

DRAP ART '25

International Festival of
Sustainable Art of Catalonia
→ IN THE GOTHIC QUARTER AND MORE!

**From November 20
to December 21, 2025
Barcelona, Ciutat Vella**

29
YEARS

www.drap-art.org



La desolación de la basura, 2024
Rubén Santurian

Dedicated to our friends and
collaborators, who have unfortunately
left us this 2025.

Susana García del Blanco

Tere Caja

Josep Anton Carulla

David Intente

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YEARS

International Festival of
Sustainable Art of Catalonia
At the Gothic Quarter and more!

From November 20
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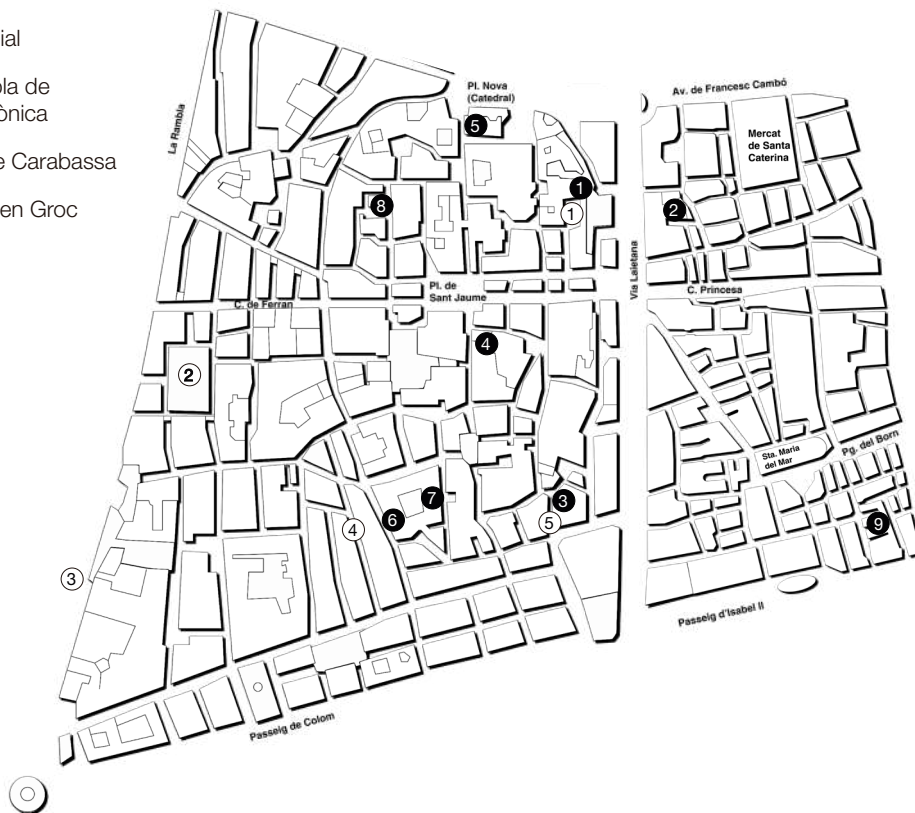
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Exhibition spaces

- 1 Santa Àgata Chapel
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- 2 Mater, Casa Museu de la Plaça de l'Oli
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- 3 Drap-Art Gallery
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- 1 Plaça del Rei
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- 4 Carrer de Carabassa
- 5 Carrer d'en Groc



Drap-Art'25

29th International Festival of Sustainable Art

In commemoration of its 30th anniversary and 29 years of organizing events, Drap-Art presents a month of exhibitions, cultural events, and free activities in public spaces, galleries, and unique buildings in Barcelona's Gothic Quarter. The festival brings together local and international artists who, through their works, transform discarded objects into new forms of expression and critical reflection, revaluing them and giving them a second life.



Drap-Art'97 Barcelona Creation and Recycling Marathon, Bar view



Drap-Art'10 at the CCCB. In the background, a work by Dodi Reifenberg

In this 29th edition, Drap-Art emphasizes the intersection of creativity, activism, and environmental awareness, inviting us to rethink the human and cultural values that should guide us toward global sustainability. This year also pays tribute to the pioneers of sustainable art, highlighting key figures who paved the way in the reuse of materials and in critiquing consumer society.

The festival thus reconfirms its position as a space for encounter and dialogue between art, society, and the environment, connecting Barcelona with an international network of committed artists and audiences.



Sabine Duttoit from Art Point M. and Lufe Lopes from Drap-Art in the inauguration of the Recykl Art Fest in the Biennale of Cetinje, Montenegro, 1997

Welcome

In this edition, we're warming up for the festival's 30th anniversary celebration with a very special program of exhibitions and activities focused on the Gothic Quarter, including excursions to El Born and the Ribera district. This year, we're fulfilling our dream of creating a dialogue between contemporary art and our historical and architectural heritage.

Artistic recycling inherently has a connection to history and archaeology because the materials used already possess a past and a meaning that the artist adapts, interprets, preserves, or modifies, offering an analysis or critique of the contemporary world reflected in the elements and objects used as a kind of archive of the present.

This year's *In Memoriam* exhibition is curated by Dr. Raquel Medina de Vargas, an art historian, critic, and curator specializing in the Catalan avant-garde. She presents a selection of works—some never before exhibited—by three pioneers of sustainable art from Catalonia and Barcelona: Daniel Argimon, Josep Guinovart, and Amèlia Riera.

We are grateful to the Barcelona History Museum for providing the special space of the Santa Àgata Chapel for this exhibition, and to the family of Daniel Argimon, the Josep Guinovart Foundation, and collectors Pere Pedrals and Joan-Artur Roura i Comas for providing the artworks on loan.

Another emblematic space in the Gothic Quarter is the Barcelona Historical Archive, La Casa de l'Ardiaca, where we will hold the *Visual Interactions* exhibition. We are grateful for the collaboration of this institution, Luis Hermosilla, the widower of the artist Lesley Yendell, who previously participated in the *In Memoriam* exhibition at Drap-Art'21, and the artist Enric Alonso Masana for lending us the artworks.

The exhibition *Mediterranean Sustainable Art*, a traveling exhibition organized jointly with the Balearia Foundation and Art amb B, which has been on display at the El Taller Turia space in Els Magazins in Denia and at the

Sant Josep Space in Ciutadella, Menorca, now travels to Barcelona to land in the unique space of Mater, Casa Museu de la plaça de l'Oli, in the Ribera district. We are grateful for the collaboration and complicity of its director, Valentina Asinari and our partners in this project. Here we will also find this year's Drap-Art guests who, under the title *The Human Impact*, show us, through examples of transformative artistic actions, the negative or positive impact we humans can have on our environment.

It is a pleasure to also announce a program of performances and music, featuring excellent artists aligned with the Drap-Art concept, such as Orquesta Basura from Mexico City, Crystn Hunt Akron from Austria, DJ Fonki Cheff from Benicarló, Rotnip from Avern Subirats, and Anna Subirana from Barcelona, who will perform in such special venues as the Santa Àgata Chapel, La Casa de l'Ardiaca, plaça del Rei, and Rambla Santa Mònica.

We will offer a workshop on recycled instruments led by Fores Basura, a member of Orquesta Basura, at the Project Reborn space. This workshop will culminate in a demonstration at the opening of the Mater, Casa Museu de la plaça de l'Oli exhibitions. We will also offer a linoleum collage workshop, a technique developed by the artist Bill Miller, who has used it to create two album covers for Frank Zappa and will demonstrate it in his workshop.

In addition, there will be two installations in public spaces: on Carabassa Street, *Trash-Light*, a light installation resulting from a co-creation workshop by Abril Porta, and on Groc Street, a mirror installation by *The Flying Mirrors*.

Finally, we will conclude with the Rebirth Day, to celebrate the advent of the Third Paradise, a project of the Pistoletto Foundation. We have been celebrating this event for the past three years in plaça de la Mercè, and this year we will hold it in plaça del Rei, with a collective action for peace—the global and mental peace we need to become more sustainable.

History Museum of Barcelona

Historic Archive of Barcelona

Espai El Borsí per al Barri

Mater, Casa Museu de la plaça de l'Oli

EXHIBITIONS

In Memoriam

Visuals Interactions

Selected Artists by the Open Call

The Human Impact

Mediterranean Sustainable Art

In Memoriam

Santa Àgata Chapel, History Museum of Barcelona

From November 22 to December 21

Josep Guinovart i Bertran

Daniel Argimon i Granell

Amèlia Riera Toyos

An exhibition that pays tribute to three essential figures of Catalan art—Daniel Argimon, Amèlia Riera, and Josep Guinovart—pioneers in the reuse of found objects—*objets trouvés*—as a critical and expressive language. Curated by Dr. Raquel Medina de Vargas, the exhibition showcases works that, from the second avant-garde to the 1990s, anticipate current concerns about sustainability and critiques of consumer society.

Exhibition Concept

Art, artistic expression, is meaningless if it does not maintain an interpretive or critical connection with its time. This is why the growing concern about climate change and the dangers it entails is evident in the most engaged contemporary art.

We must not forget, however, that the use of materials and objects in art dates back to the beginning of the 20th century and demonstrates a wealth of content, generally poetic, symbolic, or critical. Within the Dada and Surrealist movements, an interest in the found object emerged, which this movement considered a product of chance. But, in fact, the found object is a chosen object: chance lies in the act of finding it, but the will to choose it for a specific expressive purpose also plays a role, even though there may be an unconscious factor related to the artist's desires, intentions, and experiences that determine it.

Undoubtedly, since Picasso, the great pioneer, there has been an enormous development of this type of art in all its facets and diverse movements (especially Arte Povera), which took deep root in Catalonia during certain periods of the work of almost all the artists of the time, not forgetting the precedent of the Catalan Surrealists of the 1930s. The exhibition is based on three essential artists who reused found objects with an expressive and politically charged intention, each from their own particular perspective. All three were born in Barcelona, where they developed most of their work, they belong to the second wave of the avant-garde, and have played a fundamental role in the history of Catalan art.

Raquel Medina de Vargas

Josep Guinovart i Bertran

Barcelona, 1927 – 2007

Guinovart was a Catalan painter, draftsman, and engraver, considered one of the leading figures of Informalism. He was awarded the Creu de Sant Jordi (Cross of Saint George) and is the best known of the three artists.

After beginning his career in the family workshop as a house painter, he trained at the School of Master Painters and the Llotja School of Arts and Crafts in Barcelona. With a multifaceted output (engraving, poster design, painting, sculpture, theatrical set design, tapestry), and after an initial figurative period, from 1957 onwards he practiced pictorial abstraction with large-format works, characterized by a clear emphasis on materiality and the use of elements outside the conventional art world.

These works are close to *assemblage*, employing everything from drums and burnt wood to boxes and discarded materials. Guinovart's Informalism incorporated calligraphy and a persistent presence of the countryside, the land, and trades and their tools, especially the painter's craft, from which he came. Furthermore, his works often denoted a strong social and political involvement.



The glass bottles

2007

122 x 122 x 15 cm

Mixed media on canvas with found objects



Untitled (with key)
ca. 2003
60 x 45 x 9 cm
Mixed media and collage on wood

Lorquian guitar VIII
1998
74 x 27 x 7 cm
Mixed media on wood

Untitled 1

1975

63 x 85 x 8 cm

Mixed media on wood

The plate

1964

70 x 50 cm

Mixed media on wood





The egg and the blue

1964

73,5 x 22 cm

Mixed media and
collage on wood

The wheels

1964

193 x 96 cm

Mixed media on wood

Looking project IX

1996

162 x 18 x 18 cm

Sculpted and burned
wood

Daniel Argimon i Granell

Barcelona, 1929 - 1996

Argimon was of the same generation, movement, and group as Guinovart. For a time, he worked at the SEAT car factory, out of financial necessity, an experience that profoundly influenced his work, which always reflects a social conscience.

Winning the Mallol Circle Prize changed his life. He moved to France, where he absorbed new artistic, literary, and intellectual currents. His work also flourished in Catalonia, where he became part of the generation that included Guinovart, Cuixart, Ràfols-Casamada, Gali, Tharrats, and Todó, among others.

Although unjustly forgotten in recent decades, he is undoubtedly one of the most important representatives of Catalan Informalism. A painter and printmaker, he also made experimental films and three-dimensional works. He was a professor of lithography at the Llotja School of Arts and Crafts in Barcelona. A highly politically and socially engaged figure during the Franco regime, he participated in the founding of several artists' associations dedicated to defending the profession. His works can be found in numerous museums and public collections of contemporary art in Europe and America.

The various stages of his artistic evolution demonstrate an immense creative and innovative capacity. The most significant of these show clear connections to an informalism manifested in the manipulation of materials, the use of discarded objects, collage, and textures. His investigation into the effects of fire on the materials incorporated into his paintings is a distinctive feature of his work.

In 1978, Argimon created a series of object-based works—very close to the French Nouveau Réalisme—in which he incorporated discarded elements from everyday life (plastics, newspapers, matches, brooms, broken glass, etc.) and display cases. Inside the cases, he arranged these remnants of industrialized civilization, which, ordered and ironically exhibited as if they were collector's items, constitute a clear critique of consumer society. It is primarily works from this period that we chose to include in this exhibition.

Burned book

1979
29 x 20 x 6 cm
Burned object

Very fragile

1978
35 x 44 cm
Burned corrugated
cardboard

Brooms

1978
87 x 100 cm
Manipulated objects





Box of glasses

1980

48 x 33 x 22 cm

Box with manipulated materials

Box with broken mirror

1978

39 x 42,5 x 7 cm

Wooden box with manipulated
objects





Untitled
1991
92 x 73 cm
Mixed media on canvas

Pack of rags
1979
40 x 45 x 10 cm
Pack of burned rags

Untitled
1978
46 x 46 x 6 cm
Plastic bags in
Showcase

Amèlia Riera Toyos

Barcelona, 1928 – 2019

Amèlia Riera was an unclassifiable artist. Although her early career was rooted in Informalism, elements soon emerged that revealed a unique artistic language.

In 1964, with the *Ex Votos* series, she began her figurative work, characterized by an obsessive focus on death and all manner of surreal and esoteric references: necrophilia, vampirism, spiritualism... embodied in works of a meticulous and unmistakable style, based on an architectural scenography of rigorous geometry and symmetry.

Ritual and phantasmagorical environments, a faithful reflection of an enigmatic, introspective, and dreamlike inner world. Heterodox and nocturnal, she always followed her own path in life. A militant feminist, she was interested in the symbolic objects of the objectification of women, which she recycled and reused in the manipulated mannequin series *Eroticonas* (1968) and *Electrotérmicas* (1978), which are the focus of this exhibition. She also excelled in the fields of installation art and printmaking.

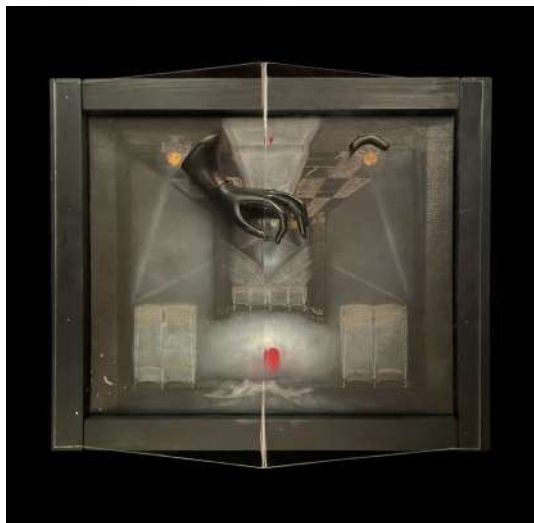
Clonation

ca. 2005

55 x 18 x 18 cm

Configuration of manipulated objects





I would like this to be a still life

2017

46 x 54 x 20 cm

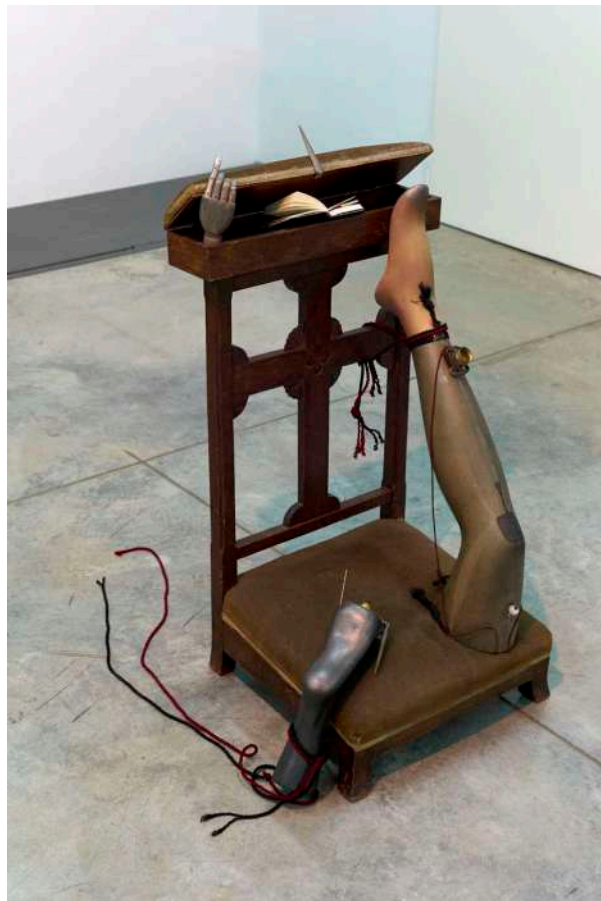
Mixed media and collage on wood

Tryplich

ca. 2010

24 x 40 cm

Paint on wood

**Frivolous**

2007

90 x 30 x 20 cm

Manipulated object

Just bend down, hand

2010

Installation of diverse
elements, including the
artwork Leg**Leg**

1972

Variable measurements

Manipulated object



Electrotérmica nº 2
ca. 1978,
54 x 32 x 20 cm
Manipulated object

Untitled (Electrotérmica)
1972
59 x 39 x 20 cm
Manipulated object

Visual Interactions

Historic Archive of Barcelona, La Casa de L'Ardiaca

From November 28 to December 21

Lesley Yendell

Enric Alonso Masana

Lesley Yendell

Yeovil, Somerset (UK), 1959 – Barcelona,
2020

Yendell was a multidisciplinary artist who masterfully combined a unique reflection on the relationship between nature and technology, in an unusual way. Natural materials, such as branches or flowers, transformed into everyday objects and decontextualized from the domestic sphere, are magnified through a staging that imbues them with a new and evocative life. Her drawings, sculptures, and performances reveal an unexpected way of showcasing with sensitivity and intelligence the inner workings of mutated material. Her work creates a radically reflective universe, brimming with a rare energy.

She has exhibited at numerous sculpture symposia in France, Germany, Belgium, Ireland, Catalonia, Spain, and the United States, participated in several performance festivals in Europe, and was a member of the *Corpologia* and *Ocells al Cap* (Birds on the Head) collectives. Together with Rotnip, she directed the cultural space LAPEK in the Alt Penedès region, where she had lived since 1982 and whose landscape left its mark on her work.

As part of the Drap-Art'25 Festival, one of her installations can be seen in the precious entrance courtyard of the Historical Archive of Barcelona, La Casa de l'Ardiaca.

Absences
2024

145 x 85 cm (each dress)
Installation of 8 wire dresses
suspended from recycled wire



Enric Alonso Masana

Tremp, Lleida, 1965

Alonso Masana completed his higher education studies in Tremp. He is a self-taught artist that uses all kinds of materials: metal, wood, paper or stone. For the past couple of years, he has been working with recycled materials, convinced of the need for everyone to become aware of the problem of waste and climate change. Through his works, he tries to convey the feelings and emotions of the human condition.

He defines his sculpture as disemic, since it is a work that has a double meaning: on the one hand, it alludes to that which is obvious and immutable, but at the same time it shows us that, sometimes, what we assume to be logical becomes a creative exercise. It is a semantic-visual game that tells us that everything is possible, even if it doesn't seem so.

He has participated in several collective exhibitions, and between 2019 and 2024 he was a finalist in several awards and competitions: in 2019 he was a finalist in the IV Manel Batlle Sculpture Prize of Granollers; in 2020, in the XII National *Transformarte* Competition of Fundación Caja Rioja Logroño; in 2021 he was a semi-finalist in the Artbox Project Barcelona 1.0 and was selected by Abartium Gallery & Studio of Calldetenes (Barcelona); in 2022 he was selected in the X National Small Format Sculpture Competition San Bartolomé de la Torre Huelva, and a finalist in the XXVI Pere Jou Sculpture Competition

in Sitges; In 2023, he was a finalist in the XII edition of Escombrarte, an international sculpture competition using recycled materials from construction materials in Segovia, a finalist in the Agustí Vizcarro Sculpture Prize of Sant Carles de la Ràpita (Tarragona), selected for the 17th City of Badajoz Sculpture Prize and a finalist in the International Art Competition City of Barcelona-Agbar Prize; and in 2024 he was a finalist in the XV National *Transformarte* Competition of Fundación Caja Rioja Arnedo-Haro Logroño and a finalist in the XII Riudebitlles Art Biennial Awards for Works on Paper in Sant Pere de Riudebitlles, among others.



Blood tears

2024

38 x30 x 23 cm

Sculpted directly on the paper of the pages of part of two old encyclopedias and wooden pallet



Cognitive structure

2023

36 x 29 x 23 cm

Sculpted directly on the paper of
the pages of an old encyclopedia



Educational Shelter

2023

64 x 29 x 23 cm

Sculpted directly on the paper of
the pages of an old encyclopedia

These are variable artworks; the encyclopedia volumes can be opened and closed, allowing them to be viewed in different ways.

They express how we organize and store our thoughts and memories, with the encyclopedia representing pure information that shapes us and molds us day by day.

These sculptures can be touched and browsed, revealing different perspectives depending on how the encyclopedia volumes are opened.

Artists selected by the Open Call

Espai El Borsí per al Barri

From November 20 to December 21

Dogny Abreu

Sònia Benitez

Vittorio Canale

Marisa Domínguez

Amadeu Flix Miguel

Malena Fridman

Elena Martí Manzanares

Joan Carles Parellada "Parelladaart"

Rustha Luna

Suzanne Frings (Suzuart)

Martina Unterharnscheidt

Marcos Vidal Font

Dogny Abreu

Cuba, 1976

Self-taught sculptor inspired by nature and human relationships, Abreu works without sketches or models, engaging directly with materials such as wood, stone, or marble, while also incorporating recycled elements like iron.

His work reveals the beauty of imperfections and the transformations of matter over time, granting them a second artistic life. Imagined faces and bodies emerge through direct carving, in a process driven by creative freedom and the fusion of diverse cultures and traditions.

**Reflejo**

2018

52 x 75 x 45 cm

Pine wood, concrete and mirror

Sònia Benítez

Barcelona, 1982

A visual artist born and based in Barcelona, Sònia Benítez has specialized in sculpture after her Fine Arts studies and an exchange scholarship at the University of Michigan. Her work focuses on stone carving, a material she re-signifies and transforms to express emotions, memories, and sensations, particularly linked to the female body.

Her practice combines sculptural tradition with plants and herbs that provide symbolic and poetic layers. She works with discarded marble fragments, giving a second life to waste materials and turning them into expressive works. In addition to developing artistic projects and exhibiting in group shows, she also teaches in schools in Barcelona, advocating art as an educational tool.



Campaneta
2025

60 x 10 x 2 cm
Carrara marble, graphite and iron

Vittorio Canale
Buenos Aires, 2002

Undergraduate student at the National University of the Arts in Argentina, Vittorio Canale specializes in printmaking and graphic arts. His artistic practice revolves around memory and the re-signification of inherited graphic materials, such as art magazines that belonged to his grandfather and were published during the Francoist period.

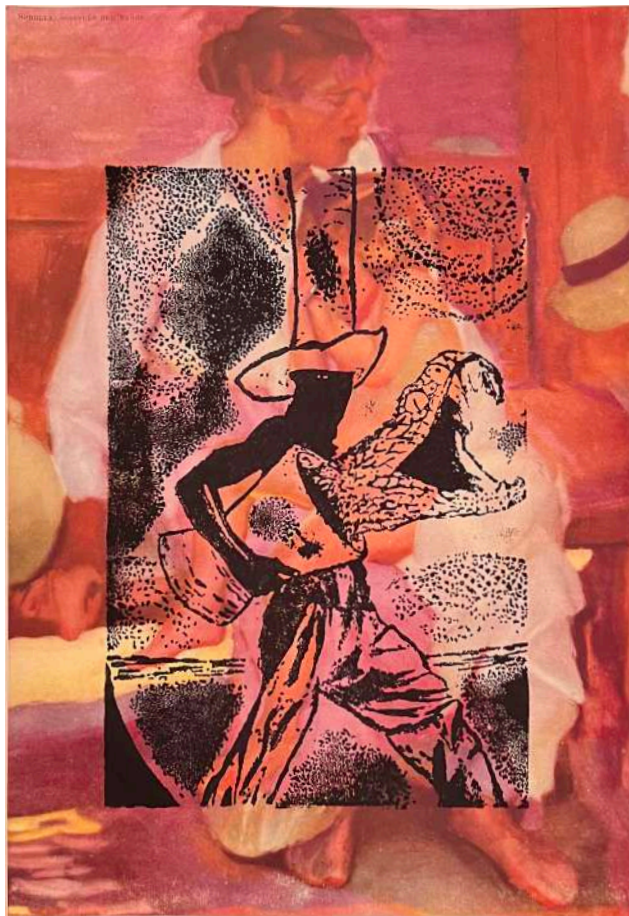
By working with these objects, he gives the past a new meaning, transforming them into works that engage in dialogue with the present. Printmaking and intervention become tools to explore the relationship between art and the environment, granting discarded materials a new life cycle and opening a space for reflection on sustainability.

En el camino

2025

36 x 26 cm

Prints on old magazine pages
with water-based inks, various
printmaking techniques



Marisa Domínguez

Buenos Aires, 1969

Marisa Domínguez holds a degree in Arts with a specialization in Fire Arts from the National University of the Arts. She has expanded her training through workshops and seminars in various disciplines, convinced that each work requires its own materiality to tell its story.

She has held numerous solo and group exhibitions and participated in fairs across Argentina, Latin America, the United States, and Europe. Her works are part of private collections worldwide.

In her series *Tesoritos míos*, she works with rubber dolls intervened with pins, beads, and pearls, building patterns in a limited palette of red, white, and black. Repetition and patience become metaphors for time and the everyday gestures that shape love, understood as an ambivalent force that both connects and wounds.



Oso Goloso

2025

20 x 120 x 10 cm

Mixed media using old PVC toys intervened
with pins, faceted beads and seed beads

Amadeu Flix Miguel**Malgrat de Mar, 1943**

Amadeu Flix initiated his creative career as a self-taught pyrographer, in Munich, where he participated in various exhibitions as well as in other parts of southern Germany. Upon returning to Catalonia, environmental concerns and recycling led him to focus his practice on upcycling, a discipline to which he devotes his free time.

In recent years he has been selected as an artist for Drap-Art exhibitions and invited to events such as the opening of the art space at Kastell de la Bruguera in Púbol.

His work seeks to make the most of waste and recovered objects, transforming them into creations that promote the second life of materials.

**Straining the light**

2025

80 x 44 x 22 cm

Aluminum strainer, part of a mannequin and
tubes from old lamps

Malena Fridman

Buenos Aires, 1972

A visual artist with a Fine Arts degree from the Complutense University of Madrid, with specialization in painting and training in sculptural techniques, Fridman expanded her career towards scenic arts and audiovisuals, taking on art direction in social communication projects and deepening her exploration of art's transformative power.

With training in Art Therapy and Arts Education for Social Inclusion, she develops projects with diverse communities—from gifted students to occupational centers and equality spaces—while also creating mediations in cultural institutions. In parallel, she explores the fragility of nature and life through textile art, sculpture, painting, and installation, with a strong commitment to sustainable practices and the reuse of materials. Her work grants a second life to objects, transforming them into poetic languages that weave together awareness, responsibility, and care.

Flowers from another world

2022

200 × 100 cm

(installation composed of 8 individual pieces of 40 × 40 cm)

Installation made of cardboard and recycled paper



Elena Martí Manzanares**Barcelona, 1966**

Born in Barcelona, Elena Martí is an artist currently based in Valencia, where she has her studio in the Russafa neighborhood. Trained in painting, sculpture, and ceramics, she has developed a career with exhibitions across Europe and Latin America.

Her practice takes nature as a guiding thread, both explicitly—through landscapes, organic forms, and textures—and through the use of materials such as roots, trunks, natural fibers, or oxidized metals. These elements, transformed by the passage of time, become memory and metaphor within her work. Inspired by the Japanese concept of wabi-sabi, she embraces imperfection, fragility, and ephemerality as essential aspects of existence, creating a poetic dialogue between matter, nature, and life.

**Tractat d'economia i natura**

2023

Variable dimensions

Deaccessioned books on
economics and annealed wire

Joan Carles Parellada — Parelladaart

Les Franqueses del Vallès, 1966

Luthier, musician, photographer, and writer who has explored the relationship between matter, sound, and memory for decades, Parelladaart's visual work draws on humble materials—plaster, brick, burnt wood, or plant fibers—to investigate the beauty of fissures and the fragility of time.

His pieces evoke the persistence of nature within human architecture, with a gaze that merges photography and sculpture to question the boundaries between life and decay, matter and memory, art and craft.

His work has been presented in exhibitions and projects that bring together social critique and poetic sensitivity.

Vertical orgànic
2024

30 x 20 x 46 cm

Mixed media on board with plaster,
sand, stones, soil and natural pigments



Rustha Luna

Lima, 1973

Rustha Luna is a Franco-Peruvian visual artist with a background in sculpture and a PhD in art.

Her practice explores female identity, participatory creation, and the dialogue between body, object, and memory. She works with materials such as second-hand clothing, textiles, resin, and photography to connect ancestral knowledge with contemporary representations of the body.

The reuse of garments becomes a symbolic language that addresses questions of fashion, memory, social function, and sustainability. Her work combines artistic research with collective practice, creating spaces for exchange and reflection on the role of women in society and the cultural significance of everyday materials.



Grapa
2014

180 x 120 x 80 cm

395 used wool sweaters,

14 inflatable balloons and 1 backpack

Suzanne Frings — Suzuart
Mönchengladbach, 1962

Born in Germany and based in Ibiza since 2014, Suzanne Frings' artwork is profoundly inspired by the island's light and nature.

Stimulated by sacred geometry and the perfect patterns found in flowers, leaves, and seashells, she creates pieces that bridge beauty and ancestral wisdom.

Committed to sustainability, she reuses and transforms materials into new artistic forms. Her practice stems from a love of nature and a strong desire to raise awareness about the destruction and pollution of our world, offering through art a path of connection and hope.



Flipflops in the Space
2025
110 x 122 cm
Mixed media collage

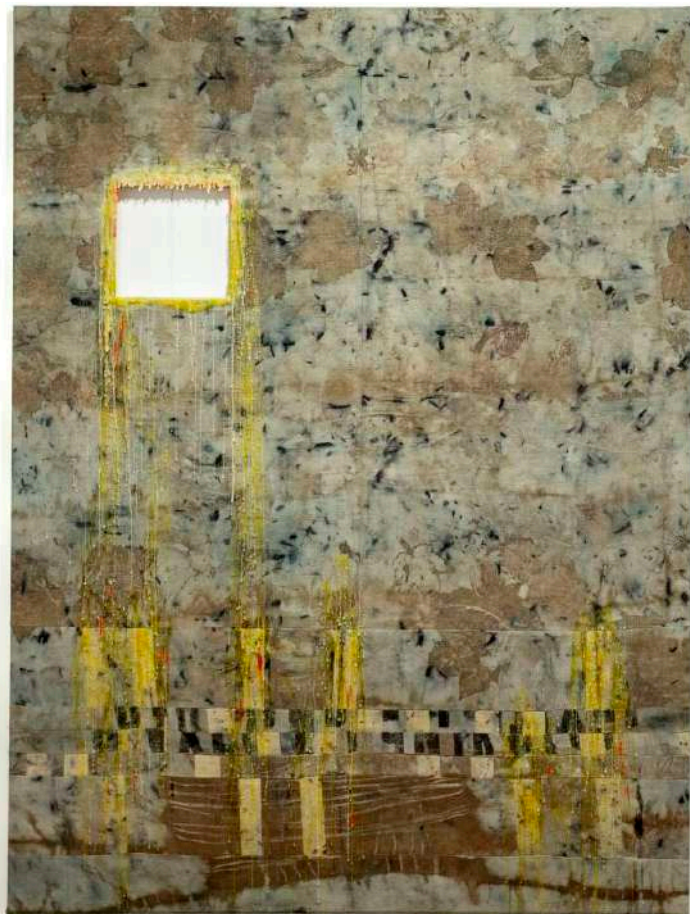
Martina Unterharnscheidt

Cologne, 1960

German textile artist with a studio in Cervera del Maestre (Spain), Martina's work combines techniques such as ecoprint, mixed media, embroidery, and crochet, always with a focus on sustainability and the reuse of materials.

She explores themes of memory, nature, and transformation, turning old fabrics and domestic objects into poetic surfaces charged with traces and remembrance.

In cycles such as *The Snail in My Wardrobe*, she transforms textiles into an intimate archive that speaks of slowness, fragility, and sustainability, where the snail becomes a metaphor for persistence and care. Her exhibitions often incorporate music and sound performances with a hand pan, where textile works become resonant bodies.



Flipflops in the Space

2025

120 x 180 x 2 cm

Old linen, ecoprint, monoprint,
used candle wax, hand embroidery and appliqué

Marcos Vidal Font

Vitoria-Gasteiz, 1967

Based in Mallorca, Marcos Vidal Font holds a degree in Fine Arts from the Faculty of San Carlos at the Polytechnic University of Valencia and specialized in printmaking.

He has built an international career with exhibitions across Europe, the Americas, and Asia, and has participated in numerous residencies in cultural institutions and art centers.

His practice combines sculpture, printmaking, and installation, with a constant focus on the object and its transformation. Working with wood, iron, recycled lead, and other found materials, he explores reuse as both a creative and critical drive.

In his work, objects move beyond their utilitarian function to become poetic metaphors that question consumer habits and society's relationship with matter.



Espàtula

2024

145 x 33 x 23 cm

Sculpture made out of carved pine wood, iron and signage elements



Llana petita

2025

19 x 60 x 40 cm

Sculpture made out of carved pine wood, iron and signage elements

The Human Impact

Mater, Casa Museu de la plaça de l'Oli

From November 21 to December 21

Paloma Corts “dEpAlo”

Josep Maria Garcia Gispert

Indira Irrutia

Amalie Leschamps

Manuel Martí Moreno

Onyis Martin

(OOA Gallery, comissariat per Sorella Acosta)

Edgar Massegú

Bill Miller

Rubén Santurián

Dai Shengjie

(comissariat de Xianghé Thomas Kong)

Alice Szegedi Torella

Julia Theek

This exhibition showcases the impact humans have on our environment, both positive and negative. The participating artists repurpose discarded materials in their works to conserve resources and clean up our environment of waste, which is often hazardous and polluting. Some also use art as a tool for social transformation in community projects, to foster community cohesion or raise awareness about the need to conserve resources and prevent climate change. Others address polluting activities and practices that we must redirect, such as transportation, scientific research, and technological development.

Paloma Corts — dEpAlo

Valencia, 1979

The artistic practice of Paloma Corts Navarro, known artistically as dEpAlo, is based on the poetic retrieval of discarded objects. When she encounters an abandoned material, she studies it with her eyes and touch, and in this intimate gesture, the process of transformation begins. Her mixed-media works breathe new life into fragments destined for oblivion. For her, it is not simply about recycling, but about rescuing the memory that each object still holds, restoring its dignity, and making it the protagonist of a small journey towards a new perspective.

Her *assemblages*, full of detail and sensitivity, convey her own emotion to the viewer: the discovery that there is no abandonment as long as there is memory. Her work invites us to contemplate the beauty in what is often rejected and to question the throwaway culture from a personal and poetic point of view.

In addition to her personal work, Paloma has conducted workshops with children in various countries, showing them the problem of waste through art as an educational tool. She firmly believes that, through education and creativity, it is possible to generate a change in our relationship with the environment and the objects that surround us.

With a perspective that oscillates between instinct and ecological awareness, her work becomes a subtle yet powerful statement.



Children on the beach

2024

100 x 50 x 6,5 cm

Mixed media

Plastic and shoot

2024

66 x 34 x 6,5 cm

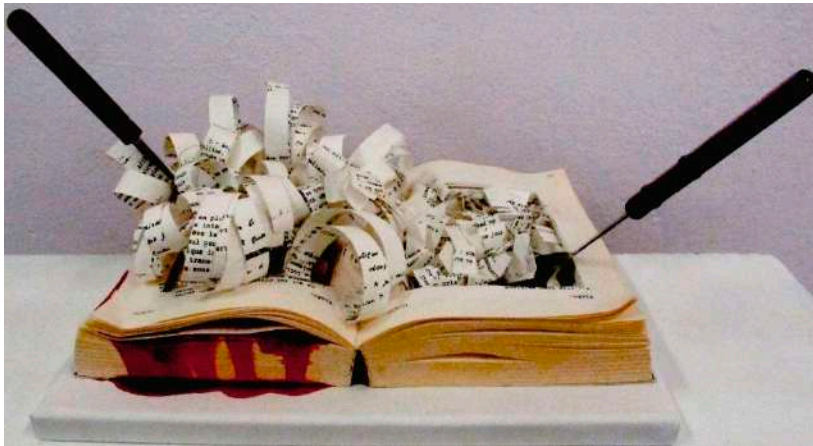
Mixed media

Josep Maria Garcia Gispert

Barcelona, 1951

Gispert is a photographer with 55 years of artistic experience, alternating between his camera and his paintbrushes. He trained in Industrial Design at the Massana School in Barcelona, the La Llotja School of Applied Arts, the University of Experience in Barcelona, the Faculty of Fine Arts, and the Faculty of Geography and History. He holds degrees in Fine Arts, Art History, and Philosophy.

He has been a driving force and founder of several organizations and projects related to photography and contemporary art. He has participated in more than 20 group exhibitions and has held more than 14 solo exhibitions, including: *Viento de marinada*, *Tempus Fugit*, *Bóforo*, *Tiempo de jazz*, *Bostik Visions*, *Arte y filosofía en la Bostik*, *Caminos de serpiente*, *Otras Barcelonas*, *Kitsob 8*, and *Poeta en NY*, among others.



Fast-Food Book

The artwork is an open book with a fork and knife poised to devour its pages, from which blood flows. It is a critique of the "fast food" consumerist model and the superficial attention to detail prevalent in contemporary culture.

This allegory can be interpreted in various ways, but it undoubtedly evokes a sense of violence and voracity toward the knowledge and wisdom contained within the book, which are consumed in haste. The combination of elements such as the fork and knife—utensils associated with eating—with the blood flowing from the pages suggests a destructive and sacrilegious act of our consumer culture against writing. The artwork invites the viewer to make a reflection on the value of knowledge and the dangers of ignorance or the misuse of information.

Indira Irrutia

La Caldera, Chile, 1971

Indira Irrutia is a Chilean-born multidisciplinary artist whose work explores grief, social justice, memory, and migration, shaped by her experience as an immigrant. Combining personal history with ethnographic and oral history research, engaging communities through interviews, storytelling, and observations.

In her labor-intensive, meditative processes, she creates tactile works that invite reflection on resilience, displacement, and human connection. Materials are central to Irrutia's storytelling. She works with metal wire, cassette tapes, photography, and video, often repurposing familiar objects to shift their meaning. Knitting with cassette tapes traces back to childhood memories of her parents, who, after immigrating to the U.S.,

sent recorded messages home. Copper and bronze, materials deeply connected to Chile's extractive history, allow her to challenge industrial rigidity through the softness of textile techniques.

Irrutia's artistic journey has been shaped by movement—both personal and geographical. From collaborating on socially engaged projects in San Francisco to embarking on a journey by bicycle from Alaska to the Chilean Antarctic, she has explored themes of migration, cultural identity, and environmental awareness. Recently she has participated in many international art residencies, one of whose resulting work she is presenting here.



Threads we thread

2025

86 x 28 x 28 cm

51 x 19 x 19 cm

Participatory textile installation created in the framework of the ARCA residency, as a community project with the inhabitants of the Pizenze and Barisciano communities (Italy), consisting in the creation of two balls of aprox 300 meters of recycled plastic yarn, knotted together manually.

It is the memory of a creative encounter of three days, and fruit of the collaboration between the artist and the inhabitants of Pizenze and Barisciano, who recollected plastic bottles to transform them into yarn by manually threading and knotting them.

The strength of this piece lies in the shared gesture of doing something together, starting from something simple. It underscores the importance of action in building bonds, celebrating community connection as a foundational act, destined to extend its own continuity.

Amalie Leschamps

Barcelona, 1963

Amalie Leschamps is a multidisciplinary social artist, curator, coordinator, cultural manager, and juror. Her social commitment is the driving force behind all her work. She believes in art as a tool for change. Her work focuses on human rights, sustainability, and women, although no cause is indifferent to her.

She has extensive experience organizing exhibitions and cultural programs, both in Spain and abroad. She has coordinated *Fiber Futures*, pioneers of Japanese textiles, and curated *Eleanor Roosevelt, a peace initiative*. She has participated in performances such as *Act of Memory*, by the Madrid Center for Human Rights, and *WE ARE women* and *WE ARE here*, at the Casa de las Conchas Library in Salamanca.

With *Doble Ancho, weaving with art*, she represented Spain at the 7th WTA Contemporary Textile Art Biennial at the Spanish Cultural Center in Montevideo. She is a member of the Vía 3 Collective, along with Marina Salas Simón and Rosa Gallego del Peso.

Quién Ghana

2023

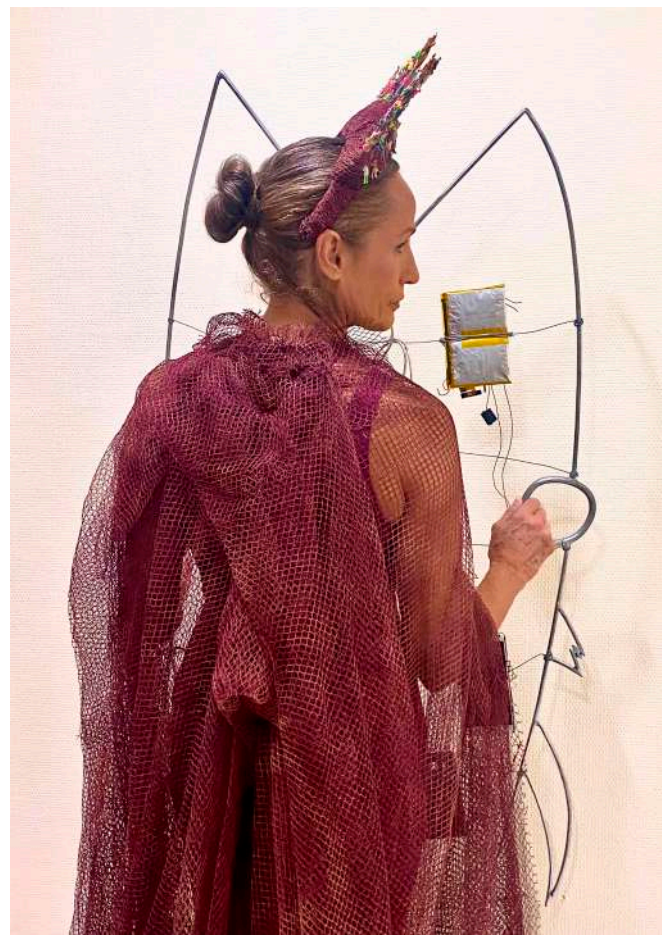
147 x 75 x 50 cm

Discarded electronic material, such as phones, tablets, charging cables, carbon steel for the tuna's contours, recycled fishing net from Villanova i La Geltrú for the cape and ribbon, chopsticks and recycled human plastic figurines for the crown

We go to Ghana, and to all of Africa

We extract its minerals to make mobile phones, tablets, computers, and all the electronic components we need in our misnamed "developed world." Then, every year, we discard them before they've reached the end of their useful life and return them as electronic waste, creating the world's largest landfill in Agbogbloshe, which now also extends to Adjén Kotoku.

Cadmium, mercury, lead, and a host of other heavy metals seep into the atmosphere, the soil, and the rivers, eventually reaching the sea and becoming part of the food chain. There, tuna eat the plankton that has ingested them, and these toxins ultimately end up on the plates of enthusiastic European diners. In this way, nature exacts its due.



Manuel Martí Moreno

Valencia, 1979

Martí Moreno's artistic practice draws from theoretical sources such as philosophy, psychology, psychoanalysis, and literature, as well as from an approach to nature that is reflected in the sculptural forms he creates. He delves into the abyss of human consciousness and, through his sculptures, analyzes the drives of love and death, desire, sex, the inevitable fall... conveying an adoration for life with its light and shadows. A life that, recognized with a clear gaze, can transform us. And this, at its core, is what contemporary sculpture is about: the profound understanding of the human being and its intricate fragments. With a combination of traditional techniques and avant-garde concepts, Martí Moreno creates pieces that challenge conventions and awaken the viewer's curiosity.

His recognition and career have established Martí Moreno as a leading figure in contemporary sculpture. His works break down barriers, explore new creative horizons, and reflect a profound understanding of the human condition, expressed in three-dimensional forms. Each sculpture is an invitation to view reality from a different perspective and discover the beauty hidden within the complexity of our existence.

His pieces are not only artistic representations but also windows into the inner world of humankind. Through his exploration of forms, textures, and spaces, Martí Moreno reveals the nuances of emotions, experiences, and our deepest thoughts. His unique approach invites us to recognize our own humanity and connect with the essence of what it means to be human.



Psyche and Soma

2023

172 x 128 x 164 cm

Wheelchair covered in earth, 3D-print of human brain, natural branches and leaves

Presence. Hidden Realities series

2022

37 x 70 x 44 cm

Mobile phone, branch and artificial fingernails

Onyis Martin

Kisumu, Kenya, 1987

Nairobi-based Onyis Martin is an emerging voice in contemporary African art. Through a multidisciplinary practice encompassing painting, sculpture, and works on paper, he explores urban realities using mixed media to address the sociopolitical complexities of the globalized world. With a profoundly urban perspective, his work interrogates issues such as human trafficking, migration, corruption, forced displacement, and the erosion of freedom within repressive systems.

His approach is both intimate and critical. Drawing on personal experience, Onyis Martin connects individual stories with collective narratives. One of his key series, *Talking Walls*, exemplifies his interest in the intersections of communication, consumerism, and social order. Inspired by the walls of Nairobi, where glossy advertisements and handmade posters offering personal, spiritual, or medical services coexist, Martin investigates how language and image shape collective consciousness. Despite the dominance of digital media, these printed images remain powerful communicative tools in Kenyan cities.

Through collages of discarded posters, thick layers of acrylic paint, and a backdrop of wire mesh, he constructs a visual syntax that reflects both the vitality and fragmentation of urban life. His compositions often juxtapose corporate branding with intimate or marginalized messages, revealing the contradictions of contemporary consumer culture.

Talking Walls invites reflection on how information is managed, distorted, or suppressed, and how public space becomes a visual and ideological battleground. Thus, Martin not only criticizes established systems, but also reclaims the wall as a space for alternative narratives and forms of resistance.



Artist curated by Sorella Acosta, director of OOA Gallery and recognized expert in African art. Artwork on loan from OOA Gallery

Private Property

2020

Talking Walls series nº 79

157 x 131 cm

Mixed media on canvas

Edgar Massegú

Sarrià de Ter, Catalonia, 1985

Edgar Massegú is a Catalan multidisciplinary artist with a burgeoning international career. His work explores matter, sustainability, and the poetic transformation of waste, championing art as a tool for social change and reflection. He has exhibited around the world, from New York to Shanghai, and has received recognition in various disciplines.

In 2025, he participated in festivals such as Lluèrnia, Drap-Art, the Biennial of Contemporary Crafts of Catalonia, the Jaipur Art Week in India, the International Performance Festival of Armenia, and, among others, represented Catalonia at the Visions of Catalonia Biennial. He is a co-founder of the KOMOMA project, a collaboration between Japan and Catalonia, which investigates traditional paper and its contemporary applications. He recently received First Prize at the Rakart Festival in Dubai for his paper sculpture *Coral-lins*.

The work presented addresses ocean acidification, which causes coral bleaching and death, as well as the problems occasioned by space debris.

**Faulty satellite with
grandma's kitchen —
Elon Musk loves it!**
2021-2025
80 x 70 x 70 cm



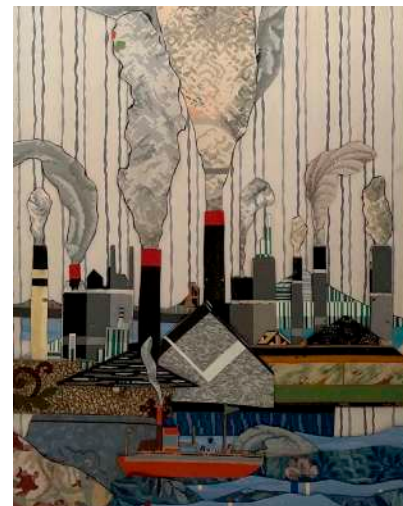
Bill Miller

Cleveland, OH, 1962

Bill Miller has worked with vintage linoleum as an artistic medium for over 30 years. This material, ubiquitous in American interiors for decades, evokes collective memories and is easily recognizable to many: Grandma's kitchen, the kindergarten classroom, or the neighborhood pharmacy. The unexpected use of familiar patterns connects with the viewer's nostalgia and personal histories. Without adding paint, Miller's compositions are born exclusively from found linoleum surfaces.

He moved to Pittsburgh around the time of the decline of the steel industry, a region transformed into a Rust Belt dotted with decaying cities. He was a founding member of the Industrial Arts Co-op, which responded to this context by constructing monumental sculptures inside abandoned buildings using materials found on-site. During these forays, he was captivated by antique linoleum and began collecting it, eventually making it his primary artistic medium. His life experience is marked by the tragic impact of industrialization. His parents came from mining families in West Virginia. His grandfather died in a mine when he was a child, and his father also lost his life in a work accident at a factory.

In 2007, the Pittsburgh Center for the Arts held a retrospective of his work. In 2010, he created the cover art for Frank Zappa's album *Congress Shall Make No Law*, and in 2012, the cover for Zappa's posthumous album *Finer Moments*. That same year, he also designed the poster for the Woodstock Film Festival and the iconic artwork for the Drap-Art Festival, in which he has participated in more than ten editions, including the one in Uruguay. His most recent solo exhibition was in 2022 at dieFirma, New York. Previously he has exhibited in many galleries, art centers and museums in the US, among others at the Thoreau Center for Sustainability (San Francisco) and participated in art fairs such as NADA Miami, Outsider Art Fair NYC or SOFA Chicago.



Woman in the Smoke

2024

183 x 61 cm

Vintage linoleum

Rubén Santurian

Montevideo, 1962

Rubén Santurián was born in Montevideo, though his family moved to Argentina a few days after his birth. He lived there until he was 39, when he established his permanent residence in Weston, Florida (USA), where he continues to live today. An architect by profession, he is a son, husband, father, and developer, a role he has played almost since the beginning of his career. An art lover with a genuine concern for the environment, given the critical and fragile state of the world, overwhelmed by our waste, he became a serial recycler, collecting any discarded inorganic material to integrate it into his own artistic universe.

Since 2000, his work has revolved around the invasion and aggression of waste against the planet, in the form of murals, objects, and installations. In 2009, he received the first prize for ecological artists at the Javitz Convention Center in Manhattan, New York, for his mural *Urban Ghosts*, a recognition to the path he has chosen and, undoubtedly, a balm for the soul.

In 2015, he published the book *Blood, Sweat, and Tears, Under Construction*, a compilation of his work with waste produced between 2000 and 2015. He is currently working on a new book, which he expects to finish this year, featuring his most recent works, accompanied by research and commentary on the waste materials used and their impact on the planet.



Deforestation. Fibonacci

2024

52 x 80 cm

Paper rests, branches, toys

The desolation of garbage

2024

41 x 22 x 9 cm

Plastic and metal waste, toys

Dai Shengjie

Jiangsu, Xina, 1994

Dai Shengjie currently lives and works in Shanghai. She holds a Master's Degree from New York University and pursued her undergraduate studies at Smith College and Columbia University, with training across visual arts, theatrical design, and social sciences.

Her practice examines obsolete objects discarded by global industrialization, non-degradable remnants, and the “afterlives of media” intimately tied to labor communities—reimagining electronic waste, plastic polymers, and industrial debris as Anthropocene “technofossils.” Drawing from personal migration experiences and emotional memory, combined with field research at post-consumer waste hubs, the artist extends material narratives to trace the transformative journeys of matter.

This project by Dai Shengjie is presented with the support of Éclat Arts & Communication (Paris, Abu Dhabi, Shanghai) and thanks to the curatorship of Xianhe Thomas Kong (b.1989), founder of Éclat, a curator, writer, editor, and art historian specializing in modern and contemporary art, based in Shanghai and Paris. Kong graduated from the Université Paris-Sorbonne with a Bachelor's and a Master's Degree in Art History.

Signals That Never Land #5

2025

35 x 80 cm

Natural stones, epoxy resin, pigment, components from discarded smartwatches

Ambered: The Techno Past We Left Behind #2

2025

10 x 6 cm; 8 x 8 x 14 cm; 8 x 8 x 12 cm

Gold, epoxy resin, pigment, discarded iPhone 4 mobile phone headphones, charging cables, disassembled parts



Alice Szegedi Torella

Târgu-Mures, Romania, 1980

Torella is a Romanian-born textile artist and designer based in Budapest, Hungary. Passionate about her artisanal roots, natural materials, and driven by an insatiable curiosity about anthropology, she explores the connection and interaction between humans and nature.

She began her artistic career at a young age. During her childhood, she participated with her parents in various folk art festivals, workshops, and exhibitions, both in Romania and abroad. Later, her interest in environmental protection and fashion design led her to deepen her knowledge and pursue training in this field. She has led several environmental education projects in Budapest, focusing on sustainable fashion design, material recycling, and crafts. Currently, she dedicates herself primarily to textile art, mural art, and sculptural basketry, and continues to lead outdoor workshops where she teaches how to transform found materials into art.

Transcendent

2022

72 x 60 cm

Fiberart mat weaving, and embroidery (with different threads) with cattail fibers, jute canvas and yarn, small amounts of plastic, copper wire, and acrylic paint



Cocoon

2023 - 2024

210 x 60 cm

Fiberart weaving, spinning, lace mixing, embroidery with cattails and palm leaves



Julia Theek

Berlin, 1966

Julia Theek studied at Humboldt University in Berlin and has been exhibiting her work since 1987. In the early 1990s, she focused primarily on street art in Berlin, and since 2010, she has increasingly developed installations within the context of upcycling, often accompanied by videos, which can be viewed at www.julia-theek.de.

In addition to her artistic practice, she teaches at universities and leads workshops on her theoretical approaches to upcycling. Her work primarily focuses on material justice, fetishism, game theory, and artifacts as witnesses to their time.

Julia recently spent a month in Barcelona creating art in the city. The works exhibited as part of Drap-Art'25, are the result of this stay, and 90% of the materials used come from objects found in the local urban space.

+Exvoto – Phygital+

2025
35,5 x 20 x 2 cm

German Catholicism has a tradition of "blessing the weather" in which holy images were decoratively placed on an exhibit.

In this work, Julia Theek wrote our fears about climate change and intercessions in Latin and placed them on our skins made of plastic waste.

+Revolution+

2025
27 x 20 x 2 cm

Buttons have been with us for around 10,000 years: practical, decorative, and a status symbol. Mechanization turned them into a mass-produced item. Our preference for lustrous mother-of-pearl buttons (Margarita) has nearly driven the giant river mussel (*Margaritifera auricularia*) to extinction. Only a small number remain in the Ebro River, and they face a serious threat from environmental pollution. Unlike plastic buttons, mother-of-pearl is more environmentally friendly. Calcium carbonate with an organic protein is very durable if it isn't heated in the dryer or mechanically damaged in the washing machine.

During a four-week stay in Barcelona, the artist found seven buttons on the street, the two most beautiful being mother-of-pearl.



+Human Authored+

2025
42 x 15 x 5 cm

Here in Barcelona, "soft" clocks inspired by Dalí's masterpiece, *The Persistence of Memory*, are sold as souvenirs.

In this piece, the deconstruction is more pronounced. The parts of an alarm clock have been welded and provided with two slogans: a hand bearing the signature +Kombination+ refers to the human principle of design and order. The eye, accompanied by the word +Tradition+, evokes the heritage of the gaze, the transmission of meanings and ways of seeing the world.



Mediterranean Sustainable Art

Mater, Casa Museu de la plaça de l'Oli

From November 21 to December 21

Aina Lúa

Francesc Ramis Oliver

Animal de Bancal

Fusta de Peix

Antonio Mengual Galindo

Leela Romeo

Cati Bauzà

Lisa Rubin

Cristian Lanfranchi

Magda Triay

De Tripas Aerosol

Ranart

Elena Martí Manzanares

Toni Riera "Tonet"

Enric Servera

Vicent "Vitamina"

Mediterranean Sustainable Art presents a selection of works by sixteen artists from Catalonia, the Balearic Islands, and the Valencian Community, created from natural elements and reused materials.

This traveling group exhibition was previously on display at the Sala Turia in Els Magazinos, Denia, from June 6 to 29, and at the Espai Sant Josep in Ciutadella, Menorca, from August 28 to October 25. It now disembarks at Drap-Art'25, at the Mater Casa Museu in plaça de l'Oli.

The exhibition champions the transformative power of art as a tool for raising awareness and promoting reflection on the environment and sustainability.

The works were created using natural elements and reused materials, such as plastics, fabrics, fishing nets, microplastics, wood, stones, roots, sea sponges, and Posidonia seagrass.

The exhibition includes various artistic techniques such as sculpture, textile art, painting and installation, and highlights the transformative power of art to awaken collective consciousness through creativity.

A collection of artworks that give a second life to objects and materials that would otherwise be discarded, transforming them into pieces with renewed value and meaning, that express a clear commitment to environmental preservation, highlighting the beauty and potential of materials often considered waste.

There are also pieces made with elements recovered directly from nature and the sea, which become works of poetic beauty, championing respect for nature and imbuing them with new meaning.

The main objective of Mediterranean Sustainable Art is to give a voice to artists who are committed to a shift towards a more sustainable lifestyle and who establish a respectful dialogue with their environment.

Through this exhibition, which combines creativity and commitment, we invite the public to reflect and join in building a more sustainable and conscious future.

This exhibition is an initiative promoted by the Balearia Foundation, in collaboration with Drap-Art—International Sustainable Art Festival of Catalonia—and the Arte con B Association.



General view of the exhibition at the Sala Turia in Els Magazinos de Denia, where it was on display from June 6 to 29



Group photo at the exhibition at Espai Sant Josep in Ciutadella, Menorca, where it was on display from August 28 to October 25

Base Elements Gallery
Begemot Gallery
BienCuadrado Gallery
Project Reborn
Hotel Eurostars Via Laietana
La Troballa
Carrer Carabassa
Carrer d'en Groc
Historic Archive of Barcelona
Mater, Casa Museu de la plaça de l'Oli
Plaça del Rei
Plaça Reial
Rambla Santa Mònica

ACTIONS AND INTERVENTIONS

Route of spaces dedicated to art and creativity

Interventions in public space

Workshops

Performances, concerts and DJs

Reflection spaces

Market



Demonstration-procession for Peace and Nature by Marcel·l Antúñez Roca at Rebirth Day and closing of Drap-Art'24

Route of spaces dedicated to art and creativity

Base Elements Urban Contemporary Art Gallery – ELLEDU A C

Begemot Gallery – Dogny Abreu & Carlos Mata

BienCuadrado Art Gallery - Ashwan & Julien “UnaVista” Deniau

Project Reborn – Orson Buch & Fores Basura

Hotel Eurostars Via Laietana – Steven Forster

La Troballa, Fundació Arrells

Base Elements Urban Contemporary Art Gallery

Base Elements has become established as a leading creative space for street art, graffiti, and contemporary urban art. It opened in 2003 and quickly attracted the attention of the local street art community. Owner Robert Burt, originally from Los Angeles, brought together some of the most iconic local and international names in the scene, including Pez, Btoy, Dadara, Cane, J. Loca, Ivana Flores, and Soem, among others.

Initially located in a 19th-century building at 4 Palau Street, Base Elements is the perfect place to discover, hang out, and explore new concepts and styles flourishing within the contemporary urban art scene. The gallery offers artists the opportunity to bring their work from the street into the homes of passionate buyers and collectors worldwide. It also now has a new space at 31 Avinyó Street. The gallery's original medieval basement now serves as both an event space and a working studio. Visitors often have the opportunity to meet the artists there and witness their creative process.

ELLEDU A C - Eduardo Alonso Castellón Barcelona, 1968

With a multifaceted and multidisciplinary career encompassing cabaret, performance art, theater, installation, film, painting, and video art, Elledu has been a member of Barcelona's underground groups such as Las Katalitikas and the electro-punk band La Ultravioleta Experience (LUVÉ), and has collaborated with companies like La Cubana and The Chanclettes, winner of the 2001 City of Barcelona Award for Best New Theater Group.

A graduate in Arts and Crafts (Mural Painting) and Performance, he participates sporadically in national and international exhibitions and performances both as an artist and as an activist, including ACT/UP, La Fura dels Baus, Accidents Polipoètics, La Poderosa, and La Purée.

He has also been a prominent figure in the LGBTQ+ community. For over 25 years, he designed the window display for the Documenta bookstore, for which he received the 2009 Top10 / Shopping Line Award from the Barcelona City Council.

Origen. Clara

2025
30 X 20 cm
Wooden support from construction site and ceramic trencadis from Manises, souvenirs, pebbles from the construction site and plastic
Hybrid technique, broken pieces of our lives transmuting into a new creation

**Terrícola. Óscar**

2025
30 x 20 cm
Laminated maple skateboard and bottle Trencadis, construction pebbles, jade, tiger's eye
Hybrid technique, broken pieces of our lives transmuting into a new creation

**Concordia**

From the Latin word concordia, meaning "agreement" or "union." It is composed of the prefix con- ("together"), the root cor, cordis ("heart"), and the suffix -ia ("quality"), so it can be understood as the quality of having hearts united or "heart with heart."

Begemot Art Gallery

Since its founding in 2013, Begemot Art Gallery has been an epicenter of artistic innovation, fostering synergy between various disciplines. Between 2016 and 2021, it established itself as an undisputed benchmark of Barcelona's cultural life, serving as a venue for events that fused visual arts, music, theater, and literature. Furthermore, fashion, gastronomy, philosophy, and architecture have been integral parts of these gatherings, establishing dialogues between art and other creative expressions through fashion shows framed by exhibitions, collaborations between visual artists and designers, and debates with experts in various fields. It has also played a key role in promoting cultural diversity through collaborations with consulates and international organizations.

Dogny Abreu

Cuba, 1976

C.f. Cf. Biography in *Artists Selected by the Open Call*, p. 31

Carlos Mata

Palma de Mallorca, 1949 – Barcelona, 2008

An artist primarily dedicated to sculpture, painting, and printmaking, Carlos Mata received classical training in Barcelona and Paris (École Nationale Supérieure des Beaux-Arts).

His sculptures are imbued with childhood memories and the warmth and richness of Mediterranean culture. Thousands of hours of work and study lie behind the apparent simplicity of the forms. Mata's horses and bulls appear playful, yet they retain the pride and characteristic features of each animal without the need for volume. Their forms represent the collective memory of ancient cultures, connected to modern reality.

Carlos Mata was an internationally renowned artist, and his work is part of public and private collections in Europe, South America, the United States, and elsewhere.



Carlos Mata

Day

Ca 1990

73 x 54 cm

Mixed media and collage on
wooden board



Night

Ca 1990

73 x 54 cm

Mixed media and collage on
wooden board



Dogny Abreu

Silence

2021

100 x 84 x 30 cm

Wood, iron and paint

BienCuadrado Art Gallery

BienCuadrado is a creative space in Barcelona's Gothic Quarter co-directed by Aidan McGovern and Richard Ashcroft (Ashwan).

Since opening in 2016, the space has developed into one of the city's most exciting and non-formulaic gallery spaces. More than just a gallery, BienCaudrado has organically evolved into a meeting point for artists and collectors through exhibitions, events and studio spaces. An 'open door' approach encourages visitors to engage with artists from idea to fully realised exhibitions. This dialogue makes for a unique and dynamic cultural energy.

Many of our artists are relatively new to exhibiting art, though have worked professionally in various arts fields for many years. Each artist has a very different background from the next. Mostly from outside Catalunya and in fact even outside Europe.

These factors combined can make it difficult for galleries to dedicate solo shows to such artists, but at BienCuadrado we have taken pride in being able to do so and many of our artists have had their first solo show in Spain with us.

In the coming year, we hope to help build the reputation and careers of each of our artists. We hope you will join us on this journey and watch each journey unfold.

Metamorphosis

Ashwan i Julien "UnaVista" Deniau

From November 20, 2025 – January 10, 2026

BienCuadrado presents *Metamorphosis*, an exhibition that explores transformation, renewal, and the quiet poetry of materials reborn. Barcelona-based artist Ashwan and French artist Julien "UnaVista" Deniau come together in a dialogue between surface, structure, and story. Ashwan's works, created from upcycled cardboard, turn fragile remnants of consumption into luminous, textural reliefs that carry echoes of urban walls and weathered narratives. Deniau's sculptural pieces (made from reclaimed skate decks) bear the marks of movement, risk, and balance. Each deck, once an instrument of motion, becomes a vessel for stillness and reflection through his process of transformation.

Together, the artists trace parallel paths of metamorphosis: from use to renewal, from accident to intention, from the discarded to the reimagined. In their hands, materials once destined for waste become carriers of memory and meaning, celebrating the potential for change that exists in every fragment.

Metamorphosis invites viewers to consider the life cycle of matter, and to sense how beauty and resilience emerge through acts of reinvention.

Ashwan

UK, 1971

Lives and works in Barcelona. A graduate of the School of the Art Institute of Chicago, his practice moves between painting, sculpture, and sound, often drawing on the visual language of urban environments and the improvisational energy of hip-hop culture. His recent works on upcycled cardboard and paper embrace imperfection, texture, and time, seeking light and balance within the overlooked and the ordinary.

Julien “UnaVista” Deniau

France, 1976

An artist and skater whose practice transforms used skateboards into sculptural forms that merge movement, material memory, and craftsmanship. His works pay homage to the culture of skateboarding—its creativity, rebellion, and flow—while reimagining its physical residue as poetic objects. Each piece bears traces of speed, friction, and freedom, reshaped into meditations on transformation and endurance.



Julien “UnaVista” Deniau

Lioness

2025
Aprox. 80 x 25 cm
Mixed media on recycled skateboards



Gorilla

2022
Aprox. 80 x 30 cm
Mixed media on recycled skateboards



Ashwan

Her Light Beams on Me

2023
Aprox. 120 x 120 cm
Mixed media with upcycled cardboard and sand



Ya Don't Stop

2024
Aprox. 80 x 60 cm
Mixed media with upcycled cardboard and sand

Project Reborn

Project Reborn is a non-profit organization with a showroom open to the public at street-level with a coworking space located inside a former fishing warehouse in the Born district of Barcelona.

Run by two creatives who renovated the space in 2021 to use it as a studio for their own work in graphic design, branding, and music for film and television, now have opened it up to other creators.

They dedicate time, energy, and space to build a community that champions disruptive and eco-conscious creativity through exhibitions, pop-up markets, installations, talks, screenings, and much more. They also offer residency spaces in their shared office for collaborating on projects or proposing new ideas.

During the festival they will host an exhibition of veteran Drap-Art artist Orson Buch of tin-can fishes and on November 21, a workshop of recycled instruments and first notions of music by Fores Basura from the Orquesta Basura flown in specially for the occasion from México DF.

Orson Buch Paris, 1967

The son of German artists, Orson grew up on the island of Formentera between 1970 and 1982. He later returned to Paris to finish his studies and established his permanent residence there, which he combines with long stays in Formentera and, later, in Sa Pobla de Benifassar, in the province of Castellón, where he has a second home.

Fores Basura Mexico City, 1988

A member and founder of the band Orquesta Basura, he is an experimental musician who blends musical experimentation with recycled instruments he creates himself with the traditional music and folklore of his country.

Fish installation

2024

Variable measurements

Food cans



Hotel Eurostars Via Laietana

This collaboration is part of an initiative by the Hotusa Group and its Eurostars Hotel Company chain, which is committed to supporting and promoting cultural initiatives as a key differentiator for the company. As part of these values and this commitment, Eurostars Hotel Company has an exhibition project aimed at promoting art and culture, connecting its hotels with their destinations. During Drap-Art founding member Steven FoRster will exhibit one of his mobiles at Eurostar Hotel Via Laietana.



Big Face
2024
145 x 130 cm
Mobile created with a
diversity of recycled
materials

Steven FoRster Lanchester, Durham, 1960

A multifaceted and multidisciplinary artist: sculptor, painter, musician, composer, performer, and interior designer, responsible for the entire interior design of Bodega Saltó, among other projects.

He participated in the Braderie de l'Art in Roubaix, France, in 1994, along with 24 other artists from Barcelona, an experience that led to the creation of the Drap-Art association in 1995, of which he is a founding member. The art of recycling has always been a constant in his work, both in his visual art and in his music, performance, and interior design projects.

He arrived in Barcelona from London in 1988 and stayed. He has always been a very active participant in Barcelona's alternative art scene since the late 1980s, in the fields of polypoetry, visual arts, installations, and experimental music.

He currently lives and works in Hostalric, La Selva, on projects such as #VanImagination, #HostalricDART, #TheNose, and #NiDeuNiDoors.

For Forster, the Monigòtics are part of a pseudoscience of humanity. They are recurring figures in his artwork, symbols of the human being in its purest state. They reduce human features to a minimum, becoming fetishes of the human essence, devoid of sex or other attributes that might distract the viewer from the most fundamental aspect of the human condition.

La Troballa, Fundació Arrels

The La Troballa (The Found object) project, the shop and occupational workshop of Arrells Foundation, is a creative space where people who live or have lived on the streets work with repurposed materials, occupying their time with something useful. In this way, it gives second chances to both the people and the materials.

At La Troballa, products are handcrafted from recycled materials. This contributes to the reduction of industrial waste and, at the same time, offers an opportunity for inclusion for the people served by Arrells Fundació. These individuals find in the workshop a space for personal and professional development, where they can enhance cognitive, social, and manual skills, increase their self-esteem, and foster community participation.

The products made in La Troballa's workshops transform waste and scraps that would normally be discarded, such as wood, fabrics, cables, and denim, into new products, such as St. George's Day roses, decorative Christmas trees, and jewelry, among others, which can be purchased in the shop.



Some examples of La Troballa's products and images of the workshops



Interventions in public spaces

Abril Porta & Co-creators

Flying Mirrors

Trash Light - Abril Porta & Co-creators

Carrer d'en Carabassa

Trash Light is a collaborative art project that explores the relationship between waste and the urban landscape. Through light and materials rejected by local businesses, the project transforms what is considered “trash” into an aesthetic and communal experience. The installation invites reflection on the value of what we discard and on the transformative power of collective creation.



Mirror Installation - The Flying Mirrors

Carrer d'en Groc

Mirror Installation is an art project by The Flying Mirrors collective, formed in 2023 by three artists with diverse backgrounds: Esté (Berlin), Svea (Hamburg), and Suzu (Ibiza).

Their practice is based on the reuse of leftover materials from the production of ultralight aircraft, especially KRX100 polycarbonate, a semi-transparent and reflective material originally designed for airplanes.

The suspended pieces—circular and oval fragments of varying sizes—move, rotate, and reflect light and their surroundings. Installed on Groc Street, they invite viewers to experience the multiple perspectives of a single reality, reminding us that there is never just one point of view.



Workshops

Fores Basura

Bill Miller

Berta Aleñà

Fores Basura

Mexico City, 1988

See Biography in Galleries and Collaborating Spaces, Project Reborn, p. 70

Instrument construction with recycled materials with live demonstration at Mater, Casa Museu de la plaça de l'Oli.



Friday, November 21 — 16:30pm to 18:30pm
Project Reborn (Carrer de la Pescateria, 4)

Bill Miller

Cleveland, OH, 1962

See Biography in Exhibitions, p. 51

Introduction to linoleum *assemblage* or collage creation led by an experienced artist with international recognition for developing this technique. Participants will create an original artwork to take home.



Thursday, November 27 — 16:30pm to 18:30pm

Historical Archive of the City of Barcelona,
La Casa de l'Ardiaca (Carrer de Santa Llúcia, 1)

Berta Aleñà Sala

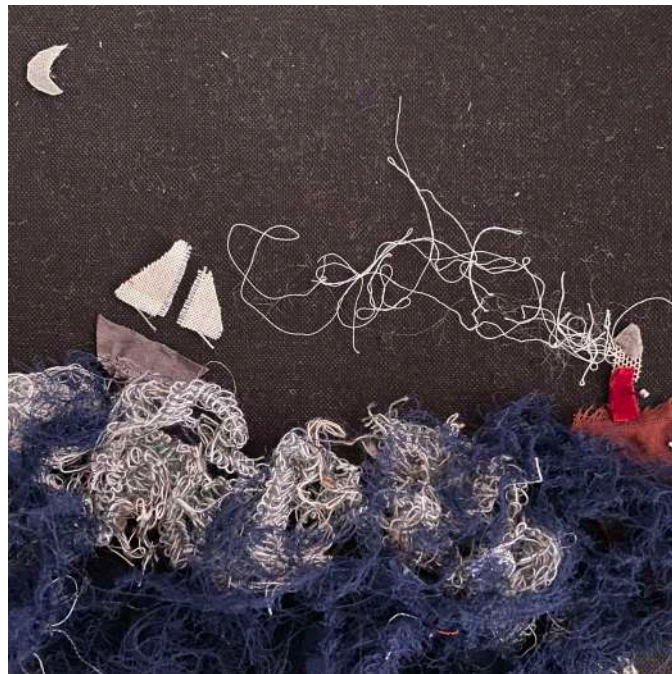
Mataró, 2001

A young fashion designer and textile artist, she is deeply affected by the amount of waste produced in the fashion industry. She dedicates herself to reusing textile scraps in both her fashion design work and her artwork, harnessing colors and textures to enrich her creations.



Thursday, December 11 — 16:30pm to 18:30pm

Historical Archive of the City of Barcelona,
La Casa de l'Ardiaca (Carrer de Santa Llúcia, 1)

**Textile Art Workshop: Textures of an Idyllic Landscape**

Using simple and accessible sewing and collage techniques, we will reuse textile scraps to create a personal and unique landscape. Based on the sensations evoked by the different scraps, we will learn to express ourselves through texture in our artwork.

Performances, concerts and DJs

In emblematic spaces of the Gothic Quarter

Anna Subirana

BrotzkyBeat

Crystn Hunt Akron

Fonki Cheff

Orquesta Basura

Rotnip

Anna Subirana

Barcelona, 1957

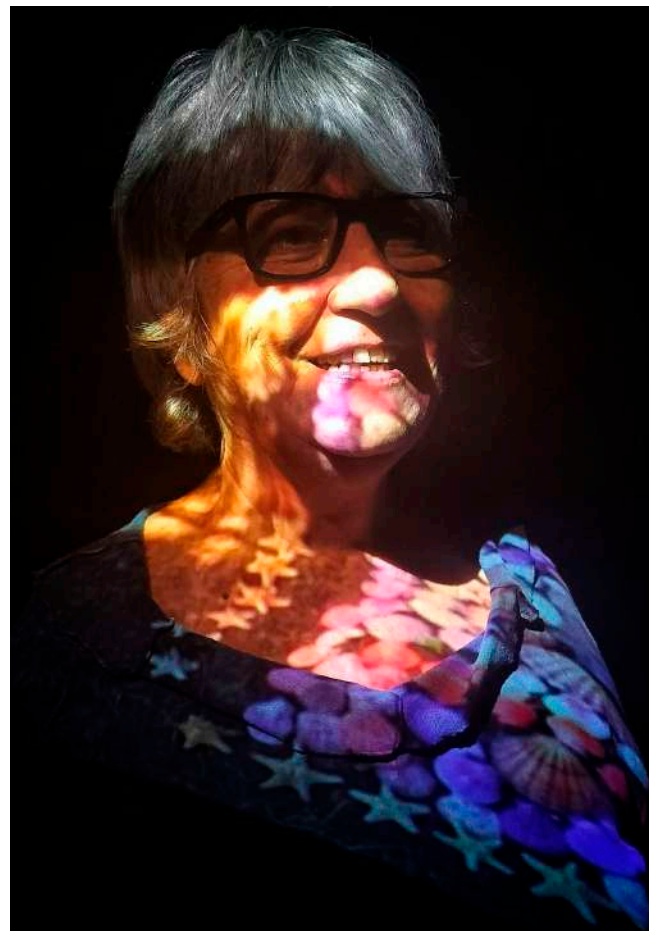
Singer, musician, and sound therapist (University of Barcelona), as well as a nurse (University of Barcelona) she has collaborated with other singers and musicians, dancers, visual artists, filmmakers, audiovisual creators, puppeteers, and poets, participating in performances, object theater, and contemporary improvisation, in addition to recording several CDs and creative videos. She has performed as a singer in England, France, Italy, Germany, Austria, Brazil, and various locations in Spain.

She studied music at the Zeleste Music School and voice with Joaquim Proubasta and Lotty Lewis. She has practiced Qi Gong and Tai Chi for over twenty years with teachers such as Tew Bunnag, Miquel Àngel Cabrer, and Dr. Oscar Salazar.

She has taught voice and singing at the Center for Film Studies of Catalonia and the Terrassa Theater Institute, as well as voice therapy in the UVic-AEC Master's Program in Art Therapy. She is currently part of the teaching team of the Postgraduate Program in Integrative Body Work (INEF).

Saturday, November 22 — 18pm

Santa Àgata Chapel, History Museum of Barcelona



BrotzkyBeat

Israel, 1963

From Trance Roots to Global Grooves

Born from the pulse of late '90s trance festivals in Belgium and Germany and numerous private underground parties across Europe. DJ BrotzkyBeat has journeyed through decades of sound and rhythm.

Today, his music blends Afro House, Deep Organic & Melodic Tech, Progressive, and World Dance influences. Each performance is a story — weaving grooves, deep emotion and global beats into one seamless flow.

DJ Brotzkybeat's sound relates the roots of underground culture with the evolution of modern electronic music — timeless, uplifting, connecting people through universal dance energy.

Friday, November 21 — 19pm

Mater, Casa Museu de la plaça de l'Oli



Crystn Hunt Akron

Linz, Austria, 1962

What does plastic waste sound like?

Crystn Hunt Akron is a sound artist who composes music from plastic waste recovered from the ocean. She performs as a female DJ with live sets incorporating visual art, presented at festivals such as the prestigious Ars Electronica, as well as techno festivals, clubs, art festivals, new media festivals, environmental events, museums, and galleries throughout Europe.

She released her first album, *Big Black Spider*, in 2010 under the pseudonym Madam Humptata. That same year, she made her debut on Drap-Art. She returned in 2021, now as Crystn Hunt Akron, with an experimental sound and visual project in which she filmed and created a soundscape for an old cargo ship; and in 2023, expanded on it with the *Plasticphonia* project, in its most experimental form. She has just released her new album subtitled *The Sound of Waste*, featuring the most dance-oriented version of the project.



Saturday November 29 — 20h
Rambla Santa Mònica

Fonki Cheff

Vinaros, 1980

Reggae, Hip Hop, Tropical, Funk...

With over 25 years of experience, this veteran DJ is a collector of vintage 45rpm records of all styles, from mambo and flamenco to classical, reggae, Motown, and hip-hop. He has captured the attention of the entire vinyl party scene and the music world.

FONKI CHEFF has conquered dance floors in Japan and the United States, as well as festivals around the globe. He has a YouTube channel with over 125,000 subscribers and a vast record collection which, combined with his mixing techniques, makes his sets unforgettable.

Get ready to enjoy a fantastic set from one of the world's best vinyl DJs.

Saturday, November 29 — 21pm
Rambla Santa Mònica



Orquesta Basura

Mexico DF, 2008

This group from Mexico City creates original music and performs its compositions with unconventional instruments, constructed from discarded everyday objects, waste, and recycled materials.

The project began in 2008 with the genuine intention of expressing thoughts and emotions from a conscious and humanistic perspective, inviting reflection on humanity and contemporary society.

In a festive atmosphere, the group sings stories that celebrate diversity and multiculturalism, fusing rhythms such as Balkan, reggae, cumbia, tarantella, ska, swing, and traditional Mexican music, among others.

They are disciples of Les Luthiers, and the group's bassist is also a member of the legendary Mexican band Panteón Rococó.



Saturday, November 22 — 19:30pm
Plaça del Rei

Rotnip

Chile, 1953

Rotnip has lived in Catalonia since 1976. His career has focused on experimental practices through painting, music, and performance art. He is currently a member of the Corpologia collective, dedicated to the research and dissemination of performance art.



Friday, November 28 —18pm
Historic Archive of Barcelona
La Casa de l'Ardiaca

Space for Reflection



Michelangelo Pistoletto
painting the Symbol of the Third Paradise



The symbol made with clothes at Drap-Art'22, Plaça de la Mercè

Rebirth Day

As part of its festival, Drap-Art celebrates Rebirth Day every December 21st, since 2021, previously in Plaça de la Mercè and this year in Plaça del Rei.

Michelangelo Pistoletto is a pioneer of sustainable art and one of the founders of the Arte Povera movement in Italy in the 1960s. At 90 years old, he remains active as an artist and activist for change towards a more sustainable world through his foundation.

He states that the First Paradise was that of Adam and Eve living in harmony with nature; the Second Paradise is the one we currently live in, with technological advances that facilitate and make our lives more comfortable, but which, when placed at the service of human greed, have disastrous effects.

The Third Paradise, according to Pistoletto, will arrive when humanity understands that we are a global community and that we must seek the common good, putting technology and science at the service of everyone, without harming our environment and nature.

Every year, the Foundation celebrates the advent of the Third Paradise on the winter solstice with Rebirth Day. Although it may seem naive or even a bit sectarian, it is a way to maintain hope for a better future in a time of great fear in the face of an uncertain future.

This year, we will celebrate with reflections on the need to promote peace as a prerequisite for achieving the shift towards sustainability.

Drap-Art Market

Recycling art and sustainable consumption

Every Saturday, from 11am — 11pm

The Drap-Art Market for recycling art and sustainable consumption takes place in Praça Reial with the aim of revitalizing the square, supporting artists, designers, and artisans, and promoting responsible consumption and a green, circular economy.

Each year, 24 exhibitors participate, ranging from established artists to young creatives just starting their careers. All of them—artists, designers, and artisans who work with recycled and/or sustainable materials—are active agents of change toward a more creative, healthy, and environmentally responsible society.





Antonella Consani
AC Colecciones Recicladass

Jewelry made from CDs and colored plastic bottles, light strips and lamps made from plastic bottles.



Abraham Elias Sabates
TAMdrum

www.tamdrum.com

Musical instruments inspired by the Hang or Percussions of the Caribbean created from discarded gas cylinders.



Omar Jaime Araujo
Bella Belyakova
Forquillart
www.proyectopakaryna.com

Jewelry and decorative objects made from old cutlery.



Lilian Brignoni
Lanau

Fashion accessories made with hospital gauze and recycled wool felt dyed with natural dyes such as onion, avocado, walnuts, etc.



Paula i Vicky Mackenzie
Marco Napuri
Illariyart
www.iajewel.com

Cutlery jewelry, recycled silver, cassette wallets.



Neus Castell i Delgado
Síndrome de Diógenes

Jewelry made with watch parts and other discarded materials.



Daniel Osvaldo González
Bicho Robot

Animals, robots, critters made from recycled materials and with light.



German de Souza
GdS Collage
www.germandesouza.com

Collages with magazine clippings, flyers and all kinds of advertising elements criticizing consumerism.



Carme Nicolas
Canilo

Decorative objects and jewelry made from recycled paper.



Toty Marchissio
Producciones Pikulinas
www.produccionespikulinas.com

Bags made from recycled tires, wallets and card holders made from recycled flyers.



David González Laguna
Rabal 925

Jewelry made with certified recycled silver and discarded wood scraps from a carpentry workshop.



David Bonanni
Ellipsis Notes
www.ellipsisnotes.com

Handmade notebooks made with discarded illustrations and drawings from other artists.



Angeles Morando
Angie Artesanías

Decorative objects, jewelry and small works of art made from recycled glass.



Elena Garcés
Bob Art Factory
www.bobartfactory.com

Backpacks and fabric bags made from recycled materials.



Natalia Caballero
Natt Glass & Deco

Jewelry made from recycled glass from bottles, windows, etc.



Lai Díez

Nature photographs printed on recycled paper, bags and organic cotton t-shirts.



Paola Isaza
Palola
palolajoyadeautor.com

Bronze jewelry made with molds from nature.



Lydia McEvoy
Musa Mundi
www.musamundi.com

Sustainable jewelry made with minimal environmental impact and with materials from fair trade and certified recycled silver.



Òscar Duaso
Akross The Twin

Paintings and decorative objects made with the pyrography technique on reclaimed wood.



Claudio Salerno
El árbol design
www.elarboldesign.blogspot.com

Brooches and other accessories created from zippers, antique coin jewelry and recycled brass.



Marie Christiane Porcher
Yosoyo Brand
www.yosoyobrand.com

Comfortable and colorful unisex street wear, underwear and bikinis made from discarded pieces from the textile industry.



Mauricio Andrade
Almau

Jewelry made of treated wrought iron and recycled glass.



Verónica Coronda
Monona Complementos

Bags, backpacks, wallets, clothing and accessories for our most loyal companions, created from recycled textile remnants.



Anastasia Zueva
Zueva Art

Watercolors on recycled paper and customized and hand-painted second-hand clothes.

Other Activities in 2025

Beyond the Festival

- Drap-Art presentation at the Zero Waste Festival, Palo Alto, March 26-27
- Drap-Art Islands Exhibition: No Green without Blue, featuring artists from the Balearic Islands, Cuixart Foundation, March 4-27
- Gothic District Festival, Carme Simó Square and Borsí Space, May 9-11
- Drap-Art collaborates with the third edition of FAS-B, Nau Bòstik, May 25
- Opening of the Mediterranean Sustainable Art exhibition at Sala Turia, Els Magazinos, Denia
- Organization of Sitges ReciclArt, Miramar Cultural Center, Sitges
- Opening of the Mediterranean Sustainable Art exhibition, Sant Josep Space, Ciutadella, Menorca
- Organization of Formentera Autumn Art at the *Sala d'Exposicions "Ajuntament Vell" and Centre Antoni Tur "Gabrielet"*
- Extracurricular art activities within the program Extra Extra in 7 schools in Ciutat Vella, throughout the school year.



Image of the workshop "We are all castaways in the same world," led by Silvia Arnau, as part of the Cuixart Foundation exhibition.

Drap-Art'25 Team

Organized by

Associació Drap-Art

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Eli Gras

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Jury of the ResiduArt Award

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Marc Sabadell Casalta

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Karol Bergeret

Adonis Antoniou

Christian Hidalgo

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Patricia Pons

Bar

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Sebastián Andrés

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Pere Pedrals

Districte Ciutat Vella

Oriol Adserol

Fundació Cuixart

Sílvia Arnau

Jordi Serchs

Teresa Macià i Bigorra

Carles Mela

L'equip del Diobar

And all the associated and participating artists for their commitment and vision and to all the people and organizations that make this event possible year after year.

Credits

Organized by

**DRAP
ART
'25**

Exhibition Spaces, partners and collaborators



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DE LA CIUTAT
DE BARCELONA**

**MUSEU
D'HISTÒRIA
DE BARCELONA**



Mater
casa museu
de la plaça de l'oli

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BeGEMOT



BASE ELEMENTS
urban contemporary art gallery



**PROJECT
REBORN**



FONDAZIONE
PISTOLETTO
CITTADELLARTE
BIELLA



**LA
PLAÇA
REIAL**

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For the acquisition of artworks contact Drap-Art

We accept installment payments

We do artwork rentals

We deliver in all parts of the world

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