

Exhibition: **OJOS DE MAR**
Institut Valencià d'Art Modern, IVAM
18th May – 8th July 2007

Organised by: Fundación Arte Viva
Institut Valencià d'Art Modern

Curator: Rafael Sierra



The exhibition comprises nineteen site-specific works created by fourteen contemporary artists: Kcho, dEmo, Paul Schütze, Marina Núñez, Adriana Varejão, José Manuel Ballester, Martín Chirino, Miquel Navarro, Carmen Calvo, Bernardí Roig, Jorge Pineda, Eugenio Ampudia, Alberto Corazón and Esther Pizarro. In their works they address the conceptual corpus and the characteristic imagery of water sports and the artefacts involved in them: water, speed, precision, team spirit, etc. The works are displayed in different spaces like the façade of the building, the terrace in front of it, the lobby and gallery 8. With the excuse of one of the major sports events, the America's Cup, the IVAM and Fundación Arte Viva have coproduced this exhibition, where each of the contemporary artists selected has used his personal aesthetics and his artistic interest to

portray the universe of the sea, creating this body of works that explore the iconic universe with which the sea has enriched man's artistic imagery over the centuries.

A catalogue of the exhibition has been published and contains a text by the curator, Rafael Sierra, which provides a theoretical framework for the selection of works and also texts by the president of Fundación Arte Viva, Frances Reynolds, and the director of the IVAM, Consuelo Císcar, and some notes on the artists by Laura Revuelta.

José Manuel Ballester (Madrid, 1960). José Manuel Ballester studied Fine Arts and graduated in 1984 and since then he has won several grants and awards. Furthermore, he has participated in several dozen exhibitions all over the world, including some editions of the international art fair ARCO. An artist, a painter and a photographer, he has developed his oeuvre with his gaze posed on uninhabited spaces, and on other occasions on mobile spaces, where it looks as though he would like to freeze time in the construction of a metaphysical or industrial type space. Finding poetry and beauty in the new dehumanised architecture of the 21st century is the leitmotif of the works presented by the photographer and painter José Manuel Ballester in this exhibition.

Kcho (Alexis Leyva) (Isla de Juventud, Cuba, 1970). Kcho is the most acclaimed Cuban artist since Wilfredo Lam. He graduated from the Escuela Nacional de Artes Plásticas in La Havana. He has won several awards, among which the most outstanding is the UNESCO Award for the Promotion of the Arts, Geneva. Many exhibitions of his work have been held, from the Shiseido gallery in Tokyo, Japan, to the Museo Nacional Centro de Arte Reina Sofía in Madrid and the Museum of Contemporary Art in Los Angeles, USA. In the last few years his career has been marked by an irrestrainable regression, in which there prevails a constant metamorphosis of daring to comfort, testimonial crudeness to an option that leads the trauma to end in collective pleasure at the visual discharge. Kcho personifies the attempt to deal with illegal immigration from its most frustrating standpoint, where the idea of flight ends up overcoming the hope of a change of life as experience. In this way, the adventure of plunging into the sea in the face of so many perils turns into the solution of recreating it as the trance of a febrile imagination.

Miquel Navarro (Valencia, Spain, 1945). A Spanish painter, sculptor and engraver, he is internationally considered one of the most personal voices in contemporary sculpture. Miquel Navarro's oeuvre sets constructional principles that brings it close to the manifestation of the sacredness of forms.

He began to paint in Expressionist style in the late sixties, and in the seventies he started to make sculpture, which he conceives from a Constructivist point of view in the strictest possible meaning of the word, for he constructs "cities" out of basic shaped volumes.

Adriana Varejão (Rio de Janeiro, Brazil, 1964). Her works underscore the degree of laceration and contradiction that underlies crossbreeding. In her works she explores the hybrid nature of Brazilian culture and incorporates a very varied range of references: figurative, decorative, theatrical, allegorical, biological... At the same time she uses this reflection about her culture since the colonial periods to create a metaphor of the modern world. Her works are characterised by their predominant "corporal" nature, in some cases manifested by the almost aberrant presence of flesh. Her narrative, far from belonging to any particular time or place, is marked by rupture and discontinuity.

dEmo - Eladio de Mora (Toledo, Spain, 1960). In his sculptures he combines the languages of figuration, Pop Art and Expressionism, using everyday elements taken out of the iconographic and transcendental world as a source of inspiration and a metaphor. An exercise in "iconising the domestic". The main sign of identity of his work is referentiality and the private jokes he makes regarding the art world, by means of element, iconography and discourse. Besides, the alterations of scale in these elements and their representation, where they adopt different functions from the usual ones (which arouses the spectator's surprise and curiosity), the critical sense of the work and the interest in advertising in public urban spaces are other features of his oeuvre.

Alberto Corazón is known for his work as a designer. He founded and was president of the Spanish Professional Designers Association. His work has been acknowledged over almost forty years with the conferring of the National Design Prize and the Gold Medal Award of the Art Directors Club (New York). But there is another side to him: as a sculptor and painter we find an Alberto Corazón who shuns introspection and creates by looking slowly outwards. Since the first important exhibition that this Madrid artist held

at the Galleria Stein in Turin in 1967, his painting and sculptural work has been acquired to form part of international museum collections in Japan, Germany and France.

Bernardí Roig (Palma de Mallorca, 1965). Bernardí is one of the most interesting young creators in the Spanish artistic panorama. His works have been exhibited in museums the world over, such as the Kunstmuseum in Bonn (Germany) or the Kampa Museum in Prague. In his works we can see the inspiration of different artists like Malevich, Nicholson, Beuys... In them we find abstract structures and reminiscences of figuration, and even hyperrealism in his sculptures.

Esther Pizarro (Madrid, 1967). A sculptor with a long artistic career focused on the study of the city from different points of view, and its relationship with the elements that form it and its inhabitants. Her work forms part of collections like the Ministry of Foreign Affairs, the Spanish College in Paris, the West Lake Park in Hangzhou, China, the Caja Madrid collection and the Spanish Academy in Rome.

Carmen Calvo (Valencia, 1950). She studied publicity and enrolled in the Arts and Crafts School and the Fine Arts School in Valencia. Since the mid eighties, her work has tended to take the form of installations and interventions on photography. Her work has been exhibited at the most important Spanish contemporary art museums, like the Institut Valencià d'Art Modern, IVAM, which held an important retrospective in 1990, and the Museo Nacional Centro de Arte Reina Sofía, which displayed her work in the Palacio Velázquez in 2003. She participated in the Venice Biennale in 1997. Her work forms part of collections like the MACBA, the Museo Nacional Centro de Arte Reina Sofía, the Solomon R. Guggenheim Museum in New York or the Peter Stuyvesant Foundation in Amsterdam.

Marina Núñez (Palencia, 1966). She graduated with a bachelor's degree in Fine Arts at Salamanca University and a PhD in Fine Arts at Castile-La Mancha University and is Professor of Painting at the Fine Arts Faculty of Pontevedra University. Her work is characterised by the representation of the female body as a criticism of its image as used in western culture. She has held solo exhibitions at Spanish galleries like Buades, Alejandro Sales, Tomás March and Salvador Díaz and foreign galleries like OMR

(Mexico), Pascal Polar (Brussels), John Berggruen (San Francisco), Alessandro Seno (Milan) and Mimmo Scognamiglio (Naples). Her work is present in the collections of several institutions, among which we can mention the Museo Nacional Centro de Arte Reina Sofía in Madrid, the Artium in Vitoria, the Fundación La Caixa or the Centro de Arte in Salamanca.

Paul Schütze (Melbourne, 1958). He started out on a career in electronic music and made several trips to India. In his work in the field of video installations and photography, he explores the relationship between architecture and sound and memory and knowledge. His work has been exhibited at the Paris Observatory, the Galería Estiarte in Madrid and the Alan Cristea Gallery in London.

Martín Chirino (Las Palmas de Gran Canaria, 1925). He started out as an autodidactic sculptor working on woodcarving and in clay before travelling to Madrid to study Fine Arts at the Escuela de San Fernando. He travelled to France, where he discovered Julio González's work and began to work with iron after trips to Italy and England. He settled in the Canary Islands and made pieces influenced by African art and Surrealism. In 1958 he joined the El Paso group and began to produce work of symbolic abstraction without any narrative elements. Since 1989 he has directed the Centro Atlántico de Arte Moderno CAAM in Las Palmas de Gran Canaria. His work is present in the most important museums and collections in the world, like the Chase Manhattan Bank in New York, the CAAM in Las Palmas de Gran Canaria, the Museo de Arte Abstracto Español in Cuenca, the David Bright Foundation in Los Angeles, the Fundación Juan March in Madrid, the Smithsonian Institution in Washington, the IVAM in Valencia, the MoMA in New York and the MACBA in Barcelona.

Jorge Pineda (Baharona, Dominican Republic, 1961). He studied architecture in Santo Domingo and made lithographs at the Atelier Bordas in Paris. He held his first solo exhibition at the Art Nouveau gallery in 1985. He has taken part in numerous solo and group exhibitions in the Dominican Republic, Peru, France, Spain, Puerto Rico, Germany and the United States. His work is present in the collections of the IVAM in Valencia and the MUSAC in León.

Eugenio Ampudia (Melgar, Valladolid, 1958). He studied art at the school of the painter Alejandro Cañada and the Escuela de Artes y Oficios in Zaragoza. Throughout his career he has painted, sculpted, curated exhibitions, collaborated with the media, produced electronic art, digital art, video, performances and interventions, and he has directed workshops and seminars. He has participated in Singapore Biennial, in Caracas Biennial and is currently participating in Valencia Biennial, and his work has been exhibited at the Artium in Vitoria, at the Museo Pablo Serrano in Zaragoza and the Project Room Art in Cologne, Germany.

The **Fundación Arte Viva** is an independent non-profit private organisation at the service of society. Founded in 1997, Arte Viva is present in Argentina, Brazil and Spain, and its mission is to bring art and education to all the social sectors and particularly the most needy, by means of pedagogic and innovating cultural projects.

The areas covered by Arte Viva are Education, Art and Historic Heritage, and it has a great deal of experience in producing exhibitions and cultural programmes at a national and international level. The methodology of Arte Viva is based on the Visual Thinking Strategies, among others, in setting up its educational and exhibition programmes. This pedagogic method was created by the Department of Education of the Museum of Modern Art (MoMA) in New York and has been adapted to the social and curricular requirements of schools in our country.