



PANORAMA MADRID 01

VISIÓN DE LA ACTUALIDAD ARTÍSTICA

25 MARZO – 29 AGOSTO

CENTROINTEO

One of the lines of work in CentroCentro's new programme is aimed at the dissemination of contemporary art. This is the context in which PANORAMA MADRID has been conceived, an annual event that aims to offer a comprehensive overview and at the same time provide a map of the current art scene.

Each year, a specialised jury will select what it considers to be the ten most outstanding exhibition projects from among those programmed throughout the season in Madrid's art galleries. PANORAMA MADRID is intended therefore to be an exhibition of exhibitions that, open to all audiences, casts a focused gaze on the year's most outstanding offerings.

We at this public institution understand the need to support and defend the value of the work carried out by galleries, work that is so important yet so often invisible. In parallel to their merely commercial activities, and even though they often go unnoticed by a non-specialised public, these galleries support and promote their artists; they present to us the latest works of the creative artists that they represent, they seek and promote their national and international recognition, and they help them to take their place in collections both large and small.

The project aspires to activate a space in which different agents of contemporary creation come together, thus establishing a meeting point for and dialogue among the cultural fabric of Madrid. At the same time, it hopes to become a point of reference and, in its broadest sense, a habit for visitors who, thanks to this initiative, will have the opportunity to approach contemporary art from the privileged location of CentroCentro.

Not only is PANORAMA MADRID 01 special because it is inaugurating this new series of events, but also because of the particular circumstances in which we find ourselves. The fact is that it has become more necessary than ever to revisit a number of projects that only opened for a short period of time or never even opened at all.

All the selected exhibitions have one thing in common: they are individual projects. A good number of them show us the latest works by such artists as Tamara Arroyo, June Crespo, Isaac Julien, Juan Luis Moraza, Cristina Lucas and Ana Santos in a variety of formats ranging from installation to sculpture or from painting to video-creation. Others bring us closer to trajectories and works from the context of the 20th century, as is the case of Ana Mendieta, Aurèlia Muñoz (with pieces from 1970 to 1985), Elena Asins (with works from 1971 to 1995) and Óscar Domínguez (with paintings from 1948 to 1952).

In other words, in keeping with the spirit that has inspired this series of events and as its name suggests, PANORAMA MADRID 01 provides a broad panorama of artistic creation in all its dimensions, and also gives a second lease of life to exhibitions that, like CentroCentro itself, had to abruptly close their doors, leaving their rooms full of art yet sadly devoid of visitors.

The Panorama Madrid 01 jury was made up of five critics from the specialised press: Bea Espejo, Luisa Espino, Marta Gómez, Laura Revuelta and Rocío de la Villa.

Tamara Arroyo
Pura calle
GALERÍA NF /
NIEVES FERNÁNDEZ

Elena Asins
Obras de 1971 a 1995
GALERÍA ELVIRA
GONZÁLEZ

June Crespo
Voy, sí
GALERÍA HEINRICH
EHRHARDT

Óscar Domínguez
El Triple Trazo
1948-1952
GALERÍA GUILLERMO
DE OSMA

Isaac Julien
Lina Bo Bardi -
A Marvellous Entanglement
GALERÍA HELGA
DE ALVEAR

Cristina Lucas
Subjects in mirror are
closer than they appear
GALERÍA ALBARRÁN
BOURDAIS

Ana Mendieta
Tropic-Ana
GALERÍA NOGUERAS
BLANCHARD

Juan Luis Moraza
Tripalium
GALERÍA
ESPACIO MÍNIMO

Aurèlia Muñoz
textura, tensión,
espacio
[1970-1985]
GALERÍA JOSÉ
DE LA MANO

Ana Santos
Verão
GALERÍA THE GOMA

NF GALERÍA / NIEVES FERNÁNDEZ

Blanca de Navarra, 12. 28010 Madrid
www.nfgaleria.com

Tamara Arroyo

(Madrid, 1972)

Through different formalisations, the works of Tamara Arroyo speak of how we are influenced by our surroundings and their architecture, distinguishing between lived, experience based or existential space that operates on an unconscious level, and physical and geometric space. Through this recourse to the image of places and their appropriation through art, the city, the public space, appears as a privileged scenario of everyday life, with its signs of identity and its creative potential.

Pure Street

(4 December 2019 – 25 January 2020)

Pure Street brings together everything from previously unpublished pieces to a set of works that represent her body of work over the last few years. This selection engages in a dialogue with the different themes that the artist addresses in her work – based on her own life experiences – such as her daily walks through the city, in which she finds residual elements of the processes by which the modern inhabitant is “domesticated”. In this sense, this group of works questions the mechanisms whereby certain formalisations and objects are consumed in the interiors of contemporary homes, articulated on the basis of some of the artist’s autobiographical references which end up establishing a discourse on individual and collective memory.

GALERÍA ELVIRA GONZÁLEZ

Hermanos Álvarez Quintero, 1. 28004 Madrid
www.elviragonzalez.es

Elena Asins

(Madrid, 1940 - Navarra, 2015)

Considered one of the pioneers of cybernetic art in Spain, Asins created her own graphic systems to produce forms based on numerical series, grammatical structures and musical developments. As she was also interested in the principles of semiotics, she studied under Max Bense at the Universität Stuttgart, Germany and under Noam Chomsky at Columbia University, New York. In 2011, she received the National Plastic Arts Award.

Works, 1971 - 1995

(10 September – 21 November 2020)

The exhibition brought together pieces that she created between the 1970s and 1990s and covered different stages of her career, marked by stays at universities in the United States and Europe where she researched and studied mathematical and cybernetic aspects. It included a selection of series and drawings that are key to understanding the work of Elena Asins; works from series such as *Canons 22* or *Zettel*, for example, which kept her occupied for several years, together with a number of works which were shown to the public for the first time: *Black Canons* (1989-1990), *Elevation Escale* (1989-1990), *Die Engel* (1989-1990) or *Way of Growing* (1989–1990) allow us to explore her innovative creative process.

GALERÍA HEINRICH EHRHARDT

San Lorenzo, 11. 28004, Madrid
www.heinrichehrhardt.com

June Crespo

(Pamplona, 1982)

June Crespo lives and works in Bilbao. Halfway between surrealist *object trouvé* and the logic of *bricoleur* described by Lévi-Strauss, her work is based on an affective-associative gesture using materials gathered and extracted from our system of production and consumption. The union or assembly of these materials creates new relationships that generate diverse forms of estrangement, appropriation and re-contextualisation.

I'm Going, Yes

(7 November - 15 December 2020)

The change of scale of an everyday object, a triangle formed by the union of the thumbs and index fingers of two hands, the representation of a duct and a shell as the translucent skin of a mould are some of the visions from which June Crespo has developed a set of new sculptures that together form *I'm Going, Yes*. A gesture and its possible variations, or its “translation” – a term the artist frequently uses to talk about her work, are highly relevant elements in her sculptural practice. Although the pieces seem to possess a dense and robust material quality, the movement produced in them and their constant modification generate a firm yet fluid sculpture in which channels, gaps and openings allow spaces to appear that suggest a certain idea of circulation and current.

GALERÍA GUILLERMO DE OSMA

Claudio Coello, 4. 28001, Madrid
www.guillermodeosma.com

Óscar Domínguez

(La Laguna, Tenerife, 1906 - París, 1957)

Considered one of the fundamental figures of Spanish Surrealism, for which he was a major driving force in our country, the overwhelming personality of Óscar Domínguez ensured that he was one of the most highly regarded artists in avant-garde Paris. Creator of the decalcomania technique, he never forgot his island roots and also worked with cubism, automatism and abstraction.

The Triple Line. 1948-1952

(18 November 2020 - 19 February 2021)

Domínguez himself, or possibly an inspired critic, defined this period of Domínguez's work, which is presented here, by the term "triple line" – *triple trait* –. For a little over four years – between 1948 and 1952 – he put his heart and soul into painting using this novel and original technique. The result of this tenacious and enthusiastic work is the prolific production of a poetic and harmonious oeuvre rich in original plastic values. Paintings in which he continues to explore his favourite subjects – women, birds, the bull, cats, the revolver, the fruit seller, the painter himself and his studio... – and which have a lot in common with musical scores. They are serene and happy compositions, one might even say joyful, in stark contrast to his previous and indeed to his later work.

GALERÍA HELGA DE ALVEAR

Doctor Fourquet, 12. 28012 Madrid
www.helgadealvear.com

Isaac Julien

(Londres, 1960)

A filmmaker and installation maker, Isaac Julien lives and works in London. His multi-screen film installations and photographs incorporate different artistic disciplines to create a unique and poetic visual language. His dramatic documentary *Looking for Langston*, which he released in 1989, earned Isaac Julien a cult following, and then in 1991 he was awarded the Semaine de la Critique prize at the Cannes Film Festival for his first feature film *Young Soul Rebels*. His work *Stones Against Diamonds* was shown in 2015 as part of the Rolls-Royce Art Programme during the Venice Biennale, at Art Basel and at Art Basel Miami Beach. He has also participated in the 56th and 57th editions of the Venice Biennale.

Lina Bo Bardi - A Marvellous Entanglement

(10 September – 14 November 2020)

Lina Bo Bardi - A Marvellous Entanglement (2019) is a journey that features a selection of some of the most emblematic buildings of Lina Bo Bardi (Rome, 1914 – Sao Paulo, 1992), the Sao Paulo Art Museum (MASP), the SESC Pompeia and the Teatro Oficina, and offers a reflection on the work and legacy of the visionary modern designer and architect who dedicated her career to promoting the social and cultural potential of art, architecture and design. Following the conceptual thread that ran through Julien's early artistic research centred on portraiture, *Lina Bo Bardi – A Marvellous Entanglement* represents an act of historical reparation through visual poetry, driven by the scope and strength of Bo Bardi's work and a profound conviction that her legacy is yet to be fully acknowledged.

GALERÍA ALBARRÁN BOURDAIS

Jorge Juan, 12D. 28001, Madrid
www.albarran-bourdais.com

Cristina Lucas

(Jaén, 1973)

Interested as she is in the mechanisms of power, Cristina Lucas analyses the principal political and economic structures, dissecting them to reveal the contradictions between official history, reality and collective memory. She confronts the flow of information by trying to structure it in cartographies, installations or images, creating possible, albeit always inconclusive, readings.

Subjects in Mirror are Closer than They Appear

(10 September – 11 November 2020)

Based around the audiovisual work *The People That Is Mis-sing* (2019), which was shot in Spitsbergen (Norway) at the North Pole, Cristina Lucas reflects on the enormous disconnection between man and nature. She demonstrates the effects of their chemical interactions in abstract compositions made from the same matter that makes up the human body – approximately sixteen elements, from carbon and phosphorus to calcium and iron. Each composition is unique, just as each human being, and indeed the Earth itself, is also unique. The exhibition is ultimately an open call to re-establish our connection with the Earth and with ourselves.

GALERÍA NOGUERAS BLANCHARD

Dr. Fourquet, 4. 28012 Madrid
Isaac Peral, 7. 08902 Barcelona
www.noguerasblanchard.com

Ana Mendieta

(La Habana, 1948 - Nueva York, 1985)

Ana Mendieta studied Fine Arts at the University of Iowa where she discovered new languages of expression, including video and performance art, which as an exile she used to denounce social problems such as racial discrimination and gender violence, and to connect with her Cuban roots. At the end of the 1970s, she became involved with feminist art in New York, where she presented an exhibition of photography at the A.I.R. Gallery while continuing to collaborate with other countries. She returned to Cuba in 1980.

Tropic-Ana

(15 February - 18 April 2020)

Curated by Wilfredo Prieto, this was the artist's first solo exhibition in our country since 1997. The project proposes a re-encounter: a review of Mendieta's work from the perspective of the Cuban artist. Through a selection of films that alternate with drawings (most of them unpublished), the exhibition is intended to be an intimate space that explores Mendieta's profound dedication to her artistic body of work and her process, which is endowed with a powerful ritualistic character.

GALERÍA ESPACIO MÍNIMO

Dr. Fourquet, 17. 28012 Madrid
www.espaciominimo.es

Juan Luis Moraza

(Vitoria-Gasteiz, 1960)

Sculptor. Head Professor at the University of Vigo. As an artist, his most important exhibitions include *Republic* (2014) at the Reina Sofía Museum and *Gordailua 1987-1988 Deposit* at Artium in Vitoria (2020). His work can be found in prestigious collections, both public (Guggenheim, Reina Sofía, MACBA, ARTIUM, CA2M, etc.) and private (Helga de Alvear, Coca-Cola Foundation, La Caixa, etc.). He has curated numerous exhibitions, such as *Unknowns* (Guggenheim-Bilbao, 2007) or *The Return of the Imaginary* (Reina Sofía Museum, Madrid, 2010).

Tripalium

(25 January – 14 March 2020)

In this exhibition, the artist further develops the notion of “absolute work” that he has been articulating over the last number of years. *Tripalium* adopts the Roman origin of the Spanish word for work, “trabajo”: three stakes that were bound together in days gone by to hold a condemned man. Based on the structural minimum which requires three points of support to achieve maximum stability, evoking both baroque emblems and Roman «trophies», as a monumental accumulation of weapons captured from the enemy, the series reflects on contemporary society.

The *International Bank of Work Time* series, an edition of graphic work that explores the relationship between time and money, is part of the series of elaborations on “absolute work”. It involves the issue of banknotes designed to carry out time transactions, in the form of temporary contracts that would entail a commitment to a certain period of work, from 0:001 seconds, up to 5,000,000 hours.

GALERÍA JOSÉ DE LA MANO

Zorrilla, 21. 28014 Madrid

www.josedelamano.com

Aurèlia Muñoz

(Barcelona, 1926-2011)

A creator unlike any other, Aurèlia Muñoz is one of the few Spanish artists whose work is included in the permanent collection of the MoMA in New York. Closely involved in textile research since her beginnings at the Escola Massana in Barcelona, in the early sixties, she began to construct fabric collages and, shortly afterwards, she discovered the macramé technique with which she began to create sculptures suspended in space using natural fibres such as jute and sisal.

Texture, Tension, Space [1970-1985]

(10 September - 31 October 2020)

Muñoz always maintained that her work was contemporary art and not decoration, a field in which she was sometimes pigeonholed. Starting from the link between textile art and architecture, which obviously have a long-standing relationship connected to habitable spaces, from the 1960s onwards, tapestry shakes off its inherited two-dimensional form and its function as a protective shield against heat and light, as well as an allegorical and sumptuary element, and evolves towards sculptural volumetry and even towards spatial intervention. Aurèlia Muñoz was a pioneer in this general evolution of textile art. This exhibition serves to present the personal language of the Catalan artist and to recover the central and pivotal role she occupied throughout her prolific professional career, a role that was for a long time overlooked given that as textile art was traditionally carried out by women, it was considered a mere craft or minor art.

GALERÍA THE GOMA

Fúcar, 12. Madrid 28014

www.thegoma.com

Ana Santos

(Espinho, 1982)

Ana Santos lives and works in Lisbon, Portugal. Graduated in Visual Arts from the Faculty of Fine Arts in Oporto, she has also studied at the Academy of Fine Arts in Karlsruhe (Germany) and she has been a resident at the ISCP in New York. She has exhibited at the MAAT in Lisbon and the Museu da Marina. Her work can be found in the Serralves Collection and has been exhibited at the Calouste Gulbenkian Foundation in Paris. She is the recipient of the 2019-2020 Botín Foundation Visual Arts Scholarship.

Verão

(10 September - 8 November 2020)

In this highly personal exhibition, the Portuguese artist once again appropriates the universe of things, discovering materials and their will to be. Through this phenomenological experience, charged with poetry and in her relentless search for materials, Ana Santos reveals a chromatic and tactile world marked by industrial and urban references. The artist allows colours that are not congenial to certain objects to permeate reflective surfaces, such as fibreglass or metal, generating different tonalities that seem to be detached from their purpose. This fluidity in the application of colour and the limitation to a single body creates a somewhat less binary state, without forcing certain forms to coexist, where, moreover, the conception of objects is not necessarily linked to the prevailing reality but rather to a metaphysical state.

Coordination and Production
CENTROCENTRO

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ROCÍO DE LA VILLA

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Graphic Design
ELENA FEDUCHI

Setting up
ARTEC

Audiovisual Display
CREAMOS TECHNOLOGY

Lighting
INTERVENTO

Transport
WORLD PACK-ART
& SERVICES

Insurance
HISCOX

CENTROINTECO



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