



Marc Àvila Català

Selected works

[2020 - 2026]

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Statement

Marc Àvila Català
Barcelona, 1992

Thinking through the image allows me to explore a wide territory, capable of capturing ambiguity and the latent tensions that surround me. I like to feel like a receiver, tuning in and transmuting perception into something sensitive. I'm drawn to transcribing ideas that I gradually shape until they finally crystallize into visual and tangible formats.

Through active contemplation, artistic practice enables me to understand and reflect on the time and space I inhabit. It is a reflective gaze that digs into the semantic sedimentation of what we call reality. An aesthetic experience that sparks an organic and porous dialogue, nourished by the dilemmas and crossroads that run through me. The artwork thus becomes an autonomous device that progressively matures as it is observed and, like a catalyst, activates the question.

Along this path, the image is not a final result, but a diagnosis or testimony of a living and open process that takes shape through constant redefinition. I am interested in exploring this liminal, deep, and silent space, where visual representation does not seek to close meaning, but to open it—through concept and matter.

Homo *et* Natura

Marc Àvila establishes a pact with the landscape of his childhood: the river Llobregat - Barcelona. This visual pact offers us his roots from a peripheral environment full of reeds, wastelands and industries.

The fluvial geography that opens its way between banks and reactors is the true mother of his artistic habitat. From this bordering landscape, Marc shows us that photography is not a distant echo, but a crack in the compact reality we call the world.

His work is intimately connected with the symbolic dimension of the totem; thus, modern infrastructures, antennae and failed industrial projects stand before us in an accumulation of more than 2,500 images. Each one of them was captured randomly over a period of more than 10 years throughout Spain, demonstrating that the search for beauty is committed to the repetition of what is never quite as we remember it.

The strength of his landscapes is evidence of the indefinición of limits and the continuous expansion of urbanity. Thus, the tension between being human and progress is presented to us as a visual arrhythmia full of contradictions, confronting us with an existence that seems to throw us into the contemporary, underlining the “Zeitgeist” or symbolic spirit of our time.

Isabel Hernández



Title: Where? nº 1
Series: Homo et Natura
Year: 2020
Size: 17 x 13 cm

Technique: Chemical photography intervened with mineral pigment and chemical residue.



Title: Where? n° 7
Series: Homo et Natura
Year: 2020
Size: 17 x 13 cm

Technique: Chemical photography intervened with mineral pigment and chemical residue.



Title: Where? n° 0
Series: Homo et Natura
Year: 2020
Size: 17 x 13 cm

Technique: Chemical photography intervened with mineral pigment and chemical residue.



Title: Where? nº 5
Series: Homo et Natura
Year: 2020
Size: 17 x 13 cm

Technique: Chemical photography intervened with mineral pigment and chemical residue.



Title: Where? nº 20
Series: Homo et Natura
Year: 2020
Size: 17 x 13 cm

Technique: Chemical photography intervened with mineral pigment and chemical residue.

- *ismus*

“It is easier to imagine the end of the world than the end of capitalism.”
This idea by Slavoj Žižek introduces us to the expansive force that continues to govern our horizon: geographic, urban, economic, and technological expansion. Today, we are certain that growth is possible through devastation and rising destitution. This is a structural impotence that collapses temporality, the result of a lack of perspective that leaves no room for alternatives, trapping us in a halted present and a cancelled future.

-ismus presents a series of images in which photography becomes a form of diagnosis — a visual map of an obsolete system that keeps growing without direction. Through what Mark Fisher defined as the hauntological — that which persists beyond its useful life, like an echo without a source — a scattered landscape has been mapped across Spanish territory. This photographic research captures late-capitalist infrastructures that operate without roots or identity: industrial estates, shopping centers, monocultures, and telecommunication devices. From a symbolic view of the totem, the structures emerge as remnants of an extinct culture. The aggressive intervention on the image — layers of paint, rips, and organic materials — buries the landscape under patinas of time. These spaces, exhausted in their own function, reveal the erosion of any possibility for an alternative.

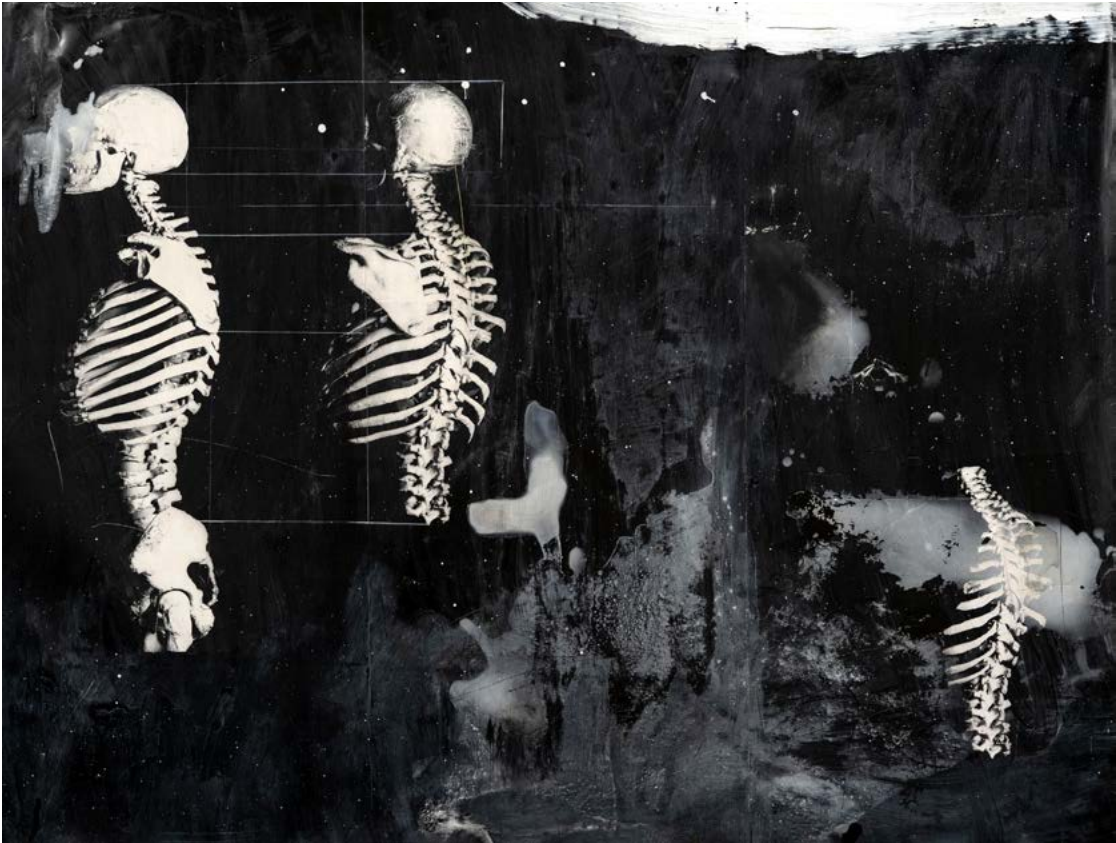
Franco “Bifo” Berardi states that capitalism is dead, but we are still living inside its corpse. Here, the photographic act is not merely documentation, but also a form of geographic orientation in a territory in continuous decomposition. Each image acts as a reference point within a map with no stable coordinates. What is presented is not a ruin, but a spectral permanence that confronts us with the question: what now?



* Fragment of: Title: Nowhere
Series: - Ismus
Year: 2021
Size: 60 x 90 cm
Technique: Chemical photography intervened with acrylic paint.



Title: Aereal Landscape n°2
Series: -ismus
Year: 2022
Size: 17 x 13 cm
Technique: Chemical photography with acrylic paint and chemical residue.



Title: Fragments n°2
Series: - Ismus
Year: 2023
Size: 97 x 130 cm
Technique: Chemical photography intervened with acrylic paint.



*Title: Noise
Series: - Ismus
Year: 2023
Size: 160 x 72 cm
Technique: Chemical photography
intervened with acrylic paint, mineral
pigment and oxide.*



*Title: Totem
Series: - Ismus
Year: 2026
Size: 70 x 120 cm
Technique: Chemical photography intervened with acrylic paint, ashes,
mineral pigment and graphite.*

(16) *Psyche*

Space exploration is a screen upon which we project our idea of progress, but above all, it is a mirror of our contradictions and limitations. (16) *Psyche*, an asteroid that harbors highly coveted metals such as nickel, platinum, and cobalt, condenses in its orbit the paradox of exploration: the desire to know and the urgency to possess. In 2023, NASA launched a probe to study it, extending into space the same logic that has devastated the Earth. Beyond its composition, this asteroid reflects an expansion that fractures the boundaries between the inhabited and the unexplored, perpetuating the same extractive logic in territories yet unconquered.

More than a narrative about space exploration or a statement on technological destiny, this exhibition is a cartography of the tension between the tangible and the immaterial, between the promise of the future and the erosion of the present. The exhibition traces a path where critical minerals float like fragments of an expanded geopolitics. These materials, essential to digital infrastructure, have not only transformed the terrestrial landscape but have also reshaped the ways we inhabit it, replacing the experience of the world with its exploitation.

The cosmic landscapes evoke the unattainable. The barren surface of celestial bodies becomes a reflection of our own desertification — emotional, cognitive, relational. On this journey, the binary becomes a projection of our otherness turned into sign, where we confront the vision of our technological body. This transition has taken us from the organic to the algorithmic, from presence to automation. Is an encounter with the other still possible, or must we accept that we are destined for an electronic synapse?

Here there are no definitive answers, only a territory where the tension between longing and absence accentuates the consequences of accelerated time. Where hyperconnectivity dissolves the meaning of human presence, we become witnesses to an irreversible shift in our way of experiencing reality and situating ourselves before the unknown.

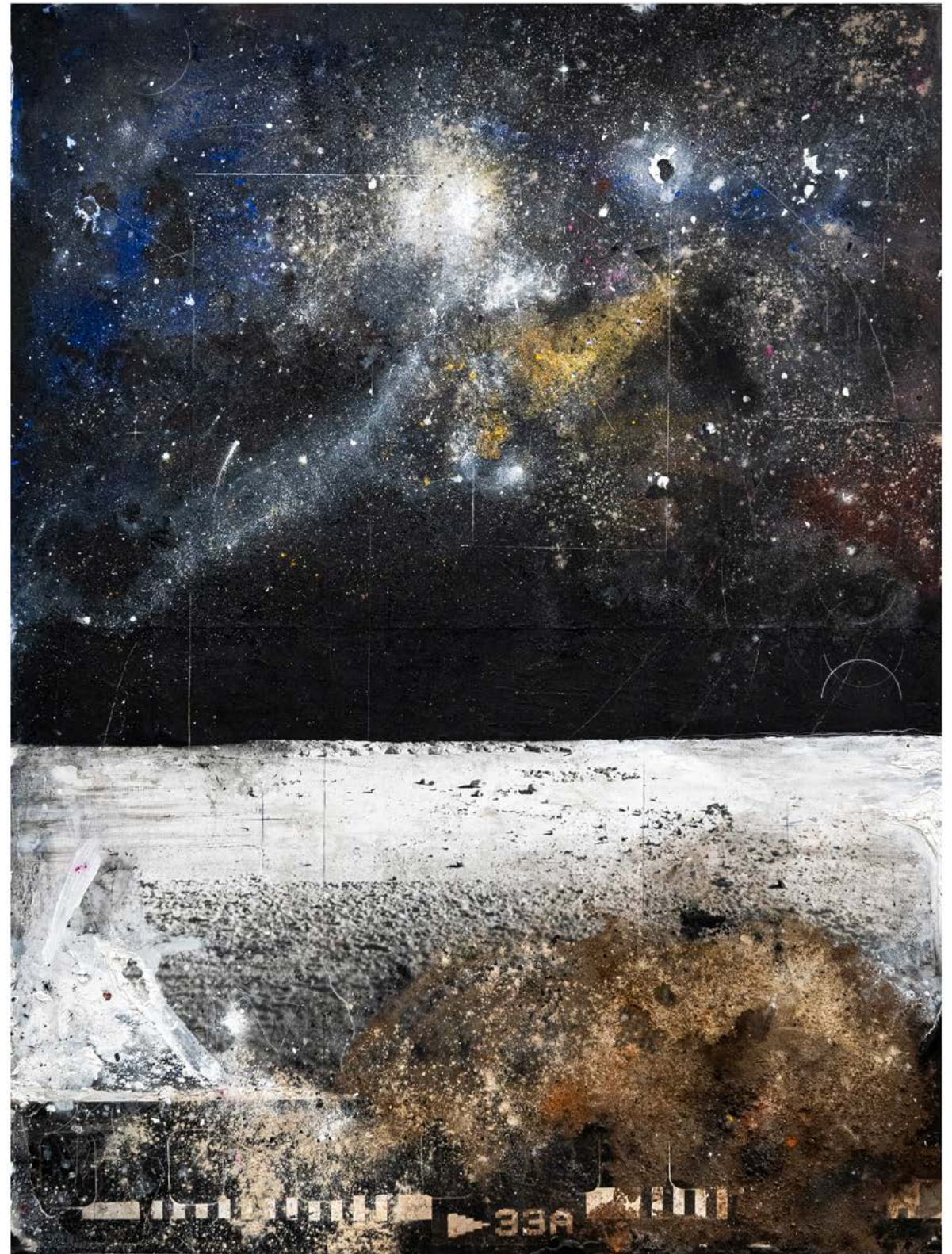
Isabel Hernández



Title: *Tabula Rasa n°1*
Series: (16) *Psyche*
Year: 2025
Size: 60 x 90 cm
Technique: Chemical photograph intervened with acrylic paint, ashes and charcoal.



*Title: Critical mineral nº7
Series: (16) Psyche
Year: 2024
Size: 40 x 30 cm
Technique: Digital Photography on Fine Art Hahnemühle Pearl*



*Title: Invented Landscape nº1
Series: (16) Psyche
Year: 2025
Size: 240 x 180 cm
Technique: Chemical photography intervened with acrylic paint, mineral pigment, earth, ashes and graphite..*



Title: DSS-63 n°1
Series: (16) *Psyche*
Year: 2024
Size: 130 x 97 cm
Technique: Chemical photography intervened with acrylic paint, mineral pigment and charcoal.



Title: Landscape n°2
Series: (16) *Psyche*
Year: 2024
Size: 160 x 180 cm
Technique: Chemical photography intervened with acrylic paint, mineral pigment, earth, ashes and charcoal.



Title: Cumulus
Description: Installation piece composed of a large-format analog photograph (135 × 180 cm) and 50 rocks arranged on the floor.



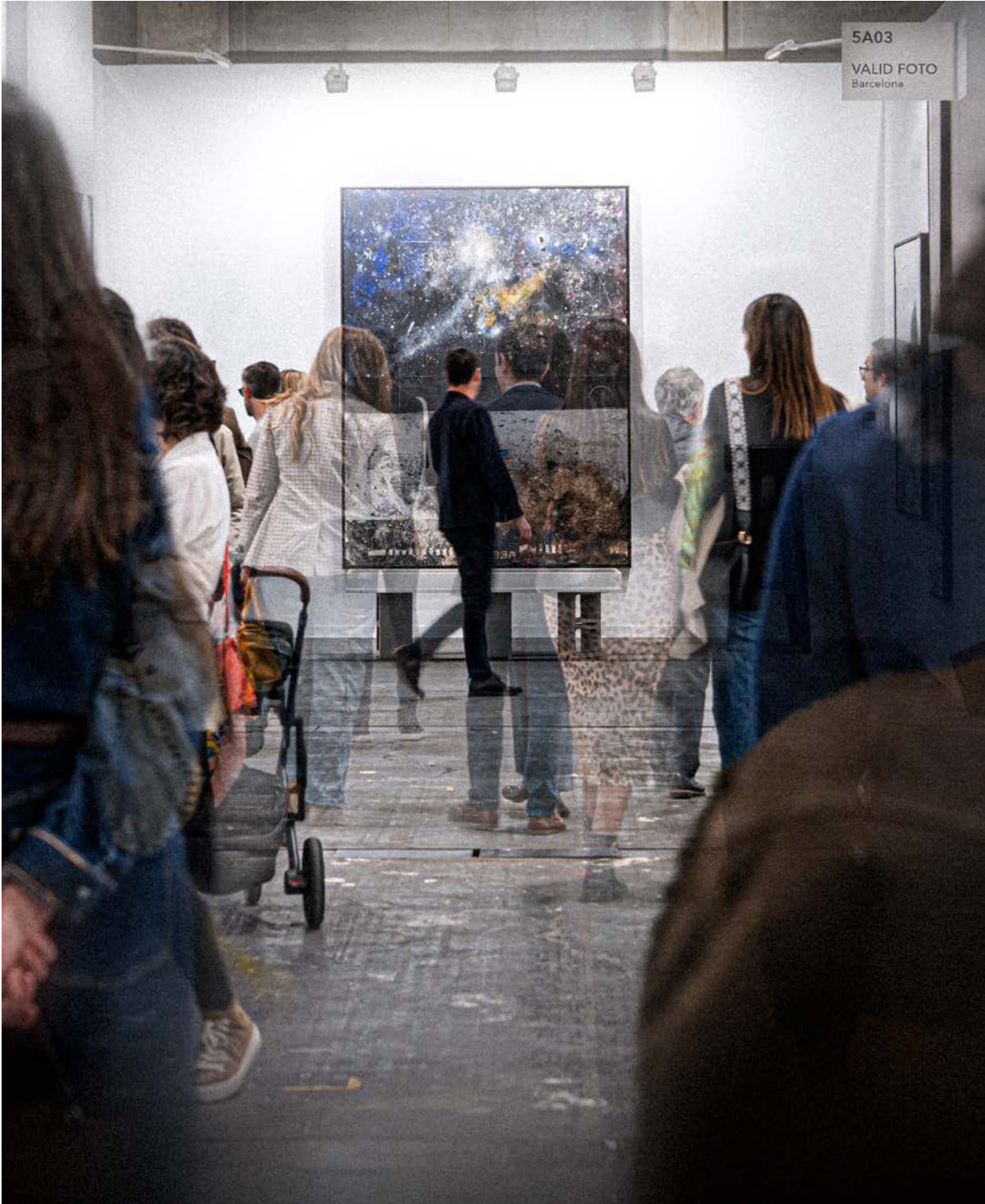
Title: Atlas
Description: Installation of 2,500 photographic contact sheets arranged throughout the exhibition space. At the center, placed on a pedestal, a magnifying glass invites the viewer to closely examine the contact sheets.





Title: *Where?* - Marc Àvila Català
A collective exhibition in which the most relevant photographic gazes of the Spanish contemporary national panorama centred on the notion of landscape took part.

Group Show - Unicaja Foundation . 2024
Cadiz- Spain.
Curated by Isabel Elorrieta



Solo Show - Estampa, contemporary art fair . 2024
Madrid- Spain.
Represented by Valid Photo Gallery



Title: 0+0=0
Description: Installation composed of a 210 x 450 cm chemical photography intervened with acrylic paint and projection.

Solo Show - Valid Photo Gallery . 2025
Barcelona- Spain.
Curated by Isabel Hernández



PhotoEspaña [Circuitos program] . 2025
Espacio Argén, Madrid , Spain.
Curated by Isabel Elorrieta



Solo Show - Art Rotterdam / Unseen 2026
[New Photography program] .
Rotterdam, Netherlands .
Represented by Valid Photo Gallery, Barcelona

Marc Àvila Català
Barcelona, 1992

Graduated in Fine Arts from the University of Barcelona (2019) and holds a Master’s degree in Contemporary Cinema and Audiovisual Studies from Pompeu Fabra University, Barcelona (2021).

His work explores the intersection between landscape and the individual. Through photography, painting, and video art, he investigates the tensions between human beings, territory, the environment, progress and technology.

His artistic approach questions how these elements shape our relationship with space and surroundings, and explores how global changes alter individual perception, generating a visual tension that invites reflection on our place in the world.

Àvila Català uses the visual medium as a vehicle for writing, where emotion, experience, and thought are interlaced. His work has been exhibited at ARCO, Madrid (2026), Art Rotterdam/Unseen (2026), Unicaja Foundation, Cádiz (2024); Sala Parés Gallery, Barcelona (2024); Estampa Contemporary Art Fair, Madrid (2024); Art Photo Bcn, Barcelona (2024); Arranz-Bravo Foundation, Barcelona (2023); Les Boutographies – Rencontres Photographiques de Montpellier, France (2021); University of Barcelona (2019); and Muxart Foundation, Barcelona (2017), among others.

Beyond exhibitions, his work has been published in international journals such as Lluernia, Joan Miró Foundation, Barcelona (2023); Analog Magazine, Switzerland (2022); and Furia Umana: International and Multilingual Journal of History and Theory of Cinema, Italy (2021).

He has also been awarded or recognized in competitions such as Ankaria Artist Book Prize Foundation, Madrid (2026), the Vila Casas Foundation Photography Prize (2023), the Tokyo International Photo Award, Japan (2021), and festivals such as Revela’t – International Festival of Contemporary Analog Photography, Barcelona (2020), among others.

Marc Àvila Català
Barcelona, 1992

Education:

- 2019/21 - **Master’s Degree in Contemporary Film and Audiovisual Studies**
Pompeu Fabra University of Barcelona
- 2014/19 - **Bachelor’s Degree in Fine Arts**
University of Barcelona

Solo Exhibition:

- 2025 – (16) **Psyche**
Curated by Isabel Hernández at Valid Photo Gallery, Barcelona, Spain
- 2023 – **Cumulus – On the Other Side of the River**
Curated by Albert Mercadé at Arranz-Bravo Foundation, Barcelona, Spain
- 2021 – **Homo et Natura**
Valid Photo Gallery, Artnou Barcelona 21, Spain

Selected group Exhibition:

- 2025 – **Where the Forest Thinks**
Photo España [Circuitos], Espacio Argén, Madrid, Spain
- 2025 – **Looking at a Landscape: Six Contemporary Perspectives**
Curated by Isabel Elorrieta at Unicaja Foundation, Cadiz, Spain
- 2024 – **If a tree falls in the forest**
Curated by Gisela Chillida at Sala Parés Gallery, Barcelona, Spain
- 2023 – **Ordem e Progresso**
Vila Casas Foundation, Barcelona, Spain
- 2021 – **Homo et Natura**
Revela’t Festival 21, International Analogue Photography, Barcelona, Spain
- 2021 – **Homo et Natura**
Les Boutographies, Rencontres Photographiques de Montpellier, France
- 2021 – **Waiting**
Sense Títol, Barcelona University, Spain
- 2021 – **The individual, from sign to absence**
Muxart Foundation, Barcelona, Spain

Fairs:

- 2026 – **Art Rotterdam / Unseen - Contemporary art Fair - Solo Show**
Represented by Valid Photo Gallery, Rotterdam, Netherlands
- 2026 – **ARCO - Contemporary art Fair - Institutional Booth**
Represented by Salvat Pharmaceutical Group Foundation, Madrid, Spain
- 2025 – **DISCIPLINE[S] - Contemporary art Fair. Galleries and Institutions. - Solo Show**
Represented byValid Photo Gallery, en Couvent des Prêcheurs. Aix en Provence, France
- 2024 – **Estampa - Contemporary art Fair - Solo Show Booth**
Represented by Valid Photo Gallery, Madrid, Spain
- 2024 – **FIG Bilbao - Group Show**
Represented by Valid Photo Gallery, Bilbao Spain
- 2024 – **Art Photo Bcn 24 - Solo Show Booth**
Represented by Valid Photo Gallery, Barcelona, Spain

Selected Awards:

- 2026 – **Awarded XI Ankaria Artist Book Prize:** Tensión nº4. Incipit Vita Nova
Ankaria Foundation. Madrid, Spain
- 2025 – **Awarded Photography Prize:** DSS-63, (16) Psyche
Art Emergent Sabadell, Barcleona Spain
- 2023 – **Finalist Project:** Ordem e Progresso
Vila Casas Foundation, Barcelona, Spain
- 2021 – **Awarded project in Fine Art Category:** Homo et Natura
Tokyo International Foto Award, Japan
- 2020 – **Finalist Project:** Homo et Natura
Les Boutographies, Rencontres Photographiques de Montpellier, France
- 2020 – **Awarded Project:** Homo et Natura
Revela’t Festival 20, International Analogue Photography, Spain
- 2020 – **Awarded work:** Sant Jordi a la UB
Barcelona University, Spain

Residency

- 2026 – **Revela’t Festival**
Barcelona, Spain
- 2022 – **Centre d’Art i Natura de Farrera**
Pallars Sobira, Spain
- 2018 – **686 Gallery**
Cologne, Germany

Collections:

- 2026 – **Private Collection**
Rotterdam, Netherlands
- 2025 – **Salvat Pharmaceutical Group Foundation - Institution Collection**
Barcelona, Spain
- 2023 – **Monsalve Private Collection**
Lima, Ecuador
- 2020 – **Barberán Private Collection**
Barcelona, Spain

Represented by:

Valid Foto Gallery - Barcelona
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Marc Àvila Català

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BARCELONA

VALID FOTO GALLERY

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