
VISUAL MANIFESTO

Information

Exhibition title
Visual Manifesto

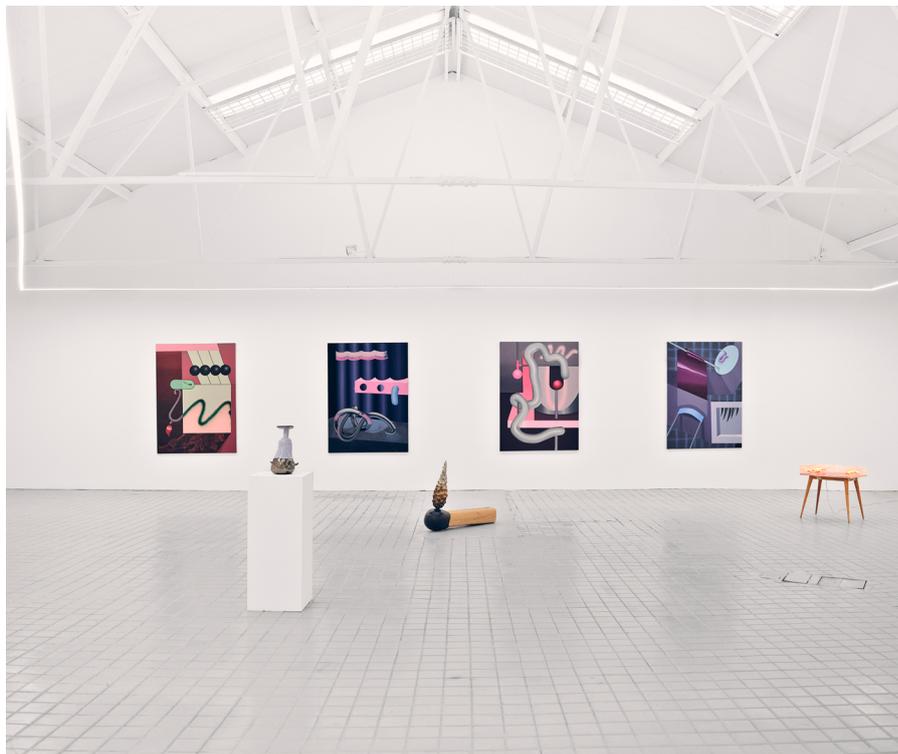
Opening
24.1.26 (16-21)

Venue
**MARC BIBILONI · C/ Divino Vallés,
12 Madrid.**

Opening hours:
**Tuesday to friday. 11:00 a 19:00 h
Saturday. 11:00 a 15:00 h**

The exhibition will be on view until
February 19, 2026.

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ABOUT THE EXHIBITION

For the first time in its program, **MARC BIBILONI** gallery presents a group exhibition featuring six artists from its roster: **Alijoscha (Glukhov, 1974)**, **Anna Nero (Moscow, 1988)**, **Bianca Barandun (Chur, 1984)**, **Miju Lee (Busan, 1982)**, **Manu García (Oviedo, 1994)**, and **Pep Llambías (Mallorca, 1954)**. The exhibition establishes a showcase that, through the works on view, reveals a connection among a large part of the gallery's represented artists.

This bond materializes in the relationships established between the works presented across both exhibition spaces, giving meaning to the title of the show: **Visual Manifesto**, which refers to the precise and coherent visual identity the gallery began to build throughout 2025 and projects into 2026.

Multidisciplinarity forms part of this visual chorus: from **Anna Nero's steel-like ceramic works** and Bianca Barandun's **liquid ceramics**, to **canvases** and smaller-format works such as Manu García's drawings, complemented by Pep Llambías's **neon installations**. Together, they create a parcours that functions as an aesthetic declaration.

Formal connections are also evident, both in the links generated by **geometry** and **abstraction** among the canvases by Manu García, Anna Nero, and Bianca Barandun's works in the main gallery, and in the **chromatic continuity** that runs through the second room. There, pink tones spread across the walls and are reflected in Miju Lee's chromatic universe as well as in Alijoscha's mossy brushstrokes, unifying the different visions of each artist.

Together, these works form a visual manifesto that celebrates the diversity of materials, techniques, and languages, while simultaneously revealing the harmony that unites the artists represented by the gallery.

ABOUT THE ARTISTS

Alijoscha (Glukhov, 1974) explores biology, life theory, and bioism as a utopian model for new forms of existence through drawings, sculptures, and installations, while also addressing major philosophical and scientific questions about life. A guest student at the Kunstakademie Düsseldorf, he has received awards such as First Prize in Sculpture at the XXXV Premio Bancaja (2008) and the “Schlosspark 2009” award in Cologne. His projects include bioism uprooting populus (2010), sponsored by the Karin Abt-Straubinger Foundation. In 2018, he represented Ukraine in the commemorative exhibition 1914/1918 – Not Then, Not Now, Not Ever at the German Bundestag. His works are part of private and museum collections including the Erarta Museum (Saint Petersburg), the Kupferstichkabinett (Berlin), and the State Museum of

Contemporary Art (Thessaloniki).

Anna Nero (Moscow, 1988) is deeply interested in objects and their qualities, appearance, material, function, and even “character”, transforming lines, brushstrokes, or small shapes into subjects that dynamically interact within her works. Material ceases to be a mere instrument and becomes the protagonist itself. Her ironic and playful approach is reflected in titles such as Strokes Trapped in a Grid or Hostel. Raised in a multicultural and multireligious environment, she explores how different traditions and beliefs relate to images and objects, positioning her work between the sacred and the profane. Sexuality, fetishism, and the erotic relationship between humans and objects are also central themes, leading her to produce her own sculptures and ceramics inspired

by jewelry, toys, and design objects, always non-functional. In her exhibitions, she combines painting, objects, and mural design to create immersive environments in which the viewer becomes part of the world she presents.

Bianca Barandun (Chur, 1985) who lives and works between Zurich and Basel, develops a practice encompassing sculpture, installation, and drawing, exploring the links between materiality, rhythm, and perception. Her poetic yet rigorous work translates movements from the natural world into structures that oscillate between the organic and the architectural. A graduate of the Zürcher Hochschule der Künste (ZHdK), Barandun has exhibited at institutions such as Kunsthaus Zürich, Kunsthalle Basel, Museum Langmatt Baden, Centre d’Art Contemporain Genève,

and Museum Haus Konstruktiv. Her work is included in private collections in Switzerland and Germany, consolidating her position as one of the most promising emerging artists on the Central European scene.

Miju Lee (Busan, 1982) explores human emotions through painting, representing subjective experiences that seem to emerge from states of reverie, fantasy, or semi-consciousness, where clear objects appear enveloped in a play of light and shadow. Her scenes, deeply emotional and ephemeral, capture meanings that cannot be expressed in words and tend to fade quickly from memory. She uses the canvas as a space that brings together imagined or lived stories, combining elements and objects like memories accumulated over a lifetime. Figures such as the “Yeti,” present in her dreams,

function as muses or guardians that embody her inner feelings. Her practice is also reflected in everyday habits, such as collecting shells on the beach—which are translated into her work as poetic accumulations of objects and memories.

Manuel García Fernández (Oviedo, 1994) develops an autobiographical body of work that functions as a diary, exploring his relationship with the world through artistic activity and play understood as something serious. His paintings combine surrealism, abstraction, urban art, and pop culture, featuring dynamic compositions, bold colors, and diverse techniques such as brushwork, stencil, and spray. These multilayered works explore identity, memory, and place, incorporating different materials and supports, and capture the energy and vitality

of contemporary urban culture, offering a unique and stimulating perspective on the world around us.

Pep Llambías (Mallorca, 1954) is a Spanish artist whose multidisciplinary practice encompasses sculpture, installation, and visual poetry, with a deep exploration of language and symbolism. His work frequently combines textual elements with visual forms, generating a dialogue between words and images that invites introspection and emotional engagement. He works with materials such as neon, wood, and metal, creating pieces that connect contemporary aesthetics with timeless themes. His installations transform spaces into immersive environments where light and text intertwine, inviting viewers to reflect on the subtleties of human experience and communication.