

## **GALERIA JOAN PRATS**

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**ARCOmadrid 2021**

**BOOTH 9B18**

**Hernández Pijuan**

**Lola Lasurt**

**Caio Reisewitz**

**Julião Sarmiento**

**Teresa Solar**

**Juan Uslé**

# **GALERIA JOAN PRATS**



**HERNÁNDEZ PIJUAN** *Xiprers negres*, 1985, Acrylic and gouache on Japan paper, 139 x 100 cm  
35.000 € (+VAT)

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## JOAN HERNÁNDEZ PIJUAN

Barcelona (1931-2005)

Joan Hernández Pijuan started painting during the sixties with a style related to expressionism. Nevertheless, during the seventies the empty space started gaining prominence in his paintings such as the geometrical figures. As he himself mentioned "the space" became the objective of his work; "I'd say that a constant preoccupation is, and has been finding a space as total protagonist of the canvas. (...) A space as a living element and not as a surface over which one draws or places himself"

The landscape of his childhood in the town of Folquer became a pictorial motive in his adult age: Hernández Pijuan resorts to a memory exercise to recreate it synthetically in his painting.

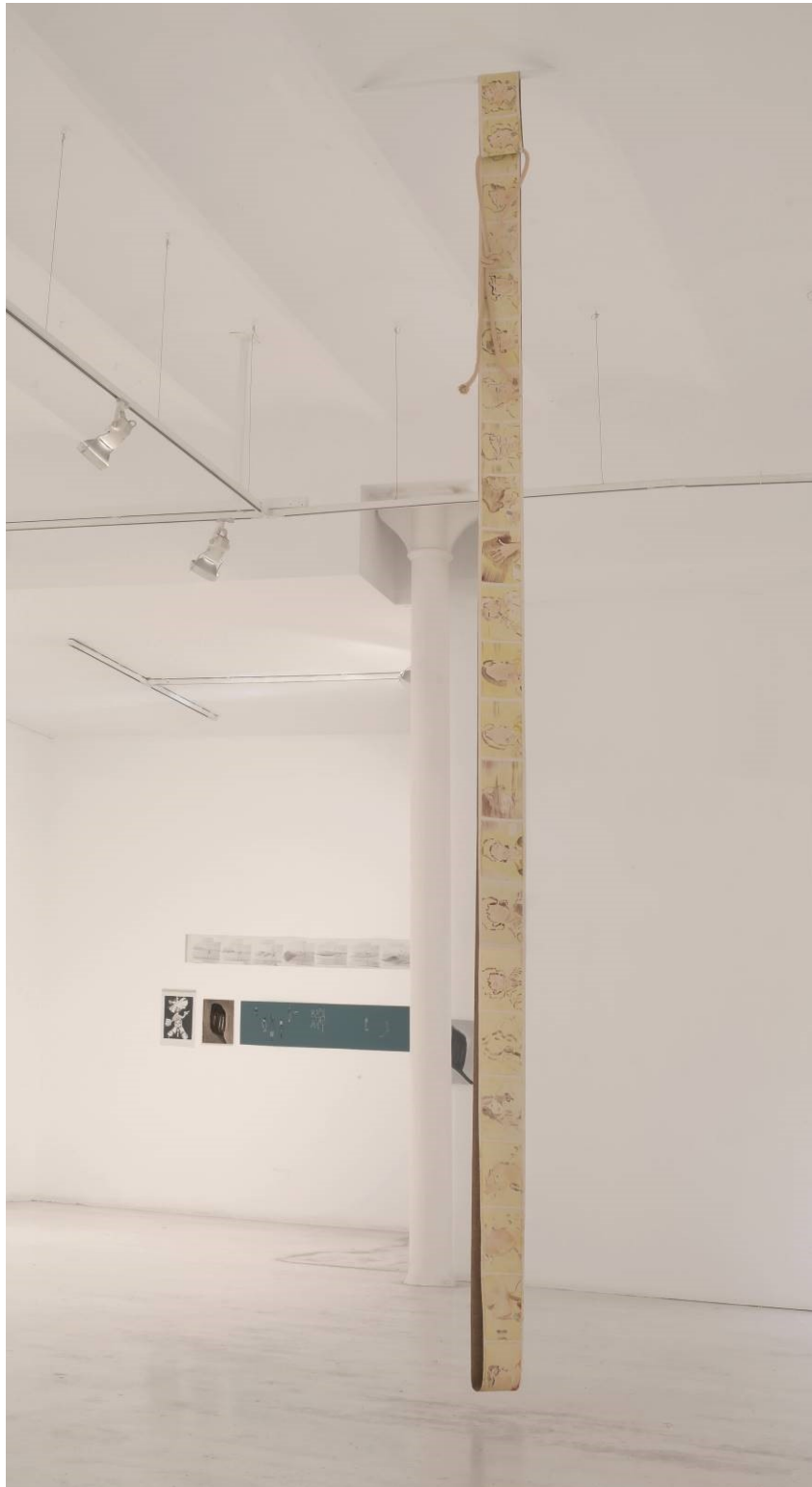
The objective of this painter was never to achieve a descriptive or narrative painting, but to emphasize through the monochrome the pictorial technique itself.

Joan Hernández Pijuan has been one of the most internationally renowned Catalan artists. He has taken part in exhibitions at prestigious international art centres and has also received several awards, as for example the Premio Nacional de Arte Gráfico, in recognition for his trajectory (2005), the Premi Ciutat de Barcelona of Plastic Arts (2004) and the Premio Nacional de Artes Plásticas (1981).

Among his most outstanding exhibitions it could be pointed out his participation at the 51st Venice Biennale (2005); Tornant a un lloc conegut... Hernández Pijuan 1972-2002, at the MACBA, Barcelona (2003), travelling exhibition at the Musée d'art et d'histoire de Neuchâtel, the Konsthallen Malmö and the Galleria d'Arte Moderna de Bologna; Hernández Pijuan-drawings 1972-1999, at the Rupertinum Museum in Salzburg (2000) and Espacios de silencio 1972-1992 at the Museo Nacional Centro de Arte Reina Sofía, Madrid (1993), that was also exhibited at the Museo de Monterrey, México.

Recently his work has been shown at a retrospective exhibition at the Moscow Museum of Modern Art; at the exhibition Farben der erde, at the Altana Kulturstiftung in Bad Homburg, Germany and at the exhibition La distancia del dibujo, travelling to the Museo de Arte Abstracto Español, Cuenca, the Museu de Montserrat and the Museu d'Art Espanyol Contemporani, Palma de Mallorca.

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**LOLA LASURT**

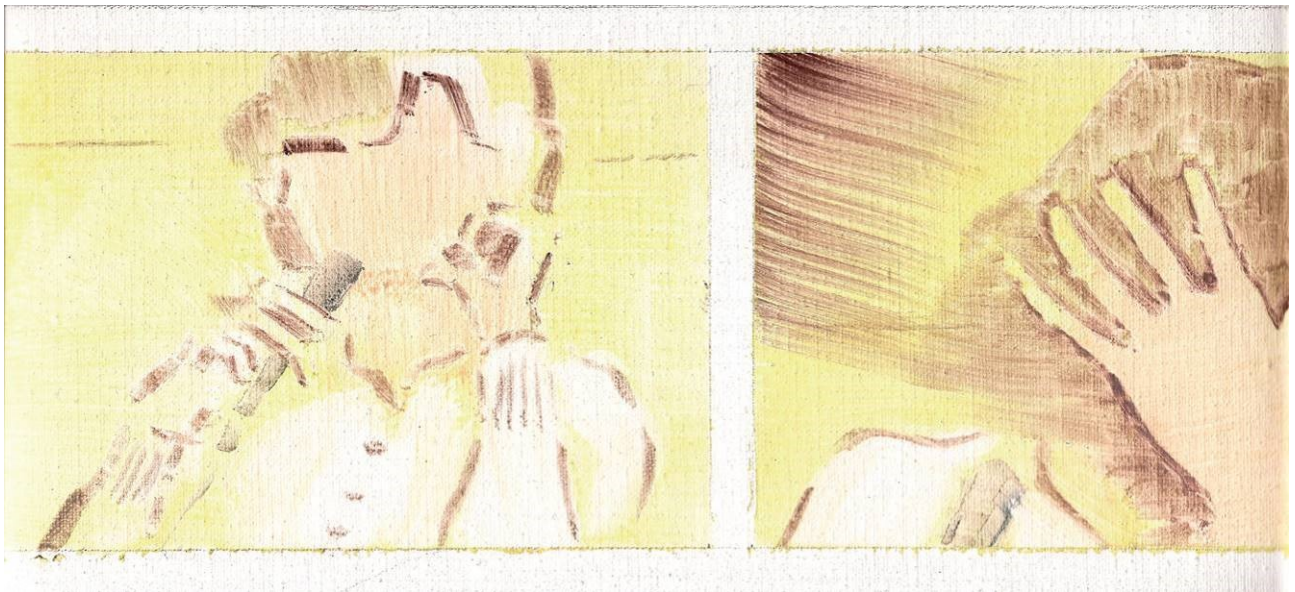
*Emissió periòdica definitiva (2), 2017*

Oil on strip of canvas

13 x 800 cm + string

3.000 € (+VAT)

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**LOLA LASURT**

*Emissió periòdica definitiva (2), 2017 (detail)*

Oil on strip of canvas

13 x 800 cm + string

3.000 € (+VAT)

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**LOLA LASURT**

*Emissió periòdica definitiva (1), 2017 (detail)*

Oil on strip of canvas

13,5 x 454 cm

2.500 € (+VAT)

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LOLA LASURT

*Emissió periòdica definitiva, 2017*

Commission by an art program in Cardedeu, in the space of a little chapel. Cardedeu gave birth to the first local Spanish TV channel besides that of the State, single and official, working from the early dictatorial period. Its appearance was, thus, symbolic, and started being self-ran in 1981 thanks to the insistence of a group of amateurs organized as a young cultural association. It was the pioneer of the actual chain of local TV's.

The work consists of two pictorial friezes in the form of animated boards installed in dialogue along the chapel architecture. One frieze is in black and white and the other one in color. The first one recreates fragments of the final regular broadcast of the channel in 1981. After working on various attempts to broadcast it to all the neighborhoods in town, this is the first emission to achieve it. From then on, it becomes a regular weekly one. The second frieze, in color, recreates a special program made in the occasion of the first TV covered municipal elections in 1983. They were the first elections that were being broadcasted since in 1979 the channel was not working yet. For this program, the TV staff joined a secondary school to ask the teenage students, one by one, what Democracy meant to them. The pictorial frieze consists of a sequence of portraits of each of the students on the screen answering the question with a microphone in hand. This frieze is displayed hanged with a rope sewn as a loop.

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**LOLA LASURT**

*'Cançó de les vocals' per Joc d'infants, 2020*

Acrylic paint and oil on canvas

280 x 91 cm

8.000 € (+VAT)

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LOLA LASURT

*Joc d'infants*, 2020

The exhibition *Joc d'infants* of Lola Lasurt looks back at the first contemporary art event hosted in the same venue where it took place, now known as La Capella: a retrospective of Joan Miró's works (November 1968-January 1969), with 396 works.

At the end of the exhibition and with the excuse of the student and worker's agitation sparked for the the death of an antifascist law student in Madrid; a state of emergency was declared. Lasurt is interested in how Miró's retrospective was an event on the cusp of a two-month suspension of civic norms and press freedoms, during which critical imagery was conspicuous by its absence.

Lasurt's new series of paintings connects a dual sense of transition: a period of exception, at once political and developmental. Her large canvases appropriate articles that appeared in national newspapers during the state of emergency – faits divers often related to infancy. Each of the paintings adopts the title and format of one of Miró's La Capella paintings, and is accompanied by a reproduction of the original registrar's file documenting the corresponding work.

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## LOLA LASURT

Lola Lasurt's artistic activity focuses on painting and video and many times also on collaborative processes that confer a universal projection, to her works of a more personal character. The project about the 'des-time' can be understood as the analysis and the questioning of a time period, previous to hers. This is one of the main axis of her work, that frequently uses as a starting point elements from the material and aesthetic culture, that reveal behavioral patterns and ideological parameters of a determined era.

Her pieces revolve around the themes of the memory and the oblivion, the nostalgia and the amnesiac need. Lola Lasurt is interested in the historical individual time and its relationship with the guidelines of the hegemonic culture and the construction of collective symbols.

Lola Lasurt (Barcelona, 1983) lives and works in Barcelona. The gallery has collaborated with her since her individual exhibition *Exercici de Ritme* which took place in 2014.

Graduating in 2005 from Universitat de Barcelona, she completed two Masters in Artistic Productions and Investigation (2009-2010). Lola also trained between 2016 and 2019 at Royal College of Art (RCA). She showed her work at the Biennial d'Art de Valls (2009); *Note Book KKKB*, Barcelona (2010); Bienal de intervenciones site-specific. Alcontar, Almeria (2011); *Auberge Espagnole*, Anneessens Palace, Brussels (2013); *Red Dawn*, HISK, Ghent (2014); Young Belgian Art Prize, Brussels (2015); *Foot Foraine*, La Villete, Paris (2016); *Daybreak*, Royal College of Art, London (2017) or Generación 2018, La Casa Encendida, Madrid.

Amongst her latest exhibitions stands out *Doble Autorització*, Espai13, Fundació Miró, Barcelona (2014); *Flag Dancing Moves*, ornothing, Brussels (2015); *Donació*, Biblioteca Pública Arús, Barcelona (2016); *Emissió Periòdica Definitiva*, santcorneliarts(2), Cardedeu (2017) and *Joc d'infants*, La Capella, Barcelona (2020). Currently her project *Cardiograma* is being shown at IVAM in Valencia.

Lola received an Exchange grant of Hangar and Greatmore Art Studios (2012); a grant of investigation of Sala d'Art jove of the Generalitat de Catalunya with the group Leland Palmer (2012); the Premi Miquel Casablanques, finalist edition mode (2013) and project mode (2015); a research and artistic scholarship of Generalitat de Catalunya (2014); the price Generación 2018, Fundación Montemadrid, La Casa Encendida, Madrid and the third price of the 15th Muestra de Arte Naturgy, MAC, A Coruña (2018).

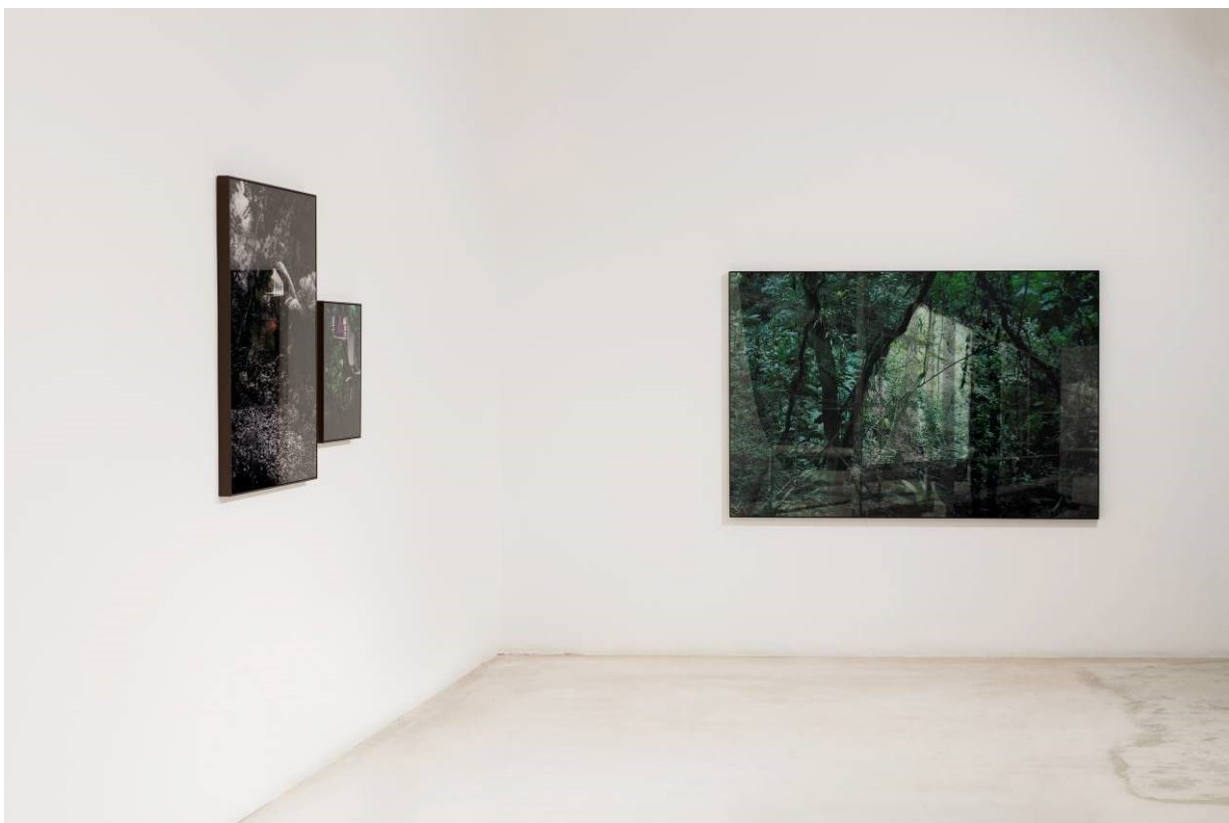
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**CAIO REISEWITZ**

*Upurupã*, 2020, C-print on diasec, ed. 4/5, 120 x 180 cm  
20.000 € (+VAT)

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**CAIO REISEWITZ**

*Upurupã*, 2020, view of the exhibition *Recado da Mata*, at Galeria Joan Prats, 2021

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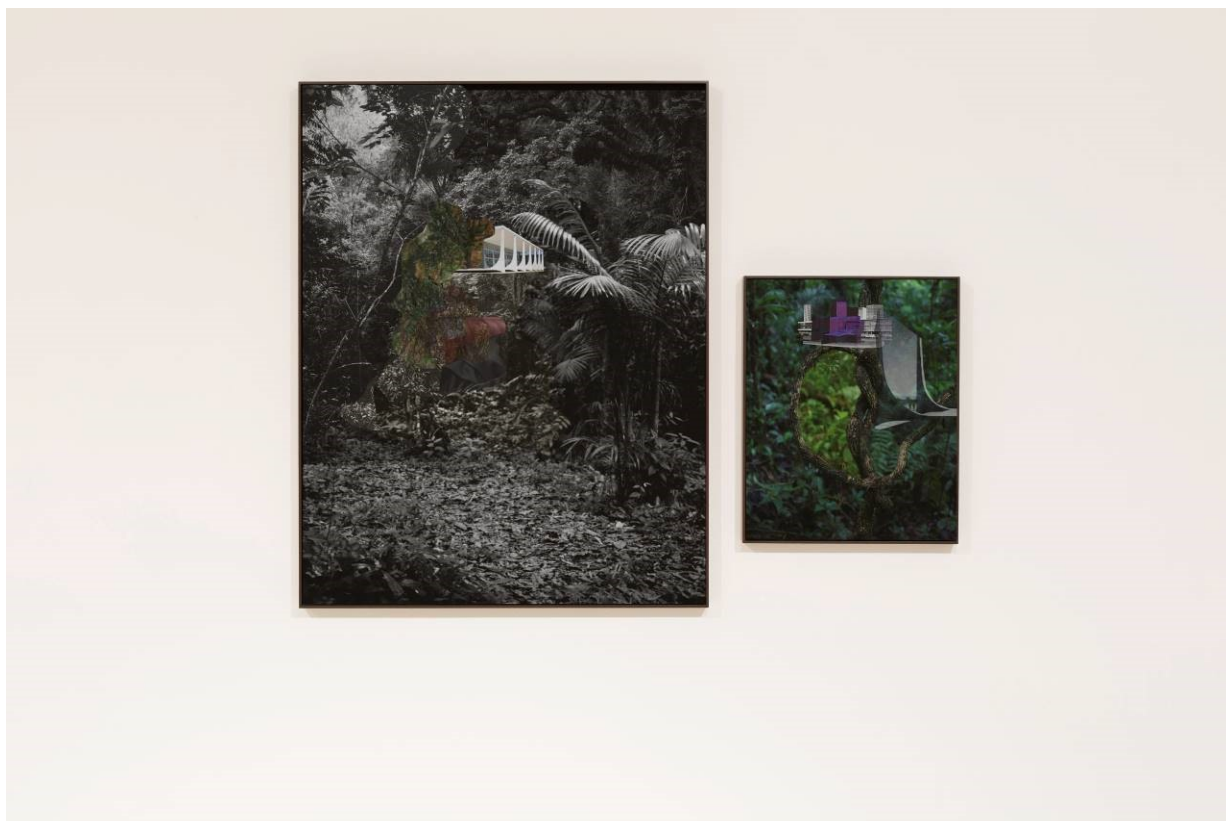




**CAIO REISEWITZ**

*Catanguara*, 2017, Inkjet on Hahnemühle paper, ed. 1/8 , 101,8 x 79,3 cm  
6.000 € (+VAT)

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**CAIO REISEWITZ**

*Catanguara*, 2017, view of the exhibition *Recado da Mata*, at Galeria Joan Prats, 2021

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## CAIO REISEWITZ

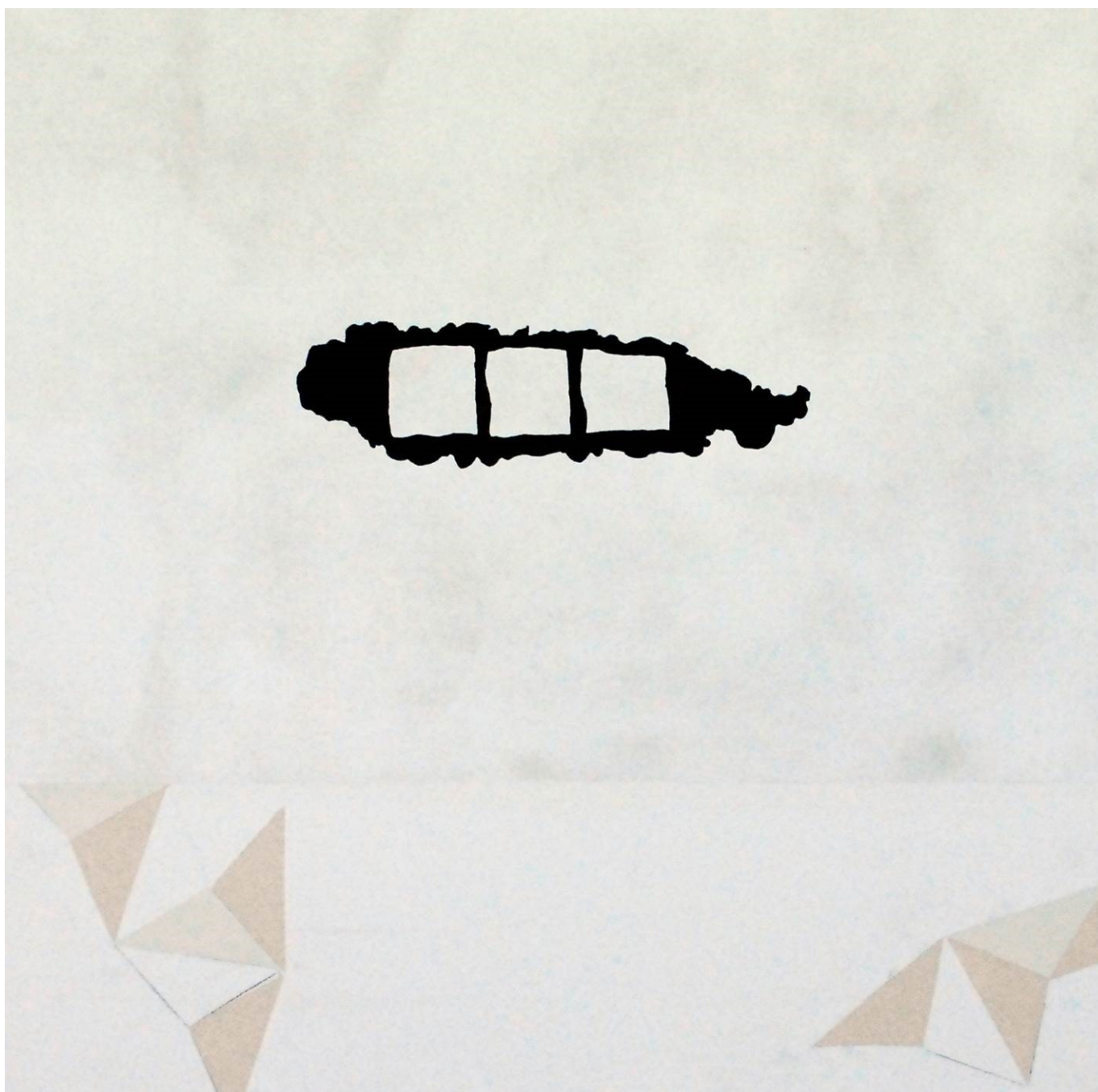
The last photographs of Caio Reisewitz are a response to reading books written by two great thinkers and indigenous leaders working in Brazil today: *A queda do céu [The fall of heaven]* by Davi Kopenawa with co-authorship from Bruce Albert, and *Ideias para adiar o fim do mundo [Ideas to postpone the end of the world]* by Ailton Krenak.

The title of the exhibition *Recado da Mata*, shown at Galeria Joan Prats recently, lends itself from the preface Kopenawa written by anthropologist Eduardo Viveiros de Castro and Bruce Albert's book which in turn alludes to the tale *O recado do morro [The Message of the Hill]*, by Joao Guimarães Rosa. In the story, a homeless man and a hermit warn the people of the region about a message they claim to have received from Morro da Garça (Hill of Garça) itself. In a group of 7 men, one of them will be killed by treason. In the preface Viveiros de Castro begins with the idea of imminent death proclaimed by nature, now it is not from the voice of the hill but through the voice of the jungle. The jungle warns us that it is being exterminated by man; this is the message that Caio Reisewitz attempts to convey in his photographs.

Always concerned about man's rampant exploitation of nature and its dire consequences, Caio Reisewitz, in photographs such as *Upurupã*, finds a way to make this message even more eloquent, more visible. He overlaps an image of the jungle with part of the Palácio Del Planalto (the seat of Brazil's federal executive power) which we glimpse at like a ghost or apparition floating menacingly. We must not ignore that this exhibition takes place at a time when the government is currently under the rule of President Jair Bolsonaro. Jair Bolsonaro is an admitted accomplice to the greatest devastation ever imposed on the Amazon and Pantanal in recent history. Deforestation reached its highest level since 2008. Additionally, there have been repeated attacks against the indigenous population, their territories and their given rights which were stipulated in the 1988 Constitution. In the last two years, several Brazilian cities including those in Southeast and South have been covered by smoke for days due to forest fires. It is no longer just a message, but a loud cry of help from the jungle.

Caio Reisewitz (São Paulo, 1967) lives and works in São Paulo. He is one of the most important photographers from Brazil; he has focused his work on the difficult relationship between nature and people. Recent individual exhibitions include: Biblioteca, Museo de Antioquia, Colombia (2018); Altamira, Pinacoteca do Estado de São Paulo (2017); Ingenios de hoy, Photoespaña, Museo de Albacete (2016); Disorder, Maison Européenne de la Photographie, Paris and Florestas, favelas e falcatruas, Huis Marseille Museum voor Fotografie, Amsterdam (2015); Caio Reisewitz, ICP - International Center of Photography, New York (2014). He has participated in Biennale de l'Image Tangible, Paris (2018); The Guangzhou Image Triennial (2017); Bienal de Curitiba, Brazil (2015 and 2013); Biennial Daegu Photo, South Korea (2014), Project LARA Latin American Roaming Artist, Colombia (2013), Nanjing Biennale (2010), Bienal del Fin del Mundo of Ushuaia, Argentina (2009 and 2007), Venice Biennale (2005) representing Brazil, and in São Paulo Art Biennial (2004). His work has been shown in international arts centers, such as Beijing Minsheng Art Museum; Phoenix Art Museum, Arizona; Gropius Bau, Berlin; Cisneros Fontanals Art Foundation, Miami; MARCO, Vigo; CAAC, Seville; MUSAC, León; Museu de Arte Contemporânea de Goiás, Goiania; Museu de Arte Moderna da Bahia, Bahia; Casa da Imagem, OCA, São Paulo; CCB, Rio de Janeiro and Grand Palais, Paris; amongst others.

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**JULIÃO SARMENTO** *Jabbah*, 2014, Polyvinyl acetate, pigment, acrylic gesso, water-based enamel and graphite on raw cotton canvas,, 110 x 110 x 4 cm  
55.000 € (+VAT)

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**JULIÃO SARMENTO** *Sarin*, 2014, Polyvinyl acetate, pigment, acrylic gesso, water-based enamel and graphite on raw cotton canvas,, 65 x 65 x 4 cm  
32.500 € (+VAT)

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**JULIÃO SARMENTO** *What makes a writer great (Vanity)*, 2000, Polyvinyl acetate, pigment, acrylic gesso and graphite powder on raw cotton canvas, 50 x 70 cm  
28.000 € (+VAT)

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**JULIÃO SARMENTO** *Five Frames (black and grey grey)*, 2014, Indian ink on glass and metal frame, water-based enamel on glass on wooden frames, "bic" on paper on wooden frame, digital print on wooden frame, Total 42 x 158,8 cm  
15.000 € (+VAT)

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## JULIÃO SARMENTO

Lisbon, 1948-2021

From the early seventies, Julião Sarmento has explored the possibilities of painting, photography, sculpture, installation and video. There is a process of suggestive hiding in his works that situates the spectator not only as an observer but also as a participant of his narrative.

The woman is a recurring motive in his works and from it he elaborates concepts linked to sexuality, desire or seduction. The relationships he evokes, on latent tension, violence, obsession or mystery, are obtained from a meticulous dynamic between the participating agents in the physical space, in the case of installations, or in the edition, in case of films and videos. The resulting works unleash all the detached intrigue of the images in constant suspense and tension.

Julião Sarmento has been shown internationally since 1979. In recent years the following individual exhibitions stand out: *Without* en CGAC, Santiago de Compostela, 2019; *The real thing* at Gulbenkian Paris, 2016; *Guest or Host* at CAAM Gran Canaria, 2015; *Lo Sguardo Selettivo* at GAM Turin, 2014; *Index* at MACE Porto, 2013; *White Nights (A Retrospective)* at Serralves - Museu de Arte Contemporânea Porto, 2012; Monograph Room at Tate Modern London 2010; *Grace Under Pressure* at Estação Pinacoteca São Paulo, 2009; *Literal* at Centro José Guerrero Granada, 2008; and *Julião Sarmento* at Museum Dhondt-Dhaenens Deurle, 2005. He has been present in two Documenta (1982, 1987) and three Venice Biennials (1980, 2001 and 1997 representing Portugal). His work is part of public and private collections around the world, among which: The Hirshhorn Museum, Washington; Centre Georges Pompidou, Paris; Stedelijk Van Abbemuseum, Eindhoven; Tate Modern, London.

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**TERESA SOLAR** *Forma de fuga (2)*, 2020, Refractory clay, resin, paint, glaze and marker,, 30 x 73 x 26 cm  
9.500 € (+ VAT)

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**TERESA SOLAR** *Forma de fuga (2)*, 2020, Refractory clay, resin, paint, glaze and marker, 30 x 73 x 26 cm  
9.500 € (+ VAT)

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**TERESA SOLAR** *Forma de fuga: tuneladora (1)*, 2020, Ink and watercolor on paper, 57 x 38cm  
2.600 € (+VAT)

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## TERESA SOLAR

*Formas de fuga, 2020*

On this occasion, the nature of Teresa Solar's work is somewhat different from usual. She momentarily takes a step back from installation to instead concentrate on the relationship between sculpture and drawing. The pieces that comprise the exhibition are an attempt to reflect on the genesis of her work.

The drawings and ceramic pieces thus act as a type of graphic record outlining the structure of reflection, perception and experience that is at the root of each form, each piece and the relationships that the forms—be them drawn, expressed through clay, or forged from metal—establish with one another. The work of Teresa Solar is loquacious—it never falls silent—and constantly evolves in dialogue with the artist's hands. Hands that occasionally draw, scratch and colour. Hands that touch and feel the earth with water and know what the form needs from the elements. And hands that forge, creating organs of metal.

What all these forms allow us to see is what could be called ascending curiosity, which is present in the work of Teresa Solar. A type of curiosity that is perpetually complemented by a concern for method—accomplishing each one of the pieces in the best possible way—and for the way they are understood as a whole: the groups that are formed as each piece comes into existence, so to speak. Notice the cavern-like shells, which have a mantle just like the cavities of marine molluscs: a clay shell and a casing that provides the creature with shelter and gives it colour and a sense of life in drawings. These figures open themselves up to us and seem as if to say: 'Let me ask you a question!', and, 'Allow me to make a confession!'. Who has inhabited these forms? The confession being that whoever it was has managed to deposit the material and rotate from within in such a way that they have created a perfect mantle. They have managed to carve out an interior, a cave, a protection system and, at the same time, they have left a record of the effort that went into the shell's development thanks to the adornments and words. Words that have also been written with the bones of a flexible skeletal structure that is able to produce ink with a secreted but not yet calcified substance.

We find it strange to think about those life forms that express things about life while emerging like a mollusc. We find it strange because as humans we only associate that function with ourselves: body functions and thinking are the sole preserve of our own species. We have not granted any other species whatsoever the ability to think while living their life, so to speak. On balance, our imaginative intolerance of other species is infinite.

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Take a look at the drawings on the wall and then look at those visible on the shells and mouths that speak to us. We are convinced that we live within an incessant stream of acts of thought, and we believe that only our species can prove its ability to think. How arrogant! That is precisely the response of the work at hand, and the work of many other artists of Teresa Solar's generation: things, matter and form also account for the way in which multiple life forms harbour intelligence. And harbour is an important notion; hence how the pieces appear like cavities. Hence also the drawings, since they help us to understand the order of heightened energy that is at the root of each form that has been created and the potential of artistic practice—or thinking—by directing said energy at what could be called 'concentration', or the piece.

In [these works] Teresa gives us the opportunity to partake in a fascinating moment, in the light that is generated amid the background noise or our thoughts as we explore, albeit virtually, the works for the first time with our eyes and our hands and the power of partial understanding, of our perspective on the pieces each minute we spend with them. This sequence of receiving and assimilating is fundamental so that a receptive assessment can come to pass; that is, the possibility that all these forms, lines, objects, creatures and lives made artworks can touch us, fill us and call us.

Chus Martínez

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## TERESA SOLAR

Madrid, 1985

Lives and Works in Madrid

Teresa Solar's work revolves around heterogeneous practices that materialize in audio-visual and sculptural works, in which the languages of the two disciplines connect and interact.

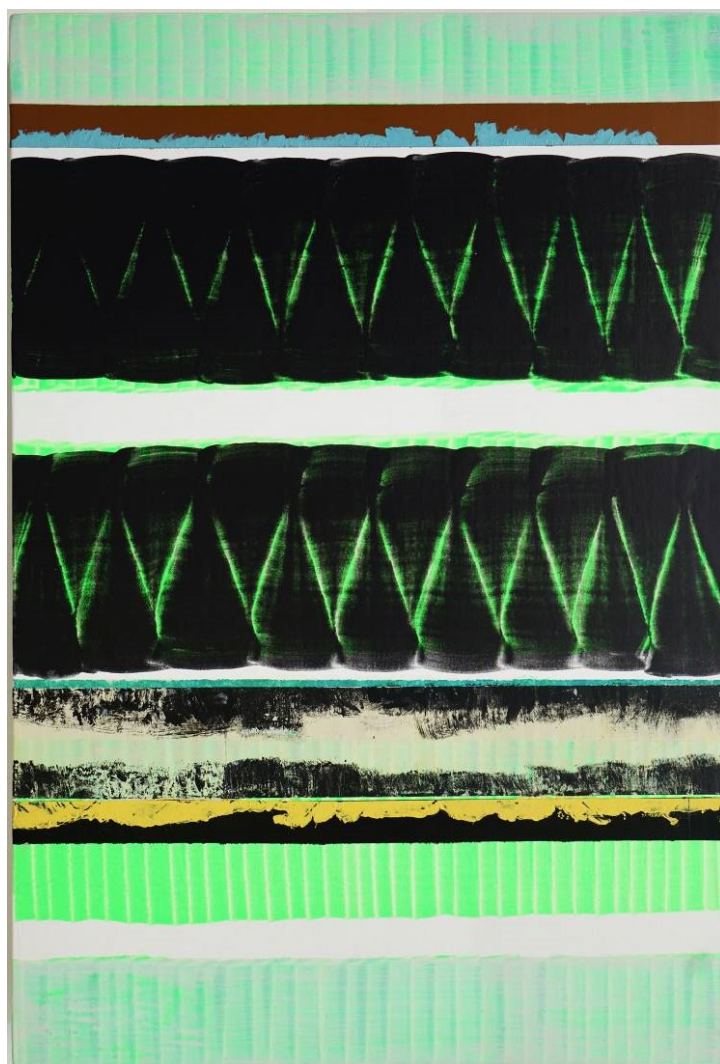
Her projects, structured around characters or catalysts, are typified by being long-lasting and developed in different phases and manifestations. Within this constellation of characters it is possible to highlight the work with Lawrence of Arabia and with the photographer Harold Edgerton, that allow her to speak of cross-cutting thematic axes in her work, like the figure of the pioneer and of the foreigner.

Her sculptural works are closely linked to her audio-visual projects. Many of the elements she uses, such as sets and props, for her films, are later used as sculptures and vice versa. Teresa Solar explores the double nature of these elements, visited through the partial view of the camera and which, later, develop a new entity in the room.

She has been a resident and visiting professor in the Staatliche Akademie der Bildenden Künste from Stuttgart (2016), finalist in the Award Cervezas Alhambra de Arte Emergente (ARCOMadrid 2017) and of the program for mentors Fundación Rolex (2016), she received the production scholarship of Fundación Botín (2014), of CAM (2011) and the award Generaciones (2012). She presented Ride, ride, ride, a solo show in Matadero Madrid (Abierto por obras, February 2018) and at Index Foundation Stockholm (2019), Flotation Line at Der Tank, Basel (June 2018) and in the program Compositions of the Barcelona Gallery Weekend (September, 2018) and she has been part of the 2018 expedition The Current organized by TBA21-Academy. She also has exhibited individually at La Panera Lleida (2016), Matadero Madrid (2014) and CA2M Móstoles (2012) and has participated in group shows at La Casa Encendida, Madrid (2019), Museo Patio Herreriano, Valladolid (2019), Kunstverein Braunschweig (2018), Haus der Kunst, Munich (2018), at section "El futuro no es lo que va a pasar, sino lo que vamos a hacer" curated by Chus Martínez, Rosa Lleó and Elise Lammer (ARCOMadrid 2018), Kunstverein München, Munich (2017), the Fundación Marcelino Botín Foundation, Santander (2016) and Macro, Roma (2015), among others. In 2017, she has presented a sculpture at Skulpturenpark Köln, Cologne, in the show "La Fin de Babylone. Mich wundert, dass ich so fröhlich bin!".

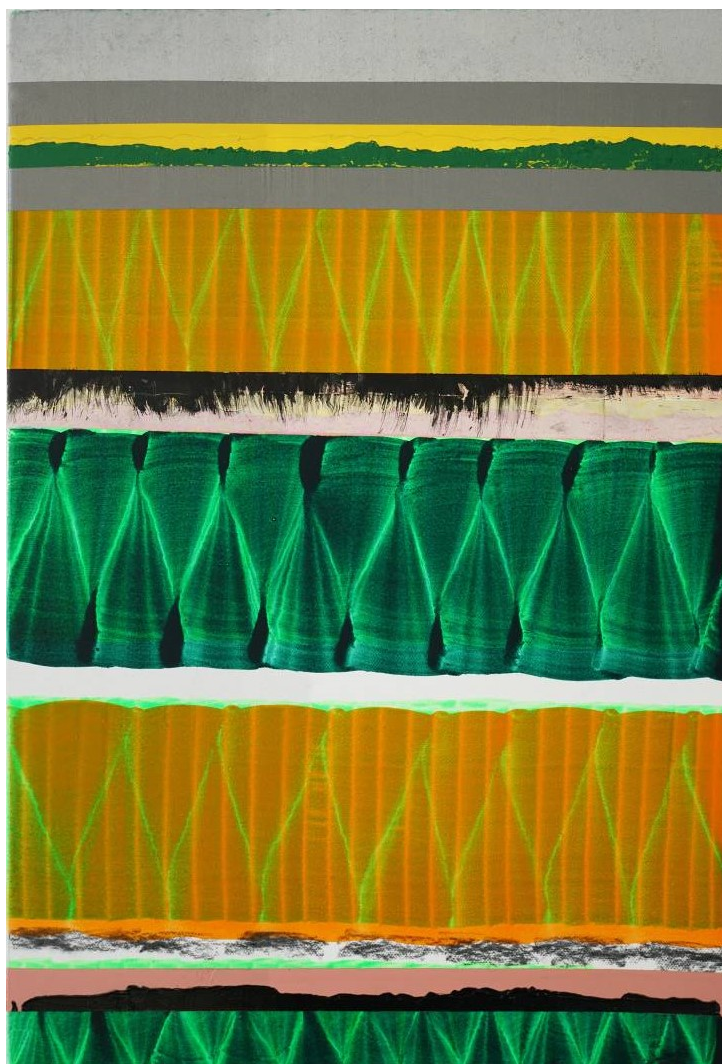
In 2020 she exhibited in Moscow Young Biennial in the project Personal places//Archival spaces curated by Sterre Barensten and Giulia Morale. In 2021 she will participate in Liverpool Biennial, curated by Manuela Moscoso, and she will also have a solo show at CA2M Madrid. She has been nominated to the Future Generation Art Prize, by The Victor Pinchuk Foundation, Ukraine.

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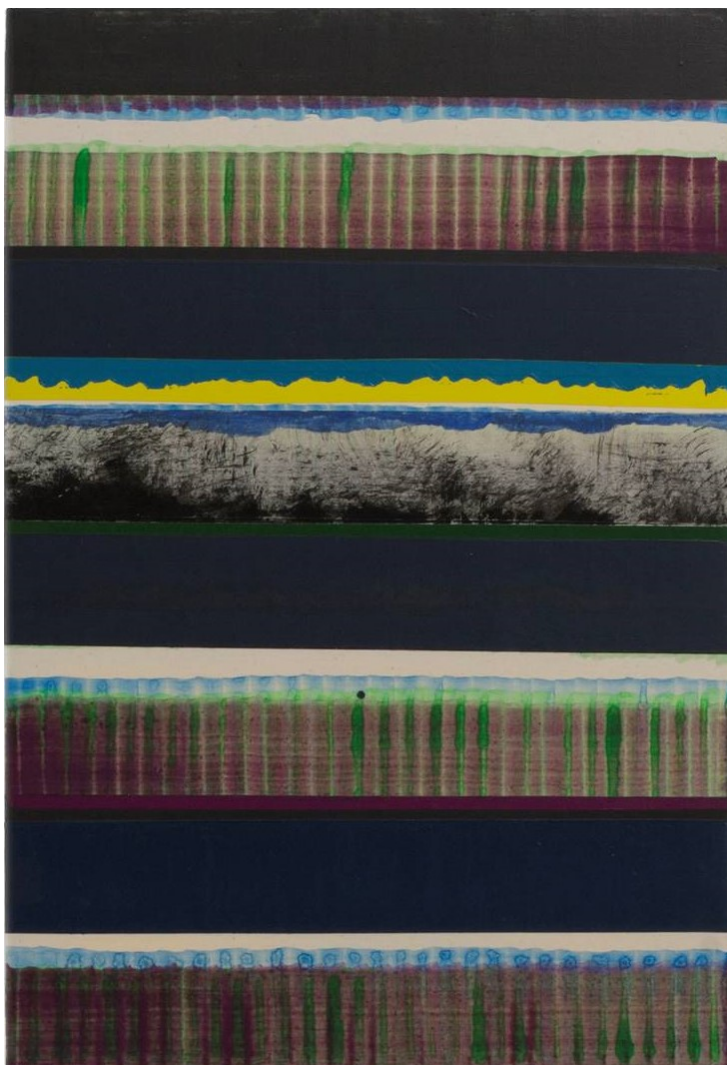


**JUAN USLÉ** *Bujará (Lejanías)*, 2021, Acrylic, vinyl, pigments and dispersion on canvas, 46 x 31 cm  
22.000 € (+VAT)

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**JUAN USLÉ** *Isfahán (Lejanías)*, 2021, Acrylic, vinyl, pigments and dispersion on canvas, 46 x 31 cm  
22.000 € (+VAT)



**JUAN USLÉ** *Pleno viento (Bernia)*, 2021, Acrylic, vinyl, pigments and dispersion on canvas, 46 x 31 cm  
22.000 € (+VAT)

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## JUAN USLÉ

Juan Uslé's work reflects on the possibilities of painting. In his words: "Speaking of painting, I would also talk about his tremor, his 'no fixation', his journey or, even better, what we understand as displacement."

Formed by repeated strokes, although never identical, his work is characterized by movement and rhythm, and invoke the surrounding environment, and, at the same time, the energy of the body's drives. Uslé creates a pictorial language where formal or metalinguistic aspects are mixed with his life experience, in addition to allusions to time and the creation process itself. According to Juan Uslé: "Time is what we have left. I conceive it as a horizontal surface where past and future moments are deposited and transfigured. Many of my small works seem to go on, spread in space. They suggest a "landscape" –let's call it this way- or space of multiple juxtaposed horizons."

Juan Uslé (Santander, 1954), lives and works between New York and Saro (Spain). He has presented his work at the 51 Venice Biennale (2005), Documenta 9 in Kassel (1992), and at the II Istanbul Biennial (1991), and obtained in 2002 the National Prize of Plastic Arts. His pictorial and photographic work has been exhibited in numerous museums and art centers such as the Kunstmuseum in Bonn, at Centro Galego de Arte Contemporanea in Santiago de Compostela (2014); Es Baluard Museu d'Art Modern i Contemporani, Palma de Mallorca, Marta Herford, Germany (2010); Kunsthalle Emden, Germany (2009); MUDAM, Luxembourg, ARTIUM, Vitoria (2008); CAC, Málaga, Domus Artium, Salamanca, Fundació La Caixa, Barcelona (2007); Salvador Dalí Museum, St Petersburg Florida, Alburquerque Museum, New Mexico (2006); Fundación Marcelino Botín, Santander, IMMA Irish Museum of Modern Art, Dublín (2004); MNCARS, Madrid (2003); Museum Morsbroich, Leverkusen, Germany (2002); Museo Serralves, Porto (2001). In 2019 he presented a works on paper exhibition entitled 'Notes on SQR' at MACE, Ibiza. Currently, he presents 'Juan Uslé. Eye and landscape' at Bombas Gens Centre d'Art, Valencia.

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