



Thursday, November 5, 7 p.m. Opening. Desio Artspace (Calle 2 de Mayo 12).
Exhibition from November 5 to 26. Vermouth gathering on Saturday, November 21, at 1 p.m.

Exhibition "Extra Virgin" curated by Txema Agiriano

Aitzol Basaldua, Iñigo Barreiro, Aurora Suarez, Chen Mei-ling, Fermín Díez de Ururzun, Nataliowski, Ane Solís Enzunza e Inés G. Asensio, Ainize Sarasola, Felipe Uribarri, Miguel Ángel Vázquez, Lola Marquinez, Santi Ortega, Julián Vallejo, Kim Beck, Varya Yakovleva + Rocio Alvarez + Negrito R. + Txema Agiriano.

Virgen Extra inhabits the gallery in an eco-dependent dialogue that articulates a system where a fluid interaction emerges between its elements. The extractive art world seeks monetization while dissenting voices are rejected. Uncut gems are thrown into the mud. The room is now our dystopian territory. Quicksand filled with treasures where we await Tarzan's arrival. The amphorae in shipwrecks are capsules that preserve our wine with its original fruity and bitter bouquet. In this exhibition, we don't seek elegance; we work from a raw and direct mental and emotional force.



Aitzol Basaldua



MEMIKULUM VITAE

Okay, okay, ninety words, okay, just eighty more to go... Hello, I'm Aitzol Basaldua (1973), an artist, haha... from Bizkaia. I graduated in Fine Arts a long time ago (1999) and, over the years, I've pursued other studies that, apparently, aren't very important.

I held solo and group exhibitions between 1993 and 2004. Since then, while maintaining Artiñano Etxea (Orozko) and managing it as a country house, I've completely distanced myself from artistic production. Well, not just from music, but because music doesn't take up space. XP...

I've been involved with the MEM collective since its inception, first as a spectator (2002) and then as an artist (2003). Finally, as an assistant, I was a member of the L'Mono gallery (2006-2010) and I'm very grateful to have participated in its 25th anniversary.

Iñigo Barreiro "Deícticos"

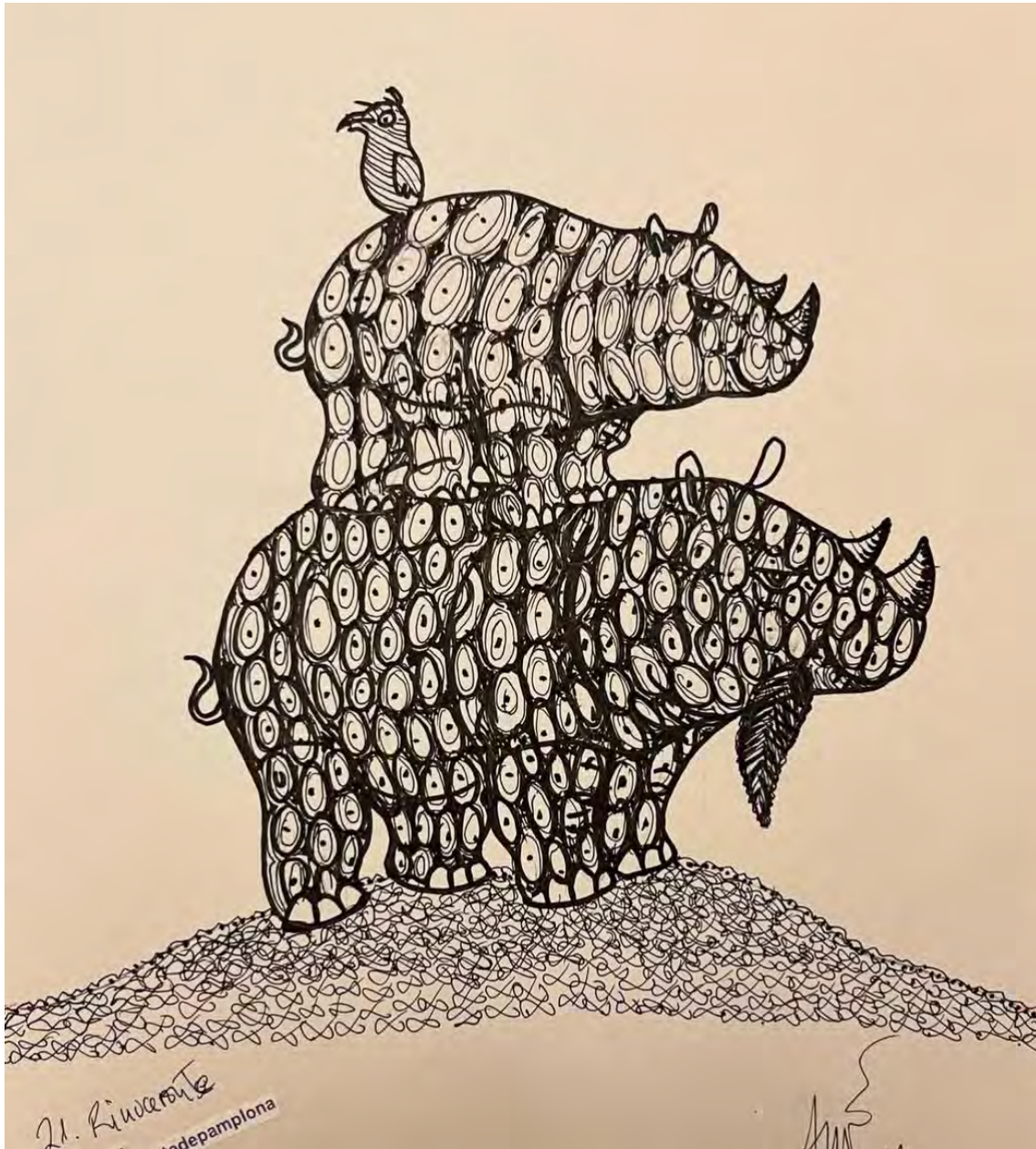


Deictics is an installation composed of a set of pieces that integrate ceramics, plant matter, and sound. The work proposes synergies between its different elements, subject to perpetual movement and transformation.

The project is structured as a constantly changing ecosystem, where the interaction between its elements is consolidated as the central axis of the piece. Just as in contemporary society, this environment is subject to constant frenzy and adaptation, forcing the species that inhabit it to readjust in addition to their ongoing adaptation to the environment.

The variations that occur in the system are recorded, interpreted, and emitted sonically, altering the atmosphere of the exhibition space. In turn, these sonic oscillations affect the biochemical processes of the installation itself: the bioelectrical signal generated by the organisms reacts to these stimuli, establishing a permanent feedback loop in which the work transforms and responds to itself continuously, as if it were a coupling mechanism.

Aurora Suarez “Rinoceronte”



A multidisciplinary artist with a post-conceptual approach, working in drawing, painting, sculpture, and photographic and sound installations. She studied Fine Arts at the University of the Basque Country and pursued postgraduate studies at Goldsmiths, University of London, UK. She has explored the image from materialist perspectives—the image as a documentary medium and a tool for historical memory—and has sought to dematerialize the art object through technological, electromechanical, and sound applications. Her aim is to push the boundaries of the image to transcend information and explore a new dimension of artistic languages, generating new signs and meanings.

CHEN MEI LING 陳美玲



CHEN MEI LING

Huat-tsâi-á-tshia (The Prosperity Truck)

2025

Ink on Double-layer Xuan Paper, sound installation (Taiwanese audio broadcast)
47 × 61 cm

Description:

Centering on the iconic mobile repair truck ubiquitous in Taiwan, this work combines traditional ink accumulation with a Taiwanese audio broadcast. The voiceover transitions from everyday repair services and appliance recycling to organ surgery, before resolving into an absurd offer to sell "broken governments and political parties." By transforming familiar cultural soundscapes into a repetitive motif, the artwork reveals the collective anxiety and absurdity embedded in contemporary identity defense and political power shifts.

Artist Statement

Huat-tsâi-á-tshia (The Prosperity Truck) utilizes the mobile repair and scrap-collection truck—a ubiquitous sight in Taiwan's neighborhoods—as both a visual and auditory vehicle to deliver a sharp, dark satire on contemporary geopolitical tensions, ideology, and collective anxiety.

Visually, the work employs traditional ink painting techniques, utilizing ink accumulation and wash to capture the small truck navigating the streets. The dense, dark exhaust fumes billowing from the vehicle convey a heavy sense of unease. Inside the truck bed sit characters loaded with political symbolism, mirroring the enigmatic historical numbers painted on the roof. The signage on the vehicle body—originally service offerings like "screen repair and lock replacement"—is subverted into an absurd commentary on political power turnover and ideological indoctrination.

Auditory-wise, the work incorporates a recorded audio broadcast in Taiwanese. The spoken text begins with mundane daily repairs—fixing window screens and buying broken appliances—before escalating into repairing human organs ("eyes, kidneys, hearts"), and ultimately culminating in the absurd selling off of "broken legislators, broken governments, broken China, KMT, ROC, and CCP." By transforming familiar everyday sounds into a repetitive, brainwashing motif, the work confronts viewers within their own lived memories with the surreal, cynical realities of power shifts, historical memory, and the defense of identity.

Soundscape Transcript

Format: Taiwanese street-broadcast style, single-channel audio with resonant low-frequency rendition

Audio Text:

Fix the window screens. Fix the screen doors. Fix the broken glass.

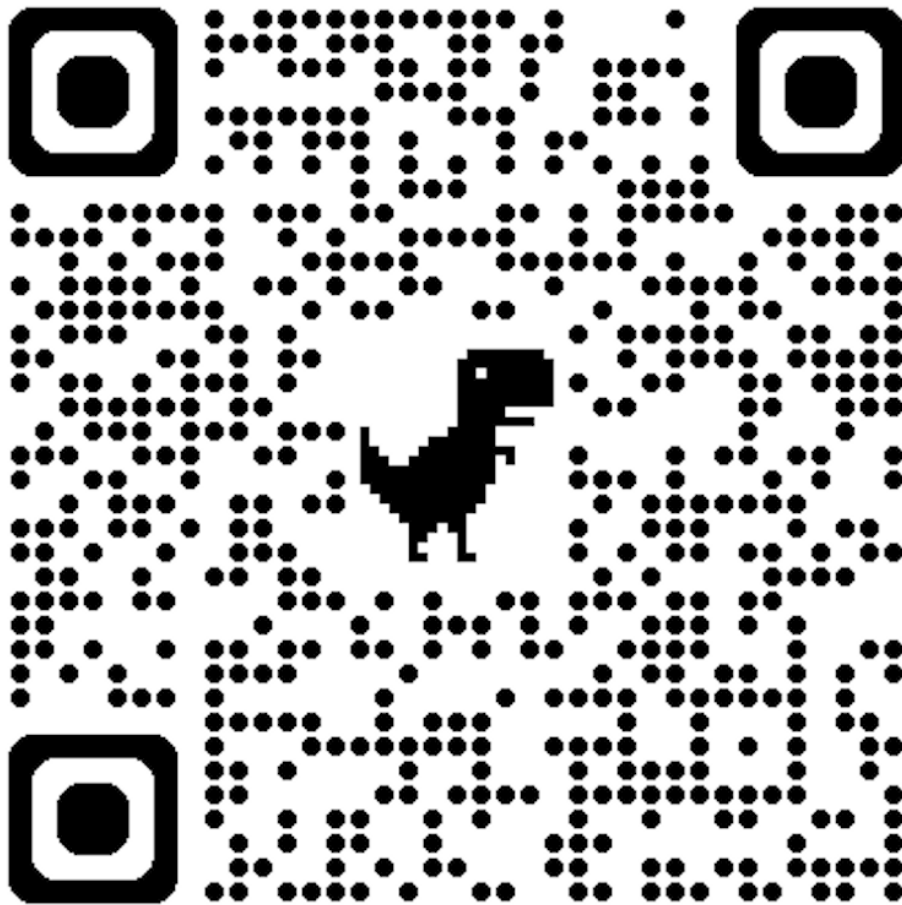
Sell the broken air conditioners. Sell the broken motors. Sell the broken TVs.

Sell the broken washing machines. Sell the broken fridges. Sell the broken motorcycles.

Repair the eyes. Patch the kidneys. Replace the heart.

Sell the broken legislators. Sell the broken government. Sell the broken China.

Sell the broken Kuomintang. Sell the broken ROC. Sell the broken CCP.



<https://www.instagram.com/banhbeotran2000/>

Fermín Díez de Ururzun "Bokata" (Sandwich)

Materials: Pamplona-style chorizo sandwich wrapped in aluminum foil.

Dimensions: Approximately 25 x 10 x 8 cm.

Date: 2014 / 97 A.D. (After Duchamp)



"Bokata" (Sandwich) is a contemporary artwork created by Pamplona-based conceptual artist Fermín Díez de Ulzurrun. The piece is part of his ongoing artistic and satirical work focused on social critique and questioning the economic system.

Fermín Díez de Ulzurrun has a unique hybrid career that combines his work as a visual artist and curator with his profession as an industrial designer and plant manager in the automotive sector. This duality completely defines his creative language, which he uses to ironically critique production systems, capitalism, and the precariousness of the middle class.

Sale price:

Open edition: Price €6, gives the right to eat the sandwich.

Certified and numbered edition of 10: price €300 gives the right to reproduce the sandwich whenever you want, it can be exhibited, but with the copy certificate.

Unique certified piece: price €3000, piece for collection, the sandwich can be reproduced as many times as the owner wants, both to eat it and to display it in both domestic and public settings and can resell it for any purpose.

Ainize Sarasola GOUACHE ON PAPER;A3.



Ainize Sarasola (Orio, 1984) is a Basque filmmaker, illustrator, and visual artist known for her work in underground cinema and experimental art. She graduated with a degree in Fine Arts from the University of the Basque Country (UPV/EHU) in Leioa and currently lives and works in Berlin. Her creative universe blurs the boundaries between visual arts and cinematic language.

Nataliowski "Miedo".



In this portrait, the painting interacts with itself, creating a collage of images where color represents the artist's mood, expressing the change from being calm to feeling afraid.

Ane Solís Enzunza e Inés G. Asensio “Izanez, bi.”



Izanez, bi is a project developed jointly by Ane Solís Enzunza and Inés G. Asensio that stems from a simple question: What happens when an artistic practice ceases to belong to a single person and becomes a collaborative endeavor between two? Our work unfolds in the shared space that emerges between two bodies and two ways of relating to matter, creating a common imaginary. From this space, we produce sculptural pieces, images, texts, actions, and devices that function as traces of an ongoing investigation.

More than working on a specific theme, we are interested in working from a particular condition: that of creating together. We understand this shared practice as a research tool capable of generating forms of knowledge, images, and material relationships that would hardly emerge from individual practice.

The pieces that make up our project are not conceived as closed objects. They are open materials, susceptible to transformation depending on the spaces where they are presented and the relationships they establish with one another. Each exhibition constitutes a new articulation of an ongoing investigation.

Felipe Uribarri



Felipe Uribarri is an artist, painter, illustrator, photographer, art restorer, and scientific researcher specializing in the identification of forgeries of works by great masters in the world's leading museums.

Miguel Ángel Vázquez



Miguel Ángel Vázquez Arceo is a completely blind artist. He exhibited his work at the Outsider EO A'25 international art congress, held in Bilbao, and from October to December of this year, 2026, he is exhibiting his sculptures in three municipal galleries as part of the Expodistrito series organized by the Bilbao City Council, curated by Lola Marquinez.

Lola Marquinez



Lola Marquinez, born in Oxford in 1976 in Bilbao, holds a degree in Fine Arts from the University of Barcelona (UB). A multidisciplinary artist, she combines her artistic production with workshops for diverse groups of people with disabilities. She has curated several exhibitions of blind artists.

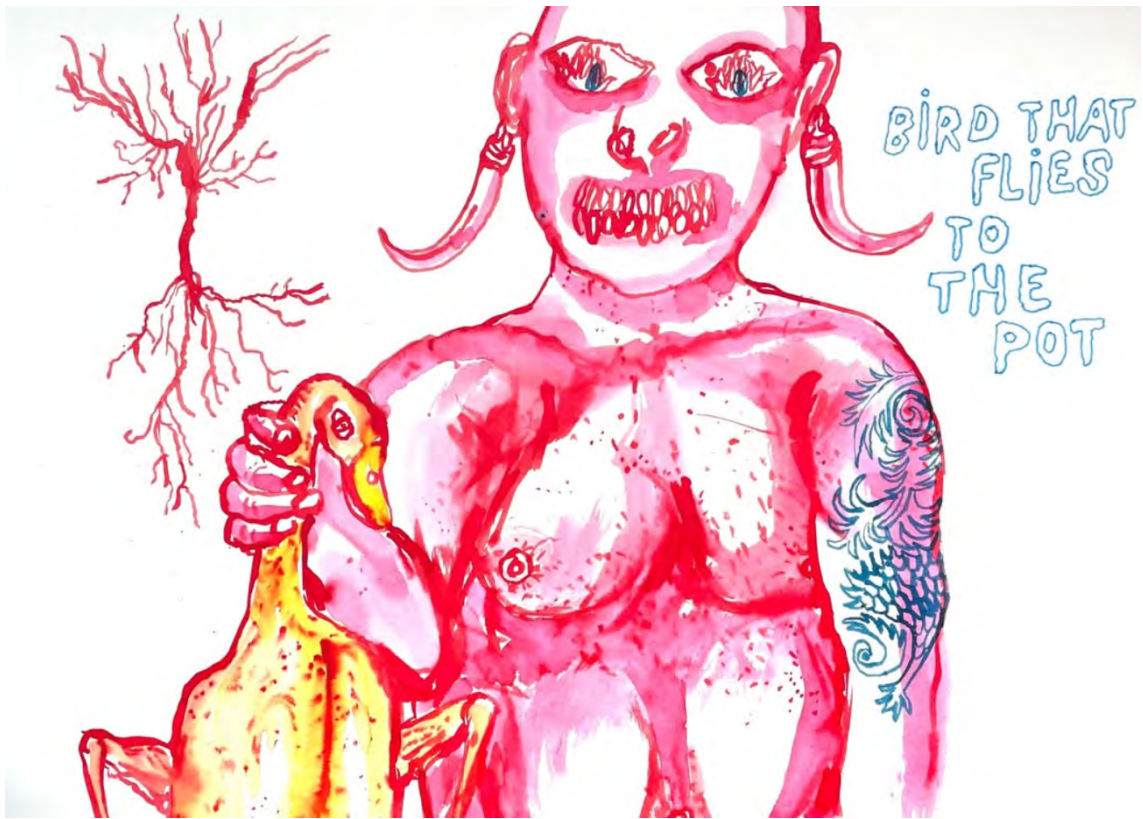
Santi Ortega



The protagonist of our story, as real as life itself, is indeed a lanky, red-haired fellow with curly hair whose head talks and talks and talks as if its owner were truly alone.

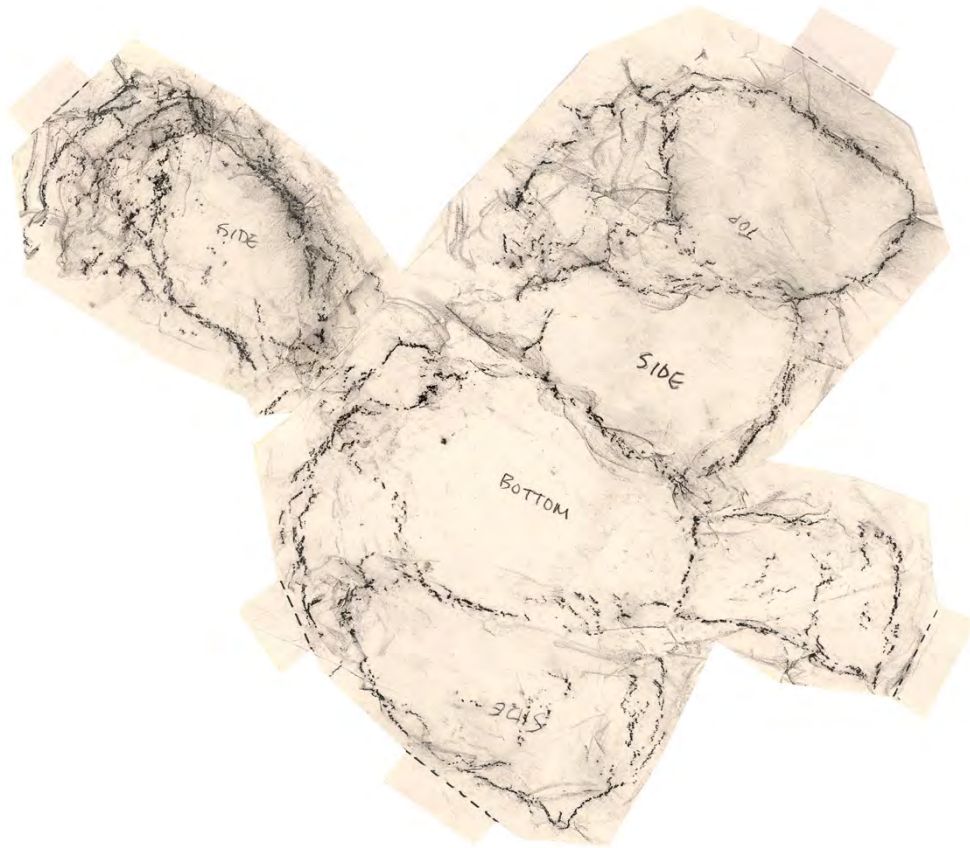
Santiago Ortega began his artistic career in 1992 working in various circus, dance, and puppet shows with companies such as Mi Cabeza que Habla, Aguerre, Hotzmuga, Pantzart, and the Arriaga Theatre of Bilbao, which have been performed in the National Network of Theatres as well as at international festivals. Notable among his performances are the Malaga Children's Theatre Festival, the Modus Vivendi Festival (Argentina), Titirijai (Tolosa), the Sestao Puppet Festival, the Valladolid Street Theatre Festival, and the Zaragoza International Puppet Festival. His work has been recognized with several awards, including the 2008 MAX Award for Best Dramatic Author in Basque and the 2010 Café Bilbao Prize for theatrical texts. In his personal work, he creates cabarets where he mixes puppets, magic, original humorous songs, and performance art, working from the fictional character SOS, who also acts as master of ceremonies, introducing guest artists and uniting the different pieces.

Julián Vallejo (Malo Muy Malo) "Roasted Baby Jesus"



Julián Vallejo (Bilbao 1955). A multifaceted artist, painter, designer, and writer. He has published several books and holds exhibitions every year in different cities.

Kim Beck "Rock Paper Scissors"



These prints originate from tactile rubbings taken directly from the surfaces of rocks. Each one of them is then laid flat so they might be reassembled into something like the original 3D form. A rock made of paper pairs the weight and permanence of stone with the fragility and transience of paper. Functioning as both a flat print and a DIY sculpture, like a paper doll, they invite active participation. The title, Rock Paper Scissors, borrows from the game of hand shapes, but here all three elements depend entirely on one another to exist and hold meaning.

Kim Beck is an American artist who lives and works in New York City and Pittsburgh, Pennsylvania. Beck works in drawing, sculpture, installation, photography, printmaking, and multimedia, focusing her attention on themes that might otherwise be overlooked.

<http://www.idealcities.com>

Varya Yakovleva + Rocio Alvarez + Negrito R. (Pedro Rivero) + Txema Agiriano

