

Isabel Herguera

The Desire for an Imagined Place

Exhibition

12.03–14.06.2026



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Exhibition at the Filmoteca de Catalunya

Exhibition curated by Nekane Aramburu and produced by the Filmoteca de Catalunya, based on the exhibition *Isabel Herguera. Retrospective* at Kutxa Fundazioa (2024).

Exhibition Hall Opening Hours

Tuesday to Friday, 10 am – 2 pm

and 4 pm – 9 pm

Saturday and Sunday, 4 pm – 9 pm

Documentation Area Opening Hours

Tuesday to Thursday, 10 am – 7 pm

Friday, 10 am – 2 pm

Free admission

Several fragments of *The Sultan's Dream* (2023) simulating the multiplane technique, and fragments and a sketch of a gazelle from *Amore d'inverno* (2015).

The work of artist and filmmaker Isabel Herguera (San Sebastián, 1961) is grounded in constant experimentation through an artistic, artisanal, and technological practice that takes animation as its structural axis. Outside established currents, her life trajectory has evolved in parallel with her creative path, shaping a personal cartography based on the exchange of experiences and knowledge.

The exhibition proposes a journey that begins with her early works linked to video and video installation and moves toward an expansion of the possibilities offered by animation—a practice she has developed in an open, collective, and decentralized way.

Between 1985 and 1990, Herguera moved to Germany to study at the Kunstakademie Düsseldorf, where she was taught by the artist Nam June Paik, a pioneer of video art. During this period she created the trilogy of video installations—*Safari* (1987–1988), *Cante de ida y vuelta* (1989), and *El sueño de Iñigo* (1990–1991)—as well as several experimental pieces, including *Spain Loves You* (1987), her first animated short film.

From 1990 to 1993 she continued her training at CalArts (California Institute of the Arts, Los Angeles, USA), where she came into contact with key figures in animation such as Jules Engel, Maureen Selwood, and Raimund Krumme. Her return to Europe in 2003 marked a new stage that began with *La gallina ciega* (2005), a work inspired by a text by Max Aub and a turning point in her career.

The exhibition includes travel notebooks, drawings, and working diaries that allow visitors to delve into the artist's visual universe and understand the creative processes behind her works—films that address

universal themes rooted in her personal experiences in India, such as *Ámár* (2010) and *Bajo la almohada* (2012).

In recent years, Herguera has intensified the production of collective projects developed in a deeply symbiotic relationship with each context, as in the case of her first feature film, *El sueño de la sultana* (2023), a complex narrative of interwoven stories created through a participatory process that transcends cinematic projection by incorporating diverse visual languages and exhibition formats. This expansive dynamic is also present in the video installation *Amore d'inverno*, which invites visitors to immerse themselves in the artist's animations while explaining the multiplane technique, a recurring element in her practice.

The exhibition thus unfolds as a multi-layered journey, offering both a historical and documentary approach and an experiential engagement with a creative practice developed over four decades. Isabel Herguera's influence on new generations—as a filmmaker, curator, teacher, and workshop leader—has made her a key figure in animated cinema, clearly reflecting her pedagogical vocation and her commitment to collective projects.

Nekane Aramburu, curator

El Lavabo, 1983

Mikel Arce and Isabel Herguera

The video installation was conceived as an academic exercise and represents the first video installation created in the Basque Country.

The original set-up involved a camera embedded in the bathroom wall of Mikel Arce's parents' house. The piece was initially composed of four takes, with a total duration of 20 minutes.

After this private exercise, the installation was shown at Arteder'83, the 3rd Contemporary Art Fair in Bilbao, alongside other video works by Juan Carlos Eguillor and Iñaki Bilbao.

Recognising the significance of the work, the artist and academic Antoni Mercader encouraged its circulation to other venues. These included the 2nd San Sebastián Film and Video Festival (June 1984); the 1st Video Creation Encounter in Ene, France (May 1989); the 1st Sestao Video Creation Exhibition, entitled "The Limits of Video" (December 1989); and the 4th Visual-Sound Exhibition at the Nicolás BBVA Hall, where it was presented as a guest work within the annual fine arts student exhibition.



Reconstruction by Mikel Arce and digitalization by Kutxa Fundazioa, 2024..

El Lavabo (Mikel Arce and Isabel Herguera, 1983)

Ich grabe ein Loch, Spiegeleier, Färberstrasse 76, Txalaparta, 1986

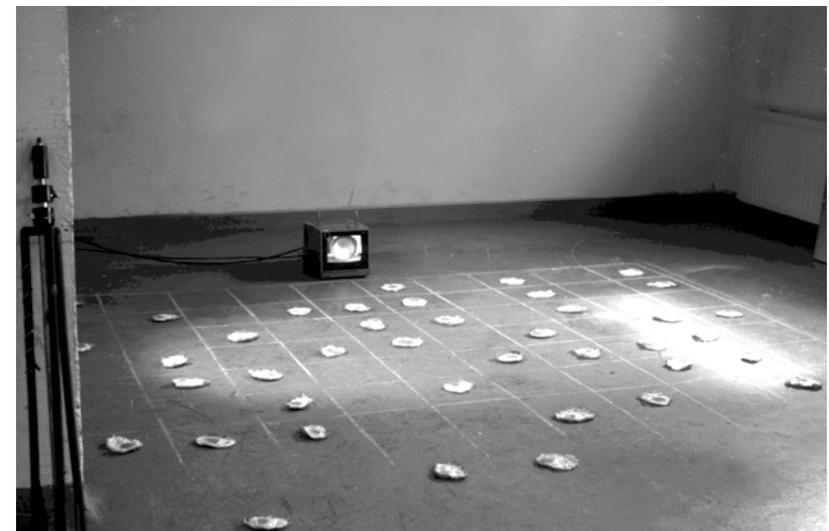
Isabel Herguera lived in Germany between 1985 and 1990 to pursue a master's degree at Kunstakademie Düsseldorf. There, she studied under the legendary Nam June Paik, who had famously declared "I invented abstract television" in 1963 following the *Exposition of Music - Electronic Television* at the Parnass Gallery in Wuppertal, Germany.

By the 1960s, approaches emerging in the United States had begun to radically subvert the television as an object. As these devices became increasingly widespread, they became the focus of a wide range of exercises and actions, in line with the kinds of interventions championed by two

pioneers in the use of the television as an artwork: Nam June Paik and Wolf Vostell.

Their influence is evident in a series of drawings and diagrams in which Herguera sketches ideas for combining monitors with other visual elements, as well as in performative actions documented through photography.

This period of experimentation culminated in the video installations *Ich grabe ein Loch* and *Spiegeleier*, *Färberstrasse 76, Txalaparta*, produced in 1986. In the Filmoteca de Catalunya exhibition, the video works are accompanied by original photographs and documents that trace the creative processes behind them.



Spiegeleier (Isabel Herguera, 1986)

Spain loves you, 1987

Isabel Herguera started working on the animation project *Spain Loves You* in Düsseldorf thanks to her friend Gul Ramani, who invited her to collaborate on a children's workshop in 1987. This experience gave her the opportunity to experiment with the technical resources available at the studio.

Working with fragmented, reproduced, coloured and transformed family photographs, as well as images drawn from the media and her own drawings, Herguera built a rich cosmogony of cut-out figures. These were animated directly beneath a 16 mm Bolex camera, unfolding an autobiographical journey that reflects the historical and political climate of Spain between 1965 and 1975.

Spain Loves You is Herguera's first animated short and became one of her most internationally recognized works..

Spain Loves You

Isabel Herguera
(1987, Kunstakademie
Düsseldorf, Germany)
Animated film. Cut-out
animation
5 min 40 s
Original format: 16 mm

Festivals and awards:
Bideoaldia, Tolosa,
Spain, 1987; European
Media Art Festival,
Osnabrück, Germany,
1988; 1st Video Biennial,
Barcelona, Spain, 1988;
Exit Art, New York, USA,
1989; Kunstmuseum
Ehrenhof, Düsseldorf,

Germany; "Spanish
visionaries", Museo
Nacional Centro de
Arte Reina Sofía,
Madrid, Spain, 1992.



Spain Loves You
(Isabel Herguera, 1987)

Safari, 1988

The piece *Safari*, adapted for the exhibition space at the Filmoteca de Catalunya, is part of Herguera's video installation trilogy, followed by *Cante de ida y vuelta* (1989) and *El sueño de Iñigo* (1990-1991). Created between 1987 and 1988 while the artist was in Düsseldorf, the piece emerged, in the artist's own words, from a "desire for an imagined place".

By adapting experimental audiovisual works to different exhibition spaces,

Herguera developed formal solutions that unfolded spatially across a range of formats and scales, underscoring the importance she placed on process. Sketches, preparatory drawings and notebooks became a vital agenda, serving as guide and record of her creative projects, grounded in a universe of forms shaped through diverse animation techniques.

Animation piece digitalized by Kutxa. Fundazioa, 2024..



Safari
(Isabel Herguera, 1987)

Los muertitos, 1993

Between 1990 and 1993, Isabel Herguera studied for a Master of Fine Arts at CalArts (California Institute of the Arts, Los Angeles, USA), and her graduation project was the short film *Los muertitos*.

The single-channel piece, with an unprecedented integration of techniques, addresses the issues of migration, particularly those affecting women. Beyond its connections to the works of the Quay Brothers or Jan Švankmajer, Herguera aligns with the tradition of process-based works such as those by William Kentridge or Kara Walker, which employ traditional animation, collage, cut-outs, or direct-on-camera animation in their audiovisual pieces. These creators tackle complex stories by combining poetic subtlety and metaphor without losing the clarity and impact needed in such narratives.

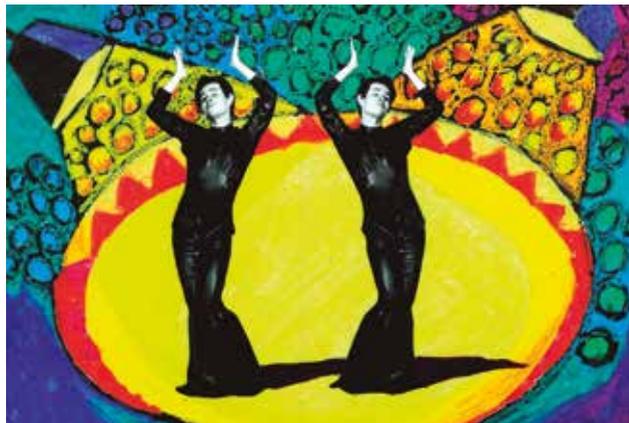
These political, dreamlike, and poetic components appear gradually throughout Herguera's career, allowing her work to be interpreted as increasingly engaging with decolonial feminist issues across diverse countries and contexts.

Los muertitos

Isabel Herguera (1993, CalArts, USA)
2D animated film
using inks and wax
crayons on paper and
cut-out figures
10 min 55 s
Original format: 16 mm

The spirits inhabiting a cemetery in Tijuana decide to cross the United States border in search of the pleasures of the North.

Festivals and awards:
Innovative Film Award, Ann Arbor Film Festival, Ann Arbor, Michigan, USA, 1993; Hiroshima International Film Festival, Hiroshima, Japan, 1993.



Los muertitos
(Isabel Herguera, 1993)

La gallina ciega, 2005

In 2003, Herguera returned to Europe and created *La gallina ciega* (2005), marking a new stage characterized by frequent trips to India and China.

Inspired by Max Aub's book of the same name, the film tells the story of a homecoming after a long absence and was nominated for the Goya Award for Best Animated Short Film. From this point onwards, Herguera's narrative proposals become structurally more complex, introducing interwoven subplots within the main storyline.

La gallina ciega stands out for its pursuit of technical perfection, as well as for the application of the skills and insights that Herguera acquired from teachers such as Jules Engel, Maureen Selwood and Raimund Krumme at CalArts.

La gallina ciega

Isabel Herguera (2005, Spain)
2D animated film.
Ink on paper
7 min
Original format:
Digital HD

A blind man loses his guide dog. Alone and in darkness in the vast city, he discovers that his strength lies in recognising his own vulnerability.

Awards and selections:
Nomination for Best Animated Short Film, Goya Awards, Spain, 2005; Basque Film Grand Prize, Zinebi - Bilbao International

Documentary and Short Film Festival, Spain, 2005; Special Jury Prize, Krok International Film Festival, Ukraine, 2005; Tiflos Awards, ONCE, Spain, 2005; selected for the Cartoon d'Or, European Commission, 2007.



La gallina ciega
(Isabel Herguera, 2005)

Ámár, 2010-2026

Ámár is a mural created specifically for the Filmoteca de Catalunya exhibition. It is built from the drawings, notes, objects and soundscape that inspired the animated short film *Ámár* (Isabel Herguera, 2010).

The film itself grew out of the notebooks and travel diaries written by Herguera during her recurring stays in India since 2005.

The piece reflects a state of personal attunement with a country and a culture that remain, to this day, deeply close to the artist. *Ámár* offers an immersion into the realm of feelings and memories, following Inés' visit to her friend *Ámár*, who has been admitted to a mental health sanatorium in India. The film traces the memories of their final days together and the promise of returning to remain by his side.

Ámár

Isabel Herguera
(2010, Spain)
2D animated film.
Ink on paper
8 min
Original format:
Digital HD 2K

Awards and selections:
Best Spanish Short Film, Animadrid Animated Image Festival, Spain, 2010; Best Animated Short Film, Euroshorts (Non-Commercial Zone), Warsaw, Poland; Best Short Film, Brooklyn International Film Festival, New York, USA, 2011; Alcine, Alcalá de Henares, Spain, 2010; Special Jury

Prize, Visualízame Audiovisual & Women Festival, Spain, 2011; Special Mention, 12th Versión Española / SGAE Ibero-American Short Film Competition, 2011; Best Artistic Design and Best Soundtrack, Fantoche International Animation Film Festival, Switzerland, 2011; Second Prize, Madrid Film Festival - PNR, Spain, 2011.



Ámár
(Isabel Herguera, 2010)

Bajo la almohada – Teatro de sombras, 2012-2026

Installation featuring wire reconstructions of selected drawings by children who participated in the short film *Bajo la almohada* (Isabel Herguera, 2012), developed through a mediation workshop in India.

This was one of Herguera's first collaborative experiences and took place in a hospital for children with HIV: the Asro Clinic in Tivim (Goa), managed by the Sisters of Mercy of the Holy Cross.

Her stays at the National Institute of Design in Ahmedabad, India, increasingly fostered works arising from collective creation, developing in a highly symbiotic manner with each context.

Bajo la almohada

Isabel Herguera
(2012, Spain)
2D animation film
8 min 27 s
Original format:
Digital HD 2K

An animated documentary created from the drawings and voices of a group of children living with HIV at the Asro-Tivim clinic in Goa, India.

Awards:
UNICEF Award,
Zinebi - Bilbao
International

Documentary and Short Film Festival, 2012; Best Illustration, Couch Film Festival, Brescia, Italy, 2012.



Bajo la almohada
(Isabel Herguera, 2012)

Amore d'inverno, 2015

The film is built around ellipsis, with the main narrative only lightly sketched through scenes set in the landscape of the Langhe in Piedmont. These scenes connect only indirectly to the story of Teresa "Ester" Ferrero, a kediv dancer born in 1853. She was part of Verdi's company and participated in the premiere of the opera *Aida* in Cairo (1871). Hunters, a dog, friends, the couple, the wind, animal mythology, and oriental silhouettes overlap to envelop the story of this dancer who emigrated to Egypt. In this way, the main narrative is subtly drawn, integrating scenes that allude to contemporary landscapes, a modern couple, and situations recreated between a past and an evanescent present.

Amore d'inverno

Isabel Herguera (2015, Italy, Spain)
2D animated film. Ink on paper and cut-out animation
8 min
Format: Digital HD 2K

As a couple walks along the river, hunters watch a deer in the forest and a group of friends recall the dancer Ester Ferrero from Clavesana, a metaphor for free love that dissolves into the landscape.

Awards:
Movistar+ Award, Alcine - Alcalá de Henares Film Festival, Spain, 2015; Best

Basque Short Film, Zinebi - Bilbao International Documentary and Short Film Festival, Spain, 2015.



Amore d'inverno
(Isabel Herguera, 2015)

El sueño de la sultana, 2023

The film is inspired by a feminist science fiction tale written in 1905 by Begum Rokeya Hossain. Inés, a young Spanish animation director, arrives in Ahmedabad intending to end her relationship with her Indian lover. There she discovers this novel, which imagines a country governed by women. Drawn to the story and the author's transgressive stance, she sets out on a journey across India in search of the land of women and the traces left by its creator.

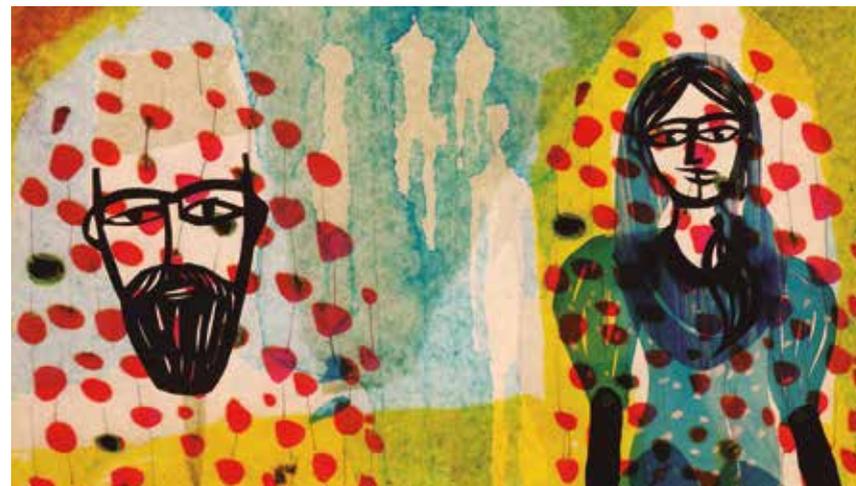
For the creation of the feature, Herguera involved prominent animation artists such as Izibene Oñederra, María Manero, Begoña Vicario, and Rocío Álvarez, as well as animator Upamanyu Bhattacharyya. Additionally, mehndi artists and a group of elephant caretakers contributed to the drawings of these animals.

El sueño de la sultana

Isabel Herguera (2023, Spain)
2D animation film.
Ink on paper, cut outs
86 min
Original format:
Digital HD 4K

Awards and nominations:
Nomination for Best Animated Film, Goya Awards, Spain, 2023; Irizar Award to the Basque Cinema, LXXI Festival Internacional de Cine de San Sebastián, Spain, 2023; Basque Screenwriters' Association Award - Euskal Gidoigileen Elkarte, 2023;

nomination for Best Animated Feature Film, Forqué Awards, 2023; Grand Prix, Animafest - World Festival of Animated Films, Zagreb, Croatia, 2024; Contrechamp Grand Prix, Annecy International Animation Film Festival, France, 2024; Best Animated Feature, Anima Film Festival, Brussels, Belgium, 2024; Best Visual Development, 7th Quirino Ibero-American Animation Awards, San Cristóbal de La Laguna, Spain, 2024.



El sueño de la sultana
(Isabel Herguera, 2023)

Amore d'inverno – Multiplano, 2024-2026

Video installation featuring a double projection of two scenes from the short film *Amore d'inverno* (2015). The film was created using the multiplane technique, involving the superimposition of different layers.

The **multiplane** is a structure designed to support the animation process. It consists of a series of layered backgrounds, which can be moved freely both vertically and horizontally. A camera positioned above the structure captures the layers, producing an illusion of three dimensionality.

The technique was first used in 1926 by Lotte Reiniger (a key influence on Isabel Herguera) and Carl Koch in the feature film *The Adventures of Prince Achmed*. It was later developed further by Ub Iwerks, an American animator and one of the founding figures of Walt Disney Studios, who patented the system in 1933. Herguera has used the multiplane device in several scenes of her films, including *Amore d'inverno* (2015) and *El sueño de la sultana* (2023).



Isabel Herguera.
Rodatge de
Spain Loves You,
©Juanxo Egaña

Documentation Area

Isabel Herguera belongs to a singular group of video artists born in the 1960s who were able to situate their practice within the rise of video festivals, film schools, the first institutional exhibitions, and the emergence of new models for video distribution. She also witnessed the gradual recognition of these artistic practices and the first theoretical debates that accompanied them, which already had the necessary critical distance from the works of video pioneers and electronic *décollage* artists such as Nam June Paik and Wolf Vostell.

During the 1980s and 1990s, there was a boom in festivals and competitions throughout Spain, in which video became a symbol of modernity. Notable among them were the Festival Nacional de Vídeo at the Círculo de Bellas Artes (Madrid, 1984 and 1986), promoted by Paloma Navares, and the Festival de Vídeo de San Sebastián (1982, 1983 and 1984), promoted by Guadalupe Echevarría and linked to the Festival de San Sebastián. At the same time, while the art institution had not yet fully acknowledged the patrimonial importance of works in this format, a debate emerged that would lead to a crisis of single-channel video art, aggravated by the precariousness of existing distribution companies (Videografía, founded by Antoni Mercader, AVA —Alliance Video Art—, Trimarán, and Ars Video). This situation triggered an intense revitalization movement driven by independent collectives, which first materialized in the projects of the Bosgarren collective in Tolosa (Gipuzkoa).

The research of Nekane Aramburu offers an unprecedented perspective on the exchanges between Catalonia and the Basque Country, initiated

by Txupi Sanz and Video-Nou, and reaching their most visible moment in the collaborations with Bosgarren at the Primera Muestra de Vídeo in Tolosa (1986) and later in the Bideoaldia editions (1987–1990). In addition to Isabel Herguera, participants included creators such as Antoni Muntadas, Eugeni Bonet, Carles Amatller, Marcelo Expósito, Maite Ninou, and Macromassa.

La Bienal de la Imagen en Movimiento. Visionarios españoles, organized by the Museo Nacional Centro de Arte Reina Sofía (Madrid, 1992), in which Herguera participated, marks the beginning of a golden period for video art in Spain. During this time, a new generation of interdisciplinary artists emerged, including Javier Codesal, Gabriel Corchero, Marcelo Expósito, José Antonio Hergueta, and Francisco Ruiz de Infante. In this context, Isabel Herguera stands out as one of the few women with a sustained presence in the audiovisual circuit.

Following this intense period at the end of the 1980s and the beginning of the 1990s—marked by the crisis of festivals and the failure of video distribution companies, and articulated along the Basque Country/Catalonia corridor—the founding groups of a new way of engaging in the production, preservation, and dissemination of the audiovisual image worked together at the Encuentros de Vídeo de Pamplona (1996 and 1998), from which they established a new mode of operation that remains in place to this day.

Opening

Thursday, March 12 at 7 pm
Sala Laya and Exhibition Room

Presentation of the exhibition and the film series by Nekane Aramburu, Isabel Herguera and Laura Ginés. Screening of the short film *La gallina ciega* (Isabel Herguera, 2005, 7').

Guided visits

Saturday, March 14 at 12 pm
By Isabel Herguera and Nekane Aramburu, curator of the exhibition.

Thursday, May 7 at 7 pm
By Carolina López, director of Animac. Mostra Internacional de Cinema d'Animació de Catalunya.

Wednesday, June 3 at 7 pm
By Laura Ginés, animator and curator of the series "Isabel Herguera. Shared Imaginaries".

**To arrange exhibition visits for educational centres, please write to filMOTECA.mediacio.cultura@gencat.cat.*

Animation workshop

Bodies in Flight

Wednesday, May 13 at 6:30 pm
Exhibition Room and Espai Caralt

Illustrator Marina Sáez will lead a 2D animation workshop in dialogue with the work of Isabel Herguera. The concept of flight/escape will be explored through movement and transformation using the multiplane technique.

Film Series

Isabel Herguera. Shared Imaginaries

March 19 – May 2, 2026

Shared Imaginaries: Travelling

Session 1

The session proposes a singular journey through the language of animation, from the drawn record of observed reality to the abstraction introduced by the artist's gaze and hand.

Thursday, March 19 at 6 pm – Sala Laya
Introduction by Laura Ginés

Sunday, March 22 at 8 pm – Sala Laya

Voices (Joanna Priestley, 1985, 4')

Accident (Jules Engel, 1973, 2')

Velocity (Karolina Glusiec, 2012, 6')

Ámár (Isabel Herguera, 2010, 8')

J.J. (junger Janssen) (Aline Helmcke, 2021, 4' 21")

Nightclub (Jonathan Hodgson, 1983, 6')

6 Weeks In June (Stuart Hilton, 1998, 6')

My Galactic Twin Galaction (Sasha Svirsky, 2020, 6' 37")

Here, There (Alexander Stewart, 2015, 4' 45")

Chick (Blanca Palou, 1997, 4min)

Errante (Camila Tufro, 2024, 2' 43")

Impresiones en la alta atmosfera (José Antonio Sistiaga, 1988, 7')

Shared Imaginaries: Loving

Session 2

In whispers or roaring voices, a series of protagonists recount love stories, disagreements, insubordinations and the occasional loss.

Wednesday, March 25 at 6 pm – Sala Laya
Introduction by Laura Ginés

Sunday, April 5 at 8 pm – Sala Laya

Prince McVeigh and the Turner Blasphemies (Kara Walker, 2021, 12')

Pregunta por mí (Bego Vicario, 1996, 3' 49")

Hotzanak. For your own safety (Izibene Oñederra, 2013, 5' 24")

Amore d'inverno (Isabel Herguera, 2015, 8')

The Debutante (Lizzy Hobbs, 2022, 8')

Death and the Mother (Ruth Lingford, 1997, 10')

Maleza (Carina Pierra Corso, 2023, 5')

Las partes de mí que te aman... (Mercedes Gaspar, 1995, 10')

Confetti (Amanda Bonaiuto, 2024, 4' 14")

Un jour (Marie Paccou, 1998, 4' 20")

The series, which runs parallel to the exhibition, links the seven films by Isabel Herguera featured in the exhibition with those of mentors and peers who have influenced her. At the same time, it positions the artist as a mentor for a subsequent generation, helping to map a landscape of animated cinema that reaches out toward the visual arts.

Shared Imaginaries: Family

Session 3

Armed with scissors, brushes or plasticine, both Isabel Herguera and Lei Lei revisit their own photographic archives to shape biographies that are both personal and collective.

Saturday, March 28 at 8 pm – Sala Laya

Thursday, April 2 at 6 pm – Sala Laya

Spain Loves You (Isabel Herguera, 1987, 6')

Silver Bird and Rainbow Fish (Lei Lei, United States/Netherlands, 2022, 104')

Shared Imaginaries: Weaving

Session 7

Visually and technically very different, these two animated films share free protagonists whose stories are marked by strength and determination.

Thursday, April 30 at 8 pm – Sala Laya

Saturday, May 2 at 8 pm – Sala Chomón

Mom's Clothes, Jordan Wong, 2018, 5' 35"

El sueño de la Sultana, Isabel Herguera, 2023, 83'

Shared Imaginaries: Dancing

Session 4

In animated cinema, the idyll between a space and a character has no limits and is constantly shifting. The filmmakers accompanying Isabel Herguera in this session need no words to narrate these relationships.

Thursday, April 9 at 8 pm – Sala Chomón
Introduction by Marcel Pié

Saturday 18 at 8 pm – Sala Laya

Ornetica Hesse, Sean Pecknold, 2016, 4'22"

Passage, Raimund Krumme, 1994, 7'

La gallina ciega, Isabel Herguera, 2005, 7'

Longue Distance, Iulia Voitova, 2025, 8'29"

Glazing, Lilli Carré, 2021, 2'30"

La mort du poisson, Eva Lusbaronian, 2025, 14'

Romance, George Schwizgebel, 2011, 7'

Visions of the Invertebrate, Edwin Rostron, 2011, 2'35"

Bailar, Dedo Ciego, 2016, 3'34"

Shared Imaginaries: Border

Session 5

Isabel Herguera often cites Anca Damian as a reference. Crulic marked an important milestone in independent animation and remains an example of creative freedom in the service of documentary filmmaking.

Friday, April 10 at 6 pm – Sala Laya

Thursday, April 16 at 5 pm – Sala Chomón

Los Muertitos (Isabel Herguera, 1994, 11')

Crulic – The Path to Beyond (Anca Damian, 2011, 73')

Shared Imaginaries: Memory

Session 6

Evocations of the past, dreams or ghosts are never sharp or clear.

Tuesday, April 21 at 5 pm – Sala Chomón
Introduction by Paula Esparreguera

Saturday 25 at 9 pm – Sala Chomón

Skydance, Faith Hubley, 1981 10' 23"

Hail Mary, Maureen Selwood, 3' 25"

I like life a lot, Kati Macskássy, 1977, 9'

Bajo la almohada, Isabel Herguera, 2012, 8'

Astigmatismo, Nicolai Troshinsky, 2013, 4'

Ghost Algebra, Janie Geiser, 2009, 7' 30"

Dad is Gone, Pere Ginard, 2020, 3' 47"

The Street, Caroline Leaf, 1976, 10' 16"

Calaixos, Maria Rodon, 2025, 2' 30"

Isabel Herguera

The Desire for an Imagined Place

12.03 - 14.06.2026

Exhibition at the Filmoteca de Catalunya

Exhibition Curator

Nekane Aramburu

Film Series Curator

Laura Ginès

Head of Public Programs

Marina Vinyes Albes

Exhibition Coordination

Núria Expósito
Esther Vilà

Coordination Support

Ona Manzano
Guardia

Exhibition Design

Xavi Torrent

Graphic Design

dosgrapas

Teaser

Isabel Herguera
and Gianmarco Serra

Production and Installation

Grop Exposicions
i Museografia

Installation Amore d'inverno

Telesonic

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Josu Rekalde,
Camila Reyes and
Gianmarco Serra.

Taka de Aymerich,
Marc Permanyer
and Marta Vilà.

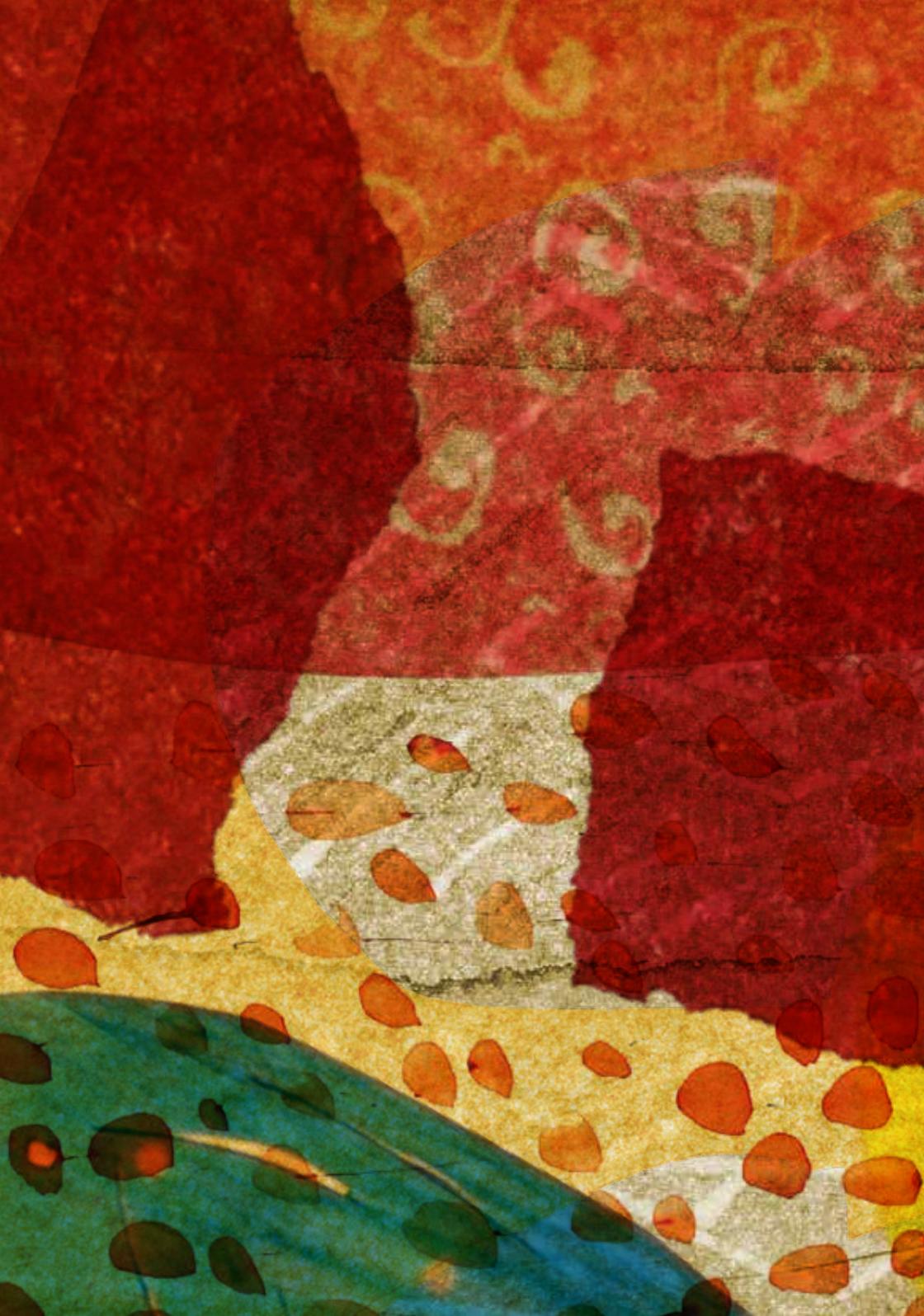
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Exhibition produced by the Filmoteca de Catalunya, based on the exhibition *Isabel Herguera. Retrospectiva*, produced by Kutxa Fundazioa (San Sebastián, 2024).





Filmoteca de Catalunya

Plaça de Salvador Seguí, 1-9

08001 Barcelona

T 935 671 070

filmoteca.cultura@gencat.cat

filmoteca.cat

