



Press release

I won't move so I don't wake you up (No cambiaré mi postura para no despertarte)

Curated by Tadeo Nusser

Exhibition Dates: January 21 – February 27, 2025

Pablo's Birthday is pleased to present the group exhibition, *I won't move so I don't wake you up (No cambiaré mi postura para no despertarte)* curated by Tadeo Nusser. Including work by **Casa Antillón, Anna de Castro Barbosa, Raúl Galán H, Frank Gerritz, Victoria Palacios, Júlia Peña, and Lorena Torres**, the presentation interrogates surfaces as archives; how contact, impact, touch, weather, language, and paint, leave traces that persist beyond the moment of the event.

In 2004, a partial fingerprint lifted from a plastic bag in the aftermath of the Madrid train bombings was matched by the FBI to an American lawyer, Brandon Mayfield. The print seemed to offer what surfaces are often imagined to give us: neutral evidence, a direct link between body and act. The identification turned out to be wrong. The mark was “real”; the reading of it was not. What this case made brutally clear is that surfaces do not speak by themselves. They have to be interpreted, framed, believed. A trace can change a life, even when it has been misassigned.

We tend to think of skin, walls, objects or screens as innocent carriers of information: they receive blows, gestures, weather, but remain somehow outside of what happens. Yet every surface is a contact zone. It is where forces meet, where histories collide, where pressure turns into form. A bruise, a crack, a shine on metal or graphite, a faded patch of paint on a façade, all of these are delayed consequences of past events. Some marks are visible; others dissolve into the surface and quietly set the terms of what we no longer notice. What we call “normality” is often just a surface whose scars have been successfully naturalized.

The exhibition proposes a shift of attention: from the spectacular moment of the event to the life of the traces it leaves behind. If every surface is already an archive, the question is not whether something has happened, but how we choose to read the marks. Which cracks do we call damage, and which do we call character? When does a scar become invisible enough to pass for “just how things are”? And what forms of care, resistance or misreading are activated every time a body, an object or a building is touched again?

Text by Tadeo Nusser.

Casa Antillón is an art, design, and architecture collective formed by Marta Ochoa (Huesca, 1994), Ismael López (Santander, 1994), Yosi Negrín (Santa Cruz de Tenerife, 1994), and Emmanuel Álvarez (Madrid, 1994). Their practice explores the intersections of various disciplines and media. Regardless of the scale of the project, their work shares a creative process aimed at constructing radical and evocative experiences. Through a collective approach—using image, poetry, reflection, or material—Casa Antillón proposes responses that intervene directly in both real and imaginary worlds, large and small, physical and digital. Casa Antillón was founded in 2019 at ETSAM (Technical University of Madrid), where its members met. Since their first exhibition, their work has traversed different territories. As curators of emerging art, notable projects include Casa Antillón (2019), SOLO100SHOW (2019), Edén (2020), and the artistic residencies held at their workshop in Carabanchel, Madrid. Their work has been exhibited at fairs such as Salón ACME (CMDX, 2025), ARCO (Madrid, 2023), and Feria Estampa (Madrid, 2025). They have held two solo exhibitions at El Chico Gallery: *Un golpe invisible y redondo* (2025) and *Underblue* (2022), as well as other exhibitions such as *Domestic Fictions* (2021) and *Prohibido Pasar* (2022). Their work has also been shown at Hermès (Spain and Portugal, 2024), Viso Project (New York, 2023) and Casa de la Arquitectura (Madrid, 2024), among others. Several of their architectural projects, including *Caramela* (2022), *Tous Pavilion* (2023), and *A House Without Doors* (2023), have been featured in publications worldwide. Additionally, they teach at the University and have participated in conferences, workshops, and masterclasses at ETSAM (UPM), CCCB (Barcelona), Escuela TAI, IED, and COAM.

Anna de Castro Barbosa (b. 1995, Montpellier, France) pursues her artistic practice through the field of sculpture and installation. What matters to her is not so much the moment of contact as the tension that precedes it—the ambiguous space where desire and unease intertwine, where seduction wavers on the edge of repulsion. Her sculptures and installations call upon materials that speak to the body: the coldness of metal, the softness of a porous surface, the rigor of a sharp line. They present themselves as thresholds, as testing devices where attraction and discomfort contend within the experience of touch. There is always a testing of the body and the gaze, a sensation oscillating between desire and apprehension. Barbosa studied art history, mediation, and then museology at the Sorbonne followed by the École des Beaux-Arts de Nantes in 2018 where obtained her DNA in 2021. That same year, she joined the École des Beaux-Arts de Paris and in 2024, she earned her DNSAP with highest honors. She has exhibited internationally throughout France and most recently had her first solo exhibition, *All that you touch, You change, All that you change, Changes you*, Third Born, Mexico City (2025). Barbosa is the recipient of the Diptyque grant, the Bredin-Prat grant, and the Dauphine Prize for Contemporary Art. This will be her first presentation in the United States. She currently lives and works in Paris, France.

Raúl Galán Hurtado (b. 1998, Badajoz, Spain) holds a BFA in Fine Arts from the University of Castilla-La Mancha (2023), and furthered his studies at the University of Barcelona (2023). His work focuses on researching painting as a practice through the production of works that respond to the contingencies inherent to pictorial processes. It is articulated through the back-and-forth of notes that capture narratives drawn from personal lived experiences. Walking, gesture, literature, and pleasure emerge as recurring interests. He has participated in several group exhibitions throughout Spain, most notably: *Un salto verdaderamente gimnástico*, solo exhibition at Casa Antillón, Madrid (2024); *307 personas en 558 m3*, group exhibition directed by Eixjove at La Model (C/Entenza 155), Barcelona (2023); *Me tropiezo con un objeto y me mancho: Apreciaciones sobre el proceso pictórico*, solo exhibition, Cuenca (2023); *Sin título*, group exhibition at Aula Miró, Faculty of Fine Arts, Barcelona (2023); and *Cubículo*, group exhibition at C/ Alcalá 94, Madrid (2022). He currently lives and works in Madrid.

Frank Gerritz (b. 1964, Hamburg, Germany) is well known for his abstract minimal sculptural works and pencil drawings, in which he has developed a rigorous and precise geometrical language wherein each work relates to one another and leads to the next. Gerritz's medium varies between pencil on paper, oil paintstick on paper, pencil on MDF panel, and oil paintstick on aluminum. The refraction and reflection of light against the graphite, paint stick, or aluminum engages the surrounding space and the participation of the viewer; one imagines the work continually evolving as the space's light evolves, but equally as a viewer moves. Gerritz has been exhibiting globally since the late 1980s beginning with his debut solo exhibition in the US, at the renowned Stark Gallery in 1991. This introduction to the New York art scene quickly cemented his place in the abstract minimalist tradition. Shortly thereafter, Gerritz garnered acclaim with significant exhibitions, including a notable collaboration with Sol LeWitt at the Arthur M. Sackler Museum in Cambridge in 1992, and the comprehensive Sculptor's Drawings of the 20th Century at The Brooklyn Museum of Art in 1993. Gerritz's work is celebrated across numerous American institutions, including The Menil Collection in Houston, The Brooklyn Museum in New York, and The National Gallery of Art in Washington D.C. His international acclaim extends to distinguished collections such as Gemeentemuseum, The Hague, Netherlands; Hamburger Kunsthalle, Germany; and Museum Wiesbaden, Germany. Most recently a series of institutional exhibitions in Europe confirmed Gerritz's invaluable contribution to contemporary art discourse.

Victoria Palacios (b. 1992, Rennes, France) graduated from the École de Recherche Graphique (ERG) in Brussels where she built a multidisciplinary practice that weaves narratives across a variety of media. Like an orchestra conductor, Palacios orchestrates dialogues between image and language, weaving writing, music, performance, and theatre into her practice. The stories she appropriates take form through pictorial, performative, sculptural, and sonic approaches. Her works, often imbued with mystery and a ghostly theatricality, explore narratives that hover between reality and fiction. Victoria Palacios's practice aligns with a long artistic tradition in which emblematic figures of the spectacle-clowns, harlequins, and their kind—have been reimagined by masters of painting such as James Ensor and more recently, Georges Condo. Palacios has participated in exhibitions internationally. Most recently including solo presentations *xxx*, Galerie Nathalie Obadia, Brussels (2025); *Behind the curtain, the swans will always be two, melting like butter into the night* at Gallery Vacancy during the Liste Art Fair, Basel (2024); *Snails don't drool, They spit* at Galerie Derouillon, Paris (2024); *L'odeur de la boue* at Pizza Gallery, Antwerp (2024), and the inclusion in a group exhibition *Painting After Painting - Peinture Contemporaine en Belgique* at S.M.A.K., the Municipal Museum of Contemporary Art in Ghent, Belgium. She currently lives and works in Brussels.

Júlia Peña (b. 1999, Tarragona, Spain) is a Barcelona-based artist, filmmaker, and director whose practice moves between film, installation, text, and sculptural form. Her work examines surfaces as sites of contact, memory, and inscription, exploring how experience leaves traces that persist beyond the moment of impact. Across media, language and image are treated not as narrative devices but as forms of pressure, registering memory as imprint rather than story. Working between fiction, experimental film, and installation, Peña develops an introspective visual language marked by atmosphere, gesture, and material sensitivity. This approach extends to her use of text, often fragmented and inscribed onto resistant materials, where words operate as residual images—carried forward, misread, and reactivated over time. In 2024, she co-designed a stainless steel bench with Emmanuel Álvarez and presented the work as part film installations for Ediciones Mala Edad, a poetic anthology written by twenty authors reflecting on their twenties. After its debut in Madrid, the project travelled through Valencia, Granada, Bilbao, and Barcelona. Moving between commissioned work and personal creation, Peña's practice seeks to expand the limits of cinematic

and artistic language, articulating a dialogue between the emotional and the philosophical, the intimate and the collective, the visible and the latent. She currently lives and works in Barcelona.

Lorena Torres (b. 1991, Barranquilla, Colombia) creates surreal narratives that touch upon a collective history imbued with magic. Drawing influence from family anecdotes, Torres fabricates scenarios that are as magnetic and as amusing. Flowers, fruits, and patterns encircle her figures romanticizing their reality. There is a sense of indulgence present as figures engage with one another and their surroundings blissfully unaware of the passing of time. Torres's works ache with a call for simplicity, for a time long past in a town unknown. For instances where we are truly present and for time to notice moments so minute they easily go ignored. Engaged in a constant pull between reality and reverie, Torres's works allow memories to give way to a dream-like reality and for time to slow to a pause. Torres holds a BFA in Visual Arts from Pontificia Universidad Javeriana in Bogotá. Her most recent solo exhibitions include SGR Galeria, 2025; Bogotá, Colombia; Huxley-Parlour, London, 2024; Weinstein Hammons, Minnesota, 2024; Pablo's Birthday, New York, 2023. Torres recently completed a residency at Casa Santa Ana in Panama City and will participate in an upcoming residency at Threads, in Senegal, as part of the Josef and Ani Albers Foundation. Torres lives and works in Bogotá, Colombia.