



Reconozco en esto mi sucia educación de infancia, 2006

in the Centre del Carme in 1990. This new show presents her work over the last fifteen years and comprises over fifty pieces between installations, drawings, objects, paintings and large-format photographs. This exhibition is based on some of the conceptual axes that define plastic research derived from her complex personal experiences: studio, memory, childhood and gaze.



La Miranda, 2001



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INSTITUT VALENCIÀ D'ART MODERN

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Tuesday to Sunday, 10 am to 8 pm
Sunday, Museum Open Day, admission free
Monday, closed



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L'evanouissement, 1996

Carmen Calvo is one of the most prestigious Spanish artists and best known on an international scale. Born in Valencia in 1950, Carmen Calvo formed part of the generation of artists that in the nineteen seventies carried out an authentic renovation of the aesthetic postulates inherited from Informalism and the movement known as *Crónica de la Realidad* during the last stages of Franco's regime. With this new generation of young artists came a new way of understanding the artistic praxis, which insisted on the need to retrieve the subjective ego and develop an art where plastic research, personal experience and a ludic (even humorous) spirit were the moving force behind creation.

In view of the attacks of conceptual art on painting, Carmen Calvo opted to maintain critically its creative parameters but transformed them in such a way that since that time she has turned her work into an original proposal open to an amalgam of languages such as drawing, installations, sculpture or photography.

In a work clearly influenced by Surrealism, her passion for a sort of *archaeology of vestiges* has stood out in all her oeuvre from the outset until the present day. The transfer of the methodology of this discipline to the territory of art leads to continual meditation about the concept of the fugacity of life and art but,

above all, to an attempt to reconstruct –by means of sundry objects picked up at street markets, including photographs from anonymous family albums– the memory of an everyday universe misplaced by the passage of time. This *reconstruction* work requires a painstaking process of gathering material and combining and structuring the found fragments, that is, a really arbitrary and imaginative process of connecting signs that finally succeeds in creating an image with enormous evocative power.

This exhibition is the second one the IVAM has dedicated to this artist, the first of which was held

Algún puñal fallido buscaba un corazón, 2004

