

**LA FABRA CENTRE D'ART CONTEMPORANI**

# **LALIRIO**

**Fuental Arenillas**

**25.10.25 - 12.04.26**



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## LALIRIO

Fuentosal Arenillas

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La Fabra Centre d'Art Contemporani opens a new phase with *LALIRIO* by Fuentosal Arenillas. This solo exhibition brings together a series of pieces that, as well as offering an overview of the work of this artistic duo formed by Julia Fuentosal (Huelva, 1986) and Pablo Arenillas (Cadiz, 1989), establishes a dialogue directly related to the architecture and the textile and industrial memory of the space. Among the artworks presented, on the ground floor, is the installation *Carrusel*, adapted to the characteristics of the room, while on the first floor, reinterpreted and newly produced pieces are on display, such as *Imaginaria* and *Caracolas*, which highlight the connection with the exhibition venue.

Among the notes, images, observations, text messages, publications..., one sentence made me go back and reread it, doubting that I had understood its meaning: *They have found new topics, new ways of expressing themselves, without having to abandon their old forms.*<sup>1</sup> I don't know who found them or how they were transformed, or when Julia and Pablo decided to write down this sentence or what they were thinking when they did so. I don't need to know any of this to understand that, in some way, it is under this premise that *LALIRIO* came about. An exhibition structured around an accumulation of textiles placed in a location that, until now, was alien to them. This is achieved without changing or transferring their form, without losing their essence: things made of countless threads that now find themselves among pillars and windows, drawing the eye to the marks that show where the old machines of Fabra i Coats were located.<sup>2</sup>

*LALIRIO* is a drifting exhibition, the flower of the dunes, a state of mind that Fuentosal Arenillas proposes for working with intimate forms of exchange, material processes and an insistence on returning time and again to a catalogue of signs and references. There isn't always a clear story. Typically, there are narratives, accounts and tales that intertwine and intersect, that come and go, that repeat themselves while changing. I imagine it's almost like a dream, which is only clear the moment you wake up. Among their notes, I also found

a description of this way of working, which, although it refers to a specific artwork, seems to me to be almost a method:

*The scene is set in a place that is common to us all,  
Andalusian courtyards and patios. From window to  
window, echoes, stories, recipes and joy can be heard.  
The sound reverberates off the walls and through  
the clothes hanging out to dry, like a collective voice.<sup>3</sup>*

An epistolary relationship sustained over an undetermined period, generates a material footprint that, when stacked and grouped together, results in unexpected configurations. This is what *Carrusel* is about, making visible a dialogue that takes place through skirt-letters, trouser-letters and jacket-letters, as Francisco Ramallo called them when he first wrote about them for the Condeduque exhibition.<sup>4</sup> The epistle is made from materials that condense the correspondence between Fuentesal Arenillas and the artist Itziar Okariz, through a multitude of garment-letters that stretch as other wooden prostheses are added to them. In New York, Itziar received the garments that Julia and Pablo constructed in response to the desire to draw nearer to each other and find new ways of communicating through the physical. A sculptural work of intervals, in which Itziar has explored different ways of putting these materials into action, while also producing a video archive of all the exercises, carried out alone or in the company of her daughter Izar or her students.

04

The conversations between the artists are exercises in closeness, to find common ground, but also in friendship, a seed brought by a bird, a waltz on the estuary, an accumulation of gestures or a change of perspective to do a headstand in a skirt. The weight borne by the hangers waits, suspended, like a freeze *frame*. A relationship of intimacy can also be glimpsed, as is usually the case when we read other people's letters. There is always a sense of shame, thinking that they do not belong to you, that they are part of a private relationship that was not meant for anyone else. The artwork unfolds between the movement of all the garment-letters, their assembly and a mental space where there is no need to do anything, or use words, just rest so that both can understand each other.

The desire to capture in images certain events or retell the same stories again and again means that memory also acts

through repetition. I once heard someone say that memory is like a text file: every time you open it—or recount it—you change something forever and no longer know what it contained before.<sup>5</sup> In other words, memory can change after being lived. Perhaps something similar happens in *Imaginaria*, which is created from the accumulation of traces that are repeated and piled up to generate a new arrangement of materials. Fuentesal Arenillas store, cut out and transport the memories of years shared, which remain adhered to the boards<sup>6</sup> that were once the floors of their workshops, producing an archive of unchecked forms. A palimpsest that nature has intervened in without control, with a path towards other readings acquired from more than seventy frames that give shape to the work. Each one documents specific ways in which those who were there were present and acted. On this occasion, the artist LUCE has been invited to incorporate a new perspective and reading that helps expand these layers of biography. A process that conveys, unites and tells of other ways of turning everyday life into a shared stage. It is like entering someone's house and seeing how memories rest patiently on shelves, chests of drawers or in the kitchen.

05

There is also a constant notion of imaginary thought that can be given a meaning and a 're-meaning' according to desires and intentions. Linked to the idea of transformation, but also to witchcraft and incantations, magical thinking can turn a pair of mussel shells into a butterfly.

*We cut out walls, windows, doors and all kinds of furniture from paper, then stuck them back together in a different position and stood them on a thin, portable piece of board.*

The same cut used to tailor the garment-letters, configures different variations. The pieces in *Caracolas* are based on the same pattern as the jackets and follow the same structure, but are stretched, raised and brought together. They behave like sleepwalkers in space. In a state of rest, they move away from straightness and curl up, wrapping themselves around themselves. They take us upwards as if hastily wanting to get away from the ground, but at the same time, their weight falls. Once again, we find a series of interrelated gestures that determine new forms through repetition, memory and accumulation.

The flowers of a sea daffodil, also known as Mediterranean lily, ‘happen every day’<sup>7</sup> and have an intrinsic repetition to them, as if they were a carousel: you don’t know when it begins or when it ends. Even if you observe them closely every day, you never know the exact moment they bloom. Nor are you able to know in advance what they will look like and to where they will shift their weight or move, or whether there will be a single flower or if they will gather with others, creating a new order. Perhaps this is what they meant when they talked about changing forms without losing the original, about becoming something else without ceasing to be what you are.

Claudia Elies

1. Later, Julia and Pablo told me that they had written the note as part of *Carrusel*.
2. Fabra i Coats was a large textile factory dedicated to cotton spinning, which operated in Sant Andreu from the late 19th century until 2005. In 2012, the building became La Fabra Centre d’Art Contemporani.
3. Artwork presented at La Casa Encendida in Madrid as part of Generaciones 2023.
4. Francisco Ramallo. *Carrusel*. Madrid: Centro de Cultura Contemporánea Condeduque, 2024.
5. Julia and Pablo told me that they had read it in *Los colores de nuestros recuerdos*, de Michel Pastoureau.
6. Tablex boards are an old type of material and are cheap, used for the bottom of wardrobes and drawers. Pablo had seen them used, since he was a child, in his family’s carpentry workshop as a protective material to work on and to insulate from the dampness of the floor. Now, they continue to use them in their workshops and have done so since they met.
7. *It Happens Every Day* was the name of an exhibition by Jordi Mitjà that was held at La Fabra.

Photos 1, 3, and 4 courtesy of Fuentesal Arenillas.

Photo 2 courtesy of Abel Jaramillo.

Photo 5 courtesy of Florencia Rojas.



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08





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## Public Activities

The dates are provisional  
and subject to change.  
Please, check our website  
for the updated programme.

09.11.2025

Guided tour with exhibition room staff.  
12 h.

29.11.2025

Tour with those involved.  
12 h.

14.12.2025

Guided tour with exhibition room staff.  
12 h.

11.01.2026

Tour with those involved.  
12 h.

08.02.2026

Guided tour with exhibition room staff.  
12 h.

19.02.2026

Conversation with Andrea Valdés and guests.

28.02.2026

Tour with those involved.  
12 h.

08.03.2026

Re-reading group with Irene Pujadas  
and La Tribu bookshop.  
19 h.

08.03.2026

Guided tour with exhibition room staff.  
12 h.

28.03.2026

Tour with those involved.  
12 h.

12.04.2026

Finissage *LALIRIO*: Transcending La Filadora.  
12 h.

12.04.2026

Guided tour with exhibition room staff.  
12 h.

# LA FABRA CENTRE D'ART CONTEMPORANI

## Opening Times

Tuesdays to Saturdays 12 to 20 h

Sundays and Holidays 11 to 15 h

Guided tours information at  
[barcelona.cat/lafabracac](http://barcelona.cat/lafabracac)

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