



CAAC

Centro Andaluz
de Arte Contemporáneo

**ABOUT
THE SPECTATOR**

OCT. 2010 / MAR. 2011

The program of exhibitions and activities presented herein may be extended during the period under discussion, and may also suffer alteration of one kind or another due to events that were unforeseen at the time of publication. Up-to-date information can be consulted at WWW.CAAC.ES

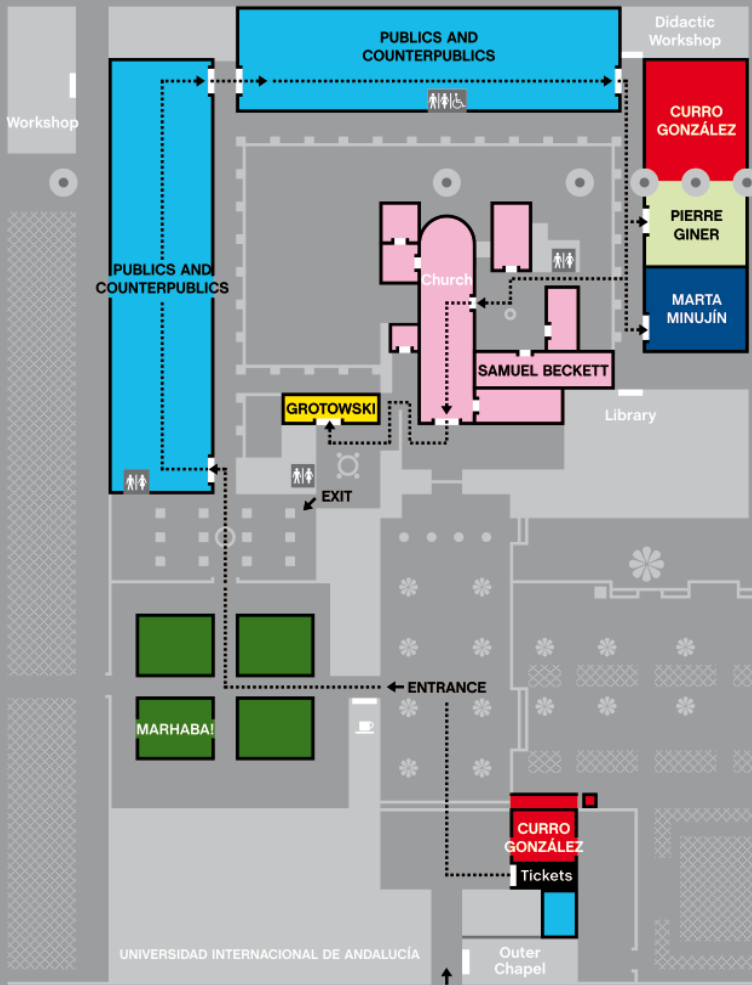
session

ABOUT THE SPECTATOR

The exhibition session included in this leaflet is devoted to the spectator, to the public, to the different audiences an art center is aimed at and convokes. Through a set of exhibitions and projects we attempt to think about where that theoretical passive agent stands right now within different artistic systems.

Is there a new kind of spectator? Is this the result of the social changes that have occurred in the recent collective imagination? Have new ways of communicating and relating transformed audiences for good? Is it possible to think today of a merely receptive spectator? For the latter to emancipate himself, is it necessary for him to adopt an active role? In all this process, how have innovatory artistic, theatrical and cinematic experiments had an influence? Is the activation of a counterpublic possible? Do the artist and the spectator increasingly resemble one another?

In order to think about these questions, a whole host of projects: the main one, a group show entitled *Publics and Counterpublics*, accompanied by other exhibitions like the one-person shows of Curro González and Marta Minujín. For his part, Pierre Giner creates an installation/video game to randomly generate different arrangements of the CAAC collection. Two key 20th-century theater and visual experiences are brought to the historic spaces of the monastery: Samuel Beckett and Jerzy Grotowski. Meanwhile, outside, jaimas are set up in a process of collective action.



CURRO GONZÁLEZ
LIKE A MONUMENT TO THE ARTIST

30 SEP. 2010 / 6 FEB. 2011
ROYAL PAVILION - JACARANDAS WALK AND SOUTH WING

MARTA MINUJÍN
MINUCODES

30 SEP. 2010 / 6 FEB. 2011
SOUTH WING

PUBLICS AND COUNTERPUBLICS

28 OCT. 2010 / 6 MAR. 2011
NORTH AND EAST WING, LECTURE ROOM

JERZY GROTOWSKI
ANDREA BLUM

26 NOV. 2010 / 20 MAR. 2011
PRIOR'S COURTYARD

PIERRE GINER
CAAC collection / n exhibitions

26 NOV. 2010 / 13 FEB. 2011
SOUTH WING

MARHABA!
AN ART CAMP FOR THE SAHARA

26 NOV. 2010 / 22 DEC. 2010
OUR FATHER'S COURTYARD

BECKETT FILMS

17 DEC. 2010 / 20 MAR. 2011
MONUMENTAL AREA



CURRO GONZÁLEZ

LIKE A MONUMENT TO THE ARTIST

30 SEP. 2010 / 6 FEB. 2011

Royal Pavilion - Jacarandas Walk and South Wing

Curators: José Lebrero Stals, Curro González and Juan Antonio Álvarez Reyes

Production: CAAC

With thanks to: Pilar Aragón and Fernando Yñiguez Ovando

CURRO GONZÁLEZ. *Como un monumento al artista* (*Like a Monument to the Artist*), 2008-2010. Sculpture installed in the CAAC gardens

Under the guise of a conventional work of sculpture and with a reading that offers its own ironic take on the controversy that has existed around the notion of the artist since the Romantic era, Curro González has created a sculptural installation formed by two elements that interact with the public. These interactions will be recorded by a video system and these recordings will be broadcast and projected in another space within the Centre.

“I felt it was appropriate to combine these elements and present a paradoxical version of the individual artist, represented as ‘Man-Orchestra’ that faces the ‘Door to Fame’, a threshold that holds the idea that the ultimate goal for the artist is to achieve the success that will guarantee his place in posterity: the immortality of recognition”, explains Curro González. He adds: “this situation is altered when members of the public, who in reality are the ones that pass through the door, are surprised by the sound of a fanfare when they do so. This plays at changing the roles within this chain of recognition. It is this moment which is captured by the video camera located in the eyes of the artist-man-orchestra that can be seen in another space, creating a cross-over of concepts between what the artist sees -the triumphant entrance of the spectator- and what the spectator sees through the image projected in another space and another context.”

The sculptural installation is accompanied by a collection of different pieces on several media based around the study and the audience, as well as a selection of drawings by Curro González relating to the romantic notion of the “genius artist”.



MARTA MINUJÍN

MINUCODEs

30 SEP. 2010 / 6 FEB. 2011

South Wing

Production: CAAC. In collaboration with: the MEIAC (Museo Extremeño e Iberoamericano de Arte Contemporáneo), the Americas Society of New York, Gabriela Rangel and José Luis Blondet



Centro Andaluz de Arte Contemporáneo
CONSEJERÍA DE CULTURA



This exhibition revisits a project that the Argentinean artist Marta Minujín did in 1968. With this the artis wanted to explore “how different social groups behave in the same situation “. Minujín organised four cocktail parties in the Americas Society of New York (then known as *Center for Inter-American Relations*). To each she invited 80 people from four different social and cultural backgrounds (the world of politics, business, art and fashion), who had answered a series of questionnaires that this Argentinean artist published in several newspapers.

During these parties, which were filmed on video by a hidden camera, eight people in each group were asked to go into an adjacent room where Minujin, in collaboration with the multimedia artist Tony Martin, had set up a light and sound show that created a very intense sensory experience.

Afterwards, Marta Minujín created a film installation in the headquarters of the Americas Society. This installation recreated this show and projected the video recordiongs she had made of the four parties in such a way that the people who attended the parties could feel and see themselves as protagonists (and, at the same time, as witnesses) in a kind of sophisticated social experiment.

The aim of bringing this project to the fore once again 42 years after it was originally done, is to propose a contemporary reading of the early work of Marta Minujín, one of the most important figures in Latin American art over the past decades. These works were ahead of their time and positioned the artist in an international context, today showing the unique contribution of this Argentinean artist to the development of contemporary languages.



PUBLICS AND COUNTERPUBLICS

28 OCT. 2010 / 6 MAR. 2011

North and East Wings, Lecture Room

Curator: Juan Antonio Álvarez Reyes

Production: CAAC. In collaboration with: CICUS and Teatro Lope de Vega



Centro Andaluz de Arte Contemporáneo
CONSEJERÍA DE CULTURA



NO SOO
AYUNTAMIENTO
DE SEVILLA

ICAS,
SEVILLA
MUSEO DE ARTE Y CULTURA



TEATRO LOPE DE VEGA

ABRAMOVIĆ / ULAY • JÉRÔME BEL • JOSEPH BEUYS • MANON DE BOER • ULLA VON BRANDENBURG • DANICA DAKIĆ • ANDREA FRASER • RAINER GANAHL • RYAN GANDER • DORA GARCÍA • CHRISTOPH GIRARDET & MATTHIAS MÜLLER • DAN GRAHAM • ANN HAMILTON • ANT HAMPTON & GLEN NEATH • NICOLINE VAN HARSKAMP • SHARON HAYES • JUDITH HOPF • TELLERVO KALLEINEN & OLIVER KOCHTAKALLEINEN • MARK LECKEY • SHARON LOCKHART • RAFAEL LOZANO-HEMMER • TOM MARIONI • ANTONI MUNTADAS • PEREJAUME • SETH PRICE • KATYA SANDER • ERNST SCHMIDT JR. • GRAZIA TODERI • ISIDORO VALCÁRCEL MEDINA • EMMA WOLUKAU-WANAMBWA • HEIMO ZOBERNIG

This project attempts to ask questions about the position of the spectator in contemporary visual culture. To do this, its perspective is used allegorically from a twin viewpoint. On the one hand, in terms of its vision; that is, from what the spectator sees, be it the stage, screen or display system. On the other, the gaze is used to look at such spectators, at their behaviour and about the place they occupy or which is reserved for them in the different systems.

Thus, using the work of more than thirty artists, the exhibition is articulated along four main axes: the opening and closing of the space of representation (curtains and stages); publics and audiences, with special emphasis on the spectator and the space of exhibition/representation; the staging of the communication and reception of discourse (the lecture as genre); and the changes of role that mean that the spectator becomes an actor and that the latter admits to being such before the spectator.



In order to delve into the task of questioning the position of the spectator in contemporary visual culture, we proceed from two earlier essays that are considered to be fundamental as starting points for the discussion. Firstly, there is Jacques Rancière's *The Emancipated Spectator*. In it the author posits the need to “piece together the network of presuppositions that place the issue of spectatorship at the center of the debate about the relationship between art and politics.” In critical dialogue with the innovatory theatrical tradition that has, throughout the twentieth century, attempted to break down the barriers between public and actors, Rancière states that “Spectatorship is not the passive condition that we would have to transform into activity. It is our normal situation.” Secondly, there is Michael Warner's *Publics and Counterpublics*, the essay that, moreover, lends its name to this exhibition. In it, Warner remarks that the public “is a space of discourse organized by nothing other than discourse itself”.

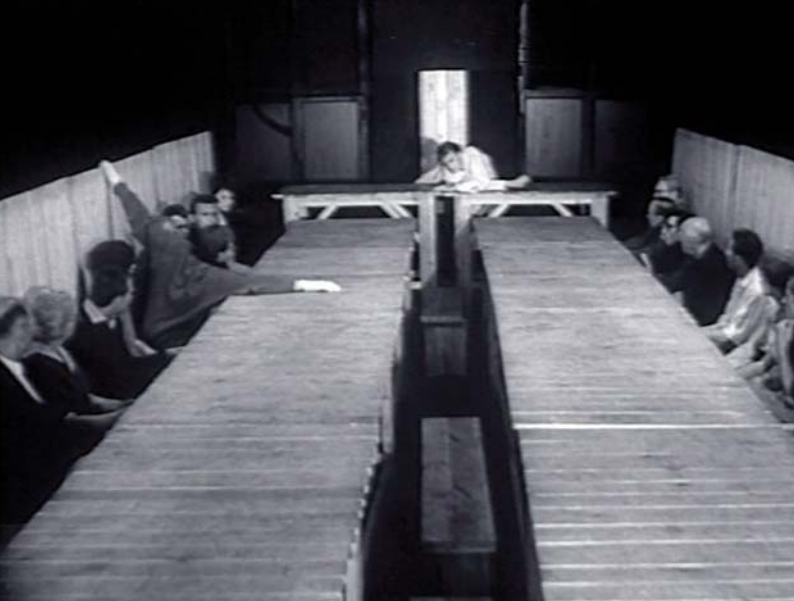
Besides, there are two other books on the topic discussed in this exhibition. In *Absorption and Theatricality* Michael Fried has traced the antagonism between artworks that establish a

(Right) KATYA SANDER. *Televised I: The I, The Anchor and the Studio*, 2006

(Left) TELLERVO KALLEINEN & OLIVER
KOCHTA-KALLEINEN. *The Complaints*
Choirs Project, 2005-2010

theatrical relationship with the spectator and those that ignore him, which treat him “as if he didn’t exist.” At his point of view, the artist “was to find a way of neutralizing or negating the presence of the spectator, of establishing the fiction of his non-existence as such before the painting.” This situation is deemed by Fried to be paradoxical, since “one was only able to attract the attention of the spectator and to keep it fixed on the painting through this negation.” And in *Inside the White Cube* Brian O’Doherty says about how, starting with postmodernism, “artist and public increasingly resemble one another.” This exhibition seeks to confirm the resemblance O’Doherty alludes to: actors (artists) acting as publics, audiences converted into actors, mechanisms that reveal artistic conventions, the opening and closing of representation, broadcasting and reception, and so forth. In fact the position of the spectator in contemporary visual culture is not only complex and multiple—it could acquire all the prominence and power it wishes to give itself. Its emancipation is only a question of volition and action.





JERZY GROTOWSKI

ANDREA BLUM

26 NOV. 2010 / 20 MAR. 2011

Prior's Coutyard

Production: CAAC. With thanks to: The Grotowski Institute (Wroclaw, Poland), Centro Teatro Ateneo (Sapienza, Università di Roma) and Instituto Polaco de Cultura



Centro Ateneo de Arte Contemporáneo
CONSEJERÍA DE CULTURA



SAPIENZA
UNIVERSITÀ DI ROMA



Andrea Blum has created a sculpture device in which an audiovisual season on the Polish theater director Jerzy Grotowski is shown. Grotowski, in one of his most famous writings, *Towards a Poor Theatre* (*Ku teatrowi ubogiemu*, 1965) said “we found that theatre can exist without make-up, without autonomic costume and scenography, without a separate performance area (stage), without lighting and sound effects, etc. It cannot exist without the actor-spectator relationship of perceptual, direct, “live” communion.”¹

In the frame of this project, a group of films related to Grotowski's idea of the spectator have been selected: two recordings of his productions *Akropolis* and *The Constant Prince* and the film *Teatr Laboratorium* (his theater company founded in the early 60's).

1. Jerzy Grotowski, *Ku teatrowi ubogiemu* (*Towards a Poor Theatre*). Odra 9, 1965, pp. 21-27



PIERRE GINER

CAAC collection / n exhibitions

26 NOV. 2010 / 13 FEB. 2011

South Wing

How do we account for several decades of creativity, for a collection of almost 2,000 artworks of varying shapes and sizes? Despite the workings of time, can we regard the collection in terms of likes and dislikes? Must we always select from an overall group that has yet to be seen? To display or dissimulate what, exactly? Mere daubs and masterworks? A potential fiasco? Or on the contrary is it better to take the risk of showing everything? Of not being afraid in retrospect of the very act of collecting and of what it involves. And to lay claim to it in its entirety by giving in to its potential.

The CAAC *collection / n exhibitions* installation is, then, to do with extracting artworks from the collection and projecting them in the imaginary space of an infinite virtual exhibition of all the artworks it contains. To do this, a video game, *n exhibitions*, offers the spectator supplied with a joystick the chance to call up, room by room, stage by stage, images of the artworks in the collection. As he advances the player involuntarily, and completely at random, composes new exhibitions. He navigates by sight in this ceaselessly renewed, endless exhibition in which the unexpected comparison of artworks from the CAAC collection can reveal coincidences, hidden meanings, everyday or intimate thoughts, regenerate the collection from the collection itself.



MARHABA!

AN ART CAMP FOR THE SAHARA

26 NOV. 2010 / 22 DEC. 2010

Our Father Courtyard

A project of Alonso Gil and Federico Guzmán with the collaboration of Asociación de Amistad con el Pueblo Saharaui de Sevilla (AAPSS)

MARHABA! / Welcome! to the nomad camp created by artists in solidarity with the Saharan people. The Centro Andaluz de Arte Contemporaneo (CAAC) welcomes a gathering of “haimas” (traditional Bedouin tents) to the patio of the museum, where music, visual art, historical documentation and solidarity movements aim to make visible the historical and cultural dimensions of a forgotten conflict: that of the Western Sahara, the only colony in Africa which still remains without independence.

The project, coordinated by Alonso Gil and Federico Guzman, curators of ARTifariti 2010, brings together the efforts of the Encuentros Internacionales de Arte en Territorios Liberados (International Art Encounters in the Liberated Territories) of Western Sahara. This experimental festival in the desert was organised by the AAPS (Asociación de Amistad con el Pueblo Saharaui, Friendship Association with the Saharan People) in Seville and The Ministry of Culture of the Saharan Arab Democratic Republic. Over the last four years it has relied upon the participation of more than 150 artists of 20 different nationalities.

To make this initiative known, works from Saharan artists and documentation regarding ARTifariti is displayed, alongside a further parallel exhibition on the history of Western Sahara. Art is a tool which transforms. However, it is not charged with violence, as is a steam roller which flattens the curvature of the horizon. As Sukeina Ali Taleb says, Art is a tool which is “subtle, well-aimed, which opens doors.” Above all, within oneself.

Slotting into the exhibition session *About the Spectator*, this project—previously presented during Madrid’s *White Nights* event—participates in and promotes some of the axes of said session, particularly the one based on relational systems, plus the one that emphasizes intelligence and collective action.



BECKETT FILMS

17 DEC. 2010 / 20 MAR. 2011

Monumental Area

Curators: Yara Sonseca and Javier Montes

Production: CAAC

The forcefulness and the enormous influence of the writing of Samuel Beckett, his interest in language as a way out in the face of a human solitude for which there is no cure, have ended up unjustly relegating the more visual aspects of his writing to the background.

Since the 1960s and almost until his death in 1989, Beckett expressed his gradual mistrust of the word (spoken or written) as a means of genuine communication in his growing interest in the audiovisual media. In 1964 with Alan Schneider he made the medium-length movie *Film*, with Buster Keaton as the chief protagonist. In this way a parallel trajectory was begun that reached the highest levels of visual expressiveness in his works for television in the 70s and 80s, in his pieces for radio, broadcast by the BBC from the 50s on, and in the film versions of theater productions like *Not I* and *What Where*.

The screening in single-channel video of these works will form the centerpiece of a project that transcends the traditional format of the video screenings and leads to an overall vision of the organic unity of this facet of the Beckettian oeuvre.

The show highlights the complex network of recurring images, musical motifs and *ritornelles* (as Gilles Deleuze puts it in *The Exhausted*, his seminal essay on these works) that are latent in Beckett's audiovisual output as a whole.

The symbolically charged historic context of the CAAC galleries will help the spectator appreciate the effort involved in Samuel Beckett's ongoing research and renewed creativity when approaching this medium. It will confirm the decisive influence of his work on the careers of many contemporary visual artists and provide a framework of new readings and nuances for the entirety of his oeuvre.



COURSE IN CONTEMPORARY ART

TRANSFORMATIONS

ART AND AESTHETICS SINCE 1960 – Installment Four

SEVILLE, OR A PROBLEMATIC MODERNITY

21, 27 OCT. 2010 / 3, 10, 17, 24 NOV. 2010 / 1, 9, 15 DEC. 2010 / 12, 19 JAN. 2011

EMASESA Assembly Room (c/ Escuelas Pías, 1), **the Uruguay Pavilion** (Avda. de Chile n/n) and **the CAAC Lecture Room**

Timetable: from 7 to 9.30 pm

Direction: Juan Bosco Díaz Urmeneta

Organized by: CAAC. Co-produced by EMASESA Metropolitana

With the collaboration of the Centro de Estudios Andaluces and Seville University



Centro Andaluz de Arte Contemporáneo
CONSEJERÍA DE CULTURA



Centro de Estudios Andaluces
GOBIERNO DE LA PRESIDENCIA



RICARDO CADENAS. *Nube de Imágenes*
(*Cloud of Images*), 2003, CAAC Collection.
(detail)

With the participation of

RAFAEL AGREDANO • JUANA DE AIZPURU • MARGARITA AIZPURU • JOSÉ
MARÍA BERMEJO • RICARDO CADENAS • SEMA D'ACOSTA • GERARDO
DELGADO • PEDRO G. ROMERO • JULIO GARCÍA CASAS • DIONISIO
GONZÁLEZ • LUIS GORDILLO • CARMEN LAFFÓN • SIMÓN MARCHÁN
FIZ • FERNANDO MARTÍN • JAVIER MONTES • MP&MP ROSADO •
GUILLERMO PANEQUE • VÍCTOR PÉREZ ESCOLANO • KEVIN POWER
• JOSÉ M^a PRIETO • ESTHER REGUEIRA • JESÚS REINA • VALENTÍN
ROMA • JOSÉ RAMÓN SIERRA • PEPE SOTO • JUAN SUÁREZ • IVÁN DE
LA TORRE • IGNACIO TOVAR • JOSÉ YÑIGUEZ

With three installments of the *Transformations: Art and Aesthetics Since 1960* course already behind us it seems fitting to devote the fourth to thinking about the way in which Seville became part (and is still becoming part) of the artistic registers of the Modern Movement.

We have adopted a schema similar to that of earlier installments, although a greater presence has been given to the interview format, which can give a direct account of all that's been happening here.

This is not an attempt to create a history, but rather an approach that might help to gradually increase studies of the matter, which ought always to have the counterbalance of what's being done simultaneously in other parts of the world. It is obvious that if we can now tackle the current program it is largely because we can rely on the minimum counterbalance that earlier installments of the course offer.

We have attempted to define a perspective that might deal with four generations of artists. Some names will doubtless be missing, but we have proceeded in such a way that those attending the course will have at their disposal, at the end of the sessions, the most general overview possible and the right sort of elements of judgment. We have also tried to avoid the repetition, always annoying, of artists who have already intervened in earlier installments.

Following an introductory session, the program situates itself in the mid-1960s, with the opening the *La Pasarela*

| DATE | SESSION | 1 ST CONFERENCE |
|------------|----------------------------|--|
| 21 OCT. 10 | INTRODUCTORY SESSION | <i>Popular Prints</i> FERNANDO MARTÍN |
| 27 OCT. 10 | OTHER PEOPLE, OTHER SCENES | <i>La Pasarela</i> VÍCTOR PÉREZ ESCOLANO |
| 3 NOV. 10 | ABSTRACTS I | <i>The Abstract Generation</i> JOSÉ YÑIGUEZ |
| 10 NOV. 10 | ABSTRACTS II | <i>The Attention of a Gallery</i> JUANA DE AIZPURU |
| 17 NOV. 10 | CAN ONE STILL PAINT, THEN? | <i>On Art Brut</i> IVÁN DE LA TORRE |
| 24 NOV. 10 | OTHERS PERSPECTIVES | <i>The Return to Figuration</i> RICARDO CADENAS |
| 1 DEC. 10 | IN THE MID-1980S | <i>On the Magazine Figura</i> KEVIN POWER |
| 9 DEC. 10 | ON CONCEPTUAL ART | <i>On Conceptual Art</i> SIMÓN MARCHÁN FIZ |
| 15 DIC. 10 | NEW IDEAS | <i>Women Artists</i> MARGARITA AIZPURU |
| 12 JAN. 11 | NEW ANXIETIES | <i>Open perspectives by Luis Gordillo</i> LUIS GORDILLO |
| 19 JAN. 11 | ART AND TECHNOLOGY | <i>Video artists</i> JESÚS REINA |

gallery. It continues by discussing the work of abstract artists in order, after a brief look at figuration, to devote two sessions to the 1980s and to elaborate on current ideas, before finally dealing with artists whose work, although it resists simple classification, is of unquestionable interest.

INFORMATION AND ENROLMENT:

Tel. 955 037 083 | cursos.caac@juntadeandalucia.es | www.caac.es

| 2 ND CONFERENCE | |
|----------------------------|---|
| | <i>The Painting of Carmen Laffón</i> CARMEN LAFFÓN |
| | <i>La Rábida Club</i> PEPE SOTO / JOSÉ M ^a PRIETO / JULIO GARCÍA CASAS |
| | <i>A Conversation with the Main Figures</i> JOSÉ MARÍA BERMEJO / IGNACIO TOVAR |
| | <i>A Conversation with the Main Figures</i> GERARDO DELGADO / JOSÉ RAMÓN SIERRA / JUAN SUÁREZ |
| | <i>From the Richard Channing Foundation to SaladeStar</i> SEMA D'ACOSTA |
| | <i>The Sculpture of Antonio Sosa</i> JUAN BOSCO DÍAZ URMENETA |
| | <i>A Conversation with the Main Figures</i> RAFAEL AGREDANO / GUILLERMO PANEQUE |
| | <i>A Conversation with Pedro G. Romero</i> PEDRO G. ROMERO / VALENTÍN ROMA |
| | <i>Fantasies of the Double</i> JAVIER MONTES / MP&MP ROSADO |
| | <i>The Ideas behind Imagen Múltiple</i> ESTHER REGUEIRA |
| | <i>Photographic Ideas</i> DIONISIO GONZÁLEZ |



CONCERT

EFTERLANG

+ guest group: TRISFE

18 NOV. 2010 | 21.30 h.

CHURCH

Production: Green Ufos with the collaboration of CAAC



Centro Arcaico de Arte Contemporáneo
CONSEJERÍA DE CULTURA



The Danes Efterklang made their debut on their new label 4AD with *Magic Chairs*, their third LP. Since 2000 this quartet from Copenhagen (along with a lot of collaborators) has developed its sound, calmly and without fuss, by combining electronic rhythms and sweeping orchestral gestures.

Self-sufficient through conviction and necessity, the band has always recorded and produced every single constituent element of its music. In 2007, with the very ambitious *Parades*, they finally hit on the right sound, winning many awards from the critics and enormous popularity (some of their videos have received more than a million visits on youtube). Lovers of the simpler sort of pop melodies, in *Magic Chairs* they draw inspiration from the greats of rock and pop in order to continue along their own path, exploring as yet unknown territories.

The way Efterklang do things involves a lot of handiwork: to begin with, they reduce each song to its minimum acoustic expression and then add their characteristic orchestral flourishes and the contribution of different guest musicians. The result is an intimate, immediate disc that communicates tremendous warmth. Brilliant pop songs in the line of *Sigur Ros* or *Arcade Fire*. Themes that assume their full measure in the impressive concerts that the eight-man group has given all over the world in recent years and which have undoubtedly made them the stars of one of the most fascinating and exciting live acts of today. A live act that now comes to Seville and the exceptional setting of La Cartuja Monastery. A magical experience is guaranteed for all those who attend.



EDUCATIONAL ACTIVITIES

DISCOVER, EXPERIMENT, PARTICIPATE

OCT. 2010 / MAR. 2011

Exhibition spaces and didactic workshops area

Information and prior booking: Tel. 955 037 096 - 140 | Fax. 955 037 052
educ.caac@juntadeandalucia.es

The CAAC offers a program of activities to do with its exhibitions aimed at different sections of the public, from infants and families to young people and grownups, with special attention being paid to groups who run the risk of social exclusion.

In this educational project the relationships between different aspects of contemporary art are analyzed.

An educational and integrationist experience led by a team of specialized monitors in which explanations in the exhibition space—going into issues referring to today's culture and contemporary art—alternate with activities to do with creative practice that are undertaken in the workshops. By means of these educational activities participants are offered new critical and comprehensive approaches to the reality of which they are a part, as well as new spaces for debate and communication.

GUIDED TOURS FOR THE GENERAL PUBLIC

During public opening times. Prior booking

Explanatory visits to the exhibitions, adapted to the particular needs of visitors.

“PUBLICS”

A DIDACTIC WORKSHOP AND GUIDED TOUR FOR SCHOOLCHILDREN

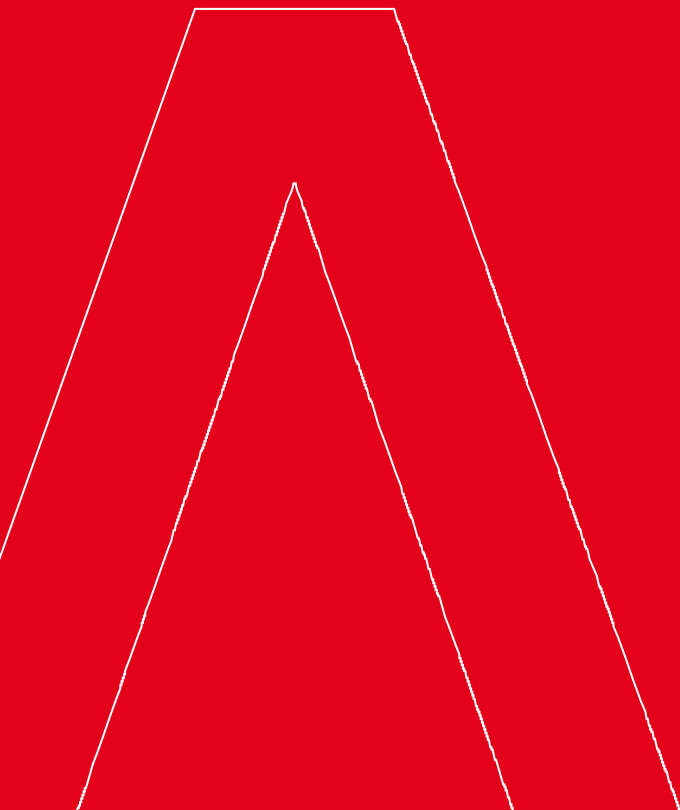
From Tuesday to Friday. Prior booking

Experiments with pupils about the spectator's attitude in contemporary visual culture.

PROGRAM FOR FAMILIES

Sundays at 12 pm. Prior booking

Activities conceived for bringing the world of contemporary art closer to children accompanied by adults, for which visits and creative workshops are mounted.





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ACCESS

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

TRANSPORT

Bus routes: C1, C2

OPENING HOURS

EXHIBITIONS AND MONUMENTAL AREA

Tuesday to Saturday: 11 to 21 h.

Sunday and public holidays: 11 to 15 h.

Closed on: December 24, 25 and 31 2010 /
January 1 and 6 2011

Tickets sale until 30 minutes before closing

LIBRARY

Monday to Thursday: 10 to 14 h. / 16 to 18 h.

Friday: 9 to 14 h.



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