

# nosotras

May 20 - September 26. 2010

This exhibition has been produced by the Centro Andaluz de Arte Contemporáneo.  
Curated by Luisa López Moreno and Juan Antonio Álvarez Reyes.

## SPACES AND ARTISTS INCLUDED IN THE EXHIBITION

### 1. EST WING

ÁNGELES AGRELA • ANA LAURA ALÁEZ • PILAR ALBARRACÍN • JOHANNA BILLING • MARÍA CAÑAS • NURIA CARRASCO • PATRICIA DAUDER • VALIE EXPORT • CARMELA GARCÍA • DORA GARCÍA • VICTORIA GIL • NAN GOLDIN • ZOE LEONARD • ANA MENDIETA • ALEKSANDRA MIR • MARTA MARÍA PÉREZ • MARTHA ROSLER • PEPA RUBIO • ANN-SOFI SIDÉN

### 2. MAGDALENE CHAPEL

CARMEN SANZ • SOLEDAD SEVILLA

### 3. CHURCH

HANNAH COLLINS • CRISTINA GARCÍA RODERO

### 4. SACRISTY AND PROFUNDIS CHAPEL

LOUISE BOURGEOIS

### 5. COLUMBUS CHAPEL

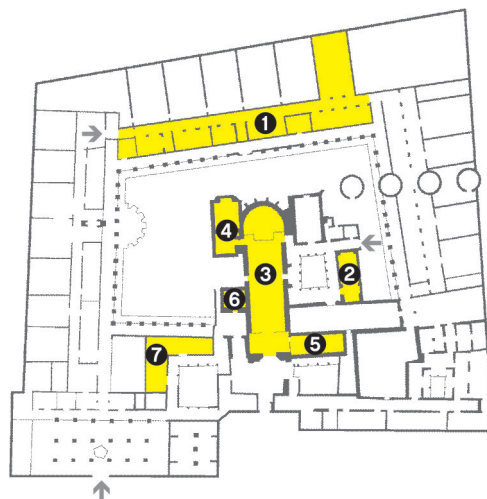
SALOMÉ DEL CAMPO • REBECCA HORN • CRISTINA IGLESIAS

### 6. SAINT BRUNO'S CHAPEL

PEPA RUBIO

### 7. PRIOR'S COURTYARD

ÁNGELES AGRELA • ELENA ASINS • CARMEN LAFFÓN • RUTH MORÁN • SOLEDAD SEVILLA



## Centro Andaluz de Arte Contemporáneo

Monasterio de la Cartuja de Santa María de las Cuevas  
Avda. Américo Vespucio nº 2  
Isla de la Cartuja  
41092 -SEVILLA

Tel. +34 955 037 070  
Fax +34 955 037 052  
actividades.caac@juntadeandalucia.es  
www.caac.es

### Access

Avda. Américo Vespucio nº 2  
Camino de los Descubrimientos s/n

### Transport

C1 y C2 buses

## Timetable

### May, June and September

Tuesday to Saturday: 10 - 21 h.

### July and August

Tuesday and Saturday: 10 - 21 h.

Wednesday to Friday: 10 - 15 h. and 20 - 24 h.

Sunday: 10 - 15 h.

Closed on Monday

Holidays: Please consult web

Tickets sale until 30 minutes before closing



Centro Andaluz de Arte Contemporáneo  
CONSEJERÍA DE CULTURA

# colección nos otras

## nosotras Collection

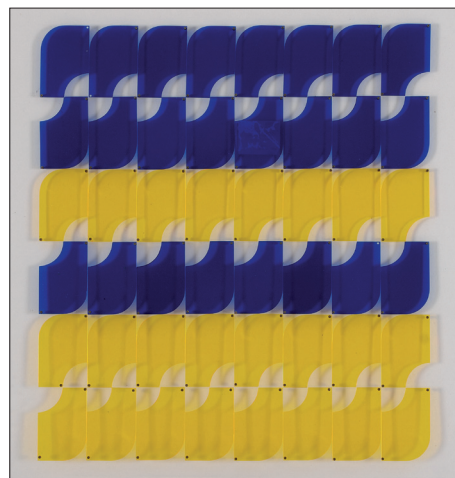
May 20 - September 26. 2010

Centro Andaluz de Arte Contemporáneo  
www.caac.es

# coleccion nos otras

In 1993, the former Contemporary Art Museum in Seville, which is now integrated within the CAAC (Andalusian Contemporary Art Centre), wondered why there were no female artists represented in their collection. American feminist artists also asked the most prestigious American art galleries the same question 20 years before, demanding more female presence in their exhibitions. Since then, enough time has passed to show that this public criticism and profound review of the history of art (and culture in general) conducted by feminist researchers, has helped to change the inertia towards the systematic exclusion of females in the art world.

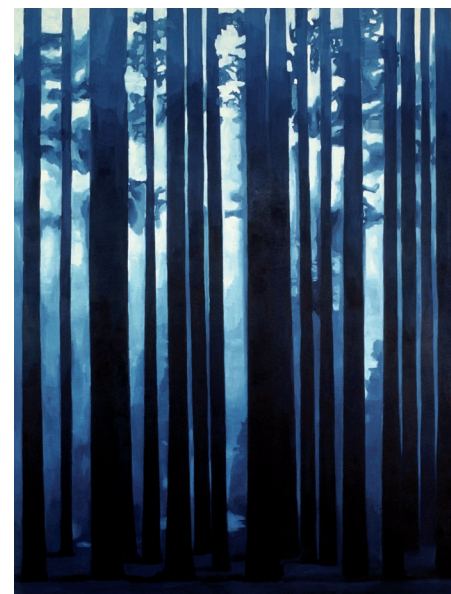
The exhibition *Nosotras* (which means “us women” in Spanish) comes after two other important feminist exhibitions. One was local. And the other international. The local exhibition,



Soledad Sevilla, *Modular structure # 2*, 1970

named *100%* shown in 1993 <sup>(1)</sup>, presented the works from a group of Andalusian female artists. Also a catalogue was issued containing important texts never seen before in Spanish about art and feminism. CAAC has decided to revisit this theme with the intention of staging an exhibition presenting works from its permanent collection, all produced by female artists. The international example, *elles@centrepompidou*, is currently being exhibited in the Parisian museum. The CAAC has taken the title of the Centre Pompidou's exhibition, modifying it and using it to emphasise the fundamental role that feminist thought and female artists have brought to art in recent decades. The Parisian exhibition has proven that female artists are perfectly capable of narrating 20th Century art. This is something that has been at the foreground from the 60s until the present day, a period that the CAAC specialises in. The famous rhetorical question that Linda Nochlin asked “Why Have There Been No Great Women Artists?” appears to no longer be as relevant in recent decades. *Nosotras* also has a rather dubious privilege: this will be the first time that a Spanish museum or art centre has organised a collection with 100% female artists. What draws the most attention of this rather dubious privilege is the time that it has taken to organise such an event.

CAAC has staged many exhibitions since it was founded in the 1990s some of which have presented female artists such as Louise Bourgeois, Esther Ferrer, VALIE EXPORT and Nancy Spero, among others <sup>(2)</sup>. Through their works these women have clearly left with their ideologies and general outlook towards contemporary visual culture. Of the very few exhibitions of this type that have been shown, all have been of great importance as far as the



Salomé del Campo. *Forest*, 1993



Cristina Iglesias. *Vegetable room III*, 2000

CAAC program schedule is concerned. In this respect, *Nosotras* (including the monographic exhibitions devoted to the works of Carrie Mae Weems, Candida Höfer and Cabello/Carceller) wants to be a break from the norm. One of CAAC's priorities from now on will be to consider gender and to work actively to ensure that both male and female artists are given the same importance in the permanent collection and temporary exhibitions.

*Nosotras* shows the creative diversity of the female artists which have gradually been integrated into CAAC's permanent collection. This has led to new and interesting topics of discussion for all of the artwork included in the collection. The CAAC team is conscious that much is still lacking and that its exhibition could never be on par with the comprehensive historical overview that the Centre Pompidou has presented, given that it has a collection of more than two hundred female artists.

In spite of all this, CAAC believes that the *Nosotras* exhibition brings to light some of the most important questions that female artists have asked to break down the stereotypes that are installed into our society (identity, sexuality, gender, everyday life, private and public space...) and lends the viewer invaluable information enabling them to reflect upon events that have occurred in recent history. *Nosotras*, is therefore a first step, a statement, almost an overview of the situation. In short, it's a starting point.

(1) Exhibition *100%*. Curators: Mar Villaespesa and Luisa López Moreno. Museo de Arte Contemporáneo de Sevilla, 1993.

(2) Monographic exhibitions and other specific projects have also been devoted to Ángeles Agrela, Mercedes Carbonell, Ángela de la Cruz, Lili Dujourie, Dora García, Mar Gª Ranedo, Victoria Gil, Carmen Laffón, Helen Levitt, Eva Lootz, Christa Näer, Marina Núñez, Pepa Rubio, Mora Sheehan, Joanna Vasconcellos and Daria von Werner.