

The collection of works by Equipo Crónica possessed by the Institut Valencià d'Art Modern (IVAM) is the most important one in existence, because of the quality of the works and the representativeness that they acquire. If this exhibition relives that period of art it is not to republish the stories that were constructed about the artists in the sixties and seventies, but to produce a new account, in keeping with the anti-avant-garde cast of this twenty-first century, a novel about painting in which beauty comes to the foreground once again, rejecting the all-out defence of meaningfulness that characterized the period when these paintings were created.

Mármoles, sedas y metales (Marble, Silk and Metal), 1973
Acrylic on canvas and frame, 140 x 140 cm



Conde Duque o el Morrosko de Olivares
(Conde Duque or The "Morrosko" of Olivares), 1870
Paint on papier mâché, 106 x 28,5 x 25,5 cm



INSTITUT VALENCIÀ D'ART MODERN
10 JULY - 9 SEPTEMBER 2007

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

EQUIPO CRÓNICA

in the IVAM collection

IVAM
GENERALITAT VALENCIANA
CONSELLERIA DE CULTURA, EDUCACIÓ I ESPORT



La pincelada (The Brushstroke), 1878. Silkscreen, 77,5 x 57,5 cm

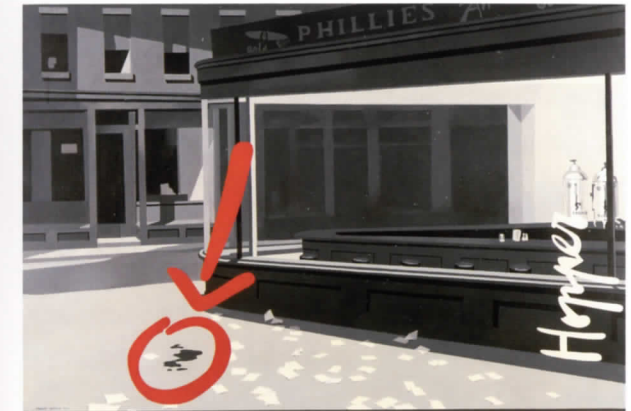
Rafael Solbes (1940–1981) and Manuel Valdés (born in 1942) created Equipo Crónica in 1964. These two painters became a fundamental part of Valencian and Spanish art, and they achieved ample international recognition of their worth. From a formal viewpoint, they derived their artistic resources from the mass media and formed part of the broad international movement of Pop Art. But they did not restrict themselves to creating a sort of Spanish branch of Pop Art; they affirmed their personality by a way of working that distinguished them from others.

El panfleto (The Pamphlet), 1973
Acrylic on canvas (diptych), 200 x 400 cm



Firstly, their discourse was highly critical of the Spanish society and politics in which they were fated to live: the final stage of the General Franco's dictatorship (1964–1975) and the transition to democracy (1976–1981). Equipo Crónica's paintings were a ferocious criticism of the dictatorship and of the dominant classes of society that sustained it; the games they played with images provided a demonstration of the contradictions and struggles that affected Spain.

Secondly, in addition to the mass media (posters, films, photographs, comics), they drew on the history of painting and the



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Edición de noche (Hopper) (Late Night Edition [Hopper]), 1974
Acrylic on canvas, 114 x 146 cm

twentieth-century avant-garde to make their pictures. With images taken from classical Spanish painting (seventeenth and eighteenth centuries) and assorted avant-garde art movements of the twentieth century they constructed visual works in which a new contextualization led to a fresh view of art history and of contemporary political, economic and social reality. Thirdly, in doing all this they gave prominence to the value of the composition surface, the plane of the painting, so that Equipo Crónica's pictures not only offer testimony of a period but also continue to present themselves as works full of beauty, the beauty they had when they were created and the beauty that they gained in return for time deposited, the sum of the yearning of the feelings of an age accumulated in each line they drew and in each field of flat colour.