

Shared Stories

Moving images that migrate

Curated by Menene Gras Balaguer

LOOP LAB BUSAN FESTIVAL 2026

Space one Z

From April 23rd to the 28th of June

This exhibition project participates in the Loop Lab Busan 2026, which is a digital and media art platform and festival exploring the future where technology and humanity converge. It gathers video art works by artists who share too the need to explore the present and future developments of the moving image, from its own research of the medium as well as of the language or languages in which it is possible to narrate through them. The four artists, Marina Núñez, Cristina Lucas, Eugenio Ampudia and Carlos Casas are Spanish born and they belong to a similar generation for which video was and still is a radical medium and tool in their art practices, looking forwards to new ways of disruption and experimentation. All of them know that video art is in continuous evolution. To them it is crucial to understand that it constantly moves by adopting new forms, and from the beginning of their careers it meant to them that video art was a way of exploring visual art and moving on from painting and sculpture to other ways of understanding their art practices. When we talk about video and the practices related to the development of the tools that have contributed to its evolution, we often look back to its origins. The history of video art, although quite recent, is always somehow present, as if it was necessary to have in mind the changes that were introduced in the art world practices within the second half of the 20th century.

The set of productions that made familiar to us the explosion of images that the video camera allowed its users to manufacture showed the impact that their denial of the linear narrative and conventional grammar could trigger. The commitment of their producers was from the very beginning to subvert the art system while simultaneously affirming the power of the moving image. This was a way of showing their challenging attitudes towards the established discourses anchored in conventional categories that advocated for the stability of genres and formats beyond the changes introduced by the historical avant-gardes and the following movements and trends from the Second World War onwards. Since its beginning video art was understood as a radical practice of deconstruction of the existing art world. Today, when we look back at video art productions from more than half a century ago, we tend to think that the history of video art already has its own archaeology. This is due to the rapid development of information and communication technologies and the changes brought up by the widespread image

consumption in such a brief period as it has been acquainted since its inception until now.

The question of what video art has contributed or can continue to contribute to the progress of the visual arts and to replace conventional artistic practices leads us back to the 60s and 70s, and to the initiators of the incorporation of image technology into artistic practice, such as Nam June Paik and Fluxus did, or Woody and Steina Vasulka, by assuming the relationship between art, science and technology. Since they met in Czechoslovakia and married in 1964, travelling to the USA in 1965, the Vasulkas were authentic pioneers both in Media Art and in the video art field. Their experimentation brought them to endless research about the transformation of two dimensions images into three-dimensional objects with the computer or making sound to become material, without any help of the camera, only reshaping the magnetic forces acting in the composition of images handling the computer programs they were working with. He was an engineer before studying Film and Television at the Prague Academy of Performing Arts in Prag (1960-1965) and he made some short films and wrote poetry, while she was studying languages and violin in the Conservatory with a scholarship. Since they founded THE KITCHEN, a multi-use media theater in Greenwich Village in 1971, it became a multidisciplinary space where artists worked in the fields of dance, music, performance and media art. Among those who used to go there were Joan Jonas, Nancy Holt, Mary Luzier, Dara Birnbaum, Bill Viola and Gary Hill. Quoting the Vasulkas here means to me a way of thinking how important freedom was to be able to advance in the experimentation with the moving image and media art at that time, on the conventional margins and rules of cinema. *That was the culture of the time*, they said some years later regarding what they also called the schisms that happened in the art world due to the technological progress, the research in the visual arts and performing arts, as well as in the old and the new radical ways of understanding the art practices regarding the future.

If we look at the visual arts as a product of technology, from its launch to the present day its transformation has always been related to the development of science and technology. While video is understood as appropriating the moving image that only the film camera could capture, it not only overcame the limitations of its beginnings, becoming a tool for generating a response against classic cinema and black-and-white television, but also sought to reinvent the prevailing artistic languages and become crucial for artistic creation. Just as the convergence of art and technology fostered the creation of video, despite its initial limitations, it represented an important alternative associated with conceptual art at the time. But no less radical has been the transformation that experimentation in this medium has undergone in the transition from the electronic era to the digital age and the increasingly widespread use of artificial intelligence nowadays.

The precariousness of the old portable video camera decisively influenced at the very beginning the production of the counter-image as a response to the established

norms of film and television production. The invention of video art expanded the range of media and formats fostering experimentation in artistic practices, while it was also considered as the way to break with the linear narrative structures of cinema on the one hand, and with those of conventional artistic genres on the other. Video art introduced new forms of experiencing and editing by simultaneously rejecting subordination to traditional techniques of writing, narrating, and composing. Editing became a promising strategy for experience in this field, empowering the moving image and opening new paths to compose and decompose languages and statements that we can continuously alter to reinvent narratives that do not expire. Innovation was introduced in the art world through video art in the 60s and 70s, reshaping art practices and questioning what was done in the field. Then video art and performing arts were complimentary, while nowadays this association is no longer evident. Migration is one of the issues that has become central in the way we understand for more than two decades the moving image, as a kind of time machine because of its mutability. It moves everything and moves itself, migrating from one space or place to another space or place, as if it were liquid and flowed like the rivers of the world.

Regarding the works gathered for this proposal of exhibition all of them belong to artists aware of how images migrate thanks to technology and who think of their practice as a kind of experience of time and space in relation to the narratives they build. Indeed, their work is also based on *practices of migration* that adopt different forms and meanings according to issues they are worried about. They all deal with the language of the moving image and challenge, in one way or another, the boundaries they try to overcome through research and experimentation. They have been working for years in the field of video art, scratching at what interests them from film production as if they wanted to make the movie they will never make, at least as long as they work as they do, prioritizing other aspects more related to their research of formats, media, and aesthetics of the moving image in general. Nevertheless, they are all aware that distance between video art and cinema is getting shorter and that both belong to a wider category related to the moving image. In the meetings of the Barcelona last edition of LOOP (November 2025), artists and curators as well as art critics said that they had realized a big change towards video art and that maybe the best was concerning single channel video art works to consider them as short films instead of video art works.

The aesthetic border crossings between cinema, video, television, and new media demonstrate the interstitial status of the moving image. Noël Carroll in the *Philosophy of the moving Image* (2021) says that when we speak about the *category of the moving image*, we must take into account a group that includes not only film, but broadcast television, video, various kinds of computer-generated imagery, and technologies yet to be invented. In the same way the aesthetics borders between cinema and art have also become blurred, producing a new form of moving-image art that denies easy registration or cataloging. There is no use in comparing what we

still call video art and short films, considering what happens to the moving image when it is transferred from the black box to the white cube and vice versa.

Today the moving image is everywhere, and its mutability is unpredictable. The boundaries between the cinematic and the artistic are confusing due to its rapid reproduction and its public and private as well as domestic presence, together with its use in the media and different platforms. The images navigate the expanded networks through all kinds of geographies as if they were autonomous beings. Carlos Casas assumes the risk of calling experimental cinema what he does. He has repeatedly participated in the Rotterdam Film Festival and other film festivals knowing that what he does may be displayed both in the black box and the white cube. His works help to rethink cinema either in the conventional cinema room or when it is recontextualized and exhibited within the gallery or the museum. Marina Núñez experiences with the moving image has been since the beginning of her career a kind of duel with non-representation at the intersection of art and technology, putting into practice ways of disrupting master narrations that connect landscapes reminiscent of fantasy cinema, in which desolation transforms their components, and figures that imitate the monster in its solitude, although not for this any less human. In her four micro landscapes made of mountains, lakes and trees that she has enclosed in small containers, leaving them to remain alive, she rethinks the still life genre and aesthetics in a cinematic way.

Cristina Lucas pursues other issues that deal in this case with the history of politic encounters since the beginning of industrialization and the history of the machine in connection with all the Revolutions that follow from the second half of the 18th century to the present time turning an agrarian and handicraft economy into one dominated by industry and machine manufacturing. Changes introduced by the development of technology and new means of production, associated with the new ways of living and a transformed society, did never stopped under the imperative of progress and the welfare society from then to today. Eugenio Ampudia raises his concern about the Anthropocene and the print that humans leave in Nature as well as the need to make people aware of the need to take care of the environment and try to act accordingly, attempting to safeguard a heritage that has been given to us. Our commitment to deal with such important issues as climate change is beyond all discussion. The concert for plants in the Barcelona main Opera theater is a challenging performance with a camera orchestra that plays in front of more of 2292 plants each seated in its assigned place in the stalls and in the respective boxes willing to imitate the usual spectators and listen to Giacomo Puccini´s *Crisantemi* for a string quartet until the end, while the artist records the musicians and the emotions of the silent plants.

The four Spanish artists you will meet in this project play a significant role in the local and in the international art scene, because their works are representative of *the culture of our time* and of geographies that sometimes are too far from our daily lives and interest or dedication. For this reason, it is important to know the way they think

about the moving image and their migratory practices when narrating in one format or another. Each of the stories that are told here is connected to a kind of linguistic architecture and to a personal process of construction related to their practitioners understanding of spatiality and temporality. They all keep their individuality and singularity and their own way of articulating their practices as well as crossing between themselves. Professor Nilgun Bayraktar at the California College of the Arts insists on the need to experience with the nonlinear, fragmented storytelling and disrupting a unified perspective in order to achieve what the moving image can provide. At the same time, he adds that *contrary to all the prophecies regarding the death of cinema after widespread digitalization, cinema has thus bear transformed, multiplied and expanded to include newer media such as video and projected image installation as well as new spaces as the gallery and the museum*. Thus she looks at the potentiality of the moving image from new forms of representation emphasizing the space of display and blurring the disciplinary boundaries in the visual arts fields.

This project is supported by CASA ASIA in terms of the curatorial practice, and it has been possible thanks to the artists who participate in this project as well as to their galleries La Gran (Madrid), Rocío Santacruz (Barcelona), Albarran Bourdais (Madrid), Max Estrella (Madrid) and Àngels Barcelona (Barcelona) and LOOP LAB BUSAN.



Shared Stories

Moving images that migrate

Curated by Menene Gras Balaguer

LOOP LAB BUSAN FESTIVAL 2026

From April 23rd to the 28th of June

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* Wall text for the exhibition space.

International Media Art Festival 2026

LOOP Lab Busan

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Moving Images that Migrate

Artists

Marina Núñez

Cristina Lucas

Eugenio Ampudia

Carlos Casas

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Director of Culture and Exhibitions

CASA ASIA

List of Works

Shared Stories I Curated by Menene Gras Balaguer

Marina Núñez

WORKS: **Nature | Island, Mangrove, Mountain, Forest** (2019), 4 single-channel videos 2' each, (80inch screen), **Vanishing (1-6)**, (2023), single-channel video, sound, 2' Videoprojection, 4K resolution. Music: Luis de la Torre and **Mirage (1-20)**, (2023), single-channel video, sound, 39'. Videoprojection, HD resolution. Music: Luis de la Torre.

Courtesy of the artist, Gallery La Gran (Madrid) and RocíoSantaCruz Gallery (Barcelona).

Nature | Island, Mangrove, Mountain, Forest (2019). The project consists of four vases/trophies that exhibit -or enclose- four landscapes: a mountain, an island, a forest, a mangrove. The tiny scale of these ecosystems in relation to the containers shows our desire to domesticate, our desire to conquer. Subdued nature, a beautiful ornament for a cabinet of wonders. The grasses that grow rooted in the golden decorations can suggest, however, another relationship of forces.

Vanishing (1-6), (2023), 2' each.

A landscape devoid of any trace of life transforms into a waving veil that covers a human head gazing in all directions, seeking understanding. The veil eventually lifts, revealing that the head does not exist. Perhaps it is an echo of the past, and the veil is a shroud. Only the Earth remains now. Although the cloudy sky may hint at a new future.

Mirage (1-20), (2023), single-channel video, sound, 39'.

In a barren desert under scorching sun, a female body bursts apart. It was a body of sand. However, those grains fall to the ground drawing a flower. Perhaps a glimmer of life's hope, or just a memory of what once was.

Cristina Lucas

WORKS: *Chain Reaction Belt*, 2025. Video composition: Ultrawide QHD* (3124x1200px) 2.603:1, 30 fps, color, stereo sound, 51' 28", 20f (Project).

Chain Reaction Belt is an ultrawide panoramic video that unfolds as a visual timeline of the Anthropocene: a continuous sequence tracing the chain reactions sparked by technological innovation, from the steam engine to artificial intelligence. It reveals how each advance generates new disruptions and reconfigurations in how millions live, often accompanied by protest, legislative change, and structural transformations. The video reflects on "revolution" as rotation, showing how every technological shift reshapes society, biodiversity and geopolitics. It concludes with a desired horizon of an empowered society seeking balance between planet, technology, and privacy.

Technical Datasheet

Projection system (Based on the audiovisual installation specifications for Albarrán Bourdais)

- Two laser projectors 7500 lumens, short-throw optics
- Model: Optoma ZU720TST
- Professional ceiling mount, high-precision, vibration-free
- Blending and mapping workflow
- Work carried out from a master file at 3124 × 1200 px
- Generation of two synchronized files for perfect alignment in exhibition
- On-site colorimetry and screen adjustment

Sound system

- 2 × Dynaudio BM5 MKIII active speakers
- 2 × wall-mounted inclinable supports
- Subwoofer AMC SBS10, 10" active sub
- Frequency response: 20 Hz – 200 Hz
- Amplification: 160 W (sub) + 2 × 60 W (external speakers)

Playback system

- Frame-accurate 4K playback system (BS 4K)
- Programming and synchronization included

Installation & maintenance

- Complete installation by AV technicians: video lines (HDMI/DVI), control, audio, and power
- Calibration: screen alignment, blending, color, sound EQ
- Maintenance for the full exhibition period

- Dismantling at end of show.

Video Projection

The projection of “Chain Reaction Belt” was displayed on a wall measuring 4.11 meters in height and 10.86 meters in length, allowing the ultrawide panoramic format (3124 × 1200 px, 2.603:1) to unfold at an immersive architectural scale. This expansive horizontal surface reinforces the concept of a “moving belt,” enhancing the reading of the video as a continuous visual chronology*.

Using a high-luminance laser projector, calibrated through a blending and colour-adjustment workflow, the installation ensured a sharp, evenly distributed image across the entire width of the wall. The monumental scale of the projection envelops the viewer within the unfolding sequence, deepening the experience of the historical, technological, and social processes presented as an unbroken chain of causes and effects.

* If the room depth allows it, a single projector would be enough to achieve the same image size as described. This means it could be done, provided the distance between the projector and the screen or wall is sufficient for the required image dimensions. In this case, a 10,000-lumen projector would likely suffice.

Eugenio Ampudia

WORKS: ***Concert for the Biocene*** (single-channel video), ***Around the Prado Museum*** (single-channel video), ***Where to sleep 5 Palau*** (single-channel video) and ***Kicking Rights Up*** (single-channel video).

Courtesy of the artist and the Gallery Max Estrella (Madrid)

Concert for the Biocene, 7 ´ 30”, 2022

The Concert for the Biocene originates from an initiative by the artistic director of the Barcelona’s El Liceu Teatre, Víctor Garcia de Gomar, in collaboration with the artist, Max Estrella Gallery, and curator Blanca De La Torre. Conceived as a symbolic gesture within the context of environmental reflection, the project centers on a concert performed in an empty opera house occupied only by plants, shifting the idea of audience and placing nature at the core of the experience.

Using documentation from this artistic action, Eugenio Ampudia developed a video-art piece alongside a series of large-format photographs, capturing the interplay between music, space, and non-human presence, and reflecting on new ways of relating to ecology, culture, and spectatorship.

Around the Prado Museum, 1 ´ 40” (single-channel video), 2019

“LaVuelta”, thus in noun, crosses the country circulating through its arteries or, to be more precise, through the furrows already defined in its skin. He had never slipped inside before. Until now. A group of cyclists crosses “El Prado” and makes it the scene of their frenzy. Art, culture, history become witnesses first, then spectators and end up as actors of that unusual representation.

Where to Sleep 5, 5 ´ 44 ´ (single-channel projection with audio), 2015

Since 2008, the artist has carried out a series of overnight stays in emblematic cultural sites, from the Prado Museum, where he slept beneath Goya’s *The Third of May 1808*, to places such as the Alhambra, ARCO Madrid, the Ajuda National Palace Library in Lisbon, and the Palau de la Música in Barcelona. The project is centered on a simple yet subversive gesture: sleeping within spaces traditionally consecrated to art, challenging established norms and conventions. This act has taken on political resonance, echoing movements like 15-M or Occupy, where sleeping in public became a form of resistance, while also evoking vulnerability and the precarious condition of culture.

At the same time, the gesture points toward dreaming as a space for imagination and critical reflection, rooted in a long art historical tradition from Goya to Dalí and Warhol. Ampudia reenacts this lineage in a contemporary context, repeating it across iconic spaces to rethink the roles of artist, viewer, and institution. By inhabiting these sites in an intimate way, he transforms them into more accessible, shared environments, inviting the public to reconsider their relationship to art and to feel at home within it.

Kicking Rights Cup, 2´28´´ (single-channel video) 2022

Kicking Rights Cup (2022), produced in collaboration with APDHE (Asociación Pro Derechos Humanos, España), this video was created as a critical response to the human rights violations associated with the World Cup in Qatar, coinciding with the 75th anniversary of the Universal Declaration of Human Rights. In it, Ampudia has replaced the soccer ball with the book *Universal Declaration of Human Rights*, questioning the dominant uncritical view that the entertainment industry overlooks and drawing on Peter Sloterdijk's (2006) reflections on soccer culture, in which the thinker compares a soccer match to a hunting scene.

Carlos Casas

Works: **Cemetery** (film, video, color, sound) and **Deserts** (single-channel video)

Courtesy of the artist and the Gallerie Àngels Barcelona (Barcelona).

Cemetery (85', 2019) is a deeply sensory film that follows an elephant, a mahout, and a group of poachers as they move through the jungle toward the mythical elephant graveyard. As the journey progresses through stages of life and death, the image gradually recedes, giving way to an immersive sonic landscape. Ten years in the making, the film combines field recordings from around the world by sound artist Chris Watson, with spatialization by Tony Myatt, creating a hybrid form between documentaries, experimental cinema, road movie, and soundscape.

Blending themes of memory, extinction, colonialism, and interspecies relationships, the film reimagines the myth of the elephant graveyard to reflect on humanity's place in nature. Casas conceives the work as a "machine of perception," where sound and darkness invite viewers to construct their own images, turning the cinematic experience into a space of reflection, imagination, and responsibility

Cemetery (2019) | Film, video, color, sound, 85

Deserts (2024) is an ongoing project by Carlos Casas inspired by *Déserts* by Edgar Varèse, an innovative work that envisioned new possibilities for audiovisual language. Expanding on this legacy, Casas develops his research into "visual sound," experimenting with new relationships between image and audio as well as innovative ways of working with archival material. The project explores both environmental degradation, such as desertification, and inner, psychological landscapes shaped by solitude and mystery.

Drawing on Varèse's idea of the desert as both a physical and existential space, the work unfolds as a complementary "B-side" to *Deserts 1.8*: a shadow-like, subconscious counterpart. Through several layers of archival imagery and hypnotic structures, Casas creates a system where images intersect and resonate, allowing hidden connections and new meanings to emerge across time, memory, and perception.

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Island



Mangrove



Mountain



Forest

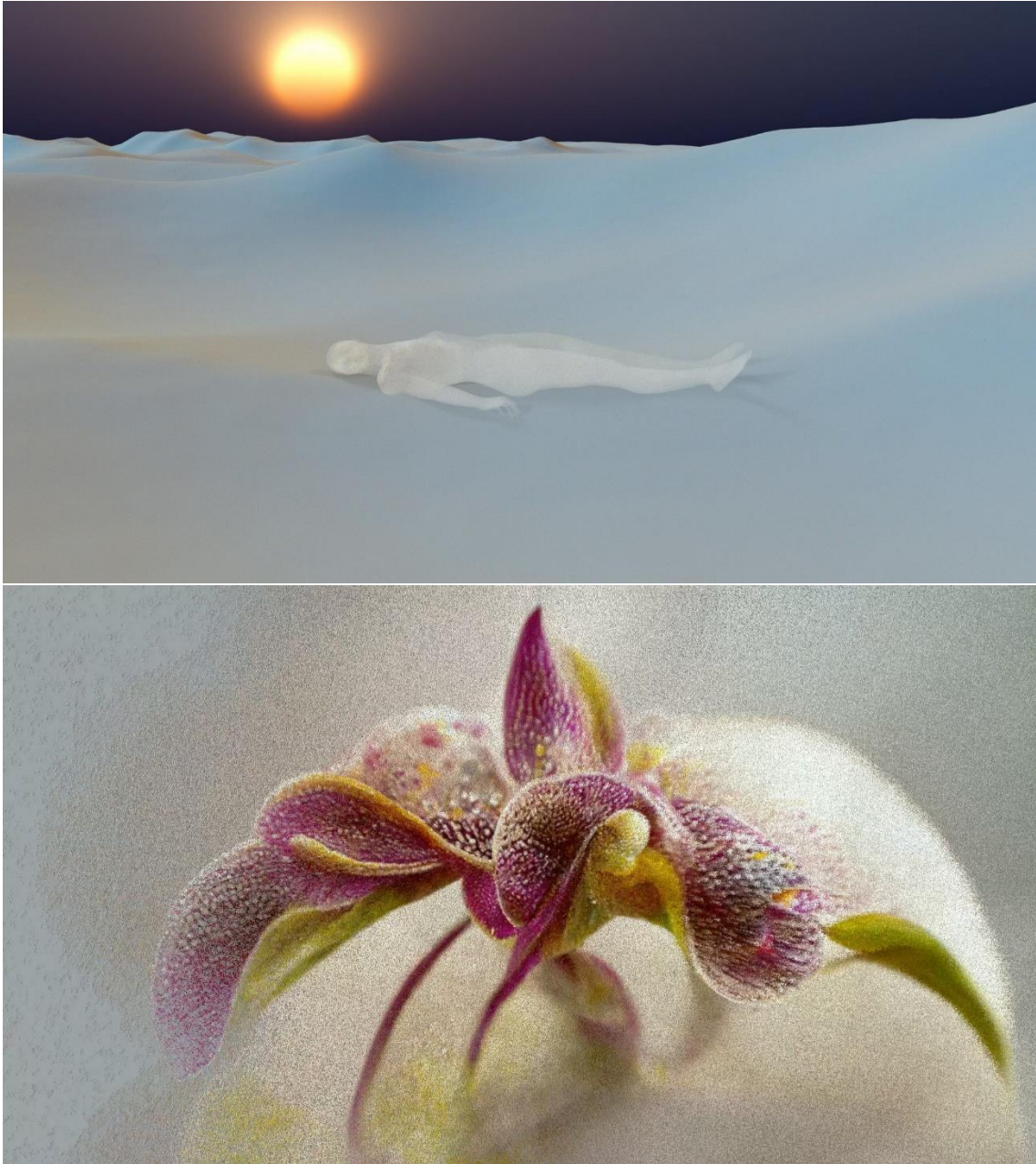
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Marina Núñez, (Palencia, Spain, 1966) represents in her works a metamorphic, hybrid, multiple identity. She recreates a destabilized and impure subjectivity for whom otherness is not something alien but basically constitutes the human being.

She has held individual exhibitions in significant public institutions such as: Museo Reina Sofía (1997, Madrid), La Gallera (1998, Valencia), Fundación Pilar y Joan Miró (2000, Palma de Mallorca), Iglesia de Veronicas (2001, Murcia), DA2 (2002, Salamanca), Casa de América (2004, Madrid), Instituto Cervantes (2006, Paris), La

Panera (2008, Lleida), MUSAC (2009, León), Centre del Carme (2010, Valencia), Sala Rekalde (2011, Bilbao), Museo Patio Herreriano (2012, Valladolid), Sala Alcalá 31 (2015, Madrid), Artium (2016, Vitoria), Cortes de Castilla y León (2016, Valladolid), Palacio de la Madraza (2016, Granada), Es Baluard, Museum of Modern and Contemporary Art, (2017, Palma de Mallorca), IVAM (2017, Valencia), Chapel of Museo Barjola (2017, Gijón), Puertas de Castilla Center (2019, Murcia), TEA (2019, Tenerife) Sala Atín Aya (2019, Sevilla), Sala Kubo Kutxa (2021, San Sebastián), Museo Nacional Thyssen-Bornemisza (2021, Madrid), Museo Lázaro Galdiano (2023, Madrid), Museo Nacional de Antropología (2025, Madrid).

Collective exhibitions include: Transgenéric@s (1998, Koldo Mitxelena Kulturnea, San Sebastián), La realidad y el deseo (1999, Fundación Miró, Barcelona), Zona F (2000, Espai d'Art Contemporani, Castelló), I Bienal Internacional de Arte (2000, Museo Nacional de Bellas Artes, Buenos Aires), Ofelias y Ulises. En torno al arte español contemporáneo (2001, Antichi Granei, Giudecca, Venice), Big Sur. Neue Spanische Kunst (2002, Hamburger Bahnhof, Berlin), Pain; passion, compassion, sensibility (2004, Science Museum, London), Posthumous choreographies (2005, White Box, New York), Identidades críticas (2006, Museo Patio Herreriano, Valladolid), Pintura mutante (2007, MARCO, Vigo), Banquete (nodos y redes) (2009, Laboral, Gijón and 2010, ZKM, Karlsruhe, Germany), Skin, (2010, Wellcome Collection, London), Genealogías feministas en el arte español: 1960-2010 (2012, MUSAC, León), Monstruo. Historias, promesas y derivas (2013, Fundación Chirivella Soriano, Valencia), La imagen fantástica (2014, Sala Kubo Kutxa, San Sebastián), Gender in art (2015, MOCAM, Museum of Contemporary Art in Krakow, Poland), Modelli Immaginari (2017, Palazzo Riso, Palermo, Italy), Naturel pas naturel (2018, Palais Fesch, Musée des Beaux-Arts, Ajaccio, Corse, France), Mind Temple (2018, MoCA Museum of Contemporary Art, Shanghai), The Time of the Chimeras (2022, 59 Venice Biennale Arte Official Selection, Cameroon Pavilion, Palazzo Ca' Bernardo, Venice), Crypto Art: A New Possibility (2023, CAFA Art Museum, Beijing), "Interflowing landscapes – CAFAM International Exchange Research", Central Academy of Fine Arts Museum (2025, CAFAM, Beijing).

Her work is part of significant private and public collections of contemporary art, among which are: Museo Reina Sofía (Madrid), Artium (Vitoria), MUSAC (León), Museo Patio Herreriano (Valladolid), La Panera (Lleida), TEA (Tenerife), CAAM (Las Palmas), Es Baluard (Palma de Mallorca), CA2M (Comunidad de Madrid), DA2 (Salamanca), Fundación la Caixa, Fundación Botín (Santander), MAC (La Coruña), CAB (Burgos), CAFA Art Museum (Beijing), FRAC-Fonds régional d'art contemporain (Corse, France), American University (Washington D. C.). She is a professor at Faculty of Fine Arts, University of Vigo. Her galleries in Spain are La Gran (Madrid) and ROCÍO SANTACRUZ (Barcelona).

www.marinanunez.net and [INSTAGRAM: marinanunez_net](https://www.instagram.com/marinanunez_net)

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Cristina Lucas

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Courtesy of the artist and Gallery Albarran Bourdais (Madrid).

Chain Reaction Belt, 2025

Chain Reaction Belt is a video presented in an ultrawide panoramic format. The piece unfolds as a moving visual timeline of the Anthropocene: a continuous belt-like sequence of images that traces the chain reactions triggered by technological innovation—from the steam engine to artificial intelligence.

The work reveals how each advance generates new disruptions and reconfigurations in the ways millions of people live, often accompanied by protests, legislative change, and structural transformations.

The video reflects on the technical meaning of “revolution” as a rotation, while showing how every technological shift reshapes society, biodiversity, and



geopolitics. The piece concludes with a desired horizon: an empowered society demanding balance between the planet, technology, and privacy.

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Video Projection

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historical, technological, and social processes presented as an unbroken chain of causes and effects.

* If the room depth allows it, a single projector would be enough to achieve the same image size as described. This means it could be done, provided the distance between the projector and the screen or wall is sufficient for the required image dimensions. In this case, a 10,000-lumen projector would likely suffice.

Cristina Lucas (Jaén, Spain, in 1973. Lives and works in Madrid, Spain. With her work, Cristina Lucas reminds us that art is a form of seduction through which to understand society. Interested in the mechanisms of power, Cristina Lucas analyses political and economic structures, dissecting them to reveal the contradictions between official history, reality and collective memory.

Encompassing a wide variety of media, from sculpture and painting to video, photography and performance, Lucas addresses information and structures it into cartographies, installations and images, to create potential –and always unfinished– interpretations of reality.

Works by Cristina Lucas include the performance “Habla” (2008), in which the artist hammers a reproduction of Michelangelo Bunoarrotti’s sculpture of the Moses, alluding to the alleged incision the artist made in the sculpture’s kneecap; or pictorial compositions made with the same chemical elements that constitute the human body, and which are the product of the uncontrollable chemical reactions of those elements on the canvas. In her works, the artist uses her satirical style to interject cultural and political stereotypes and incorporate intimate and everyday perspectives.

Her work has been presented in solo exhibitions at institutions such as MUDAM, Luxembourg; Kunstraum Innsbruck; Matadero, Madrid; Stedelijk Museum, Schiedam; Centro de Arte Dos de Mayo, Madrid; Museo de Arte Carrillo Gil, Mexico City. She has also participated in the 28th Sao Paulo Biennial (2008) and the 10th Liverpool Biennial (2010), as well as in Manifesta 12 in Palermo.

Cristina Lucas’s works are present in international collections such as the Centre Pompidou, Paris; Fundación La Caixa, Barcelona; Banco de España, Madrid; Mudam, Luxembourg; FRAC Lorraine, Metz; IVAM, Valencia; KIASMA National Museum of Contemporary Art, Helsinki; Van Abbe Museum, Eindhoven; Fundación NMAC Montenmedio Cádiz; The Coppel Collection, Mexico; and Bulgary Collection, Rome; among others.

Shared Stories | Curated by Menene Gras Balaguer

Eugenio Ampudia

WORKS: **Concert for the Biocene** (single-channel video), **Around the Prado Museum** (single-channel video), **Where to sleep 5 Palau** (single-channel video) and **Kicking Rights Up** (single-channel video).

Courtesy of the artist and the Gallery Max Estrella (Madrid)

Concert for the Biocene, 7´30”, 2022

Concert for the Biocene is one of Ampudia’s latest research related to the necessity of reformulating the present from post-humanist postulates and eco-social compromise.

An action hosted by the artist at Barcelona’s El Liceu Teatre in June 2020, on the occasion of the institution’s reopening after the end of lockdown. Ampudia creates a concert for plants as a symbolic action for a paradigm shift. A total of 2.292 plants, the full capacity of the theatre, enjoyed Giacomo Puccini’s piece “Crisantemi” by a string quartet.

The concept Biocene –suggested by Blanca de la Torre, curator of the action– replaces the term known as Anthropocene, which defines the most recent history of deterioration of our planet due to human impact. Biocene, therefore appeals to the beginning of a new era that finally places life in the center.



The *Concert for the Biocene* is the result of an initiative by the artistic director of the Gran Teatre del Liceu, Víctor Garcia de Gomar, and the artist, together with the Max Estrella Gallery and Blanca De La Torre, as curator. With the documentation material of the artistic action, Eugenio Ampudia produced a video-art piece and several large-format photographs.



Concert for the Biocene (2020), 7´30”.

Around the Prado Museum, 1´40” (single-channel video), 2019

“LaVuelta”, thus in noun, crosses the country circulating through its arteries or, to be more precise, through the furrows already defined in its skin. He had never slipped inside before. Until now. A group of cyclists crosses “El Prado” and makes it the scene of their frenzy. Art, culture, history become witnesses first, then spectators and end up as actors of that unusual representation.

Where to Sleep 5, 5´44´ (single-channel projection with audio), 2015

Since 2008 the artist has been sleeping overnight in various iconic places for culture and the history of art. He started the series at the Prado museum, sleeping under Goya's *The Third of May 1808*, before continuing it at the Alhambra in Granada, at the ARCO art fair in Madrid, at the library in the Ajuda National Palace in Lisbon and more recently at the Palau de la Música in Barcelona.

Throughout the ongoing series, the action is based on sleeping inside a space consecrated to art, something we have traditionally viewed as illegal or subversive. Underlying the simplicity of the gesture is Ampudia's rejection of certain attitudes within the art world which are taken as givens and then accepted as conventions.

The act of sleeping has been given different connotations in the period of political unrest over recent years and the appearance of movements like 15-M, Occupy Wall Street, Occupy Museums, etc., and it has become an act of resistance in itself and a declaration of intent.

On the other hand, the gesture of sleeping in a public space has always been associated with marginality and situations of transit in some "non-place"—on a long journey or a stopover in an airport—or vulnerability, all of which stand as metaphors which fit fairly well with the situation art and culture has been going through in Spain since the artist started the series.

Yet the positive attitude in Ampudia's works is more akin to the act of dreaming, of producing ideas, of rethinking and continuing to dream of utopia, what keeps us going and against which we must adopt a political stance.

Throughout the history of art there has been a constant focus on the act of sleeping as a subversive and basic gesture when it comes to analysing our role as individuals in the construction of the social space. Ranging from the sculptures of sleeping Eros which decorated Roman villas in the Hellenistic period to *The Sleep of Reason Produces Monsters* by Goya, later reinterpreted so well by the British artist Yinka Shonibare, *The Nightmare* by Henry Fuseli, *Dream Caused by the Flight of a Bee Around a Pomegranate a Second Before Awakening* by Salvador Dalí, or the many works of his surrealist colleagues, to mention a few evident examples.

Another more contemporary historiographic example featuring Morpheus is the celebrated film *Sleep*, Andy Warhol's first, where the actor John Giorno sleeps for over five hours. Tilda Swinton slept for eight hours every day in a glass vitrine at the Serpentine Gallery, in *The Maybe* by Cornelia Parker. Likewise, as part of their search for a new lover, the Israeli artists Gil and Moti slept in a New York art gallery in their work *Sleeping With the Enemy*. In *The Sleepers*, Sophie Calle, in turn, invites different people, mostly unknown, to sleep in her bed so that she can photograph them.

Some institutions have even agreed to be used as a kind of hotel, like the Guggenheim in New York, which a few years ago hosted the work *Revolving Hotel Room* by the Belgian artist Carsten Höller. For the "trifling" sum of 300 dollars (which

was tripled on public holidays) visitors could spend the night in the museum. And to shift our focus to a case closer at hand, ARTIUM in Vitoria, in an initiative proposed by the art group Fundación Rodríguez, staged a collective sleepover as one of the actions to undertake a rereading of the museum's collection.

And we have a more recent example from the Chinese artist Zhou Jie, in her exhibition last summer at Beijing Now Art Gallery in Beijing called *36 Days*, in which she slept on a bed of unfinished iron wires for the duration indicated in the title of the work, including visits from her partner.

While one can inevitably associate all these examples with a certain patina of fetishism, with a titillation for sleeping in an institutional space—exemplifying the normative and conventional—it is probably more a case of a profound reflection on the nature of dreams and the way in which these are projected onto the individual; an open process that Ampudia continues in order to rethink the codes and structures of contemporary art, as well as the critical situation it currently finds itself in.

With this act he also wishes to divest himself of his artist-self to show his more immediate self, and at once to transform the space of art into a much proximate place, into a space of art closer to all, to make us feel at home. In this way he proposes a reformulation of our concept of dwelling, which, through a process of repeating the action in various iconic places, convinces the spectator that his relationship with these places should be more relaxed and that he should view them as belonging to him. Once again, it reminds us to make ourselves comfortable, that the public space belongs to all of us; and yet again, that this relaxed attitude to the temples of art is another way of rewriting history or at least of introducing new chapters...(From Blanca de la Torre essay about the artist and this work).

Kicking Rights Cup, 2´28´´ (single-channel video) 2022

Kicking Rights Cup (2022), produced in collaboration with APDHE (Asociación Pro Derechos Humanos, España), this video was created as a critical response to the human rights violations associated with the World Cup in Qatar, coinciding with the 75th anniversary of the Universal Declaration of Human Rights. In it, Ampudia has replaced the soccer ball with the book *Universal Declaration of Human Rights*, questioning the dominant uncritical view that the entertainment industry overlooks and drawing on Peter Sloterdijk's (2006) reflections on soccer culture, in which the thinker compares a soccer match to a hunting scene.

Eugenio Ampudia (Melgar, Spain, 1958), born in Valladolid, he works and lives in Madrid. He is currently one of the most renowned Spanish artists.

As a multidisciplinary artist, his work approaches the artistic processes from a critical point of view; the artist as a promoter of ideas, the political role of creators, the meaning of art pieces, the strategies that allow to bring them to life, their mechanisms of production, promotion and consumption, the efficiency of spaces assigned to art, as well as the analysis and experience of those who watch and interprets them.

His work has been internationally exhibited in places as ZKM, Karlsruhe, Germany; Jordan National Gallery of Fine Arts, Amman, Jordan; Museo de Arte Carrillo Gil, Mexico DF, Centro de las Artes de Monterrey and Museo de Arte Contemporáneo de Oaxaca, Mexico; Boston Center for the Arts, Boston (MA), USA; Ayala Museum, Manila, Philippines; The Whitechapel Gallery in London; Abierto X Obras, Matadero Madrid, Spain; MAC Gas Natural Fenosa, La Coruña, Spain; and in Biennials such as Singapore and Havana's The End of the World Biennial. And it is also held in collections of museums as MNCARS, MUSAC, ARTIUM, IVAM, and La Caixa, among others.

His work received the AECA Award for Best Living Spanish Artist Represented at ARCO18—which he also won in 2008—and the ARCO-BEEP Award, Electronic Art Collection. Also in 2008, he received a grant from The Delfina Foundation.

Shared Stories

Images that migrate

Carlos Casas

Works: **Cemetery** (film, video, color, sound) and **Deserts** (single-channel video)

Courtesy of the artist and the Gallerie Àngels Barcelona (Barcelona).

Cemetery (85', 2019) is a deeply sensory film that follows an elephant, a mahout and the poachers in their pursuit as they move toward the mythical place known as the elephant graveyard. As the journey transitions from the jungle through stages of death, images begin to fall away, opening onto a rich sonic landscape.

Ten years in the making, *Cemetery* weaves together field recordings from around the globe, recorded and mixed by wildlife sound expert Chris Watson with the collaboration of professor Tony Myatt (spatialisation and Ambisonics). Finding a striking juncture between nature documentary, experimental film, road movie and soundscape, the film opens up questions about life cycles and memory, colonialism and extinction, conservation and the environment and interspecies relationships.

“The myth of the cemetery remains ever more urgent today, and it’s today that its meaning is more pertinent: to somehow illuminate a new vision of nature and our position within it. My challenge was to uncover that myth in order to present it anew, to make a contemporary reading of it, and experiment with different visual and sonic languages. I consider this film as the ultimate battle of vision and sound, hearing and seeing. For me, this film concludes a journey, a personal cinematic exploration process to question sound in the wider cinematic experience. In an era where film is becoming more a distraction, I wanted to create a film that is not a commodity, that demands as much from viewers as it gives, a film that somehow hands viewers a larger responsibility: forcing them to become the projectors or creators as well, using their own experience, to project their own images, their own light. I wanted to make a film that folds onto itself and changes, that finally uses our sleep as tool for filmmaker/audience interaction. I wanted to create a manifold film, a "machine of perception" to quote Snow, but also a film that speaks to our childlike, oneiric side. A film that would use darkness to create itself. Along the way, while preparing this film I asked myself a lot of questions that will be left unanswered, but that will populate the film like ghosts. Maybe there is a way to find new means by which to understand our position and our responsibility as species, and also as viewers. Maybe if only we allowed ourselves to be reawakened, reincarnated cinematically and maybe even spiritually, perhaps then we could answer the question: does our journey end here or does it continue?” By Carlos Casas, “Notes on a film about

elephants,” a text by Carlos Casas published in his forthcoming book *Cemetery. Journeys to the elephant graveyard and beyond* by Humboldt books.



Cemeteri (2019) | Film, video, color, sound, 85

Deserts (2024) is another project in development by Carlos Casas, inspired by the innovative piece *Déserts* from Edgar Varèse. Originally conceived as an audiovisual project, *Déserts* became a kind of "El Dorado" from what can be a musical movie: a model for the advance and potential of the audiovisual work and a lighthouse of hope for new directions in the audiovisual language. Fascinated by the project and Varèse's vision, Casas expands its own "visual sound" research. Experiments not only with new forms of presenting image and sound, if not with innovative methods to work with archive material. The artist explores both environmental degradation, such as desertification, and psychological landscapes of solitude and mystery.

The project emerges from the fascination of Casas for the concept of "desert" from Varèse as a metaphor of both ambience desolation and existential solitude. Casas is based on Varèse's words: "Déserts don't address only the physical deserts made of sand, sea, mountains, and snow, from the exterior space, the streets of desert cities... if not also from a far interior space... where the man is alone in a world of mistery and essential solitude."

This film is the subconscious pair of the main film, it works as a B side or retro projection, as a shadow or complementary element. This work it's a complimentary piece of the film *Deserts 1.8*. It features new ways of organizing archive and allows to subconscious and subliminal go through the whole archive. It becomes an hypnotic complement and also a system to create new connections with images overlaying different themes and thematics strands of archive in order to possibly allow new meanings and possible connections.





Deserts (2024) | Film, 24´ 41”

Carlos Casas (Barcelona, 1974) is a filmmaker and artist whose practice encompasses film, sound and the visual arts. Studied Fine Arts, Film, and Design between Barcelona and Vienna. In 1998, he was awarded an Artist Residency at Fabrica, the Benetton Research Art Center.

In 2000, his short film *Afterwords*, produced by Marco Müller and Fabrica Cinema, was selected for the Venice Film Festival, the Rotterdam Film Festival, and the Rencontres du Cinéma de Paris in 2001. That same year, he began a series of documentaries for the magazine *Colors*, traveling to Patagonia for working in the field which inspired a 24-minute documentary *Patagonia* in 2002. In 2003, he

presented *Rocinha. La luz del día de una favela* a documentary about one of the largest favelas in Rio de Janeiro. In 2004, he finished *Aral. Pescando en un mar invisible*, which is about the life of the last three generations of fishermen in the Aral Sea, which won the Best Documentary award at the Turin Film Festival in 2004 and was selected for the Rotterdam Film Festival in 2005, Visions du Réel in Nyon in 2005, One World Prague 2005, and Documenta Madrid 2005, where it received a Special Jury Mention. In May 2005, he completed a 52-minute version of his Patagonia research *Soledad en el fin del mundo*, which won the Special Jury Award at the Buenos Aires International Film Festival (BAFICI 2006). The *Siberia* project, the final chapter of a trilogy of films dedicated to the world's most extreme environments (Patagonia, Aral, Siberia), won the Best Documentary award at the Mexico International Film Festival (FICCO 2008). In February 2010 he presented a retrospective of the *End Trilogy*. In June 2010, Hangar Bicocca in Milan presented *END*, a complete exhibition of the trilogy's films and related material, which included the first monograph of Casas, edited by Corraini. In September 2016, at the Cartier Foundation, and in March 2017, at the Tate Modern it was presented *Cementerio*, a version of the myth of the elephant graveyard. Recently, his installations have been presented at the Bangkok Biennial, and the Venice Architecture Biennial in 2021. His most recent project, "Bestiari" by Carlos Casa and Filipa Ramos was selected to represent Catalonia at the Venice Biennial in 2024.

He is a co-founder of the production company Map Productions and of Von Archives, with his artist companion and friend Nico Vascellari. He is a visiting professor at Dartmouth College (USA) and ECAM (Madrid), where he teaches courses such as *Sonic Landscapes*, *Audio-Vision*, and *Expanded Ethnography*.