

BEYOND *FIGURA*

Centro Andaluz de Arte Contemporáneo

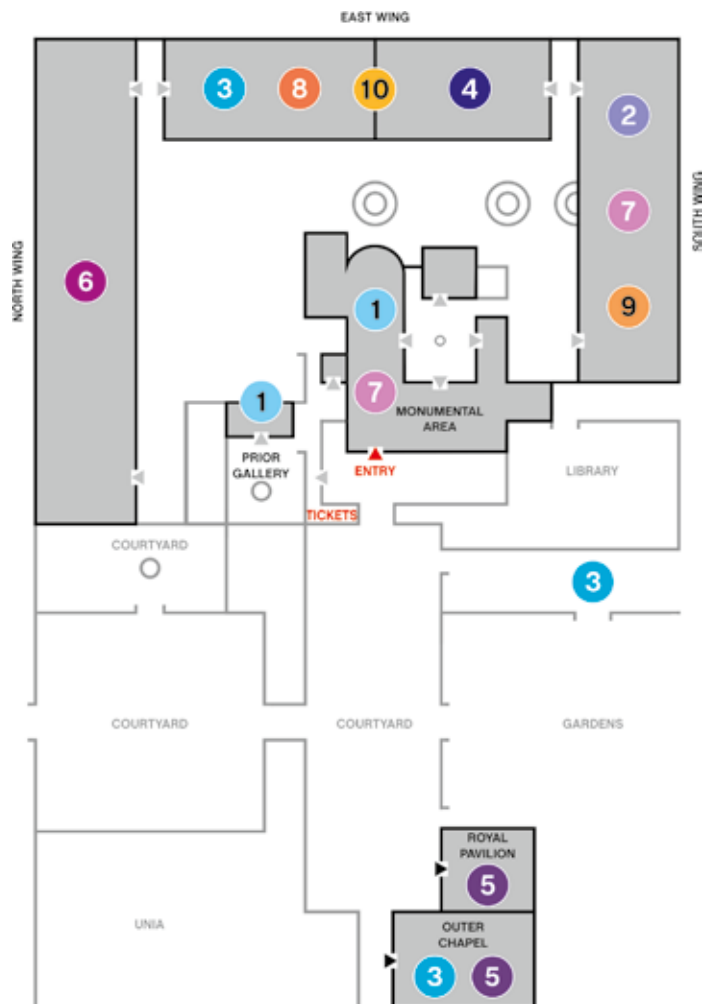
Exhibition Session

BEYOND FIGURA

The exhibition session *Beyond Figura* is articulated around three pillars. The first focuses on the art journal that was published in Seville in the mid-1980s. In a way, *Figura* captured the essence of those years, when prevailing trends related to the revival of figurative painting and postmodern aesthetics coexisted with others that went largely unnoticed at the time. Two group exhibitions explore the dimensions of this first pillar. Using the journal as a springboard, the first show attempts to narrate the artistic praxes of that era. The second revolves around the CAAC Collection, specifically those works that the Regional Government of Andalusia purchased from artists who were making a name for themselves at the time.

Two other exhibitions, which approach figurative painting from a feminist perspective, feature the work of the women artists Sylvia Sleight and Tala Madani, whose chronological and formal distance is overcome by their shared interest in representing masculinity. Accompanying them is Guillermo Pérez Villalta, who has also attempted to analyse the image of maleness from his own singular vantage point, exploring the concepts of thought, sexuality and homoerotic desire. Thanks to a generous bequest, Pérez Villalta's legacy is now part of the CAAC Collection. Similarly, many of the works featured in the Alfonso Albacete show were donated to the museum by the artist.

The third pillar consists of three specific solo shows dedicated to three artists (Miki Leal, José Miguel Pereñíguez and Mariajosé Gallardo) who, like the members of the *Figura* Group, met in the Faculty of Fine Arts at the University of Seville, though their encounter took place over a decade later. For these three artists, the pictorial practice and legacy of *Figura* are still relevant today.



1 **GUILLERMO PÉREZ VILLALTA**
SOUVENIR OF LIFE

JUL. 12, 2013 - JAN. 12, 2014

2 **SYLVIA SLEIGH**
THE UNTIMELY GAZE

SEP. 27, 2013 - ENE. 12, 2014

3 **MIKI LEAL**
ONE-COURSE MEAL

OCT. 30, 2013 - 2 FEB. 2, 2014

4 **JOSÉ MIGUEL PEREÑÍGUEZ**
THE OTHER. AN APPLIED ARTS EXHIBITION

NOV. 22, 2013 - FEB. 23, 2014

5 **MARIAJOSÉ GALLARDO**
NON SINE SOLE IRIS

DEC. 20, 2013 - APR. 20, 2014

6 **FROM FIGURA**
A POSSIBLE READING OF THE 80S

DEC. 20, 2013 - APR. 20, 2014

7 **ALL THE REVOLUTIONS HAVE
ALREADY BEEN DONE**

JAN. 31 - MAY. 4, 2014

8 **ALFONSO ALBACETE**
INTERNAL AFFAIRS

FEB. 15 - MAR. 30, 2014

9 **GUILLERMO PANEQUE**
REPRESENTANCES

APR. 9 - JUN. 22, 2014

10 **TALA MADANI**
REAR PROJECTION

APR. 15 - AUG. 24, 2014



GUILLERMO PÉREZ VILLALTA
Autorretrato con hepatitis, 1983
 Self Portrait with hepatitis
 Draw on paper, 35 x 24 cm
 Photo: LD. Aristoy

SOUVENIR OF LIFE

The Legacy of GUILLERMO PÉREZ VILLALTA

JUL. 12. 2013 – JAN. 12. 2014
 Monumental Area and Prior Gallery

Curator: Óscar Alonso Molina

Since the earliest days of his career, which began over 40 years ago, the Cádiz-born artist Guillermo Pérez Villalta (Tarifa, 1948) has made a habit of setting aside for himself some of the most significant pieces from every exhibition, either because of their sentimental value or because he considered them important milestones in his professional life. The result of this practice, aside from a studio littered with his accumulated output-not uncommon among artists who have been working for so long-is that Villalta has become his own greatest collector, possessing the most comprehensive and illuminating collection of his work currently in existence. This magnificent anthology will comprise the artist's generous bequest.

Souvenir of Life is the public presentation of part of that bequest, which will give visitors an idea of the importance of Pérez Villalta's contribution to art over the decades while also opening a window onto aspects of his private life, vital clues that allow us to appreciate the true scope of his particular poetics.

Thus, in the monumental setting of La Cartuja, visual arts (paintings, drawings and sculptures), architecture and applied arts (textiles, jewellery, pottery and decorative tiles, props and set designs), archives, documents and personal belongings strike up a conversation with the historical buildings of the old monastery, a dialogue charged with intentionality. This particular exhibition layout was chosen to reflect how Pérez Villalta's artwork, when dissociated from the specific places that witnessed its birth and shaped its destiny (particularly the artist's family home in Tarifa and the Strait of Gibraltar, but also Seville and a certain side of Madrid), takes on new layers of meaning.



SYLVIA SLEIGH

Paul Rosano Reclining, 1974

Oil on canvas, 137,2 x 198,1 cm

COURTESY THE ESTATE OF SYLVIA SLEIGH

SILVIA SLEIGH

THE UNTIMELY GAZE

SEP. 27. 2013 – JAN. 12. 2014

South Wing

Curator: Katya García-Antón

Exhibition organised by Centro Andaluz de Arte Contemporáneo, CAPC musée d'art contemporain de Bordeaux, Tate Liverpool, Kunst Halle Sankt Gallen and Stiftelsen Kunstnernes Hus

Sylvia Sleigh (Wales, 1916 – New York, 2010) remained true to figurative painting throughout her lifetime, becoming an important actor, portrayer and supporter of the feminist scene in New York in the 1970s. Her portraiture liberated painting from the rigidity of a male-dominated gaze, while insisting on the relevance of contemporary dialogue with European painterly tradition. In Sleigh's portrayals of the art world around her, critics, collectors and artists, male and female, were rendered clothed, cross-dressed or nude. Hers was an untimely, irritating, deeply personal, feminist perspective which claimed an innovative space for the female gaze, ranged at the centre of a burgeoning discourse around issues of hierarchy, representation and gender that are still highly relevant today.

Indeed, her markedly sensual and sexual approach to oil painting attached great importance to details: at times the entire surface of the painting is densely inhabited. These tools were given a primary role in the construction of a new representational history which echoed sensitively with the momentous changes of her times. The crucial role Sleigh played in the development of feminist and gender-led aesthetic languages from the 1960s onwards was largely ignored until quite recently, when her oeuvre began to attract attention as a result of ground-breaking exhibitions such as *WACK! Art and the Feminist Revolution*, held at MoCA Los Angeles in 2007.



MIKI LEAL

ONE-COURSE MEAL

OCT. 30, 2013 – FEB. 2, 2014
East Wing 1 and Outer Chapel

Curator: Sema D'Acosta

MIKI LEAL / CRISTOÓBAL QUINTERO

m2 + c2, 2013

Site-specific intervention

PVC foam board, wood and digital print, 1,78 x 11,80 x 0,10 m

Photo: Guillermo Mendo

Before making any assessments, our first and foremost consideration when approaching the art of Miki Leal (Seville, 1974) must be painting, the driving force and motivation behind his work. Although we cannot help being captivated by his alluring images and the suggestions they disclose, the most important aspect of his pictures is not the content but the evocative sensations that bring his creations to life, a vague cumulus of perceptions –to be read from a sensory perspective– into which spectators are lured and trapped almost without realizing it. In this respect, for this show he has prepared a broad compendium of some of the recurring motifs in his particular visual repertoire, a review of the principal landmarks of a personal cartography which are generally related to memory or the artist's own experience.

Perhaps the most novel aspect of this exhibition is the inclusion of small fired-clay still lifes, a genre at which Leal had never tried his hand until now, with which he continues to explore the possibilities of a medium capable of transcending the two-dimensional plane. The title chosen for this occasion is a half-playful, half-ironic name that Leal uses to take a humorous look at himself, an original pun referring to his tendency to unabashedly mix the most unlikely ingredients in both his works on paper and his new pottery pieces. Of course, the title's play on words (although the usual sense of the Spanish is "one-course meal", it can be read literally as "combined dish") also points to a distinctive trait of his artistic personality: his rare ability to establish synergies with other artists and engage in shared projects.



JOSÉ MIGUEL PEREÑÍGUEZ

THE OTHER. AN APPLIED ARTS EXHIBITION

NOV. 22. 2013 – FEB. 23. 2014
East Wing 2

JOSÉ MIGUEL PEREÑÍGUEZ
The Other. An Applied Arts Exhibitions
Photo: Guillermo Mendo

If you sit down to read Lev Tolstoy's short novel *Hadji Murat*, you may be struck by the abundance of terms borrowed from different languages of the Caucasus region that appear in the text and are not translated. Objects, belongings, clothing or characters: all of those words, taken together, sketch a rough picture of that region's material and human landscape. Yet the objectivity of this original vocabulary is diluted by the impossibility of forming a clear image of these foreign words in our minds. This project aims to find a visual equivalent for each of those words, either by depicting the object they describe or by resorting to some kind of symbolic representation in cases where an exact equivalent is harder to find. A little later, another group of works emerged; commentaries in the form of sculpture-almost in the same vein as satirical cartoons-on the work of certain key figures in the history of modern architecture and design.

Thus, the "natural" formalization that overtakes things and people in the heart of a vernacular culture like the one Tolstoy describes could be presented as the polar opposite of this other moment in the history of art, still almost contemporary with our own, in which every object is already a premeditated, contrived creation born on the drawing board. Adolf Loos, along with Heinrich Tessenow and Peter Behrens, provided the inspiration for those sculptures, which offer a detached reflection on the interference between drawing and object, between craftsmanship and machinism.

This exhibition is about the other: about that which surpasses us in savagery or refinement. But it is also about nostalgia for the trade, the craft; it is about geometry as a tool for analysing and forcing reality into submission; and perhaps it is even about manual labour, precise and demanding in the extreme, as a way of accepting one's own destiny.

Summary of José Miguel Pereñíguez's text



MARIAJOSÉ GALLARDO

Ranking de peticiones marianas, 2013

Top Marian Request

Oil and smalt on canvas

Photo: Guillermo Mendo

Non Sine Sole Iris (No Rainbow without Sun) is an exhibition project halfway between the possible interpretation of a Baroque altarpiece from a modern perspective and a contemporary “cabinet of curiosities”. Mariajosé Gallardo (Villafranca de los Barros, Badajoz, 1978) appropriates the format used in *Kunstkammer* or *Wunderkammer* to display motley collections of odd objects and paintings in the age of great explorations and discoveries (the 16th and 17th centuries) to showcase her own selection with a calculated, precise structure and thematic order. More than 50 canvases are arranged around a full-length portrait of a lady beneath the evocative phrase from which this exhibition takes its title.

Over the years, Gallardo has built up a personal vocabulary that is the product of hard work, but also of reading, study and observation; emblems, symbols, religious and esoteric motifs, heraldry, votive objects and reliquaries reveal themselves in portraits and still lifes that invite us to think about painting from a broader perspective, beyond strictly plastic or aesthetic parameters. Her portraits impel us to explore the connections between bodies and garments. She always portrays housewives, virgins, queens, female warriors and other characters swathed in clothing, forcing us to reconsider the historical role that attire (and its artistic representation) has played in the naturalization of binary identities (male or female) as a process of social organization that shapes our notions of gender.

Film, fashion, music, comics and, of course, the visual arts, but above all the history of painting, are the references that have spawned and delimited the aesthetic territory of this artist, her personal universe.

Summary of Esther Regueira's text

MARIAJOSÉ GALLARDO

NON SINE SOLE IRIS

DEC. 20. 2013 – APR. 20. 2014

Royal Pavilion



This exhibition is part of “Festival Miradas de Mujeres”, that will take place in March 2014



FROM *FIGURA*

A POSSIBLE READING OF THE 80s

RAFAEL AGREDANO · JOSÉ MARÍA BAEZ · JUAN NAVARRO BALDEWEG · MIQUEL BARCELÓ · GEORG BASELITZ · BASQUIAT · EVARISTO BELLOTTI · JOSÉ MARÍA BERMEJO · JOSEPH BEUYS · LUIS BUÑUEL · PATRICIO CABRERA · RICARDO CADENAS · JOHN CAGE · ALONSO CERRATO · VICKY CIVERA · CHEMA COBO · TONY CRAGG · ENZO CUCCHI · RICHARD DEACON · PEPE ESPALIÚ · PATRICIA GADEA · GLORIA GARCÍA · FERRAN GARCÍA SEVILLA · MARÍA GÓMEZ · CURRO GONZÁLEZ · RAFAEL GONZÁLEZ ZAPATERO · LUIS GORDILLO · FEDERICO GUZMÁN · CRISTINA IGLESIAS · ANISH KAPOOR · MENCHU LAMAS · FRANCISCO LEIRO · FRANCESCA LLOPIS · SIGFRIDO MARTÍN BEGUÉ · MOISÉS MORENO · JUAN MUÑOZ · ANTÓN PATIÑO · PABLO PÉREZ-MÍNGUEZ · GUILLERMO PÉREZ VILLALTA · SIGMAR POLKE · SIMEÓN SAIZ · JULIAN SCHANBEL · JOSÉ MARÍA SICILIA · ANTONIO SOSA · PABLO SYCET · JUAN USLÉ

DEC. 19, 2013 – APR. 20, 2014
North Wing

Curators: Yolanda Torrubia and Juan Antonio Álvarez Reyes

From *Figura*. A Possible Reading of the 80s

Photo: Guillermo Mendo

In this exhibition project, the journal *Figura* (1983–1986) is a springboard for exploring the construction of the artistic image of the 1980s, a complex decade which is sometimes reduced to a few aesthetic and political stereotypes based on the dominant trends of that era, but which also ventured into a number of fringe areas. The journal *Figura* was published in the central years of the 1980s, coinciding with the triumph of the return to figuration.

The three artists most closely identified with its progress (Guillermo Paneque, who eventually became its editor-in-chief, Rafael Agredano and Pepe Espaliú) poured their diverse interests onto its pages and shaped them into a colourful whole. The publication had a solid ideological core in synch with its era, but it also branched out into certain artistic aspects which, though not in vogue at the time, expanded its readers' knowledge of the recent past and heralded aesthetic interests yet to come.

However, this exhibition project does not intend to focus solely on the journal or offer a survey of its history. Instead, *Figura* serves as a significant launch pad for travelling back in time to revisit the central years of a decisive decade in the social, cultural and political construction of the territory in which it operated, which is the same social, cultural and political context in which the Centro Andaluz de Arte Contemporáneo exists and works today.

Following the order of the journal issues and bearing in mind the CAAC's unique spatial distribution, we have selected works that were either printed in the magazine as illustrations to accompany its articles, or pertain to specific artists and years that appeared in its most important features.



ALL THE REVOLUTIONS HAVE ALREADY BEEN DONE

RAFAEL AGREDANO · JOSÉ MARÍA BAEZ · JOSÉ MARÍA BERMEJO · PATRICIO CABRERA · RICARDO CADENAS · SALOMÉ DEL CAMPO · LUIS CLARAMUNT · CHEMA COBO · COSTUS · GERARDO DELGADO · PEPE ESPALIÚ · GLORIA GARCÍA LORCA · FERRAN GARCÍA SEVILLA · CURRO GONZÁLEZ · LUIS GORDILLO · FEDERICO GUZMÁN · JUAN FRANCISCO ISIDRO · JUAN LACOMBA · JOSÉ MARÍA LARRONDO · ROGELIO LÓPEZ CUENCA · MÁXIMO MORENO · MOISÉS MORENO · NAZARIO · GUILLERMO PANEQUE · AGUSTÍN PAREJO SCHOOL · GUILLERMO PÉREZ VILLALTA · GONZALO PUCH · PEDRO G. ROMERO · ANDREAS SCHULZE · JOSÉ MARÍA SICILIA · JOSÉ RAMÓN SIERRA · ANTONIO SOSA · JUAN SUÁREZ · IGNACIO TOVAR · MIGUEL TRILLO · RAFAEL ZAPATERO

JAN. 31. 2014 – MAR. 23. 2014 | South Wing

JAN. 31. 2014 – MAY. 4. 2014 | Monumental Area

Curators: Yolanda Torrubia and Juan Antonio Álvarez Reyes

All The Revolutions Have Already Been Done

Photo: Guillermo Mendo

“The 80s in the CAAC Collection” would be an apt subtitle for this exhibition, which aims to investigate and narrate this museum’s history of collecting works by the generation of artists who came of age in that decade, as well as pieces by previous generations which, in those years of the return to painting and figuration, were influenced by the prevailing international trends.

The title of the show is taken from an article by Rafael Agredano, published in the first issue of the journal *Figura*. However, here the phrase should not be read in the political sense of Francis Fukuyama’s “end of history”, but in connection with Hal Foster’s proposed alternative to post-modern aesthetics, which in this case is more about reaction than resistance. “There is nothing left to invent, but it’s all out there waiting for us; we can use it however we want, and take from wherever we please,” Agredano wrote. In this text he also adopted a confrontational stance to the preceding generations, to the abstract painters and other non-painterly experiences like the happening. In addition, he put forward a few artistic proposals, such as the need to paint in accordance with the times—an idea that was embraced not only by some of his co-generationists, but also by other artists who had launched their careers in earlier decades.

In preparing this exhibition, we have traced the history of the exhibitions organised by the former Museum of Contemporary Art of Seville (now integrated in the CAAC) and the Regional Ministry of Culture of Andalusia over the course of that decade. Some were particularly memorable, such as *Ciudad invadida* [Invaded City] from 1985, or *Arte actual. Andalucía, puerta de Europa* [Art Today: Andalusia, Gateway to Europe], a milestone in the history of the CAAC Collection as numerous works from this show were acquired by the museum.



ALFONSO ALBACETE

INTERNAL AFFAIRS

FEB. 15 – MAR. 30. 2014
East Wing 1

ALFONSO ALBACETE
Internal Affairs
Photo: Guillermo Mendo

Internal affairs is the title that Alfonso Albacete (Antequera, 1950) has chosen for this exhibition featuring over 150 works on paper, culled from among the countless pieces stored in folders, drawers and notebooks in his studio to evoke a shifting map, a possible index of the themes, motifs and models of an oeuvre developed over the course of more than three decades.

Internal affairs is what transpires inside the studio when the artist strives to materialize his thought processes and convey, through the pictures that are their polished formalization, the results of his artistic research.

A ray of light. A body's expressive pose. An architectural form in the middle of a wild, rugged landscape. The shadow cast by a plant on a piece of paper. A mythological character, a maths problem, a newspaper photo. The memory of a situation or a poem... Themes, figures and objects that have been meditated on, analysed and experienced in various ways and at different times, in some cases for years. Their forms, volumes and colours, their symbolic meanings and their ability to express the contemporary or the timeless are interwoven, acquiring mutual references and significances until they are finally resolved in a series of paintings.

This exhibition reveals the tracks of the processes whereby which that persistent research linking the visible world with the world of ideas and sensations is developed, in notes, sketches, retouched press clippings, collages, tracings, etc. And it also shows the different technical resources and mental registers and the diverse languages that this painter, with the confidence of experience or the boldness of experimentation, uses to affix them to paper.

Summary of Armando Montesinos's text



GUILLERMO PANEQUE

REPENTANCES

APR. 9 – JUN. 22. 2014
South Wing

Curator: Guillermo Paneque

GUILLERMO PANEQUE
Repentances
Photo: LD. Aristoy

Traditionally, certain pictures have spontaneously revealed secrets hidden beneath the surface, evidence of what are known as *pentimenti* –literally, “repentances”– which have always provided valuable insights into the process of creating a painting. This pattern of conduct poses interesting questions about the creative process.

My work has never been productive in isolation; it only acquires meaning or interest through constant dialogue with other works, contexts and stories. This exhibition project should be viewed as a preliminary, inconclusive effort that attempts to challenge the certainty of the “retrospective” as an event, from promotion to installation. It is an opportunity to draw connections between disparate pieces and the local context, a way of re-articulating works from the past and other new creations devised especially for the occasion. Finished works can produce “non-existent works”...

Divided in two acts, the exhibition establishes contact between two separate worlds: two different contexts and two paths. The first part, with no chronological or linear structure, focuses on a web that operates as a series of intersections and overlaps of works and techniques from different periods, exploring from a contemporary perspective the classic idea of the *memento mori* as well as the nature and merits of the act of creating an artistic object. The second part, features works, objects and relics compiled as material for a possible film about the Sevillian artist Miguel Pérez Aguilera, grand master of the local avant-garde scene.

The second story may complement the one we have already seen, or it may be a reformulation of the first part, circling around the logic of mythology. It might also be a visionary take on the preceding part, or perhaps the first act will be a commentary on the second.

Summary of Guillermo Paneque's text



TALA MADANI

Red Interrogation, 2012

Oil and spray paint on canvas, 40,5 × 51,5 cm

TALA MADANI

REAR PROJECTION

APR. 15 – AUG. 24. 2014

East Wing

The exhibition is curated by Abi Spinks and is a collaboration with Nottingham Contemporary.

Tala Madani, Nottingham Contemporary 25 January – 23 March 2014

**Nottingham
Contemporary**



CONSEJO ANDALUZ DE ARTE CONTEMPORÁNEO
CONSEJERÍA DE EDUCACIÓN, CULTURA Y DEPORTE

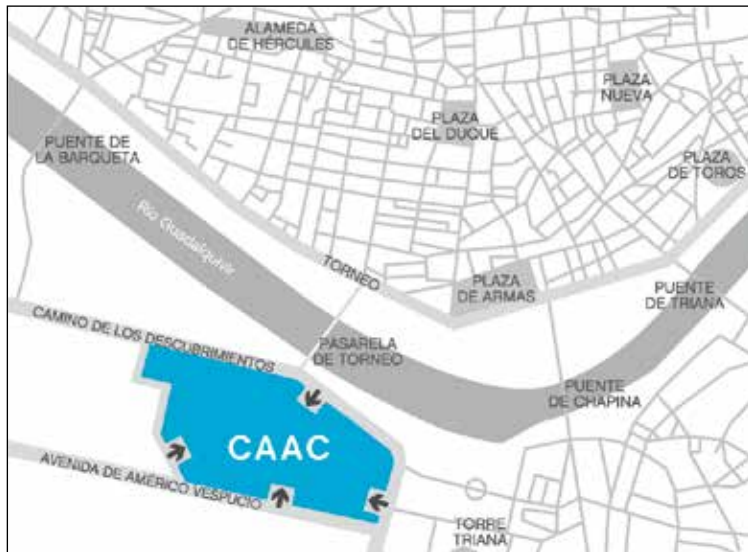
In her work, Tala Madani (Tehran, Iran, 1981) reflects on masculinity, group dynamics, sexuality and power plays, exploring these topics with humour and impossible cartoon violence.

Madani imagines the bizarre, nonsensical rituals of the all-male domain. Her paintings of groups of men in their underwear or sleepwear, blissfully unaware of-and apparently enjoying-their own predicaments and the company of their fellows, are pervaded by an absurd sense of exposure. Madani has remarked that she “lets the subconscious speak”.

Her paintings and digital animations depict the bodily functions of men in intensely private, strangely shared moments. Beyond the bodily aspect, she says that some of her works speak of a religious, spiritual or sexual ecstasy. These pieces are like disturbing, hopelessly tangled webs that critique male power cliques.

Madani has commented that she uses humour to “bring everyone’s guard down”. In her paintings, competitive violence is reduced to an absurd impotence. The artist also applies supposedly female colours or patterns to quintessentially male activities.

Madani’s artworks often seem to have a narrative quality, and she finds inspiration in the graphic novels of Alan Moore and Robert Crumb. Her oeuvre also contains numerous art-historical references that range from Abstract Expressionism to Minimalism, with nods to Jackson Pollock’s drip paintings and Morris Louis’s poured paint technique.



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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, April 18, May 1 and 30,
June 19, December 8, 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

www.caac.es



Centro Andaluz de Arte Contemporáneo
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