

PRESS RELEASE
Opening exhibition of the Annex Space, MARCO
“ANGELA DE LA CRUZ”

DATES: 24th September - 5th December 2004

VENUE: Annex Space (exhibition hall at the back of the museum)

OPENING TIMES: Tuesdays to Sundays (including holidays), from 11 a.m. to 9 p.m. FREE ADMISSION

DIRECTORS OF PROJECTS (Annex Space): Carlota Álvarez Basso and Iñaki Martínez Antelo

CURATOR: Carlota Álvarez Basso

DIRECTORS OF INSTALLATION: Paul Edward Guy and Colin Guillemet

PRODUCED BY: MARCO, Museo de Arte Contemporánea de Vigo

WITH THE SUPPORT OF: MIR-Jaurena S.A.; London Institute Chelsea College of Art; London University of the Arts; IFEVI, Instituto Ferial de Vigo

“ANGELA DE LA CRUZ”: The Opening Exhibition

For the inaugural project at the annex space at MARCO, Angela de la Cruz will be exhibiting two site specific paintings. Both *Larger than Life* and *Stuck* have been created specifically to the measurements of both halls in the Annex Space, which play with the sense of space and its real and imaginary limits. The former literally invades the main hall preventing the spectator from getting in, while the latter blocks the entrance to the second hall as it is stuck in the entrance corridor.

CATALOGUE:

A catalogue will be published on the occasion of this exhibition. This catalogue will be published in Spanish, English and Galician and will include a text written by Katya García-Antón (director of the Centre of Contemporary Art of Geneva) and an interview with Angela de la Cruz about the launching of this project in MARCO. The catalogue will be published after the opening of the exhibition so as to include photographs depicting the process of production and the final result after the completion of the installation.

ADDITIONAL ACTIVITIES:

Thursday **25th of November**

5 p.m. Lecture by Angela de la Cruz
Faculty of Fine Art, Pontevedra

8 p.m. Guided tour through the Annex Space by the artist for the members of the Group of Friends of MARCO

“The first time I cut the canvas, which was in 1996, I hung it in a corner and it became like an animated object, but it retained all the characteristics of painting. The painting was called Ashamed. So even though the paintings have got this object-like quality they still remain paintings. It’s very important that painting is stationed within the parameters of tradition, otherwise it has no meaning. I am trying to research the language of painting”.

Angela de la Cruz



Images depicting the process of production of Angela de la Cruz’s works of art for MARCO in the IFEVI installations (Instituto Ferial de Vigo) in Cotogrande.

Vigo, August 2004

SYNTHESIS OF THE EXHIBITION PROJECT:

"Previously my research has led me to produce several defining bodies of works. They can be summarised within the following categories: the Everyday Paintings (paintings interacting with other paintings to become an object-painting); the Site-specific Paintings (abandoning the traditional vertical plane and the modernist presentation of paintings); the Commodity Paintings (addressing the concepts of seriality and repetition); the Recycled Paintings (reusing the stretcher or the canvas endlessly to make painting- after- painting from other paintings); and the Still-life Paintings (incorporating an object).

The 'Still-life Paintings' and the 'Recycled Paintings' have been the initial parameters of the development of a new language. The paintings have a language of appropriation: the works are self-referential and aware of the history of painting. Objects and paintings, and their physical expansion, have been a source of exploration. The paintings and objects are distorted, inserted into each other or activated towards other works.

In my recent work 'Clutter', I reintroduced the use of aluminium and metal objects into my work, and metal frames became containers for other paintings; canvases became like body bags.

For my new works in MARCO, I am reusing two concepts from past works, 'Larger Than Life' (first presented in 1998) and 'Stuck', 2001. In recent years, my work has reflected on excess of production, and on 'accumulations' of paintings that used as single works become a different one. 'Larger than Life' (2004) and 'Stuck' (2004) share conceptual similarities to this, yet are concerned more with singularity and gesture than seriality and accumulation.

Both works refer to space and are site-specific. One exceeds the Annex space and is collapsed within it, the other is stuck in a doorway, blocking it and allowing no way in or out. Both works are an obstruction to the space; 'Larger than Life' can only be viewed from an outside street-level window. 'Stuck' also refuses access; both cancel out the traditional space of painting.

The Annex is a square space on the side of the Museum (formerly a prison), one might say an 'attachment'. The idea of it being a 'container' of work is relevant to themes associated with my paintings, such as 'Parasite' (1998) and 'Clutter' (2003); the idea of a painting being a container for others. Therefore architecture and painting will fuse into a unique work. The end result will be painting-space transformed into an object- space of parasitical nature, with both canceling their traditional roles.

Colour and scale will also be used to represent painting tradition and architecture. Colour is an important element of these works, as it refers to historical Spanish painting, and the colour of the Annex itself."

Angela de la Cruz, 2004

BIOGRAPHICAL INFORMATION:

Angela de la Cruz (Coruña, 1965) is a Galician-born artist who has been living in the United Kingdom for more than 15 years. She studied Philosophy at the University of Santiago de Compostela and later moved to London where she studied at different art schools (Chelsea College of Art, Goldsmiths College, MA in Sculpture and Critical Theory at the Slade School of Art). She then began a promising artistic career that has enabled her to become one of the most interesting artists of her generation. She currently lives and works in London and teaches at the Chelsea School of Art, The Ruskin School and Oxford University.

Ángela de la Cruz's work has been exhibited in many countries. The exhibition taking place at MARCO will be her first one-person exhibition in this country. However this is one of many projects which Angela has worked on in 2004, these include her proposal at one of ARCO'04 project rooms, her participation at Manifesta V (held in San Sebastian) and Forum Barcelona. She opened her first solo exhibition at the Lisson Gallery, London, in June 2004.

Angela de la Cruz is currently represented by Lisson Gallery, London, Galerie Krinzinger, Vienna and Anna Schwartz Gallery, Melbourne.

One Person Exhibitions:

- 2005 Anna Schwartz Gallery, Sidney, Australia (*forthcoming show)
Loushy Art & Editions, Tel Aviv, Israel (*forthcoming show)
- 2004 MARCO, Museo de Arte Contemporanea de Vigo, Spain
Lisson Gallery, London
Nicolas Krupp Gallery, Basel, Switzerland
Project room, ARCO 2004, Madrid
- 2003 Galleri Bouhlou, Norway
"Clutter", Galerie Krinzinger, Vienna
- 2002 Anna Schwartz Gallery, Melbourne, Australia
"Prop", Sturegallerian, Stockholm, Sweden
Wetterling Gallery, Stockholm, Sweden
Perth International Arts Festival, The Church Gallery, Perth, Australia
- 2001 Anthony Wilkinson Gallery, London
- 2000 John Weber Gallery, New York, USA
- 1999 "Everyday Painting", Galerie Krinzinger, Vienna
"One Painting", Lift Gallery, London
- 1998 "Larger Than Life", The Ballroom, Royal Festival Hall, London
"Everyday Painting", Anthony Wilkinson Gallery, London
"4xSolo", De Markten, Brussels, Belgium
"Everyday Painting", John Weber Gallery, New York, USA
- 1997 Galerie In Situ, Aalst, Belgium
- 1993 Untitled, Premises, Hackney, London

Commissions:

- 2003–4 "9 Multiples" Loushy Art Projects, Tel Aviv, Israel
- 2002 "Prop", Sturegalleri, Stockholm, commissioned by Wetterling Gallery, Sweden
- 2001 Stage Set, "At Any Time - New Work", Ballet Rambert, at Lindbury Studio, Royal Opera House, London. Choreographed by Rafael Bonachela
- 1998 "Larger than Life", The Ballroom, Royal Festival Hall, London

Group Exhibitions (Selection):

- 2004 Forum Barcelona, Spain
Tanya Rumpff Gallery, Haarlem, The Netherlands (*forthcoming show)
Manifesta V, San Sebastian, Spain
"Escape Velocities", Spital Space, London
- 2003 "Tra Est e Ovest - Galerie Krinzinger", GAS Art Gallery, Turin, Italy
"Wetterling 1978-2003", Wetterling Gallery, Estocolmo, Suecia
- 2002 "Eva Schlegel & Friends", Gallerie 422, Gmunden, Austria
"Four Women and a Pregnant Man", Galleri MGM, Oslo, Norway
"Life is Beautiful", Laing Art Gallery, Newcastle
"Sitting Tenants", Lotta Hammer, London
- 2001 "Melancholy" Sunderland, UK
"Ingenting" (Nothing: Exploring Invisibilities), Rooseum, Malmo, Sweden
"Nothing: Exploring Invisibilities", Mead Gallery, University of Warwick, UK
"Makeshift", University of Brighton Gallery, Brighton, UK
- 2000 "Landscape", Barbara Gillman Gallery, Miami, USA
"3 Rooms", Anthony Wilkinson Gallery, London
"The Wreck of Hope", The Nunnery, London
"Point of View I/II", Richard Salmon Gallery, London
"Art for the 21st Century", John Weber Gallery, New York
- 1999 "My Old Man Said Follow the Van", Rosemary Branch, London
"Aktuelle Kunst", The Water Tower, Vlissingen, The Netherlands
John Moores 21, Walker Museum & Art Gallery, Liverpool
"Getting the Corners", Or Gallery, Vancouver, Canada
"Transgressions and Transformations" Yale University, New Haven, USA
"Europe on a Shoestring", John Weber Gallery, New York
French Institute, Vienna
"Peinture sur PEINTURE", Salle de Bal, Vienna
"54x54", MOCA, London
- 1998 "UK Maximum Diversity", Atelierhaus der Akademie der bildenden Kunste, Vienna
"Contemporary Women Painters", The Hillwood Art Museum, Brookville, New York
"Speed", The New Langton Arts Centre, San Francisco, USA
"Destroyer/Creator", John Weber Gallery, New York
- 1997 "Dissolution", Laurent Delaye Gallery, London
"Fasten Seatbelt", Galerie Krinzinger, Vienna
"Shuttle", Anthony Wilkinson Fine Art, London
"Lineart", Galerie In Situ, Aalst, Belgium
- 1996 "Stepping Out", 33 Great Sutton Street, London
"Abstract Eroticism", MOCA, "Art and Design", Academy Editions, London
- 1995 "Memory", Riverside Studios, London
- 1994 "Making Mischief", St James's Street, London
"Surface Tension", Curwen Gallery, London

REQUEST FOR GRAPHIC MATERIAL

EXHIBITION

“ANGELA DE LA CRUZ”

GRAPHIC MATERIAL AVAILABLE TO THE PRESS:

CD including texts and photographs of the exhibition in different formats.

IF YOU WISH YO RECEIVE DOCUMENTATION, PLEASE COMPLETE THIS FORM AND SEND IT BY E-MAIL, FAX OR MAIL POST TO:

MARCO, Museo de Arte Contemporánea de Vigo

Rúa Príncipe 54
36202 Vigo (Pontevedra). Spain

Communication Department

Marta Viana Tomé
Pilar Souto Soto
Tel. +34 986 113908 / 113903
Fax +34 986 113901
marta.viana@marcovigo.com
pilar.souto@marcovigo.com

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