Anna Marín, is a respectful, intimate exploration of the world of a group of Moroccan sex workers, through the symbol of the female space par excellence, the home or “dar” in Arabic. During her travels in Casablanca, Anna Marín eventually gained access to a refuge for sex workers living with HIV. For a short time, she was able to share the life of these women in this part-private, part-public space. The title is a direct answer to an unspoken question: dar T, pronounced “darte”, which in Spanish means “to give you”.*



Acknowledgements: Cèlia Marín, Fina Sensada, Ferran Fonseca, Fouzia El qejlaji, Léa Legrand, Susana Alonso, Pedro Soler, Hangar, Gerardo Peral, Erich Weiss, Hilde Teerlinck, ALCS, Rafa Ruiz, Can Xalant, Hangar (logo)

**Josep-Maria Martín** (Ceuta, 1961)

*The Astronomer Gardener* (2009)

Video animation

Josep-Maria Martín is a visual artist who explores personal relationships. His works usually involve the collaboration of a wide range of people, including anything from other artists, writers and designers to social workers, health workers, architects and people from the street. As an artist, he is interested in generating collaborative processes that use the structures of the art world to critically affect different social and personal contexts.

A film by Josep-Maria Martín, with Rafa Cruz and Montserrat Mas, Oh Eun Lee, Nacho Villaro, Alicia Pacareu, + Blanca Bardagil, David Marcé, Cristina Arenas, Miguel Oyarzun, Montserrat de

Roig, Bonaventura Clotet, Albert Tuldrà, M. Cristina Álvarez, Àngel Castiñeida, Ma José Ferrer, Begoña Lemos, Maria Lladó, Francisca Molero, Roger Paredes, Samuel Pyke, Jordi Sandor, Alfonso Susanna.

*This video explores the subject of diseases that affect flowers and trees alongside the discourse on HIV, AIDS, transmission, prevention and stigma. The aim is to “lift the veil and let the light in” a premise that is necessary in order to fight AIDS and the discrimination that goes with it.*



**Marina Núñez** (Palència, 1966)

*Vision (3)* (2009)

Video (17 seconds, edited as a loop)

Marina Núñez works with photography, video and installation, and has more recently become interested in the possibilities of virtual computer-generated images. She has worked around identity in relation to social context from a range of different perspectives such as gender, the body, mutation and technological connections.

*A hybrid, part-organic, part-inorganic space displays a disturbing scene... The fact that the body is enclosed in an organic space suggests associations to the body and illness, its vulnerability. But more particularly, it refers to the social body and the stigma of social conventions and situations of discrimination and exclusion.*



**Antonio Ortega** (Sant Celoni, 1968)

*Trad as I* (2009)

Ceramics 110 x 50 x 35 cm.

Antonio Ortega is an artist and a lecturer at Escola Massana, who works in many different fields ranging from photography to installation, video and performance. His work uses elements like irony

and appropriation as means for analysing the mechanisms that condition artistic, social and political structures, often in an attempt to demystify them.

*A hybrid work, part-object, part-sculpture. The bases of a series of large pitchers reproduce the face of Chris Smith, the well-known British politician and cultural administrator who was one of the first public figures to announce his HIV-positive status. ... the visible course of the water is linked to the circulation of the blood, and the obvious physical fragility of the work reminds us of the body's frailty...*



**Santiago Ortiz** (Bogotá, 1975)

*Plasma* (2009)

Digital work

Santiago Ortiz integrates various facets of his life in his work as an artist, particularly his work as mathematician and researcher in the areas of art, science and spaces of representation. He prefers to work in virtual spaces on the Internet and explore their social and political connotations. His work generates points of convergence between the exhibition space, technology and immaterial (but very real) online spaces. The scope of his activity is a complex mix of architecture, representational techniques, narrative and literature, geometry, etc.

*'Plasma' is a kind of ethnography of HIV, created by exploring the presence of AIDS in different areas of the web... In formal terms, Plasma makes reference to the dynamic nature of fluids, liquids and blood; conceptually it expresses a desire to create order, to classify, to impose a certain discipline onto the chaos.*

Acknowledgements: Léa Legrand



**Javier Peñafiel** (Saragossa, 1964)

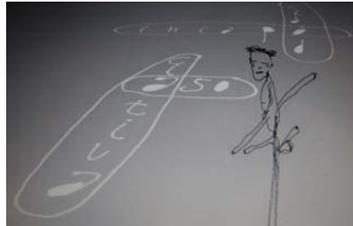
*Victim of Diagnosis* (2009)

Drawings, variable dimensions

Javier Peñafiel is an artist who uses photography, drawing, video, installation, writing and performance to explore the paths of language, the construction of the self and the individual's relationship to

different social structures. He then displays points of contact, crossroads where we may find possible critical portrayals of society.

*People living with HIV suffer a double dose of victimisation. When they are diagnosed they are branded with everything that the statistics say. The source of the transmission, behavioural patterns and the possibilities of the illness progressing explain their past, present and future, in a compendium that doesn't come from them, but from others.*



**L. A. Raeven** (Heerlen, 1971)

***Dead Man Walking*** (2009)

Video

Twin sisters Liesbeth and Angelique Raeven form an artistic duo who create videos, photographs, installations and performances. The work focuses on body-related themes such as physical appearance, beauty, certain bodily disorders (such as anorexia), and their relationship to identity, obsessions and feelings of love, hate, self-acceptance and self-esteem.

*'Dead Man Walking' presents us with a person whose physical appearance has undergone a radical change... they explore feelings of hatred, despair and impotence in the face of the effects of antiretroviral treatment on the body...*

*"Dead Man Walking" looks at the dysfunction between appearance and identity in a society that places extreme importance on physical beauty, and at the difficulty of accepting an image that does not match what we feel, but that is the image of our own body and therefore impossible to escape.*



**Job Ramos** (Olot, 1964)

***Nothing is Like we Hoped and in the Meantime we Vent our Impatience*** (3-09-08) (2009)

Photographic sequence, variable dimensions.

Job Ramos works mostly in the fields of video, sound, CD-Rom, performance and installation, often using texts and writings in his works. He is also interested in the relationship between the plastic arts and theatre. In his work, we see his desire to give meaning to everything that surrounds us and to decipher, through an open reflection, the relationships between the different elements that come together in what we could call reality.

*'Nothing is Like we Hoped...'* talks about frustration, pain, wounds and scars, the feeling of being uprooted, life and death. But above all, it transcends the simple absurdity of the action, transformed into an unintelligible deed, from whence the manifest unease that it provokes in us.



**Erich Weiss** (Waregem, 1966)

*Res no ha canviat / Nothing has Changed (A tribute to Keith Haring) (2009)*

Colour posters accompanied or not by a graffiti

The work of Erich Weiss focuses on the mechanisms of the gaze and of desire. He works with a range of media such as installation, video and photography, using images that he creates himself or appropriates in the manner of an “object trouvée”, sometimes modifying them on a computer. Music is an important symbolic reference in much of his work, which sometimes also touches on the world of fashion. Irony, play and a desire to transgress are some of the characteristics of his work.

*'Nothing has Changed'* is based on the original mural, but it goes further than simply recovering Haring's work, and looks at how art is used in institutional, urban and political contexts. This reading makes it a true tribute to the New York artist, because it goes back to look at the mural from the perspective of the streets, where it belongs, in contact with the people it was intended for.



## Related Activities

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### **Educational and Theatre Project in La Mina Neighbourhood**

The 1st Big Book of HIV Prevention will be produced in La Mina. The collaborative book will be created through the contributions of young and old, members of organisations and associations, workers and students, volunteers and participants in social projects: in short, by all the local residents who want to take an active role.

The book will be launched with a theatre action and artistic intervention that will mark the start of an awareness raising campaign. On completion, it will become part of the collection of Font de La Mina Library on Thursday December 3, at 5.30pm

### **Educational project at La Casa Elizalde (from December 3rd to 10th)**

A 2-hour program aimed at secondary school students. Based on an analysis of the exhibited works, students will construct a new space of knowledge around AIDS and people who live with this illness.

## CASA ÀSIA: *More to Love*

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'More to Love' was an exhibition presented at Bangkok and Chiang-Mai (Thailand) in the summer of 2008. ArtAids brought together twenty European and Thai artist and a curator with people living with AIDS and others who are involved in the fight against the disease, with the objective of changing some of the mainstream attitudes that stigmatise people

affected by HIV.

### **Artists:**

Otto Berchem *You am I am You*

Top Changtrakul *Erase Me*

Amrit Chusuwan *House of Love*

Patiroop Chychookiat *I have been asked by a woman*

Tintin Cooper *Wellcome to your Mind*

Leo Copers *Aids Buda*

Toeingam Guptabutra *Voices of Poets ...*

Sutee Kunavichayanont *Love Now*

Krit Ngamsom *Black and Red the Same Color*

Nuts Society & Practical Studio *Plus Equal*

Nipan Oranniwesna *Dialogue without word*

Kamol Phaosavasdi *Positive/Negative Living Together*

Pratchaya Phinthong *Untitled (No Patents On...)*

Arin Rungjang *Untitled*

Manit Sriwanichpoom *Life is Beautiful*

Prateep Suthathongthai *Untitled*

Noree Thammarak *Game of Life*

Gerald Van Der Kaap *My Dear ...*

Erich Weiss *Love will tear us apart*

Pornprasert Yamazaki *Mind Refletion*

## Curator, 'On the Outside Looking In':

Miquel Bardagil (Barcelona, 1957)

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Miquel Bardagil is an art critic and has curated numerous exhibitions, including: *Quaderns de viatge*: Josep Maria Martín, Arno Nollen, Erich Weiss (Mataró, Barcelona, 2008); *La resta no és silenci*: Iñaki Álvarez, Jordi Cano, Jordi Cuyàs, Ingrid Wildi (Can Gollerichs, Barcelona, Maig LOOP Off-08); *Beautiful People (et le Blessure Secrète)* (CRAC Alsace, Altkirch, França, 2007; Fries Museum, Leeuwarden, Holanda, 2007; Centre d'Art La Panera, Lleida, 2008; Praga i Calais); *Bis a Bis* (Fort Pienc, LOOP Off-07); *Elements*, (Sala H de Vic, 2004); *Essències 9* (Col·lecció d'Ernesto Ventós) (Sala H, Vic, 2004); *Miralls urbans* (Sala Reus, Museu Municipal de Reus, 2003). *Mirades singulars, cambres de col·leccionista* (Espai Institucional Fira a Art-Expo, Barcelona, 2003); *Personal Items* (Sala H, Vic, 2000, dintre de « Visions de Futur'2000 »); *Artifici: cos, ficció, diseg* (Col·legi d'Arquitectes de Vic i Col·legi d'Aparelladors de Vic, 1998, dintre de « Visions de Futur'98 »); *L'ombra de l'arquitecte* (Centre Cultural de la Fundació La Caixa, Vic, 1996).

He regularly contributes to journals and magazines like *Transversal*, *Papers d'Art* and *Ars Nova Mediterranea*. Miquel's publishing projects include *Iniciaci  al vocabulari de l'art* (Barcelona, 1990), *La pintura g tica catalana. El retaule de la Doma* (La Garriga, 1992) y *Llegit, per tant, viscut* (Barcelona, 2003, juntament amb Jordi Cano). He also coordinated the publication *EScultures* (Granollers, 2002). He has contributed to many catalogues and publications on artists such as F. Abad, Pep Duran, Ken Lum, J.-M. Mart n, R. Chaves, Asier P rez, A. Busto, E. Weiss, J. Canudas, etc.

He is a founding member of H (Associaci  per a les Arts Contempor nies) and has been its vice-president (1991-2002) and president (2002-04), and a member of the board up until the present. He was programming consultant for Sala H in Vic (2001-05).

Miquel is currently curator for the ArtAids Foundation in Barcelona, where he is preparing the exhibition *Mirant des de Fora / On the Outside Looking In* (Barcelona, Dec. 1st, 2009), which will include works by 19 artists in venues throughout the city.

## ArtAids projects

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2004. **ACCESS FOR ALL, Bangkok 2004 / Holland since 2006).** In collaboration with the International AIDS Conference held in Bangkok, ArtAids commissioned ten internationally acclaimed artists, including Shirin Neshat, Rikrit Tiravanija and Lawrence Weiner, to design a print inspired by the conference theme: 'access for all'.



2006. **LEO COPERS AT UNAIDS**  
ArtAids commissioned Belgian artist Leo Copers to create a piece for the new Geneva headquarters of UNAIDS, the Joint United Nations program on HIV/AIDS.



2007. **STIGMA**  
In response to an ArtAids commission, Dutch photographer Juul Hondius travelled to South Africa to produce three photographs on the theme of 'Stigma'.



2008. **'COVER' PROJECT (Holland)**  
Dutch photographers Martine Stig and Viviane Sassen travelled to Moscow in a search for 'Cinderellas' to act as models for dresses created out of condoms by Brazilian artist Adriana Bertini. In November 2008, the photographs were exhibited at the Centraal Museum in Utrecht, together with a book on the project.

2009

### **ARTAIDS NORD-PAS-DE-CALAIS (France)**

In the French region of Nord-Pas-De-Calais, ArtAids presented a collaboration between FRAC NPDC (the region's contemporary art centre), other regional cultural institutions in France and ArtAids Thailand. The project involved inviting French and Thai artists to participate in a joint reflection on AIDS.

2010

### **ARTAIDS DAK'ART (Senegal)**

ArtAids, with the collaboration of the Biennial of Contemporary African Art, is working towards a project that will take place in 2010. The project will include works from artists who have participated in the exhibitions *More to Love* (Bangkok) and *On the Outside Looking In* (Barcelona), together with local artists and young people from Senegal. The exhibition will be accompanied by workshops, conferences, concerts and films made with mobile phones.

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