

HOUSE OF CHAPPAZ

Articulations of Desire, Vol. 2 →

VARIOUS ARTISTS

From May 23rd to August 8th 2025

From Monday to Thursday
10:00-14:00h / 15:00-18:00h

Friday
10:00-15:00h

Saturday
By appointment
Write to us at hello@houseofchappaz.com

ROOM SHEET

ART B. ArtBarcelona.
Galleries

ARTISTS

ELSSIE ANSAREO
STEVEN ARNOLD
MANU ARREGUI
ZIGOR BARAYAZARRA
CECILIA BARRIGA
ITZIAR BARRIO
DAVID BESTUÉ
JAMES BIDGOOD
MARI CHORDÁ
JAVIER CODESAL
FITO CONESA
CARLES CONGOST
ELI CORTIÑAS
BRICE DELLSPERGER
DIEGO DEL POZO BARRIUSO
ANDRÉS DUQUE
EL PALOMAR (Ama Sánchez
 & Rafa Marcos)
ERREAKZIOA - REACCIÓN
PEPE ESPALIÚ
LOU FAUROUX
HAL FISCHER
DANIEL GASOL
MIGUEL ÁNGEL GAÜECA

KEITH HARING
HODEI HERREROS
JUAN HIDALGO
LA RARA TROUPE
MOISÉS MAHIQUES
JUAN CARLOS MARTÍNEZ
RAISA MAUDIT
RICARDO MIGLIORISI
ANNA MORENO
NAZARIO
O.R.G.I.A.
CARLOS PAZOS
ÁLVARO PERDICES
M. BENITO PIRIZ
KEVIN PRIETO BERNDT
MICHAEL ROY
FRANCESCA RUIZ
CARLOS SÁEZ
ANDRÉS SENRA
EDUARDO SOURROUILLE
MARÍA TINAUT
TOM OF FINLAND
VIRGINIA VILLAPLANA

C. DELPHINIUM DAYS

"...como se hace siempre. ¿Siempre.... Creo que sí...
¿O fuimos nosotros los primeros a quienes
ocurría aquello?"

Agustín GÓMEZ ARCOS, *El cordero carnívoro*, 1975

We know that language shapes thought, and therefore the way we perceive "reality." Perhaps that's why we've been so concerned with concealing its meanings, with building codes that allow us to create other realities or to preserve territories that would otherwise be destroyed.

One of the methods used during the Victorian era to encrypt communication was floriography. Flowers allowed for the sending of seemingly coded messages that all speakers of that language could decipher. All the communities mentioned earlier have been forced to "speak the language of the enemy," while constructing codes that allowed them to exist within a reality parallel to the hostile environment surrounding them. Words that enabled the formation of communities.

"The term anti-language refers to forms of language that are used by people who are somehow apart from mainstream society, either residing on the edges of it, perhaps frowned on in some way, or hidden away or even criminalized, with attempts from the mainstream to expel or contain them."

Paul BAKER, *FABULOSA! The Story of Polari, Britain's Secret Gay Language*, 2019

Perhaps this connection to the language of flowers led Vita Sackville-West to create a garden of white flowers. A whole text only her initiates could read, yet one that served Derek Jarman in articulating his chapter on white in *Chroma*, 1993. In it, as in the rest of his artistic work, references draw from both pop culture and classical tradition, crafting a mythology that continually traced a genealogy, opening up the possibility of stories on the margins of historiography. The map as an act of love.

"Te escribo solo para expresarte mi amor."
Virginia WOOLF, *Carta a Vita*, 1928

Affection develops its own language—terms and expressions that attempt to verbalize the unspeakable in a feeling. Often we create this language from what we've learned, replicating love as an exercise—seen and repeated in people and lives that bear no resemblance to the ones we must live. The absence of dissident affectivities and narratives initially leads us to replicate heteronormative ones. But like an actor who hasn't internalized their script, there is always a crack in the performance... we glimpse the flicker of something that seems to speak to us through a character or an image. We sense there's something more there, but how to decipher the message it's sending, how to decode in order to speak and inscribe ourselves in history?

*"Six or eight thousand years ago
They laid down the law"*
B-52s, *Mesopotamia*, 1982

"Political correctness has unfortunately relegated 'gay history' to the recent and contemporary account of the gay emancipation movement. But to place this movement in its proper historical perspective we must revert to some of the principles of 'queer history'"
Rictor NORTON, *Myth of the Modern Homosexual. Queer History and the Search for Cultural Unity*, 1997

To historiograph while fleeing the mechanisms of power and control imposed by history itself is already a challenge. But how do we make visible the diversity and dissent that a non-normative historiography should include? In recent years, such discourses have entered academia, starting with a critique of its own founders—Michel Foucault and David Halperin—for identifying people by their sexual behavior, which theorists like Leo Bersani have called "brutally reductionist." In his essay collection *Is the rectum a grave?*, 2010, Bersani points to the misogyny and homophobia in many of those approaches, arguing that true radicalism lies more in modes of relation than in the acts themselves.

In *Les Belles Images*, 1966, Simone de Beauvoir attacked Foucault for denying both "man" and "history." Perhaps this critique stemmed from the internalized homophobia she openly displayed in her letters to Sartre, disparaging "feminine" homosexuals. But it is also possible that Foucault's disruption of narrative challenged her need for historiography itself.

*"History, someone had blundered
and a voice rapped 'knuckle under!'*
Living a law just short of delusion"
Pet Shop Boys, *This must be the place I waited
year to leave*, 1990

*"Si la historia es "la larga sucesión de los
sinónimos de un mismo vocablo", como dice
el comienzo del texto de Rene Char inscrito por
Foucault en la contraportada de sus dos últimos
libros. El uso de los placeres y la inquietud de sí.
Lo que sigue se impone a la vez como una tarea
cotidiana y un proyecto político: "Contradecirla es
un deber"*
Didier ERIBON, *La sociedad como veredicto.
Clases, identidades, trayectorias*, 2013

[...] My writing begins from a double non-existence. From a class perspective, my ancestry is shaped by non-history—there are no places or texts that speak of my family, only interchangeable accounts of a peasantry that moved into industry, while they continued the invisible work of care. From an affective perspective, an initial lack of references, of

imaginaries that might help explain myself.

*"When I was young the absence
of the past was a terror"*

Derek JARMAN, *At Your Own Risk*, 1992

*"See them sell your history
Where once you were strong
And you used to belong"*

Erasure, *The Circus*, 1987

So I build from ruin. It is in the fragment that I try to weave together my experiences and learnings, assuming that this double non-existence is also part of my privilege. There is always someone outside the frame, a reality my intuition has not yet reached. Other people who haven't yet asked to be part of my universe—or if they have, I haven't been mature enough to welcome them. Still, I try to build with the pieces that help me glimpse diversity—different experiences coexisting through chronological time, through spaces I know alongside those that are unfamiliar to me, other geographies and the experiences of identities with whom I share "being tolerated." All those voices resonating, ensuring they are not confused with my own—spokespersons of languages that speak with the enemy's tongue, yet whose voices I would never dare to usurp.

*"Salió al corredor y se detuvo. El grupo que
acababa de abandonar empezó, guiado por el
director, a narrar una historia colectiva."*

Ursula k. LE GUIN, *Los desposeídos*, 1974

*"Ngiculela ikusasa [...]
Es una historia de mañana"*

Stevie WONDER, *Ngiculela - Es Una Historia
- I Am Sinning*, 1976

I've learned to write using the words of others, and the works so generously shared have allowed me to explain myself a little more. My traces follow other legacies, because the genealogies we thought we had to invent exist around us in latency. History is not a hard material but flexible and porous—so malleable that many people use this quality to twist it until it becomes unrecognizable, weaponized, without letting that porosity open up spaces for encounter.

In 2017, Juan Guardiola and Juan Antonio Suárez presented the exhibition *Nuestro deseo es una revolución. Imágenes de la diversidad sexual en el Estado español (1977–2017)*, framing a temporal arc in which artistic practices asserted themselves as intermittencies until converging at the exhibition's starting date: September 1977, the moment of the demonstration in favor of homosexual rights in Barcelona. This encyclopedic and polymorphic exhibition became a memory I've never been able to revisit beyond my recollection and a list of names. The lack of a publication that could fix it to a moment, that could live on in a library, forced us to return again to the transmission of a memory beyond the monument—and therefore,

in constant revision.

*"No es raro, en efecto, que una memoria condense
en un solo momento mítico las contingencias y las
repeticiones de una historia individual."*

Jean-Paul SARTRE, *San Genet, comediante y mártir*, 2005

*"Shattered aesthetics, shuttered soul half-pissed
Like his imagined Sartre, Cocteau and Jean Genet"*

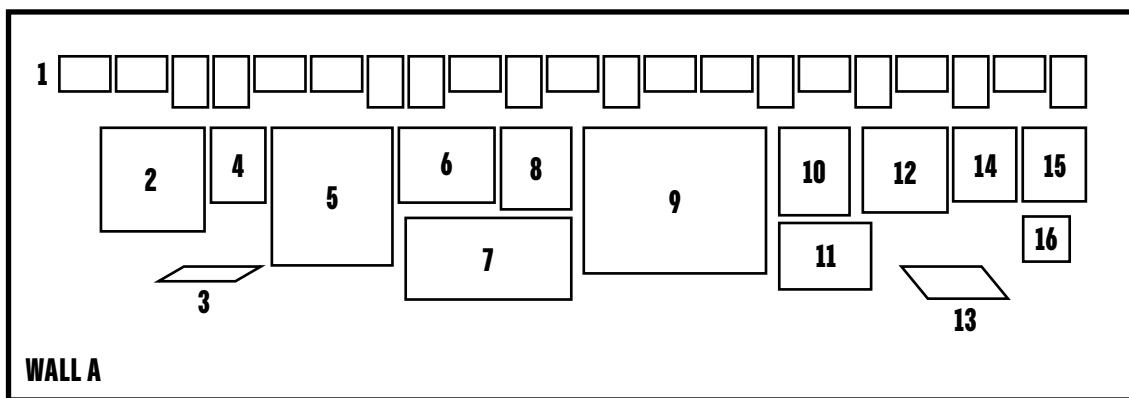
ASHTON / FROST, *Beautiful Libertine*, 2016

The lack of fixation of marginal historiographies encourages the rise of mythologies. It is within myths that we first find signs to tell our stories, seeking glimmers in the darkness that surrounds us: the people who came before us, the works they left behind, can only be read through their exceptionality. And it is within those "times of exception" that we must seek our questions—reinterpret the legacy, reread the immutable, rewrite the unspoken. Among all these tasks, we must never forget to bring delphinium flowers to the graves of those who came before us.

*"Our name will be forgotten
In time"*

*No one will remember our work
Our life will pass like the traces of a cloud"*
Derek JARMAN, *Blue*, 1993

Eduardo García Nieto,
exhibition curator



1. ÁLVARO PERDICES → Negro y Luz, 2017

Impresión fotográfica
Dimensiones variables

2. CARLES CONGOST → Noi de poble, 2024

Impresión fotográfica sobre papel Hahnemühle
Ed. 1/3 + PA
57 cm x 57 cm

3. HODEI HERREROS → Conversatorio I, 2025

DM cortado con láser, madera de abeto,
gomaeva y barniz
Dimensiones variables (pieza interactiva)

4. HODEI HERREROS → Diálogos con Daphné B., 2024

DM pirograbado con láser, base de maquillaje y
barniz
42 cm x 30 cm x 2 cm

5. JAMES BIDGOOD → Apache 48A, 1960

Fotografía / Iris print [2001]
Ed. 1/15
56 cm x 72 cm

6. JUAN CARLOS MARTÍNEZ → N°13 serie Breakers, 2011

Impresión Inkjet RC
Ed. 1/5
50 cm x 37 cm

7. NAZARIO → Anarcoma pp. 57, 58, 59, 1979-1980

Lápiz, tinta china y anilina sobre papel Schoeller
89,5 cm x 44,5 cm

8. NAZARIO → Anarcoma pp. 37, 1979-1980

Lápiz, tinta china y anilina sobre papel Schoeller
38 cm x 46 cm

9. CARLOS PAZOS → Dadú, 2009

Imagen lenticular de Dalí y Duchamp
sobre dibond
100 cm x 80 cm

10. TOM OF FINLAND → S/T, 1980

Dibujo / Grafito sobre papel
29,5 cm x 21 cm

11. MARI CHORDÀ → Comunicacions, 1962

Óleo sobre lienzo
33 cm x 46 cm

12. JAVIER CODESAL → Días de Sida, 1989

Impresión fotográfica
44 cm x 44 cm

13. JAVIER CODESAL → Revista El Europeo, N°46, Madrid, pp. 10-11, 1993

Revista: 23,5 cm x 30,5 cm
Atril: 45 cm x 31 cm x 7 cm

14. PEPE ESPALIÚ → S/T 6, 1992

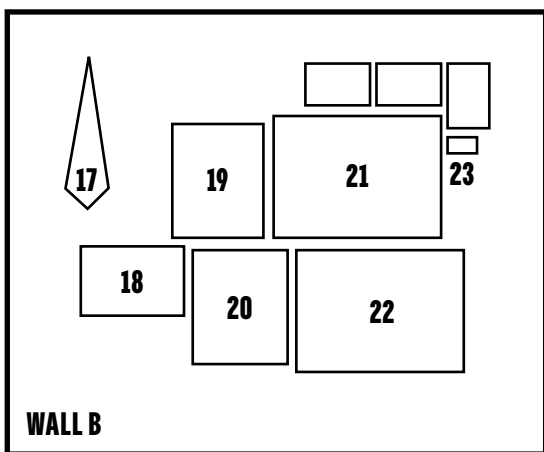
Dibujo / Grafito sobre papel
40 cm x 42 cm

15. PEPE ESPALIÚ → S/T 7, 1992

Dibujo / Grafito sobre papel
40 cm x 42 cm

16. FITO CONESA → FERN 14/02/1994, 2014

Video monocal
3'36'



17. MIGUEL ÁNGEL GAÜECA → Valuable Black Brunch, 2020

Técnica mixta
15 cm x 70 cm x 4 cm

18. MARÍA TINAUT → Forever, forever (after Agnés Martin), 2024

Copia ultracromática en papel Hahnemühle
47,5 cm x 32,5 cm

19. STEVEN ARNOLD → Bowl of Boys, 1985

Fotografía / Gelatina de plata
Ed. 7/12
40,64 cm x 50,8 cm

20. STEVEN ARNOLD → Dressed for Dali, 1987

Fotografía / Gelatina de plata
Ed. 3/12
40,64 cm x 50,8 cm

21. MOISÉS MAHIQUES → Snowball 5, 2011

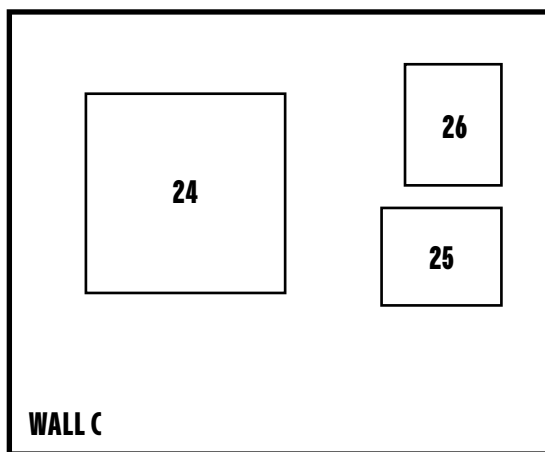
Acuarela y tinta sobre papel
50 cm x 70 cm

22. MOISÉS MAHIQUES → Snowball 28, 2011

Acuarela y tinta sobre papel
50 cm x 70 cm

23. KEVIN PRIETO BERNDT → Brute Bloom, 2025

Fotografía digital
Soporte variable
Ed 1/3 + AP



24. MIGUEL ÁNGEL GAÜECA → The House of Joy, 2022

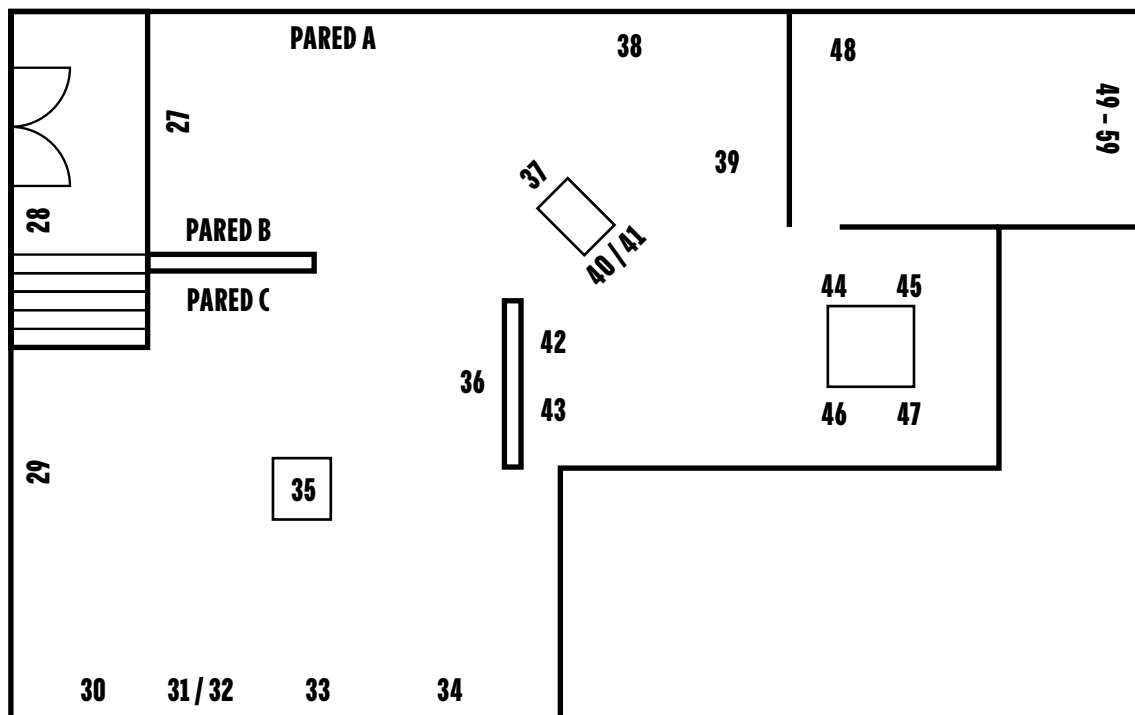
Técnica Mixta / cerámica
Dimensiones variables (Peana: 120 x 40 x 40 cm)

25. HAL FISCHER → Earring, serie Gay Semiotics, 1973

Carbon pigment print
50,8 cm x 40,64 cm

26. HAL FISCHER → Signifiers for a male response, serie Gay Semiotics, 1973

Carbon pigment print
50,8 cm x 40,64 cm



27. JUAN CARLOS MARTÍNEZ → N°19 serie Breakers, 2012

Impresión Inkjet RC
Ed. 1/5
50 cm x 37 cm

28. MICHAEL ROY → S/T (Eric), 1995

Fotografía a color
Pieza única
50 x 75 cm

29. RAISA MAUDIT → Tahwid y Mano de la gloria, serie Grieta de la revelación, 2022-2024

Metal, arcilla, ceniza volcánica y resina
Dimensiones variables

30. DIEGO DEL POZO BARRIUSO → Gong Catarata, 2024-2025

Instalación con motor, mecanismos, oz, martillo, 7000 perlas, pesas, fotos del archivo del Frente de Liberación de Castilla de 1978 impresas sobre tejido de seda y papel.
180 cm x 115 cm x 50 cm

31. ANNA MORENO → Costa Paraíso, 2023

Video
8'10"

32. ELI CORTIÑAS → Quella Che Cammina, 2013

Vídeo monocal
9'30"

33. CARLOS SÁEL → Fluid Exchange, 2024

Aluminio y vidrio
Pieza única
Medidas variables

34. BRICE DELLSPERGER → Body Double 37, 2020

Vídeo monocal
3'55"

35. CARLOS PAZOS → Paca la culona, 1974

Jarrón de terracota forrado de sellos
40 x 25 cm

36. KEITH HARING → Apocalypse IV, 1988

Serigrafía
97 x 97 cm

→ Apocalypse VIII, 1988

Serigrafía
97 x 97 cm

37. RICARDO MIGLIORISI → 24 horas en la vida de Brigitta Von Sharkophen (Parte 1 y 2), 1984

Video
49'49"

38. DANIEL GASOL → Teoría del valor-trabajo: Communist kissers, 2017

Imagen intervenida con texto en dymo
12 papeles A4 troquelados
100 cm x 70 cm (aprox.)

39. DAVID BESTUÉ → Motor de sangre sobre banco de arena y vasos de hueso y mármol, 2017

Resina, sangre en polvo, arena, polvo de mármol y huesos en polvo
50 cm x 58 cm x 20 cm

40. ANDRÉS DUQUE → IVAN Z, 2004

Vídeo
53'

41. M. BENITO PÍRIZ → Transformación de poesía, 2017

Vídeo archivo
1'30"

42. ELSIE ANSAREO → S/T, serie Urdir la trama, 2025

Bordado sobre tela (Luneville sobre organza)
117 cm x 117 cm

43. EL PALOMAR → No es homosexual simplemente el homófilo sino el cegado por el falo perdido, 2016

Vídeo
27'52"

44. MANU ARREGUI → Objeto singularísimo 2, 2009

Resina de estereolitografía
33 cm x 45 cm x 33 cm

45. MANU ARREGUI → Objeto singularísimo 3, 2009

Resina de estereolitografía
33 cm x 45 cm x 33 cm

46. ITZIAR BARIO → Weights I, 2023

Hormigón, latón, caucho, elastano, pintura y epoxi
60 cm x 38 cm x 38 cm

47. ITZIAR BARIO → Dirty feet 2, 2003

Hormigón, metal y bronce
16 cm x 57 cm x 18 cm

48. ANNA MORENO → Costola, 2023

Acero, papel maché, espuma de poliestireno y pintura acrílica
Dimensiones variables

49. ERREAKZIOA-REACCIÓN → Producciones Visuales de la Sociedad de Consumo, 2000

Vídeo
4'

50. VIRGINIA VILLAPLANA → Mujer Trama, 1997

Betacam digital
5'

51. CECILIA BARRIGA → Encuentro entre dos reinas, 1991

Betacam SP
14'

52. JUAN HIDALGO → ¿Un gas más?, 2004

Acción Videográfica
11'01"

53. LA RARA TROUPE → La humana perfecta, 2018

Vídeo
13'07"

54. EDUARDO SOURROVILLE → Bombom, la causa de mi deseo, 2004

Vídeo
3'34"

55. ZIGOR BARAYAZARRA → Best cry ever, 2011

Betacam Digital
3'33"

56. ANDRÉS SENRA → Visita guiada a zona de cruising, 2017

Vídeo 4k
16'32"

57. O.R.G.I.A. → Archeology of Suspicion, 2017-2018

Vídeo monocal
3'46"

58. LOU FAUROUX → Butternel Love, 2003

3D render animado
6'30"

59. ITZIAR BARRIO → ROBOTA MML, 2019

Vídeo
14'56"

HOUSE OF CHAPPAZ

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