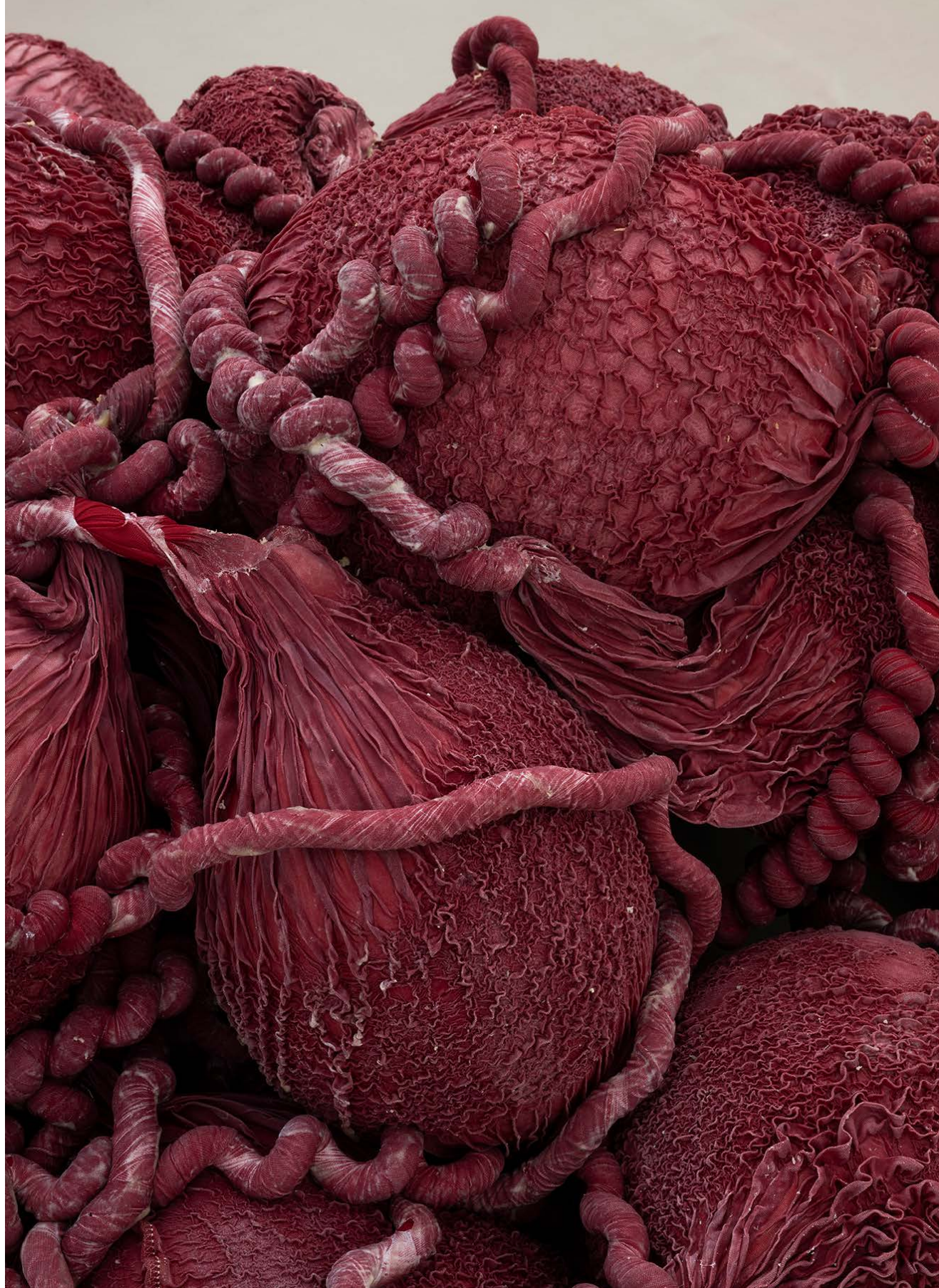




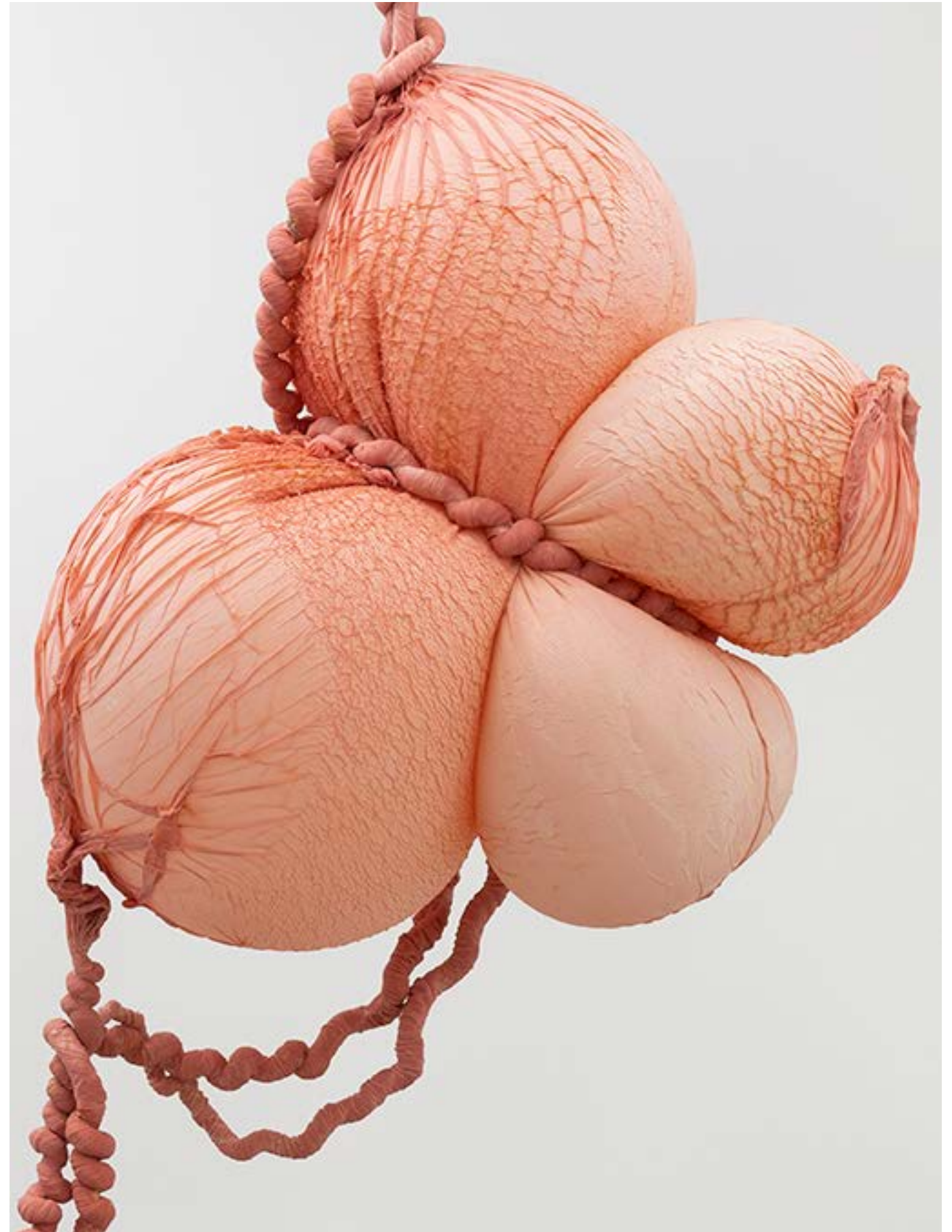
Barcelona Gallery Weekend 2025

For this new edition of **Barcelona Gallery Weekend**, we present SWELL, a site-specific installation by **Eva Fàbregas**, featuring new production works that evoke organs and tissues in transformation. Her sculptures suggest a liberated body, where the internal becomes visible and desire takes shape in a latent, visceral, and collective landscape.

For the first time we are also participating in the FLASH program with a previously unseen selection of original drawings by **Josefa Tolrà** (1880–1959), curated by Pilar Bonet. Tolrà, a visionary artist and self-taught medium, inscribed her practice in the spiritual realm. Her work is deeply connected to the body—not as an object, but as a channel for transformation and healing. Through trance, energy work, and drawing as a therapeutic tool, Josefa Tolrà mapped the invisible from the bodily experience.

From different languages and times, both artists share the same drive: to make the invisible visible.

Exhibition detail



Eva Fàbregas (n. 1988, lives and work in Barcelona)

Working with soft and malleable materials, Eva Fàbregas' practice encompasses tactile engagement, physical intimacy, sensory relationships, and multiple forms of somatic experimentation with and through objects. Freed from the constraints of biology, desire and affect flow in all directions, blurring the distinction between organic and inorganic matter. Her work is about learning through the fingers, and her sculptures often resemble bodily organs and voluptuous glands, while also referencing prosthetics and non-human life forms such as corals, polyps, and the reproductive parts of plants.

Fàbregas' work belongs to the realm of the somatic, the experiential, the guttural, and the unnameable. It seeks to fully inhabit the world of the senses, invoking a pre-linguistic state to imagine other possible bodies, other ways of feeling, caring, and being in the world.

Among her recent exhibitions are: *Bio Morphe*, Moody Center for the Arts (Houston, USA, 2025), *18th Istanbul Biennial* IKS (Istanbul, TR, 2025), *Heavy Hitters*, Tarmak22 (Saarbrücken, CH, 2025), *Respirar con la herida*, Matadero (Madrid, ES, 2025); *Exudates*, MANIFESTA 15, MAC Mataró (Mataró, ES, 2024); *Songs for the Changing Seasons*, Klima Biennale (Vienna, AT, 2024); *When Forms Come Alive*, Hayward Gallery (London, UK, 2024); *Devouring Lovers*, Hamburger Bahnhof (Berlin, DE, 2023); *Enredos*, Centro Botín (Santander, ES, 2023); *Growths*, La Biennale de Lyon (Lyon, FR, 2022); *London Open*, Whitechapel Gallery (London, UK, 2022); *Vessels*, Bombon

Projects (Barcelona, ES, 2022); *Skin-like*, Kunsthall (Ghent, BE, 2021); *Gut Feeling*, CentroCentro (Madrid, ES, 2019); *Those things that your fingers can tell*, Kunstverein München (Munich, DE, 2019); *Every object is a thing but not everything is an object*, Hollybush Gardens (London, UK, 2018); *Who cares? A radio tale*, Gasworks / Resonance 104.4 FM (London, UK, 2018); *First Act: Smooth Operations*, Laure Genillard Gallery (London, UK, 2017–2018); *Picture yourself as a block of melting butter*, Fundació Miró (Barcelona, ES, 2017); *Eyecatcher*, Big Screen Southend, Focal Point Gallery (Southend-on-Sea, UK, 2017); *Scissors cut paper wrap stone*, Ormiston House (Limerick, IE, 2017), West Cork Centre (Cork, IE, 2017), and CCA Derry – Londonderry (Derry, IE, 2016); *Systems for displaying matter*, Enclave (London, UK, 2016); *The Role of Unintended Consequences*, Syndicate (Cologne, DE, 2016); *Teesside World Expo of Art & Technology*, MIMA (Middlesbrough, UK, 2016); *Soft control*, Embassy Gallery (Edinburgh, UK, 2016); *How are you feeling today?*, Window Space, Whitechapel Gallery (London, UK, 2015); *Unforeseen changes*, The Green Parrot (Barcelona, ES, 2014); and Eva Fàbregas & Andrew Lacon, Kunstraum (London, UK, 2014).

Her work is included in collections such as La Caixa (Barcelona, ES), MACBA (Barcelona, ES), DKV Arteria (ES), Museo Nacional Centro de Arte Reina Sofía (Madrid, ES), Kunsthall Ghent (Ghent, BE), CA2M (Madrid, ES), Col·lecció Nacional de Catalunya (Barcelona, ES), macLYON (Lyon, FR), Centro Botín, Fundación Santander (Santander, ES), Colección Kells (Santander, ES), and Fundación Vila Casas (Barcelona, ES).



Eva Fàbregas, *Exhibition View*

SWELL, EVA FÀBREGAS



Exudate #72 , Eva Fàbregas (detalle)

I had a music teacher who insisted we exercise breathing in such a way that we could hear our lungs touching our ribcage. He held his hands in the air, signaling that we should keep opening and opening our chests to gain a sense of all the organs implicated in singing. “Two tubes are connecting your insides now with the windows to the exterior world!” — he meant the esophagus and the trachea, while the windows were the nose and the mouth. Singing, he thought, was meant both for our inner organs and the outer world.

I never thought much about it until one day — during the pandemic — I saw an interview given by a Buddhist nun talking about the importance of getting to know our inner organs. She said, rightfully, that Western culture talks non-stop about the body and yet has no interest in gaining proper knowledge about what is inside us. She implied that because we can’t see our inner organs, they remain abstract — and this is very misleading. Our organs are far from abstract, and they determine so much in our lives that it seems foolish, if not entirely unreasonable, not to know “who” they are. She said that to look inside is not a matter of looking into an empty vessel or a simplified idea of a head, but to precisely look into each and every organ that composes who we are — like bricks compose a building.

I came to realize that in ancient Chinese and other Eastern medicines, there are very precise indications on how certain spots on our skin and external body parts connect to the inner organs. Clearly, where we see “in” and “out,” other, more knowledgeable cultures established — already very early — a non-binary system of communication and visualization between the visible and the more difficult-to-see dimensions of the body.

Lately, I have also realized that not a single day passes without the word “inflammation” crossing my path. Inflammation seems to be the state to avoid and, paradoxically, is a condition that particularly affects our inner organs. It is as if, all of a sudden, Western culture has become aware of centuries — more,

millennia — of oblivion toward the organs, and now is the time to find a way to secure their well-being. Violent as we are, as a culture, we assume that our organs are revolting — that inflammation is the name of a silent revolution happening inside all of us and putting all of us at risk.

The words and wisdom of my music teacher were perhaps a way to anticipate the solution before the problem appeared. Since, if you conceive singing and the history of singing as a method to appraise the stomach, the intestines, the lungs, the liver, and the heart — not to mention the brain and the skin — then you shouldn't fear any organic insurrection.

When I first came across the works of Eva Fàbregas — more than a decade ago — her major preoccupation was to make the pieces breathe and their skins sense. This preoccupation never left her work, but her knowledge of the question of the “organs” has grown. The works always emerge from deep research into how primordial elements of life do not possess a particularly easy-to-compose form. Life, in certain circumstances, embraces forms that are difficult to describe and even more difficult to stabilize.

By now, technology has allowed us to see, for example, tiny channels that connect the kidneys with the bladder or small twists that form in our intestines at times. Many of us love those medical series where a super-intelligent doctor is capable of visualizing a problem happening inside the body and immediately sends the machines in that direction to confirm what he already saw in his mind. It is also almost “sweet” how these almost divine powers are always given to male doctors — but to dismantle the politics of the writers' rooms is not my mission here.

But — you see? — there has been a growing interest in seeing the organs in ways that surpass modern medicine.

Art, however, has shown little interest in both the organs and the organic. Organic matter has gained importance in the development of an entanglement between art and nature, but the organs remain a non-subject in contemporary art, with a few beautiful exceptions.

The materials used by Eva Fàbregas are mostly non-organic. But the reason is purely pragmatic: it is very difficult to achieve the level of dynamic relationships between all the elements at play using living materials. And yet, over time, her techniques and knowledge of flexible and elastic matter have almost invented a substance that allows her to create tension and volume in unprecedented ways.

The idea of tension is intensified by the texture of the sculptures: the skin of the works appears cracked, almost eroded, resembling a dense network of blood vessels, forming a surface akin to visceral tissue. For a moment, we wonder if they belong to the space they are in with us — or if they escaped a body and landed in the space after numerous adventures. Looking at them, we know we do not belong to the same realm. They belong “inside,” while the gallery space — and we — are in a dimension we can call “outside,” or public. If you look at them carefully, you can sense that they are forming groups — and that they seem to be protecting each other. At times, the pieces resemble spheroids or organoids, clusters of neural cells mimicking brain tissue. At times, they look like germinal centers, like the lymph nodes containing spherical clusters of immune cells. At times, they look like kidneys. They are connected by rope-like, bulging veins similar to the ones we sometimes see winding beneath the surface of the skin — coarse, tense, and serpentine.

Funny — in 1972, Gilles Deleuze and Félix Guattari published *Anti-Oedipus: Capitalism and Schizophrenia*. There, there's a chapter entitled “The Body Without Organs.” What do they mean? The metaphor of a body (or self, or system) without organs expresses the need to imagine a body — a social body, a group, a society — capable of resisting being organized, coded, or stratified by particular social narratives, psychological guidelines, or biological structures.

This is a beautiful image. The body, as we know it, is conceived as an “organism,” a functioning unit shaped by external demands: each part having a function (the heart pumps but feels; the brain thinks, etc.). Imagining a body without organs means imagining the body before it is programmed with all the codes of capitalism and its psychological narratives (anxiety, exhaustion, guilt...).

It is easy to see how the artistic practice of Eva Fàbregas has been going deeper and deeper into the political substance of producing works able to address this process of de-territorializing the body — unbinding it from imposed order. It is a process towards liberation, towards a personal — at first — and collective — later — inquiry into learning how a new structuring of those organs is possible, how to conceive ways of escaping the relapse into fixed roles, patterns, functions that limit how desire or life can flow.

It is simple: her work is all about the possibility of sculpture becoming the site for rethinking how we live, feel, and desire — outside conventional systems.

Chus Martinez.



Exudate #72 (2025)

Eva Fàbregas

Elastic mesh, air, plastic and latex (malleable form)

80 x 160 x 170 cm

Exudate #73 (2025)
Eva Fàbregas)
Elastic mesh, air, plastic and latex (malleable form)
330 x 110 x 80 cm



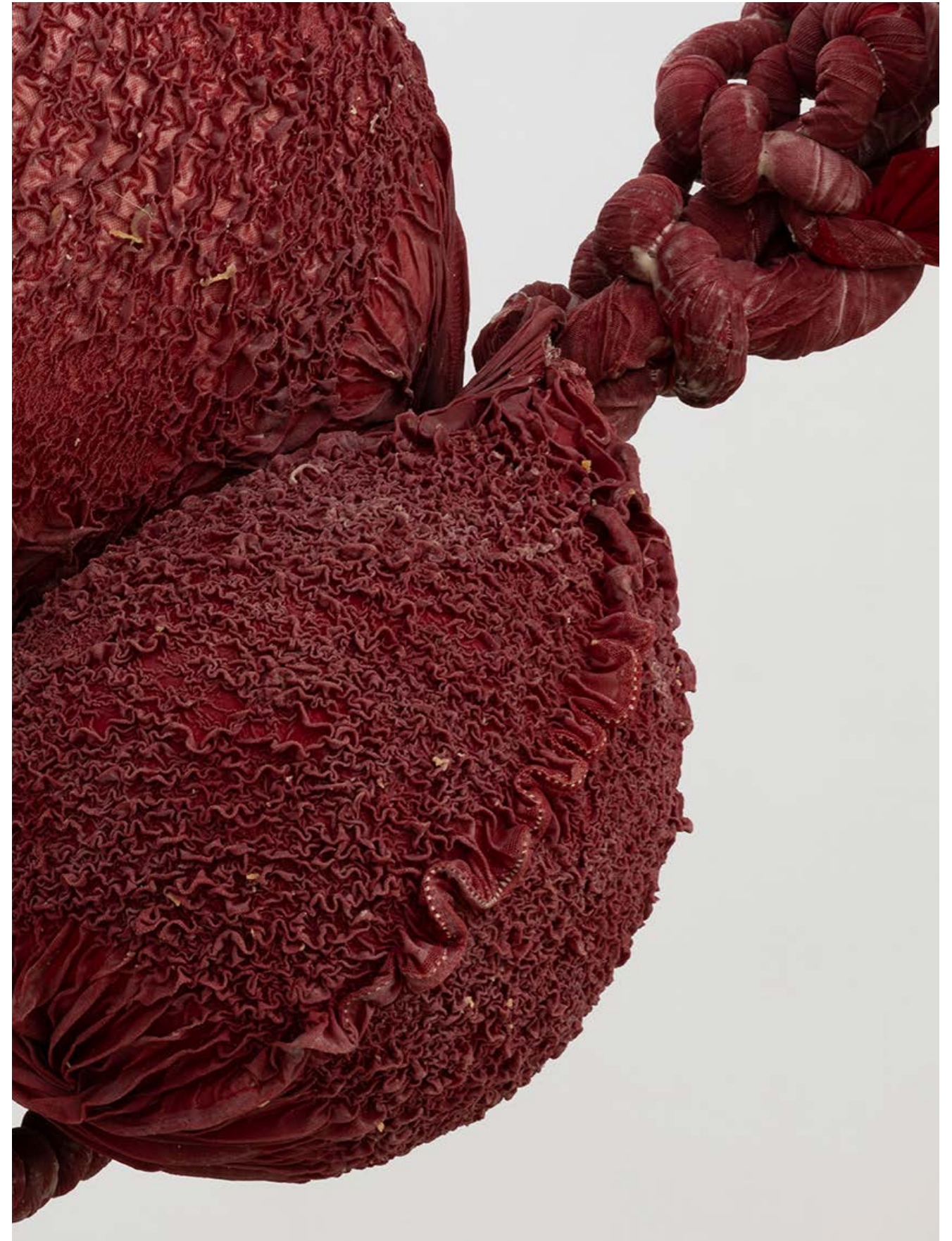
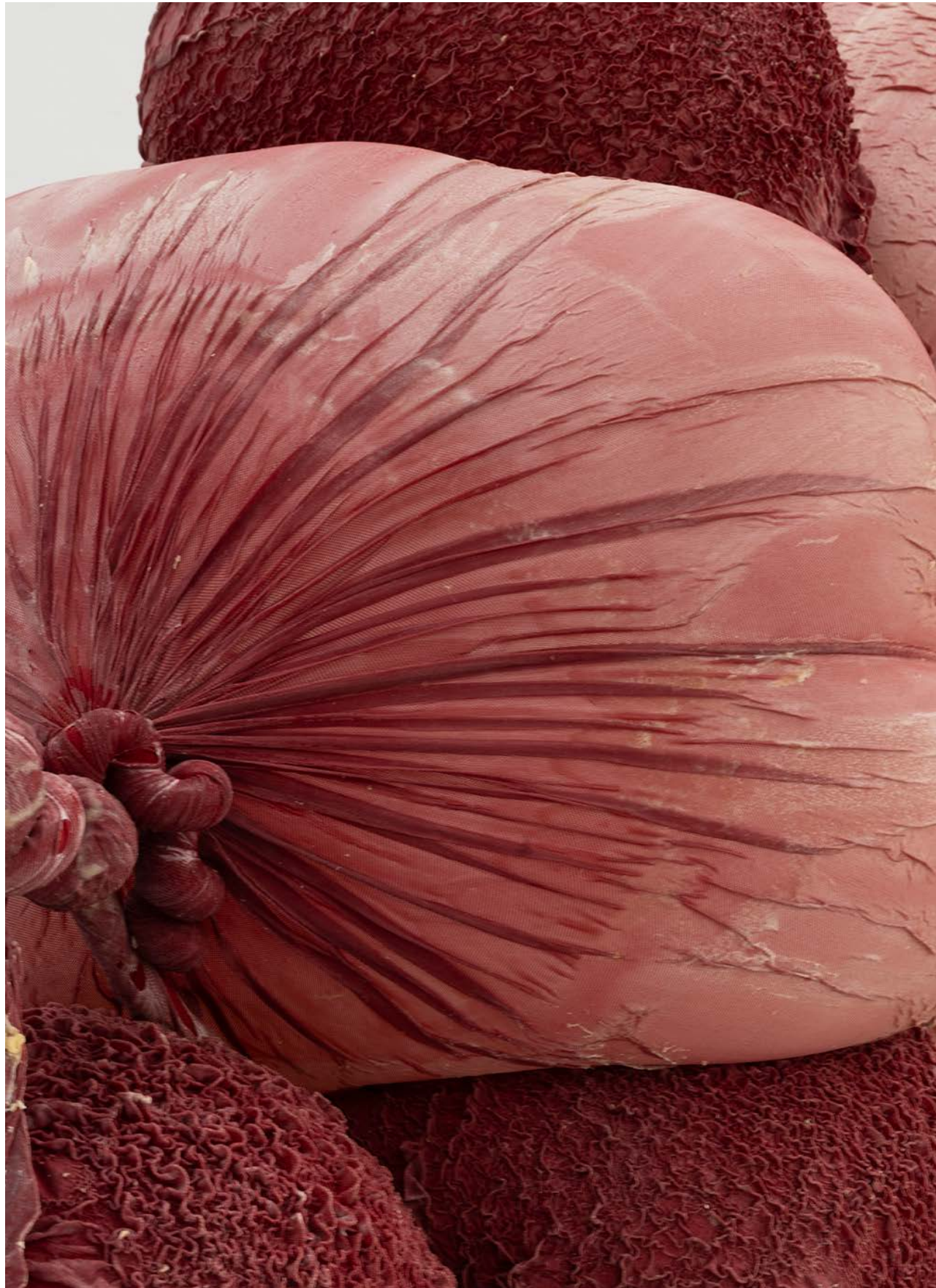


Exudate # 71 (2025)

Eva Fàbregas

Elastic mesh, air, plastic and latex (malleable form)

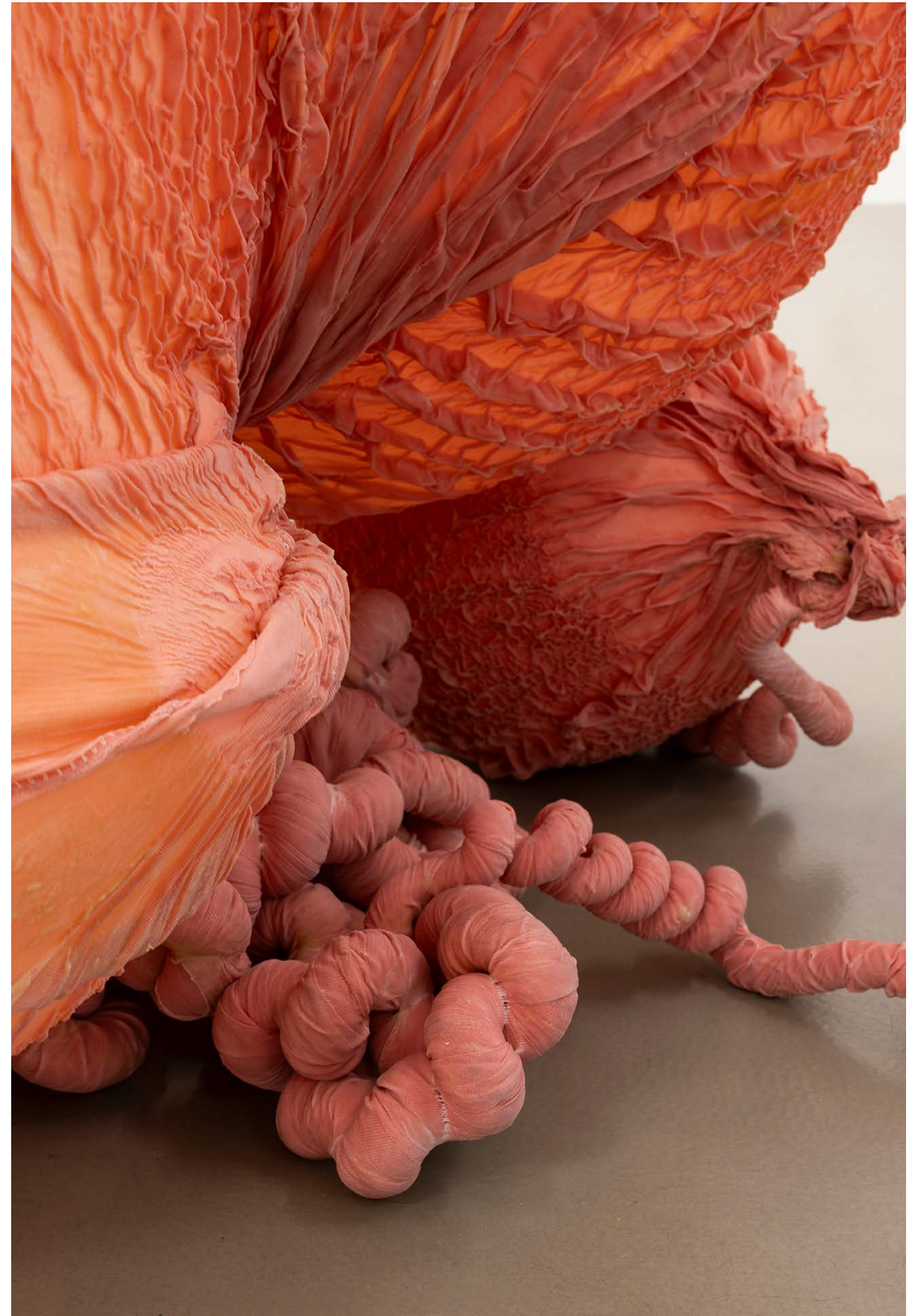
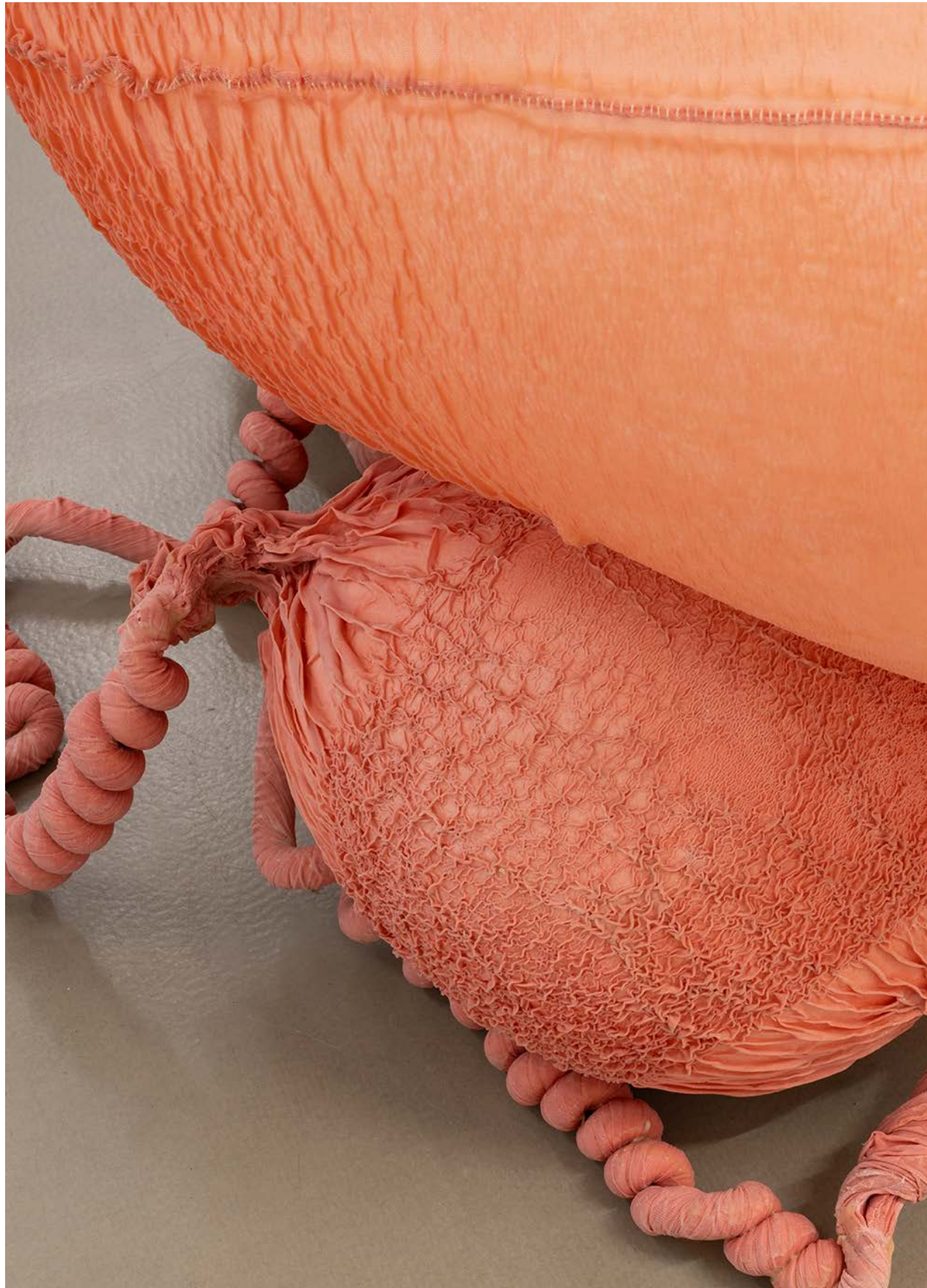
320 x 500 x 100 cm



Exudate #70, Eva Fàbregas (detail)



Exudate #70 (2025)
Eva Fàbregas
Elastic mesh, air, plastic and latex (malleable form)
105 x 120 x 90 cm



Exudate #70, Eva Fàbregas (detail)

EVA FÀBREGAS

(b. 1988, Barcelona, lives and works in Barcelona)

SOLO EXHIBITIONS

- 2025 *Respirar la herida*, part of *Abierto X Obras*, Mataró, Madrid, ES
- 2024 *Exudates*, MAC Mataró, MANIFESTA 15, Mataró, ES
- 2023 *Devouring Lovers*, Hamburger Bahnhof, Berlín, DE
Enredos, Centro Botín, Santander, ES
- 2022 *Vessels*, Bombon Projects, Barcelona, ES
- 2021 *Skin-like*, Kunsthal Ghent, Gante, BE
- 2019 *Gut Feeling*, CentroCentro, Madrid, ES
Those things that your fingers can tell, Kunstverein München, Múnich, DE
- 2018 *Polifilia*, García Galería, Madrid, ES
- 2017 *First Act: Smooth Operations*, Laure Genillard Gallery, Londres, GB
Picture yourself as a block of melting butter, Fundació Miró, Barcelona, ES
- 2016 *Systems for displaying matter*, Enclave, Londres, GB
The stuff that surround us, José de la Fuente, Santander, ES
How are you feeling today?, Window Space, Whitechapel, Londres, GB

SELECTED GROUP EXHIBITION

- 2025 *Bio Morphe*, Moody Center for the Arts at Rice University, Houston EEUU
18th Istanbul Biennial, Istanbul Foundation for Culture and Arts, Istanbul, TR
Heavy Hitters, Tarmak22, Saanen, CH
- 2024 *Intenció Poètica*, curated by Claudia Segura, MACBA, Barcelona, ES
Songs for the Changing Season, Klima Biennale, Viena, AT
When Forms Come Alive, Hyaward Gallery, London, GB
- 2023 *Incarnations*, Maclyon, Lyon, FR
La Ocupación, Museo Patio Herreriano, Valladolid, ES
Frontal Sphinx, Mendes Woods, São Paulo, BR
In-side-out-side-in, Site Gallery, Sheffield, GB
- 2022 *Growths*, La Biennale de Lyon, Lyon, FR
The Londres Open 2022, Whitechapel Gallery, London, GB
- 2021 *Touch Me Not*, The Ryder, Madrid, ES
Un momento atemporal, Matadero, Madrid, ES
- 2020 *Yokohama Triennale 2020*, Yokohama Museum of Art, JP
- 2019 *Myths of the near future*, TEA , Tenerife, ES
Polymeric Lust, Arte Display, Berlín, DE

2018 *Gonna take some time*, proyección, Viborg Kunsthal, DE
Mapamundistas, Ciudadela, Pamplona, ES
Every object is a thing but not every thing is an object,
Hollybush Gardens, London, GB
Regreso al futuro, La Casa Encendida, Madrid, ES
Who cares? A radio tale, Gasworks/ResonanceFM,
London, GB
Future section, ARCO, Madrid, ES
The flutch, Sala de arte joven, Madrid, ES
*What is going to happen is not “the future”, but what we
are going to do*, ARCO, Madrid, ES

2017 *Ephemeral*, Swab Art Fair, Barcelona, ES
Scissors cut paper wrap stone, Ormston House, Limerick
and West Cork Arts Center, Cork, GB
Eyecatcher, Focal Point Gallery,
Southend-on-sea, GB

2016 *Teesside world exposition of art and technology*, MIMA,
Middlesbrough, GB
Soft control, Embassy Gallery, Edinburgh, GB
Projective ornament, García Galería, Madrid, ES
Scissors cut paper wrap stone, CCA
Derry - Londonderry, GB
Generación 2016, La Casa Encendida, Madrid, ES

2015 *Hotfixes*, Avalanche, Londres, GB
9th Biennal Leandre Cristòfol, La Panera,
Lleida, ES

2014 *Futurs Abandonats*, Fabra i Coats, Barcelona, ES

2013 *Modernitat Amagada*, Casa Capell, Mataró, ES
Cas d’Estudi, Can Felipa Arts Visuals, Barcelona, ES

2012 *INJUVE*, Matadero, Madrid, ES
Itinerarios, Fundación Botín, Santander, ES

2011 *Sense Títol*, Facultat de Belles Arts, Barcelona, ES

2010 *Encounters*, Helsingin Kaupunginmuseo,
Helsinki, FI
Human Spaces, LUME Gallery, Helsinki, FI

2009 *A títol propi*, Sant Andreu Contemporani, Barcelona,
ES
Estratègia per a després del col·lapse, Can Felipa,
Barcelona, ES

AWARDS, GRANTS AND RESIDENCIES

2023 Reconeixement FAD, Barcelona, ES
Premio ARCO, Madrid, ES

2022 Propuestas, Vegap, Madrid, ES

2021 The Londres Open, Whitechapel Gallery,
London, GB

2018 Beca de Producción La Caixa, Fundació La Caixa,
Barcelona, ES

2015 Generación 2016, Fundación Montemadrid, Madrid,
ES

2023 Beca INJUVE para Artes Visuales, Madrid, ES

2022 BCN Producció’11, Institut de Cultura de Barcelona,
ES

2010 Beca Botín para Artes Visuales, Fundación Botín,
Santander, ES
Miquel Casablanacas, Sant Andreu, Barcelona, ES

COLLECTIONS

La Caixa, Barcelona, ES
MACBA, Barcelona, ES
DKV Arteria, ES
Museo Nacional Centro de Arte Reina Sofia, ES
Kunsthal Ghent, BE
CA2M, ES
Col·lecció Nacional de Catalunya, ES
macLYON, FR

JOSEFA TOLRÀ (Cabriels 1880–1959)



Josefa Tolrà (1880–1959) was a visionary self-taught artist and spiritual medium who created through a trance-like state, allowing her to trace the invisible. However, despite its mystical overtones, Tolrà's work is deeply rooted in the body—not as an object of representation, but as a vehicle for transformation and healing. She practiced energy work, interpreted auras, and used touch-based healing methods, reinforcing the idea that spiritual knowledge is not purely intellectual but profoundly somatic. Her drawings were not only a medium of artistic expression but also tools for restoring balance and channeling invisible forces into tangible, therapeutic forms—integrating and embodying the corporeal experience through a mystical and healing lens.

This previously unseen selection of drawings, titled *Let Your Wings Grow*, is an invitation from the artist to open perception to more subtle realms. Her drawings, made on paper and only recently discovered, are the result of her communication with “beings of light” and the souls of those who had passed on, as she used to say. Tolrà intertwines images and words in automatic caligrams, where poetic and telegraphic writing becomes a channel for messages from beyond.

The Catalan medium is part of a lineage of visionary women artists born in late 19th-century Europe who, in the 21st century, are receiving renewed recognition: Madge Gill, Hilma af Klint, Emma Kunz, Nina Karasek, and Hélène Smith.

Not fitting into any language or style of her time, Tolrà's drawings are the result of her talent and will for extrasensory communication. They invite us to see with new eyes and perceive the energies that life and its transformations generate.

This exhibition is a curatorial project by Pilar Bonet, in collaboration with the Josefa Tolrà Foundation – Art Visionari.

Mis maestros fueron los mismos estudios (1956)
 Josefa Tolrà
 Pen on paper
 36,5 x 27,5 cm





Figura i ànimes (c.1953)
Josefa Tolrà
Guash and pen on paper
33 x 26 cm

Sueño fecundo y humano (1957)
 Josefa Tolrà
 Pen on paper
 28 x 22 cm





Rostro y posesión de un alma (1953)

Josefa Tolrà

Pen on paper

31 x 21,5 cm

Figura dins gran espiral (1953)
Josefa Tolrà
Guash and pen on paper
32 x 28 cm



Josefa Tolrà, Cabrils (1880-1959)

Josefa Tolrà i Abril was born on January 6, 1880, under the sign of Capricorn—a date that, in many cultures, is believed to invoke the power of revelation, enabling visionaries, mediums, and mystics to receive messages from beyond this world. She is the most representative Catalan medium and artist of visionary art in the first half of the 20th century, and one of the most inspiring figures in the European landscape.

Unbound by the artistic styles of her time and with no references or models, her work delves into the mystery and beauty of images. She attended school until the age of eleven, and in her youth, worked in a factory where she encountered anarchist ideals of fraternity and the social spiritualism practiced by working-class families. She saw the spread of these philosophies as a motor for social change. In spiritualist and theosophical circles, the guiding motto was already: “Towards God through Love and Science.” These doctrines recognized communication with spirits and the idea of reincarnation: “The dead are invisible but not absent.”

She had three children: Joan, Maria, and Pere. The family of five lived happily in a village surrounded by nature and landscape—a paradise that Tolrà called Poble lluminós ("Luminous Village"). But in 1924, with the death of her youngest son, her world darkened. The hardships of the Spanish Civil War and the death of her other son in a concentration camp led her into a deep depression.

Despite these tragedies, she never abandoned her responsibilities as a mother and never sought medical attention. With no formal artistic or lite-

rary training, she began drawing to overcome her sadness and grief, guided by the inspiration of surrounding beings of light: “Only when I draw do I feel at peace.” She never intended to be an artist. Between 1941 and 1959, she drew and embroidered without references, patterns, or corrections, shaping her practice through her daily life and her visions. She drew with her eyes open and her hand moving quickly, often exclaiming: “Look what they've made me do from above!” She worked from home and never sold her work.

Using ink, ballpoint pen, or gouache on paper, she created angelic icons and scenes full of intensity and mystery: angels, mermaids, fairies, Gardens of Eden, symbolic animals, and beings of light. The medium from Cabrils perceived people's auras and communicated with spirits to help those in need. Psychic automatism and astral travel took her to unknown worlds.

She passed away on October 15, the same day as the mystic Saint Teresa of Ávila.

Her work is preserved in major international museums and has been exhibited at the 2022 Venice Biennale and at the MNAC (Museu Nacional d'Art de Catalunya) in Barcelona in 2023. The Josefa Tolrà Foundation is dedicated to researching, preserving, protecting the authorship rights, and disseminating her visionary legacy.

JOSEFA TOLRÀ
(1880-1959)

SOLO EXHIBITIONS

- 2024 Dones de Paraula, curated by Maria Garganté, Museu Frederic Marès, Barcelona, ES
- 2023 Quina humanitat? La figura humana després de la guerra (1940-1966), curated by Àlex Mitrani, Museu Nacional de Catalunya (MNAC), Barcelona, ES
La Mano Guiada. Josefa Tolrà - Madge Gill, comisariada por Pilar Bonet Julve, Museu Nacional de Catalunya, MNAC, Barcelona, ES
- 2022 Il Latte dei Sogni, curated by Cecilia Alemani, Biennale Arte Venezia, Venice, IT
LUX & MATRIX curated by Rosa Martínez, H. Associació Arts Contemporànies, Vic, ES
Els desconeguts de sempre, curated by Julià Guillamon y Adrià Pujol, Bòlit Art Contemporani, Girona, ES
Matèria d'exercici, curated by Oriol Fontdevilla, Casino de Manresa, ES
Creative Spirits, curated by Vivienne Roberts, The College of Psychi Estudis, London
El Tragaluz Democrático, curated by Germán Labrador, Arquería de Nuevos Ministerios, Madrid, ES
- 2020 La Mèdium i el Poeta. Conversa Astral entre Josefa Tolrà i Joan Brossa, curated by Pilar Bonet and Sandra Martínez, Fundació Joan Brossa, Barcelona, ES

- 2019 ALMA. Médiums y Visionarias, curated by Pilar Bonet Julve, Es Baluard Museu d'Art Modern i Contemporani de Palma, Mallorca, ES
Flying High: Women Artists of Art Brut, comisariada por Ingried Brugger y Hannah Rieger, Kunstforum Wien, Vienna, AT
- 2018 El Arte Irreductible: Espejismos del Art Brut, curated by Mery Cuesta, La Model Espai Memorial, Barcelona, ES
- 2017 Lenguaje Esférico, curated by Pilar Bonet Julve, Galería Iskoö, Lugo, ES
Josefa Tolrà y Julia Aguilar: Artistas y Visionarias, curated by Pilar Bonet y Antonio Buil, Les Bernardes, Salt, ES
- 2016 Lenguaje Esférico, curated by Pilar Bonet Julve, Dosmilvacas, Ponferrada, ES
- 2015 Le Cahier Dessiné, curated by Martine Lusardy y Frédéric Pajak, Halle Saint Pierre, Paris, FR
Josefa Tolrà, mèdium i artista, curated by Pilar Bonet Julve, Sala Gòtica, Institut d'Estudis Ilerdencs, Lleida, ES
Del Segon Orígen. Arts a Catalunya 1950-1977, curated by Valentín Roma, Juan José Lahuerta y Pepe Serra, Museu Nacional d'Art de Catalunya (MNAC), Barcelona, ES
Nada temas, dice ella, curated by Rosa Martínez Museo Nacional de Escultura, Valladolid, ES
Josefa Tolrà, mèdium i artista, curated by Pilar Bonet Julve, Tinglado 2, Port de Tarragona, ES

- 2014 Josefa Tolrà. Dibujo fuerza fluídica, curated by Pilar Bonet
Julve, Sales de Can Palauet, Mataró, ES
Maniobra de Perejaume, curated by Perejaume, Museu
Nacional de Catalunya (MNAC), Barcelona, ES
Manualmente, curated by Frederic Montornès, Galería +R,
Barcelona
- 2010 Museo Nacional Centro de Arte Reina Sofía (MNCARS),
Madrid, ES

COLLECTIONS

Museo Nacional Del Prado, Madrid, ES
Museu Nacional d'Art de Catalunya, MNAC, Barcelona, ES
MACBA, Barcelona, ES
LaM, Lille Métropole, Villeneuve-d'Ascq, FR Centre
Pompidou, Paris, FR

bombon

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