

Pepp

Vidal

Everything
that sustains us

Vernissage

19.04.2026
14:00 - 19:00

Exhibition

22.04.2026
27.06.2026

Opening Hours

Wednesday-Saturday
11:00-18:00
and by appointment

Address

544 Avenue Louise
1000 Brussels

LMNO

EVERYTHING THAT SUSTAINS US

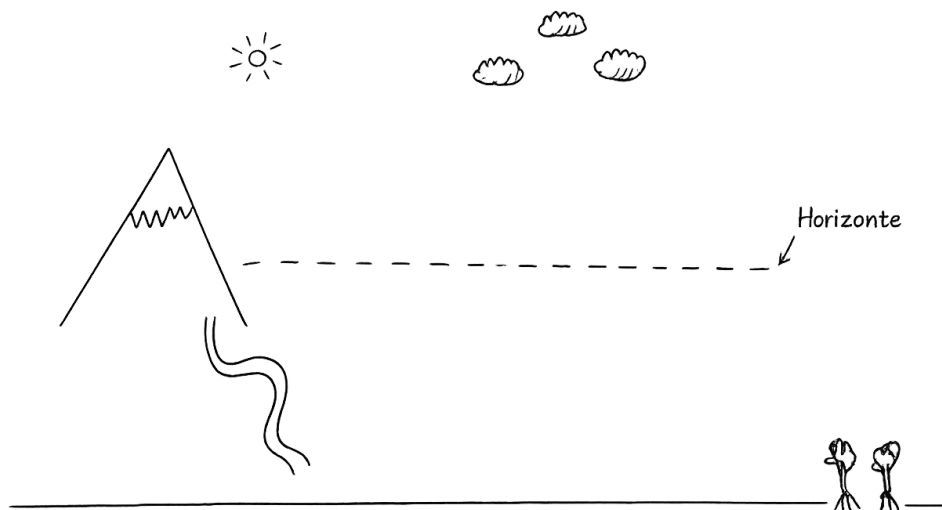
Pep Vidal - Galerie LMNO

General description of the exhibition

Hello. Thank you very much for coming to the exhibition. Perhaps we know each other, perhaps not. Let me briefly introduce myself. I am Pep Vidal, an artist from Barcelona. I studied mathematics (which I loved), and then completed a PhD in physics, where I learned that everything is connected, from art to science: everything. From my training, I also learned to appreciate measurement and to cultivate curiosity in order to understand why things happen (or do not happen).

At its core, the entire chain of dependencies between us and others — people, animals, plants, objects, physical elements, artworks, books, small gestures from those we love, a morning when we wake up wanting to do things, whatever they may be... these are the things that sustain us.

The exhibition is composed of different pieces which, together, form a landscape. Not only in the abstract sense, but because they are arranged in such a way that they collectively constitute a landscape. How?



The gallery has three levels:

In the first room, at the entrance, a horizon line separates the aerial from what is not, dividing the space. In this same room, we also find the earth and rivers.

On the upper level, we find the aerial: air, clouds, mountains.

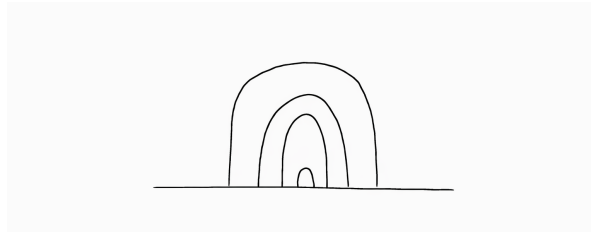
On the lower level, we find what is buried, hidden, inside us.

Level 0 — Horizon, surface, relation

Level zero functions as a contact zone. It is the space where different systems meet: air and ground, rivers and their tributaries, above and below. The horizon appears as a line that both separates and connects, making visible the relational structure of the territory.

Rather than presenting the landscape as a unified image, the works at this level reveal it as a set of interdependent systems. The territory is understood here as something that cannot be isolated or possessed, but only described through its connections, overlaps, and internal hierarchies.

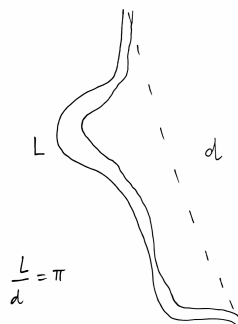
In this room, we find a series of altered paintings. These are paintings I collected from second-hand markets that include a horizon line. I transform them by calculating the average colour of everything above the horizon and repainting that area with this colour. I do the same for the lower part. I leave a thin strip where the original painting remains visible, precisely at the horizon.



Also in this room, as if it were the ground, there is the piece *Rivers inside Rivers*. In this work (don't tell anyone, but it's one of my favorites ever), there are four urns nested inside one another, each containing water from a river.

The outermost urn corresponds to a very large river in Spain; inside it is water from one of its tributaries; then water from a tributary of that tributary; and the smallest contains water from a tiny stream — also a tributary, ultimately, of the largest river. A kind of chain of dependencies between rivers, where each contains the next and depends on the previous.

By the way, did you know that the total length of a river divided by the straight-line distance between its source and mouth generally equals π ? Incredible, right?



Horizon, 2025



Pep Vidal

Horizon 2 & 3, 2025

Horizons

Oil on found object

(40 x 56 cm)*2

Unique artwork

NV Nbr. PV20260403001

Description :

This series is composed of found paintings acquired at flea markets, all of them sharing a common structural feature: the presence of a horizon line. In each painting, the area below the horizon is repainted using the average color extracted from that lower section, while the area above the horizon is repainted using the average color extracted from the upper section.

Through this simple operation, the landscape ceases to function as representation and becomes a section. The horizon is no longer a distant promise or a pictorial convention, but an active boundary that separates and relates two conditions of the world. The paintings no longer depict a place; they describe a process of division, measurement and recomposition.

Horizon, 2025



Pep Vidal
Horizon 6 & 7, 2025
(38.5 x 68.5 cm)*2



Pep Vidal
Horizon 8 & 9, 2025
(69 x 53.5 cm)*2

Horizon, 2025



Pep Vidal
Horizon 21 & 22, 2025
(41.5 x 33.5 cm)*2



Pep Vidal
Horizon 24 & 25, 2025
(36.5 x 28.5 cm) x 2

Horizon, 2025



Pep Vidal

Horizon 23-19-5, 2025

38.5 × 28.5 cm;

47.5 × 39 cm;

70.5 × 51.5 cm



Pep Vidal

Horizon 10-18-17-20, 2025

64.5 × 53.5 cm;

47 × 38.5 cm;

53 × 43 cm;

43.5 × 33.5 cm

Horizon, 2025



Pep Vidal
Horizon 26, 2025
 32.5 x 27 cm



Pep Vidal
Horizon 27, 2025
 24.5 x 22.5 cm



Pep Vidal
Horizon 13, 2025
 46 x 46 cm



Pep Vidal
Horizon 14, 2025
 51 x 43 cm



Pep Vidal
Horizon 4, 2025
 diam. 60 cm

Rivers inside Rivers, 2026



Pep Vidal

Rivers inside Rivers, 2026

Glass, water

Unique artwork

INV Nbr. PV20260409002

Description :

This work consists of four urns nested within one another, each containing water from a different river. The largest urn holds water from a major river in Spain; inside it is an urn containing water from one of its tributaries; within that, another urn contains water from a smaller tributary; and the smallest holds water from a minor stream that feeds into the others.

The piece constructs a physical chain of dependencies between rivers, where each body of water both contains and is contained by another. Rather than presenting rivers as isolated entities, the work reveals them as part of a hierarchical and interconnected system, structured through flows, relations, and inclusion.

By translating a geographical and hydrological network into a nested sculptural form, *Rivers inside Rivers* makes visible the layered relationships that define a territory. It echoes the broader logic of the exhibition, in which systems—natural or conceptual—are understood not as independent units, but as interdependent structures that support and shape one another.

Lower Level — Subsoil, sediment, belief

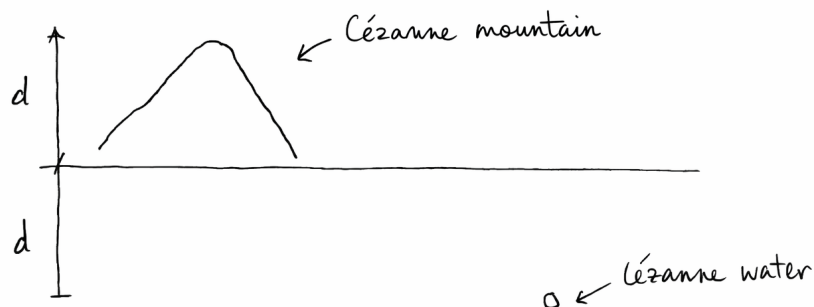
The lower level brings the visitor into contact with what supports the world from below: accumulated matter, memory, belief, and knowledge. Here, time compresses, and visibility gives way to depth.

Scientific analysis and cultural tradition appear side by side, not as competing narratives, but as different ways of establishing trust in what cannot be directly perceived. This level highlights the idea that both science and belief operate through systems of validation, interpretation, and trust in material traces.

Cézanne's Water (Deep Sea Water Cube)

This work consists of a sample of seawater taken at a depth of 1,011 meters — the same number as the height of Mount Sainte-Victoire. The water has been scientifically analysed, transformed into data, and classified according to established protocols.

By placing scientific analysis alongside artistic and symbolic references, the work suggests that science itself functions as a system of belief and trust. Knowledge is presented not as absolute truth, but as a structured relationship to the material world, based on interpretation, validation, and trust.



Vibrations Condensées

Vibrations Condensées is a metal block made by melting down the 230 strings of a piano. Yes, all the strings of a piano are contained in this cube. As if it were still a piano, these strings, now fused together, continue to vibrate, allowing us to listen to my favorite pieces of classical piano music (of which there are many), rather than just simple strings.



Cézanne's Water (Deep Sea Water Cube), 2022



Pep Vidal

Cézanne's Water (Deep Sea Water Cube), 2022

Plastic bottle and water

15 x 8 x 4 cm

Unique artwork

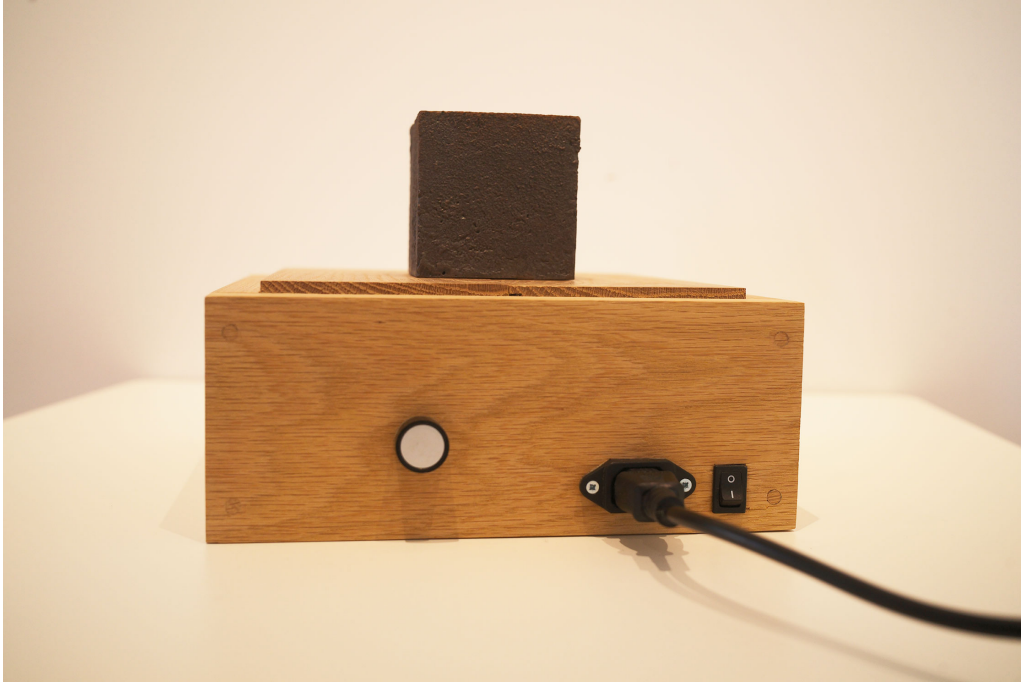
INV Nbr. PV20260401001

Description :

This work consists of a sample of seawater extracted from a depth of 1011 meters—the same number as the height of the Sainte-Victoire mountain. The water has been scientifically analyzed, transformed into data and classified according to established protocols.

By placing scientific analysis alongside artistic and symbolic references, the work suggests that science itself operates as a system of belief and trust. Knowledge is presented not as an absolute truth, but as a structured relationship with the material world, grounded in interpretation, validation and confidence.

Vibrations Condensées, 2025



Pep Vidal

Vibrations Condensées, 2025

Wood, compressed metal cables, electrical cable, resistor

30 x 25 x 18,5 cm

Unique artwork

INV Nbr. PV2026041002

Description :

Vibrations condensées is a metal block made by melting down the 230 strings of a piano. Yes, all the strings of a piano are contained here, within this cube. As if it were still a piano, these strings—now fused together—continue to vibrate, allowing us to hear my favorite classical piano pieces (and there are many), rather than merely a collection of piano strings.

Upper Level — Air, atmosphere, displacement

The upper level is devoted to air as a medium. Here, the territory is no longer defined by fixed boundaries or stable forms, but by constantly changing conditions: altitude, visibility, circulation, transformation. Mountains, clouds, and atmospheric phenomena are not approached as images or symbols, but as physical processes that affect perception, value, and movement.

Air appears as a substance that supports life while escaping possession, control, and permanence. It is invisible, shared, and increasingly fragile. At this level, the exhibition addresses the political and economic implications of atmospheric conditions without stating them explicitly, allowing these tensions to emerge through material and spatial relationships.

Sainte-Victoire: Approximations

This series originates from the many paintings Paul Cézanne devoted to Mount Sainte-Victoire. It is not an iconographic revision, but a drifting exercise: a way of looking again at the same mountain through repetition.

Placed over reproductions of the paintings, sheets of tracing paper introduce minimal gestures: horizon lines, geometric divisions, displaced clouds, grids measuring the air, sequences suggesting growth, annotations speculating on weather conditions. The tracing paper acts as a material distance — a layer between Cézanne's gaze and ours.

The project also stems from a systematic study of all known paintings of Sainte-Victoire. Gathered together, these images cease to be landscapes and become variations of a single problem: how can something be known through repetition? What changes when what is repeated is, apparently, the same?

The mountain becomes a laboratory — not just a pictorial subject, but a terrain for thinking about measurement, distance, meteorology, geometry, and perception. Between painting and drawing, observation and speculation, the series does not seek to represent nature, but to approach it — to experiment with forms of knowledge that are always partial, provisional, and situated.

The twelve framed works function like a constellation: a set of attempts to reach the same mountain from slightly shifted positions.

It is easy to cross borders (if you are a cloud)

This two-channel video follows the same cloud from two different viewpoints. One camera records it from France, the other from Catalonia. On either side of the border, two observers follow the same formation moving slowly across the sky.

The cloud continuously transforms during its movement, but only according to atmospheric processes. Its changes are governed by thermodynamic conditions: temperature, humidity, air pressure, and wind. Nothing in the image indicates the existence of the political line it crosses.

The work relates a natural process to an artificial territorial division. While the cloud evolves freely in the atmosphere, the border remains an abstract structure imposed on the landscape.

The piece observes this small event without intervention: a moving form of water vapour that momentarily connects two places separated by a human boundary.



Golden Bubble

A small quantity of air is encapsulated in a gold-covered bubble. A handwritten text accompanies the piece, suggesting that there may come a time when the air inside this bubble will be worth more than the gold surrounding it.

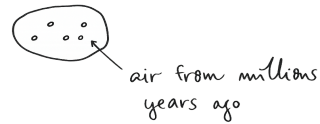
The work introduces a temporal and economic dimension. It anticipates a future in which values are reassigned — where what is now abundant and invisible becomes rare and precious. The piece contrasts material wealth with vital necessity, highlighting the fragility of the systems that sustain life.

Very Ancient Air (Amber)

Inside this piece of amber, a small amount of air has been trapped for millions of years.

Formed long ago, the resin captured microscopic bubbles that persisted over time, preserving a fragment of atmosphere from a different geological condition. The air inside is no longer accessible, yet it continues to exist as a material trace.

The work approaches air not as a continuous shared medium, but as a finite, contained substance. It shifts attention from the atmosphere as an invisible environment to its possible fragmentation, measurement, and retention. The piece lies between scientific procedure and speculative value: a minimal quantity of ancient air, isolated and preserved, no longer part of present circulation.



Collected Airs

These works present a series of fragments of air contained in bubble wrap. Each volume corresponds to a situated air, associated with a specific place: some were found in the street, others were given or transported from different countries.

The diptych brings together two distinct masses — air from China and air from the United States — presented as samples of distant atmospheres. Alongside them, a third element, isolated air, appears as a volume without identifiable origin, removed from geography.

By encapsulating air in an industrial structure designed to protect objects, these works reverse functions: it is no longer the object that is protected by air, but the air itself that is retained, localized, and differentiated.

Air, usually continuous and shared, appears here as a fragmented substance that can be collected, moved, and distinguished.

This project was funded by the VEGAP Cultural Aid and Promotion Fund.

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Sainte-Victoire : Approximations, 2023



Pep Vidal

Sainte-Victoire : Approximations 08, 2023

Ink on tracing paper over printed paper

21 x 29,7 cm

Frame: 38 x 39,5 cm

Unique artwork

INV Nbr. PV20260402005

Description :

This series originates from the many paintings Paul Cézanne devoted to Mont Sainte-Victoire. It is not an iconographic revision, but an exercise in drift: a way of looking again at the same mountain through its repetitions.

Placed over reproductions of the paintings, sheets of tracing paper introduce minimal gestures: lines that trace the horizon, geometric divisions, displaced clouds, grids that measure the air, sequences suggesting growth, and annotations speculating on weather conditions. The tracing paper functions as a material distance—a mediating layer between Cézanne's gaze and our own.

The project also stems from a systematic study of all known paintings of Sainte-Victoire. When brought together, these images cease to be landscapes and instead become variations of the same problem: how can something be known through repetition? What changes when what is repeated is, in appearance, the same?

The mountain thus becomes a laboratory. It is not only a pictorial motif, but a site of experimentation for thinking about measurement, distance, meteorology, geometry, and perception. Between painting and drawing, between observation and speculation, the series does not seek to represent nature, but to approach it—to experiment with forms of knowledge that are always partial, provisional, and situated.

The twelve framed works function like a constellation: a set of attempts to reach the same mountain from slightly shifted positions.

Sainte-Victoire : Approximations, 2023



Pep Vidal
Sainte-Victoire : Approximations 09, 2023



Pep Vidal
Sainte-Victoire : Approximations 11, 2023



Pep Vidal
Sainte-Victoire : Approximations 12, 2023

Sainte-Victoire : Approximations, 2023



Pep Vidal
Sainte-Victoire : Approximations 13, 2023



Pep Vidal
Sainte-Victoire : Approximations 17, 2023



Pep Vidal
Sainte-Victoire : Approximations 27, 2023

Sainte-Victoire : Approximations, 2023



Pep Vidal
Sainte-Victoire : Approximations 34, 2023



Pep Vidal
Sainte-Victoire : Approximations 35, 2023



Pep Vidal
Sainte-Victoire : Approximations 37, 2023

Sainte-Victoire : Approximations, 2023



Pep Vidal
Sainte-Victoire : Approximations 39, 2023



Pep Vidal
Sainte-Victoire : Approximations 43, 2023

It is easy to cross borders (if you are a cloud), 2022



Pep Vidal

It is easy to cross borders (if you are a cloud), 2022

video

Edition of 3 ex

INV Nbr. PV20260403023

Description :

This two-channel video follows the same cloud from two different viewpoints. One camera records it from France, the other from Catalonia. On either side of the border, two observers track the same formation as it slowly moves across the sky.

The cloud continuously transforms as it moves, but only according to atmospheric processes. Its changes are governed by thermodynamic conditions: temperature, humidity, air pressure, and wind. Nothing in the image indicates the existence of the political line it crosses.

The work brings into relation a natural process with an artificial division of territory. While the cloud evolves freely in the atmosphere, the border remains an abstract structure imposed on the landscape.

The piece observes this small event without intervention: a mobile form of water vapor that momentarily connects two places separated by a human-made boundary.

Golden Bubble, 2026



Pep Vidal

Golden Bubble, 2026

Gold, bubble wrap, ink and plexiglass urn

13 x 13 x 13 cm

Unique artwork

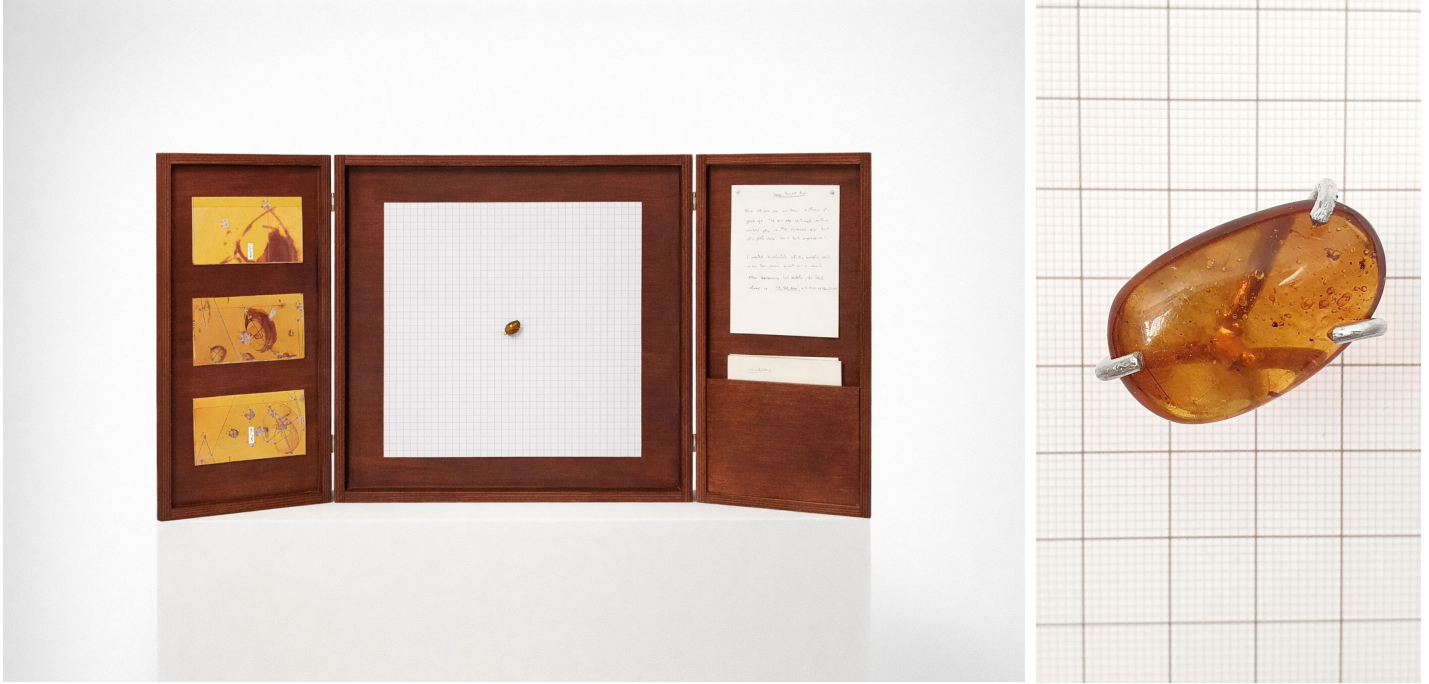
NV Nbr. PV20260402013

Description :

A small quantity of air is encapsulated inside a bubble covered with gold. A handwritten text accompanies the piece, suggesting that there may come a time when the air contained inside the bubble will be worth more than the gold that surrounds it.

The work introduces a temporal and economic dimension to the exhibition. It anticipates a future in which value is reassigned, and what is currently considered abundant and invisible becomes scarce and precious. The piece confronts material wealth with vital necessity, highlighting the fragility of the systems that sustain life.

Air Très Ancien (Ambre), 2022-2026



Pep Vidal

Air Très Ancien (Ambre), 2022-2026

Amber

Unique artwork

INV Nbr. PV2026041001

Description :

Inside this amber piece, a small amount of air has remained trapped for millions of years.

Formed long ago, the resin has trapped microscopic bubbles that have persisted over time, preserving a fragment of atmosphere from a different geological state. The air contained within is no longer accessible, yet it continues to exist as a material trace.

The artwork addresses air not as a continuous and shared medium, but as a finite and contained substance. It shifts the focus from the atmosphere as an invisible environment to its potential fragmentation, measurement, and retention. The piece exists between scientific procedure and speculative value: a minimal quantity of ancient air, isolated, preserved, and no longer part of the current flow.

After measuring 343 bubbles, the total volume is: $70.166 \text{ mm}^3 = 0.000070166 \text{ liters}$.bles and know how much ancient air is inside. After measuring 343 bubbles, the total volume is: $70.166 \text{ mm}^3 = 0.000070166 \text{ liters}$

Chinese Air and American Air, 2022



Pep Vidal

Chinese Air and American Air, 2022

Bubble wrap, ink and plexiglass urn

(13 x 13 x 13 cm)*2

Unique artwork

INV Nbr. PV20260402012

Description :

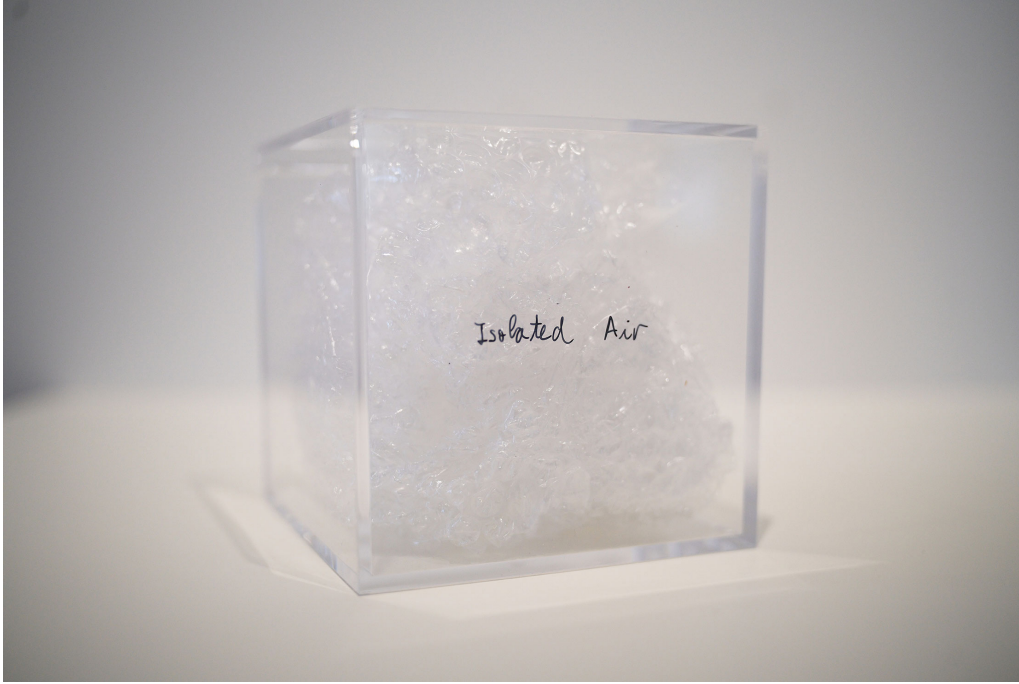
These pieces present a series of air fragments contained in bubble wrap. Each volume corresponds to a situated air, associated with a specific place: some were found in the street, others were given or transported from different countries.

The diptych brings together two distinct masses—air from China and air from the United States—placed in relation as two samples of distant atmospheres. Beside them, a third element, isolated air, appears as a volume with no identifiable origin, detached from any geography.

By encapsulating air within an industrial structure designed to protect objects, these works reverse functions: it is no longer the object that is protected by air, but air itself that is held, localized, and differentiated.

Air, usually continuous and shared, appears here as a fragmented substance, capable of being collected, displaced, and distinguished.

Isolated Air, 2022



Pep Vidal

Isolated Air, 2022

Bubble wrap, ink and plexiglass urn

13 x 13 x 13 cm

Unique artwork

NV Nbr. PV20260402010

Description :

These pieces present a series of air fragments contained in bubble wrap. Each volume corresponds to a situated air, associated with a specific place: some were found in the street, others were given or transported from different countries.

The diptych brings together two distinct masses—air from China and air from the United States—placed in relation as two samples of distant atmospheres. Beside them, a third element, isolated air, appears as a volume with no identifiable origin, detached from any geography.

By encapsulating air within an industrial structure designed to protect objects, these works reverse functions: it is no longer the object that is protected by air, but air itself that is held, localized, and differentiated.

Air, usually continuous and shared, appears here as a fragmented substance, capable of being collected, displaced, and distinguished.



Pep Vidal

Born in 1980, lives and works in Barcelona.

Pep Vidal is a mathematician, a PhD researcher in physics, and an artist. His work lies at the intersection of art and science, focusing on phenomena at the limits of perception.

Through drawing, measurement, and experimentation, he explores slow and continuous processes, often invisible to the naked eye.

His works highlight gradual transformations—imbalances, shifts, accumulations—that only become perceptible when they produce an effect. Vidal sometimes uses tools derived from scientific research to observe and quantify these phenomena, while developing a minimal and precise visual language. He has exhibited his work in various institutions and galleries across Europe.

According to him, the worlds of science and art are not so different. In both cases, the approval and support of peers make the difference between a personal work with potential and a masterpiece or discovery considered a true breakthrough. But of course, it is art that allows for the most sincere expression of our feelings. This is why Pep Vidal's meticulous works are far more than sterile representations of mathematical diagrams. His practice is both a scientific inquiry that goes beyond the scrutiny of the most demanding laboratories and an artistic investigation that captures volatile and elusive phenomena through ink and paper.

In Vidal's works, the infinitesimal changes that constantly occur around us become clearly visible. We do not see sand imperceptibly slipping down the side of a dune until it collapses and brings the rest with it. We only realize that a book balancing on a shelf has been slowly losing its equilibrium when the dull sound of its fall surprises us. We conceive of the magnetic North Pole as a fixed point of reference, yet it moves northwest at an average speed of 41 km per year. In his drawings, tiny, precise lines converge on the page, revealing the microscopic movements to which matter is subjected. Electromagnetic waves, particle movements, fractal structures, and the forces regulating the systems we unconsciously inhabit take shape and acquire meaning. His most recent project led Vidal to take on the unprecedented technical and intellectual challenge of tracking the birth, life, and death of a cloud. Using photogrammetry, its movement and the evolution of its form were measured, resulting in a 3D reconstruction of the cloud—images and records of an experience marked by striking simplicity and gentleness.

SOLO EXHIBITIONS

2026

Everything That Sustains Us, LMNO, Bruxelles

2025

From a cabin to finish the thesis to a thesis to finish the cabine, Centre d'Art la Panera, Lleida, Espagne.

2024

Fragment/Fractions/Pieces/Photons, LMNO, Bruxelles, Belgique.

Cézanne y la Sainte-Victoire: catálogo razonado, ADN Galeria, Barcelona.

2022

Los límites del control, commissaire : Eva Bravo and Sonia Martínez, at Institut Valencià d'Arts Moderns. València.

North (N, South (S, East (E, West (W, commissaire : Carolina Grau, Museu de l'Empordà, Figueres.

Natura Viva, Museu de l'Empordà. Figueres, commissaire : Carolina Grau,

Air de..., ADN Gallery, Barcelona.

2021

Chronicle of birth, growth and death of a cloud, LMNO, Bruxelles, Belgique

2019

Atelijer Kozari, Laboratorij za oivljavanje Pep Vidal: Pi / , MSU, Contemporary Art Center, Zagreb, Croatie

2018

ARCO, stand LMNO, section Prime (avec VOID), Madrid, Espagne

From nothing to void, del hueco al vacío, Centro de Cultura Antigua Instituto Gijón, Espagne

2017

Who wants to be an impatient gardener?, ADN Galeria, Barcelone, Espagne

Who wants to be an impatient gardener? Abrons Art Centre, New York, USA

Correspondencias de Ultramar, Museo de Arte Contemporáneo del Zulia MACZUL, Zulia, Venezuela

{1, 2, 3, 4, 5, 6, 7, ...}, Museu Nacional d'Art de Catalunya MNAC, Barcelone, Espagne

Flat, flatness almost flat really flat, LMNO, Bruxelles, Belgique

Art on Paper/BOZAR, Systems beyond Systems, Stand LMNO, Bruxelles, Belgique

Waiting to be interrupted, Barcelona Gallery Week-end, Espagne

From nothing to void, ADN platform, Sant Cugat del Vallès, Espagne

2016

How Green Was My Valley, Rodriguez Gallery, Varsovie, Pologne

Chantal ! Pina!, L21, Palma de Majorque, Iles des Baléares, Espagne

Jardín Botánico. Halfhouse, Barcelone, Espagne

Systems beyond systems, Art on Paper, Stand LMNO, Bruxelles, Belgique

2015

Trees, Treelines and Global Patterns, ADN Gallery, Barcelone, Espagne

As a Whole, Rolando Anselmi Gallery, Berlin, Allemagne

f (t = f (t-t0, Capella de Sant Roc, Valls, Catalogne

2014

Art-O-Rama, stand ADN, Marseille, France

The Limits of control, L21 Gallery, Madrid, Espagne

2013

Y así sucesivamente, El salón, Madrid, Espagne

{ } Pep Vidal, Espai Cub La Capella, Barcelone, Espagne

GROUP EXHIBITIONS

2025

Dilalica Gallery, Barcelone, Espagne.

Instruments de l'ànima, MEV, Vic, Commissaire Gloria Picazo.

2024

Drawing Now - Art Fair, Paris, France.

2023

A=A, B=B, Fundaci Antoni Tàpies & Roberto Ruiz, commissaire : Pep Vidal, Barcelone, Espagne, 2023.

Golpe de suerte, Collegium Museum. Commissaire : Chus Martinez, Arévalo, Espagne, 2023

2022

Drawing now, stand LMNO section Process, Paris, France

Passeig de Gràcia, 98, Fundaci Suül. Curated by Glria Picazo.

Confluències, Institut València d'Art Modern. Valencia, Spain. Curated by Eva Bravo and Sonia Martnez.

Comisaridao por accidente, de Daniel Silvo à la Galerie Nueva, Madrid, Espagne

Stand Limited Edition Art Fair (LEAF, LMNO, Fondation Boghossian, Villa Empain, Bruxelles, Belgique

2021

Drawing Power - Children of Compost, Drawing Lab, Paris

Lost & Found, Hangar, Bruxelles

Tomber en amour, La Maison des Arts, Bruxelles

2020

ddduuuooo, at Tilde, Amsterdam *Fingers crossed*, organisée par Blanca de la Torre et Sue Spaid, ADN Platform

Drawing Now Art Fair, Paris. Galerie LMNO et Galerie ADN (Barcelona

Reset. Instruccions per començar en un nou present, TACA, Palma de Majorque

2019

Art Brussels, stand LMNO section Discovery (avec Nicolas Floc'h, Bruxelles, Belgique.

Measures, Fondation Cerezales, Leon, Espagne

Un grano de arena en el espacio, Casa Bienal de Cuenca, Equateur

Arco, Stand ADN, Madrid, Espagne

We need to talk about paintings, LMNO, Bruxelles, Belgique

2018

A Forest, ISELP, Bruxelles, Belgique ARCO, stand LMNO, section Prime (avec VOID, Madrid, Spain) *A Forest*, ISELP, Bruxelles, Belgique

Itinerarios XXIV, Centro Botn, Santander, Espagne *Wishes*, LMNO, Bruxelles, Belgique ARCO, stand ADN Galeria, Madrid, Espagne ARCO, stand

LMNO, Madrid, Espagne *Beehave*, Fundaci Mir, Barcelone, Espagne *Beehave*, Kunsthhaus, Basel Land, Ble, Suisse Ambras, LLS Paleis,

Anvers, Belgique *Measurements*, Société, Bruxelles, Belgique

2017

4,543 milliards, la question de la matière, CAPC musée d'art contemporain, Bordeaux, France

Private Choice 11 collections bruxelloises d'art contemporain, La Centrale for contemporary Art, Bruxelles, Belgique

ARCO/Madrid, stand L21 Gallery, Madrid, Espagne

El día de mañana, Foundation Sala Mendoza, Caracas, Venezuela

2016

Lenguaje, L21 Gallery, Palma de Majorque, Espagne
ARCO/Madrid, stand L21 Gallery, Madrid, Espagne

2015

How to Do Things with Documents, Fundació Antoni Tapies, Barcelone, Espagne
Hablo, Sabiendo que no se trata de eso, CaixaForum, Barcelone, Espagne
VII Bienal de Jafre, Jafre, Espagne
Generaciones 2015, La Casa Encendida, Madrid, Espagne
Generaciones 2015, Plataforma Revólver, Transboavista Art Edificio, Lisbonne, Portugal
Passe/Impasse, Blueproject Fondation, Barcelone, Espagne
Por Venir, Casa Velazquez, Madrid, Espagne
ARCO/Madrid, stand L21 Gallery, Madrid, Espagne
La Buena Estrella, Otr Espacio de Arte, Madrid, Espagne
Factotum, Fundació Antoni Tàpies, Barcelone, Espagne
Premi d'Arts Visuals Miquel Casablanca Fabra i Coats, Contemporary Art Center, Barcelone, Espagne
VII ème Biennale de Jafre, Espagne

EDUCATION

2007

Diplôme de mathématiques à l'Universitat Autònoma of Barcelona (UAB)

2014

Doctorat de physique à l'UAB et ALBA synchrotron

GRANTS AND PRIZES

2019-2020

WINNING PROJECT La Caixa production

2019

I Convocatoria de Producción La Caixa
GAC AWARD Best exhibition emerging artist. ADN Gallery

2016-2017

International Visual Arts Grant, Fundacion Botin

2015

Generaciones, Montemadrid Foundation Generation Award

2014

Propuestas, VEGAP Award (Arts Visual)
Miquel Casablanca Award
BCN Produccio Grant, La Capella

2013

ICUB La Capella

RESIDENCIES

2023

Barcelona Biomedical Research Park (PRBB, Barcelone, Espagne)

2018

Rijksakademie van BeeldendenKunsten, Amsterdam, Pays-Bas

2015

Casa Velazquez, Madrid, Espagne

FARE, Milan, Italie

2012-14

Hangar, Barcelone, Espagne

PUBLIC/PRIVATE COLLECTIONS

Collections privées en Belgique

Collections privées en France

Collections privées en Espagne

Montemadrid Foundation, Madrid, Espagne

Arxiu del Centre d'Estudis i Documentacio del MACBA, Barcelone, Espagne

Centro de Documentacion y Biblioteca del MNCARS, Madrid, Espagne

Museum of Modern Art Library, New York, USA

Collection Cal Cego, Espagne

Musej suvremene umjetnosti (Museum of contemporary art) , Zagreb,

Croatie Generalitat de Catalunya

OEUVRE
DESCRIPTION
PRIX PUBLIC TTC


Pep Vidal
Air Très Ancien (Ambre), 2022-2026
Ambre

4 000 €

Pièce unique



Pep Vidal
Cézanne's Water (Deep Sea Water Cube), 2022
Bouteille en plastique et eau
15 x 8 x 4 cm
Pièce unique

1 700 €



Pep Vidal
Chinese Air and American Air, 2022
Papier bulle, encre et urne en plexiglas
(13 x 13 x 13 cm)*2
Pièce unique

1 600 €



Pep Vidal
Golden Bubble, 2026
Or, papier bulle, encre et urne en plexiglas
13 x 13 x 13 cm
Pièce unique

1 800 €



Pep Vidal
Horizon 10-18-17-20, 2025
Horizons
Huile sur objet trouvé
64,5 x 53,5 cm; 47 x 38,5 cm; 53 x 43 cm; 43,5 x 33,5 cm
Pièce unique

5 000 €



Pep Vidal
Horizon 13, 2025
Horizons
Huile sur objet trouvé
46 x 46 cm
Pièce unique

1 900 €



Pep Vidal
Horizon 14, 2025
Horizons
Huile sur objet trouvé
51 x 43 cm
Pièce unique

1 950 €



Pep Vidal
Horizon 2 & 3, 2025
Horizons
Huile sur objet trouvé
(40 x 56 cm)*2
Pièce unique

3 500 €

OEUVRE
DESCRIPTION
PRIX PUBLIC TTC


Pep Vidal
Horizon 21 & 22, 2025
 Horizons
 Huile sur objet trouvé
 (41.5 x 33.5 cm)*2
 Pièce unique

3 100 €



Pep Vidal
Horizon 23-19-5, 2025
 Horizons
 Huile sur objet trouvé
 38.5 x 28.5 cm; 47.5 x 39 cm; 70.5 x 51.5 cm
 Pièce unique

4 000 €



Pep Vidal
Horizon 24 & 25, 2025
 Horizons
 Huile sur objet trouvé
 (36.5 x 28.5 cm) x 2
 Pièce unique

3 000 €



Pep Vidal
Horizon 26, 2025
 Horizons
 Huile sur objet trouvé
 32.5 x 27 cm
 Pièce unique

1 500 €



Pep Vidal
Horizon 27, 2025
 Horizons
 Huile sur objet trouvé
 24.5 x 22.5 cm
 Pièce unique

1 300 €



Pep Vidal
Horizon 4, 2025
 Horizons
 Huile sur objet trouvé
 diam. 60 cm
 Pièce unique

2 000 €



Pep Vidal
Horizon 6 & 7, 2025
 Horizons
 Huile sur objet trouvé
 (38.5 x 68.5 cm)*2
 Pièce unique

3 200 €



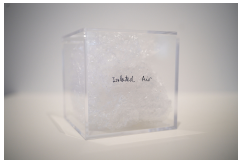
Pep Vidal
Horizon 8 & 9, 2025
 Horizons
 Huile sur objet trouvé
 (69 x 53.5 cm)*2
 Pièce unique

4 000 €

OEUVRE

DESCRIPTION

PRIX PUBLIC TTC



Pep Vidal
Isolated Air, 2022
 Papier bulle, encre et urne en plexiglas
 13 x 13 x 13 cm
 Pièce unique

800 €



Pep Vidal
It is easy to cross borders (if you are a cloud), 2022
 vidéo
 Edition de 3 ex

2 500 €



Pep Vidal
Rivers inside Rivers, 2026
 Verre, eau
 Pièce unique

3 500 €



Pep Vidal
Sainte-Victoire : Approximations 08, 2023
 Sainte-Victoire : Approximations
 Encre sur papier calque superposé à un papier imprimé
 21 x 29,7 cm
 Encadrement : 38 x 39,5 cm
 Pièce unique

1 200 €



Pep Vidal
Sainte-Victoire : Approximations 09, 2023
 Sainte-Victoire : Approximations
 Encre sur papier calque superposé à un papier imprimé
 21 x 29,7 cm
 Encadrement : 38 x 39,5 cm
 Pièce unique

1 200 €



Pep Vidal
Sainte-Victoire : Approximations 11, 2023
 Sainte-Victoire : Approximations
 Encre sur papier calque superposé à un papier imprimé
 21 x 29,7 cm
 Encadrement : 38 x 39,5 cm
 Pièce unique

1 200 €



Pep Vidal
Sainte-Victoire : Approximations 12, 2023
 Sainte-Victoire : Approximations
 Encre sur papier calque superposé à un papier imprimé
 21 x 29,7 cm
 Encadrement : 38 x 39,5 cm
 Pièce unique

1 200 €



Pep Vidal
Sainte-Victoire : Approximations 13, 2023
 Sainte-Victoire : Approximations
 Encre sur papier calque superposé à un papier imprimé
 21 x 29,7 cm
 Encadrement : 38 x 39,5 cm
 Pièce unique

1 200 €

OEUVRE

DESCRIPTION

PRIX PUBLIC TTC



Pep Vidal
Sainte-Victoire : Approximations 27, 2023
 Sainte-Victoire : Approximations
 Encre sur papier calque superposé à un papier imprimé
 21 x 29,7 cm
 Encadrement : 38 x 39,5 cm
 Pièce unique

1 200 €



Pep Vidal
Sainte-Victoire : Approximations 34, 2023
 Sainte-Victoire : Approximations
 Encre sur papier calque superposé à un papier imprimé
 21 x 29,7 cm
 Encadrement : 38 x 39,5 cm
 Pièce unique

1 200 €



Pep Vidal
Sainte-Victoire : Approximations 35, 2023
 Sainte-Victoire : Approximations
 Encre sur papier calque superposé à un papier imprimé
 21 x 29,7 cm
 Encadrement : 38 x 39,5 cm
 Pièce unique

1 200 €



Pep Vidal
Sainte-Victoire : Approximations 37, 2023
 Sainte-Victoire : Approximations
 Encre sur papier calque superposé à un papier imprimé
 21 x 29,7 cm
 Encadrement : 38 x 39,5 cm
 Pièce unique

1 200 €



Pep Vidal
Sainte-Victoire : Approximations 39, 2023
 Sainte-Victoire : Approximations
 Encre sur papier calque superposé à un papier imprimé
 21 x 29,7 cm
 Encadrement : 38 x 39,5 cm
 Pièce unique

1 200 €



Pep Vidal
Sainte-Victoire : Approximations 43, 2023
 Sainte-Victoire : Approximations
 Encre sur papier calque superposé à un papier imprimé
 21 x 29,7 cm
 Encadrement : 38 x 39,5 cm
 Pièce unique

1 200 €



Pep Vidal
Vibrations Condensées, 2025
 Bois, câbles métalliques compressés, câble électrique, résistance
 30 x 25 x 18,5 cm
 Pièce unique

3 500 €