

SURROUND ACTION: CONCEPTUAL PERIPHERIES

Centro Andaluz de Arte Contemporáneo

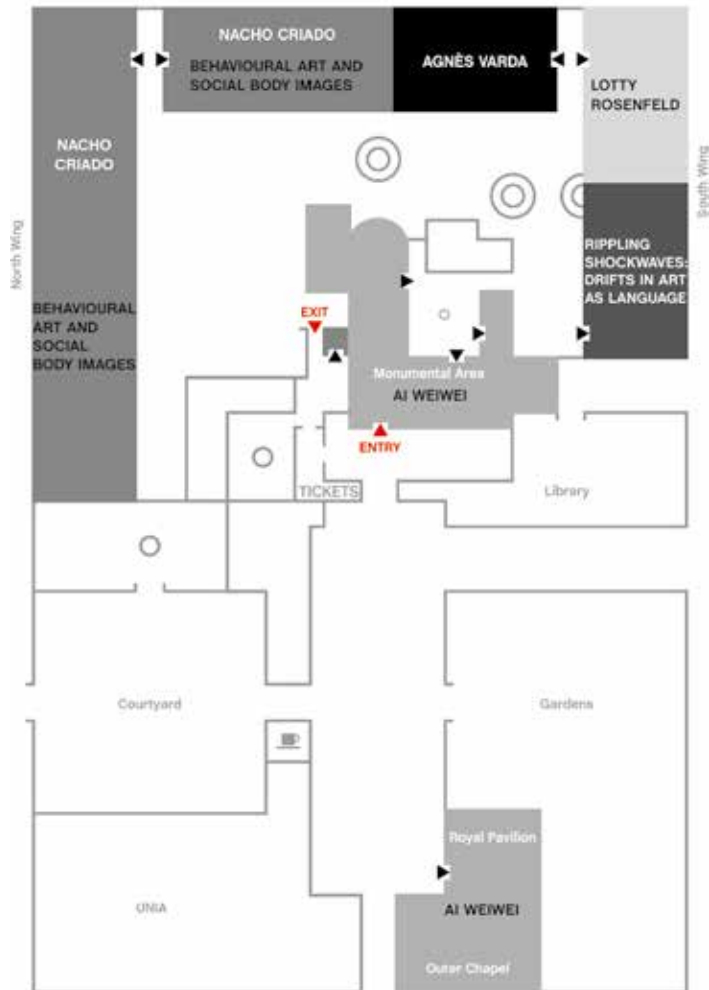
Exhibition Session

SURROUND ACTION: CONCEPTUAL PERIPHERIES

Ángel González used the term *acción rodeo* or “surround action” to describe the practice of certain artists who approach a specific conceptual tradition in a roundabout way, “surrounding” or circling around it rather than tackling it head-on. In contrast to Catalan conceptual art, which might be described as more orthodox, the conceptual movement headquartered in Madrid was characterised by that more heterodox approach. As with the approach procedures required to prepare for landing, spiralling downwards and touching down could therefore be an appropriate tactic. If we consider this in conjunction with the second half of this exhibition session’s title, it becomes easier to understand that our intention is to examine conceptual practices, so decisive in the history of contemporary art, in a roundabout or tangential way. The conceptual peripheries that interest us here are geographical, but they also encompass the non-mainstream ideas that this movement spawned from its very inception.

That tendency to drift towards the edges of the map which is the object of our quest could be symbolized by two of the individual shows that comprise this exhibition session: the one featuring the artist Nacho Criado, because of his situation on the periphery of the principal art centres, but also because of how he addressed these practices from an early date on the Spanish art scene; and the exhibition dedicated to Chilean artist Lotty Rosenfeld, which combines geography with rebellion against political and gender issues. The conceptual practices of Agnès Varda and Ai Weiwei, as revealed in their respective exhibitions, are tangential for other reasons. The remaining two shows in the session, both group exhibitions featuring works from the CAAC Collection, were inspired by the recently re-released book by Simón Marchán entitled *From Objectual Art to Concept Art*.

East Wing



THE TWIN SHORES OF **AGNÈS VARDA**

NOV. 1. 2012 – APR. 7. 2013

East Wing 2

RIPPLING SHOCKWAVES: DRIFTS IN ART AS LANGUAGE

NOV. 21. 2012 – FEB. 17. 2013

South Wing

NACHO CRIADO

COLLABORATING AGENTS

DEC. 5. 2012 – APR. 21. 2013

North and East 1 Wings, Saint Bruno Chapel and outsiders

AI WEIWEI

RESISTANCE AND TRADITION

FEB. 1 – JUN. 23. 2013

Monumental Area, Royal Pavilion and Outer Chapel

LOTTY ROSENFELD

FOR A POETICS OF REBELLION

MAR. 8 – JUL. 21. 2013

South 1 Wing

BEHAVIOURAL ART AND SOCIAL BODY IMAGES

MAY. 17 – OCT. 6. 2013

East and North Wings



AGNÈS VARDA, *Les Veuves de Noirmoutier* (The Widows of Noirmoutier), 2005
 Installation: projected film, 9'30", loop, sound, 14 videos, 3'30", loop, 14 chairs and headphones, 3 x 4 m. Music by Ami Flammer
 Photo: Guillermo Mendo

During her career Agnès Varda has often questioned cinema as a medium. And so the language as such of her films and the tricks she uses are sometimes made explicit. On many occasions the little short circuits between reality and fiction that appear here and there in her different works stem from the introduction of biographical material and from a refined sense of humour, and also from understanding cinema as a concatenation of images, something that Raymond Bellour argues is due to her never having stopped being a photographer.

The two shores of Agnès Varda might well be *cinéma-vérité* and the *nouvelle vague*. The 1960s, at any rate, with their focus on the opposition between the staged and the non-staged, if we harken the writings of William Rothman. From photography to film and, later on, from film to visual installations: so ranges a life's work that extends from one shore to another. The conventions of the film theatre and the exhibition gallery are also the twin shores of Agnès Varda. That's also why her exhibition at the CAAC has them as inclusive reference points: visual installations, but also films; recent pieces first of all, but also works from the 1960s and 70s.

Chrissie Iles has reflected on how in those same years there's a shift in the production of art from the fixed to the moving image, along with a questioning of the film theatre as a rigid space in which the viewer has but a single position. In other words a radical change occurs in the latter's gaze, which can no longer be uniquely frontal, as in the Italian-style theatre, but requires the surrounding space, the mobility of different points of view. And this is something Agnès Varda takes up when in the 21st century she embarks on what could be called her museum output based on artistic devices from the past that, with a fresh vision and the inclusion of the moving image, are renewed.

THE TWIN SHORES OF **AGNÈS VARDA**

NOV. 1. 2012 – APR. 7. 2013
 East Wing 2

Organized by Centro Andaluz de Arte Contemporáneo
 Sponsored by Institut Français
 With the collaboration of Sevilla Festival de Cine Europeo



INSTITUT
 FRANÇAIS



Curators: Juan Antonio Álvarez Reyes with Agnès Varda



ALLEN RUPPERSBERG, *The New Five Foot Shelf*, 2001
 Installation, photographs and books. Variable dimensions
 CAAC Collection

RIPPLING SHOCKWAVES: DRIFTS IN ART AS LANGUAGE

IGNASI ABALLÍ, JOHN BALDESSARI, STANLEY BROUWN, NURIA CARRASCO,
 RUTH EWAN, DORA GARCÍA, PEDRO G. ROMERO, ALFREDO JAAR, JOSEPH
 KOSUTH, ROGELIO LÓPEZ CUENCA, STEPHEN PRINA, FRANCESC RUIZ,
 ALLEN RUPPERSBERG, INMACULADA SALINAS, ANNIKA STRÖM, SIMON
 ZABELL, RÉMY ZAUGG

NOV. 21. 2012 – FEB. 17. 2013
 South Wing

Curators: Yolanda Torrubia and Juan Antonio Álvarez Reyes

The trend of art as language has traditionally been considered the hard core of conceptual art, with Joseph Kosuth and Art & Language as its leading exponents. Art as an idea and language as an artistic material might be two of its dictums.

This exhibition, comprising selected works from the collection of the CAAC, attempts to explore how these proposals and propositions have been expanded upon by their original authors and reinterpreted from different perspectives by successive generations of artists up to the present day.

Like a drop that falls into a glassy pool of water, the ripples or shockwaves generated by the conceptual “art as language” movement in the 1960s have steadily continued to expand outwards, although they have undoubtedly grown gentler and integrated other aspects along the way, such as visual poetry, song as a form of questioning language and social action, the book, the library, archival praxis, writing, texts and their concealment, etc. In this show, these different waves come together to form an itinerary that allows the observer to drift along those concentric circles.

Additionally, as a temporary exhibition of the permanent collection, it investigates some of those shockwaves through works from different periods and by artists belonging to different generations. Some of the key figures in the history of conceptual art are represented here, such as Kosuth, Stanley Brouwn, Baldessari, Ruppersberg, as well as members of the following generation like Jaar and Stephen Prina, and more recent artists who retain certain conceptual intentions, such as Ignasi Aballí, Ewan, Dora García and Annika Ström. A goodly number of Andalusian artists are also featured in the show, including Rogelio López Cuenca, Pedro G. Romero, Nuria Carrasco, Inmaculada Salinas and Simon Zabell, for whom ideas and language still constitute the material of art.



NACHO CRIADO, *De trampas y mentiras* (Of Snares and Lies), 1999
 Iron, 1085 x 465 x 202 cm.
 Photo: LD. Aristoy

NACHO CRIADO

COLLABORATING AGENTS

DEC. 5. 2012 – APR. 21. 2013
 North and East 1 Wings, Saint Bruno Chapel and outsiders

Exhibition organized by the Museo Nacional Centro de Arte Reina Sofía in association with the Centro Andaluz de Arte Contemporáneo



MINISTERIO DE CULTURA Y DEPORTE
 CONSEJO DE CULTURA Y DEPORTE

Curator: Remo Guidieri

In his work, the pioneering Spanish experimental artist Nacho Criado (Mengíbar, Jaén, 1943 – Madrid, 2010) analyzes the material conduct and physical evolution of the object, examining its procedural and spatial aspects. At the beginning of his career in the 1960s, Criado embraced the formal principles of minimalism, but he later transitioned to the use of impoverished, discarded materials with a distinctly *Arte Povera* feel. Around the same time he also developed an interest in conceptual art, posing questions about the relationship between the idea and its formal materialization, the passage of time, fate, identity and the hybrid nature of artistic praxis.

The CAAC presents the first retrospective ever dedicated to this Andalusian artist in his homeland, which showcases the wide variety of artistic practices and media that Criado used throughout his career. He created installations, sculptures, photographs, videos, paintings, performances, etc, and he explored conceptual art, land art and body art, using them as research tools to investigate the connection between ideas and referents from the past and their materialization, in the process paying tribute to Bruno Taut, Matthias Grünewald, Samuel Beckett, Mark Rothko and others.

The title of the exhibition was borrowed from a statement in which Criado spoke of limiting the artist's intervention in the production of a work to the bare minimum, which would allow the rest of the elements in the world to complete it as *collaborating agents*: weather conditions, accidents, microorganisms, etc. This conviction preserves each of his pieces as a living element, finished as an object but incomplete as a work of art. By drawing on the oeuvre of artists from the past, Criado himself became a new collaborating agent, reactivating and re-updating their ideas not as works of art but as a process.



AI WEIWEI

RESISTANCE AND TRADITION

FEB. 1 – JUN. 23. 2013
 Monumental Area, Royal Pavilion and Outer Chapel

Curators: Luisa Espino and Juan Antonio Álvarez Reyes

Ai WEIWEI, *Descending Light*, 2007
 Glass crystals, lights and metal, 396 x 457 x 681 cm.
 Colección Helga de Alvear, Madrid / Cáceres
 Photo: Guillermo Mendo

Ai Weiwei (Beijing, 1957) might embody one of the variants of the aesthetics of resistance, in a sense not far removed from what Hal Foster defined as the postmodernism of resistance: that which examines issues related to language and representation in a political light. In this respect, his work stems from the formal and linguistic tradition of minimal and conceptual art, even though it ultimately and deliberately perverts the outcome.

However, as David Harvey noted, it is culturally impossible to separate the components of the time-space equation. Consequently, one must be conscious of the time and space in which it emerged: the time of state capitalism during the profound geopolitical changes that have swept across China in recent decades. The vast majority of his creations therefore partakes of that political time and that cultural space and, like them, exists in a state of constant transformation. This is one of his defining traits: he uses and perverts the Chinese cultural tradition and the Western artistic tradition as acts of political resistance, employing whatever tools he finds useful for that purpose and combining them with the singular ingredient of speed in the use of the social networks that informational capitalism, to borrow the term coined by Manuel Castells, has provided.

Culturally speaking, the exhibition at CAAC is rooted in a concrete time and space: on the one hand, the turbulent geopolitical time in which we now find ourselves; and on the other, the old Carthusian monastery with its historical echoes of colonial expansion that was converted into a Chinese porcelain and ceramics factory in the 19th century. For this reason, the artist's ceramic pieces have pride of place in this show, in an attempt to understand what Roger Buergel described at documenta 12—in which Ai Weiwei actively participated—as the migration of forms.



CADA, No More, 1983
B/W Photography

LOTTY ROSENFELD

FOR A POETICS OF REBELLION

MAR. 8 – JUL. 21. 2013
South Wing 1

Curator: Berta Sichel

By the end of the 1970s, Chile was a country under military dictatorship. This background provided Rosenfeld (Santiago de Chile, 1943) with plenty of materials to make an art that transcended the bounds of her repressive reality. Addressing the complexity of her country's daily life without reproducing it, Rosenfeld's art carries the viewers into her nonconformity with all situations that violate human rights, regardless of whether they are dictated by callous generals or determined by the indistinguishable maneuvers of a market economy.

Performance, media-based art, photography and installations in public and private spaces are nowadays assimilated by the art world. In the 70s, however, when Rosenfeld began her artistic career, these media were developing outside of the understanding of the critical mainstream. Like many whose career started in the 70s, Rosenfeld was influenced by Conceptual Art, Fluxus and its actions, and the legacy of Dadaism. She became an active member of CADA, an interdisciplinary group of Chilean artists and writers (Diamela Eltit, Raúl Zurita, Juan Castillo, and Fernando Balcells) engaged in critical reflection and activism around Art and Politics, an urgent dilemma especially given the dictatorial status of Chile in 1980s.

Por una poética de la rebeldía includes works produced from 1979 to 2009, plus a new version of *A Mile of Crosses on the Road*. This show encompasses, therefore, 30 years of rigorous artistic practice, exploring the ways that art and political views can create contexts where art and politics come together outside of the conventional canon.



VALIE EXPORT, *Configuration with Red Hand*, 1972

B/W Photography and red and black watercolor, 42 x 61 cm.

CAAC Collection

BEHAVIOURAL ART AND SOCIAL BODY IMAGES

MAY. 17 – OCT. 6, 2013

East and North Wings

Curators: Yolanda Torrubia and Juan Antonio Álvarez Reyes

This exhibition featuring selected works from the collection of the Centro Andaluz de Arte Contemporáneo attempts to explore the different facets of action art, such as behavioural art and body art, as this discipline constitutes one of the museum's principal lines of growth and research.

The premises of behavioural art are found in action art, analyzing individual and social behaviour, whereas body art evolved from the former and encompasses a large number of artistic expressions that are all related to the body yet very different in both form and intentionality, as Simón Marchán Fiz noted in his famous essay “Del arte objectual al arte de concepto” which recently celebrated the 40th anniversary of its publication.

As a temporary exhibition of the museum's permanent collection, this show brings together works from different moments in time by artists belonging to different generations, ranging from some of the historical protagonists of these trends –Marta Minujín, Bruce Nauman, Rudolf Schwarzkogler, Jürgen Klauke and Louise Bourgeois, for example– to more recent artists who continue to reference behavioural art or the body as a space of social research, such as Johanna Billing, Txomin Badiola and Andrés Serrano. They are accompanied by a stellar cast of Andalusian artists, including Pepe Espaliú, Rafael Agredano, Cristina Lucas, Inmaculada Salinas, Nuria Carrasco and Miguel Trillo, who in recent decades have continued to explore the body's potential as fertile terrain for investigating social behaviour, the after-effects of power and the cracks of alterity.



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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, March 29, April 17, May 1
and 30, December 24, 25 and 31

LIBRARY

Monday, Tuesday and Thursday: 10 to 14 h.

Wednesday and Friday: 9 to 14 h.

Holidays and Summer: Consult with Centre

Last admission 30 minutes before closing

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