

SONG AS A FORCE OF SOCIAL TRANSFORMATION

JUL. – OCT. 2011

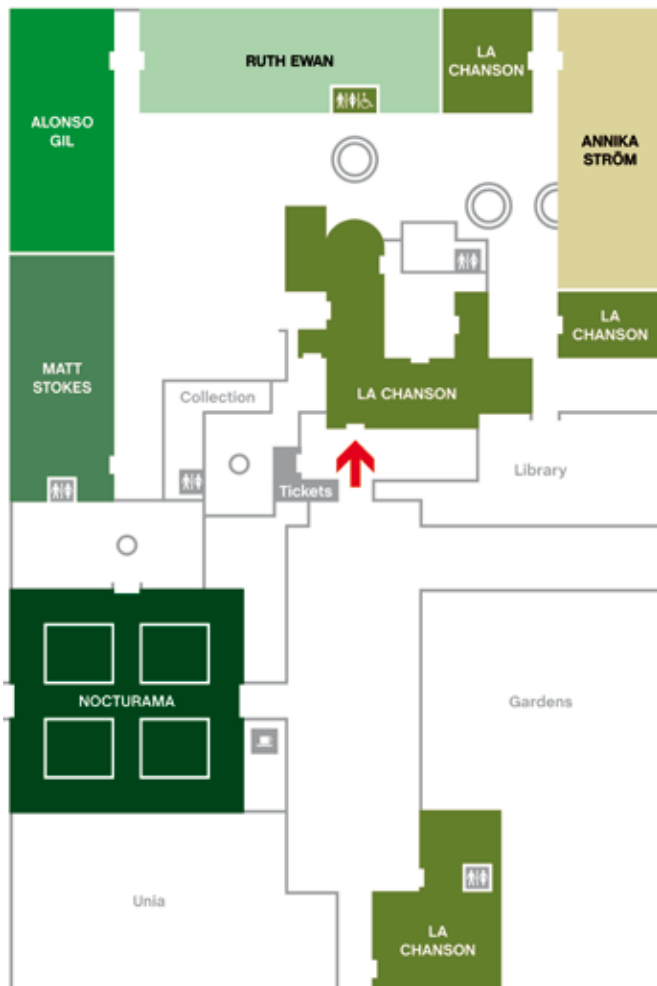
Centro Andaluz de Arte Contemporáneo

session

SONG AS A FORCE OF SOCIAL TRANSFORMATION

The revolution most characteristic of the second half of the 20th century has been cultural and, more to the point, to do with popular music. If you agree with this statement, you will be able to understand the important catalyst popular song has been in people's personal lives and in different social movements. This revolution made rapid inroads on our ways of life, leading to profound changes in individual mental habits and customs, as well as giving rise to new ways of socially relating to one another. There is a parallel to be drawn between the move from the industrial to the cultural revolution –exemplified by popular music– and the evolution from productive capitalism to an immaterial capitalism in which, as in Marx's famous phrase, "all that is solid melts into air."

All the examples in this exhibition cycle revolve around the transformative power that music, and especially song, has in society. The group exhibition, *La Chanson*, analyzes how the personal and the political are all of a piece. Annika Ström's one-woman show is emotional in origin, and calls on irony and tenderness. Ruth Ewan, meanwhile, analyzes the importance of song in social movements. Alonso Gil presents his researches into popular music from Andalusia and elsewhere. And lastly, Matt Stokes delves into new forms of collectivity. To accompany the exhibitions, there are concerts by *Nocturama* throughout the summer.



ANNIKA STRÖM

SONGS BY ANNIKA STRÖM

26 MAY – 11 SEP. 2011

SOUTH WING

RUTH EWAN

THE EPHEMERAL PAST

30 JUN. – 16 OCT. 2011

EAST WING

MATT STOKES

OUR TIME

21 JUL. – 6 NOV. 2011

NORTH WING

ALONSO GIL

SINGING MY TROUBLES AWAY

21 JUL. – 6 NOV. 2011

NORTH WING

LA CHANSON

21 JUL. – 13 NOV. 2011

MONUMENTAL AREA, ROYAL PAVILION, OUTER CHAPEL, SOUTH AND EAST WINGS

NOCTURAMA

30 JUN. – 1 SEP. 2011

OUR FATHER'S COURTYARD



Annika Ström working on *This is a Song for you, for you, but you will never hear it*. CAAC, 2011. Photo: Guillermo Mendo.

ANNIKA STRÖM

SONGS BY ANNIKA STRÖM

26 MAY. – 11 SEP. 2011
South Wing

Ström's art (Helsingborg, Sweden, 1964) is about sincerity. Her videos, songs and textworks are structured around the poetic transfiguration of the ordinary. In her bittersweet video-diaries she draws upon details of everyday life and seemingly insignificant experiences usually accompanied by her own low-fi synth-pop soundtracks. She often works with members of her family to create emotive and intimate situations.

Her songs are not dissimilar to many pop songs, in that they are mostly delivered in the first person and are addressed to an unspecified "you." Generally, the songs that start with "I" and end in "you", are about relationships. But in other ways they are nothing like pop songs, because Ström does not perform these songs with a band, but accompanies her own voice with the preset chords and rhythms of a small electronic keyboard. These songs are delivered in a minimalist way, shaped by the formal conventions of Conceptual art, in part, due to the fact that Ström does not consider herself a musician, but an *amateur*.

Her textworks fit even more squarely into the aesthetic category of Conceptual art. They consist of phrases, normally no more than a few words, transcribed onto sheets of paper or, occasionally, onto a wall. She rarely uses punctuation or capital letters except for the word "I". Although their words are different to Ström's songs, they often have the feeling of song titles or lyrics (*I don't know what to sing, I do sing anything... Sentimental; or Please help me*)

These phrases, as pop songs, have a combination of emotional directness and impersonal ambiguity. For instance, when the text says "I" does that mean Annika? If so, when she sings "you", does she mean us? The possibility for such intimate personal address is troubling and elevates the work beyond the cerebral chilliness of the art that it formally resembles.



RUTH EWAN

THE EPHEMERAL PAST

30 JUN. – 16 OCT. 2011
East Wing

RUTH EWAN, *Did You Kiss the Foot that Kicked You?*, 2007

Performance documentation.

Public art commission with Artangel Interaccion, various sites across London.

"When a song proclaims a message there is reason for music in addition to its being music".

Arnold Perris, *Music as Propaganda*, 1984

Ruth Ewan (Aberdeen, Scotland, 1980) explores recent and distant instances of cultural activism. Tracing how ideas circulate through non-official channels as oral tradition, songs and myths; by studying how a movement, event or cultural product from the past can produce reactions in the present; and how these reactions can be controlled, transferred or adjusted to produce new meanings and interpretations.

Working with people such as historians, activists, school children, musicians and composers, Ruth Ewan organises and creates diverse project-based works in the form of drawings, events, printed matter and installations. The works are conceptually led but socially realised, referencing both recent and distant progressive histories. Ewan is interested in viewing history not as a remote past but as alive, connected to the present, and loaded with ideas for a possible future.

In addition to a new piece of work, *Six Signs*, the show brings together documentation of five past projects, seen together for the first time, which explore lyricism as social commentary, how people have used creative processes such as songwriting and poetry to express their desire for a fairer society in an attempt to reform and reshape the world we live in. Some of them are *A Jukebox of People Trying to Change the World*, *Fang Sang* or *Did You Kiss the Foot that Kicked You?*



MATT STOKES

OUR TIME

21 JUL. – 6 NOV. 2011
North Wing

MATT STOKES, *Cantata Profana*, 2010.

Six Channel HD, video and audio transferred to synced hard-drives, 6'48"

Courtesy of the artist, Luttgemeijer (Berlin), Workplace Gallery (Gasthead, UK) and ZieherSmith (New York).

Exploring notions of collectivity, lifestyles and beliefs that emerge out of musical encounters, is what characterizes the work of Matt Stokes (United Kingdom, 1973). Enquiry is a fundamental part of his methodology, whereby works are initiated through undertaking meticulous research that enables him to familiarize himself with the music scenes he explores. Stokes makes contact with groups that interest him and investigates their origins, histories and values. He seeks out the characteristics of each location –folk music in Camden and Newcastle, England, *Northern soul* in Dundee, Scotland, *punk rock* in Austin, Texas...– and gets involved with each community in order to question, celebrate and transform aspects of these influential scenes into artworks. Collaboration and collective authorship are two of the central pillars of this working process, a collection of impressions, stories and materials which he draws on to create films, installations, musical works and events.

Nuestro tiempo (Our Time), Matt Stokes's first solo exhibition in Spain, offers a selection of his most emblematic works. *Real Arcadia* (2003) documents the acid house raves held in isolated rural settings (the so-called "cave raves") in the Lake District region of Great Britain in the late 1980s. *Long After Tonight* (2005) focuses on Northern soul, a music and dance genre which emerged during the 1960s in the north of United Kingdom. *these are the days* (2008-09) explores the efficacy and actuality of punk rock as a widespread phenomenon in Austin, Texas (United States). *The Gainsborough Packet* (2008-09) is a film set in the early 19th century, against the backdrop of the dramatic transformation of urban life brought about by industrialization, where the dialog is sung and presented in folk-pop style. Finally, *Cantata Profana* (2010), the multi-screen video installation that concludes the exhibition, features six extreme metal vocalists performing an immersive choral composition.



ALONSO GIL, *Joy in Work*, 2008.
Courtesy of Cajasol.

ALONSO GIL

SINGING MY TROUBLES AWAY

21 JUL. – 6 NOV. 2011

North Wing

The work **ele** will be on view at bar Garlochí (26, Boteros. 41004 - Sevilla)

Alonso Gil (1966) recalls having always regarded painting, and artistic practice in general, a valuable tool to provoke reflection and construct critical gazes at our surroundings. He produces his work in a space where legend, reality, experience, fantasy and denunciation come together, resorting to a range of media including painting, photography, music, publications, video, urban interventions, graffiti, actions, etc.

Some artists, though not musicians themselves, research and work with sound as just one more component of their work, attempting to place it in a new aesthetic dimension. Some of Alonso Gil's projects fit this description, although I would not say that he is a "sound artist" in the usual sense of the term. He is also interested in the latest artistic trends that seek to create multisensory effects.

From the moment Alonso Gil first settled in Seville in 1983, his eye was drawn to the figure of the flamenco hustler or street performer, and this curiosity was re-modernised in a dual sense. Born in the province of Badajoz, one of the natural boundaries of flamenco territory, Alonso's interest in capturing the intangible aspect of this atmosphere was more of an innate characteristic than something acquired over time. This was not the Romantic quest for exoticism –conveniently staged with background and props– that so appealed to European travellers. On the contrary, Alonso was determined to invert the traditional perspective.

Some of his artworks revealed the contrast between this "collective" of foreigners –the tourists– and other kinds of foreign presences in our cities, such as immigrants, refugees or exiles. (Based on a Raj Kuter's text).



MATHIAS POLEDNA, *Western Recording*, 2003

16 mm. color film with optical sound.

16 mm. frame enlargement.

Courtesy of the artist and Galerie Meyer Kainer (Vienna); Galerie Daniel Buchholz (Cologne, Berlin) and Richard Telles Fine Art (Los Angeles, USA)

LA CHANSON

JOHN BALDESSARI • JÉRÔME BEL • JOHANNA BILLING • PHIL COLLINS •
DISCOTECA FLAMING STAR • ALONSO GIL • MARTA DE GONZALO Y PUBLIO
PÉREZ PRIETO • DOUGLAS GORDON • JELETON • JUAN PÉREZ AGIRREGOIKOA
• SUSAN PHILIPSZ • MATHIAS POLEDNA • PAUL ROONEY • MIKA TAANILA

21 JUL. – 13 NOV. 2011

Monumental Area, Royal Pavilion, Outer Chapel, South and East Wings

What is the reason for calling this group exhibition *La Chanson*? The show, which brings different visual and sound installations together, takes its name from the French musical movement of the 1950s and 60s led by Edith Piaf, Jacques Brel, Boris Vian, Serge Gainsbourg, Juliette Gréco, Georges Brassens and Léo Ferré, among others. The underlying reason is not the search for parallels between past and present, but rather something essential to most of the main figures of the *Chanson* movement: the natural combination of contrasts they created in their songs. For example, the use of irony, but also of drama; their total dedication to the theme of love, yet without forgetting other subjects of a political kind; their utilization of the simple and direct, along with the theatrical and metaphorical; the importance of their preoccupation with the emotional, but at the same level as the social. It is these contrasts, combined with apparent ease by the *Chanson* movement, that provide the focus for this group exhibition, which –like the rest of its companions in the exhibition cycle devoted to the transformative social force attributed to song– attempts to analyze the often catalytic role that the popular music of recent decades has played in instigating major changes of both a personal and collective kind.

While the influence of rock music on contemporary art has been studied in a number of exhibitions in the past, the contribution of this show lies in its way of re-evaluating the crucial importance of popular music movements –and especially of *Chanson*– in the changes occurring in the second half of the 20th century. These changes are, on the one hand, cultural, involving individual and group habits, and ways of experiencing sexuality, of dressing, of



JOHANNA BILLING, *Magical World*, 2005.
Video, 6'12", (frame).

Pop music not only accompanies us in our daily lives, on many occasions it has also aided and abetted profound changes in our mental habits and ways of life. Today, even though it has lost its pre-eminence as a major cultural industry and is flailing about in a generalized crisis, it possesses all the ingredients for today's artists to pay attention to it as an instrument of communication, propaganda, transformation and life. This group exhibition brings together some of the artists who, using different approaches and from varying aesthetic and conceptual angles, have worked on this theme in recent years.

relating to other people, of thinking and of sharing certain moments. And also of a social nature, be it political (events triggering or associated with particular workers' struggles and collective reactions, for example) or economic (the birth and development of an exceedingly powerful cultural industry over the years, as well as the breeding ground and subsequent propagation of immaterial capitalism). As a group exhibition what *La Chanson* sets out to investigate, then, is how to combine the personal and the political through a musical format –the pop song– reused as an expedient by numerous contemporary artists. In it, these artists see a way of confronting popular culture by means of an everyday cultural form that has led to many changes of a private and collective kind.



DISCOTECA FLAMING STAR, (WHAT KIND OF PASSION PIERO? *la casa es negra*), 2010
Courtesy of the artist and Freymond-Guth Fine Arts



NOCTURAMA2011

song as a force of social transformation

30 JUN. – 1 SEP. 2011
Our Father's Courtyard

Price: € 5. Seating limited
Concerts 22 h. Exhibitions 21 to 24 h.
Information: www.caac.es
Production: CAAC. Organization: Green Ufos and La Suite



Green Ufos is a project of the
CONSEJERÍA DE CULTURA



Photo: Francisco Angulo

NOCTURAMA, which celebrates its 7th edition this year, is a series of concerts held during the summer months at the CAAC. The singular backdrop of the gardens of the Monastery of La Cartuja and the added bonus of being able to visit the museum's contemporary art exhibitions at night make this concert series a unique experience unlike any other musical event. This year the programme of concerts and exhibitions will revolve around a common theme: "Song as a force of social transformation".

Thursday 30 June
BASIA BULAT

• JULY

Wednesday 6
Rainbow Arabia

Thursday 7
DEPEDRO

Wednesday 13
BINARY AUDIO MISFITS

Thursday 14
LACROSSE
Guest band: **LOS ALIMENTOS**

Wednesday 20
PELLE CARLBERG

Thursday 21
HIDROGENESSE

Wednesday 27
**MICAH P. HINSON & THE PIONEER
SABOTEURS VS. "TROMPE LE
MONDE" by The Pixies**
Guest band: **FALSO CABARET**

Thursday 28
LONELY DRIFTER KAREN

Saturday 30
THE SCHOOL
Guest band: **MOTEL 3**

• AUGUST

Wednesday 3
ALONDRA BENTLEY

Thursday 4
TRIÁNGULO DE AMOR BIZARRO

Wednesday 10
KLAUS AND KINSKI

Thursday 11
NUDOZURDO

Wednesday 17
CHRISTINA ROSENVINGE

Thursday 18
FIERA

Wednesday 24
FRANCISCO NIXON

Thursday 25
JULIO DE LA ROSA

Wednesday 31
COQUE MALLA

Thursday 1 Septiembre
MAGA

During the month of August, music videos by the producer CANADA will be shown before each concert.



Guided visit for schoolchildren in front of a Federico Guzmán work.

Photo: Luis Durán

EDUCATIONAL ACTIVITIES

DISCOVER, EXPERIMENT, PARTICIPATE

JUL. – OCT. 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.

"SONG AS A FORCE OF SOCIAL TRANSFORMATION". A DIDACTIC WORKSHOP AND GUIDED TOUR FOR SCHOOLCHILDREN

From Tuesday to Friday. Prior booking

Experiments with pupils about the content of a group of exhibitions.

GUIDED TOURS FOR THE GENERAL PUBLIC

During public opening times. Prior booking

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

PROGRAM FOR FAMILIES. Every Sunday at 12 h. 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.



ADDRESS

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

CONTACT

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

ACCESS

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

TRANSPORT

Bus routes C1, C2

OPENING HOURS

EXHIBITION AND MONUMENTAL AREA
Tuesday to Saturday: 11 to 21 h.
Sunday and public holidays: 11 to 15 h.
Closed on: Monday (except holidays),
January 1 and 6, May 2 and 30, and
December 24, 26 and 31, 2011

LIBRARY

Monday: 9 to 14 h.
Tuesday to Friday: 11 to 14 h. and 15 to 18 h.
August closed.

Tickets sale until 30 minutes before closing

Next exhibition session:

MARGIN AND CITY

NOV. 2011 – FEB. 2012

The drift towards a non-place • Andreas Fogarasi • Julie Rivera • Lara
Almarcegui • Libia Castro y Ólafur Ólafsson • Alejandro Sosa

www.caac.es



Centro Andaluz de Arte Contemporáneo
CONSEJERÍA DE CULTURA