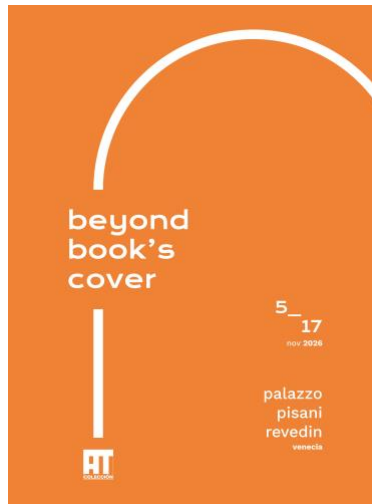




beyond book's cover

PRESS KIT

International Exhibition of Artists' Books

Venice · November 5–17, 2026

Venue: Palazzo Pisani Revedin, Venice

Organized by: AT Collection

Curator: Antonio Toca



Press kit / Contents

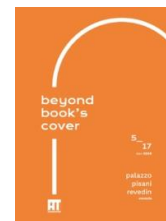
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01 Exhibition Factsheet

Title	beyond book's cover
Dates	November 5–17, 2026
City	Venice, Italy
Venue	Palazzo Pisani Revedin Cultural Centre Sala dei Marmi
Address	Sestiere San Marco 4013/A (Campo Manin), 30124, Venezia, VE. Italia
Opening Hours	Tuesday to Saturday 10:30–13:30 and 14:00–18:00, Sunday 10:30–13:30, closed on Mondays.
Type	International artist's book exhibition
Artists	63 works by 45 artists from 12 countries: Argentina, Cuba, France, Germany, Iraq, Italy, Mexico, the Netherlands, Portugal, Spain, Sweden, and Venezuela
Organizer	AT Colección, https://www.atcoleccion.art/english
Curator	Antonio Toca
Website	https://www.atcoleccion.art/beyond-books-cover
Context	Held during the closing weeks of the 61st International Art Exhibition – Biennale Arte 2026.

02 PRESS RELEASE

THE ARTISTS' BOOK AS A SPACE FOR CREATION AND REFLECTION



The exhibition “beyond book’s cover” uses the artists’ book as a starting point for reflecting on first impressions and the possibility of moving beyond them, treating the cover not as a limit but as a threshold.

VENICE, November 2026 – Organized by **AT Colección** and curated by Antonio Toca, the exhibition **beyond book’s cover** brings together work by **45 artists from 12 countries** at **Palazzo Pisani Revedin in Venice**: Argentina, Cuba, France, Germany, Iraq, Italy, Mexico, the Netherlands, Portugal, Spain, Sweden and Venezuela. The exhibition will be open to the public from **November 5 to 17**, coinciding with the closing weeks of the Venice Biennale.

A PAUSE IN THE FACE OF IMMEDIATE JUDGMENT

In a context defined by speed, an overabundance of images, and quick judgments, **beyond book’s cover** makes a case for pause and attentiveness. It invites visitors to spend time with the artworks, allow for uncertainty, and question the categories through which we interpret books, images, and one another.

In **beyond book’s cover**, the artist's book serves as a starting point to address a broader question: how we construct our perception of reality. The well-known expression "don't judge a book by its cover" takes on a new dimension here, inviting us to question the mechanisms through which we interpret, evaluate, and pass judgment based on a first impression.

AN EXHIBITION THAT CONTINUES BEYOND ITS CLOSING

The exhibition will continue beyond its closing date. Throughout its run, visitors are invited to make their mark on the cardboard furniture that shapes the space, progressively turning it into a collective logbook. Once the exhibition closes, the furniture

will be dismantled, folded, preserved, and transformed into a large-scale artists' book that will become part of AT Colección.

Sustainability is not an afterthought but a guiding principle. Transforming the furniture into a book extends the exhibition's life, turning an ephemeral event into a form of shared memory.

This participatory and sustainable dimension makes the exhibition an open, evolving experience in which each visitor contributes to collective narrative, reflecting on how art can generate shared knowledge and memory beyond exhibitions itself.

Rather than offering answers, **beyond book's cover** invites conversation about how we look, read, and judge, and about the role of culture amid profound technological and social change.

01 ANTONIO TOCA

Industrial engineer, art historian, curator, and art collector.

Here, a first impression never exhausts an artwork's meaning. **beyond book's cover** invites us to slow our gaze and question our prejudices and the ways we inhabit the world.

02 AT COLECCIÓN

AT Colección approaches collecting as a way of reading the contemporary world, supporting projects that foster interdisciplinary dialogue on social, cultural, and environmental challenges.

<https://www.atcoleccion.art/english>

03 PRESS CONTACT

NAME: Antonio Toca

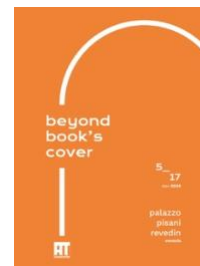
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PHONE: +34. 619.740.296

WEBSITE: <https://www.atcoleccion.art/beyond-books-cover>

02 PRESS RELEASE

THE EXHIBITION THAT WILL BECOME A BOOK AFTER CLOSING ITS DOORS IN VENICE



“beyond book’s cover” brings together artists’ books by 45 creators from 12 countries at Palazzo Pisani Revedin. Organized by AT Colección and curated by Antonio Toca, the exhibition will run from November 5 to 17, 2026, coinciding with the Biennale Arte 2026. After exhibition closes, the cardboard furniture—transform through visitors participation—will become a large-scale artists’ book, preserving the collective memory of the exhibition.

VENICE, November 2026. An exhibition that becomes a book after it closes. This is one of the distinctive features of **beyond book’s cover**, a project in Venice that brings together the work of 45 artists from 12 countries and invites audiences to pause and reflect on how we look at, interpret, and judge what lies before us.

Organized by AT Colección and curated by Antonio Toca, the exhibition will be on view at Palazzo Pisani Revedin in Venice from November 5 to 17, 2026, coinciding with the final weeks of the Biennale Arte 2026.

The participating artists come from Spain, Portugal, France, Italy, the Netherlands, Germany, Sweden, Iraq, Mexico, Venezuela, Argentina, and Cuba. The artists’ book serves as the exhibition’s organizing principle, while the well-known phrase “don’t judge a book by its cover” opens onto a reflection that extends far beyond the book itself: **to what extent do first impressions shape the way we perceive reality?**

A PAUSE IN THE FACE OF IMMEDIATE JUDGMENT

At a time defined by speed, an overabundance of images, and the immediate consumption of information, **beyond book’s cover** makes a case for slowing down, paying attention, and allowing for doubt.

The exhibition invites visitors to look beyond the surface of the artworks and spend time with them, while questioning the mechanisms through which we interpret and evaluate what we see. The book cover thus becomes a metaphor for a broader contemporary concern: the speed with which we form judgments from a first impression.

Rather than offering definitive answers, the exhibition seeks to recover looking as an act of discovery, prompting us to reconsider the categories through which we interpret books, images, and one another.

WHEN THE EXHIBITION BECOMES A BOOK

The experience does not end with viewing the artworks. Throughout the exhibition's run, **visitors are invited to make their mark on the cardboard furniture** that shapes the exhibition space, leaving behind drawings, notes, and other traces of their presence. With each contribution, this furniture will gradually become a collective logbook.

After the exhibition closes, the pieces will be dismantled, folded and preserved before being **transformed into a large-scale artists' book** that will become part of AT Colección. The furniture that initially serves to display the artworks will thus become an artwork and, at the same time, an archive of what took place during the exhibition.

This process extends the life cycle of the material, placing **participation and sustainability** at the heart of the exhibition design. Rather than discarding the display structures once the exhibition is over, they change function and take on a second life.

With **beyond book's cover**, the book ceases to be solely an object to be viewed or read and becoming a space for encounter, experience, and memory—an invitation to consider how we look, how we read, the speed with which we judge, and the role culture can play in resisting the acceleration of contemporary life.

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03 CURATORIAL STATEMENT

beyond book's cover

What happens when we suspend our certainty and look beyond the cover?

This question lies at the heart of **beyond book's cover**, an exhibition that shifts the focus from appearance to what may remain concealed at first encounter. The cover is understood not as a boundary but as a threshold: a space from which to reflect on the labels we habitually assign to books, images, and people.

Organized by **AT Colección** and curated by **Antonio Toca**, the exhibition will be held at **Palazzo Pisani Revedin in Venice** from **November 5 to 17, 2026**, coinciding with the Biennale Arte 2026.

In a social environment defined by immediacy, preconceptions, and snap judgments, **beyond book's cover** proposes a pause: an invitation to linger and to accept uncertainty as a condition of understanding. Each artwork exceeds the conventional boundaries of the book and challenges the expectations we bring to it, revealing new ways of reading.

Beyond its reflection on the artists' book, the exhibition places otherness at its conceptual core, affirming art's capacity to question our prejudices and transform our gaze. Difference, fragility, and the seemingly peripheral cease to occupy a marginal position and instead become sites from which to imagine alternative forms of knowledge and sensibility.

The exhibition also continues beyond its closing date. Throughout its run, visitors are invited to make their mark on the cardboard furniture that shapes the exhibition space, turning it into a collective logbook. Once the exhibition closes, this temporary furniture will be dismantled, folded, preserved, and transform into a large-scale artists' book that will become part of AT Colección.

Sustainability does not appear here as an afterthought or a production strategy, but rather as a core logic that runs through the entirety of the project. Transforming the furniture into a book extends the exhibition's life, turning an ephemeral event into a form of shared memory.

Antonio Toca

04 ARTISTS AND ARTWORK

[Abel Azcona](#), Pamplona, 1988

El artista está siempre muy solo (2021)

Specializing in performance and process based art, Azcona develops a deeply autobiographical practice that uses the body, writing, photography, video, installation, and the objects to investigate identity, intimacy, violence, memory, and the construction of the self.



[Fernando Bayona](#), Jaen, 1990

WHAT NEVER WAS (2014)

PhD, photographer, educator, and Fine Arts graduate.

His work is characterized by staged photography, featuring an aesthetic and use of light reminiscent of the Baroque period. His preferred themes are love and sex—which he considers the two driving forces of the human being—intertwined with violence, drugs, or religion.



[Joxe Belmonte](#), San Sebastián, 1960

AQUAR (1996)

Fine Arts graduate, painter, and illustrator.

His figurative work is inspired by mythology, astronomy, and the natural sciences, with particular attention to the effects of time on matter.



[Jon Berrondo](#), San Sebastián, 1961

El Cascanueces (2001)

Set designer and artist, initially trained in ceramics and sculpture at the Escola Massana in Barcelona. He holds a degree in Set Design from the Institut del Teatre. His sculptural approach to space is one of the defining features of his artistic language.



Wafaa Bilal, Irak, 1966

168:01 (2022)

Iraq-American artist whose practice combines performance, photography, interactive art, and new media. His work addresses war, exile, memory, violence, and the consequences of political conflicts.



Alán Carrasco, Burgos, 1986

Einbahnstraße. Embajada mexicana (2026)

He holds a PhD in History and Theory of the Arts from the Universitat de Barcelona, with an international distinction. His work examines the mechanisms through which official narratives are constructed, with particular attention to iconoclasm, memory, oblivion, and the exclusion of specific events and protagonists from history.



Rebobinar (2012)

Thirty artists make the cassette the central protagonist: the tape becomes not only a container for music, but also plastic matter, a declaration of love, and a site of tension between machine and human being.



Mauro Cerqueira, Portugal, 1982

Entre mãos (2016)

Fine Arts graduate and curator. A multidisciplinary artist, he draws on close observation of the environment in which he lived and worked in Porto's old town.



Fábio Colação, Portugal, 1995

Untitled (1984), (2024)

He trained at the Faculdade de Belas-Artes de Lisboa and the Akademie der Bildenden Künste in Munich. His work investigates the relationships between power and language, analyzing how discourses, visual representations, and symbolic structures are produced, disseminated, and normalized in contemporary society.



Comediants, Spain

Sol Solet, (1985)

A free, sensory, cosmic, and literary version of the stage show Sol Solet by Comediants.



Ediciones Vigía, Cuba (1985)

El gran lunes, Los paraísos perdidos, Historia de un caballo, Dibujos sobre un puerto y Alan West Duran.

Based in Matanzas, Ediciones Vigía is known for the artisanal production of handmade books in which writing, design, paper, illustration, and the object come together as a single artwork.



Roberto Equisioan, Pamplona, 1973

K4NT-Crítica a la razón pura (2017)

Martin Heidegger: Was ist Metaphysik? (2014)

La vie mode d'emploi (La vida instrucciones de uso) (2017)

Espèces d'espaces (Especies de espacios)

'Infra-ordinaire (Lo infraordinario) (2017)

Manifiesto comunista (2016)

El libro rojo (2019)

La Metamorfosis (2013)



La Biblia (2013).

El Principe (2016).

He is a poet, video creator, and photographer. Since 1998, he has lived and worked in Berlin. His work investigates the relationship between text and image within the field of audiovisual recycling.



[Joan Fontcuberta](#), Barcelona, 1955

Mictlán (2020)

Artist, photographer, writer, editor, educator, and curator. His practice has played a pivotal role in contemporary conceptual photography, questioning the relationship between image, truth, fiction, and the construction of reality.



[Hondartza Fraga](#), A Coruña, 1982

Passages for the world (2013)

Drawing constitutes the core of a practice that incorporates photography, video, digital media, and installation. Her work investigates our relationship with places, objects, and phenomena that are difficult to grasp due to their scale, distance, fragility, or ephemeral nature.



Ángel García Roldán, Córdoba, 1972

Tote Kojoten (2016)

Visual artist, PhD in Fine Arts, and professor at the University of Granada. His artistic and academic research explores the relationships between image, narrative, education, and creative processes.



Edurne Herrán, Alemania, 1978

aBsURDA (2026)

Fine Arts graduate with training in sculpture, textile art, cultural management, and artistic research. Her career combines material practices, artisanal processes, and contemporary approaches to visual culture.



Raúl Hevia, Oviedo, 1965

La repetición. Tentativa (2017)

Artist, researcher, curator, and educator. His work investigates forms of narrating intimacy and the different ways of constructing the contemporary self through photography, video, installation, and, notably, the book.



Graciela Iturbide, México, 1942

Mi ojo (2016)

Photographer; her images explore communities, rituals, landscapes, and ways of life, particularly in Mexico, from a poetic and deeply human perspective.



[Vicky Kilander](#), 1997

Cuaderno rojo (2018)

Painter whose work is inspired by the realm of forms. She captures the moment by abstracting the events and interests that shape it—mixing, isolating, and blurring them in an intentionally unregulated way to create fluctuating, open-ended images.



[Klaas Kloosterboer](#), Paises Bajos, 1959

News Wad (2023)

His work is highly physical and tactile. He works through cycles of construction, destruction, and reconstruction, moving continually between two- and three-dimensional images and exploring the differences between them.



[LaLata](#), 2001

Each edition takes the form of a tin can containing objects and artworks created by different artists. The project explores publishing as an artistic object and transforms editing into a space for collaboration, exchange, and experimentation.



[LHFA](#), España

Explorando Usera, (2008)

LaHostiaFineArts (LHFA). It was created specifically for Madrid Abierto, an international program of artistic interventions. The project explored processes of adaptation, urban boundaries, and coexistence within this multicultural neighborhood.



Matilde Marín, Argentina, 1948**Juego de Manos (1999)**

Trained as a sculptor at the Escuela de Bellas Artes in Buenos Aires and the Kunstgewerbeschule in Zurich, Switzerland, she is a member of the Academy of Fine Arts. Her work reflects on events that leave a mark on humanity and on the artist's role as an active witness.



Carlos Maté, Burgos, 1978**Elena Urucatu**, Rumanía**Libreto. Maletín de Duchamp (2025)**

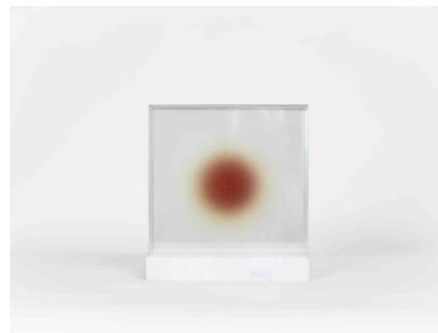
Their practices combine photography, video, installation, and performance, exploring identity, memory, popular culture, and the relationship between the individual and the environment, against a backdrop of ecological catastrophe and the ever-present threat of extinction.

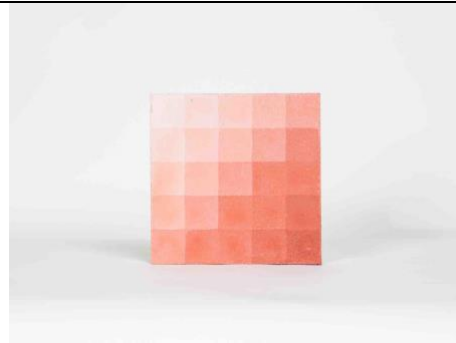


Mikha-ez, Gijón, 1991**Kála (2015),****Campo de cielo (2019)****Degradacões (2026)**

He holds a PhD in Fine Arts, a Master's in Art History, and a degree in Fine Arts.

His work bridges artistic production and research into the processes and languages of contemporary art.

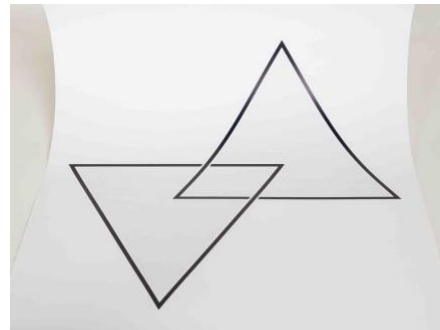




[Minimae](#), España

Romeo y Julieta (2019)

Combining art, graphic design, publishing, and experimentation with the concept of the reproducible artwork, Minimae transforms entire books into compositions contained on a single page.



[Mathieu Mercier](#), Francia, 1970

LOVE-HATE (2022)

Situated between architecture, design, and the visual arts, his work reflects on the foundational ideas of twenty-first-century Western culture.



[Eugenio Merino](#), Madrid, 1975

Restos humanos (2020)

Ruina y turismo (2017)

He develops a sculptural and installation-based practice marked by satire, hyperrealism, and political critique. His work addresses issues related to power, ideology, religion, consumerism, and historical memory.





[Juan Luis Molero](#), Córdoba, 1970

Totem Volto Palimosesto (2026)

His work is characterized by found objects, totemic figures, and works on paper made by the artist. Color, texture, and the use of gold leaf contribute to pieces that oscillate between the spiritual and the material.



[Ángelo Demitri Morandini](#), Italia, 1975

Don Quijote (2026)

Impronte sonore: I'alfabeto del capitale e le sue frequenze (2023)

Philosopher, computer scientist, researcher, and multidisciplinary artist whose inquiry stems from language, its manipulation, and its impact on social relations. His work also employs relational art strategies to investigate and map the structures of social interaction.



[Pepe Murciego](#), SEGOVIA, 1967

CONSUMA A DISCRECCIÓN / CON SUMA DISCRECIÓN (2000)

Fine Arts graduate, publisher, and multidisciplinary artist whose practice focuses primarily on action art and performance.



[José Carlos Nieves](#), Córdoba, 1966

Pedro, esto no es un retrato (2026)

Visual artist, photographer, and audiovisual creator. His practice spans photography, video, set design, and projects connected to music and the performing arts.



[José Luis Ochoa](#), Santander, 1974

The relic (2023)

He holds a PhD in Contemporary Art. His practice is rooted in painting and investigates its material and perceptual possibilities.



[Aitor Ortiz](#), Bilbao, 1971

Link (2018)

Photographer and visual artist. His work investigates the possibilities and limitations of photography beyond its documentary function, utilizing architecture, space, and the object as key elements.



[AKIKO](#), Murcia, 1967

Nuestra Señora del Buen Crédito (2025)



[Ximena Pérez Grober](#), México

Ajo (2011)

Mexican industrial and editorial designer based in Barcelona. She has specialized in artists' books, as well as in the design and editorial production of art books.



Plages, Francia

Madrid, Revue Plages 39 (1987)

A contemporary art and artists' magazine (revue objet), founded and directed in France in May 1978 by Argentine artist Roberto Gutiérrez..



[Santiago Rodríguez del Hoyo](#), Madrid, 1960

Cuadernos de cal (2019)

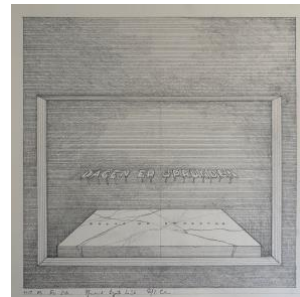
His work moves between abstraction, symbolic figuration, and gestural painting, exploring metaphysical spaces, color, transparency, and signs.



[Ricardo Sánchez Cuerda](#), Madrid

Hoy es el día (2026)

Architect, artist, set designer, and member of the Academy of Performing Arts of Spain. His work in set design spans theatre, opera, zarzuela, ballet, dance, and musicals.



[Daniel Silvo](#), Cádiz, 1982

Bill Viola (2015)

Artist, curator, educator, and cultural manager with a PhD in Fine Arts. His practice encompasses video, photography, drawing, and installation. He is director of Galería Nueva and Atelier Solar in Madrid.



[Elisa Terroba](#), Malaga, 1986

Puño americano. Democracia (2026)

Tentativa de ordenar un lugar parisino (2022)

She holds a Diploma in Library Science and Documentation, a BA in Art History, a Postgraduate Degree in Exhibition Curating, and a Postgraduate Degree in Architecture, Art, and Ephemeral Space. A multidisciplinary artist and Fine Arts graduate, she also holds a Master's in Contemporary Art: Creation and Research.



[Eduardo Vargas Rico](#), Venezuela, 1991

Mediterráneo (2018-2019)

Región (2018)

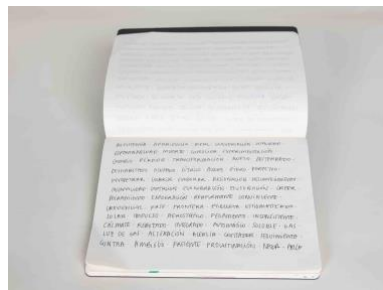
He holds a Bachelor's Degree in Plastic Arts. A multidisciplinary artist, his research centers on the concept of the archive; formally, he approaches the object as an archaeological artifact.



[Marta Valledor](#), Santander, 1995

Escrito automático (2026)

She holds a degree in Creation and Design and a Master's in Printmaking and Graphic Production. Drawing is the starting point of her practice, through which she develops a personal language for expressing emotional impulses.



[Juan Zamora](#), Madrid, 1982

Grafiósis I (2025) y Castanea dentata (2026)

Fine Arts graduate with a Master's in Contemporary Art. His work develops at the intersection of art, science, music, and social practice from an ecological perspective. Life itself lies at the center of his artistic discourse.



05 MULTIMEDIA RESOURCES AND IMAGE CREDITS

A selection of high-resolution images, videos, and graphic materials from the exhibition is available to the media for editorial use free of charge.

DOWNLOAD LINK

All press materials are available at the following link:

[Dosier prensa / Press Kit](#)

TERMS OF USE AND CREDITS

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Concept: Antonio Toca y Juan Luis Molero

Poster design: [Mikha-ez](#)

Catalogue: Giuliano Camilleri, Alicia Oceja y Antonio Toca en [Artpaper](#)

Photo: Raúl Lucio, José Carlos Nievas, Edurne Herran, Roberto Ruiz y Antonio Toca

Texts by: Antonio Toca, Edurne Hernán, Juan Luis Molero y Juan Zamora

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COLLABORATION:

