

PANORAMA MADRID 02

A LOOK AT THE CURRENT ART SCENE

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CENTROCENTRO

Plaza de Cibeles, 1. 28014. Madrid

Tel. +34 914 800 008.

Tuesday – Sunday, 10 - 20 h.

info@centrocentro.org

www.centrocentro.org



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Building on the momentum generated by its first edition and with the aim of drawing an increasingly plural map of the contemporary artistic production that is promoted by the city's galleries, CentroCentro presents the second edition of the PANORAMA MADRID project.

This exhibition of exhibitions brings together ten of the most outstanding proposals that were put on in Madrid's art galleries during the course of 2021. On this occasion, the artistic director of the centre, Giulietta Zanmatti Speranza, is able to call on the collaboration of a specialised jury made up of five professionals from the curatorial, research and cultural management fields: Marta Ramos-Yzquierdo, Pilar Soler, Virginia Torrente, Sergio Rubira and Javier Martín-Jiménez.

The offerings selected for this second edition are: *Katalina, Antonio, Alonso, Mercedes Azpilicueta, NoguerasBlanchard;*

Circular Spaces, Gonçalo Sena, Heinrich Ehrhardt; *Penumbra*, Julian Rosefeldt, Helga de Alvear Gallery; *Erased, Recoloured Wishes*, Miquel Mont, FORMATOCOMODO Gallery; *Surco*, Juan López, Juan Silió Gallery; *Ex Positio*, Fernando Sánchez Castillo, Albarrán Bourdais; *Eyes Open in the Darkness*, Oriol Vilanova, Elba Benítez Gallery; *Delta*, Martin Llavaneras, Intersticio; *Rayo Verde*, Belén Uriel, The RYDER Projects and *Words and Things*, Los Torreznos, Freijo Gallery.

As in the first edition, the projects chosen are one-person shows by artists from the national and international art scene who converge in time, given that they were all born between the 1960s and the 1980s.

The jury's view once again demonstrates the multidisciplinary nature of art and the breadth of its language, as the projects range from sculptural production and installations to pictorial art, video art and new media. They also establish an extensive thematic diapason that not only addresses the problems of today's increasingly digitalised world, but also spawns new reflections on art and its power for social and cultural transformation.

Each of these offerings possesses a unique nuance that allows it to stand out from the exhibition as a whole. NoguerrasBlanchard presents the story of a multifaceted

character from the past in the exhibition *Katalina, Antonio, Alonso* by Mercedes Azpilicueta; while Fernando Sánchez Castillo has taken the intricate drawings of general García Barragán as the starting point for his exhibition *Ex Positio* at Albarrán Bourdais. But it's not just a matter of rethinking history in order to understand the present: Julian Rosefeldt's, *Penumbra* at the Helga de Alvear Gallery imagines a distant future from today's complex settings. In turn, these paradoxical notions of time and space are intercepted at their different edges in Gonçalo Sena's *Circular Spaces* and Oriol Vilanova's, *Eyes Open in the Darkness*, from the Heinrich Ehrhardt and the Elba Benítez galleries, respectively.

Meanwhile, Belén Uriel's *Rayo Verde* at The RYDER Projects recreates a forest of sculptures that confronts the idealisation of nature; while Juan López's *Surco* at the Juan Silió Gallery embraces the idea of a disembodied city, a kind of archaeological discovery. At the same time, in *Delta* at Intersticio, Martín Llavanas manages to recreate something akin to a landscape where the accidental and instinctive ultimately subjugate a scenario overloaded with meanings. Finally, the selection also includes such highlights as *Words and Things* by Los Torreznos at the Freijo Gallery and *Erased, Recoloured*

Wishes by Miquel Mont at FORMATOCOMODO Gallery, two offerings that, from a distance, view art as a space in which one can reassess one's own everyday experience.

PANORAMA MADRID 02 reactivates a space where different agents of contemporary creation come together, establishing a meeting point and dialogue amidst the cultural fabric of Madrid. Although art galleries have gained more and more public support through funds and subsidies intended to encourage their growth, the benefits they receive are still insufficient — even, one might say, tangential — if we accept that it is the artists and curators who predominantly legitimise these collaborations. Hence, on this occasion, it is the galleries and their artistic offerings that are the protagonists. At CentroCentro, we understand the need to support and showcase the great work they do, work that is all too often invisible to the non-specialised spectator.

PANORAMA MADRID 02 is driven, once again, by the centre's need and responsibility as a public institution to bring current productions closer to new audiences and to highlight the efforts that the different actors in the cultural industry dedicate to contemporary art.

SELECTED PROJECTS

Mercedes Azpilicueta
Katalina, Antonio, Alonso
NOGUERASBLANCHARD

Martin Llavaneras
Delta
INTERSTICIO

Juan López
Surco
GALERÍA JUAN SILIÓ

Miquel Mont
Erased, Recoloured Wishes
GALERÍA FORMATOCOMODO

Julian Rosefeldt
Penumbra
GALERÍA HELGA DE ALVEAR

Fernando Sánchez Castillo
Ex Positio
ALBARRÁN BOURDAIS

Gonçalo Sena
Circular Spaces
HEINRICH EHRHARDT

Los Torreznos
Words and Things
GALERÍA FREIJO

Belén Uriel
Rayo Verde
The RYDER Projects

Oriol Vilanova
Eyes Open in the Darkness
GALERÍA ELBA BENÍTEZ



NOGUERASBLANCHARD

Doctor Fourquet 4, 28012 Madrid
www.noguerasblanchard.com

Mercedes Azpilicueta

(La Plata, 1981)

Mercedes Azpilicueta lives and works in both Amsterdam and Buenos Aires. Her practice navigates through multiple references and fields of knowledge, from history of art to pop music and from literature to street culture, falling in love with dissident figures and trajectories—feminist, queer, migrants and exiles—that lurk in her scripts, performances and videos. More specifically known for her language-based plays, Mercedes' work in the creative field has evolved in recent years towards the exploration of the theatrical possibilities inherent in sculpture and installation. The objects she produces should not however be taken for granted as they also have the potential to become active in different ways.

Katalina, Antonio, Alonso

(9 September –
13 November 2021)

The exhibition entitled *Katalina, Antonio, Alonso*, casts a speculative spotlight on Catalina de Erauso, known as the Ensign Nun, one of the most legendary and controversial characters of the Spanish Golden Age. What is presented is an exercise in historiographical imagination that adds another twist to the string of narratives that construct the past, using memories, archives and imaginaries to weave the work and breathing new life into dissident figures and trajectories from our colonial history. *Katalina, Antonio, Alonso* menders among echoes of the queer and the Baroque, delving into the memories of Catalina, or Antonio, or Alonso, to reach that body that moves, that migrates, that is in transit.



INTERSTICIO

Alcántara 31, 28006 Madrid

www.interstic.io

Martin Llavaneras

(El Segrià, 1983)

Martin Llavaneras lives and works in Barcelona. He develops his practice through sculpture and installation, exploring the different ways in which raw materials circulate. In his work, Llavaneras makes good use of substances that traverse and sediment bodies, objects and words, while also examining the cycles through which their meanings are stored.

Delta

(10 June –
4 September 2021)

Using different registers and media, *Delta* narrates a story in the form of a diary, a fable that journeys from the artist's personal gesture to the universality of mankind. It may well seem to be fiction, but the journey reveals certain ecumenical truths that are far removed from hackneyed discourses on environmentalism or globalisation. His offerings stand up to pre-established notions such as the idea of nature, landscape, or heritage, while appealing to a more subjective interpretation of the environment, one that is at the same time capable of being integrated into the collective construction of knowledge. *Delta* reflects Martin Llavaneras' marked interest in fostering dynamic activities that allow spaces to be recoded and a practical use of culture to be defined.

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JUAN SILIÓ GALLERY

Doctor Fourquet 20, 28012 Madrid
www.juansilio.com

Juan López

(Cantabria, 1979)

In his works, Juan López draws on architectural elements associated with the structures of power in order to glimpse alternatives to normative social relations. By resorting to metaphor, and always based on a specific intervention in predetermined spaces, he seeks to shatter and then put together again the links between the three elements that make up the equation of his work: city, subjectivity and power. In many cases, language is systematically distorted and recomposed to flesh out new meanings, and their echo reverberates in collages which emphasise a somewhat ambiguous relationship between texts and images. The tension between the private and the public and the re-evaluation of social space dwell in the interstices that his work produces.

Surco

(9 September –
30 October 2021)

Surco is the result of the most recent investigations that Juan López has embarked upon, in which he explores the signs that are generated in a city, both by its construction and development, and by the activity that takes place in it. On this occasion, considering the city as an archaeological environment, the artist's creative process involves the capture of negatives of different surfaces within the urban context. He presents a copy as an extension of the original that explores materiality and the idea of construction, allowing them to transform themselves into new structures. Based on the city's own language, a new system of signs is formed in which the analysis of architectural elements and the study of their image as text and symbol, is a constant.



FORMATOCOMODO GALLERY

Lope de Vega 5, 28014 Madrid
www.formatocomodo.net

Miquel Mont

(Barcelona, 1963)

Miquel Mont lives and works in Paris. His work presents a reflection on our perception of the exhibition space through painting and its physical limits. To consider his work as exclusively pictorial would be to underestimate its possibilities, given that object, medium and content are terms that go hand in hand throughout what is a rigorously intellectual process. Miquel Mont takes theories that study the perception of painting, in which dialogue with the environment is of the essence, only to then cast off these traditional formulas that have been handed down to us. He has expanded his work, initially in the form of wall painting and then towards this third dimension, taking it down from the wall to occupy space through sculpture, using wood and methacrylate as media that enhance the importance of colour.

Erased, Recoloured Wishes

(9 September –
13 November 2021)

Erased, Recoloured Wishes is a series of paintings and collages made from packaging material taken from products that the artist bought in a supermarket and consumed during the long months of lockdown which he spent with his family on the outskirts of Paris. Unable to get to his studio and with scant material to work with, Miquel Mont resorted to his hands as his primary tool and, to make up the corpus of this exhibition, all the products he interacted with on a daily basis. Which may explain why the paintings and collages he produced have resulted in abstract compositions that are to a certain extent banal, ready-made, one might say, or re-appropriations of all the packaging material, designs, typefaces and logos that colonise our plastic imaginary. The artist has deployed those objects in all their dimensions, reaffirming their volume, like erased, bleached and subjectively recoloured merchandise.



HELGA DE ALVEAR GALLERY

Doctor Fourquet 12, 28012 Madrid
www.helgadealvear.com

Julian Rosefeldt

(Munich, 1965)

Julian Rosefeldt lives and works in Berlin. He is renowned for his opulent and meticulously choreographed works, most of which are presented as complex multi-screen installations. Inspired as much by the history of film as by the history of art and popular culture, Rosefeldt uses familiar cinematographic expressions to transport his audience towards the surreal, to theatrical realms where the rituals of day-to-day life absorb the inhabitants of those realms, employing both humour and satire to seduce his audience with everyday words rendered unfamiliar.

Penumbra

(9 September –
20 November 2021)

It is not about science fiction, but about using a fictional scenario as a starting point to reflect on where we are today. This is the leitmotif of this exhibition, which explores the relationship between mankind and the impact we have on the world, casting his gaze back from a distant imagined future, a time that is the result of the significant influence human beings have had on the planet. This time it seems that the human species has abandoned the earth forever, trying its luck on a remote, barren and “hyper-urbanised” planet.

Penumbra project is made up of two videos: *In the Land of Drought* (exhibited at Panorama Madrid 02) and *Penumbra*, as well as the photographic series *After us* of which a selection is presented on this occasion.

ALBARRÁN BOURDAIS

Barquillo 13, 28004, Madrid
www.albarran-bourdais.com

Fernando Sánchez Castillo

(Madrid, 1970)

Fernando Sánchez Castillo lives and works in Madrid. His artistic practice proposes a criticism of monumental discourses from different perspectives, the intention being to dismantle the agents of power and representation. His work is an attempt to rewrite historic events or, if nothing else, to make us more aware of their complexities, showing how history is built from many positions of power. He is considered one of the most relevant Spanish artists of his generation.

Ex Positio

(9 September –
20 November 2021)

Ex Positio, which means to show oneself in a situation of risk or an abandoned place, is a collection of Sánchez Castillo's most recent research. The starting point is a drawing of General Barragán that the artist found in the film *The Scream (El Grito)* and which he then transformed into a large monochromatic tapestry. Other lines and plots, often hidden by time, are revealed throughout the exhibition. On large-format papers and canvases, Sánchez Castillo recreates the graffiti that appeared on the walls of cities around Spain following Franco's death, but he also adds a series of masks that occupy a liminal place somewhere between artistic expression and social demand. The artist was eager to reveal these almost forgotten relics of power struggles, as well as the idiosyncrasies of the forces that have intervened in social debates.



HEINRICH EHRHARDT

San Lorenzo 11, Madrid 28004
www.heinrichehrhardt.com

Gongalo Sena

(Lisbon, 1984)

Gongalo Sena lives and works in Lisbon. His practice is framed within an investigation into the poetics of our paradoxical and somewhat limited perception of non-human temporalities. The materials he uses have a part to play and indeed often become the very purpose of the work itself. Thus, construction materials, industrially manufactured structures, cast metals or purely natural elements articulate a narrative that is increasingly his own, albeit allied to a reflection on the material world in constant transformation. In parallel to his artistic practice, Sena is co-founder, co-editor and designer of a collective publishing house called ATLAS and he also co-founded the Parkour Space in Lisbon.

Circular Spaces

(9 September –
30 October 2021)

The exhibition brings to mind a kind of fragmented garden filled with coded meanings, where proportion and serenity are achieved through subtle sculptural crafting and a complex layering of elements both hard and soft, generating a theatrical aura of mystery. This installation features a series of sculptures, drawings and objects that convey a personal meditation on landscape, debris, functionality, design and the irreversibility of physical mutations in the life of objects and in the natural world. Sena's fascination with the liminal spaces that lie between built environments, industrial production, function and shape and the entropic processes that are found in nature demonstrate a keen curiosity for organic life and a marked appreciation of the beauty that emerges in decay and in an awareness of material transience.



FREIJO GALLERY

Zurbano 46, 28010 Madrid
www.galeriafreijo.com

Los Torreznos

Rafael Lamata (Valencia, 1959) and
Jaime Vallaure (Asturias, 1965)

Los Torreznos are a creative duo whose offerings work as a tool with which to communicate about social and political issues and our most deeply-rooted customs. Their work involves translating themes that are part of everyday life into contemporary language and to do so, they resort to humour in order to reflect on more universal issues. Their work unfolds through different formats, both with an audience (performance art pieces or action art) or by using multimedia (video, sound pieces). Although Los Torreznos came together as such in 1999, Rafael Lamata and Jaime Vallaure had worked together before then on numerous occasions. They were also founder members and active components of the experimental creation group *Circo Interior Bruto* and *Zona de Acción Temporal* (ZAT). Prior to that, they both developed their own creative work.

Words and Things

(24 April –
1 June 2021)

This exhibition stems from the complex context brought about by the pandemic. Contact between people is a no-go in these new circumstances, and “no touching” defines the healthy distance and the necessary disinfection. Keeping well away from other people to make sure the disease doesn’t get to us is everyone’s primary objective. The exhibition is situated in this game of distances, where the recorded and reproduced voice is in tune with our deferred reality. *Words and Things* discovers the power of art as a space in which to revalue one’s own everyday experience and confirms the fact that giving things a name makes them present.



The RYDER Projects

Miguel Servet 13, 28012 Madrid
www.theryderprojects.com

Belén Uriel

(Madrid, 1974)

Belén Uriel lives and works in Lisbon. Her works reveal a perfectly consolidated syntax, and the craft of someone who has mastered the rigour needed to manipulate materials, construct forms and surfaces, and define dimensions and scales. Belén Uriel's works are often indexed to real objects (for example, elements of architecture or furniture), transforming them, in both a radical and a subtle way, through the means and processes of sculpture (of art).

Rayo Verde

(9 September –
20 November 2021)

The starting point of this exhibition was a novel by Jules Verne entitled *The Green Ray* (*El rayo verde*). Belén Uriel has found inspiration in this optical/meteorological phenomenon described by the author to build a new body of work that looks at the idealisation of nature and the way in which it is produced and commercialised firmly in the eye. *Rayo Verde* invites the spectator to embark on an empathetic journey through a forest of sculptures that rethink such concepts as the vulnerability of one's body, the violent use of anatomy, the mediation of leisure and the conceptualisation of all things natural. Uriel presents an integral and coherent yet at the same time sensual practice, dominated by a tonality of greens that attract the visitor's gaze like a magnet, creating a unique and momentary relationship, which is not serial but rather intimate.



ELBA BENÍTEZ GALLERY

San Lorenzo 11, 28004 Madrid
www.elbabenitez.com

Oriol Vilanova

(Manresa, 1980)

Oriol Vilanova lives and works in Brussels. He has built his artistic practice around the recovery and recontextualization of cultural artefacts, especially illustrated postcards purchased in flea markets. Basing himself on the processes of accumulation and classification that are so characteristic of archiving and collecting, Vilanova's postcard installations often take the form of *in situ* murals, arranged through inter-sectional combinations of content, colour and category. Vilanova's work as a whole explores how not only cultural artefacts but even ideas per se are subjected to processes of circulation, categorisation and elimination established in a contingent manner.

Eyes Open in the Darkness

(27 November 2021–
5 February 2022)

The exhibition presents a selection of works that demonstrate the method the artist characteristically uses to create installations and sculptural objects based on traditional postcards. At first sight, it might appear that Oriol Vilanova's raw materials are in fact the postcards themselves. This perception, however, is not exactly true, because the real material is not the postcards themselves but rather the collection of postcards: the *collected elements themselves*, but also the *act* of collecting. Thus, while the postcards themselves prove to be a versatile aesthetic medium deftly handled by the artist, as well as an extraordinarily rich source of possible critical and conceptual readings, the *collection* and all that the process of collecting entails becomes an artistic act in itself that borrows certain elements from performance art.

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Coordination and Production
CENTROCENTRO

Project Director
GIULIETTA Z. SPERANZA

Selection Committee
JAVIER MARTÍN-JIMÉNEZ
MARTA RAMOS-YZQUIERDO
SERGIO RUBIRA
PILAR SOLER
VIRGINIA TORRENTE

Museographic Design
MARCOS CORRALES

Graphic Design
ELENA FEDUCHI

Setting up
SOLART

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