

Exhibition: **LA LINEA ROJA**
SPANISH ABSTRACT ART IN THE IVAM COLLECTION

IVAM Institut Valencià d'Art Modern
22 December 2009 - 21 February 2010

Organizes: **IVAM Institut Valencià d'Art Modern**

Curators: **Raquel Gutiérrez**
Joan Ramon Escrivà

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“La Linea roja” (‘The red Line’), even though comes from one of the classical conceptual artifices of historiography, the abstraction, seeks however the multiple confluence points which took place (and still do) among the formal investigations of the different generations of Spanish artists from the 30s of the 20th Century until the present time.

It is not by mere chance that the title of the exhibition, *La línea roja*, is in honour of one of the classics of our contemporaneity whose work overtook the enforced frontiers for the critique to the artistic creation: Antoni Tàpies. His painting dated in 1963 and belonging to the IVAM collection, *La ligne rouge (Negre amb línia vermella*¹) should be understood as an authentic crossroad where the large constructive tradition, the figurative drive, the experimentation with material and the failure of the two-dimensional nature of the painting.

Inside this same transgressor spirit of the genres and of review of historiography concepts, this exhibition avoids the narration of the chronological sequence which represent the development of the abstract art in Spain. Instead, the exhibition set-up is formed by means of purely

¹ “Black with red line”.

aesthetic cores of reflection articulated from certain works less known of the IVAM collection.

The exhibition begins in a place dedicated to the atavistic enigma of the representation of the face and its disguise, the mask, introduced by a Julio González's sculpture, *Le cagouard* (1935), and a Antonio Saura's painting, *Anu* (1962).

The polyptych of pieces *Serie Limo* (1991) by Luis Gordillo forms a space destined to study the fascination on the liberation of the material fluxes and oscillations.

A metallic relief dated in 1955 by the artist Manuel Rivera articulate a space dedicated to the interlace of formal frames, nets and breaches.

A painting by José Manuel Broto, *Elogio del oro* (1984) opens a chapter devoted to the plastic fascination -sometimes mystical- of the auric metal.

Joan Miró's work, *Aviat l'instant* (1919), sets up, together with a great group of serigraphies by Joan Brossa, a space where the great revolution in typographic composition during modernity is discussed.

A series of gouaches by Eusebio Sempere serves as a porch leading to a big mural dedicated to the kinetic, light-emitting, perceptive and utopian drifts of geometry.

Finally, Esteban Vicente's canvas *Sin título*, 1972 structures the final chapter of the exhibition assigned to analyse the pictorial practice as a poetics of the self-absorption.

On the occasion of the exhibition, the IVAM has scheduled a workshop based on Joan Brossa's work which will take place from January 20 until February 21 2010.