

EXHIBITION

'WORLD SKETCH'

April 19– September 15, 2013



DATES

April 19– September 15, 2013

PLACE

Exhibition galleries on the ground floor

VISITING HOURS

Tuesday to Saturday (including bank holidays) from 11am to 2:30pm and from 5pm to 9pm
Sunday, from 11am to 2:30pm

PRODUCED BY

Exhibition produced by MARCO, Museo de Arte Contemporánea de Vigo, Auditorio de Galicia (Santiago de Compostela), and Fundación Luis Seoane (A Coruña)

CURATORS

Ángel Cerviño and Alberto González-Alegre

ARTISTS

Marta Bran (Melide, A Coruña, 1986)
Berta Cáccamo (Vigo, 1963)
Bosco Caride (Vigo, 1963)
Rosendo Cid (Ourense, 1974)
Tamara Feijoo (Ourense, 1982)
Beatriz Lobo (Vigo, 1985)
Juan Loeck (Santander, 1959)
Rut Massó (Vigo, 1970)
Din Matamoro (Vigo, 1958)
Chelo Matesanz (Reinosa, Cantabria, 1964)
Santiago Mayo (Tal, A Coruña, 1965)

Tatiana Medal (A Coruña, 1971)
Miguel Mosquera (Ourense, 1953)
Doa Ocampo (Sober, Lugo, 1986)
Kiko Pérez (Vigo, 1982)
Ignacio Pérez-Jofre (Madrid, 1965)
Isaac Pérez Vicente (O Rosal, Pontevedra, 1955)
Juan Carlos Román (Bilbao, 1961)
Teo Soriano (Mérida, Badajoz, 1963)
Tayone (Vigo, 1980)
Mauro Trastoy (Ferrol, 1971)

EXHIBITED WORKS

'WORLD SKETCH' offers the possibility of visiting a melting pot of forms that are present in the artist's studio. It does so by bringing to the museum a set of jumbled tools and documents which, as if pieces of a puzzle in constant movement, give sustenance and nurture the creations.

SUMMARY OF THE EXHIBITION PROJECT

'WORLD SKETCH' is a group show curated by Ángel Cerviño and Alberto González-Alegre, and produced by MARCO, Museo de Arte Contemporánea de Vigo, Auditorio de Galicia, and Fundación Luis Seoane, an initiative in self-produced exhibitions extended to the three institutions, as a new experience of coproduction and networking. Upon closing at MARCO, the show will travel to the other two venues, in Santiago de Compostela and A Coruña, respectively.

The title of the exhibition makes use of the ambiguity and wealth of the term 'sketch' as a project or outline prior to the execution of the artwork; a mental image, a dormant idea in the mind of the artist and in their working area. Jointly researching and working hand in hand with the artists, the curators have visited every studio and places of production in order to select or revive a series of materials that are essential to the structure of the works themselves, providing new interpretations and questions about their origins and meanings. They bring new readings but also pose new questions about their origins and meanings.

Hence, together with works in different formats, above all the show is composed of outlines, sketches and unfinished works. 'WORLD SKETCH' brings to the museum galleries a set of jumbled tools and documents — objects, notebooks, sketches, press clippings, videos, sets of images, texts by the artists or by others, found gestures and materials... — placed at the base or, in some way, in the zone of influence of each artist, their duty and their particular worldview.

The selection includes several generations, ranging from artists who began their career in the 80's to the youngest ones, born in the beginning of that decade, or immediately before, in the 70's. Authors who work in various creative fields, using techniques and materials — drawing, engraving, painting, collage, sculpture, photography, video, installation... — which sometimes work as an investigation method, as a support or side materials for the work itself.

Along with a thorough effort to show small works and materials, the exhibition layout takes advantage of the unusual distribution of the spaces on MARCO's ground floor. Artists and works dialogue with the patios and galleries, including works specifically adapted to the configuration of the rooms. The exhibition also includes a bibliographic show in the Museum's Library-Documentation Centre, including a selection of publications and online references to the participating artists.

According to the curators, "regarding the visual aspect and the exhibition layout, this proposal researches the interstices found between pure documentalism, *environment* and installation. The exhibition layout stages — above any other consideration — the ambiguous statutes of the 'sketch': an entity that walks towards the artwork yet it is still not art... or it might be".

CURATORIAL TEXT

WORLD SKETCH

Whereof one cannot speak, thereof art is incapable of being silent.
Guillaume Désanges

“*Bête comme un peintre*, dumb as a painter, French proverb dating the 10th century indirectly illustrated the idea of the Romantic genius enlightened by the grace of the inspiration and enfolded by technical excellence in their manual skills. However, artistic practices in our history today seem to have been written against that assertion and with an explicit aim to settle a new paradigm, which understands artistic productions as intellectual constructions.

Artistic productions and exhibition practices in recent decades — especially from the appearance of conceptual movements merged around the ideological crisis of 1968 — confirmed those expectations: the place from which artistic practices are formulated — and their argumentative compensations — has shifted its location, and the artist, now transformed into a producer of meaning, will not be able to move around those new territories without the solid foundation of their discursive framework.

Hence, the artist becomes a provider of intellectual contents, some times a philosopher; others, an ethnographer (H. Foster), but also a psychologist, a researcher of plundering and domination, a culture critic, a discloser of the sedative fascination of the media, an ‘ideological patron’ (W. Benjamin), or a campaigner of the fight for the visibility of the most diverse collectives, neglected by the hegemonic look — feminism, queer activism, postcolonial regime... —, and always an explorer of the provisional nature and instability of the regimes of representation, a recodifier of conventions.

Life as hypertext

Compels us to travel over a wide field of thought criss-cross in every direction.
Ludwig Wittgenstein

The exhibition ‘WORLD SKETCH’ suggests a tour to that ‘office of the nothingness’ that is the visual artist’s studio: the laboratory of thoughts, the conceptual workroom where images germinate and mature, where works take a shape and imbibe with sense.

Attending to the inner workings of the creative process and visualising some dynamics of the work that usually remain hidden and at the margins of the hierarchy imposed by the exhibition system, places us in the core of the most directly processual aspects of the art work. Being witness to the chaining of certain choices, among other probable combinations and crossroads of discarded ways, provides the viewer with the added value of a new experience of the object. Considering that each decision implies a modification in the result, the panoramic view of these potentialities open a whole series of additional perspectives which will enrich the possibilities of reading.

Exhibition displays in recent decades got us fairly acquainted with the new paradigm; the work is now shown as an open area and as a definitive state of no-conclusion, a *work in progress* that blurs its aesthetic appearance and renounces, for better or worse, the narcissist fantasy of style.

Beyond formalist results of the finished work, present time points to an increasing interest in processual aspects: theoretical assertions, documental records from the most various matter, pure inventories of news and events, statistical charts, collection of images from the media, gathering of objects open to different relational fields, and certain links spreading and multiplying in virtual spaces... a census of completely heterogeneous materials which shape something like new cabinets of curiosities on the working table of the plastic artist.

Breadcrumbs in the forest of signs

[...] *these are not fragments but active elements and when they are more and a little older they will begin to fuse of themselves.*
James Joyce

Artist's identity cards are their self-help books, their construction materials store: mnemonic exercises to keep the direction of thoughts. Breadcrumbs in the forest of signs. Throughout their pages they gather possibilities of meaning which they might use in the future. There they combine, without no more authority than the one imposed by the fate of encounters and the vagary of the moment. Reflections on the profession itself, drawings, press clippings, reading notes, narrative miniatures, remembrances from childhood, photographs, painting studies, letter drafts... every kind of item that for some reason or another are thought to be retained or kept, because 'maybe one day can be useful to me' (Claude Levi-Strauss), because maybe one day can help to remember something that now is not known to be forgotten. Each work casts lights and shadows, each sign flows into another sign: links of an endless chain where meaning is translating.

The author will take advantage of all these accumulated materials, of all this inventory of possibilities, as an intuitive — and at the same time — deliberate mechanism of *intellectual DIY*. Therefore, every sketch and 'clipping' becomes a tool for thought, a material object transformed into objects for knowledge: models of possible solutions to yet unformulated matters.

'WORLD SKETCH' offers the possibility of visiting a melting pot of forms that are present in the artist's studio. It does so by bringing to the museum a set of jumbled tools and documents which, as if pieces of a puzzle in constant movement, give sustenance and nurture the creations. Everything from sketches, notebooks, outlines waiting their turn or chance. Objects half-forgotten around the studio; folders packed with press clippings, images and other artist's books — from a set of postcards with artistic images to videos in loop from *youtube*. Regarding the visual aspect and the exhibition layout, this proposal researches the interstices found between pure documentalism, *environment* and installation. The exhibition layout stages — above any other consideration — the ambiguous statutes of the 'sketch': an entity that walks towards the artwork yet it is still not art... or it might be."

Ángel Cerviño

Alberto González-Alegre

Curators of the exhibition

GENERAL INFORMATION

ABOUT THE CURATORS

Two years ago, Ángel Cerviño and Alberto González-Alegre, artist and art critic respectively, — both having a broad career behind them — decided to coordinate their efforts and unite for curatorial action. *World Sketch* is the third exhibition project resulting from their collaboration. Previously, they produced *Casus belli. Refutación do contexto* (Auditorio de Galicia, Santiago de Compostela, 2011), and *En plenas facultades. Artistas docentes de la facultad de Bellas Artes de Pontevedra* (Museo de Pontevedra, 2013).

Nothing indicates this is going to end here!

COMPLEMENTARY ACTIVITIES

Library-Documentation Centre

WORLD SKETCH. Bibliographic and digital exhibition

April 19 – September 15, 2013

Digital selection of solo and group catalogues of the artists present in the exhibition, and web links to the most outstanding interviews, reports and videos.

Educational programme

'MICROMUNDOS'. Visits and activities for school children

April 23 - June 14 2013

- Advanced booking at tel. +34 986 113900 / 113903 (Pilar Souto)

INFORMATION AND VISITS

Members of the museum staff are available in the halls to provide visitors with information, in addition to the regular guided tours:

- Every day at 6 pm
- 'A la carte' tours for groups, by appointment at the tel. +34 986 113 900/11

Should you need further information please contact:
MARCO, Museo de Arte Contemporánea de Vigo
Departamento de Comunicación (Marta Viana or Pilar Souto)
Príncipe 54
36202 Vigo, Spain
Tel. +34 986 11 39 08 /11 39 03 / 11 39 00
Fax.+34 986 11 39 01
Email: marta.viana@marcovigo.com pilar.souto@marcovigo.com