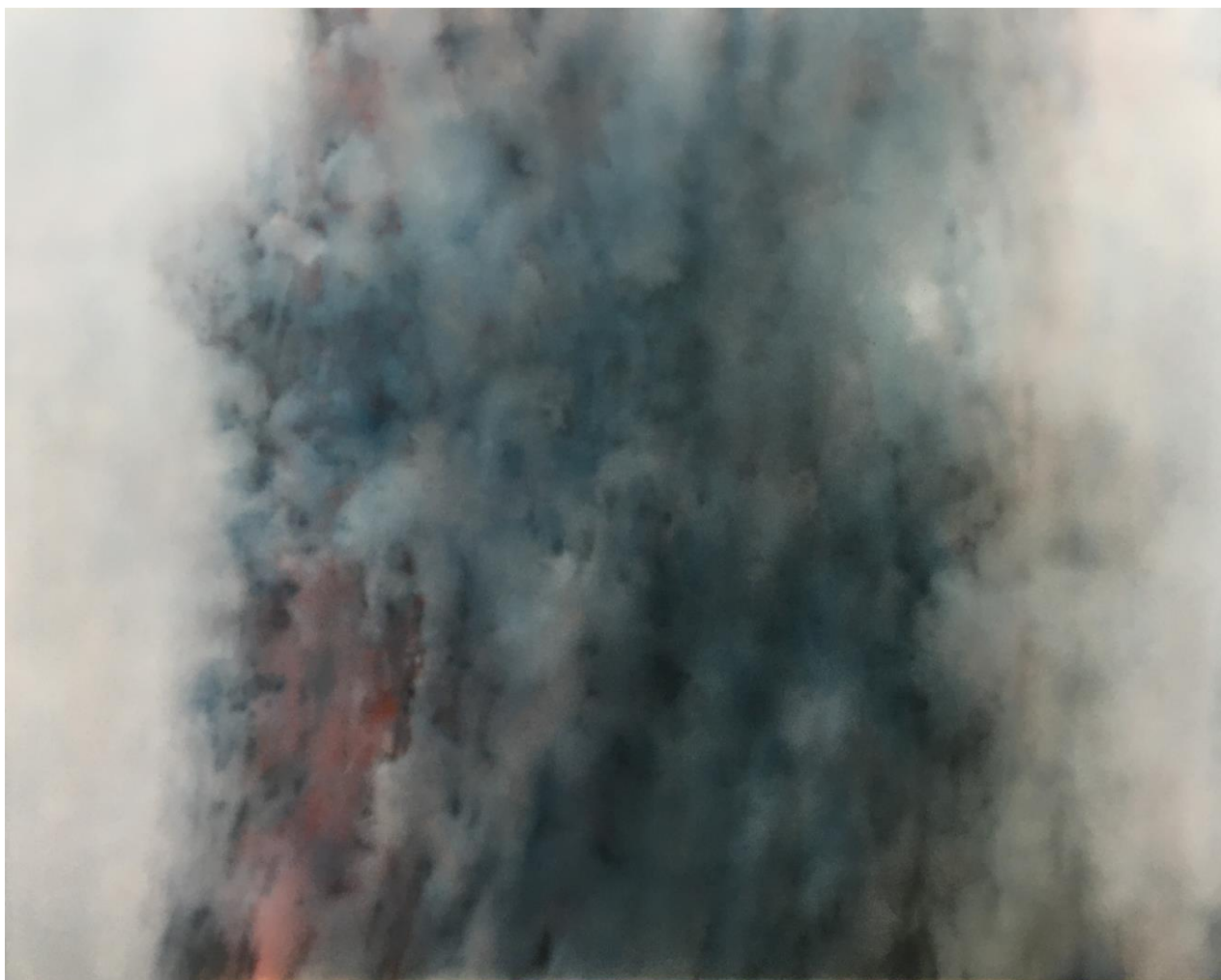


PRESS RELEASE

BOSCO CARIDE

Indicios [Signs]



Bosco Caride. *Untitled*, 2023. Oil on aluminium panel, 65 x 81 cm.

21st March – 15th September, 2024

1st floor exhibition rooms (front galleries and B3 gallery)

Curated by: Jaume Vidal Oliveras

Produced by: MARCO, Museo de Arte Contemporánea de Vigo

INTRODUCTION

The exhibition of **Bosco Caride** (Vigo, Spain, 1963) revolves around a single and singular motif: atmospheric or gaseous states (clouds, smoke, steam...) which are shown without any spatial references or context. For the artist the subject is an affirmation of painting and relates to the great landscape tradition but with a contemporary sensibility. Turner, Constable, to mention the pioneers of the genre, and likewise subsequent generations and the Impressionists found inspiration in clouds and saw their artistic side. In effect, Bosco Caride has worked meticulously on these “atmospheric and gaseous states” as much on their composition as on their layers of glaze and colours... in the manner of a stylistic or pictorial hypothesis that is, in short, one of the most striking aspects of his oeuvre.

However, the title of the exhibition, “Indicios”, literally “signs of something”, “indications” introduces the idea of “something” beyond a stylistic device or abstract expression. This “something” is not visible and is hidden in the painting, or outside of it, yet it is the real cause of the “smoke”, none other than the explosion, the drama, the conflict, the pollution... Hence there is a definite symbolic side, political even, which envelops and bestows meaning to Bosco Caride’s oeuvre.

Bosco Caride has created an open-ended oeuvre that possesses many layers of interpretations as its “atmospheric or gaseous states”, like the night or the northern mist for romantics, are not an absence but a catalyst for meaning: it is the terrain of evocation, the door to the imagination. Yet, above all, for this very reason, Bosco Caride explores the notion of art as contemplation. He identifies with the contemporary tradition that views painting, although from a different sensibility, as reflection, a space of silence and a one-to-one dialogue with the artwork.

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Bosco Caride. *Untitled*, 2023. Oil on paper, 29,7 x 42 cm.

TEXT BY THE CURATOR

“The project that Bosco Caride presents at the MARCO in Vigo heralds a change of direction with regard to his early works and, at the same time, the culmination of certain interests that have illuminated his entire career. This is an oeuvre based on nuances of colour, but which also articulates a profound content, that may be understood as a meditative space, something that interlinks to a whole contemporary tradition running from Romanticism to Mark Rothko’s monochrome pieces.

From the very onset, Bosco Caride’s work has been able to reconcile dualities and opposites in a fruitful synthesis. The history of art has habitually treated these binomials, photography/painting, form/content, beauty/terror, representation/abstraction, as incompatible or conflicting...

Photography/painting

In the series produced in the first decade of 2000, "Paisajes construidos" [Constructed landscapes] and "Recuerdos de mi ciudad" [Souvenirs of my city], Bosco Caride worked on landscapes and urban features based on photographs using oil paints, watercolours and graphite pencils. They were residual and dehumanized visions, riddled with anxiety, similar stylistically to the filmmaker Michelangelo Antonioni. At the time, they were categorized, somewhat precipitously, as Pop or Hyper-realism. However, the real interest of this suite revolved around the way in which the artist had transformed photography into painting.

With regard to the work that concerns us now, "Indicios" [Signs], the procedure has been the opposite: one might almost say that the painting has been transformed into photography thanks to his mastery of the airbrush. In effect, this tool, in combination with the use of photographic paper and aluminium as canvases, brings an intentional ambiguity between photographic and painted images.

The sinister side of beauty

Bosco Caride seeks artistic beauty. He is a painter who applies great effort and care to form and who understands art as a utopian place. However, in his works there is also a disturbing side peeking out from the back of the painting. Beauty and disaster are fused together in his work because since Romanticism the condition of modern beauty is darkness. A veiled horror, hidden under the layers of paint that enshroud his landscapes. Bosco Caride’s playing with glazes and transparencies allows one to sense a darker side that is never explicitly alluded to, but which is there, constantly present. An unease that also becomes apparent, though in a different way, in the disquieting urban landscapes mentioned earlier.

Representation/abstraction

Are clouds abstract? Is smoke? The impressionists, concerned about directly conveying the visual experience, focussed especially on these kinds of transient and intangible motifs, such as reflections on water, air moisture, light reflection on surfaces...

TEXT BY THE CURATOR

Bosco Caride's paintings revisit this matter: are his cloud or smoke paintings –without spatial reference, physical motifs or horizons– depictions of natural phenomena? Or, to the contrary, are they abstract forms? The audacity of Bosco Caride is that he keeps up this interplay of mimesis and abstraction, something that appears in some of his art from other periods, as was the case of “Refugios” [Shelters] (2008), in which he constantly employed modular structures and grid-like façades as though they were paintings by Mondrian.”

Jaume Vidal Oliveras, curator of the exhibition



Bosco Caride. *Untitled*, 2023. Oil on paper, 29,7 x 42 cm.

Hisotrian and art critic **Jaume Vidal Oliveras** works as a professor at Universidad Autónoma de Barcelona, and regular collaborator as art critic for *El Cultural*, among other releases.

BOSCO CARIDE. *Signs*

“These paintings are the result of more than two years work. During that process layers of oil paints were applied to different surfaces: aluminium, canvas or paper.

This endeavour regards landscape in a contemporary way, respecting the tradition of representation of the same, from both thematic and processual points of views.

These works speak of things that do not appear in them, which is how the title of the exhibition came about. We must search for their meaning beyond, in the vicinity of the paintings, in the borders. The sundry clouds and the assorted sizes transport us to different places and situations.

I seek a complicity with the onlooker, who has to adopt an active relationship to discover the multiple layers of meaning behind the works and who can feel involved in matters that affect us all more than ever before because of the situation we are living in. This does not imply researching each piece, but rather feeling part of them by reflecting condemnation and engagement in the situation shown.

The matter shown is perhaps politically ambiguous, but taking a stance is very important to me. Other media might be more suitable for clear political statements, but the prospects of clarity and legibility in works of art is a political stance in itself.

Practically the entire pictorial surface has been invaded by clouds, as though an explosion had occurred. The cropped framing of the works and the lack of a horizon to find one's bearings in the space remove any possibility of knowing their provenance and size. This decontextualization allows onlookers to relate the amalgam of forms to the portrayal of an explosion, an eruption, or pollution... giving rise to the duality of beauty possessed of a disturbing presence.

They are pieces that can make us envision, make us see better, that convey a perspective of reality and the times we live in. Envision something in the cloud that is not there.”



Bosco Caride. *Untitled*, 2023. Oil on canvas, 195 x 400 cm.

ABOUT THE ARTIST

Bosco Caride (Vigo, 1963) has a Bachelor of Arts from Universidad de Salamanca. His most recent solo exhibitions include *El ojo de la caja mágica*. Galería Trinta (Santiago de Compostela, 2016); *Dry Vans*. Galería Liliput (Vigo, 2013); *Paisajes Construidos*. Galería Rayuela (Madrid, 2011); *Refugios*. Galería PM8 (Vigo, 2010); *Refugios*. Galería Trinta (Santiago de Compostela, 2008); *Recuerdos de mi ciudad*. Galería PM8 (Vigo, 2007) / Centro Cultural Diputación de Ourense (2006); as well as several solo shows at Galería Ad-Hoc (Vigo) between 1999 and 1991.

Caride has participated in a number of group shows: *Galicia Futura*. Museo Centro Gaiás (Santiago de Compostela 2021); *A propósito do debuxo*. Centro Torrente Ballester (Ferrol 2015); *Coma na casa. Relatos creativos sobre o fogar expandido*. Pazo de Tor (Monforte de Lemos, Lugo, 2015); *O bosquexo do mundo*. Fundación Seoane (A Coruña, 2014); *Afluentes. A figuración na arte galega desde os anos setenta*. Centro Cultural Novacaixagalicia, Vigo / Centro Torrente Ballester, Ferrol / Fundación Novacaixagalicia, Santiago de Compostela (2013); *O bosquexo do mundo*. MARCO, Museo de Arte Contemporánea de Vigo / Auditorio de Galicia, Santiago de Compostela (2013); *Start*. Galería Liliput (Vigo, 2012); *Arquitectura como utopía, ruina y abstracción*. Centro Torrente Ballester (Ferrol, 2012); Galería Rayuela (Madrid, 2012); *Radiador. Nueva figuración en Galicia*. Fundación Laxeiro (Vigo, 2012); *Art Madrid*. Galería Rayuela (Madrid, 2012); *Coordenadas*. Caixanova (Vigo, 2012); *Panorama*. Galería Rayuela (Madrid, 2011); *Espacio Atlántico*. Galería PM8 (Vigo, 2011); *El hombre y su entorno*. Galería Rayuela (Madrid, 2011); *Abreneverba*. Kiosco Alfonso (A Coruña, 2011); *Art Madrid*. Galería Trinta (Madrid, 2011); *Abreneverba*. Casa das Artes (Vigo, 2010); *Paisajes Artificiales*. Galería May Moré (Madrid, 2010); *Vigo é cor*. Centro Cultural Caixanova (Vigo, 2010); Galería la Máquina (Sevilla, 2010); *Art Madrid*. Galería Trinta (Madrid, 2010); *Espacio Atlántico*. Galería Trinta (Vigo, 2010); *Teleprompter*. Centro Torrente Ballester (Ferrol, 2009); *Novamente*. Centro Cultural Deputación de Ourense (Ourense, 2008); *Uno más uno, multitud*. Doméstico 08 (Madrid, 2008); *Fragmentos del Todo. Arte Español Actual de la Colección MACUF*. Instituto Cervantes (Sofía, Bulgaria, 2008); *Paperback*. MARCO, Museo de Arte Contemporánea de Vigo / Fundación Luis Seoane, A Coruña (2007); *Pintura mutante*. MARCO, Museo de Arte Contemporánea de Vigo (2006); *Encuentro-Feria Proyecto Edición*. Pazo da Cultura (Pontevedra, 2006); IX Muestra Unión Fenosa (A Coruña, 2006); V Bienal de Artes Plásticas Rafael Botí (Córdoba, 2006); Premio de pintura COAAT Principado de Asturias (Gijón, 2006), among others.

His awards and distinctions include the IX Muestra Unión Fenosa (3rd place, 2006); Premio Adquisición Exposición Internacional de Artes Plásticas, Valdepeñas (2007, 2005); Beca Intervención Artística en la Naturaleza, Covelo, Pontevedra (2001); 1ª Bienal de Pintura de Ourense, Premio Prego de Oliver (Acquisition Award, 1995); XXI Bienal de Arte, Pontevedra (Mention from the Jury, 1990); Certamen de Pintura Concello de Cambre, A Coruña (2nd place, 1989); and Beca VIII Bienal Internacional de Arte de Pontevedra, Nuevos Valores (1989). His works have been purchased by museums and collations such as Museo de Arte Contemporáneo Unión Fenosa, A Coruña; Colección ABANCA, Vigo; Diputación de Pontevedra; Diputación de Ourense; Ayuntamiento de Cambre, A Coruña; and Museo Provincial de Ourense.

+INFO on <https://boscocaride.com>

GENERAL INFORMATION / DOCUMENTATION / ACTIVITIES

Opening hours

From Tuesday to Saturday (public holidays included), from 11.00 to 14.30 and from 17.00 to 21.00
Sundays from 11.00 to 14.30

Catalogue

On the occasion of this exhibition, MARCO, the Museum of Contemporary Art of Vigo, will edit a publication that, along with pictures of the artworks exhibited, will include texts by the artist, the curator, the museum's director, and Ignacio Pérez-Jofre.

Schedule for students

Collaborating: "la Caixa" Foundation

Until June 14th, 2024

From Tuesday to Friday from 10.00 to 11.30 and from 11.30 to 13.00

Prior appointment: tel. +34 986 113900 Ext. 200 / 986 113900 Ext. 308 / E-mail:

comunicacion@marcovigo.com

Workshops for children

Collaborating: "la Caixa" Foundation

Until May 25th, 2024

Saturdays from 11.00 to 12.30 (from 3 to 6 years old) and from 12.30 to 14.00 (from 7 to 12 years old)

Previous registration: tel. 986 113900 Ext. 200 / Correo-e: recepcion@marcovigo.com

Information and guided tours

Room staff is available for any enquiry or information related to the exhibition, in addition to the usual guided tours: every day at 18.00 / Visits on demand for groups require prior appointment.

Interactive routes through App Vigo

The interactive routes system through App Vigo grants visitors access to all types of content about the exhibition (videos, pictures, specific information about artworks), either at the space itself through beacons or Bluetooth devices placed in the room, or anywhere else, following the route through the phone's screen once the application has been downloaded, or through the Vigo City Council website.

Press & Communications Department

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